



AMERICAN GUILD OF ORGANISTS

CHAPTERS IN EVERY STATE

Chartered 1896 by the Board of Regents, University of the State of New York

NATIONAL HEADQUARTERS

475 Riverside Drive, Suite 1260, New York, NY 10115; phone 212-870-2310

2016 National Young Artists Competition in Organ Performance

OFFICIAL RULES

The National Young Artists Competition in Organ Performance (NYACOP) is the premier performance competition of the American Guild of Organists. Winners spanning several decades have gone on to establish prominent careers, with many first-prize winners remaining on artist management rosters long after a term as a NYACOP winner has concluded. This in itself is testament to the competition's historic strength for identifying successful performance artists.

NYACOP seeks to cultivate and support young artists in organ performance. By encouraging effective musical communication and refinement of technical skill, the competition aims to identify those performers best poised to engage and inspire audiences in years ahead.

The AGO's National Competitions Committee administers the application process and supervises the progress of the Competition in accordance with these Official Rules. The Committee may establish such other procedures from time to time and take such other actions as deemed appropriate to ensure that the Competition proceeds in an efficient and professional manner consistent with these Official Rules and the Competition mission. The National Competitions Committee has the sole authority to interpret and enforce the rules and procedures of the Competition. Any supplemental rules, clarifications, or corrections issued in any form by the National Competitions Committee are to be considered an official part of these Rules.

COMPETITION SUMMARY

The competition takes place in three stages:

1. The initial application round requires a completed application form, as specified in these Rules, and a recording of two contrasting works as outlined below.
2. The semifinal round will include up to nine competitors, each performing a 35-minute program. This round will be held Wednesday, June 15, 2016, at Church of the Transfiguration, Dallas, Texas.
3. The final round will present up to five competitors, each performing a 60-minute program. The final round will be held Saturday, June 18, 2016, at St. Paul's United Methodist Church, Houston, Texas.

I. ELIGIBILITY AND APPLICATION PROCEDURES

1. Eligibility

The Competition is open to organists who were born between July 1, 1983, and July 1, 1993. Previous NYACOP first-prize winners are ineligible. Organists are ineligible if they are, at any time during the competition period, under exclusive contract with a management or recording agency. Competitors who do not follow all of the Rules and procedures of the Competition are subject to disqualification. Competitors who engage in conduct that is contrary, in the opinion of the National Competitions Committee, to the professional spirit of the Competition are also subject to disqualification.

2. Application

A complete application will consist of all of the following:

- a) A completed online application form, available at <https://agohq.org/performance-competitions/nyacop>
- b) An application fee, payable online: \$75 for current AGO members; \$125 for nonmembers.

- c) Proof of age. A scan of the applicant's legal birth certificate, or equivalent government-issued documentation (driver's license, passport) is acceptable.
- d) A 100-word biography and color headshot photograph, for purposes of publication should the applicant advance in the Competition.
- e) Unedited audio files of the applicant's performance of two contrasting works, one from each category below.

Category A

JOHANN SEBASTIAN BACH (1685–1750)

Sonata II in C Minor, BWV 526

Sonata V in C Major, BWV 529

Sonata VI in G Major, BWV 530

Choose one sonata and perform two of its three movements: one slow, one fast.

Category B

LOUIS VIERNE (1870–1937)

"Allegro" from *Symphony II*, Op. 20 (first movement)

"Allegro maestoso" from *Symphony III*, Op. 28 (first movement)

The application form contains additional instructions. The application must be received no later than October 15, 2015. Receipt of application will be acknowledged by AGO Headquarters. Applicants will be notified of status on or before December 15, 2015.

II. RECORDED-APPLICATION ROUND

1. Recordings from the Application Round will be evaluated by three judges in strict anonymity. No judge may be a current teacher of an applicant, and no more than two judges may be drawn from members of the National Competitions Committee. Each of the three judges will document his/her evaluation of the application recording using a provided and approved rubric. Each competitor will be provided signed copies of his/her scores along with the judges' written comments. Up to nine competitors will be chosen for the semifinal round.
2. Works may be recorded on different organs suitable for the individual pieces, but there may be no editing within a movement.
3. Judges' identities will be revealed at the conclusion of the Round. Judges' comments may not be quoted in future press materials.

III. LIVE PERFORMANCE ROUNDS

1. The Semifinal Round will be held on June 15, 2016, at the Church of the Transfiguration, Dallas, Texas, on the three-manual mechanical Richards & Fowkes organ. The specifications of this instrument can be found online at Richardsfowkes.com.
2. The Final Round will be held on June 18, 2016, at St. Paul's United Methodist Church, Houston, Texas, on the four-manual electro-pneumatic "Great Organ" built by Schantz. The specifications of this instrument can be found online at Stpaulshouston.org/organs. The Final Round takes place in conjunction with the 2016 National Convention of the American Guild of Organists in Houston, Texas.

3. Each semifinalist and finalist will receive a minimum of three hours' practice time on the Competition instruments. Additional practice time at other venues may be available. No one other than the competitor, Committee members, and designated on-site monitors or page-turners may be present during official practice times.
4. The National Competitions Committee will appoint a page-turner for the live performance rounds. This person will be available on the last day of practice. During practice sessions, page-turners are permitted to play any desired passage for competitors to listen for balance and registration adjustments. Page-turners may not offer coaching or advice on registration and are not allowed to operate stops or pistons. Competitors may record their practice sessions.
5. For the purpose of eliminating page turns, competitors may perform from photocopies—provided they also bring their original scores and submit them for examination by the Committee.
6. Each competitor should choose the order in which his/her pieces are performed during the live performance rounds.
7. Each semifinalist will provide the National Competitions Committee with his/her Semifinal and Final Round programs by February 15, 2016.
8. The order in which the competitors perform will be chosen by lot, prior to each live performance round.
9. In the Semifinal Round, applause is permitted only at the conclusion of each competitor's complete performance. In the Final Round, the audience is permitted to respond naturally, akin to normal performance conditions.

IV. REPERTOIRE FOR THE SEMIFINAL ROUND

The nine semifinalists will present a program not to exceed 35 minutes in length, including time between pieces. Programs exceeding this length will negatively impact adjudication. Each semifinalist must include one work from Category A and one from Category B below. In addition, each competitor must choose one or more works of his/her own individual choice.

Category A

NICOLAUS BRUHNS (1665–97)
Praeludium in E Minor ("Great")

DIETERICH BUXTEHUDE (1637–1707)
Toccatina in F Major, BuxWV 156

Category B

FELIX MENDELSSOHN (1809–47)
Sonata IV in B-flat Major, Op. 65, No. 4
Sonata VI in D Minor, Op. 65, No. 6

V. REPERTOIRE FOR THE FINAL ROUND

The five finalists will present a balanced public recital of 55–60 minutes, including time between pieces. Programs exceeding this length will negatively impact adjudication. There are two requirements for the Final Round program:

1. The program must include at least one work composed since the year 2000. This work need not be published, but scores must be available for the jury.
2. The program must include a performance of the following collaborative work:

MORGAN SIMMONS (b. 1929)
"Reflections" for Oboe and Organ (1976)
Published by MorningStar Music Publishers, MSM-20-964

The AGO will secure and pay for the services of a professional oboist to perform this work with each finalist. Rehearsal time will be arranged, and will be included as part of the practice time on the Competition instrument.

Repertoire performed by a competitor in any one Round of the Competition may not be repeated by the competitor in a subsequent Round.

VI. ADJUDICATION

The decisions of all judges are final and not subject to appeal. Judges' comments are not to be quoted in press materials. Judges for the Final Round reserve the right to withhold any or all prizes.

There will be five judges at the Semifinal Round, none of whom will have served in the Recorded-Application Round. Judges for the Semifinal Round will be screened from viewing the performer, and none of the five judges will have taught a competitor during the previous three years. Competitors will receive signed, written comments upon completion of the Semifinal Round, and competitors and judges will be given the opportunity to interact following the Round.

There will be seven judges at the Final Round, none of whom will have served in any previous Round. Up to two judges for this round might be non-organists (such as a local music critic or other experienced listener). There are no restrictions on a judge's relationship to any of the five Final Round competitors, and jurors will view the performances during the Final Round. Each of the judges will provide signed, written comments for the competitors.

VII. PRIZES

First Prize

1. The Lilian Murtagh Memorial Prize, funded by Karen McFarlane Artists Inc., Cleveland, Ohio; \$3,000 cash award; career development assistance from Karen McFarlane Artists Inc., between September 2016 and June 2018, including publicity materials and advertising.
2. The Jordan Prize, funded by the Jordan Organ Endowment, \$10,000. The prize will be awarded in conjunction with a Gala Solo Recital on the Jordan Family Organ in Columbus, Georgia. The prize represents the fee for this gala recital.
3. A performance during the 2018 AGO National Convention.
4. A CD recording on the Pro Organo label.
5. A selection of Recital Awards throughout the United States.

Second Prize

1. \$5,000, funded by Keggs Pipe Organ Builders, Hartsville, Ohio.
2. At least one Recital Award.
3. Four 1/6-page print advertisements in THE AMERICAN ORGANIST (design costs not included).

Third Prize

1. \$3,000, funded by John-Paul Buzard Pipe Organ Builders, Champaign, Illinois.
2. At least one Recital Award.
3. Four 1/6-page print advertisements in THE AMERICAN ORGANIST (design costs not included).

Audience Prize

\$1,000, funded by Martin Ott Pipe Organ Company inc., St. Louis, Mo.
This prize will be determined by ballot upon conclusion of the Final Round.

VIII. FINANCIAL PROVISIONS

1. Semifinalists will be provided round-trip coach air transportation and housing through the completion of the Final Round. The AGO will provide transportation between the Semifinal and Final round locations. If an eliminated competitor chooses to leave at the completion of the Semifinal Round, he/she will be responsible for any and all resulting fee and fare changes.
2. All semifinalists will receive complimentary registration for the 2016 National Convention in Houston and are encouraged to remain for the Convention (but do not receive housing after the competition period concludes).

Christian Lane, AGO Vice President/Councillor
for Competitions and New Music
Jay Peterson, NYACOP Director
Chelsea Chen
Michael Unger