

2025 Bach Festival: Rules, Guidelines, and Agreement

Note: changes to the rules since original publishing marked in red

Overview

The Seattle International Piano Festival (SIPF) is proud to present for the sixteenth iteration, the annual *Bach Festival* (online edition) for pianists and instrumentalists 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 both locally and abroad, 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.

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

Festival Date

The 2025 *Bach Festival* is conducted on the basis of submitted video links. See 'video submissions', below for details about preparing performances for submission. The deadline for submission is 9:00 PM Pacific Daylight Time (UTC/GMT-7), Saturday, October 25, 2025. Results of the festival will be posted on or shortly after November 10.

Eligibility

The following age performance divisions and age categories outlines all forms of participation within the *Bach Festival*. In the case of a deadline change, October 25 will continue to serve as the delineator for age category qualification.

Age Divisions

- Non-competitive: age 7 and under
- Junior 1: age 9 and under (fully competitive)
- Junior 2: ages 10 to 13
- Senior: ages 14 to 18
- Collegiate (those currently pursuing a bachelor or equivalent degree in music)
- Amateurs, ages 19 and older (not currently engaged in professional work or study in music)
- Professional (those with a masters or higher degree or equivalent certification)

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

- AA — Age 7 and under catch-all (piano or instrumentalist). Cost: \$76
- A — Anna Magdalena Notebook (Piano/Keyboard only). Cost: \$76
- B — Little Preludes (Piano/Keyboard only). Cost: \$76
- C — Two-Part Inventions (Piano/Keyboard only). Cost: \$81
- D — Three-Part Inventions (Piano/Keyboard only). Cost: \$81
- E — Paired Two- & Three-Part Invention (pick one tonality; Piano/Keyboard only; see below). Cost: \$86
- F — French Suites (Piano/Keyboard only). Cost: \$86
- G — English Suites (Piano/Keyboard only). Cost: \$86
- H — Keyboard Partitas (Piano/Keyboard only). Cost: \$86

- I — Well-Tempered Clavier, book 1 (Piano/Keyboard only). Cost: \$81
- J — Well-Tempered Clavier, book 2 (Piano/Keyboard only). Cost: \$81
- K — Toccatas (Piano/Keyboard only). Cost: \$86
- L — French Overture/Chromatic Fantasy & Fugue/Italian Concerto (Piano/Keyboard only). Cost: \$86
- M — Keyboard Arrangements of Concerti by Other Composers (Piano/Keyboard only). Cost \$86.
- N — Miscellaneous Keyboard Works (Piano/Keyboard only). Cost \$86.
- O — Keyboard Concerti (Piano/Keyboard only). Cost \$86.
- P — Baroque Keyboard Masters (Piano/Keyboard only). Cost \$86.
- Q — Baroque Works from Suzuki Book 1 - 3 (instrumentalists only). Cost \$81.
- R — Baroque Sonatas & Partitas for Instrumentalists (instrumentalists only). Cost \$86.
- S — Baroque Instrumental Concerti. (instrumentalists only). Cost \$86.
- T — Historically Informed Performance. (keyboardists or instrumentalists). Cost \$86

To qualify within a given age category, participants must be the defined age as of October 25, 2025. 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.

Historically Informed Performance Category: Participants may opt to be evaluated based on the principles of historically informed performance (use of appropriate baroque articulation, detailed knowledge and projection of dance rhythms, *affekt*, ornamentation, etc). Any one work and/or combination of movements within one work or cycle by J.S. Bach may be submitted up to 10 minutes in total length. Only adjudicators with extensive knowledge and studies of baroque performance practice issues will judge this category. Students and teachers are encouraged to study these aspects through literature, presentations, lectures, and numerous available sources. This is an educational category with a chance for specific feedback and the above topics applied to the participant's work. Some students will be selected to receive an "Award of Recognition for the Most Historically Informed Performance".

Age 7 and Under Non-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), including arrangements in the pedagogical literature (Suzuki, Faber, etc) and may be either piano or instrumental 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 semi-competitive division.

Repertoire

Participants must use the accompanying '2025 Bach Festival Repertoire List' found on pp. 6-8 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. No mixing of group selections will be allowed without separate accompanying applications with the exception of the semi-competitive age 7 and under

category. No arrangement, adaptation, or transcription of any work by Bach for keyboard by another composer/arranger is allowed except in the age 7 and under semi-competitive category. (Note: instrumental participants performing works from Group Q, R, or S (see below) are exempt from this restriction.) Except for participants within age 19 and over amateurs, all works must be performed by memory.

In memory of Willard Schultz, a new category has been introduced in 2022 and continues to this day. Participants may select one Two-Part and one Three-Part Invention pair. The chosen pair must share the same tonality and modality. For example, a participant may select No.3 in D major (BWV 774 and 789), or No.5 in E-flat major (BWV 776 and 791). However, any combination of mixed keys or modalities, such as pairing G major, BWV 781 with G minor, BWV 797, would not be admissible as an acceptable pair.

Applications

Applications are 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. Please refer frequently to the SIPF website for updates, errata, adjudicator information, as well as results.

It is possible to submit an application before obtaining performance links. Links may still be submitted separately through the [2025 Bach Festival Video Recording Submittal](#) page by the application deadline (below).

The application process begins in July and closes Saturday, October 25 at 9:00 PM Pacific Daylight Time (UTC/GMT-7). Results will be posted on the [winners' page](#) on or shortly after November 11.

The application fee is nonrefundable. Due to the online nature, the SIPF has no set limit to number of entries. The SIPF may extend the deadline at its sole discretion, and reserves the right to divide large groups into smaller ones based on age, works, or any other criteria to preserve the equitable nature of the festival.

Music Scores

Due to the online nature of the 2025 Bach Festival, scores are not required.

Accompaniment

For the 2025 Bach Festival online edition, instrumentalists and keyboard concerti participants are exempt from arranging a pianist or collaborator for any obligato accompaniment and may present an excerpts-only format, skipping orchestral tuttis. Accompaniment, however, is strongly encouraged.

Video Submission

All participants must submit publicly accessible videos via YouTube link (may be attached to the application, or entered later on the [2025 Bach Festival Video Recording Submittal](#) page). The SIPF takes no responsibility for videos that have permissions set to limit viewership or are published through any other video sharing platform (vimeo, etc). Ensure that your video is viewable by a third party, even if you choose to make them unlisted.

Participants are free to submit up to three separate video links when applying for subdivisions including multiple works or movements, such as suites (all works are not required to be on the same video link). Although verbal introductions are no longer required, the participant's name must be listed clearly on the link, matching the name entered on the application form.

Submit a recorded video between now and 9:00 PM Pacific Daylight Time (UTC/GMT-7) Saturday, October 25, 2025. If you choose to apply before you have prepared your video links, you may later return and submit your video via this [online submission form](#). Record your selections as many times as you would like.

Recordings must conform to the following standards and procedures:

- Name matching the performer (exactly as included on the application form) in the link title and/or the contents description, clearly visible (a briefly flashing caption bearing the performer's name does not satisfy this requirement, but may be included in addition to the stated requirement).
- Recordings must consist of unedited, uninterrupted video footage of the participant from a single camera angle with coverage of the performer's hands and face at all times (one track per single movement; separate tracks for multiple pieces or movements is permissible).
- Recordings must be cued to begin within five seconds of the start of the footage (may be edited to cut to a 5 second leader).
- Recordings must feature the work with which the participant originally entered on the application form (no changes to the stated repertoire will be allowed after applying).
- Recordings must be uploaded to YouTube and set for unlisted or public access (no private listings requiring permissions).
- **Video footage may not display any text, logo, image, advertisement, endorsement, or mention of the participants' teacher, studio, or school. (revised 9/30/2025)**

The entry form will accept your links. Enter the performer's name exactly as you entered it in the original competition entry form. The form will go offline when the deadline lapses. Please ensure you receive an automated confirmation message within minutes of your entry. Failure to receive a message indicates a transmission issue or incomplete submission. If you don't get a confirmation immediately, write to sipfchelsea@outlook.com

Prizes and Results

Results of the review will be published in a special announcement following the conclusion of the review process. Allow 2 weeks from the deadline for results to be gathered and published.

Within each category

- a number of gold, silver, and bronze medal winners will be named, along with an indeterminate number of honorable mentions
- corresponding medals and certificates

Note that the SIFP advisory board reserves the right to divide exceptionally large groups of participants within the *solo division* into smaller ones according to any method. All participants not awarded receive certificates of completion.

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 or his or her commentary with any juror, both before and after the performance event. Participants must furthermore treat the SIFP volunteers and organizers with respect, and may not debate or question results or commentary. Failure to adhere to this rule may permanently disbar the participant and/or all students of a participant's teacher from future such festivals and competitions. Contacting an adjudicator directly is strictly prohibited.

Any words of appreciation, complaints, comments, or suggestions may be submitted in written form and mailed to: SIFP, 58 Front Street N Ste 200, Issaquah, WA 98027-3261.

All results are final and unappealable.

Distribution of Awards

Local area participants whose instructors reside in King County (in the case of multiple entrants from a single teacher) or participants who reside in King County (in the case of a unique application from a single teacher or participant currently not working with a teacher) may pick up their medals at a time and place to be announced after the conclusion of the adjudication process. Please allow 2-4 weeks time after the publication of results (approximately November 28). All comment sheets and certificates will be distributed electronically. After medals are ready for distribution, the organizers will contact participants on how to arrange a pick up.

Please do not contact any local area music stores regarding pick-up of festival materials. Participants outside of the driving range will have materials couriered directly to his or her teacher (or directly to the participant in cases of individual participation or a participant without a current teacher). The SIFP reserves the right to assess an additional fee for international delivery (approximately \$14.50 USD). Without an additional international delivery fee, materials will not be distributed.

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 25, 2025) and performance category (see '2025 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, and BWV or other catalogue numbers when available)
- Note the fee for your performance category and have a valid credit card ready
- Prepare a video presentation, up to 3 links, for upload to YouTube (if applying before October 25, you needn't include your performance links — these may be entered later on [this form](#))

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

2025 Bach Festival Repertoire List

Group AA: Up to two selections of any works listed in other categories below by J.S. Bach or Baroque contemporaries. Arrangements from popular methods such as Piano Adventures, Suzuki, or other method books broadly characterized as Baroque era representations are welcome. All instrumentalists and pianists welcome. **For participants age 7 or under only.**

Cost \$76.

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/Keyboard 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 \$76.

Group B: Little Preludes. Up to two selections from the following list of works. **Piano/Keyboard 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 \$76.

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

Cost \$81.

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

Cost \$81.

Group E: Paired Two- & Three-Part Invention (BWV 772-801). Two selections. Piano/Keyboard only.

Choose one tonality and modality:

No.1 - C major, BWV 772/787; No.2 - C minor, BWV 773/788; No.3 - D major, BWV 774/789; No.4 - D minor, BWV 775/790; No.5 - E-flat major, BWV 776/791; No.6 - E major, BWV 777/792; No.7 - E minor, BWV 778/793; No.8 - F major, BWV 779/794; No.9 - F minor, BWV 780/795; No.10 - G major, BWV 781/796; No.11 - G minor, BWV 782/797; No.12 - A major, BWV 783/798; No.13 - A minor, BWV 784/799; No.14 - B-flat major, BWV 785/800; No.15 - B minor, BWV 786/801

Cost \$81

Group F: French Suites, BWV 812-817. Three movements must be performed. Piano/Keyboard 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. Note that doubles constitute a single movement and are indivisible (for example, if a set contains Gavotte I and Gavotte II, both

must be included to constitute a single movement). No more than 3 movements may be presented

Cost \$86.

Group G: English Suites, BWV 806-811. Three movements must be performed. Piano/Keyboard 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. Note that doubles constitute a single movement and are indivisible (for example, if a set contains Gavotte I and Gavotte II, both must be included to constitute a single movement) No more than 3 movements may be presented

Cost \$86.

Group H: Partitas, BWV 825-830, French Overture, BWV 831. Three movements must be performed. Piano/Keyboard 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. Note that doubles constitute a single movement and are indivisible (for example, if a set contains Gavotte I and Gavotte II, both must be included to constitute a single movement) No more than 3 movements may be presented

Cost \$86.

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

Cost \$81.

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

Cost \$81.

Group K: Toccatas: Selection must be performed completely without cuts or excerpts (exception--Junior 1 Division may select an excerpt at a logically divisible section). **Piano/Keyboard 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 \$86.

Group L: French Overture, BWV 831, Chromatic Fantasy & Fugue in D minor, BWV 903, or Italian Concerto, BWV 971. Piano/Keyboard 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. Note that doubles constitute a single movement and are indivisible (for example, if a set contains Gavotte I and Gavotte II, both must be included to constitute a single movement)

Cost \$86.

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

Cost \$86.

Group N: 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 \$86.

Group O: Keyboard Concerti: Choose two movements of choice from a single work from among any of the harpsichord concerti, BWV 1052-1058 (exception—Junior 1 Division may play one movement of choice). **Piano/Keyboard only.**

Cost \$86.

Group P: Baroque Keyboard Masters. Piano/Keyboard only. No Bach works. Any composition or combination of 1 or 2 movements or works by Dietrich Buxtehude, François Couperin, Girolamo Frescobaldi, George Friedrich Handel, Jean-Baptiste Lully, Georg Philipp Telemann, and similar contemporaries. Works by pre-classical composers such as Rameau, Scarlatti, and Soler, and its associated genres (sonatina, etc.) are inadmissible. (Participants wishing to perform a work by a composer not referenced above are asked to write to: info@seattlepianocompetition.org with the subject “Bach Fest: Composer Determination” to obtain permission before applying.)

Cost \$86.

Group Q: Baroque Works and Arrangements for Instrumentalists from Suzuki Book 1, 2 or 3. Non-pianists 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 \$81.

Group R: Baroque Sonatas & Partitas for Instrumentalists. Non-pianists 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). Violin choices are given, but other instrumentalists are encouraged to enter with their relevant choices and may perform transcriptions of known string repertoire. Note that doubles constitute a single movement and are indivisible (for example, if a set contains Gavotte I and Gavotte II, both must be included to constitute a single movement):

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@seattlepiano.competition.org with the subject heading, "Repertoire Ruling" with approximate time limit to obtain permission to include a work or works not listed above.

Cost \$86.

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

Cost \$86.

Group T: Historically Informed Performance. Keyboard or Instrumentalist. Choose any combination of representative works by a baroque composer or composers less than 10 minutes in total duration. Participants will be evaluated based on the authenticity of baroque performance practice as understood by source treatises and current research on historical principles of style:

Cost \$86.

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 2025 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 2025 Bach Festival with respect, and promises not to harass or malign any such individuals connect with or about the event's activities, including, but not limited to its guest adjudicators. 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 "2025 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 2025 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 2025 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 2025 Bach Festival rules grants such waiver. The participant agrees to treat the organizers, volunteers, and adjudicators of the 2025 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 5 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 2025 Bach Festival, the participant fully affirms that the above statements in this agreement are true, and legally binding upon the participant.