



AMERICAN GUILD OF ORGANISTS

CHAPTERS IN EVERY STATE

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NATIONAL HEADQUARTERS

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

2022 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 their term as a NYACOP winner has concluded. This in itself is testament to the competition's historic strength in identifying successful performance artists.

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

The AGO NYACOP Committee administers the application process and supervises the progress of the Competition in accordance with these Official Rules. The Committee may establish other procedures from time to time and take 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 NYACOP 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 NYACOP 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 the application round repertoire as indicated below.
2. The semifinal round will include up to nine competitors, each performing a program of specified pieces. This round will be held on Wednesday, June 29, 2022, at Pacific Lutheran University, Tacoma, Wash.
3. The final round will present up to five competitors, each performing a 55–60-minute program. The final round will be held on Monday, July 4, 2022, at St. Mark's Episcopal Cathedral, Seattle, Wash.

I. ELIGIBILITY AND APPLICATION PROCEDURES

1. Eligibility

The Competition is open to organists who were born between July 1, 1989, and July 1, 1999. (For the 2022 cycle only, semifinalists from the 2020 cycle who have since "aged out" of the competition will be allowed to apply if they desire.) Previous NYACOP first-prize winners are ineligible. All competitors must be members of the American Guild of Organists, or must join at the time of their initial application. To fully take advantage of the concert management offered by Karen McFarlane Artists Inc., the competition winner should reside in North America for the two-year period following the competition. 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 NYACOP 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 Agohq.org/performance-competitions/nyacop
- b) A \$100 application fee, payable online.
- 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 high-resolution color headshot photograph, for purposes of publication should the applicant advance in the Competition.
- e) A list of all organ teachers over the past five years.
- f) Unedited audio files of the applicant's performance of each of the four pieces below.

REPERTOIRE FOR THE RECORDED-APPLICATION ROUND

- Johann Sebastian Bach (1685–1750): *Prelude and Fugue in G Major*, BWV 550
- Louis Vierne (1870–1937): Adagio (mvt. 4) from *Symphony No. 3*, Op. 28
- William Albright (1944–98): "Finale—The Offering" from *Organbook III*, Vol. 2, No. 6

The application must be submitted online no later than October 18, 2021. Receipt of application will be acknowledged by AGO Headquarters. Applicants will be notified of their status on or before December 15, 2021.

II. RECORDED-APPLICATION ROUND

1. If more than 25 applications are received, the NYACOP Committee will evaluate the recordings and select up to 25 competitors whose submissions will be rated by three independent judges in strict anonymity. If fewer than 25 applications are received, all submissions will be submitted to the panel of judges. No judge may be a current teacher of an applicant. Each of the three judges will document his/her evaluation of the application recording. Each competitor will be provided copies of 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. (The Bach Prelude and Fugue must be recorded as a single track.)
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

If circumstances arise which prevent the normal completion of the competition, the NYACOP Committee will seek to complete the live rounds in accordance with the spirit of the competition; this may include changes in the dates, locations, or the format of the competition.

1. The Semifinal Round will be held on Wednesday, June 29, 2022, at Pacific Lutheran University, Tacoma, Wash., on the three-manual mechanical-action Paul Fritts organ. The specifications of this organ can be found online at frittsorgan.com/opus_pages/galleries/opus_18/specification.html.

2. The Final Round will be held on Monday, July 4, 2022, at St. Mark's Episcopal Cathedral on the four-manual Flentrop organ (restored, with horizontal trompets added by Paul Fritts). Information about the organ can be found at saintmarks.org/music-arts/organs/the-flentrop-organ.
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 at the discretion of the NYACOP committee. 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 NYACOP 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 NYACOP Committee.
6. Each competitor will choose the order in which his/her pieces are performed during the live performance rounds.
7. Each semifinalist will provide the NYACOP Committee Director with his/her Semifinal and Final Round programs by June 1, 2022.
8. The order in which the competitors perform will be chosen by lot prior to each live performance round's first practice session.
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 consisting of one selection from category A and all four pieces from category B below. The pieces may be played in any order.

Category A

- Nicolaus Bruhns (1665–1697): "Nun komm, der Heiden Heiland"
- Franz Tunder (1614–1667): "Jesus Christus, unser Heiland"

Category B

- Francisco Correa de Arauxo (1584–1654): *Facultad Organica*: No. 59, "Tiento de Medio Registro de Tiple de Segundo Tono"
- Johann Sebastian Bach (1685–1750): *Fantasia and Fugue in C Minor*, BWV 537
- Enrico Bossi (1861–1925): *Étude Symphonique*, Op. 78
- Olivier Messiaen (1909–1992): "Transports de joie d'une âme devant la gloire du Christ qui est la sienne" (mvt. 3) from *L'Ascension*

V. REPERTOIRE FOR THE FINAL ROUND

The five finalists will present a balanced recital of 55–60 minutes, including time between pieces. Programs exceeding this length will negatively affect adjudication. The following pieces must be included in the program. They may be played in any order.

- César Franck (1822–1890): *Pièce Héroïque*
- Balint Karosi (b. 1979): *Toccata in Memory of Béla Bartók*
- Rachel Laurin (b. 1961): *Humoresque*, Op. 77
- Max Reger (1873–1916): *Toccata and Fugue in A Minor*, Op. 80, Nos. 11–12
- William Grant Still (1895–1978): *Reverie*
- Charles-Marie Widor (1844–1937): "Choral" (mvt. 2) from *Symphony No. 10*, Op. 73 ("Romane")

Another 11–15 minutes of music of the competitor's choice is to be included to complete an effective recital program. Repertoire performed by a competitor in any one Round of the Competition may not be repeated by the competitor in a subsequent Round. Judges will be instructed to consider

the competitor's ordering and selection of pieces as well as the actual performance.

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 or electronic comments upon completion of the Semifinal Round, and competitors and judges will be given the opportunity to interact following the Round.

There will be five 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 formal restrictions on a judge's relationship to any of the five Final Round competitors, and jurors will be screened from viewing the performer. Each of the judges will provide signed, written or electronic comments for the competitors.

VII. PRIZES

First Prize

1. The Lillian 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 2022 and June 2024, 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, Ga. The prize represents the fee for this gala recital.
3. A performance during the 2024 AGO National Convention.
4. CD and an artist spotlight music video on the Pro Organo label; worldwide digital distribution by Naxos.

Second Prize

1. \$5,000, funded by Kegg Pipe Organ Builders, Hartville, Ohio.
2. 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, Ill.
2. 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 up to \$500 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 after 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 2024 National Convention in Seattle at the early registration rate. They are encouraged to remain for the Convention, but housing will not be provided after the competition period concludes.

Grady Coyle, AAGO, ChM, NYACOP Director
Kathrine Handford
Kimberly Marshall

M. Jonathan Ryan, FAGO, AGO Vice President/Councillor
for Competitions and New Music