

Boston Bach International Organ Competition
September 2–8, 2018 • Boston, Massachusetts, USA

COMPETITION RULES

rev. 2018-04-03

ELIGIBILITY

The competition is open to organists of any nationality who

- were born between September 2, 1980 and August 31, 1992, and as such will be between the ages of 26 and 37, inclusive, on September 1, 2018;
- have completed all university requirements for a degree or diploma in organ performance, church music, sacred music, or equivalent;*
- currently serve in a professional position in music; and
- are not current academic students of any of the jurors.

*Regardless of previous experience, organists currently enrolled in pursuit of a degree in music are not eligible to compete unless they have finished all requirements for that degree. ABD candidates are allowed to compete.

APPLICATION

Application to the Boston Bach International Organ Competition is by e-mail. A complete application consists of all of the following:

- completed application form (the application form is available [here](#))
- application fee of US \$100 (details below)
- photocopy of a birth certificate, passport, or ID card verifying the competitor's identity and birth date
- curriculum vitae including names of all major teachers, post-secondary schools attended, degrees and prizes awarded, and current employment
- biography of 150 words or fewer
- color portrait at 3in by 5in (9cm by 13cm) size, of 300dpi or greater resolution
- private YouTube links to video recordings of the competitor playing the recorded round repertoire
 - a combined video/audio recording, uncut, taken from the side, showing the player at the keyboard, provided via private YouTube link, of the following works by Bach:
 - O Mensch, bewein dein' Sünde groß, BWV 622
 - Christus, der uns selig macht, BWV 620
 - Hilf Gott, daß mir's gelinge, BWV 624

- Trio sonata no. 2, BWV 526 (separate tracks/recordings for each movement acceptable)
- Prelude and Fugue in G Major, BWV 541 (continuous recording)

Applicants should send these items in a single e-mail to bachcomp@flc-boston.org. Attach supporting documents to the e-mail in .doc, .docx, .pdf, or .jpg format as necessary. Incomplete applications will not be accepted. If you do not receive a personal acknowledgement from the competition secretary within two days, you should contact bachcomp@flc-boston.org.

If you are selected to compete in the live rounds, your 150-word biography and portrait will be published in the competition brochure.

Upload your competition recordings to YouTube and provide private links to each recording in your application e-mail.

The completed application e-mail must be submitted no later than **February 15, 2018**.

APPLICATION FEE

The application fee is US \$100. The application fee is to be remitted free of all charges for the recipient by February 15, 2018 to the following bank account with the notation “**Purpose of payment: Boston Bach Competition 2018 + Name of participant**”:

- Recipient: BOFAUS3NXXX (BIC/Swift Code*)
- ABA routing: 026009593
- Account number: 004617363372
- Bank address: Bank of America, N.A., 222 Broadway, New York NY 10038

***Note: IBAN codes are not used in the United States.**

The remittance slip must include the name of the participant written legibly (especially if the registration fee is transferred by somebody else). The payment confirmation slip is to be presented by the candidate at the Competition office on arrival. Payment may also be made by credit card (Visa, MasterCard, American Express, EuroCard, or JCB) supplying the card number and its expiration date. The application fee is non-refundable.

VIDEO RECORDINGS

Each piece in the recorded round will be presented via a private YouTube link to a combined video/audio recording, taken from the side, showing the player at the keyboard. The recordings must be produced for the competition, and not re-used from past performances. Recorded performances may be live or private, but no extraneous noise from an audience is allowed. Each piece and each movement of the trio sonata should comprise a separate recording and private link. No cuts are allowed within pieces or movements.

Remember that the judges will decide whether you will be invited to take part in the competition rounds on the strength of your recorded performance alone. It is in your interest to ensure that your recorded performance is of the highest technical quality. To this end, the video and audio may be taken from different sources (i.e., the audio may come from e.g. suspended microphones that produce higher-quality

audio than the video camera can provide), but the video and audio should be synchronized in the final recording. The video should be taken from the side and show the player at the keyboard.

Your recording must be made using a pipe organ. Different instruments may be used for each piece as the applicant deems appropriate. A statement signed by a professional musician who has witnessed your recorded performances must be included as one of the documents attached to the application e-mail.

NOTIFICATION

Successful applicants will be notified via e-mail from the competition office on March 21, 2018 (J.S. Bach's 333rd birthday). Each successful applicant should reply with confirmation of his or her intention to compete in the live rounds by March 31, 2018. Unsuccessful applicants will be notified following receipt of intention to compete in the live rounds from the 15 successful applicants.

TRAVEL AND ACCOMMODATIONS

All invited candidates who do not reside within greater Boston will be provided round-trip coach air transportation and housing through the completion of the final round. If an eliminated competitor chooses to leave after the completion of the semifinal round, he or she will be responsible for any and all resulting fee and fare changes.

Accommodation is provided for all competitors, and any registrant, free of charge in private houses on a bed and breakfast basis. All competitors are encouraged to stay for the entirety of the competition. All participants will receive a subsidy for meals. Vouchers towards the cost of meals for competitors and their registrants will be provided.

JUDGING

In the recorded round, a pre-selection committee will select 15 candidates to participate in the live rounds of the competition on the basis of the submitted video recordings.

The jury for the live rounds consists of internationally recognized organists who are former major international competition winners. The jurors are Arvid Gast (chairman), James David Christie, Christian Lane, Hatsumi Miura, Christa Rakich, Martin Schmeding, and Carole Terry. The jury's decisions are final and exclude any legal recourse. The jury may interrupt any recitals that exceed the time limit set out in the rules

After each round, judges will be available to talk to competitors who are not continuing to the next round. No contact is permitted between a competitor and the jury during the competitor's active involvement in the competition. A personal exchange regarding the technical and artistic performance of the participant is permitted only after he or she has been eliminated from the competition or has won a prize. Even then, a discussion regarding procedural matters relating to the competition (in particular, voting behavior) is inappropriate. Judges' comments are not to be quoted in press materials.

EDITIONS

It is expected that candidates will use the most current Urtext editions of each work performed in the competition. While candidates may perform from photocopies for the sake of convenience, candidates admitted to the live rounds must also bring one copy of the original scores of the works they perform. The competition cannot be held liable for any law infringement committed by a candidate using illegal copies.

PROGRAM

The order in which the competitors play is to be determined prior to each round by the casting of lots. The order of the pieces within a round is up to the discretion of the candidate and must be communicated in definitive form to the Competition Committee upon arrival in Boston. Candidates may play or omit repeats as they see fit, but must adhere to the following time limits: first round, 35 minutes; second round, 45 minutes; final round, 60 minutes.

ASSISTANTS

The competition will appoint one page-turner for the live performance rounds. This person will be available on the last day of practice. During practice sessions, the page-turner is permitted to play any desired passage, to the best of his/her ability, for competitors to listen for balance and adjust registrations accordingly. The page-turner may not offer coaching or advice on registration and are not allowed to operate stops or pistons. Competitors may record their practice sessions.

Competitors are allowed the use of one or two registrants only in the final round. Competitors may bring their own registrants, provided neither is a past or present teacher. Any competitor unable to bring his or her own registrant may request that one or two be provided.

PRACTICE SCHEDULING

Each competitor will receive a maximum of three hours' practice time on the competition instruments. No one other than the competitor, committee members, and designated on-site monitors or assistants may be present during official practice times. The competition will provide competitors with practice organs in other venues at no charge.

PRIZES

- First prize: \$17,500
- Second prize: \$16,850
- Third prize: \$4114

The prizewinners are entitled to use the title “Boston Bach Prizewinner.”

Prizewinners will be booked to perform recitals in the following venues during 2019:

- The First Lutheran Church of Boston
- St. Joseph’s Chapel, College of the Holy Cross, Worcester
- First Evangelical Lutheran Church in Houston
- St. Jakobi Lübeck
- Hauptkirche St. Katharinen Hamburg
- Hauptkirche St. Jacobi Hamburg
- Ludgerikirche Norden
- Thomaskirche Leipzig
- Nikolaikirche Leipzig
- Merseburger Dom
- St. Petri Dom Bremen

Further concert venues will announce their interest before the competition.

The jury is not obligated to award prizes. Prizes cannot be split but can be awarded twice, limited by the total available prize money.

BROADCASTING

The Organizer shall be entitled to make audio and video recordings of all the performances and other events during the Competition and to use them in connection therewith. Recordings of all performances and other competition events may be broadcast live and/or later (over the radio and internet). Competition participants shall not be entitled to claim any remuneration for these recordings.

The prizewinners undertake to perform in the prizewinners’ concert and to allow the recording thereof to be published for non-commercial purposes without a fee. Recordings arranged by or for participants are not allowed.