

RULES AND REGULATIONS  
2011 LISZT-GARRISON INTERNATIONAL PIANO COMPETITION

Nancy Roldán, Chair  
Franz Liszt Bicentennial Year

CONTACT THE COMPETITION COMMITTEE

Patricia Graham

[p.graham@lisztgarrisoncompetition.org](mailto:p.graham@lisztgarrisoncompetition.org)

Daniel Lau

[d.lau@lisztgarrisoncompetition.org](mailto:d.lau@lisztgarrisoncompetition.org)

VENUE

All 2011 Liszt-Garrison Festival and Competition semifinal/final round events take place at the College of Notre Dame of Maryland. Address: 4701 N. Charles Street, Baltimore, MD 21210. For additional information call 410-833-5782 or check the website for updates.

ELIGIBILITY & FEES

The competition is open to pianists of all nationalities who have studied privately, at a college, or music conservatory. Age eligibility will be as of October 22, 2011 (bicentennial of Franz Liszt's birthday) 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 in the same year.

ARTIST

Open to pianists ages 25 through 40 by October 22, 2011: Non-refundable application fee \$95.00.

Audition Coordinator, Patricia Graham

YOUNG ARTIST I (20-24)

Open to pianists ages 20 through 24 by October 22, 2011: Non-refundable application fee \$85.00.

Audition Coordinator, Daniel Lau

YOUNG ARTIST II (15-19)

Open to pianists ages 15 through 19 by October 22, 2011: Non-refundable application fee \$85.00.

Audition Coordinator, Patricia Graham

#### COLLABORATIVE ARTISTS

Open to duo ensembles with piano. Pianists ages 25 through 40 by October 22, 2011. Age requirement is only for pianists. Non-refundable ensemble application fee \$160.00.

Audition Coordinator, Daniel Lau

#### CONCERTO

No concerto category in 2011. See concerto component under ARTIST repertory requirements.

#### APPLICATION DEADLINE and REQUIRED DOCUMENTATION

APPLICATION DEADLINE: POSTMARK May 6, 2011

#### REQUIRED DOCUMENTATION

A - Proof of age by October 22, 2011

B - A letter of recommendation by a professional active in the field of music

C - Complete documentation requirements for each category as printed on the application forms and described on the website

D – CD/DVD recording from recent live or studio performance. CDs are preferred

Note: Audition coordinators accept no responsibility for loss of recordings and documents. Applicants should retain copies of all materials submitted with their applications.

#### HOSTING

Complimentary accommodations will be provided to the contestants on a first come first serve basis.

Interested semifinalists may contact the Hosting Coordinator, Mrs. Patricia Graham, at

[p.graham@lisztgarrisoncompetition.org](mailto:p.graham@lisztgarrisoncompetition.org).

#### COMPULSORY WORKS

Franz Liszt. American Composers.

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 music, if approved by the Repertory Committee. Works for prepared piano or requiring performance inside the instrument are not allowed.

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 coordinator.

Single movements of any sonata will not be accepted as part of the competition recital program.

Encore works (approximately five minutes in length) are not acceptable unless programmed in sets. Sets must be approved by the Repertory Committee. Sets require a minimum of three pieces.

## PERFORMANCE OF WORKS BY FRANZ LISZT

The American Liszt Society Bylaws state the purpose of the organization in article one 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 by-laws of the Liszt-Garrison International Piano

Competition reinforce 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.

\*Americas/American: pertaining to individuals and/or compositions from any country in the New World

[North America, South America, Central America, and Caribbean Islands]

## ADDITIONAL REPERTORY

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.

## APPLICATION FORMS & REPERTORY REQUIREMENTS

There are four categories for the 2011 competition. To download a file with the application form and additional information please click [applications](#).

Repertory Requirements for all categories, indicated below:

### ARTIST

Audition Coordinator, Patricia

Graham

[p.graham@lisztgarrisoncompetition.](mailto:p.graham@lisztgarrisoncompetition.org)

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

Preliminary Round - Unedited CD/DVD recording of recent live or studio performance. Contents: Prelude and Fugue by J. S. Bach from WTC; one of Franz Liszt Transcendental Etudes [Exception: Nos. 1 & 3]; a sonata-allegro form movement from the Classical or Romantic period.

Semifinal/Final Rounds. - Recital program [60 minutes minimum] of applicant's choice,

which shall include major works [15 minutes minimum] by Franz Liszt and compositions [minimum 15 minutes] written after 1920 by a composer from the Americas and the first movement of one of the following concerti:

Wolfgang A. Mozart, piano concerto in D minor, K 466

Wolfgang A. Mozart, piano concerto in C minor, K 491

Ludwig van Beethoven, piano concerto in C minor, Op 37

#### YOUNG ARTIST I (20-24)

Audition Coordinator, Daniel Lau

[d.lau@lisztgarrisoncompetition.org](mailto:d.lau@lisztgarrisoncompetition.org)

Preliminary Round - Unedited CD/DVD recording of recent live or studio performance. Contents: Prelude and Fugue by J. S. Bach from WTC; Gnomenreigen or Au bord d'un source by Franz Liszt; sonata-allegro form movement by Haydn, Mozart, or early to mid-period Beethoven [through Op. 90]

Semifinal/Final Rounds - Recital program [50 minutes minimum] of applicant's choice, which shall include major works [15 minutes minimum] by Franz Liszt and compositions [10 minutes minimum] by a composer from the Americas.

Contestants may program Beethoven Sonatas up to and including Op. 90

#### YOUNG ARTIST II (15-19)

Audition Coordinator, Patricia Graham

[p.graham@lisztgarrisoncompetition.org](mailto:p.graham@lisztgarrisoncompetition.org)

Preliminary Round - Unedited CD/DVD recording of recent live or studio performance. Contents: Baroque contrapuntal composition not to exceed 10 minutes; any of the following options from Franz Liszt Grandes Etudes de Paganini: one etude (choose 1, 2, or 6) or two etudes (4 & 5 paired); sonata-allegro form movement by Haydn or Mozart.

Semifinal/Final Rounds - Recital program [40 minutes minimum] of applicant's choice, which shall include major works [15 minutes minimum] by Franz Liszt and compositions [10 minutes minimum] by a composer from the Americas.

Major works: Do not include middle or late period Beethoven sonatas, Franz Liszt Sonata in B minor, or Samuel Barber Sonata.

#### COLLABORATIVE ARTISTS

Audition Coordinator, Daniel Lau

[d.lau@lisztgarrisoncompetition.org](mailto:d.lau@lisztgarrisoncompetition.org)

This category is open to duos for piano and another instrument or voice. Only original compositions written for duo ensemble with piano may be programmed for the semifinal and final rounds of the competition. Exceptions apply for duo ensembles other than voice & piano, and violin & piano. See details below.

A- Piano and Another Instrument:

Preliminary Round - Unedited CD/DVD recording of recent live or studio performance. Ensemble:

a composition or concerto movement with piano as orchestra substitute; sonata- allegro form movement from the ensemble's major repertory; solo piano: an opera transcription or two song transcriptions by Franz Liszt.

Semifinal/Final Rounds - Full duo recital program [60 minutes minimum] of applicants' choice, which includes works [15 minutes minimum] by Franz Liszt and compositions [15 minutes minimum] written after 1920 by a composer from the Americas.

### 1. Strings and Piano

Violin/Piano Duo: Liszt's compositions include major works such as Grand Duo Concertante & Duo Sonate; shorter compositions such as Elegy and La Notte, may be paired. Contestants are encouraged to research additional duo ensembles by Franz Liszt. Minimum performance time is 15 minutes.

Cello/Piano Duo: 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. Minimum performance time is 15 minutes. If in doubt, consult with the coordinator.

### 2. 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 instrumentation. Minimum performance time is 15 minutes. If in doubt, consult with the coordinator.

### B- Piano and Voice:

Preliminary Round - Unedited CD/DVD recording of recent live or studio performance.

Ensemble: An opera aria; four art songs by at least two composers in two languages; solo piano: an opera transcription or two song transcriptions by Franz Liszt.

Semifinal/Final Rounds - Full duo recital program [60 minutes minimum] comprised primarily of Art Songs, which include works by Franz Liszt and American compositions written after 1920. This program may also include a composition of the singer's choice representative of his or her native land written after 1920. Minimum length for compositions by Franz Liszt is 15 minutes. Singers are required to include at least two languages from Franz Liszt's art songs. An ideal program would contain art songs in a variety of styles and languages.

### COPYRIGHT LAWS

Contestants must provide published sheet music and/or scores for the judges for the semifinal and final rounds of the competition. Without exception photocopies are not acceptable. This includes the American compositions, even if studied from manuscript, as the Festival organization must comply with copyright laws. Failure to observe this requirement may result in disqualification from the competition.

## COMPETITION POLICIES

Policies are implemented by the Competition Committee, represented by the Chair, Directors, 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 as follows:

By my signature below I agree to abide by all rules pertaining to the Liszt/Garrison piano competition [published in the web-site and/or included in official ALS/BW correspondence].

Contestants are cautioned to observe all applicable rules as posted on the website and/or communicated to them in official correspondence from the competition and festival officers.

Contestants may not communicate with any member of the board of directors until the preliminary audition results have been made public.

Once the preliminary auditions are completed, questions about the competition may be addressed to the chair, directors, and coordinators.

Contestants must observe all repertory requirements, submitting all pertinent questions to the competition coordinator, who then contacts the repertory committee for approval. All requirements must be observed in all stages of each category of the competition.

Contestants shall not make contact with the judges prior to or during any stage of the competition. Any violation of this rule may disqualify the competitor.

Decisions made by the competition judges are final. 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.

Contestants shall be identified by numbers.

To avoid possible misunderstandings, competition and festival participants must wear their ID tags at all times.

The Competition Committee discourages withdrawal from the competition. Performance in the competition constitutes a professional engagement. If contestant must withdraw for extraordinary reasons, please follow the guidelines below:

1. In order to grant alternates the opportunity to participate in the competition, withdrawals must be officially announced two weeks before the beginning of the competition [September 28, 2011.]

2. Notification of withdrawal from the competition must be submitted in writing and addressed to the Competition Chair and Audition Coordinator.
3. Contestants in the Young Artist II category must also copy this correspondence to the parent/guardian and teacher. The individual who co-signed the application must also sign this document.
4. Contestants not following the above guidelines will be considered disqualified.

Etiquette: Contestants are expected to dress properly and behave in a respectful manner toward fellow contestants, artists, and other festival and competition guests.

Fairnesspolicy: For the sake of fairness, we require all contestants to observe rules of anonymity until the award ceremony. In other words, contestants' personal information must remain undisclosed to fellow contestants, audience members, and judges until the award ceremony.

FestivalAttendance: Contestants are required to attend specific festival programs. Failure to attend such programs may result in disqualification. Contestants are encouraged to attend the entire festival offerings when the competition is not in progress.

Communicationwiththecompetitionofficers: Contestants must make all information required available to the coordinators and chair of the competition.

## COMPETITION STAGES AND MODUS OPERANDI

### Role of the Coordinators

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

#### PreliminaryAudition [By CD/DVD]

#### SemifinalRoundI Completed in two sessions.

1. Semifinal Round I -A – Performance of compositions by Franz Liszt.
2. Semifinal Round I -B – Performance of compositions by American Composers

#### SemifinalRoundII

#### FinalRound

Semifinal and Final Rounds: Specific information for each category is provided to contestants and judges before the competition begins.

## PRELIMINARY AUDITION

Participants must submit a recent, unedited CD/DVD recording, together with the application and application fee. For program requirements, please see [SpecificRequirements](#) under each competition category.

The OBJECTIVE of this phase is to CHOOSE up to a MAXIMUM OF TEN SEMIFINALISTS AND TWO ALTERNATES for each competition-category. This round is completed "blindly" by listening to unedited CD recordings or DVDs mailed by the applicants to the coordinators.

The COORDINATORS manage the preliminary auditions, but have no vote in the decisions. Coordinators are the contact and sole sources of information for the contestants until the preliminary auditions have been completed. 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 competition judging panels. During the audition applicants are solely identified by numbers. In order to assure fair decisions, judges are not privy to applicants' identities and/or the identities of the participants' teachers.

Once preliminary auditions are completed the directors will notify the contestants by e-mail. In addition, an official communication will be mailed to the applicant's address. Changes or amendments to the submitted programs must be entered by July 20, 2011.

Performance is the principal factor for semifinalists' choices. Program evaluation is an additional factor for final decisions. Final acceptance into the semifinal round is conditional, pending approval of the proposed full program, which must be settled by the date indicated above.

Program repertory revision may be necessary to fulfill the program repertory requirements

The coordinator may request or send information to candidates about the following:

- Completion of requirements regarding performance program for semifinals

- Reminder of copyright laws

- Reminder of protocol

- Competition procedure and schedule

- Performance days and estimated performance times

- Other pertinent information

Alternate contestants must attend the festival and may be asked to participate in a festival event.

Alternates must confirm attendance by July 20, 2011.

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

The OBJECTIVE of this round is to CHOOSE 5 SEMIFINALISTS to continue to the SF-Round II.

SF ROUND I - PART A Performance of compositions by Franz Liszt, minimum 15 minutes.  
Performed without interruption

SF ROUND I - PART B Performance of compositions by American composers. Minimum 15  
minutes. Performed without interruption

Audition times will be assigned by e-mail

Registration: Contestants must report to the Registration Desk in the LeClerc Auditorium Lobby, College of Notre Dame, 30 minutes before assigned performance time for warm-up practice room assignment, and return to LeClerc Lobby three minutes before the assigned performance time.

Copyrights: Contestants must bring published music for the judges. Exceptions: must be approved by the Repertory Committee.

Dress code: Semi-formal concert attire.

SF ROUND II - Open to the public.

The OBJECTIVE of this round is to CHOOSE 3 FINALISTS to continue to the Final Round.

Performance order for SF - ROUND II will be announced and determined by drawing during the Festival Inaugural Ceremony on Friday morning, October 14. All semifinalists must attend this ceremony.

The performance time shall not exceed 20 minutes. Contestants may be allowed to select the first composition. Judges will choose from the remaining repertory and may interrupt at any time.

Registration: Contestants must report to the Registration Desk in the LeClerc Auditorium Lobby, College of Notre Dame, 30 minutes before assigned performance time for warm-up practice room assignment, and return to LeClerc Lobby three minutes before the assigned performance time.

Copyrights: Contestants must bring published music for the judges. Exceptions: must be approved by the Repertory Committee.

Dress code: Semi-formal concert attire.

FINAL ROUND - Open to the public.

Finalists will be announced at the close of the Gala Recital, Saturday, October 15, 2011 in LeClerc Auditorium. All semifinalists must attend the recital.

PROGRAM for the Final Round will be chosen by the judges. Program details, performance order, and practice schedule will be provided at this time. The Final Round, Sunday October 16, is played without interruption before the festival audience.

Dress code: Formal concert attire is required. Men, dark suit or tuxedo. Women, formal evening wear.

#### PRIZES 2011

Prizes, which may be shared, are awarded at the judges' discretion. Judges are not obligated to award prizes.

#### Over \$15,000 in Monetary and Performance Awards

##### Artist

First Place

Franz Liszt Award \$2,000

Second Place \$800

##### Young Artist I (20-24)

First Place

William Garrison Award \$1,000

Second Place \$350

##### Young Artist II (15-19)

First Place

Marilyn Neeley Award \$500

Second Place \$250

##### Collaborative Artists: Duo Ensembles with Piano

First Place

Directors' Award \$2,500

Second Place \$1,000

#### ADDITIONAL PRIZES

Performance Opportunity Prizes\*

\* All fees - honored at the time of performance

Prizes will be announced at the Awards Ceremony.

A list of venues will be posted by January 2011

##### Music at CND Award

Anthony Stark Award - TBA

##### Best Interpretation Awards

For outstanding performances of works by Franz Liszt & American Composers

\$100 (solo) - \$200 (Collaborative Artists)

Baltimore Washington Chapter Award  
ALS Membership to Semifinalists

#### CEREMONY OF AWARDS

Prizes will be presented at the Awards Ceremony, Sunday, October 16, 2011 at LeClerc Auditorium, College of Notre Dame of Maryland, immediately after completion of final rounds. All contestants must attend. Prize winners not in attendance will forfeit their awards.

Performance Opportunities Concert organizations have supported the competition since 2005, featuring winners in concert series in the USA and abroad. The Festival Organization initiates contact between winner and presenter. Further communication is the responsibility of the performer, with copy to the festival directors until a date has been secured. The Festival may not be held responsible for contracts not honored by presenting organizations. Since the inception of the Festival in 2005 all presenters have honored their performance opportunity offers.

#### Semifinalists

Best Interpretation Awards. Semifinalists are considered candidates for these awards even if not selected as finalists.

One-year membership in the American Liszt Society and Honorary Membership in the Baltimore Washington Chapter. Awarded to all semifinalists.

The ALS-BW Chapter invites all applicants and contestants to enjoy as many of the festival's events as possible and join us in this celebration of music, good will, and in particular of the participants' talent. We look forward to meeting each and every one of you.

#### JUDGES

The Liszt-Garrison International Piano Competition judges are distinguished artists recognized throughout the international music community. Judges decisions are final.

#### 2011 COMPETITION JUDGES

TBA