

# The American Liszt Society Baltimore-Washington Chapter

Nancy Roldán, President

[www.lisztgarrisoncompetition.org](http://www.lisztgarrisoncompetition.org)

presents

## MAGYAR

### 2015 Liszt-Garrison Festival and International Piano Competition

Co-Sponsored by

**Music at Notre Dame Concert Series**

Ernest Ragogini, Director

## WELCOME

to the festivities of *a decade dedicated to music, music making, and the musicians who create it*

The 2015 Festival examines **Magyar Folklore**, the inspiration for much of the music of Franz Liszt (1811-1886) and Béla Bartók (1881-1945). History and research reveal a legacy of diversity borne out of unique ethnic elements inherent in language, melody, rhythm, and other traditions. Such is the elusive configuration of the Magyar Folklore. A treasure trove to a fertile, creative mind and a heart sensitive to heritage, such diversity would bring about related yet individual musical styles in Liszt and Bartók. Folklore roots would in turn motivate composers around the world to search into their own countries' traditions providing them with a distinctive personal voice in compositions of extraordinary beauty.

We look forward to meeting each and every one of you at

**NOTRE DAME OF MARYLAND UNIVERSITY**

4701 N Charles St, Baltimore, MD 21212

**OCTOBER 21-25, 2015**

**2015 COMPETITION**

**FOR PIANISTS & DUO ENSEMBLES WITH PIANO**

**Application Postmark Deadline: May 15, 2015**

The competition is open to musicians of all nationalities who have studied privately, at a college, or music conservatory. Age eligibility will be as of October 22, 2015 for every category. Previous first-prize winners may not apply as contestants in the same category. Applicants for the Artist category may also apply for the Collaborative Artists category. Collaborative pianists may apply in up to two different ensembles on the same year. There are three categories in the 2015 International Competition.

The American Liszt Society Baltimore-Washington Chapter invites all applicants and contestants to enjoy the festival's events and join us in this celebration of music, good will, and in particular of the participants' talent.

**RULES AND REGULATIONS**  
**Age Eligibility and Fees**  
**Application Forms & Documentation**  
**Repertoire**  
Program content. Compulsory works.  
Repertory requirements. Copyright Laws  
**Competition Policies. Etiquette.**  
**Competition Stages and Modus Operandi**  
**Hosting**  
**Ceremony of Awards**  
**Prizes**  
**Judges**

**AGE ELIGIBILITY & FEES**

The competition is open to musicians who have reached the specified category age by October 22, 2015. The age eligibility applies only to pianists.

**ARTIST**

Pianists ages 25 through 40. *Non-refundable application fee \$100.00.*

**YOUNG ARTIST**

Pianists ages 20 through 24. *Non-refundable application fee \$90.00.*

**COLLABORATIVE ARTISTS**

Instrumental or Voice duo ensembles with piano.

Pianists ages 24 through 40. *Non-refundable ensemble application fee \$190.00*

**APPLICATION FORMS & DOCUMENTATION**

To download a file with the application form and additional information please click [here](#).

**APPLICATION POSTMARK DEADLINE**  
**MAY 15, 2015**

**REPERTOIRE**

PROGRAM CONTENT

The program must show a balance of repertory representative of **major works by Franz Liszt**, compositions **by American composers**, and **other works chosen by the contestants**. Solo piano programs must be memorized. However, some works by contemporary composers written after 1980 may be played with the score, if approved by the Repertory Committee. Contestants are encouraged to follow the guidelines below to submit a well-balanced program.

- An ideal program would contain a sonata [all movements] from the Classical to Contemporary periods as specified for each category. If in doubt, contact the chair.
- Single movements of any sonata will not be accepted as part of the competition recital program.
- Short works (five minutes or less) are not acceptable unless programmed in sets of two or three pieces. These sets must be approved by the Repertory Committee.
- Works for prepared piano or requiring performance inside the instrument are not allowed.

COMPULSORY WORKS

**Performance of compositions by FRANZ LISZT**

The American Liszt Society Bylaws state the purpose of the organization in article I as follows:

- To promote scholarship and general understanding of the full creative and historical significance of Franz Liszt on the education and development of both the composition and performance of music

throughout the Western World.

- This purpose is to be attained by – among other means – encouraging performance, recording, publication and re-publication, particularly of works which are undeservedly neglected.

The Baltimore-Washington Chapter of the ALS and the Liszt-Garrison International Festival and Piano Competition support the above statements.

### **Performance of works by AMERICAN\* COMPOSERS**

One of Franz Liszt's great contributions to music was his dedication to the performance of music written by his contemporaries via his many roles as composer, performer, conductor, and teacher. The Baltimore-Washington Chapter emulates Liszt's intent and supports contemporary American composers by requiring the performance of such repertory written after 1920 in the competition programs.

**NB: 2015 marks the 60th anniversary of the death of Béla Bartók who was naturalized a US citizen. The 2015 competition encourages contestants to program compositions by Béla Bartók for the semifinal/final full program. Such compositions may be entered as**

- **Additions to the full competition program, OR**
- **Instead of a composition by an American composer**

\*Americas/American: pertaining to individuals and/or compositions from any country in the New World [North America, South America, Central America, Caribbean Islands]

### ADDITIONAL WORKS

The contestants have the opportunity to complete their programs with compositions of their choice, representative of different eras. [Repertory requirements](#) and detail for each phase of the competition appear on each category's [application form](#). Contestants choose the repertory for the semifinal/final rounds according to each category's specific guidelines.

### REPERTORY REQUIREMENTS

The Repertory Requirements are specified below and in the application forms. QUESTIONS regarding repertory may be addressed to the Chair and/or the audition coordinator.

#### **ARTIST**

- **Preliminary Round:** Unedited CD recording of recent live or studio performance. ***CDs are the only accepted recordings in 2015. Contents: WTC Prelude and Fugue or Suite by J. S. Bach; an Etude (20<sup>th</sup> century or Romantic Era); Sonata-Allegro form movement from the Classical or Romantic Era.*** **NB!** The competition officers are not responsible for lost materials or CDs. Please keep a copy of all materials before mailing your application.
- **Semifinal/Final Rounds:** Recital program [60 minutes minimum length] of applicant's choice shall include major works by Franz Liszt (15 minutes or more) and compositions written after 1920 by composers from the Americas (10 minutes or more.)

#### **YOUNG ARTIST**

- **Preliminary Round** - Unedited CD recording of recent live or studio performance. ***CDs are the only accepted recordings in 2015. CD Contents: WTC Prelude and Fugue or Suite by J. S. Bach; an Etude (20<sup>th</sup> century or Romantic Era); Sonata-Allegro form movement from the Classical Era by Haydn, Mozart, or early to mid-period Beethoven (through Op. 90).*** **NB!** The competition officers are not responsible for lost materials or CDs. Please keep a copy of all materials before mailing your application.
- **Semifinal/Final Rounds** - Recital program [50 minutes minimum length] of applicant's choice shall include major works by Franz Liszt (15 minutes or more) and compositions written after 1920 by composers from the Americas (10 minutes or more.) **NB!** Beethoven Sonatas may be programmed up to Op. 90. For clarification contact the chair.

## COLLABORATIVE ARTISTS

This category is open to duos for piano and another instrument or piano and voice. Only original compositions written for duo ensemble with piano may be programmed for the semifinal and final rounds of the competition. Exceptions may apply in some cases. Please read **Franz Liszt Ensemble Repertory** information below. \*\*

All ENSEMBLES: **Preliminary Rounds** require submission of an unedited CD recording of recent live or studio performance. *CDs are the only accepted recordings in 2015.*

**NB!** The competition officers are not responsible for lost materials or CDs.

Please keep a copy of all materials before mailing your application.

### A - Piano and Another Instrument

- **Preliminary Round** - Unedited CD recording of recent live or studio performance. **CD Contents:** a composition or concerto movement with piano as orchestra substitute; sonata-allegro form movement from the ensemble's major repertory; **solo piano:** a composition of the pianist's choice (min. 5 minutes)
- **Semifinal/Final Rounds** - Full duo recital program [60 minutes minimum] of applicants' choice, shall include works by Franz Liszt [10 minutes or more] and compositions written after 1920 by composers from the Americas [10 minutes or more].
- Repertory information. Read below. \*\*

### B - Piano and Voice

- **Preliminary Round** - Unedited CD recording of recent live or studio performance. **CD Contents:** An opera aria; four Art Songs by at least two composers in two languages; **solo piano:** a composition of the pianist's choice (min. 5 minutes)
- **Semifinal/Final Rounds** - Full duo recital program [60 minutes minimum] comprised primarily of Art Songs shall include works by Franz Liszt in at least two languages [10 minutes or more] and American compositions written after 1920 [10 minutes or more]. This program may also include a composition of the singer's choice representative of his or her native land written after 1920. *An ideal program would contain art songs in a variety of styles and languages.* Please include Composers and Poets names in all programs.

\*\* Regarding **Franz Liszt Ensemble Repertory:** Minimum performance time is 10 minutes. Liszt's compositions for **Violin and Piano** include major works such as Grand Duo Concertante & Duo Sonate, and shorter compositions that may be paired. Contestants are encouraged to research additional duo ensembles by Franz Liszt. **Cello & Piano:** Ensembles must include Elegy by Franz Liszt in their semifinal/final repertory program. Contestants are encouraged to research additional duo repertory by Franz Liszt. Transcriptions of Liszt works for duo ensemble may also be programmed. Several cello/piano transcriptions are available since 2011. **Other Instrument and Piano:** If no work by Franz Liszt exists for the ensemble, contestants are encouraged to transcribe Liszt's works of their choice for the particular ensemble. For additional information consult with the competition chair and/or coordinator. **Voice and Piano.** The repertory is extensive and written in many languages. Singers are encouraged to research Liszt's Art Song extensive repertory.

## COPYRIGHT LAWS

In compliance with copyright laws, please follow these guidelines:

- Collaborative Artists must perform from published sheet music and/or scores, and are allowed to bring photocopies for the judges for the semifinal and final rounds of the competition.
- Contestants in all other categories must provide published sheet music for the judges for the semifinal and final rounds of the competition.

*The above statements include American compositions, even if studied from manuscript, as the Festival organization must comply with copyright laws. Failure to observe the above requirements may result in disqualification from the competition.*

## COMPETITION POLICIES

These policies are implemented by the Competition Committee, which is represented by the Chair, Director, Repertory Committee, and Coordinators of the Competition.

- Once signed, the application form constitutes a legal agreement. Failure to fulfill terms of this agreement may result in disqualification from the competition. Said agreement is acknowledged by the applicant's signature on the application form as follows:
  - *By my/our signature(s) above we agree to abide by all rules pertaining to the Liszt/Garrison piano competition (published in the website and/or included in official ALS/BWC correspondence). If chosen semifinalist or alternate, I/we will attend and participate in the festival as requested. I/We understand that any recordings of our performances, made during the festival and/or competition, are the sole property of the American Liszt Society's Baltimore-Washington Chapter and may be used for PR and/or for the production of a CD or VIDEO to raise funds for future Liszt-Garrison events.*
- Contestants are cautioned to observe all applicable rules as posted on the website and/or communicated to them in official correspondence from the competition/festival officers.
- Applicants may not communicate with any member of the board of directors after the Postmark Date Deadline [5/15/15] and/or until after the preliminary audition results have been made public. During said time, please contact the coordinator.
- Once the preliminary auditions are over, questions about the competition may be addressed to the chair or other members of the competition committee.
- Before 5/15/15 contestants may submit repertory questions to the chair, and/or to the competition coordinator. Requirements must be observed in all stages of each category of the competition.
- After receiving status notification from the chair:
  - Contestants must acknowledge receipt of notification and confirm their participation
  - Must make all information required available to the coordinators and chair of the competition. Communication with the competition officers is essential for successful organization.
  - Lack of timely communication with the competition officers may result in elimination from the competition.
    - Program repertory revision may be necessary to fulfill the program repertory requirements. Possible requests from the officers include the following which necessitate prompt response.
      - Proper program format and personal performance timings
      - Competition preliminary audition schedule for first rounds
      - Other pertinent information
- During the event contestants shall be identified by numbers
  - Contestants shall not make contact with the judges prior to or during any stage of the competition. Any violation of this rule may result in disqualification.
  - To avoid possible misunderstandings, competition and festival participants must wear their ID tags at all times.
- Decisions made by the judges are final.
- The Competition Committee discourages withdrawal from the competition. Performance in the competition constitutes a professional engagement. If a contestant must withdraw for extraordinary reasons, please follow the guidelines below:
  - In order to grant alternates the opportunity to participate in the competition, withdrawals must be officially announced at least three weeks before the beginning of the competition [Early October 2015.]
  - Notification of withdrawal from the competition must be submitted in writing and

addressed to the Competition Chair and Audition Coordinator.

## ETIQUETTE

Contestants are expected to dress properly and behave in a respectful manner toward fellow contestants, artists, festival officers, and audience.

### FAIRNESS POLICY

- For the sake of fairness, we require all contestants to observe rules of anonymity until the award ceremony. For the sake of fairness to all participants, contestants' personal information must remain undisclosed to fellow contestants, audience members, and judges until the award ceremony.
- The judges complete all stages of the competition without knowledge of the performers or their teachers' identities.
- The contestants' as well as the judges' biographies will be made public at the Award Ceremony.

### FESTIVAL ATTENDANCE

The Liszt-Garrison Festival and Competition is considered a performance-inspiring experience which offers all participants the opportunity of meeting and listening to artists of renown during the festival events. Contestants are cherished and celebrated regardless of the competition results. Presentations precede special announcements which may include results of the competition rounds. Contestants are required to attend specific festival programs. Failure to attend such programs may result in disqualification, even in cases where such contestant has been chosen to move on to the next round. Festival presentations may include round tables, films, and/or recitals featuring past winners of the competition. The Festival presenters will welcome you and offer support during all the stages of the competition. We look forward to meeting every participant.

### DRESS CODE

SEMIFINAL ROUNDS. Semi-formal concert attire or business attire.

FINAL ROUND. Formal concert attire required. Men, dark suit or tuxedo. Women, formal evening wear

## COMPETITION STAGES AND MODUS OPERANDI

There are four stages in each competition category after the application procedure has been completed.

- Preliminary Audition By CD
- Semifinal Round I Completed in two sessions.
  - Semifinal Round I-A - Performance of compositions by Franz Liszt.
  - Semifinal Round I-B - Performance of compositions by American Composers
- Semifinal Round II
- Final Round

*Specific information for each category is provided to contestants and judges before the October event begins.*

### STAGE 1 PRELIMINARY AUDITION

The **objective** of this phase is to **choose** up to **ten (10) semifinalists** and **two alternates** for each competition-category. This round is completed "blindly" by listening to the unedited CD recordings submitted by the applicants.

**Role of the Coordinator:** The coordinator manages the preliminary auditions, but has no vote in the decisions. After the applications have been received (or May 20, 2015), the coordinator becomes the contact and sole source of information for the contestants until the preliminary audition is complete. The identities of the semifinalists may be revealed to the preliminary judges after final choices have been reached if said judges are not part of the October judging panel.

### AUDITION PROCEDURE

- In order to assure fair decisions, judges are not privy to applicants' identities and/or the identities of the participants' teachers.
- The order of performance is decided by the coordinator.
- Applicants are solely identified by numbers.
- Once preliminary auditions are completed the chair and/or coordinator notifies the contestants by e-mail. An official letter may be mailed to the applicant's address if the contestant fails to answer by e-mail.
- Changes or amendments to the submitted programs must be entered by August 1, 2015.

#### JUDGES CHOICES

- PERFORMANCE is the principal factor in choosing semifinalists.
- Program evaluation is an additional factor for final decisions.
- *Acceptance into the semifinal round is conditional*, pending approval of the proposed full program, which must be settled by August 1, 2015.
- ALTERNATE contestants must attend the festival and may be asked to participate in a festival event. Alternates must confirm attendance by August 1, 2015.

**NB!** The identity of applicants who do not advance to the semifinals shall remain anonymous. All applicants are invited to attend the event as guests of the festival.

### SEMIFINAL ROUNDS [SF] *Open to the Public*

#### STAGE 2

SEMIFINAL ROUND I A/B Completed in two sessions. Audition times will be assigned by e-mail. Works are performed completely. Copyrights: Bring published music for the judges.

The **objective** of this round is to **choose five (5) semifinalists** to continue to the SF-Round II.

- SF I-A - Performance of compositions by Franz Liszt. Minimum 15 minutes or one entire composition. Performed without interruption.
- SF II-B - Performance of compositions by American Composers. Minimum 10 minutes one entire composition. Performed without interruption.

#### STAGE 3

#### SEMIFINAL ROUND II

**NB!** The performance order for SF - ROUND II is determined by drawing.

The **objective** of this round is to **choose three (3) finalists** to perform on the Final Round.

Performance of the repertory not heard in Round I. Approx. 20 minutes. The judges may interrupt *ad libitum*. Copyrights: Bring published music for the judges.

#### STAGE 4 FINAL ROUND *Open to the public.*

The RECITAL PROGRAM for the Final Round will be chosen by the judges. *Program details, including performance order and practice schedule will be provided by the coordinator after announcement of finalists is made.* Performance time for each candidate is approx. 20 minutes. Works performed without interruption.

#### HOSTING

Complimentary accommodations will be provided to contestants on a first come first serve basis. Interested semifinalists may contact the Hosting Coordinator, Mrs. Patricia Graham, after August 15, 2015.

#### PRIZES 2015

## MONETARY AWARDS

To be announced in 2015

Prizes, which may be shared, are awarded at the judges' discretion in each category.

## FRANZ LISZT AWARD

Is given to an individual or ensemble for musical excellence throughout the competition, in celebration of their talent and to encourage emulating the principles best expressed by Liszt's motto "*génie oblige*"

Awarded by Dr. Nancy Roldán, *Competition Chair*

*See Article on Liszt by Alan Walker in the L-G website.*

## BEST INTERPRETATION AWARDS

For distinguished performance of works by Franz Liszt and/or American Compositions

## PERFORMANCE OPPORTUNITIES

Will be announced during the ceremony of awards. The list below includes 2013 and prior venues.

*Fees are paid by the presenters on the day of performance.*

The winners coordinate these recitals with the competition chair and the presenter.

## COLLABORATIVE ARTISTS

Hood College Chamber Music Series

Dr. Noel Lester, Director

Chamber Music on the Hill

Mc Daniel College

Dr. David Kreider, Director

## ARTIST

Concert Series at Buckingham Choice

Deering States Piano Masters Concert Series

Florida. Presented by the ALS/FL Chapter

Dr. José R. López, Director

UUCS Chalice Concert Series in Columbia, MD

*May be awarded to a Pianist or to Collaborative Artists*

Dr. Michael Adcock, Director

## ARTIST and/or COLLABORATIVE ARTISTS

The American Liszt Society Festival Performance Award

Thomas Mastroianni, President

Winners of the competition are featured artists on the ALS Annual Festivals

## ADDITIONAL PERFORMANCE PRIZES

Have been awarded to past competition winners by

Music at Notre Dame Concert Series

Dr. Ernest Ragogini, Director

Despy Karlas Award UGA

Dr. Richard Zimdars, Chair

St. Mary's College of Maryland

Jeff Silberschalg, Director

Bayreuth Music Festival (Germany)

Steingraber Piano Company

## CEREMONY OF AWARDS



Prizes will be presented at the Awards Ceremony.  
Awards may be shared and/or declared vacant.

**JUDGES**

Judges decisions are final. The judges are not required to award all prizes. The Liszt-Garrison International Piano Competition judges are distinguished artists recognized throughout the international music community. The names of the **JUDGES for 2015** will be announced in 2015.