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AGLEYA KANEVA & ALEXANDER VICHEV

"We share everything we hear from the repertoire, recordings, and discography of classical and contemporary composers, as well as percussion instrument performers."

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HAYK GURGENYAN

"I very much appreciate all the new waves in music, and I am always looking forward to performing new pieces."

AUREUM SAXOPHONE QUARTET

"Embracing different genres enhances our collective experience and broadens our musical horizons."

"ACCORDING TO THE PIECES I'M PLAYING I WOULD TRANSFORM MYSELF INTO DIFFERENT ROLES"

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RONGRONG GUO



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Agleya Kaneva & Alexander Vichev

"The year 2023 passed in a flash for our percussion duo, filled with adrenaline, tears of joy, and happiness from a well done job."





You are still very young, and it is clear that playing together gives you a lot of fun and success. How did it happen that you started playing together?

For the past 4 years (since 2019), we have been studying in the same class at the National School of Music and Performing Arts "Dobrin Petkov" in our hometown of Plovdiv. Our specialization is percussion instruments, guided by instructor Pencho Penchev. Initially, we played together in the chamber formation for percussion instruments - the ensemble Presto.

Three years ago, our teacher Pencho Penchev suggested forming a percussion duo. Our first piece caused a sensation, and we continued to explore other compositions. Over these three years, we have had 6 solo concerts and participated in numerous charity and themed events across the country.

Are there any memorable performances or musical moments in your musical journey that you have in mind?

We've had many fun and unforgettable moments. The year 2023 passed in a flash for our percussion duo, filled with adrenaline, tears of joy, and happiness from a well done job.

The first most powerful emotional moment was when we played for the first time with a symphony orchestra. It was our concert in May with conductor Levon Manukian and the Shumen Symphony. The concert was a great success, followed by a second one in Sofia, again with conductor Levon Manukian and the AGBU Sofia chamber orchestra at the iconic archaeological site in the center of our capital - the Ancient Cultural Complex Serdica. Other concerts and performances followed. The year ended with the strongest emotional experience to date in our lives - our concert on November 15th in Hall "Bulgaria" with the chamber ensemble "Sofia Soloists" and conductor Konstantin Dobroykov. The applause we received is the greatest motivation to continue developing.

How do you come up with ideas for repertoire? Which pieces do you enjoy playing the most? What do you want to do next and why?

Alexander: We share everything we hear from the repertoire, recordings, and discography of classical and contemporary composers, as well as percussion instrument performers. I love listening to marimba players from around the world. When a piece touches me, I start searching for sheet music and arrangements for the duo. Classical music offers many musical possibilities in arrangements for two marimbas. The works sound unique with the depth and finesse of percussion instruments. That's why we want to continue playing more classical music, especially Baroque.



Agleya: At the moment, our concert repertoire includes pieces by Johann Sebastian Bach, Sergei Rachmaninoff, Rimsky-Korsakov, E. Séjourné, Heng Liu, and others. Each piece has its own beauty, and for me, it's an experience to play it. For example, the dynamics in Heng Liu's piece 'Face 2 Face' are exceptionally moving for both of us as performers and the audience. And Emmanuel Séjourné's 'Gotan' concert is a true emotional experience in its three parts—from the gentle pianissimo to the intense fortissimo. I am in love with it. We would like to play other works by Emmanuel Séjourné, such as the Concerto for Marimba and Vibraphone, as well as pieces by Bulgarian composers in arrangements for duo.

Besides practicing or performing, what do you like to do in your free time?

Alexander: In my free time, I love listening to different music styles. I'm interested in cinema and often go to movie premieres with my brother and friends. I enjoy reading books. During vacations, I explore nature, and I particularly love the mountains.

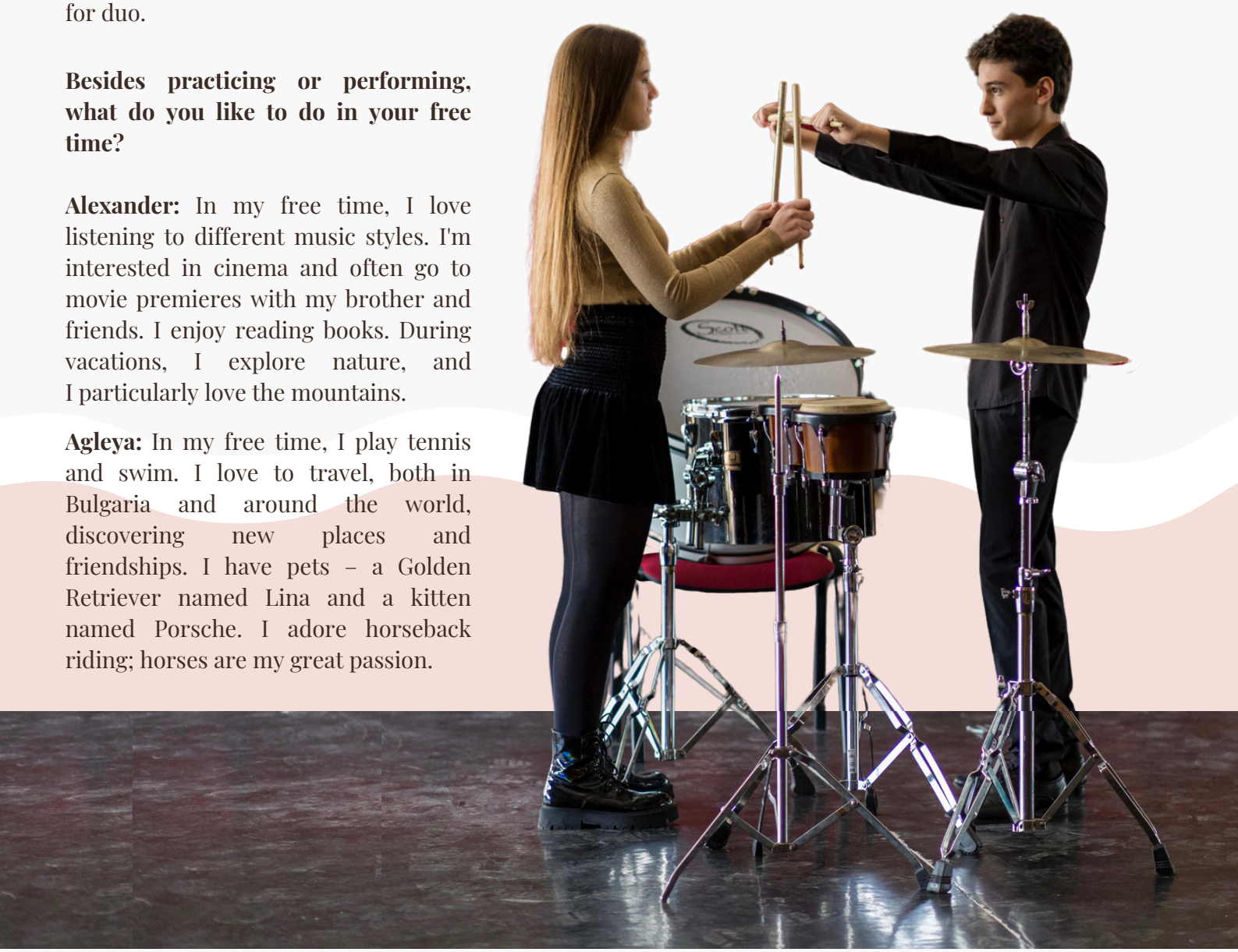
Agleya: In my free time, I play tennis and swim. I love to travel, both in Bulgaria and around the world, discovering new places and friendships. I have pets – a Golden Retriever named Lina and a kitten named Porsche. I adore horseback riding; horses are my great passion.

What made you take part in the WBMC competition and what are your impressions?

This year, we set a goal to participate in international contests outside Bulgaria to assess our progress and see how we would be evaluated. We are thrilled with the award bestowed upon us by the WBMC competition. The correspondence was always timely and accurate. It is the greatest gift for our hard work.

What are your biggest dreams for the future?

We dream of expanding our concert repertoire with more impactful pieces. We dream of acquiring beautiful instruments. We dream of playing with symphony orchestras around the world. It might be ambitious, but we dream of collaborating with the Vienna Philharmonic, Berlin Philharmonic, Concertgebouw... We dream of performing in the most beautiful halls worldwide: Musikverein in Vienna, Royal Albert Hall in London, NOSPR in Katowice and all the other wonderful halls across the globe. We don't want to stop dreaming...



HAYK GURGENYAN



Can you tell the story of how you got interested in playing the trumpet and your musical journey from then until now?

I was born in an artistic family, which is the first and the most general reason I got interested in music. As both of my parents have musical education, and my mother is a professional pianist, my sister and I, even before going to school, started learning different musical instruments.
I started to play the piano when I was 5. At the age of 11 I changed my class and started learning trumpet. After studying at the Spendiaryan musical school (in class of David Onipchenko) I continued my studies in Komitas Yerevan State Conservatory for the bachelor's degree (in class of Armen Mailyan).
Now I study Master's degree in Hochschule der Künste in Zürich.

What attracted you to the trumpet in particular?

First thing I have to tell is the sound of the instrument, especially while listening to Maurice Andre, Timofei Dokschitzer and Louis Armstrong.
Secondly I was very attracted by the beautiful shape of the Trumpet.

What do you think is the role of the trumpet in contemporary music?

Many of our great pieces in Trumpet repertoire are included in the Contemporary music era. I very much appreciate all the new waves in music, and I am always looking forward to performing new pieces. I already have thoughts and some parts from my own composition in near future.

Can you tell us about your favorite pieces of music or composers that you play on the trumpet and how they have influenced your style?

For me the most important thing is not to restrict myself in the choice of musical genres. Playing in different styles (Baroque, Classical, Romantic or Contemporary) allows you to find new solutions and ideas in performing.

In my first CD Album, which is recorded in 2022, I included my favorite pieces written by Armenian composers for trumpet and piano. LINK

What has your participation in the WBMC given you? Would you recommend it to other musicians?

During my preparation for the WBMC, I recorded new pieces, which is simply expanding my repertoire, and giving a huge experience for recording sessions.

I was very excited to claim first place in WBMC, it was a great experience.

This Interview is a great occasion to thank the Jury and to the Organizational Committee.

How do you relax and unwind when you are not practising or performing?

Sometimes I take one or two days' rest from practicing, depending how much I need.

My hobbies are biking, chess and sports.

In the future I would like to get more advanced in swimming.



What do you enjoy most about musical collaboration?

From the first year of my Bachelors, I had a great opportunity to be part of the Armenian State Symphony orchestra, under Sergey Smbatyan's leadership. Those years gave me a huge experience in Orchestral playing.

Working with Conductors, having performances as a soloist, and playing in the best concert halls in the world, such as Berliner Philharmonie, Wiener Musikverein, Elbphilharmonie Hamburg, and many others.

Looking ahead, what are your goals and aspirations as a musician? Are there any specific projects or milestones you are working on in your musical career?

One of my other passions is composing, still it's something very personal. In future I would love to dive deeper into it, and, who knows, maybe write a piece for trumpet.

RONGRONG GUO

Pianist of the Year 2023
at the AD LIBITUM
International Piano Competition



Congratulations on winning the "Pianist of the Year" title.
You beat all the contestants in last year's 2023 Competition - how do you feel about that?

Thank you! Being able to win this title honored me a lot, since to me year 2023 symbolizes a refreshing start, a recovering journey, while many audiences who left music hall in the past years because of pandemic, while people are forced to get away from each other - due to even more reasons than that, now are getting back and hopefully eventually back together. For me personally this title would stick in my memory for a long time. It motivated me and made me smile each time I thought about it.



"I always build up an imaginary world spontaneously while playing the piano"

Why did you decide to enter the AD LIBITUM Competition in the first place?

I applied for the AD LIBITUM Competition on 5 May, 2023. At that time my experience of competitions or generally of live-concerts had stagnated for years. You know, many live competitions were canceled and above that, I didn't feel secure enough to suddenly get back to live stages. So I found this competition on Google, fortunately.

Do you find the AD LIBITUM formula innovative? Why?

Sure, yes. This is a generous platform which offers opportunities to participants once every two months to compete. You don't need to worry about missing the deadline and have to wait for another one or two years. Just like its name, the choice of repertoire is also 'ad libitum', totally free. Feedback from the jury members was also one of the highlights for me.

Tell us a bit about yourself, where are you currently studying?

I'm Rongrong Guo, 21 years old. I was born in Beijing, China. I have been in Germany for 7 years. Currently, I'm majoring in pianoforte under keyboard instruments in Hannover University of Music, Drama and Media (HMTMH) under the direction of Professor Alexander Schimpf, at the same time also as the part-time student of Professor Ewa Poblocka.

What music are you particularly fond of, what do you like to play? What pieces that you haven't played yet attract you the most?

It always depends on my current mood, like if I'm depressed I'm turning to some intense contemporary music, if I'm anxious baroque music can never be a bad choice. It's also up to my fantasies, I always build up an imaginary world spontaneously while playing the piano. According to the pieces I'm playing I would transform myself into different roles, heroine or devil, bird or snake. So I don't really have a particular preferable music style. As long as the atmosphere, the storyline, the way of interpretation would sound convincing for me, then I'm at the peak of enjoyment. To cut it short, those pieces with multiple layers (from the perspectives of character, rhythm, harmony, nuance or structure etc. in which I could always explore something new or inspiring, mostly fascinated me.

Right now, I'm fascinated by opera transcriptions for piano:) It opens up another world of sound for me and helps me to think about more potential connections between opera and piano music, how they share a similar musical way of singing and expressing, how they make an emphasis and heave a sigh. For example, I would love to learn the Wagner-Liszt Tannhauser Overture, even though I didn't get the chance yet. But for me it's beyond imagination how attractive both the original orchestral version of Wagner and the transcribed piano version of Liszt are.



Tell us about your non-musical side? What do you like to do? What are your favourite ways of spending your free time?

I can go on endlessly with this question, because there are so many interesting things out there. I have a myriad of interests that I spend my free time reading about or playing around with.

Reading psychology, sociology, philosophy related stuff always gives me a ton of insight and joy. I've been reading Camus and Sartre recently. Beyond that, gaming, animating, photoshopping, editing videos, writing poetries, fiction, analysis, foreign languages - learning everything even if they are technically useless.

Above all, procrastination is also what I am used to doing :)



What do you think is important, what kind of person do you need to be to be successful in music?

I don't think I am qualified enough to talk about success. So I'm only going to name several of my own qualities that I think may be involved in my music journey.

The first thing that comes to my mind is the ability to enjoy loneliness. I love getting to know new people and connecting with them. At the same time, I also enjoy investing in myself more by being alone - to practice, to read, to sleep or to do nothing.

Secondly I would say sensibility with openness to both inner and outer world, both in abstract and concrete ways. You have an infinite array of colors in front of you, it's never black and white, even the clouds passing by have different shades of gray than yesterday, so pity if you overlook many interesting parts around you - just like in music it's never just loud or quite, even with the same musical dynamic it can be interpreted so variously at different spots, in different pieces. As for a musician, being or thinking androgynous could help to understand different composers who were not limited themselves to specific stereotypes. In addition to that, with that kind of sensibility and openness, I could develop my taste or refine my standard of beauty.

Thirdly, some sort-of contumacy and curiosity have carried me through the years. I was never afraid of challenging myself with difficult pieces or new projects (e.g.composition, acting, organ... I just started them this year). I didn't run away from them, I ran towards them, because I am always interested in things I'm not yet familiar with. They help me to open up a much wider horizon in the music world, to get through technical difficulties and explore multiple possibilities of my own.

What has been your most memorable experience in terms of the music experience? Tell us about it.

If I have to name one, that has to be the whole journey of being in IFF (Pre-college training and support for young musical talents under Hannover Music University) from 14 to 17 years old. I still clearly remember that day of the entrance exam, as a teenager who came to Germany for the first time, saw renowned professors sitting in the jury in a row, but somehow I wasn't really nervous. That time, I only concentrated on my music with very little expectation to get passed. That explains how my heart literally jumped out of my chest at the moment I got my invitation several months later.
In my past, I studied in a normal middle school in Shanghai with very little time or none at all to practice under a great pressure of school teachers who asked me to give up the piano. The environment forced me at that point to choose, whether I should shut down the door of music or try to get on the path where very few people have been through - considering I never had regular piano lessons with any professors before, let alone ever been in a conservatory.

Despite my lack of confidence I still took a shot for IFF and only for IFF, because my family and I didn't know any other institutes for young people at that time :) Being in IFF was a life-changing experience. For the very first time, luckily I could be guided under a renowned professor - my professor Alexander Schimpf, who has been there for me, helped me and supported me all the time through these years. Moreover, the lessons in IFF guided me to know music theory, harmony, rhythm and many of my first music experiences with e.g. percussion, composition, improvisation, conducting all happened in that period. My mind was blown away each time I took those lessons on the weekend (P.S. Because on workdays, I still went to secondary school and despite all the language difficulties, took exams like everyone else, but that's another story:)) To get in touch with so many interesting music topics which I barely heard before, made me become a greedy sponge to suck out knowledge. So I became one of the most active students in those lessons and always raised my hand high. Looking back, now it was IFF which took me onto a whole new track in the first place. I walked along the track and couldn't be more sure it would lead me through this endless journey of music.

Where do you get your inspiration from? Have any particular places, events, people influenced your development?

As a pianist I traveled a lot and naturally, I got a better chance to experience different local conditions and customs. I enjoyed spending time in museums and exhibitions of all kinds. On top of that, I love to chat with professors and masters, mostly with my own professors Prof. Schimpf and Prof. Poblocka - to make sure that my spontaneous ideas would be suitable for the current pieces. Usually, they may widen up my imagination by making associations to literature, poetry as beautiful metaphors. Only the world of imagination could set us truly free. It's not like you would suddenly change the way of playing on certain details, but just to give yourself something to think about while playing by combining things with consciousness.

What further plans do you have for your musical career?

Luckily, I got invited earlier in November 2023 by KNS CLASSICAL to produce my very first CD, which was expected to be made and released in 2024. Thanks to CUOMO Foundation, my generous sponsor, this project could be brought to reality. I'm thinking of doing a series of sonatas from all different eras - from Baroque to Contemporary music. I'm going to study further and take more competitions in the future, for I still have too much to learn. In December 2023 my friends and I played a "scenic concert" in Hannover Music University, where we combined acting, improvisation, composition, make-up and instrument playing. I myself played according to the original script as the main character "Dark Ondina", princess of Atlantis. That was a fresh new experience and motivated me towards my dream - developing new formats of concerts for classical music. Yet, I'm still very inexperienced and just started off, but I have a strong desire to dedicate myself in a way or another to the music world.



AUREUM SAXOPHON QUARTETT

“Managing four different personalities involves hard work and also acknowledging individual strengths and weaknesses – it often feels like maintaining a relationship with four people instead of one”.





How did the saxophone quartet come together? What inspired the formation of this specific ensemble?

In 2015, we crossed paths at the University of Music and Performing Arts in Vienna, where playing in an ensemble was part of our degree. We decided to stick together, forming the AUREUM Saxophone Quartet. The saxophone quartet, akin to a string quartet or a choir, consists of soprano, alto, tenor and baritone saxophones which makes it very versatile, flexible and exciting.

How do you navigate different personalities and playing styles?

Musically, we seek a balanced mixture, combining each member's musical preferences in our programs. Embracing different genres enhances our collective experience and broadens our musical horizons. Concerning our personal collaboration we want to be honest: managing four different personalities involves hard work and also acknowledging individual strengths and weaknesses – it often feels like maintaining a relationship with four people instead of one.

Combining our music with movement, choreography and scenographical elements adds more richness and often even more depth to our music. Furthermore it offers our audience a unique experience, when they visit our concerts. The combination of these elements along with the incorporation of diverse genres, has organically evolved into our distinctive style and musical language.

How do you approach arranging and selecting repertoire for the saxophone quartet? Do you have any favorite pieces or composers?

We occasionally arrange pieces ourselves, especially Johannes, our alto saxophonist or Lukas, our baritone saxophonist. Often we also change something during the working on a piece. But we also collaborate with colleagues and friends like Leonhard Paul, an excellent arranger or Christian Maurer, Gerald Resch and Viola Falb, who composed great pieces for us. Our repertoire always evolves over time, featuring pieces we genuinely enjoy playing and exploring, even those outside our comfort zone.

How do you communicate and collaborate as a quartet during rehearsals? Are there any unique challenges or advantages to playing in a saxophone quartet compared to other musical settings?

Rehearsals require a delicate balance of communication, consistency, discipline and last but not least fun. Our work in the quartet often involves addressing challenges like intonation, sound development and musical vision.

Playing the same instrument presents both challenges and advantages. On the one hand,



since we all share knowledge and understanding of the instrument it eliminates room for excuses, which can be tough. But on the other hand, this shared experience becomes an asset when one of us encounters difficulties – in such situations, there are three individuals ready with insightful tips and assistance at a moment's notice.

Can you share a memorable performance experience with the saxophone quartet? What made it special or challenging?

We've had several unforgettable performance experiences that have left a lasting impact on us. Often, it's the subtle, intimate moments shared among the four of us while creating music that elevate these on-stage experiences to something truly precious.

One remarkable occasion was in Estonia, where we played in a church located in the middle of nowhere. The intimate setting created a truly unique atmosphere.

Another standout moment occurred at Teatro Biobío in Chile, where we faced the challenge of performing on a huge stage. The sheer size of the venue posed acoustical challenges, making it a demanding but ultimately rewarding experience. It was particularly overwhelming for us, as it marked the largest stage we had ever performed on.

A hometown concert in Vienna stands out as well, where we experienced the joy of being more than sold out. The venue was filled to capacity, with people lining up just to hear us play. The energy from the audience was palpable, creating a special connection between us and our hometown supporters.

Generally speaking: One of the most magical and indescribable moments is the feeling of receiving a standing ovation from the entire audience. The collective appreciation and the force of impact that comes with a standing ovation are truly unforgettable, adding a sense of magic to the moment on stage that words can hardly capture.



How do you engage with your audience during performances? Do you have any strategies for connecting with listeners?

We perform our concerts by heart, because we think it creates a stronger connection with the music and the audience. Through movement on stage, we make the music more accessible. Personal interactions, including moderations, add a unique touch to our performances.

Are there specific saxophone quartets or musicians who have had a significant influence on your style and approach?

Of course Saxophone quartets like the Kebyart, Signum and Berlage quartets, known for their mastery of instruments, are sources of admiration. But we also look outside the saxophonistic world and draw inspiration from many ensembles and musical groups. While various influences shape our style, we nevertheless aim to forge our unique path and offer something new.

What are the future goals and aspirations of the saxophone quartet? Are there specific projects or milestones you're aiming for?

Our aspiration is to continue playing concerts and creating new ways of performing music. Of course we have some big goals like performing in prestigious venues like the Elbphilharmonie or Carnegie Hall.

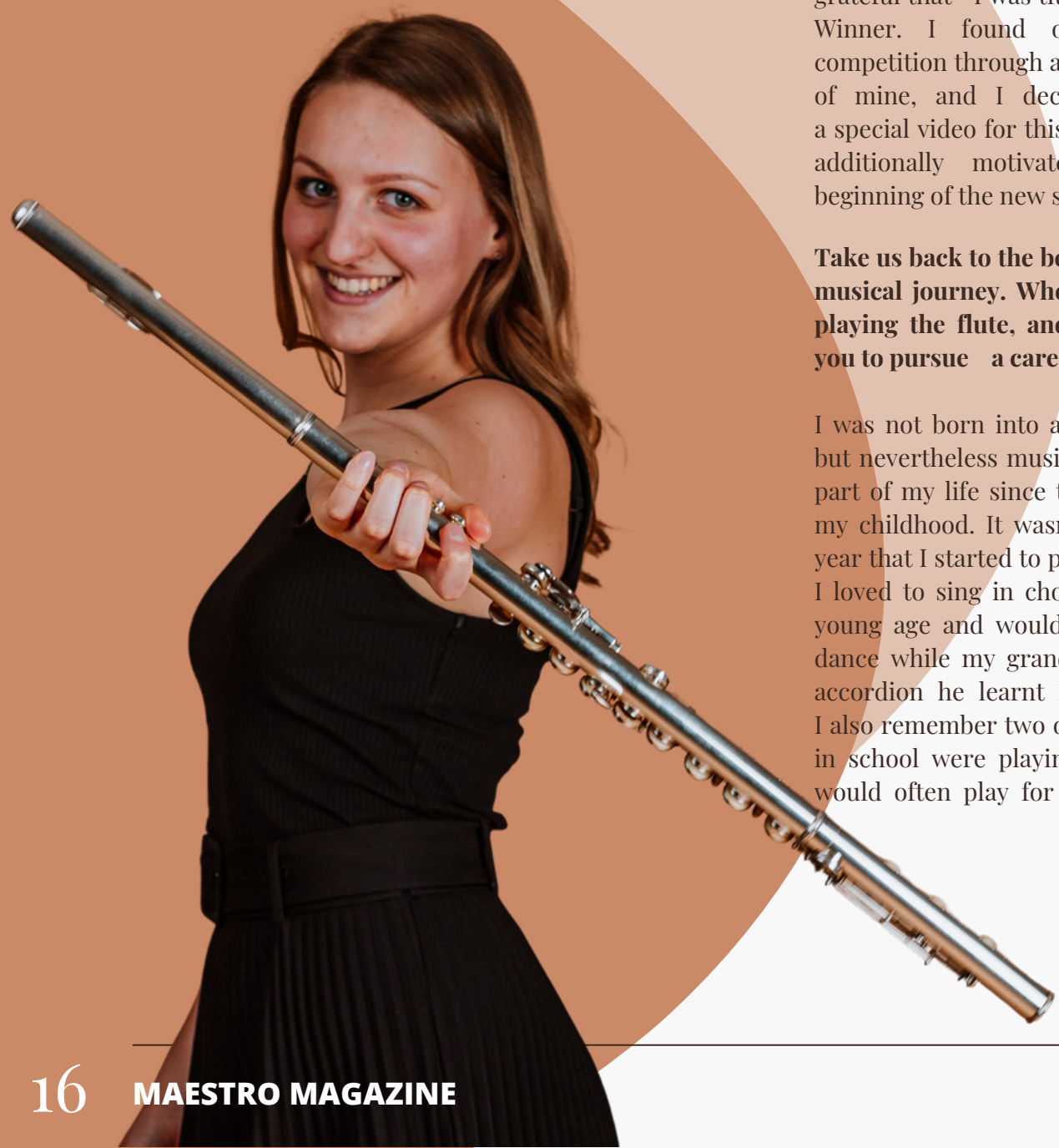
Currently, we are working on our new concert program and we're seeking the right artist agency to assist with bookings, allowing us to focus even more on the musical and artistical aspect in the future.

What made you take part in the WBMC competition and what are your impressions?

Participating in competitions is always a great experience providing continuous learning opportunities. The WBMC competition seemed fitting for our situation – offering a rare platform in specifically accommodating saxophones, for which categories are often limited.
We appreciate the well-organized event and the opportunity to showcase our music on a global platform. Many thanks to the team for their efforts in making it a rewarding experience.



MAJA ŠPILAR



First of all, congratulations on being named the Absolute Winner in the World's Best Musicians International Competition! What motivated you to participate in the WBM International Competition?

Thank you very much. It was a wonderful experience and I am very grateful that I was titled the Absolute Winner. I found out about this competition through a musician friend of mine, and I decided to record a special video for this competition, to additionally motivate me in the beginning of the new study semester.

Take us back to the beginning of your musical journey. When did you start playing the flute, and what inspired you to pursue a career in music?

I was not born into a musical family, but nevertheless music has been a big part of my life since the beginning of my childhood. It wasn't until my 11th year that I started to play the flute, but I loved to sing in choirs since a very young age and would often sing and dance while my granddad played the accordion he learnt himself to play. I also remember two of my classmates in school were playing the flute and would often play for us before class.

I fell in love with the sound of the instrument, and it looked very pretty and shiny to my young eyes as well. I knew that I wanted to learn the instrument, but we sadly could not afford it at first. It took me a few years of begging to my parents, but then I got a brand new flute for my birthday from my wonderful grandparents and I immediately enrolled in a music school.

I enjoyed playing the instrument more and more every day, but there was a specific moment where I decided I wanted to make music professionally my whole life. I was at a concert of one of the best amateur wind orchestras in Slovenia, at that time. In the middle of the concert, the music touched me so deeply, I started crying. I couldn't help myself but cry, from the magical moment the musicians have brought to that stage. I have never seen that kind of emotional and musical connection of so many musicians in my life, not even in professional orchestras. At that moment, I decided I also want to perform that kind of magic on stage, touch people with the music on every level of their persona, just how that concert touched and changed me and my whole future.

Who are your musical influences, and how have they inspired your playing and interpretation? Are there specific flutists or musicians you look up to or draw inspiration from?

I tend to draw inspiration from many different artists in general. I like artists who put their whole life in their creations and who are able to express themselves in the work they do.



I like it when they put their own stamp in their work, so you immediately recognize their style, sound etc., just how you recognize a painting from Salvador Dali, the sound of the flute from Emmanuel Pahud, or a Shakespeare's poem.

I try to indulge in different arts and artists as much as possible, to get inspiration and motivation for my work. I know I still have a lot to learn and to discover and I can't wait to see my artistic progress in a couple of years.



How do you like to spend your free time? Any hobbies or activities that you particularly enjoy?

I enjoy being creative and active in my free time. I am not that consistent with reading books, but still try to read as much as I can. More than reading, I like to paint. I enjoy experimenting with different techniques and styles. Painting allows me to express myself in different ways, as I have not found one way of expressing everything I feel.

I like climbing and bouldering with my friends and in summer I enjoy hiking in the Alps. I find it important to move my body daily, even if it means just going for a short walk with my dog. Especially with us musicians, the position our body is in for most of the day when practising, could be a bit critical in the long run.

What are your aspirations for the future?
Are there specific projects, collaborations, or goals you hope to achieve in the coming years?

In the future, I would love to stay motivated and creative in many different forms and ways, because that makes me the happiest. I hope I will still have time to paint and I would love to explore the connection between painting and music a bit deeper. My dream is to play in an orchestra or in a chamber group, because I love to make music with other people.

In the future, I would also like to teach and inspire young musicians and artists to be what they are through the arts. I find it interesting how music has become a competition for many musicians, as they often concentrate on technical things and too little on the things that make music special, giving a personal note to the pieces they play. I don't know what the future will look like, but I know I'm on the right path to discover my true artistic self through the art of music.



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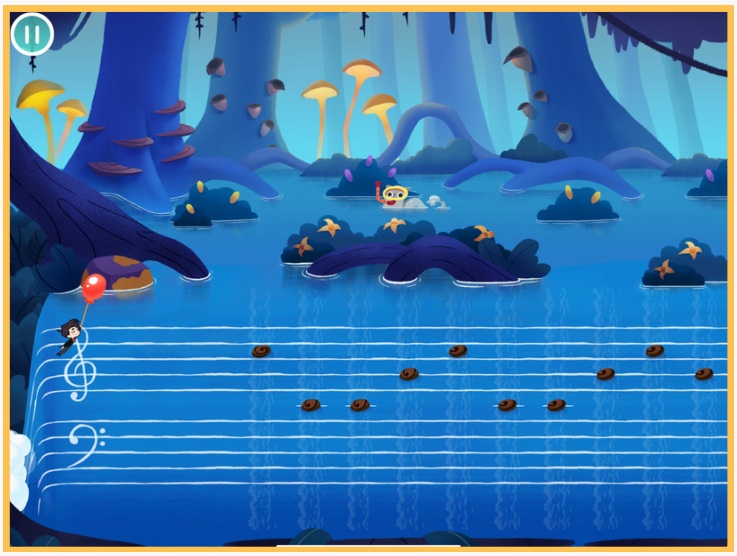

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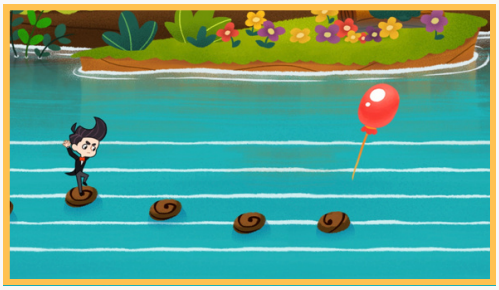



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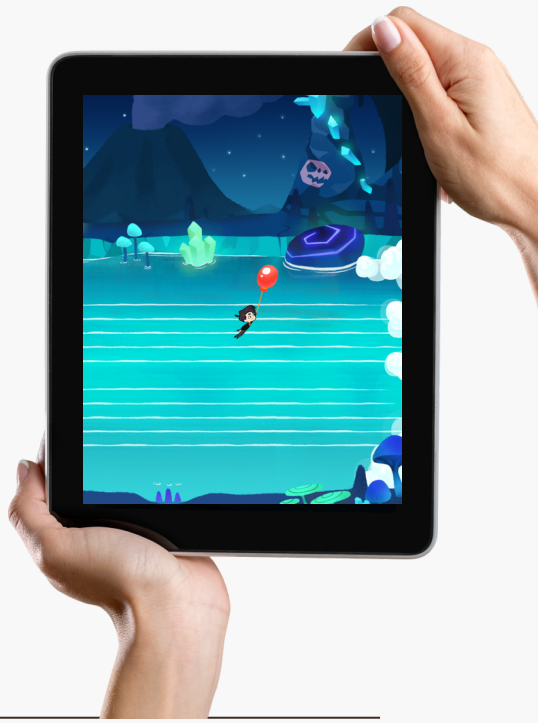

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