



# Orgel Festival Holland

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Stichting Internationaal Schnitger Orgelconcours

Protocol Organ Competition 2017

**Version:** 3.3

**Date:** 13 March 2017

**Drawn up by:** Adri Steenhoek, chairman of the board

**Administrator:** Erica Hoorn, secretary of the board

## **I Background**

The International Schnitger Organ Competition Foundation (Stichting Internationaal Schnitger Orgelconcours) was founded on 27 March 1991 and is registered in Alkmaar. The aim of the foundation is to organise musical events connected to the name of Schnitger, while at the same time drawing national and international attention to the historical organs residing in the city of Alkmaar. The major event is the bi-annual Organ Festival Holland, with the International Schnitger Organ Competition (hereafter: competition), an international organ academy, concerts, lectures and other activities. Within the framework of the competition, the Van Covelens-organ (1511) and the Van Hagerbeer/Schnitger-organ (1646/1725) in the Grote Sint Laurenskerk in Alkmaar are the focal point. To bring out the best of these instruments is the major challenge for the participants of the competition. Taking part in this competition can also offer young organists a venue that can stimulate them in the development of their further career. An international jury plays a deciding as well as an educational role in this competition. There are a first, second and final round, all open to the public. Three prizes are made available (€5000, €2500 and €1000) for the competition, as well as a prize awarded by the audience. The winner of the competition will, apart from the said amount, be offered to play a concert in one of the series of organ concerts in the city of Alkmaar

## **II Aim of the protocol**

To guarantee that the best candidate will be the winner of the competition and that conflict of interest in any shape or form between candidates, participants, jury - and pre-selection jury members is precluded.

## **III Extent of the protocol**

The protocol concerns the candidates, participants, the jury- and pre-selection members involved in the competition. Before the first round all jury members and participants will receive a copy of this protocol.



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## IV Terminology

- candidates: those who have applied to take part in the competition;
- pre-selection jury: those who assess the suitability of the applications for participation;
- participants: candidates who have been selected in the pre-selection by the pre-selection jury:
- jury: those who will select from the participants the 1st, 2nd and 3rd prize winner respectively;
- competition manager: person to be appointed by the board of the Foundation who will act as chairman of the jury. He/she will supervise and manage the correct procedure of the competition and the correct observation of this protocol. For 2017 Mr Adri Steenhoek has been appointed competition manager and Mrs Erica Hoorn deputy competition manager, who in the absence of the competition manager will take over his/her responsibilities. Said persons are chairman and secretary respectively of the board of the Foundation. If during the competition a point in question arises which is not covered by these regulations, the competition manager will make a provision for that case.

## V Contents and procedure

1. Publication: The competition is made public on the website [www.orgelfestivalholland.nl](http://www.orgelfestivalholland.nl) and other relevant channels. Similarly made public will be the repertoire required to be handed in for pre-selection by the pre-selection jury.
2. Application: Entry for the 12th International Schnitger Organ Competition is possible for organists born after 1 July 1981. Application is open until midnight 31 January 2017, through an entry form on the website [www.orgelfestivalholland.nl](http://www.orgelfestivalholland.nl). The application will be accepted once the entry fee has been received. The repertoire list is also published on the website.
3. Repertoire: For 2017 the required repertoire consists of:

### Pre-selection round

1. Anthoni van Noordt (ca 1619-1675): Psalm 24 (3 verses)  
(Edition Vereniging voor Nederlandse Muziekgeschiedenis)
2. Johann Sebastian Bach (1685-1750): Trio in d BWV 583
3. Nicolaus Bruhns (1665-1697): The great Prelude in e / de grote Preludium in e (Edition Doblinger or/of Breitkopf)



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## 9 June 2017 First round - Grote Sint Laurenskerk

*Van Covelens Organ 1511*

1. A choice between:

- Franz Danksagmueller (1969) - Estampie\*
- Andries van Rossem (1957) - Oneliner\*

\* Composition should be adapted to the limitations of the Van Covelens-organ

2. Jan Pietersz. Sweelinck (1562-1621) - Soll es sein (Editie Breitkopf or Baerenreiter)

*Van Hagerbeer/ Schnitger-organ 1646/1725*

3. Johann Sebastian Bach - Kommst du nun Jesu, vom Himmel herunter BWV 650

4. Vincent Lübeck (1654-1740) - A Prelude of the candidate's choice

## 13 June 2017 Second round - Kapelkerk

*Christian Müller Organ 1762*

1. Johann Sebastian Bach - A Duetto from Clavieruebung III at candidate's choice

2. Georg Muffat (1653-1704) - A Toccata from Apparatus Musico-Organisticus at candidate's choice (Edition Doblinger)

3. Bach/Krebs - Wir glauben all' an einen Gott a 2 clav. e ped. doppio (BWV 740)

Candidate's choice for 1 of the 4 versions (cantus firmus in soprano or tenor, double- or single pedal); (Krebs Edition Breitkopf)

4. Conrad Friedrich Hurlebusch (1691-1765) - A Psalmsetting of candidate's choice from the Psalmbook, to be performed in 18th century style on 2 manuals and and pedal

## 16 June 2017 Final round - Grote Sint Laurenskerk

*Van Covelens Organ 1511*

1. Jan Pietersz. Sweelinck - One of Sweelinck's great Fantasias at the candidate's choice (Edition Breitkopf or Baerenreiter)

*Van Hagerbeer/Schnitger Organ 1646/1725*

2. Johann Sebastian Bach - A Concerto of the candidate's choice from BWV 592, 593, 594, 595, 596

3. Johann Sebastian Bach - A Toccata and fugue of the candidate's choice from BWV 538, 564, 565, 566, 566a



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4.Pre-selection: Candidates send in recordings of their performance of the prescribed works in the following manner: a separate file (of good quality WAV-format), played on a pipe-organ, unedited, with the name of the piece and the name of the candidate included in the name of the file. Recordings to be sent via WeTransfer to Alkmaar2017@orgelfestivalholland.nl. The secretary of the board will make the entries anonymous. After the closing date these entries are handed over to the pre-selection jury. In 2017 the pre-selection jury consists of Pieter van Dijk, Frank van Wijk and Bas de Vroome (all from the Netherlands). The pre-selection jury selects a maximum of 12 participants from the applicants, on the basis of criteria and scoring as described in appendix 1. Two applicants will be selected as reserve candidates. When the pre-selection is completed, the anonymity will be lifted. All candidates will be informed by email by the secretary of the results of the pre-selection without any further comment.

5.Preparation: Approximately two months before the competition starts the participants are given the opportunity to familiarise themselves with the organs in the Grote St. Laurenskerk and the Kapelkerk, during an especially organised weekend. Also, a few days before each round there will be opportunity for study within a specified schedule. All participants will be given the same amount of study time per organ.

6.Order of playing: In the first, second and final round the participants will play in an order which will be determined by drawing lots for each round. Before the first round the draw will be conducted for that particular round ; after completion of the first round the draw for the order of the second round will be conducted that same day. Following the second round, the draw for the order of the finals will take place that same day.

7.Support:

1. During the competition the participants can count on the support of the festival manager.
2. During the competition competent assistants (registrants) are available for the participants. For every round, including preparation, a participant will have the same assistant(s). These assistants are not permitted to advise the participants, but are permitted to let the participants hear certain registrations if the participant so desires. It is not permitted for the participants to bring their own assistant(s) to support their preparation, playing in, or playing a round.



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3. Mistakes made by a registrant will not be held against the participant in the jury's assessment .

8. Competition: All the participants will be welcomed together at the start of the competition and will thereby receive the final instructions. During the rounds each participant will be accompanied to the organs. Directly after having finished, they will be asked if everything has been in order. Any remarks will be passed on to the competition manager, who will act as he/she may think fit.

9. Judging: The jury to assess the participants in 2017 consists of Sophie-Véronique Cauchefer-Choplin (Paris/London), Maurizio Croci (Fribourg/Milan), Franz Danksagmüller (Lübeck), Miklós Spányi (Amsterdam/Budapest) and David Titterington (London).

- a. During the competition the jury will be seated in such a way that there can be no possible visual contact with the participants.
- b. Each member of the jury will deliver his/her judgement without prior discussion or consultation with a third party. It is not permitted for the members of the jury to exchange views on the musical performance of the participants during the competition. They are not permitted to confer nor to take note of the assessment of the other members of the jury.
- c. The jury members will be kept unaware of the names of the participants and the order in which they are playing during the first, second and final round. After the first and second round the names and order of playing will be made known to the public by the competition manager or a member of the board, while the jury is absent.
- d. For the first, second and final round each jury member will make a note of his or her assessment per participant on an assessment form, which he or she has to sign. These forms will be collected by or handed in to the competition manager.
- e. The competition manager will supervise assessment and calculate the final assessments as mentioned in appendix 1.
- f. If the finalist who finishes in first place has scored 45 points or more, the competition leader asks the members of the jury if they consider there to be grounds for awarding the first prize with the designation "with distinction".
- g. Jury member's assessments of possible pupils of their own taking part in the competition will be counted in the same way as other assessments. The protocol as



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described adequately guarantees the anonymity and objectivity of the assessments.

- h. For the systematics of the assessments: see appendix 1.
- i. In the pre-selection round 12 participants are selected to go to the 1<sup>st</sup> round. After the 1<sup>st</sup> round, the 6 participants with the highest number of points go on to the 2<sup>nd</sup> round. After the 2<sup>nd</sup> round the 3 participants with the highest number of points go through to the finale.

10. Video- and audio registration: Professional video- and/or audio recordings will be made during the finale and possibly the 1<sup>st</sup> and 2<sup>nd</sup> round. To prevent interference during the performances remote-controlled camera's will be used. During the finale the performances of the finalists will be projected onto a video screen in the church.

The organization guarantees the anonymity of the finalists during the finale and will prevent information about the order of playing to become available to jury.

The recordings will become the property of the International Schnitger Organ Competition Foundation and is intended to be used for purposes such as broadcasting on classical music tv channels, publication via the Festival's website and separate audio/video productions. Finalists will receive their own audio-cd copies of their performances.

By taking part in the finale finalists give permission for the material to be used as described above. If a finalist is very dissatisfied with his/her performance of a specific work, he/she can make this known to the organisation and discuss for a specific part of the material not to be used for broadcasting or publication.

## **VI Audience prize**

The audience present at the final round determines which finalist will win the audience prize. A suitable prize will be handed to this winner before the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> prizes have been presented.

## **VII Prize-giving**

When the final round and the jury assessment has been completed, the order in which the finalists have finished will be made available. The chairman of the jury will make the positions public in a suitable and festive manner, whereupon the prizes belonging to those positions will be presented. If applicable, one of the jury members will hold a laudation. The task of the



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chairman of the jury might be delegated to another relevant person.

## **VIII Encouraging the participants**

Because of the educational aspect of the competition, each jury member will make a written assessment of every participant he/she has heard. As the jury members listen to the participants anonymously and the jury members are not informed of the names of those who will go to the next round, it is not possible for the jury members to clarify their assessments. This is however possible possible after the competition has ended.

## **VI Decisions**

The decisions taken by the (pre-selection) jury are binding and cannot be contested.

**Signed:**

Date:

Adri Steenhoek, chairman  
Erica Hoorn, secretary



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## **Appendix 1 Assessment criteria and method of allocating points**

Candidates can apply to take part in the International Schnitger Organ Competition 2017. Out of the candidates who are admitted, (thereafter to be called participants) three winners will be selected. The assessment of the candidates and participants takes place on the basis of selection criteria. At the same time points will be allocated during the selection. The selection criteria are described hereafter.

### *Selection criteria*

The criteria used to assess and select the candidates and participants of the competition 2017 are:

1. Level of playing technique ;
2. Level of musicality, taking into account : touch (articulation), sense of pace, rhythms, timing, diction;
3. Use of instrument : a.o registration choice and balancing thereof;
4. Feeling for style : awareness of the stylistic aspects of the composition.

### *Allocation of points*

Each jury member allocates an individual candidate or participant 1-10 points. Additioning the points given by the jurymembers per candidate determines the order. The 12 candidates with the highest scores are admitted to the competition (while numbers 13 and 14 form the reserve candidates).

Should two or more candidates or participants of the 1<sup>st</sup> or 2<sup>nd</sup> round score an equal total of points, the standard deviation (SD) from the average number of points of these persons will be calculated per candidate or participant. Should the standard deviations be equal as well, there will be a draw.

In the final round a 1st, 2nd and 3rd prizewinner can be calculated from among the three finalists by adding up the points awarded by the jury members per finalist. Theoretically there could be one 1st + two 2nd-/3rd prizewinners or two 1st/2nd + one 3rd prizewinner. The prize amounts concerned will then be put together and divided between the finalists.