

V. F. Odoyevsky Cultural and Educational Organ Arts Center (Moscow)
Russian Gnessins' Academy of Music

**The 3rd Odoyevsky International
Organ Competition**

17-25. November 2019

Competition Documentation

Moscow, 2019

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I. Competition Rules & Regulations

1. GENERAL INFORMATION

- 1.1. The Odoyevsky International Organ Competition (hereafter referred to as “Competition”) aims to develop the art of organ playing and musical education in Russia, to support talented young organists, to promote international cultural cooperation, to preserve and enrich the best traditions of different organ schools, as well as to draw the attention of the wider public to classical music.
- 1.2. The Competition is organized by the Odoyevsky Cultural and Educational Organ Arts Center (Moscow) and the Russian Gnessins’ Academy of Music, which constitute the Organizing Committee and appoint the Jury.
- 1.3. The Jury consists of prominent organ specialists from Russia and abroad.

2. PLACE AND TIMINGS

- 2.1. The Competition is held in the Russian Gnessins’ Academy of Music and other suitable venues in Moscow.
- 2.2. The Competition takes place every second year during the second half of November.
- 2.3. Dates of the Competition events and the list of venues are announced in the year of each Competition, not later than 20 April.

3. ELIGIBILITY

- 3.1. Participants should be not younger than 17 and not older than 33 on the opening day of the Competition.
- 3.2. Winners of the First Prize of the Competition are not allowed to participate in subsequent competitions.
- 3.3. Participants’ performance skills are to be confirmed by letters of recommendation in accordance with item 4.3 of the present Rules & Regulations.
- 3.4. A maximum of 24 performers are allowed to take part in the Competition, selected after consideration of applications submitted in accordance with the present Rules & Regulations.

4. APPLICATION REQUIREMENTS

4.1. An application should be sent to the following address:

Odoyevsky International Organ Competition

Russian Gnessins' Academy Music

Povarskaya str., 30-36

Moscow, Russian Federation, 121069

An electronic copy should be sent by e-mail simultaneously to

organ-competition@gnesin-academy.ru

4.2. The deadline for applications is 10 October of the year in which the Competition takes place (as confirmed by postmarks and e-mail dates).

4.3. Applicants should submit the following documents:

– a signed application letter in a free form addressed to the Organizing Committee of the Odoyevsky International Organ Competition, in which the applicant expresses his intention to participate in the Competition in accordance with all its rules, provides contact information including postal address, phone number and e-mail address, and (if necessary) makes requests envisaged by the items 5.6 and 8.5 of the present Rules & Regulations;

– two letters of recommendation signed by the applicant's teachers or by internationally recognized concert organists;

– a detailed programme for each round and expected performance duration of each piece;

– a copy of the applicant's identification document (passport or birth certificate);

– a curriculum vitae which may be used in publications;

– color digital photographs, image size being not less than 1748 x 2480, suitable for publications (in electronic form only);

4.4. Applicants are recommended also to submit the following:

– copies of documents detailing the applicant's musical education;

– copies of laureate diplomas or certificates awarded at music competitions;

– information about any organ concerts given in the course of 12 months preceding the date of the application.

- 4.5. Applications which do not contain all the documents specified in clause 4.3 of Rules & Regulations will be refused.
- 4.6. A non-refundable fee (3 000 roubles) is payable by those participants who are selected after the consideration of applications. It should be transmitted to the settlement account of the Russian Gnessins' Academy of Music (see Chapter 10) in roubles. The bank transfer order should include the applicant's full name, and purpose of payment should be stated as: "Odoyevsky International Organ Competition application fee". It is allowed to make this payment in Moscow immediately before the Competition.

5. COMPETITION RULES

- 5.1. The Competition consists of four rounds in the form of open auditions and concerts.
- 5.2. A maximum of 24 participants will take part in the first round, 12 in the second round, 6 in the third round, and 3 in the Final.
- 5.3. The order in which participants perform will be decided by drawing lots before the first round, and maintained until the end of the Competition. The Jury has the right to change the order of playing in the event of the illness of a participant or because of other unforeseen circumstances.
- 5.4. All auditions are open to the public.
- 5.5. Any piece of a participant's programme may be performed from memory or with scores at his discretion.
- 5.6. At the request of a participant, included in his application, his performance may be assisted by a person appointed by the organizers of the Competition. It is also allowed to perform without an assistant, or with an assistant invited by the participant himself. In this case the assistant should not be a participant's teacher, or a contestant of the Competition.
- 5.7. Rehearsal facilities and time before each round will be provided for participants in accordance with a schedule approved by the organizers of the Competition.
- 5.8. No written or oral contacts between participants and members of the Jury will be permitted from the start of the Competition until the announcement of the results.
- 5.9. The results will be announced immediately after the conclusion of each round.

6. PROGRAMME REQUIREMENTS

- 6.1. Participants should draw up their performance programme in accordance with Competition organizers' requirements, which take account of the artistic and technical features of the organs on which the works will be performed.
- 6.2. Along with the traditional organ repertoire (J. S. Bach, C. Franck, F. Mendelssohn-Bartholdy, F. Liszt, J. Brahms), the Competition programme includes 20th century compositions, as well as a number of the most notable organ works of Russian composers.
- 6.3. Besides compulsory pieces, participants of the final round will have an opportunity to play a small concert programme created at their own discretion. The choice of pieces for the programme is to conform to Russian and international copyright legislation, which each participant has the responsibility to observe.
- 6.4. Requirements for the creation of a programme, and information about the venues and instruments to be used, can be found on the following site: https://gnesin-academy.ru/organ_competition/
- 6.5. Once submitted, no changes to the programmes will be allowed.

7. PRIZES AND AWARDS

- 7.1. Participants selected for the final (fourth) round will be prizewinners. They will be awarded the following prizes funded by charitable donations and sponsorship:

1st prize 120 000 roubles

2nd prize 60 000 roubles

3rd prize 40 000 roubles

The finalists will also receive corresponding Prizewinner Certificates.

- 7.2. Participants in the third round who are not selected for the fourth round will receive certificates and a 20 000 roubles prize.
- 7.3. The winner of the Competition will get an opportunity to make a concert tour over Russian cities as an additional reward.
- 7.4. By special decision of the Jury the winner of the Competition may be awarded a Grand Prix.
- 7.5. The Prizes will be awarded on the final day of the Competition.
- 7.6. Decisions of the Jury are final and not subject to revision.
- 7.7. By agreement with the organizers of the Competition special and additional prizes may be provided by Russian and foreign state, commercial, public and other organizations.

8. OTHER CONDITIONS

- 8.1. Documents addressed to the Organizing Committee should be written in Russian or English.
- 8.2. Submitted documents and materials will not be returned to applicants.
- 8.3. The composition of the Jury will be announced not later than 20 June of the year in which the Competition takes place. The Organizing Committee is permitted to make alterations in the composition of the Jury not later than two months before the opening of the Competition, or even later in case of unexpected circumstances.
- 8.4. Candidates will be informed whether or not their application has been successful via the e-mail address given by them, not later than 20 October of the year in which the Competition is held.
- 8.5. During the competition participants can be accommodated in the student residence of the Russian Gnessins' Academy of Music, and assistance in obtaining an entry permit for the Russian Federation can be provided, if corresponding requests are made at the time of application.
- 8.6. It is an essential condition of participation that the Organizing Committee receive documentary proof of payment of the application fee.
- 8.7. Participants are not allowed to perform in public concerts in the period between the start of the Competition and the announcement of the results.
- 8.8. Finalists accept the responsibility to perform selected pieces from their Competition programme for recording purposes on instruments chosen by the organizers of the Competition, all rights being reserved by the latter.
- 8.9. The Competition events can be broadcast live, streamed via the Internet or recorded for later transmission by any audio and video carrier, all rights being reserved by the organizers of the Competition.
- 8.10. The use of cameras or video cameras during the Competition rounds is not allowed unless approved in writing by the Organizing Committee.
- 8.11. Prize money will be paid in roubles, tax being deducted in accordance with the Russian legislation.
- 8.12. The submission of an application implies that the applicant accepts all the terms and conditions of the Competition as set out in the present Rules & Regulations. Any infringement of these rules will lead to immediate disqualification of the participant.

- 8.13. The organizers of the Competition reserve the right to make amendments to the present Rules & Regulations. Such amendments are to be made not later than two months before the opening of the Competition, its participants being notified promptly.
- 8.14. An applicant can withdraw an application by sending a notification to the Organizing Committee in the same way as it is envisaged in clause 4.1 of the present Rules & Regulations.

9. CONTACT INFORMATION

- 9.1. Any questions about the Competition should be addressed to:

Odoyevsky International Organ Competition

Russian Gnessins' Academy of Music

Povarskaya str., 30-36

Moscow, Russian Federation, 121069

Tel./fax: +7 (495) 690-19-06

E-mail: organ-competition@gnesis-academy.ru

- 9.2. Information about the Competition can be found at:

https://gnesis-academy.ru/organ_competition/

- 9.3. Organizational details and additional information will be forwarded to participants by e-mail to the addresses given in their applications.

10. BANKING ACCOUNT

Федеральное государственное бюджетное образовательное учреждение высшего образования «Российская академия музыки имени Гнесиных»

ИНН 7704018247

КПП 770401001

Л/счет 20736У53820 в УФК по г.

Москве Р/счет

40501810845252000079

ГУ Банка России по

ЦФО БИК 044525000

ОГРН 1027739774589

КБК 00000000000000000130

II. Programme Requirements

First Round (17-19.11.2019)

S. Prokofiev (Organ) Hall at the Russian National Museum of Music

1. One of the following compositions:

Dieterich Buxtehude – Prelude, fugue and Ciacona in c major, BuxWV 137 (ed. Belotti)

Dieterich Buxtehude – Prelude in d major, BuxWV 139 (ed. Belotti)

Dieterich Buxtehude – Prelude in d minor, BuxWV 140 (ed. Belotti)

Dieterich Buxtehude – Prelude in f major, BuxWV 145 (ed. Belotti)

Dieterich Buxtehude – Prelude in f sharp minor, BuxWV 146 (ed. Belotti)

Dieterich Buxtehude – Prelude in g minor, BuxWV 148 (ed. Belotti)

Dieterich Buxtehude – Prelude in a minor, BuxWV 153 (ed. Belotti)

Nicolaus Bruhns – Prelude in g major (ed. Doblinger)

Nicolaus Bruhns – Prelude in e minor (large) (ed. Doblinger)

2. One of Johann Sebastian Bach's Trio-sonatas, BWV 525-530

Second Round (20-21.11.2019)

Concert Hall at the I. Stravinsky Music School

1. Georg Muffat: One of Toccatas from *Apparatus musico-organisticus* (ed. Doblinger)

2. One of the following compositions by J. S. Bach:

Concerto a minor (after A. Vivaldi), BWV 593

Concerto c major (after A. Vivaldi), BWV 594

Concerto d minor (after A. Vivaldi), BWV 596

3. Dmitri Dianov – Tarantella

Third Round (22.11.2019)

Organ Hall at the Russian Gnessins' Academy of Music

1. One of Felix Mendelssohn Bartholdy's Sonatas, op. 65

or

one of August Gottfried Ritter's Sonatas

2. One of the following compositions by Johannes Brahms:

Prelude and fugue in a minor, WoO 9
Prelude and fugue in g minor, WoO 10

or

one of the following compositions by Alexander Glazunov:

Prelude and fugue in d major, op. 93 (ed. Bärenreiter, 11222)
Prelude and fugue in d minor, op. 98 (ed. Bärenreiter, 11222)

3. Vladimir Odoyevsky – *Prayer without Words* (ed. Bärenreiter, 8217)

Final Round (23-24.11.2019)

First part (23.11.2019)

The Cathedral of the Immaculate Conception of the Holy Virgin Mary

1. Francois Couperin – *Offertoire sur les Grands jeux* from *Messe pour les Paroisses*

or

Nicolas de Grigny – *Offertoire sur les Grands jeux* from *Premier Livre d'orgue*

2. One of the following compositions by Johann Sebastian Bach:

Fantasia and fugue in g minor, BWV 542
Toccatà, Adagio and fugue in c major, BWV 564
Toccatà (Prelude) and fugue in e major, BWV 566
Toccatà and fugue in d minor, BWV 538
Toccatà and fugue in f major, BWV 540
Prelude and fugue in a minor, BWV 543
Prelude and fugue in c minor, BWV 546
Prelude and fugue in g major, BWV 541
Prelude and fugue in e minor, BWV 548
Prelude and fugue in d major, BWV 532

3. One of the following compositions:

César Franck – *Pièce Héroïque*

César Franck – *Prière*

César Franck – *Final*

Franz Liszt – *Prelude and fugue on BACH* (ed. Universal)

Luis Vierne – *Carillon de Westminster*

Jehan Alain – *Litanies*

Olivier Messiaen – *Dieu parmi nous* from *La Nativité*

Dmitry Shostakovich – *Passacaglia* from the Opera “Katerina Izmailova”, op. 29 (ed.

Peters, 5750)

Oleg Nirenburg – Trio-sonata Nr 2 (ed. Bärenreiter, 8217)

Second part (24.11.2019)

The Evangelical-Lutheran SS. Peter-and-Paul's Cathedral

1. Johann Sebastian Bach – Choralbearbeitung *Nun komm', der Heiden Heiland*, BWV 659

2. Free programme with organ music for Advent and Christmas (duration = 22-25 min.) appropriate for historical W. Sauer organ (1898)*

*The compositions, which have already been performed on previous rounds, are not allowed to include.

III. Organ Specifications

The Russian National Museum of Music, S. Prokofiev (Organ) Hall

Alexander Schuke Organ (Germany, 1976)

<p>Brustwerk (swell) II (C-g³)</p> <p>1. Gedackt 8'</p> <p>2. Salizional 8'</p> <p>3. Prinzipal 4'</p> <p>4. Rohrflöte 4'</p> <p>5. Gemshorn 2'</p> <p>6. Sesquialtera 2 fach</p> <p>7. Quinte 1 1/3'</p> <p>8. Sifflöte 1'</p> <p>9. Scharff 4 fach</p> <p>10. Vox humana 8'</p> <p>11. Tremulant</p>	<p>Hauptwerk I (C-g³)</p> <p>12. Gedackt-Pommer 16'</p> <p>13. Prinzipal 8'</p> <p>14. Spielpfeife 8'</p> <p>15. Quintadena 8'</p> <p>16. Oktave 4'</p> <p>17. Dulzflöte 4'</p> <p>18. Rohrnassat 2 2/3'</p> <p>19. Oktave 2'</p> <p>20. Mixtur 5 fach</p> <p>21. Trompete 8'</p>
<p>Pedal (C-f¹)</p> <p>22. Subbass 16'</p> <p>23. Oktave 8'</p> <p>24. Gedacktbass 8'</p> <p>25. Choralbass 4'</p> <p>26. Flachflöte 2'</p> <p>27. Hintersatz 4 fach</p> <p>28. Fagott 16'</p> <p>29. Dulzian 8'</p>	<p>Couplers & Combinations:</p> <p>Brustwerk to Hauptwerk</p> <p>Brustwerk to Pedal</p> <p>Hauptwerk to Pedal</p> <p>4 FK: A, B, C, D (d/I, d/II, d/P)</p> <p>2 Ped. FK (e, f)</p> <p>HR zu FK</p> <p>Organo Pleno</p> <p>HR zu Organo Pleno</p> <p>Zungeneinzelabsteller</p>

I. F. Stravinsky Music School, Concert Hall

Rieger Organ (Austria, 2014)

<p>Manual (Hauptwerk) I (C-a³)</p> <p>1. Principal 8'</p> <p>2. Viola di Gamba 8'</p> <p>3. Bourdon 8'</p> <p>4. Praestant 4'</p> <p>5. Blockflöte 4'</p> <p>6. Doublette 2'</p> <p>7. Mixtur II- III 2'</p>	<p>Manual (Schwellwerk) II (C-a³)</p> <p>8. Rohrgedeckt 8'</p> <p>9. Salicional 8'</p> <p>10. Unda maris ab c0 8'</p> <p>11. Traversflöte 4'</p> <p>12. Nasard 2 2/3'</p> <p>13. Flautino 2'</p> <p>14. Terz 1 3/5'</p> <p>15. Oboe 8'</p>
<p>Pedal (C-g¹)</p> <p>16. Subbass (Holz) 16'</p> <p>17. Gedeckt (Holz aus Nr. 16) 8'</p>	<p>Couplers:</p> <p>II/I, I/P, II/P</p>

Russian Gnessins' Academy of Music, Organ Hall

Henry Jones Organ (England, 1871)

<p>Great I (C-g³)</p> <p>Open Diapason 8'</p> <p>Rohrflute 8'</p> <p>Dulciana 8'</p> <p>Principal 4'</p> <p>Fifteenth 2'</p>	<p>Swell II (C-g³)</p> <p>Open Diapason 8'</p> <p>Vox Angelica 8'</p> <p>Gemshorn 4'</p> <p>Oboe 8'</p> <p>Tremulant</p>
<p>Pedal (C-e¹)</p> <p>Bourdon 16'</p>	<p>Couplers:</p> <p>Great to Pedal</p> <p>Swell to Pedal</p> <p>Swell to Great</p> <p>Swell to Great Sub Octave</p>

The Cathedral of the Immaculate Conception of the Holy Virgin Mary

Theodor Kuhn Organ (Switzerland, 1955)

<p>Brustwerk (swell) IV</p> <p>1. Schalmey 4' 2. Regal 8' 3. Terzzimbel 3 fach 1/5' 4. Scharf 4 fach 1' 5. Sifflöte 1' 6. Larigot 1 1/3' 7. Flageolet 2' 8. Quintflöte 2 2/3' 9. Gedacktlöte 4' 10. Oktave 4' 11. Gedackt 8' 12. Suavial 8'</p>	<p>Rückpositiv I</p> <p>13. Musette 4' 14. Cromorne 8' 15. Dulzian 16' * 16. Zimbel 3 fach 1/2' 17. Mixtur 4 fach 1' 18. Sesquialtera 2 2/3' +1 3/5' 19. Flöte 2' 20. Superoktave 2' 21. Rohrflöte 4' 22. Praestant 4' 23. Quintaden 8' 24. Gedackt 8' 25. Prinzipal 8'</p>	<p>Oberwerk (swell) III</p> <p>26. Clairon 4' 27. Oboe 8' 28. Trompete harm. 8' 29. Basson 16' 30. Scharf 4 fach 1' 31. Mixtur 4-5 fach 2' 32. Terz 1 3/5' 33. Quinte 2 2/3' 34. Waldflöte 2' 35. Superoktave 2' 36. Nachthorn 4' 37. Oktave 4' 38. Unda maris 8' 39. Salizional 8' 40. Rohrflöte 8' 41. Prinzipal 8' 42. Gedackt 16'</p>
<p>Koppeln:</p> <p>43. IV/III 44. III/II 45. I/II 46. IV/P 47. III/P 48. II/P 49. I/P</p> <p>Crescendo</p> <p>200 Zetzerkombinationen</p>	<p>Hauptwerk II</p> <p>50. Prinzipal 16' 51. Quintaden 16' 52. Prinzipal 8' 53. Bordun 8' 54. Offenflöte 8' 55. Oktave 4' 56. Hohlflöte 4' 57. Gemshorn 4' 58. Superoktave 2' 59. Mixtur maj. 5 fach 2' 60. Mixtur min. 5 fach 1' 61. Kornett 5 fach 4' 62. Bombarde 16' 63. Trompete 8' 64. Clairon 4'</p>	<p>Pedal</p> <p>65. Prinzipalbass 32' * 66. Prinzipalbass 16' 67. Subbass 16' 68. Gedacktbass 16' 69. Prinzipal 8' 70. Grossterz 6 2/5' 71. Spitzflöte 8' 72. Oktave 4' 73. Flöte 4' 74. Nachthorn 2' 75. Rauschpfeifen 5 fach 4' 76. Acuta 5 fach 2' 77. Posaune 16' 78. Sordun 16' 79. Zink 8' 80. Dulzian 8' * 81. Klarine 4' *</p>

* currently not in function

The Evangelical-Lutheran SS. Peter-and-Paul's Cathedral

Wilhelm Sauer Organ (Germany, 1898)

<p>Manual I (C-g³)</p> <p>Bordun 16'</p> <p>Principal 8'</p> <p>Flöte 8'</p> <p>Gedackt 8'</p> <p>Gamba 8'</p> <p>Viola d'amour 8'</p> <p>Octave 4'</p> <p>Rohrflöte 4'</p> <p>Cornett 3-5 fach</p> <p>Trompete 8'</p>	<p>Manual II (C-g³)</p> <p>Lieblich Gedackt 16'</p> <p>Geigen Principal 8'</p> <p>Concertflöte 8'</p> <p>Quintatön 8'</p> <p>Dolce 8'</p> <p>Traversflöte 4'</p> <p>Gemshorn 4'</p> <p>Mixtur 4 fach</p> <p>Clarinette 8'</p>
<p>Manual (swell) III (C-g³)</p> <p>Quintatön 16'</p> <p>Spitzflöte 8'</p> <p>Lieblich Gedackt 8'</p> <p>Salicional 8'</p> <p>Voix celeste 8'</p> <p>Aeoline 8'</p> <p>Flöte dolce 4'</p>	<p>Pedal (C-f¹)</p> <p>Violon 16'</p> <p>Subbaß 16'</p> <p>Gedackt 16'</p> <p>Octave 8'</p> <p>Violoncello 8'</p> <p>Flöte 4'</p> <p>Posaune 16'</p>
<p>Couplers & Combinations:</p> <p>II/I, III/I, III/II, I/P, II/P, III/P</p> <p>P, MF, F, Tutti</p> <p>2 Free Combinations, Reeds Cancel,</p> <p>General Crescendo</p>	