

## 2018 Bach Festival: Rules, Guidelines, and Agreement

### **Overview**

The Seattle International Piano Festival (SIPF) is proud to present for the ninth year the *Bach Festival* for pianists and violinists of any nationality, featuring works by Johann Sebastian Bach, as well as other Baroque masters. This competitive event was created to provide performing opportunities for those who wish to share their love of Bach's revered music and to provide performers with constructive feedback from performing and teaching masters. Participants will receive educational evaluations by performing for adjudicators, and a chance to receive medals and certificates.

We are honored to continue the tradition of the annual *Bach Festival* by its original founder, Jennifer Bowman, and hope to preserve her artistic vision. The festival has always been a wonderful educational and artistic opportunity for pianists and violinists in Washington and Oregon, and our mission is to see that it becomes an anticipated event each year.

This festival sets forth narrowly defined age groups and specific genre groups so that participants may be fairly judged, and generously decorated. Those familiar with previous years should note that there are no major changes from last year's Bach Festival.

As always, the application form is available electronically: [application form](#)

### **Festival Date**

The *Bach Festival* takes place at Forest Ridge School of the Sacred Heart at 4800 139th Ave SE in Bellevue all day on Sunday, October 21, 2018. Those participants taking part should plan to be available to perform at any time during the morning, afternoon, and early evening hours of October 21.

### **Eligibility**

The following age performance divisions and age categories outlines all forms of participation within the *Bach Festival*.

#### ***Age Divisions***

- Semi-competitive: age 7 and under
- Junior 1: age 9 and under (fully competitive)
- Junior 2: ages 10 to 13
- Senior: ages 14 to 18
- Amateur: age 19 and older (non-competitive category)
- Collegiate
- Professional

#### ***Performance Categories (see pp. 5-7 for programing detail and requirements)***

- A — Anna Magdalena Notebook (piano only). Cost: \$63
- B — Little Preludes (piano only). Cost: \$63
- C — Two-Part Inventions (piano only). Cost: \$68
- D — Three-Part Inventions (piano only). Cost: \$68
- E — French Suites (piano only). Cost: \$73
- F — English Suites (piano only). Cost: \$73
- G — Keyboard Partitas (piano only). Cost: \$73H — Well-Tempered Clavier, book 1 (piano only). Cost: \$68
- I — Well-Tempered Clavier, book 2 (piano only). Cost: \$68
- J — Toccatas (piano only). Cost: \$73

- K — French Overture/Chromatic Fantasy & Fugue/Italian Concerto (piano only). Cost: \$73
- L — Keyboard Arrangements of Concerti by Other Composers(piano only). Cost: \$73
- M — Miscellaneous Keyboard Works (piano only). Cost: \$68
- N — Baroque Works and Arrangements for Violin from Suzuki Book 1, 2 or 3 (violin only). Cost: \$63
- O — Baroque Sonatas & Partitas for Violin (violin only). Cost: \$73
- P — Baroque Concerti for Violin (violin only). Cost: \$73

To qualify within a given age category, participants must be the defined age as of October 21, 2018. There is no set limit regarding the number of students that a single teacher may submit. Likewise, teachers are in no way required to provide any volunteer assistance or pay any fee in order to submit students. Participants may apply multiple times if they wish to compete in more than one division.

### **Age 7 and Under Semi-Competitive Division**

Participants, age 7 and under, eligible to participate in the semi-competitive division will receive comments from adjudicators specifically tailored for how to prepare successfully for future fully-competitive events. All participants will receive gold stars. Participants may freely choose and mix from any of the established Performance Categories (see above) and may be either piano or violin participants. Adjudicators have the right to award special unique prizes of merit, such as “most musical performance”, “most stylistically accurate presentation”, “most creative use of ornamentation” and so forth.

And participants, age 7 and under, wishing to participate in “full competitive mode” may still opt to apply in the age 9 and under (fully competitive) age division. The SIFP strongly encourages first-time participants age 7 and under to apply in this new semi-competitive division.

### **Repertoire**

Participants must use the accompanying ‘2018 Bach Festival Repertoire List’ found on pp. 5-7 to ensure their selection for performance at the Bach Festival is admissible. Participants wishing to perform works from differing performance categories must submit a separate application and fee for each selection, and expect to receive multiple performance time slots. No mixing of group selections will be allowed without separate accompanying applications. An accurate performance timing must be included in the application. No arrangement, adaptation, or transcription of any work by Bach for keyboard by another composer/arranger is allowed. (Note: violin participants performing works from Group M (see below) are exempt from this restriction.)

### **Applications**

Applications are only available online on the electronic [application form](#). In order to be considered for participation, applications must be filled out correctly and completely and electronic payment successfully made with a valid credit card. Incomplete applications may be assessed an additional \$10 fee to be collected during check-in on October 21. Please refer frequently to the SIFP website for updates, errata, adjudicator information, as well as results.

The application process begins in June and closes **Thursday, October 4 at 11:59 pm**. Participants will be notified of their assigned performance time(s) as posted on the SIFP website [itinerary page](#) shortly after Monday, October 8. Participants must reserve the entire day for the event. No special scheduling requests will be accommodated. Participants may not swap or change their time slots once these have been assigned. Please do not inquire about time slots before October 9.

The application fee is nonrefundable. Note that due to space limitations, applications for each festival will be accepted on a first-come, first-served basis.

### **Music Scores**

All participants must provide original scores for all programmed works. The use of photocopies is strictly prohibited. Participants must provide numbered measures, marked directly on the score along the left margin of each staff system. If the chosen literature is out of print, the participant must still obtain an original copy if he or she wishes to use the work. The exception is the use of legally obtained/licensed prints and music in the public domain. All such scores must be accompanied by the **STATEMENT OF LEGAL USE OF MUSIC SCORE COPY** found on the last page of this document. All music must be performed by memory (Amateur participants are excluded from performing by memory).

### **Accompaniment**

Any work requiring accompaniment, including violin sonatas with obligato accompanimento and orchestral reductions, must be accompanied by a pianist. Instructors are prohibited from accompanying his or her own student participants.

### **Day of the Festival**

All participants should arrive at least 20 minutes prior to their assigned performance time to check in. Similar to other recent NW Festival events, participants will perform a self check-in procedure. This entails that participants must:

- Orient themselves to the campus (A campus map may be found [here](#))
- Ensure that original scores are ready, measures marked along the left margin of each line of music, ready to present to the adjudicator
- Note the specific venue for performance as listed in the announcement
- Arrive, quietly, in the performance space prior to assigned time (please do not enter or exit except during applause or breaks between groups) and await the adjudicator to call you forward

Performances will be held both at the Lee Theatre (building 600) and the chapel of Sacred Heart Center (building 700), as well as the choir room inside Lee Theatre (building 600).

No warm-up space will be provided at the festival site. Time will be added for instrumentalists to tune and prepare their seating. Violinists must also refrain from playing outside the performances spaces. Failure to keep the spaces near the performance areas silent will result in jeopardizing eligibility to participate.

Due to the nature of the event, we ask all performers and their families to help police appropriate behavior in and around the performance venues. Please enter and exit performance spaces only between other participants' performances or during applause. Door monitors may or may not be placed in order to prevent coming in or out at inappropriate times, therefore the SIFP relies on its participants to help enforce this rule. Participants should dress appropriately.

Each participant, his/her family, friends, and guests, and each teacher/coach must accept any juror's decision as final and unappealable. Attendees of the festival may not approach, engage with, or debate any aspect of the decision with any juror. Failure to adhere to this rule may disbar the participant and/or all students of a participant's teacher from future such festivals and competitions. Refrain from speaking with an adjudicator prior to performance, and keep at least twelve feet in distance from the adjudicator's table.

Video or recordings made must be conducted by family members or friends of the performing participant. No such recordings are allowed of other performers from whom one does not have explicit permission to do so. Flash photography is also prohibited. To avoid distractions, all participants and their guests must silence all electronic devices that produce flashing lights or sound, including personal audio players, chimes on cameras, mobile phones, and portable game devices.

### **Prizes and Results**

After the conclusion of a given category, participants are invited to return to hear the judges' decision. Within each category, a first-, second-, and third-prize winner will be named, along with an indeterminate number of honorable mentions. The judges also reserve the right to add other awards of note, such as "special promising talent", splitting prizes, and other similar awards. Among the prizes are medals and certificates. All participants receive certificates of completion. Although the location is subject to change, awards will be distributed approximately 20 minutes after the completion of a particular performance category in the lower level of Sacred Heart Center (building 700).

All participants must pick up adjudicators' comment sheets and award materials during the day of the festival. Any lost and found items, including awards, adjudicator comment sheets, music scores, clothing, or other items may will be recycled. Participants will be notified of the duration and time range of a given category when they receive their performance time slot by email so that they may plan accordingly.

Note that the SIFP advisory board reserves the right to divide exceptionally large groups of participants within performing groups into smaller ones.

All results are final and unappealable.

### **Children in Performance Spaces**

All participants and observers are asked to enter and exit performance spaces only between performances at appropriate intervals, either during applause, or at the conclusion of a performance category, to ensure an environment for proper performance. No infants, or children under the age of 5 are allowed in the performance spaces, as they can cause disruptions to the performer.

### **Application Checklist**

Before filling out the application:

- Read all rules, guidelines, and agreement found on the following page thoroughly
- Understand and identify the appropriate age division (participants must be of given age on October 21, 2018) and performance category (see '2018 Bach Festival Repertoire List')
- Ensure that the participant's instructor (if applicable) is aware of one's intent to participate, and obtain his or her verbal or written consent
- Collect the information of the selection(s) one wishes to perform (with complete title, composer first and last name, movement title or tempo indication, opus or catalogue numbers when available, and accurate timing in minutes and seconds)
- Note the fee for your performance category and have a valid credit card ready
- Have an accurate performance timing prepared

After these steps have been secured, proceed to the [application form](#), found on the SIFP website.

### **2018 Bach Festival Repertoire List**

**Group A: Up to two selections** of works selected from the Anna Magdalena Notebook and other comparable repertoire. There are some changes from the previous years. **Please choose only from the works below. Piano only.**

Minuet in F Major Anh 113, Minuet in G BWV Anh 114, Minuet in G Minor, Anh 115, Minuet in G Major Anh 116, Polonaise in F Major Anh 117, Menuet in B-flat Major, Anh 118, Polonaise in G Minor Anh 119, Minuet in A Minor Anh 120, Minuet in C Minor Anh 121, March in D Major Anh 122, Polonaise in G Minor Anh 123, March in G BWV Anh 124, Polonaise in G Minor Anh 125, Musette in D Major Anh 126, March in E flat Major Anh 127, Polonaise in D Minor Anh 128, Polonaise in G Major Anh 130, Minuet in D Minor Anh 132, Minuets and Gavotte from Suite in G Minor BWV 822, any of the three minuets from WF Bach Notebook: Minuet BWV 841, Minuet BWV 842, Minuet BWV 843

Cost \$63.

**Group B: Little Preludes. Up to two selections** from the following list of works. **Piano only.**

Prelude in C Major, BWV 924; Prelude in D Minor, BWV 926, Prelude in F Major, BWV 927, Prelude in G Minor, BWV 930, Prelude in F Major, BWV 928, Prelude in D Major, BWV 925, Prelude in A Minor, BWV 931, Prelude in C Major, BWV 933, Prelude in C Minor, BWV 934, Prelude in D Minor, BWV 935, Prelude in D Major, BWV 936, Prelude in E Major, BWV 937, Prelude in E Minor, BWV 938, Prelude in C Major, BWV 939, Prelude in D Minor, BWV 940, Prelude in E Minor, BWV 941, Prelude in A Minor, BWV 942, Prelude in C Major, BWV 943, Prelude in C Minor, BWV 999

Cost \$63.

**Group C: Two Part Inventions 1-15 (BWV 772-786). Up to two selections. Piano only.**

Cost \$68.

**Group D: Three Part Inventions (Sinfonias BWV 787-801). Up to two selections. Piano only.**

Cost \$68.

**Group E: French Suites, BWV 812-817. Three movements must be performed. Piano only.** Such movements must include:

- (1) ALLEMANDE (this dance is a mandatory requirement)
- (2) two other dance(s) from the same suite. Doubles (bourrée I and II, for example) need not be performed *alternativement*. Repeats may be omitted.

Cost \$73.

**Group F: English Suites, BWV 806-811. Three movements must be performed. Piano only.** Such movements must include the following (exception--Junior 1 Division may play only two of the three required movements with the condition that the first movement must be chosen):

- (1) Prelude (this movement is a mandatory requirement)
- (2) two other dance(s) from the same suite. Doubles (bourrée I and II, for example) need not be performed *alternativement*. Repeats may be omitted.

Cost \$73.

**Group G: Partitas, BWV 825-830, French Overture, BWV 831. Three movements must be performed. Piano only.** Such movements must include the following (exception--Junior 1 Division may play only two of the three required movements with the condition that the first movement must be chosen):

- (1) First movement (this movement is a mandatory requirement)
- (2) two other *galanterie*(s) from the same suite. Doubles (bourrée I and II, for example) need not be performed *alternativement*. Repeats may be omitted.

Cost \$73.

**Group H: Preludes & Fugues, WTC, BOOK 1, BWV 846-869:** Choose one. **Piano only.** Both Prelude and Fugue must be included.

Cost \$68.

**Group I: Preludes & Fugues, WTC, BOOK 2, BWV 870-893:** Choose one. **Piano only.** Both Prelude and Fugue must be included.

Cost \$68.

**Group J: Toccatas: Selection must be performed completely** without cuts or excerpts (exception--Junior 1 Division may select an excerpt at a logically divisible section). **Piano only.**

Toccatas in F# Minor BWV 910, Toccata in C Minor BWV 911, Toccata in D Major BWV 912, Toccata in D Minor BWV 913, Toccata in D Minor BWV 914, Toccata in G Minor BWV 915, Toccata in G Major, BWV 916.

Cost \$73.

**Group K: French Overture, BWV 831, Chromatic Fantasy & Fugue in D minor, BWV 903, or Italian Concerto, BWV 971. Piano only.**

Chromatic Fantasy & Fugue in its entirety without excerpts or cuts, 3 movements from the French Overture, including two of one's choice plus the obligatory Overture movement, 2 movements of choice from the Italian Concerto.

Cost \$73.

**Group L: Keyboard Arrangements of Concerti by Other Composers: Two or more movements** from a single work, BWV 972-987. **Piano only.**

Cost \$73.

**Group M: Miscellaneous.** Any composition or combination of pieces by Bach **not listed above (but not including keyboard concerti, BWV 1052-1058)**. Transcriptions or arrangements by other composers are inadmissible. **Piano only.**

Cost \$73.

**Group N: Baroque Works and Arrangements for Violin from Suzuki Book 1, 2 or 3. Violin only.**

Choose one or two works from the following list:

By J.S. Bach: Aria in D minor, BWV 515; English Suite in D major, BWV 808 (Gavotte II); Menuet in G major, BWV 822; Menuet in G major, BWV Anhang 116

By Buttstedt: Air in A major

By Clarke: Ayre in C major; King William's March; Minuet in D major, T. 460

By Corelli: Sonata in F major, Op. 5, No. 10

By Dandrieu: Les Fifres

By Graupner: Intrada in D major

By Händel: Chorus from 'Judas Maccabaeus'

By Lully: Gavotte in A minor

By Martini: Gavotte in G major

By Petzold: Menuet in G major, BWV Anhang 114; Menuet in G minor, BWV Anh 115

By Purcell: Minuet in E minor; Rigadoon in D major, Z. 653; Rigadoon in D minor, Z. D227

By Rameau: Hymne à la nuit

Cost \$63.

**Group O: Baroque Sonatas & Partitas for Violin. Violin only.** Choose two contrasting movements from a single work (the same sonata or partita), the Chaconne in D minor, BWV 1004 (no other accompanying movements required), or two movements from the following list (exception--Junior 1 Division may play one movement of choice):

By Tomaso Albinoni: 6 Sonate da Chiesa, Op. 4, Sonata in D minor, T.So 26; Sonata in E minor, T.So 27; Sonata in G minor, T.So 29; Sonata in G minor, T.So 30; Sonata in B minor, T.So 31; from any selection of the 'Trattenimenti Armonici' sonatas, Op. 6 (Nos. 1-12)

By J.S. Bach: Sonatas for Violin and Clavier, BWV 1014-1019, including the alternate versions of BWV 1018 and 1019; Solo Sonatas and Partitas for Violin, BWV 1001-1006

By G.F. Händel: Violin Sonata, HWV 372

By Johann Mattheson: Sonatas 1-12 from 'Der Brauchbare Virtuoso'

Other Baroque work not listed above may be chosen by writing to the board. Write to [info@seattlepianocompetition.org](mailto:info@seattlepianocompetition.org) with the subject heading, "Repertoire Ruling" with approximate time limit to obtain permission to include a work or works not listed above.

Cost \$73.

**Group P: Baroque Violin Concerti. Violin only.** Choose two movements of choice from a single work (the same concerti; exception--Junior 1 Division may play one movement of choice):

Cost \$73.

**Keyboard Concerti:** harpsichord concerti, BWV 1052-1058, are not admissible for the 2018 Bach Festival due to the lack of double instruments.

\*Adult amateurs will be grouped together regardless of the repertoire or instrument. All amateurs are non-competitive, and will receive a written evaluation of their performance.

## **AGREEMENT**

### **Agreement**

I, the PARTICIPANT or the PARENT or LEGAL GUARDIAN of the AGE 17 OR YOUNGER PARTICIPANT (hereinafter collectively referred to as "PARTICIPANT"), hereby comply fully and in good faith with all regulations, rules, and procedures as outlined in the 2018 Bach Festival Rules, Guidelines, and Agreement. I understand that the Seattle International Piano Festival (hereinafter referred to as "SIPF") reserves the right to prohibit from future activities any PARTICIPANT and/or the teacher or coach of the PARTICIPANT for failure to adhere to said rules. The participant agrees to treat the organizers, volunteers, and adjudicators of the 2018 Bach Festival with respect, and promises not to harass or malign any such individuals connect with or about the event's activities. Furthermore, the participant hereby affirms to the fact that all information entered in conjunction with the participant's application is true and accurate. The participant also promises to adhere to the rules and guidelines set forth in pages 1 through 4 of the "2018 Bach Festival Rules, Guidelines, and Agreement" document (hereinafter referred to as "Agreement").

### **Release**

The PARTICIPANT, hereby waives, releases, and grants to and for the benefit of the Seattle International Piano Festival (hereinafter referred to as "SIPF") and/or its assignees, any and all rights the participant may have to any recordings, videography, and/or photographs made by or for the SIPF of any performance or event organized or sponsored by it. The participant understands and agrees that by virtue of this waiver, release, and grant of rights, the SIPF will have the right to make full and unrestricted use of such recordings, videography, and/or photographs, including without limitation, in advertisements, commercial ventures, and promotions and for the sale or lease of same, without any fee or other compensation owed to the participant.

### **Waiver**

The PARTICIPANT, fully and in good faith intending to be bound thereby, does hereby promise not to initiate any claim, lawsuit, or other legal action, pertaining to any action or omission by the SIPF relating directly or indirectly to the Bach Festival as to which application is herewith being made. This promise is made as a condition of the application, and in consideration for the SIPF's processing and evaluation of the application. This promise constitutes an acceptance and agreement by the participant that, for example, decisions by competition judges are final and unappealable, and the physical spaces of the competition/festival venues are reasonably safe and appropriate for their intended purposes. (However, this promise is not in any respect limited to the above two examples.) The participant intends that this promise be fully binding upon the participant, as well as upon heirs, successors, and assignees of the participant. This promise applies to the application process, the competition, and all events under the purview of the 2018 Seattle International Piano Festival and its associated activities and/or events.

### **Sworn Statement**

The PARTICIPANT hereby certifies that all recordings of the repertoire herein which have been submitted to the 2018 SIPF piano competition or its associated festivals for consideration have been performed and/or recorded by the participant completely from memory, without the use of musical scores, notes, or auxiliary musical notation of any kind, unless an exemption as outlined in the 2018 Bach Festival rules grants such waiver. The participant agrees to treat the organizers, volunteers, and adjudicators of the 2018 Bach Festival with respect, and promises not to harass or malign any such individuals connect with or about the event's activities. Furthermore, the participant hereby affirms to the fact that all information entered in conjunction with the participant's application is true and accurate. The participant also promises to adhere to a rules and guidelines set forth in pages 1 through 4 of this document.

Furthermore, the Participant agrees to the following:

- 1) This Agreement supersedes any prior written or oral Agreement, contains the entire Agreement, and there are no other promises or conditions in any other Agreement whether oral or written;
- 2) This Agreement may be modified or amended by the SIPF;
- 3) In the event that the SIPF requires the services of an attorney in connection with enforcement of this Agreement, or in the event that litigation is commenced, the prevailing party shall be entitled to reasonable attorney's fees;
- 4) If any provisions of this Agreement are held to be invalid or unenforceable, the remaining provisions shall continue to be valid and enforceable. If a court finds that any provision of this Agreement is invalid or unenforceable, but that by limiting such provision it would become valid and enforceable, then such provision shall be deemed to be written, construed, and enforced as so limited;
- 5) Failure of the SIPF to enforce any provision of this Agreement shall not be construed as a waiver or limitation of the SIPF's rights to subsequently enforce this Agreement;
- 6) This Agreement shall be governed by the laws of the state of Washington and venue shall lie in King County; and
- 7) This Agreement may be executed in any number of counterparts, all of which shall be deemed to be an original and constitute a single Agreement. An electronic transmission bearing any person's acceptance of the terms and conditions shall have the same force and effect as the original of this Agreement bearing such person's signature.

By clicking the "I agree to the terms and conditions below" selection on the electronic application for the 2018 Bach Festival, the participant fully affirms that the above statements in this agreement are true, and legally binding upon the participant.



## STATEMENT OF LEGAL USE OF MUSIC SCORE COPY

To the organizers of the Seattle Int'l Piano Festival:

Included for submission today is a copy of the official score associated with the entry of participant, \_\_\_\_\_. The following information pertains to the attached score copy:

Publisher of Score Copy: \_\_\_\_\_

Name of Printed Volume (if available): \_\_\_\_\_

Date of Publication: \_\_\_\_\_

Source of copy (website, if obtained online): \_\_\_\_\_

To the best of my knowledge, the attached copy violates no international copyright or intellectual property license or agreement. I agree to accept full legal responsibility for the submission and use of the attached score copy, holding the SIPF harmless of any wrongdoing in connection with said usage.

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*signature of legal adult performer or legal guardian of participant*

*Date*