



THE 2010 SCHUBERT CLUB SCHOLARSHIP COMPETITION RULES

Please read the entire rules thoroughly before filling in the application form.
Be sure to keep these rules as a reference for important competition dates and finals rules.

Preliminaries:

Saturday, March 13, 2010, 8:00 a.m. to 6:30 p.m. at Janet Wallace Fine Arts Center, Macalester College, 1600 Grand Avenue, Saint Paul.

Finals:

Saturday, April 10, 2010, 8:00 a.m. to 5:30 p.m. at Janet Wallace Fine Arts Center, Macalester College, 1600 Grand Avenue, Saint Paul.

Winners Recital:

Early May—exact date and location to be announced

A special celebration for scholarship winners, their families, teachers and friends, and the public. The evening begins with a recital by all first-prize winners; this is followed by the award ceremony, when all first- and second-place scholarships are awarded; all attendees are then invited to a reception to honor the winners.

Applications will be available on our website and accepted beginning November 9, 2010. Applications and fees may be mailed or submitted on-line with payment through PayPal. Please go to our website at www.schubert.org to download and mail or to electronically submit an application.

Application Deadline: Monday, January 11, 2010. Completed applications with fee—paid by PayPal, check, money order or cash—must be **received** at The Schubert Club, 75 W. 5th Street, Room 302, Saint Paul, MN 55102. Incomplete applications will not be accepted. Applicants will receive a postcard and/or email acknowledgment within a week of submitting. **Notification of performance times for the Preliminaries will be mailed the week of January 25th.**

Age: The age of contestants is determined as of March 13, 2010.

Competitive Categories & Prizes: First and second prizes will be awarded in each Finals category (for exception, see **Minimum Applicants Required**, below). Cash awards are \$2,000 for first place and \$1,500 for 2nd place. Applicants agree to use their prize to further their musical education.

Piano

Junior High	Grades 7, 8, 9
Senior High	Grades 10, 11, 12
College	Freshman through age 23
Graduate	Age 24 through 27

Strings

Junior High	Grades 7, 8, 9
Senior High	Grades 10, 11, 12
College/Graduate	Freshman through age 24

Combined Brass and Woodwinds

Senior High	Grades 10, 11, 12
College/Graduate	Freshman through age 24

Guitar

Grade 7 through age 24

Organ

Through age 22

Voice

Intermediate	Age 17 through 20
Advanced	Age 21 through 24
Graduate	Age 25 through 30

Note: Organ applications are available by calling Dee Ann Crossley at 651-457-8994

Fee: All applicants are required to submit one non-refundable \$45 fee with their applications. Those intending to compete in two categories must submit two application forms but pay only one fee.

Limits On Enrollment: Only the first 35 complete applications received at the Schubert Club office for each category will be accepted. The categories that typically fill quickly are: Junior High Piano, Senior High Piano, and Intermediate and Advanced Voice. These categories may fill prior to the January 11, 2010 deadline. ***Submitting an application by the deadline does not guarantee space to participate will be available.***

Previous winners: No past first-prize winner in a category may compete again in the same category. That is, he/she must wait until he/she qualifies for the next older category in order to compete again.

If you want to compete on two instruments: Applicants may perform on two instruments as long as they are not in the same instrument category, i.e. *may* perform on violin and piano but *may not* perform on both violin and viola. Please fill out an application for **each** category and mail the applications together. Only one fee is required.

Minimum applicants required: A minimum of ten applicants is required in a category for a Preliminary Competition to be held. If at least five but fewer than ten students apply in a category, competitors will perform at Finals only and The Schubert Club may elect to award only one, rather than two, prizes. If fewer than five applications are received for a category, it will be canceled and the applicants notified by mail, and any fees submitted will be refunded.

Scheduling: Performance categories are scheduled for various blocks of time during the competition day depending on the number of entrants.

•**Special scheduling requests for both Preliminaries and Finals must be submitted WITH YOUR APPLICATION.** Please state the span of time when you can be at the competition location—include travel and warm-up time in your calculation. **We do our best to consider requests within our basic schedule, but cannot promise accommodation of all conflicts.** For Finals, there is little leeway for special scheduling, since the number of finalists is small in each category.

•Do you have Minnesota Youth Symphonies Saturday rehearsals or ACT tests to take in the spring? It is up to you to anticipate absences from important rehearsals on our Competition days. If you do have an MYS rehearsal, please tell us in which orchestra you play and the rehearsal time. Also, if you are in high school, the ACT standardized test in the spring may be slated for one of our Competition dates. **We may not be able to schedule around these conflicts.**

Compliance: By signing your application, you agree to: submit an honest and complete application, to follow the procedures and rules for performance, and (if applicable) to book an accompanist prior to submitting your application. Performance repertoire must be chosen according to the classifications required by The Schubert Club rules. **Once your application is submitted, no changes may be made to repertoire selections.** Competitors must perform in person in both Preliminaries and Finals (unless *only* a Finals is scheduled) to qualify for prizes. Recipients of scholarship awards from The Schubert Club must agree to use their prize money for further instruction in music. Award checks must be cashed or deposited within 90 days of receipt.

Announcement of Finalists and Prize-Winners: Based on the Preliminaries judges' numerical scores (scores are not reported to competitors or their teachers), approximately the top 1/4 of the competitors, (minimum of four) in each category are invited back for Finals. Notification of selection for Finals is posted on the website and mailed with Preliminaries critiques. At the conclusion of Finals tabulating, the names of the two prize-winners in each category are posted in the Janet Wallace lobby. Winners' names are posted on The Schubert Club website and they are also notified by mail.

THE 2010 SCHUBERT CLUB SCHOLARSHIP COMPETITION
JUNIOR HIGH SCHOOL PIANO • SENIOR HIGH SCHOOL PIANO

—Requirements for Performance—

Memorization: Required.

Scores: You do not need to provide music for the judges at Preliminaries, unless you have selected a rarely performed work or an unusual edition. For Finals, you **must** provide the judge with scores.

Performance Requirements:

Literature: 3 works, including 1 virtuosic (fast) etude from any style period, and 2 contrasting works from 2 different style periods
Performance Time: 6 minutes for Preliminaries, 10 minutes for Finals

One selection must be a virtuosic (fast) etude from any style period—*Chopin, Clementi, Czerny, Debussy, Rachmaninoff, Scriabin, etc.*

Other two selections: Must contrast in style with each other and be chosen from two of the following five classifications, regardless of the style period of the etude chosen (e.g., a student may choose to perform a Chopin etude *and* another selection by Chopin):

- | | |
|----------------------------|---|
| •Baroque | <i>Handel, Bach, Scarlatti, etc.</i> |
| •Classical | <i>Haydn, Clementi, Mozart, Beethoven, etc.</i> |
| •Romantic | <i>Schubert, Schumann, Chopin, Rachmaninoff, etc.</i> |
| •Impressionistic | <i>Debussy, Fauré, etc.</i> |
| •Composers born after 1880 | <i>Bartók, Prokofiev, Shostakovich, Ginastera, etc.</i> |

- Cuts and repeats are not allowed.
- Concertos and arrangements are not admissible selections. Transcriptions are categorized by the era of the *transcribing*, and not the original composer (for example, a Bach/Busoni transcription is categorized as Romantic).
- If choosing a sonata, please include the opus number and key. Also indicate the specific movement(s) that you are prepared to perform, by number and tempo. Example: Beethoven, Sonata in C Major, Op. 2, No. 3 —Mvt. 1: Allegro con brio (Note: If specific movements are not selected, it will be assumed that you are prepared to perform any part of the entire sonata)

Performance Procedure and Atmosphere:

•Check in with the registration desk. You will be directed to warm-up rooms and the performance room for your category. Competitors must keep track of the time and go to the performance room at least 5 minutes prior to their scheduled performance time.

•A Schubert Club volunteer announces each competitor's performance number and his/her etude to the three Preliminaries judges. The competitor enters and may briefly try out the keyboard prior to performing in full view of the judges. A volunteer is present to time each performance and critiquing period.

•**Competitors begin with their etude. The judges may start or stop selections at any point during the total time allotment. The judges may request specific passages from at least one more of the other two prepared selections (for example, the exposition section of a sonata movement or the coda of a Chopin ballade).**

•Shortly after the Preliminaries, competitors will receive the judges' written critiques by mail, along with notification of whether they have been selected for the Finals. Finalist names will be posted on the website.

•At Finals, Piano competitors will perform for a single judge using the same procedure as for Preliminaries. Each competitor must present the judge with scores with numbered measures for all selections. The judge will write critiques and select first- and second-prize winners. Winners' names are posted on The Schubert Club website and they are also notified by mail. All competitors will receive the judge's critique by mail.

•No observers are allowed in the performance rooms.

THE 2010 SCHUBERT CLUB SCHOLARSHIP COMPETITION
COLLEGE PIANO • GRADUATE PIANO
—Requirements for Performance—

Memorization: Required

Scores: You do not need to provide music for the judges at Preliminaries unless you have selected a rarely performed work or an unusual edition. For Finals, you **must** provide the judge with scores with numbered measures.

Performance Requirements:

Literature:	Prepare 4 contrasting selections from 4 different style periods.
Performance Time:	College—8 minutes for Preliminaries, 12 minutes for Finals Graduate—10 minutes for Preliminaries, 15 minutes for Finals

Four selections: Must contrast in style with each other and be chosen from four of the following style periods:

- | | |
|----------------------------|---|
| •Baroque | <i>Handel, Bach, Scarlatti, etc.</i> |
| •Classical | <i>Haydn, Clementi, Mozart, Beethoven, etc.</i> |
| •Romantic | <i>Schubert, Schumann, Chopin, Rachmaninoff, etc.</i> |
| •Impressionistic | <i>Debussy, Fauré, etc.</i> |
| •Composers born after 1880 | <i>Bartók, Prokofiev, Shostakovich, Ginastera, etc.</i> |

- Cuts and repeats are not allowed.
- Concertos and arrangements are not admissible selections. Transcriptions are categorized by the era of the *transcribing*, and not the original, composer (for example, a Bach/Busoni transcription is categorized as Romantic).
- If choosing a sonata, please include the opus number and key. Also indicate the specific movement(s) that you are prepared to perform, by number and tempo. Example: Beethoven, Sonata in C Major, Op. 2, No. 3 —Mvt. 1: Allegro con brio (Note: If specific movements are not selected, it will be assumed that you are prepared to perform any part of the entire sonata)

Performance Procedure & Atmosphere:

- Check in with the registration desk. You will be directed to warm-up rooms and the performance room for your category. Competitors must keep track of the time and go to the performance room at least 5 minutes prior to their scheduled performance time.
- A Schubert Club volunteer announces each competitor's performance number and his/her choice of first performance selection to the three Preliminaries judges. The competitor enters and may briefly try out the keyboard prior to performing in full view of the judges. A volunteer is present to time each performance and critiquing period.
- **The competitor chooses his/her first selection. The judge will also ask for specific passages from at least two of the other prepared selections (for example, a sonata exposition or coda from a Romantic work). The judges may start or stop selections at any point during the total performance allotment.**
- Shortly after the Preliminaries, competitors will receive the judges' written critiques by mail, along with notification of whether they have been selected for the Finals. Finalist names will be posted on the website.
- At Finals, Piano competitors will perform for a single judge using the same procedure as for Preliminaries. Each competitor must present the judge with scores with numbered measures for all selections. The judge will write critiques and select first- and second-prize winners. Winners' names are posted on The Schubert Club website and they are also notified by mail. All competitors will receive the judge's critique by mail.
- No observers are allowed in the performance room and there is no direct communication between the competitor and judges.

**THE 2010 SCHUBERT CLUB SCHOLARSHIP COMPETITION
STRINGS, WOODWINDS, BRASS & GUITAR**

—Requirements for Performance—

Memorization: Required for Strings and Guitar. **Optional** for Woodwinds and Brass.

Scores: You do not need to provide music for the judges at Preliminaries or Finals.

Accompanists: Instrumentalists provide their own accompanists, unless their selections were written as an unaccompanied solo. Please arrange for a solid commitment from your accompanist prior to submitting your application. We base our scheduling in large part on accommodating accompanists who are playing for several different people on the Competition days.

Performance Requirements:

Literature: Prepare 2 selections.
Performance Time: 5 minutes for Preliminaries, 10 minutes for Finals

Selections: Competitors must perform **two contrasting selections**, differing in both tempo and technique, drawn from two different categories of the three listed below. Extended portions of the same works will be performed for the Finals.

You must always perform each piece starting at the beginning, or at the start of the movement you listed on your application. Transcriptions are categorized by the era of the *transcribing*, and not the original, composer (for example, a Fritz Kreisler violin transcription is categorized as Romantic, since Kreisler was born in 1875). *Eliminate all repeats; cuts are not allowed except in the piano accompaniment.*

- | | |
|--------------------------------------|---|
| •Renaissance or Baroque or Classical | <i>Dowland, Handel, Bach, Mozart, Sor, etc.</i> |
| •Romantic or Impressionist | <i>Mendelssohn, Brahms, Vieuxtemps, Debussy, etc.</i> |
| •Composers born after 1880 | <i>Prokofiev, Bartók, Hindemith, Brouwer, etc.</i> |

Options for dividing the performance time between your two selections:

A) **You may determine the exact division.** In rehearsal prior to the Competition, you determine the division of time between both works, keeping in mind that you must demonstrate mastery of two different styles. This option allows you to include, for example, an important climax or passagework in one piece while still allowing time to present a solid portion of the second selection. In the Competition, you perform what you have planned, with the timer stopping you only at the *end* of the allotted time.

B) **You may ask the Schubert Club timer to stop you at the halfway point (either 2-1/2 minutes at Preliminaries or 5 minutes at Finals) so that you may begin your second piece.** For this timing option, the halfway point and end are the only allowable stop times.

Performance Procedure & Atmosphere:

- Check in with the registration desk. You will be directed to warm-up rooms and the performance room for your category. You must keep track of time and go to your performance room at least 5 minutes prior to your scheduled performance time.
- You will check in with a Schubert Club volunteer at the performance room door. He/she announces each competitor's performance number to the judge and the competitor's timing preference. The competitor then enters and performs in full view of the judges.
- A volunteer is present to time each performance and critiquing period between performances.
- At Preliminaries, each age and instrument category performs before three judges, except combined Woodwinds & Brass, which will have four. At Finals, all categories are evaluated by a single judge.
- No observers are allowed in the performance room and there is no direct communication between the competitor and judges.

THE 2010 SCHUBERT CLUB SCHOLARSHIP COMPETITION VOICE

—Requirements for Performance —

Memorization: Required.

Scores: You do not need to provide music for the judges at Preliminaries or Finals.

Accompanists: Vocalists must provide their own accompanists. Please arrange for a solid commitment from your accompanist prior to submitting your application. We base our scheduling in large part on accommodating accompanists who are playing for several different people on the Competition days.

Performance Requirements:

Literature: Prepare 2 selections, including at least 1 art song
Performance Time: 5 minutes for Preliminaries, 10 minutes for Finals

Selections:

Preliminaries: 2 selections, **must include 1 art song**. Selections must differ in language, tempo and technique, and must be drawn from two different style periods listed below. Be sure to select works that are lengthy enough to fill at least 9 minutes, so that if you are chosen for the Finals you may take advantage of the longer performance time.

For Finals: The same 2 selections but starting with a complete performance of one art song, plus an extended portion, or all, of the other selection, as time allows.

- Renaissance or Baroque or Classical *Dowland, Purcell, Glück, Handel, Mozart, etc.*
- Romantic: *Schubert, Schumann, Liszt, Wolf, Puccini, Verdi, etc.*
- Impressionist: *Debussy, Fauré, Hahn, etc.*
- Composers born after 1880: *Marx, Poulenc, Duke, Britten, Argento, Rorem, etc.*

Options for dividing the Preliminaries performance time between your two selections:

A) **You may determine the exact division.** In rehearsal prior to the Competition, you determine the division of time between both works, keeping in mind that you must demonstrate mastery of two different styles. This option allows you to include, for example, a dramatic climax or a specific technical passage in one piece while still allowing time to present a solid portion of the second selection. In the Competition, you perform what you have planned, with the timer stopping you only at the *end* of the allotted time.

B) **You may ask The Schubert Club timer to stop you at the halfway so that you may begin your second piece.** For this timing option, the halfway point and end are the only allowable stop times.

Performance Procedure & Atmosphere:

- Check in with the Registration Desk. You will be directed to warm-up rooms and the performance room for your category. You must keep track of time and go to your performance room at least 5 minutes prior to your scheduled performance time.
- You will check in with a Schubert Club volunteer at the performance room door. He/she announces each competitor's performance number to the judge and your timing preference for Preliminaries. The judges will have a reference list of all performance selections in their judging materials.
- A volunteer is present to time each performance and critiquing period between performances.
- At Preliminaries, each age category performs before three judges. Competitors determine the order in which they will sing their selections and the division of their performance time between the two works.
- At Finals, there is a single judge who will hear each finalist perform, first one complete art song, then an extended portion, or all, of the other selection, as time allows.
- No observers are allowed in the performance room and there is no direct communication between the competitor and judges.