

**Organ Interpretation Competition
for the
Johann Pachelbel Award
at the 69th ION Music Festival
26 June - 02 July 2020**

A WARM INVITATION TO NUREMBERG

For 52 years, young artists have been invited to come to Nuremberg in early summer to give proof of their artistic prowess to a jury comprised of prominent experts. The climax of this process has always been the presentation of the widely known Johann Pachelbel Award. And so again we issue an invitation to register for this prestigious international interpretation competition in 2020.

What is it all about?

The organ interpretation competition is looking for organists who in their young careers have already achieved independent interpretation of significant works of organ literature. But it will also seek interaction with contemporary works. And expect competitors to be able to deal with both the soundscapes and playing technique of historical organs and to cope with the possibilities and challenges of modern instruments.

At the same time, this interpretation competition explicitly demands not only technical skills, but also looks for interpretations which are courageous, sometimes leaving matters open, finding new aspects in well-known works, and eliciting unique sounds from the instruments themselves – feeding on the tension between tradition and future perspectives. And of course, the sequence of works, the organists' programming and sometimes the link between the individual compositions to be played is of special interest to the jurors. This is all about a contemporary way of dealing with the history of music and instruments.

From the first round on, the competition will be public. The final will be an integral element of the festival programme of the 69th ION Music Festival, staged in the world famous Old Town of Nuremberg, and played on the Peter organ of St Sebaldus' Church.

Moritz Puschke

Artistic Director of ION Music Festival

CONDITIONS OF PARTICIPATION

The competition is open to organists of all nations born on or after 2 July 1990. Applications must be submitted by 1 February 2020, at the latest.

Competition Procedure

In a preliminary round, the sound recordings submitted with the application will be assessed. Up to 12 participants will then be invited to the first public round, at St Otto's and St Magdalena's Churches in Herzogenaurach. The six best from this round will compete in the second round in the Church of Our Lady in Nuremberg. The final with the remaining three participants will be held in St Sebaldus' Church in Nuremberg, formerly the domain of Johann Pachelbel.

Prizes

The international jury awards the following prizes:

Johann Pachelbel Award of the ION competition:	5,000 €
Second prize of the ION competition:	2,500 €
Third prize of the ION competition:	1,000 €

Award of the International Max Reger Society

The award is endowed with 1,000 € and includes an engagement for a concert played on the Reger organ in Weiden/Upper Palatinate during the Weiden Max Reger Festival.

Special award for the best interpretation of a commissioned work to be premiered in the finals

This special award is offered by the Music at Essen Cathedral for the 2020 ION. It is endowed with 1,000 € and includes an (obligatory) award winner's concert during the 18th International Organ Cycle at Essen Cathedral in 2021, and it may not be shared or awarded to 2 people. The concert which will later on be broadcast online – after consultation with the organist – is also to form part of the award ceremony. The Music at Essen Cathedral will bear the award winner's cost of travel within Germany and his/her accommodation in the context of this Essen evening.

Award Winners' Concerts

Over 30 concert organisers, both at home and abroad, have invited the 2020 ION award winners to perform. Present offers include Aarau (CH), Bad Kissingen, Bamberg, Berlin-Karlshorst, Bonn, Bottrop, Crailsheim, Dresden-Plauen, Eichstätt, Freiburg, Hahnenklee, Halberstadt, Halle/ Saale, Hamburg, Hanover, Heilsbronn, Kevelaer, Landshut, Mainz, Neu-Ulm, Neuwied, Nördlingen, Nuremberg, Paderborn, Recklinghausen, Riga (LV), Rothenburg ob der Tauber, Schopfheim, Schweinfurt, Schwerin, Stuttgart-Bad Cannstatt, Trier, Überlingen, Weißenburg and Wesel.

The following engagements are already fixed and are a binding element of the competition:

6 September 2020	Stuttgart Bad-Cannstatt
1 or 8 July 2021	Schopfheim
31 December 2021	Dresden-Plauen
19 September 2022	Neuwied

Radio Recording and CD

The Rondeau label, in cooperation with Bavarian Radio – Studio Franken, will donate a CP production to the winner of the First Prize. This comprises recording by Bavarian Radio on a suitable organ in Franconia, as well as production of the CD and word-wide distribution by Rondeau Production.

Audience Award

After the third round, the audience awards an Audience Award. The award is endowed with 500 € and is sponsored by Orgelmanufaktur Jürgen Lutz [Jürgen Lutz Organ Builders].

Time Schedule 2020

1 February	Deadline for applications
1 March	Information about results of preliminary round
1 June	Deadline for submitting binding programmes for the various competition rounds
23 Juni	Arrival
24 June	Registration and welcome of participants at the actual event location
24/25 June	Practice times for first round
26/27 June	First round in St Otto's and St Magdalena's Churches (Herzogenaurach)
28-30 June	Second round in the Church of Our Lady (Nuremberg)
01/2 July	Third round and presentation of awards in St Sebaldus' Church (Nuremberg)

REPERTOIRE

Preliminary Round (Sound Recording)

1. JOHANN SEBASTIAN BACH
Allein Gott in der Höh' sei Ehr' BWV 662
2. JOHANN SEBASTIAN BACH
Trio super- Allein Gott in der Höh' sei Ehr BWV 664
3. One of several works from the 19th or 20th centuries, to be freely chosen. (Playing time: minimum 10 minutes, maximum 20 minutes).
Pieces played in the preliminary round may not be played again in the further course of the competition.

First Round Herzogenaurach St. Otto's and St Magdalena's Churches

Each candidate will play on both organs and the maximum length of programme on each organ should be 20 minutes. In addition to the two obligatory pieces (points 1 and 5), one work from each of the three other groups of works must be performed (5 pieces in all). It is up to candidates to decide which work will be presented on which organ.

1. JOHANN PACHELBEL (1653-1706)
Ciacona d minor
2. DIETERICH BUXTEHUDE (1637-1707)
Prelude e minor BuxWV 142

or

NICOLAUS BRUHNS (1665-1697)
Prelude e minor (The Great)

or

VINCENT LÜBECK (1654-1740)
Prelude g minor

or

GEORG MUFFAT (1653-1704)
Toccatà undecima
from the "Apparatus musico organisticus" (Doblinger or first edition)

or

GEORG MUFFAT
Toccatà duodecima
from the "Apparatus musico organisticus" (Doblinger or first edition)

3. JOHANN SEBASTIAN BACH (1685-1750)
Trio sonata No. 3 d minor BWV 527

or

Trio sonata No. 4 e minor BWV 528

4. NICOLAS DE GRIGNY (1672-1703)
Tierce en taille from "Livre d'orgue (1699) la messe"

or

FRANÇOIS COUPERIN (1668-1733)
Sanctus "Plein Jeu, Récit de Cornet" et Elevation "Tierce en Taille"
from "Messe pour orgue à l'usage des Couvents de religieux et religieuses"

or

FRANÇOIS COUPERIN
Plein chant du premier sanctus en Canon, Récit de cornet et Benedictus, Elevation
"cromorne en taille"
from "Messe à l'usage des paroisses"

5. FELIX MENDELSSOHN Bartholdy (1809-1847)

Sonata D major op. 65/ 5

Second round Nuremberg Church of Our Lady

Each candidate will play one work each from the three groups of works. The overall length of the programme must not exceed 30 minutes.

1. JOHANN SEBASTIAN BACH
Preludium and Fugue e minor BWV 548

or

Prelude and Fugue E flat major BWV 552

or

Passacaglia c minor BWV 582

2. JOHANNES BRAHMS (1833-1897)
Fugue a flat minor

or

ARTHUR HONEGGER (1892-1955)
Fugue et Choral

3. MAURICE DURUFLÉ (1902-1986)
Scherzo op. 2

or

MARCEL DUPRÉ (1886-1971)
La fileuse from "Suite bretonne"

or

LOUIS VIERNE (1870-1937)
"Naïades" from Pièces de Fantaisie

Final Round Nuremberg St Sebaldus' Church

Each candidate will play one work each from the four groups of works. The overall length of the programme must not exceed 45 minutes.

1. JOHANN SEBASTIAN BACH

"Vater unser im Himmelreich" from "Dritter Theil der Clavierübung" BWV 682

or

"Jesus Christus unser Heiland" from "Dritter Theil der Clavierübung" BWV 688

2. Obligatory piece by Philipp Maintz (b. 1977)

Commissioned by the 69th Music Fest ION, sponsored by Villa Concordia, Bamberg
(playing time 5 minutes)

3. MAX REGER (1873-1916)

Fantasia and Fugue over BACH op. 46

or

2nd Sonata d minor op. 60

or

Fantasia over "Wachet auf, ruft uns die Stimme" op. 52/ 2

4. OLIVIER MESSIAEN (1908-1992)

"Dieu parmi nous" from La Nativité

or

"Combat de la mort et de la vie" from Les corps glorieux

or

Diptyque

General Remarks on Programme Design:

A draft programme for all four competition rounds must be submitted with the application. Candidates are free to choose the sequence of works within each of the four competition rounds.

The finalised, detailed programmes must be submitted no later than 1 June 2020. These are binding and may not be changed subsequently.

Candidates must devise the registration for the pieces independently and without the help of third persons. Any help from third parties will lead to immediate disqualification from the competition!

The participant undertakes to play from original scores only during the entire duration of the competition.

JURY MEMBERS



Bernhard Buttman has for many years been among the prominent German organists of his generation. Born in Munich, he received an early musical education in piano and organ, and graduated from his home town's music conservatory, having studied as a concert organist including a master class, as well as taking Protestant church music, and conducting. He is indebted to his teachers, Prof. Hedwig Bilgram (organ), Prof. Rolf Koenen (piano) and Prof. Hermann Michael (conducting) for essential artistic stimulation.

Participation in international master courses with Michael Schneider and Flor Peeters, as well as studying César Franck's organ works with Albert de Klerk in Harlem, gave him further inspiration and formed the basis of his comprehensive repertoire which spans the period from early baroque right through to first performances of contemporary compositions. Bernhard Buttman has successfully competed in international music competitions, starting during his conservatory studies, and has been honoured with awards from the VI. Internationale Johann Sebastian Bach Competition in Leipzig 1980, the III. International Anton Bruckner Competition in Linz 1982 as well as the I International Karl Richter Competition in Berlin 1988. Since 2002, Bernhard Buttman has been Director of Church Music at Nuremberg's oldest main church, St Sebaldus', where he is responsible for a comprehensive musical programme and has appeared in numerous concerts both as organist and conductor. In addition to his tasks at St Sebaldus' Church, Bernhard Buttman teaches at Nuremberg Music Conservatory. His recording of all the organ works by Max Reger, highly praised by music critics, gained him international attention; it comprises 16 CDs and was produced by the renowned Oehms Classics label in cooperation with Bavarian Radio. Recordings with Bernhard Buttman are regularly broadcast on BR-Klassik.



Frank Hallmann has been CEO of the CD label Rondeau Production since 1996, and in this function has been responsible for all their productions: selecting repertoire and artists, contracts, organisation. He studied church music (choir conducting and organ in Bayreuth) and now works as producer, combining the worlds of vocal and sacral music and that of the media industry. Before taking up his studies, he trained with the dailies Oberbayerisches Volksblatt and Münchner Merkur (Rosenheim, Munich, Wasserburg), working for them as an editor. Since 2005, he has extended the portfolio of Rondeau Production by adding numerous orchestras and groups and resettled the company in the music city of Leipzig. Rondeau Productions has its headquarters in Petersstraße, not far from the Thomaskirche, the "home" church of the Thomaner Boys' Choir, and also Johann Sebastian Bach's final resting place. In the meantime, Rondeau under its second label Klanglogo has published all genres of classical music. The focus of Rondeau

Production has remained on works of vocal and sacral music as well as organ music. Hallmann's regular productions include music recordings from Leipzig Thomaskirche, Mainz Cathedral, Dresden Frauenkirche and Hanover Marktkirche. He is particularly fascinated by music because of the width and quality of the repertoire: "There is such an incredible wealth of things to discover – mainly in Early Music!" In his work, the producer attaches great importance to presenting vibrant music rather than publishing documentations for the CD market.



Michael Kapsner, born in Passau in 1961 (first organ lessons with Toni Glas), studied organ in Vienna and Freiburg (with Michael Radulescu and Ludwig Doerr), as well as piano (with Hans Petermandl), composition (with Friedrich Neumann), conducting (teachers included Hans-Michael Beuerle) and church music. Since his youth he has given numerous concerts, as an organist, as an improviser, occasionally as a harpsichordist. He has won awards at several international competitions (including the Bruges Bach Award 1985).

Between 1988 and 1994, Michael Kapsner worked as a church musician in Freiburg, where his tasks included supervising Gregorian Chant at Freiburg Minster. Between 1993 and 1999, he was artistic director of the Freiburg Oratorio Choir.

Between 1994 and 2001, Michael Kapsner taught liturgical organ playing and organ at the Trossingen music conservatory. In 2000, he was appointed Professor for Organ and improvisation at the University for Music and Performing Arts in Graz. Between 2004 and 2018, he held the same post at the Weimar FRANZ LISZT Music Conservatory. On 1 October, 2018, he took early retirement for health reasons.



Ben van Oosten was born in the Hague, Netherlands, in 1955. He studied organ and piano at the Amsterdam Sweelinck Conservatory, and in Paris. Since 1970, numerous concert tours have taken Ben van Oosten to all the significant international organ centres, where he made a name for himself as one of the most remarkable organ virtuosos of our time. In addition to his concert activities, Ben van Oosten has taught master courses in many countries, and he is Professor of organ at the Rotterdam Conservatory.

Ben van Oosten has devoted himself to symphonic French organ music. His recordings of the complete organ works of Alexandre Guilmant, Louis Vierne, Charles-Marie Widor and Marcel Dupré have been honoured by several international record awards (including Echo Klassik, Preis der deutschen Schallplattenkritik, Choc du Monde de la Musique and Diapason d'Or).

In addition, he is the author of the comprehensive Widor biography, "Charles-Marie Widor – Father of the Organ Symphony" (1997). For his services to French organ culture, in 1980, 1987, and 1989, Ben van Oosten was honoured by the Société académique Arts-Sciences-Lettres in Paris. The French government appointed him to the rank of Chevalier (1998) and

Officier (2011) dans l'Ordre des Arts et des Lettres. In 2010, the then Queen of the Netherlands, Beatrix, appointed him Knight of the Order of the Lion of the Netherlands.

Ben van Oosten is titular organist at the "Grote Kerk" in the Hague and artistic director of the International Organ Festival held in this church every year.



Dame Gillian Weir

"The organ world will never be quite the same again", wrote the distinguished critic John Allison after Gillian Weir's final public performance, given to a capacity audience of several thousand in December 2012 at Westminster Cathedral. For nearly five decades she had criss-crossed the globe as a stellar concert organist, acclaimed by critics and concert-goers alike, playing in the world's greatest concert venues and festivals and with leading orchestras and conductors, and bringing huge new audiences to the organ via her television appearances. Her début, after winning the St Albans International Organ Competition while still a scholarship student at London's Royal College of Music, had been as concerto soloist in the Royal Albert Hall on the First Night of the Proms, followed immediately by a solo recital at the Royal Festival Hall.

Since then Gillian Weir has given some two thousand performances all over the world, including over fifty at London's Royal Festival Hall and Queen Elizabeth Hall and many at the Royal Albert Hall, as well as in similarly famous venues throughout Europe, North America, Asia and Australasia; and she is renowned as an ambassador for the organ. She has given many premières, including concertos commissioned by the BBC, the Royal Philharmonic Society, Festival Societies and others, and has been seen frequently on television, notably in her six-part BBC series *The King of Instruments* (which in Britain alone drew a weekly audience of two million) and as the subject of the prestigious *South Bank Show* (ITV), as well as such documentaries as the BBC's *Omnibus*, and *Toccata: Two Weeks in the Life of Gillian Weir*.

Her remarkable career is summed up by tributes from such as Ivan Hewitt, who wrote in the *Daily Telegraph*: "There is no organist in the world quite so starry and honoured as Gillian Weir", or Rick Jones of the *Evening Standard* (on her winning its Outstanding Solo Performance Award): "She can play anything; she is one of those musicians who are natural-born, and that's what makes her unique". When she was the subject of *The South Bank Show* (still the only organist to have been featured) Melvyn Bragg stated: "Above all she has convinced audiences that the organ is more than a collection of pipes to marvel at, but a solo instrument in its own right". Her recordings bring similar accolades; recently the famous author and critic Alec Ross wrote of her Messiaen CDs (the first set to be issued complete): "When I reviewed a great pile of Messiaen's organ discs for *Fanfare* magazine [...] I came to the conclusion that Weir's cycle reigned supreme". She is acclaimed particularly as a pre-eminent

exponent of the music of Messiaen, her recordings having frequently been hailed as "definitive"; the composer gave her the manuscript of his monumental *Meditations sur le Mystère de la Sainte Trinité* for her UK première of the piece and she has given many performances of the complete works throughout the world, as well as lecturing, broadcasting and writing extensively on the oeuvre including contributing the section on the organ music to Faber and Faber's *The Messiaen Companion*.

Gillian Weir has performed the complete organ works of Bach more than once and was the first organist to be invited to play the long-awaited new Millennium organ for Bach's own church of St Thomas in Leipzig, welcoming the organ with a performance of his *Clavier-Übung Part III*. A CD followed with *The Eighteen Leipzig Chorales* and other works recorded on this organ, and with her other recordings of Bach's works was hailed with such tributes as "156 minutes of organ bliss!" and "Her playing really is beyond all praise" (Gramophone).

Created CBE (Commander of the Order of the British Empire) in 1989, she was made Dame Commander in 1996. The latest in the many honours conferred on Dame Gillian is to have been welcomed as an Hon Freeman of the Worshipful Company of Musicians, joining such luminaries as Elgar, Vaughan Williams and Britten. She remains a much sought-after teacher, writer, and competition adjudicator, as well as engaging in a variety of musical activities including supporting young players.



Markus Willinger, born in 1967 in Arnstorf/ Lower Bavaria studied Catholic Church Music and Organ (main subject) at Munich Music Conservatory. Subsequently he was assistant at the Cathedral of Eichstätt. Between 1991 and 1994 he worked as church musician at the Freising city church. He took a master class course with Franz Lehnrdorfer in Munich, and a concert diploma course with Daniel Roth in Saarbrücken. From October 1994, he was a lecturer in liturgical and concert organ playing at the Nuremberg Meistersinger Conservatory, and since January 1995, he has been Cathedral Organist in Bamberg as well as the Diocese's expert on organs and bells. In 2005, he performed a cycle of 16 concerts in Bamberg Cathedral, presenting the complete organ works of Johann Sebastian Bach. From the winter term 2006, he was professor for organ playing at the Nuremberg-Augsburg Music Conservatory, and since the winter term 2008, he has been a professor at Nuremberg Music Conservatory. Since September 2007, in addition, first as acting head, then since October 2008 as Diocesan Director of Music, he has been head of the Office for Church Music. In addition to his church obligations, Markus Willinger plays concerts, both at home and abroad. Besides radio recordings and productions, he has recorded several CDs (organ portraits, organ improvisation).

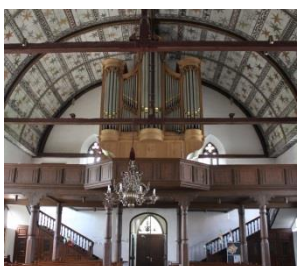
COMPETITION INSTRUMENTS

For the dispositions of all competition organs, please visit the ION website at <https://musikfest-ion.de/en/service/organ-dispositions.html> where details are available for downloading.



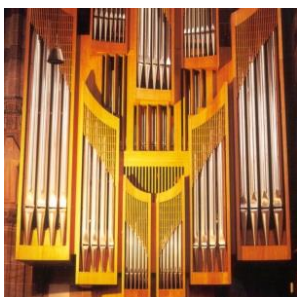
Herzogenaurach, St Otto's Church

built in 2007 by Ahrend, Leer



Herzogenaurach, St Magdalena's Church

built in 2002 by Metzler Orgelbau AG, Dietikon/ Switzerland



Nuremberg, Church of our Lady

Klais organ

built in 1988 by Johannes Klais Orgelbau GmbH & Co. KG, Bonn



Nuremberg, St Sebaldus' Church

Main organ

built in 1975 by Orgelbauwerkstätte Willi Peter, Cologne,
overhauled in 2014 by Werkstätte für Orgelbau Benedikt
Friedrich, Oberasbach and Orgelbau Mühleisen, Leonberg

APPLICATION

Please apply by filling in the application form provided on the ION website at

<https://musikfest-ion.de/en/organ-competition/application.html>

by 1 February, 2020, at the latest. The application comprises the fully completed application form and the timely transfer of the application fee.

The application must be supplemented by the following:

1. an artist's CV in tabular form, including the candidate's professional training and degrees/diplomas, as well as a list of all of the applicant's organ teachers (with start and finish dates of instruction), and information about artistic activity and any prizes or awards received so far;
2. one digital, high-resolution portrait photograph of the applicant;
3. a draft programme for all four rounds of the competition. A finalised, detailed programme must be submitted in written form by 1 June, 2020. This programme is binding and may not be changed subsequently;
4. sound recordings in MP3 format by the applicant, consisting only of the pieces requested for the preliminary round;
5. the disposition(s) of the organ(s) played on the recording submitted, stating also the organ builder, and the year of construction, but not the church/location of the instrument.

The **application fee of 100 €**, from which no transfer fees are due, must arrive at the ION offices before or on **1 February, 2020**:

IBAN DE40 7605 0101 0004 4051 51 - Swift-BIC SSKNDE77XXX.

Direct bank debits must be marked with the addition "Anmeldegebuehr Wettbewerb" [Application Fee Competition] and the applicant's name. There will be no refund of the application fee, either for unsuccessful applicants, or for those withdrawing from the competition at a later date.

Incomplete applications and those not meeting the above requirements will not be considered.

All applicants will be notified by 1 March, 2020, at the latest, whether their application for the competition was successful. At the same time all applicants admitted to the competition, for practice purposes will receive a copy of the work commissioned from Philipp Maintz, which is part of the third round of the competition.

Participants' order of performance for each round will be determined by ballot. If any participant is or was a pupil of a member of the jury, the jury member concerned will have no vote for the participant in question. Jury decisions are incontestable and final, and not subject to legal recourse. Any attempt by a participant to contact a jury member during the competition will lead to immediate disqualification from this competition.

Participants will meet their own travel expenses to and from Nuremberg, as well as in Nuremberg. Overseas participants may apply for a travel subsidy from the ION office; there is, however no entitlement to this subsidy. Each competition participant will be provided, free of charge, with accommodation in Nuremberg for the duration of his/her participation.

Participants are provided with registration assistants by the ION. Participants may also, at their own cost, provide their own assistants, but these may not be the applicant's former or current teachers. On instruction by the candidate, the registration assistant may play sound samples of individual registers.

After their application to participate in the competition has been confirmed, participants may no longer play on these instruments, with the exception of practice times allocated to them in the context of the competition. Violation of this rule will lead to exclusion from the competition.

Parts of the competition may be recorded and broadcast by radio or TV and photographed by the press. The ION reserves the rights to use these radio recordings for a CD publication. In any case, competition participants renounce their rights and royalties in this context.

The jury reserves the right to award none or only some of the prizes. The winners must be present to accept their award in person. All award winners undertake to honour the concert engagements linked to the award. The allocation of the award winners' concerts is expected to be on Friday morning, 3 July, 2020, in Nuremberg. Dates and further details for these concerts will then be agreed by the award winner and the respective event organiser. The award winners will be issued a list of the places and contact persons for these concerts after the end of the competition. The ION will neither act as an agent for either of the parties, nor take any responsibility for the implementation of these events.

In specific cases, cash prizes are liable to tax. For foreigners, the ION might be obliged to deduct tax and pass it on to the relevant finance authority.

Subject to change! As in November, 2019

THANK YOU

For help with the implementation of the 2020 International Organ Interpretation Competition our thanks go to:

Our main sponsor: Sparkasse Nürnberg,
 Bayerischer Rundfunk – Studio Franken,
 the label Rondeau Production,
 Villa Concordia, Bamberg,
 the International Max Reger Society,
 Essen Cathedral Music,
 Orgelmanufaktur Jürgen Lutz, Feuchtwangen,
 Arvena Park Hotel, Nürnberg,
 all hosting church congregations in Herzogenaurach and Nuremberg,
 all colleagues at home and abroad who offered invitations for concerts,
 and to the church congregations who offered their instruments to the participants for
 their preparation.



Essener Dommusik



PUBLICATION INFORMATION

Internationale Orgelwoche Nürnberg – Musica Sacra

Public Foundation

Pres and Chairman of the Foundation Board

Joachim Herrmann

Bavarian State Minister of the Interior, for Sports and Integration

Artistic Director of the ION Music Festival

Moritz Puschke

Managing Director

Cornelia Schiffel

ION Office

Königstraße 33-37

D 90402 Nürnberg

Phone +49/ (0)911/ 21 444 66

Fax +49/ (0)911/ 21 444 77

Email wettbewerb@musikfest-ion.de

Internet www.musikfest-ion.de

<https://www.facebook.com/MusikfestION>

Banking Details

Sparkasse Nürnberg

IBAN: DE 40 7605 0101 0004 4051 51

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