

THE AMERICAN LISZT SOCIETY BALTIMORE-WASHINGTON CHAPTER  
&  
THE AMERICAN LISZT SOCIETY OHIO CHAPTER

Present

***Franz Liszt Festival & International Competition 2017***

*For Pianist and Duo Ensembles with Piano*

from now on: LISZT-OH

AKA

LISZT-GARRISON FESTIVAL AND INTERNATIONAL COMPETITION

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SPONSORED BY

OHIO STATE UNIVERSITY

THE AMERICAN LISZT SOCIETY

THE AMERICAN LISZT SOCIETY AT OHIO

&

THE AMERICAN LISZT SOCIETY BALTIMORE-WASHINGTON CHAPTER

TO BE HELD AT OHIO STATE UNIVERSITY IN OCTOBER 2017

**RULES AND REGULATIONS**

Age Eligibility and Fees  
Application Forms & Documentation  
Repertoire & Repertory requirements  
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Competition Stages and Modus Operandi  
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**AGE ELIGIBILITY & FEES**

The competition is open to musicians who have reached the specified category age by October 22, 2017.

**CATEGORIES**

ARTIST *Non-refundable application fee \$100*

Pianists ages 25 through 40

COLLABORATIVE ARTISTS *Non-refundable ensemble application fee \$200.00*

Pianists ages 24 through 40. Eligibility applies only to pianists.

The 2017 competition includes the following ensembles

ANY INSTRUMENT AND PIANO

VOICE AND PIANO

**APPLICATION FORMS & DOCUMENTATION**

READY TO BE DOWNLOADED FORMS ARE POSTED AT LISZTGARRISONCOMPETITION.ORG

**APPLICATION POSTMARK DEADLINE MAY 15, 2017**

Please send all required documentation with an unedited CD recording and application fee

## 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 Dr. Roldán before preliminary auditions or Dr. Hong, *Chair*, after preliminary auditions are complete.
- 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 [or for prepared piano] 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 that are undeservedly neglected.

The Competition supports the above statements.

Performance of COMPOSITIONS 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 chapter emulates Liszt's intent and supports contemporary American composers by requiring the performance of such repertory written after 1920 in the competition programs.

\*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 from the major (solo or duo) repertory chosen by the applicant.

- The contestants have the opportunity to complete their full recital programs with compositions of their choice, representative of different eras.
- Details for each phase of the competition appear on the application form
- Contestants choose the repertory for the semifinal/final rounds according to each category's specific guidelines. If in doubt contact the **chair or coordinator**

## REPERTORY REQUIREMENTS

Unless otherwise indicated, questions regarding repertory may be addressed to Dr. Roldán before preliminary auditions or to Dr. Hong, *Chair*, after preliminary auditions are complete.

Preliminary Rounds require submission of an unedited CD recording of recent live or studio performance. CDS ARE THE ONLY ACCEPTED RECORDINGS in 2017

*NB: The competition officers are not responsible for lost materials or CDs. Please keep a copy of all materials before mailing your application.*

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### ARTIST

- Preliminary Round: Printed copy of PRELIMINARY ROUND REPERTORY with unedited CD recording of recent live or studio performance. **CDs are the only accepted recordings in 2017. Contents:** *An Etude by any composer from the Romantic to the Present Era; Sonata-allegro form movement from the Classical Era; A composition by Franz Liszt.* Attention 2017 applicants: please follow repertory guidelines listed on the applications. (If in doubt contact Dr. Roldán.)
  - 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.)
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## COLLABORATIVE ARTISTS

- Open to duos for piano and another instrument, or piano and voice. Only original compositions written for the above **duo ensembles** may be programmed for the semifinal and final rounds of the competition. *If in doubt contact Dr. Roldán before preliminary auditions or Dr. Hong, Chair, after preliminary auditions are complete.* Regarding **Franz Liszt Ensemble Repertory** please refer to the specific information below. \*\*

- **Preliminary Rounds** require submission of an unedited CD recording of recent live or studio performance. CDs are the only accepted recordings in 2017!
  - *NB! The competition officers are not responsible for lost materials or CDs. Please keep a copy of all materials before mailing your application.*

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### 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 Liszt 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. \*\*

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### 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 Liszt 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.

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\*\* **Franz Liszt Ensemble Repertoire:** Minimum performance time is 10 minutes.

- **Violin and Piano** include major works such as Grand Duo Concertante & Duo Sonate. Shorter compositions may be paired to fulfill time-requirements. Contestants are encouraged to research the Franz Liszt abundant repertory.
- **Cello & Piano:** Ensembles must include at least one 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. **NB!** Several cello/piano transcriptions are available since 2011.
  - Rhapsodies and *Evocation* (2013) were recorded and published by Lachezar Kostov and Viktor Valkov, 2011 Liszt-Garrison Collaborative Artists winners.
- **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. **Liszt repertory must show a variety of languages**

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## 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 judge.

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

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## COMPETITION POLICIES

Policies are enforced by the Competition Committee, represented by the Chair/ Director(s), Repertory Committee, and Coordinators of the Competition.

- Once signed, the application form constitutes a legal agreement. Failure to fulfill the 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 I/we agree to abide by all rules pertaining to the LISZT-OH international competition (published in the website and/or included in official competition correspondence). If chosen semifinalist or alternate, I/we will attend and participate in the festival as requested. I/We understand that any recordings of my/our performances, made during the festival and/or competition, are the sole property of the American Liszt Society's Ohio Chapter and may be used for PR and/or for the production of a CD or VIDEO to raise funds for future Competition 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 or chair until after the Postmark Date Deadline [May 15, 2017] 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
  - Before 5/15/17 contestants may submit repertory questions to the competition coordinator whose name appears on the application. 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 by e-mail
- 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 contact with the judges prior to or during any stage of the competition.
- To avoid possible misunderstandings, competition and festival participants must wear their ID tags at all times.
- Judges decisions are final
- Performance in the competition constitutes a professional engagement. If a contestant must withdraw for extraordinary reasons, please follow the guidelines below to grant alternate candidates fair participation:
  - Withdrawals must be officially announced at least four weeks before the competition starts
  - Notification of withdrawal must be 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

- We requests all contestants to observe anonymity until the award ceremony.
- 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' biographies will be made public at the Award Ceremony.

#### FESTIVAL EVENTS' ATTENDANCE

The Liszt Festival/Competition is a performance-inspiring experience that 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 include results of the competition rounds. Failure to attend these programs may result in disqualification of contestants 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 competition officers 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 – Liszt compositions performed without interruption
  - Semifinal Round I -- [American Composers](#) performed without interruption
- Semifinal Round II
- Final Round

### STAGE 1 PRELIMINARY AUDITION

The **objective** of this phase is to **choose up to TEN (10) semifinalists and two alternates** for each competition-category. The judges listen to the unedited CD recordings mailed by the applicants to the competition. Applicants are identified via numbers assigned by the coordinator.

#### Role of the COORDINATOR

- The coordinator becomes the contact/sole source of information for the contestants until the preliminary audition is complete.
- S/he IDs each contestant by number and revises the preliminary audition programs to ascertain contents.
- Decides the order of performance
- S/he manages the preliminary auditions but has no vote in the decisions.
- Contacts the chair with any questions regarding repertory or any other procedure.
- The identities of the semifinalists may be revealed to the chair and officers of the competition after the preliminary audition judges agree on final contestant choices.

#### Preliminary audition MO

- Judges are not privy to applicants' identities and/or the identities of their teachers.
- Applicants are solely identified by numbers
- Once 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 **July 20, 2017** must be approved by the chair or designated officer

#### JUDGES Decisions

- **PERFORMANCE** is the principal factor in choosing semifinalists to advance to the September event
- In case of ties, program evaluation may be an additional factor for final decisions. Only the chair is privy to such information
- *Acceptance into the semifinal round is conditional*, pending approval of the proposed full program, which must be settled by July 20 of the competition year.
- Alternate contestants must attend the festival and may be asked to participate in a festival event. Alternates must confirm attendance by July 20 of the competition year

**NB!** THE IDENTITY OF APPLICANTS WHO DO NOT ADVANCE TO THE SEMIFINALS REMAINS ANONYMOUS.  
All applicants are invited to attend the event as guests of the festival.

### STAGE 2 SEMIFINAL ROUNDS [SF] *Open to the Public*

#### SEMIFINAL ROUND I A/B Completed in two sessions

Audition times will be assigned by e-mail. Works are performed completely. 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 or one entire composition.  
Performed without interruption

**NB.** Copyrights: Bring published music for the judges.

### STAGE 3

#### SEMIFINAL ROUND II *Open to the public*

**NB!** The performance order is determined by drawing. The objective of this round is to choose three (3) finalists to perform on the Final Round.

- Approximate performance time is 20 minutes
- Repertory: chosen by the judges after round I, the program may include repertory not heard in Round I and/or repertory already performed in SF round I
- The judges may interrupt *ad libitum*

**NB!** Copyrights: Bring published music for the judges.

### STAGE 4

#### FINAL ROUND *Open to the public*

- The Recital Program for the Final Round will be created by the judges
- Performance order depends upon the program, which must contain two works by Liszt and at least one American composition
- Program details, performance order and practice schedule will be posted and/or provided by the coordinator after announcement of finalists is made.
- Performance time for each candidate is approx. 20 minutes
- Works are performed without interruption

### PRIZES 2017

To be announced in May 2017

**BEST INTERPRETATION AWARDS** For distinguished performance of works by Franz Liszt and/or [American Compositions](#) - All invited semifinalists (contestants) are candidates for these awards

#### PERFORMANCE OPPORTUNITIES

If available in 2017, such prizes will be announced during the ceremony of awards.

*Fees are paid by the presenters on the day of the engagement and not at the ceremony of awards*

#### JUDGES 2017

To be announced

#### HOSTING & HOTELS

Information will be announced **in the summer of 2017**

#### CONTACT INFORMATION

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