

**The Education Office of the Embassy of Spain
and the Latin American Music Center at Indiana University**

announce the

Twelfth Annual Competition in the Performance of Music from Spain and Latin America – 2009 Edition

Deadline for Application: January 17, 2009

Semi-Final and Final Rounds: January 31 and February 1, 2009, Recital Hall

THE COMPLETE RULES CAN BE DOWNLOADED FROM

<http://www.music.indiana.edu/som/lamc/new/>

**OR PICKED UP AT THE LAMC, MUSIC LIBRARY,
SECOND FLOOR, ROOM M285**

I. Objectives: The Annual Competition in the Performance of Music from Spain and Latin America seeks to promote the knowledge and performance of music from Spain and all countries of Latin America.

II. Eligibility: The competition is open to vocal and instrumental soloists, as well as chamber music ensembles, with or without conductors, currently registered in a performance program at the Indiana University Jacobs School of Music.

Winners of previous editions of the competition, both as soloists or members of an ensemble, may participate as collaborative performers, but may not compete for a prize.

The Open Interpretation Category may be open to non-music majors and guests under the guidelines specified below under section III.1.

This is a student competition and all participants must be students at Indiana University. Students who are also associate instructors or graduate assistants may enter the competition, but not those with faculty status.

III. Prizes:

The 2009 Edition of the Competition will award prizes in two Categories: Open Interpretation and Special Focus.

1. Open Interpretation Category: Two prizes will be awarded for the best performances of the chosen repertoire by a vocal or instrumental soloist, chamber or specialized ensemble (Early Music, Latin Jazz/Popular Music), or conductors with recruited ensembles. The chosen program must reflect a balance of Spanish and Latin American styles appropriate to the particular instrument or ensemble.

The performers are encouraged to contact the staff of the LAMC for repertoire lists according to a variety of criteria.

A soloist can include different collaborative performers during his or her program. The prize will be awarded nominally to the soloist.

Chamber ensembles must include a minimum of two performers. Conducted ensembles must include a minimum of five performers.

A conductor or core ensemble of at least two performers may prepare a program involving different assisting performers for different pieces. If this is the case, the conductor or core ensemble will be identified as the competitor, and will remain the same throughout the program. The prize will be awarded nominally to the competing core ensemble or conductor.

At least half of the ensemble must be comprised of students from the Jacobs School of Music, but may include outside guests from other Indiana University departments, if so desired. The number of outside guests should be equal to or less than the number of School of Music students:

Duos = 1 music major + 1 guest
 Trios = 2 music majors + 1 guest
 Quartets = 2 music majors + 2 guests
 Quintets = 3 music majors + 2 guests
 Sextets = 3 music majors + 3 guests
 Septets = 4 music majors + 3 guests
 Octets = 4 music majors + 4 guests
 And so on, so forth

The first and second prize in the Open Category will be US \$1,200 and US 800, respectively.

2. Special Focus Category: This category rotates every year among voice, the different instrumental families, chamber ensembles, and specialized ensembles (Early Music, Latin Jazz/Popular Music Ensembles).

The Special Focus Category of the year 2009 is assigned to **Piano Trio**.

The first and only prize in the Special Focus Category will be US \$1,500.

3. Jacques Klein Prize: Best Performance of a Solo Piano Work by a Brazilian Composer: In addition to the prizes above, this special prize will be offered in memory of Jacques Klein (1930-1982), one of the most distinguished pianists from Brazil. After studying with William Kapell in New York and Bruno Seidlhofer in Vienna, in 1953 he won first prize at the Geneva International Piano Competition, which launched his international career. In 1955 he received the Harriet Cohen Medal, and some of the

orchestras he played with include the London and New York philharmonics. He formed an esteemed duo with violinist Salvatore Accardo and gave memorable performances with pianist Friedrich Gulda, among other notable musicians. He was also a talented jazz pianist, having organized a jazz trio while still in his teens. Even though he died relatively young and had scant interest in making recordings, he left an important legacy in the students he oriented not only in Brazil but also in the United States.

All solo pianists competing in the open category can opt for this award by selecting one or more Brazilian compositions with a total combined duration of at least 8 minutes. This year the Jacques Klein prize will be US \$500.

For any questions or repertoire consultations, write to lamc@indiana.edu

IV. Prize-Related Activities:

1. CD Recording: All prizewinners will record their repertoire or a selection thereof for a documentary compact disc of 74-78 minutes of duration produced by the Latin American Music Center and supported by the Embassy of Spain. Therefore, the students entering the competition must check that they can be available to record, should they win, between February 6 and May 5, 2009. Results will be announced immediately after the competition and the winners will be asked to pose for a publicity photo, in case they do not have one. Soon thereafter, the winners will need to provide a short biography (Soloists: up to 250 words; Ensembles: up to 350 words), as well as copies of all scores to be recorded. Prize monies will be awarded only in case we have all requested materials on file.

The Latin American Music Center will compile the repertoire for the CD on the basis of thematic unity, stylistic balance, and length. No guarantees can be offered that the CD will include all repertoire performed in the competition, but all efforts will be made in this regard.

2. Outside Concert Performances: First-prize winners in the Open and Special Focus categories may be asked to perform one or more special concerts celebrating the competition on dates and places to be arranged by the Embassy of Spain after February 2009. Depending on circumstances, second-prize winners may be asked to perform as well. All these arrangements will be made exclusively by the Embassy of Spain.

3. Indiana University-Related Performances: The LAMC is occasionally asked by the Dean of the Jacobs School of Music and other campus and community organizations for assistance with Latin American projects. The winners will be expected to contribute their performances during these events if requested within a year of winning the competition.

V. Repertoire Requirements:

Open Category

Competitors must compile a short recital with the following characteristics:

- a. The recital must include at least one work by a Spanish composer, and at least one work by a Latin American composer (born in Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Puerto Rico, Uruguay, or Venezuela). Only works by Spanish or Latin American composers may be selected for the remainder of the recital.
- b. Total combined duration of the recital: minimum of 20 minutes and a maximum of 30 minutes.
- c. The recital must be stylistically varied: For classical soloists and ensembles, at least one of the works must clearly reflect Spanish and/or Latin American regional styles and genres, and at least one of the works must reflect modern, contemporary, or experimental compositional styles and/or techniques. Early Music soloists and ensembles must make sure that the program represents a balanced collection of works for the court, the church, open spaces, etc., as appropriate for the group, and must strive to have at least two works stemming from different historical periods. Latin Jazz/Popular Music ensembles must represent both Spain and Latin America, and must choose varying trends from diverse regions and stylistic periods.
- d. Transcriptions and arrangements are clearly acceptable for Early Music and Latin Jazz/Popular Music ensembles. Transcriptions and arrangements will be acceptable for classical performers who use them regularly in modern professional concert practice, and preferably only when original compositions cannot be found. Students are advised to favor original works and to carefully gauge the quality of the arrangements, since program quality will be a determining factor when awarding the prizes.
- e. Given that a competitor can potentially record his/her repertoire, the following works, **cannot** be programmed for the 2009 competition:
 - Any work originally for solo and orchestra, unless arranged by the composer for recital programming.
 - Works that have been recorded by previous competition winners in the last four years either in the original version or in arrangements for other instruments (see Appendix I).

Special Focus Category: Piano Trio

Competitors must compile a short recital with the following characteristics:

- a. The recital must include at least one work or selected movement from a work by a Spanish composer, and at least one work or selected movement from a work by a Latin American composer (born in Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Puerto Rico, Uruguay, or Venezuela). Only works by Spanish or Latin American composers may be selected for the remainder of the recital.
- b. Total combined duration of the recital: minimum of 20 minutes and a maximum of 30 minutes.
- c. The recital must be planned in the following manner: At least one of the works or movements must clearly reflect Spanish and/or Latin American regional styles and genres, and at least one of the works or movements must reflect modern, contemporary, or experimental compositional styles and/or techniques.
- d. Given that a piano trio can potentially record his or her repertoire, the works that have been recorded by previous competition winners in the last four years either in the original version or in arrangements for other instruments **cannot** be programmed for the 2009 competition (see Appendix I).

All applicants are encouraged to take full advantage of the resources of the Latin American Music Center. They may explore the competition resources page at http://www.music.indiana.edu/som/lamc/competition_root/index.html as well as to request a repertoire list by writing to lamc@indiana.edu. Competitors in the Piano Trio Category are encouraged to consult Appendix II at the end of this document.

VI. Stages of the competition:

1. Preliminary Round:

A. Applicants shall submit a **CD-R** with recordings of excerpts from their program, including at least one Spanish and one Latin American work or movement, for a total of 10 minutes only. In the case of works longer than 10 minutes, representative fragments may be included, but the total combined duration should not exceed 10 minutes. The CD should be clearly identified with the name of the applicant soloist, conductor, or core ensemble, and a listing of the works performed, including the composers' countries of origin.

In addition to the CD, applicants must also submit the items listed below, all of which **SHOULD** be submitted either as 1) an **MS Word attachment to an e-mail** sent to lamc@indiana.edu (The submission by attachment will preserve the formatting and diacritical accents); 2) a **saved MS Word file** in a CD-R; or 3) by filling out an **online form** at:

<http://www.music.indiana.edu/som/lamc/events/2009/Competition2009.html>

[The online form will be available before the beginning of the Spring semester]

Please include the following information:

A. Application letter including the following information for each applicant or core ensemble members:

- Name, address, phone and e-mail;
- Voice part, instrument or ensemble formation to perform in the competition;
- Name of the major teacher or chamber music coach;
- Degree program at Indiana University;

B. A list of the complete program to be played in the competition, including the country of origin of the composers and the timings of the works.

C. A **single paragraph program note for each work** to be performed in the competition. The program note forms part of the first stage of the competition as an indication of the performers' care for his or her program, and they should represent the applicant's original thinking, writing, and research from a variety of sources. Plagiarized notes cannot be accepted and instances of plagiarism will be reported to the appropriate University office. The program note should include the data requested in the following checklist:

- Full name of the composer; date, city, and country where the composer was born; date, city, and country where the composer died, if applicable;
- Full title of the work and composition date, as well as opus number, individual movements, and/or collection title from which the work is taken (if applicable). Include arranger's name if applicable;
- Salient stylistic features, technical demands, and historical significance or importance of the work within the composer's output.

Also include (not subject to the one-paragraph limit):

- Complete bibliographical information for the sources you consulted in preparing your notes (you need to consult a minimum of two sources)
- Complete bibliographical information for the sources consulted.

Example:

Juan Orrego-Salas (b. Santiago, Chile, 1919)

Variations on a Chant, Op. 92 (1985)

Lento--Moderato--Allegretto--Presto--Energico--Semplice--Allegro ben marcato--Tempo primo

Commissioned by Susann MacDonald for the World Harp Congress in Jerusalem, this work is based on an old chant used by the Jews of Yemen. According to Orrego-Salas, the opening presentation of the theme is already a variation since the brief chant excerpt is extended and punctuated by the use of a chromatic double mordent, obtained through pedal slides. This device acquires a life of its own and dominates the work in a myriad of forms. The affecting Semplice variation provides a much needed respite, before the Allegro ben marcato, with its novel harp effects, resumes the restless mood. At the end, the theme reappears in harmonics, almost unchanged.

Sources:

Béhague, Gerard. *Music in Latin America: An Introduction*. Englewood Cliffs, N.J.: Prentice-Hall, 1979.

Benjamin, Gerald R. "Orrego-Salas, Juan." *Grove Music Online*. Ed. Laura Macy. Available from

<http://bert.lib.ind.edu:2012>; accessed on 15 September 2006.
Orrego-Salas, Juan. ["Preface."] *Variations on a Chant, Op. 92, for Solo Harp*. Bloomington, Ind.: Frangipani Press, 1986.

D. Finally, applicants should also request that their applied music/conducting teacher or chamber music coach send an e-mail to lamc@indiana.edu authorizing them to participate in the competition.

The deadline for submission of materials for the preliminary stage is Saturday, January 17, 2009.

All CDs should be mailed or delivered in person to the Latin American Music Center, Music Library Room M285, Simon Building 160, Indiana University, Bloomington, IN 47405. Any remaining application materials must be sent as an e-mail attachment to lamc@indiana.edu.

The jury, comprised of IU Jacobs School of Music faculty and guests, will select at least four but no more than six semi-finalists for the Open Category and at least two but no more than four semi-finalists for the Guitar category. The jury reserves the right to include fewer or additional participants in the semifinal round if it considers it justified and appropriate, and its decision cannot be contested once announced.

The results of the Preliminary Round will be announced by e-mail on Saturday, January 24, 2009. The chosen candidates must confirm participation in the semi-finals by sending an e-mail message to the Latin American Music Center (lamc@indiana.edu) by the following Monday, January 26, 2009.

2. Semi-Finals:

The semi-finals will take place in **Recital Hall, Saturday, January 31, 2009, from 10-2 p.m.** Competitors will select the first work to be performed. The jury may interrupt competitors at any time and request further selections. The results will be announced at the end of the deliberation session and posted outside the LAMC office (M285) later that afternoon.

3. Finals:

Finalists will participate in a recital, open to the public, at **Recital Hall, Sunday, February 1, 2009, at 6 p.m.**, performing the same repertoire offered for the semi-finals. The jury will request specific works or movements to be played in full. Depending on the number of finalists, the complete repertoire may or may not be performed in full.

Prizes will be announced that same evening and results will be posted outside the LAMC office.

A reception for all the participants, the jury, and the guests will follow at the International Center, across the street from the Musical Arts Center.

Winners should be available to pose for a photograph at that time, in case they do not have a professional picture.

VII. Judging Criteria.

1. Choice of Repertoire: The program must demonstrate the competitor's research and imagination in selecting high quality works, balancing different styles, and showcasing both virtuosity and musical expression.
2. Musical and Technical Virtuosity: The competitor must demonstrate command of the interpretive requirements of the works in the program.
3. Sense of Style: The competitor must reveal an understanding of different styles and performance practices.

APPENDIX I: Works that Cannot Be Programmed for the 2009 Competition

1. Any work originally for solo instrument and orchestra;
2. The following compositions recorded by previous winners, either in their original version or in arrangements for other instruments:

Albéniz, Isaac	“Eritaña,” from <i>Iberia</i> (Book IV)
Albéniz, Isaac	“Evocación,” from <i>Iberia</i> (Book I)
Albéniz, Isaac	“Málaga,” from <i>Iberia</i> (Book IV)
Albéniz, Isaac	“Malagueña,” from <i>España</i> , Op. 165
Albéniz, Isaac	“Rumores de la caleta,” from <i>Recuerdos de viaje</i> , Op. 71
Albéniz, Isaac	“Serenata,” from <i>Suite española</i> No. 1
Anonymous	“Españoletas,” from <i>Flores de música</i> (Spain, ca. 1706-09)
Anonymous	<i>Hic solus</i> , from MS 8 (Guatemala)
Anonymous	<i>Mulier quit prolas</i> , from MS 8 (Guatemala)
Anonymous	<i>Pabanilla</i> , from MS 2 (Guatemala, copied 1582)
Anonymous	<i>Pange lingua</i> , from MS 9 (Guatemala)
Anonymous	<i>Primero tonos</i> , from MS 8 (Guatemala)
Anonymous	<i>Quantelcta</i> , from MS 2 (Guatemala)
Anonymous	<i>Senhora del mundo</i> (Spain, mid-16th century)
Anonymous	[Untitled], from MS 8 (Guatemala)
Baeza [Vaeza] Saavedra, Juan de	<i>Por celebrar este dia</i>
Bugni, Gustavo	<i>Bossa de Bloomington</i>
Bugni, Gustavo	<i>Altos e baixos</i>
Eisenberg, Alexandre	<i>Elegia</i>
Eisenberg, Alexandre	<i>Arquichorinho</i>
Falla, Manuel de	<i>Tus ojillos negros</i>
Farías, Javier	<i>Jarochas</i>
Granados, Enrique	<i>El pelele</i>
Granados, Enrique	<i>Valses poéticos</i>
Guarnieri, Camargo	Sonatina for flute and piano
Guastavino, Carlos	<i>La rosa y el sauce</i>
Guerrero, Francisco	<i>Pange lingua gloriosi</i> (1584)

Lobo, Alonso	<i>Ego flos campi</i>
Moleiro, Moises	<i>Joropo</i>
Montsalvatge, Xavier	<i>Sonatina pour Yvette</i>
Orrego-Salas, Juan	<i>Variations on a Chant, Op. 92</i>
Ortiz, Diego	“Recercada segunda,” from <i>Trattado de glosas</i>
Piazzolla, Astor	<i>Contrabajísimo</i>
Piazzolla, Astor	<i>Mumuki</i>
Ponce, Manuel	<i>Sonata romántica</i>
Roig, Gonzalo	<i>Yo soy Cecilia Valdés</i>
Rueda, Jesús	<i>Interludios Nos. 20, 21, and 22</i>
Ruiz de Ribayaz, Lucas	“Chaconas – Marionas,” from <i>Luz y norte</i>
Ruiz de Ribayaz, Lucas	“Paradetas,” from <i>Luz y norte</i>
Salazar, Antonio de	<i>Tarara tarara qui soy Anton</i>
Serrano, José	“La roca fría del calvario,” from <i>La Dolorosa</i>
Soler, Antonio	Sonata R. 78 in F-sharp minor
Soler, Antonio	Sonata R. 88 in D-flat Major
Valenti, Avelino	<i>Pepita</i>
Vergara, Sebastián	<i>Hab-lando</i>
Vergara, Sebastián	<i>Antigua-dual</i>
Villa-Lobos, Heitor	<i>Caixinha de música quebrada</i>
Villa-Lobos, Heitor	“O polichinelo,” from <i>A prole do bebê</i> No. 1
Villa-Lobos, Heitor	<i>Valsa da dor</i>
Yazigi, Mauricio	<i>Por bulerías</i>

APPENDIX II:
Piano Trio Works from Latin America and Spain

Several recordings of works for piano trio will be digitized and made available under “LAMC Competition” from the course reserves page at the Music Library website:

<http://www.dlib.indiana.edu/variations/reserves/>

Please visit the competition webpage for additional information and resources:

http://www.music.indiana.edu/som/lamc/competition_root/index.html