

International Chamber Music Competition

## Beethoven in his Time

for historical instruments

25<sup>th</sup> - 30<sup>th</sup> May 2021

Patron: Freiburger Barockorchester



### CONDITIONS OF PARTICIPATION

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# Conditions of participation

## Instrumentations

The following instrumentations may participate as a duo or trio in the competition:

**Violin and Fortepiano | Cello and Fortepiano | Trio violin, violoncello and fortepiano.**

Approved are **historical instruments or their replicas**. Historical fortepianos are provided by the organizer. A detailed description can be found in the section "*Fortepianos*".

## Prizes

The decisions on the various prizes are made in most cases by the jury.

**Total cash prizes** € 30,000 (1st to 3rd prize winners: € 15,000 - € 10,000 - € 5,000)

**CD production** for Naxos International "Laureate series"  
(-> further information in the section "*main and special prizes*")

**Concert engagements** Internationales Beethovenfest Bonn  
RESONANZEN Siegburg  
Joseph Woelfl Gesellschaft Bonn (for the Special Prize Winner of the International Joseph Woelfl Society Vienna)  
Ferdinand Ries Gesellschaft (for best interpretation of Ferdinand Ries)  
StadtMuseum Bonn: concert in the Schumannhaus Bonn  
Robert-Schumann Gesellschaft: in the Robert-Schumann-Haus Zwickau

*All concert engagements are rewarded.*

**Beethoven Haus Bonn** Facsimile edition for the best interpretation of a piece by Beethoven

**Ferdinand Ries Award** € 1,000 for the best interpretation of a piece by Ries

**Internationale Joseph Woelfl Gesellschaft Wien** 300 € for the best interpretation of a piece by Joseph Woelfl

**Wiener Urtext Edition** Sheet music

**Richard Wagner Gesellschaft Bonn** Scholarship for a single participant to visit the Bayreuth Festival, for the most convincing individual performance

**Audience Award** € 1,000

## Jury

The jury is a total jury for all participating ensembles.

**David Breitman** (USA) | **Viola de Hoog** (NL) | **Richard Lorber** (D) | **Petra Müllejans** (D) | **Olga Pashchenko** (RUS) | **Jacqueline Ross** (GB) | **Marco Testori** (I)

## Organization of the competition

Sponsor of the competition: Musikwerkstatt Siegburg (sponsoring organization: Stadtbetriebe Siegburg AÖR)

Artistic and commercial management: **Dr. Christian Ubber**

Project management: **Philipp Haug**

Finance and Controlling: **Andrea Hermes-Dillenburg**

Artistic Advisory Board: **Irene Schwalb** (German Music Council), **Markus Bröhl** (Agency artists and concerts), **Prof. em. Harald Hoeren** (Trio 1790), **Dr. Ingrid Bodsch** (StadtMuseum Bonn, Schumann-Netzwerk)



## Requirements for registration

Musicians of all nations as well as stateless persons can participate in the competition "Beethoven in his Time". There is a **minimum age** of 18 for the participants (closing date 14<sup>th</sup> October 2002) as well as a **maximum average age** of under-36 years for an ensemble (closing date 19<sup>th</sup> October 1984). Example: If one participant is 37 years old and the other 30, the ensemble can still participate.

Students or pupils of a member of the jury are eligible. The jury member in question may not rate the participant in this case. The same applies to participants who at some point had or maintained another close relationship with one of the members of the jury (for example are relatives).

Registrations will be online from the 15<sup>th</sup> November 2019.

**Registration deadline: 10<sup>th</sup> January 2021, midnight.** Until that date:

- the registration must be complete,
- all necessary documents (including the repertoire list) must have been submitted,
- and the registration fee (50 € per person) must be transferred free of charge to the recipient.

Late registrations will not be accepted.

Participation in several categories or in two ensembles is possible.

**For the online registration are necessary  
from each ensemble member of the duo or trio**

1. Contact details (address, e-mail, mobile phone, date of birth)
2. copy passport / identity card to confirm the identity
3. Tabular CV of each participant
4. List of current and former teachers (including master classes) from the past two years
5. the transfer of the registration fee (50 € per ensemble member)

**and from the whole ensemble**

1. Biography of the ensemble in continuous text (duos: maximum 1400 characters including spaces, trios: maximum of 1,800 characters including spaces).  
The text needs to be print ready, it will be published uncorrected.  
Text language is German or English.
2. Ensemble photo (caption: name ensemble), jpg-format, high resolution, without copyright
3. Competition repertoire

Documents that are not written in German, English or French must also be submitted as a translation in one of these languages.

The registration fee will be returned if not admitted. A refund of the registration fee for the prevention or cancellation of a participant is not possible.

The Artistic Advisory Council selects 18 ensembles to be invited to the first round. The notification of the admitted participants will take place **until 7<sup>th</sup> February 2021.**

**By registering for the competition, all participants accept the conditions of participation and all other provisions of this invitation to tender as well as the decisions of the jury and the artistic advisory board as unassailable.**



## Repertoire details

### Registration

Please send the competition repertoire of the ensemble for all three rounds by e-mail to [beethoven@sieburg.de](mailto:beethoven@sieburg.de). Without repertoire information the registration is not complete. The competition repertoire submitted with the application will be included in the preselection of the Artistic Advisory Board.

(-> further information under "*Procedure and compulsory pieces*" and "*Wahlrepertoire*")

### Information about the 1st and 2nd round of the competition

Compulsory pieces: name of the composer and work title

Free to choose pieces: complete information (including information on rate and duration)

### Details of the final round

Detailed repertoire information

Your repertoire will be passed on unaudited and unchanged to jury and audience. Please be careful accordingly!

**Subsequently**, one piece per competition round can be changed **until 31<sup>th</sup> March 2021**.

**None of the selected pieces may be repeated in another round (neither single movements).**

The use of the original text – i.e. urtext editions or original editions - is, as far as possible, assumed. Urtext editions must be played after a printed edition (no photocopies!). For original editions or manuscripts, copies or printouts of rights-free sources accessible online are allowed. Any necessary permission to use the sheet music must be obtained from the participant, the organizer is not liable for the use of illegal copies by the participants.

## Background and requirements

At the center of this new competition for historical performance practice is **the work of Ludwig van Beethoven**, supplemented by pieces by **composers from his Bonn and Viennese surroundings**:

- **Viennese classical period** (Haydn, Mozart)
- **Carl Philipp Emanuel and Johann Christian Bach** (as historical role models and forerunners of Viennese classics)
- **Contemporaries from Bonn**: Ferdinand Ries, Johann Gottlob Neefe (Beethoven's teacher), Anton Reicha, Andreas and Bernhard Romberg (Beethoven's colleagues in the Bonner Hofkapelle)
- **Contemporaries from Vienna**: i.e. Johann Nepomuk Hummel, Joseph Woelfl, Carl Czerny, Ferdinand Ries, Ignaz Moscheles, Louis Spohr, Schubert, Kozeluch, Anton Reicha

(1) There are **compulsory and free to choose repertoire pieces** within this framework. **Beethoven's pieces composed in Bonn** are part of the mandatory repertoire. The free to choose repertoire list is deliberately designed to give participants the maximum freedom to put together a creative program.



(2) **Own initiative of the participants in the selection of the free to choose repertoire is expressly possible and even desirable!** It is also possible to pick self-selected and researched pieces, provided they meet the criteria. Likewise playing contemporary arrangements (e.g. the Diabelli violin version of Schuberts Arpeggione Sonata) is possible, since such arrangements were an integral part of the musical life of that era.

The period of origin of the free to choose pieces must not be later than about 10 years after Beethoven's death, because the piece otherwise may not fit the instrumentation of the Beethoven era. Your chosen piece must be accepted by us. Please coordinate with us at an early stage ([beethoven@siegburg.de](mailto:beethoven@siegburg.de)). After the registration deadline, only one work per competition round can be changed until 31<sup>th</sup> March 2021.

(3) There is a **maximum total playing time** of 25 minutes for round 1, of 40 minutes for round 2 and of 70 minutes of round 3. The assigned starting time is mandatory. The time is measured from the first to the last played note of the performance.

**If the time is exceeded, the jury may cancel the presentation immediately.**

(4) Participants are free to omit **repetitions** in relation to the duration of the competition rounds.

(5) **Playing by heart is not expected** and will not be included in the rating. The play by sheet music is expressly permitted!



## Conduct of the competition

(1) **Each participant commits to be on the spot (i.d. Siegburg or the place of accomodation) all the time and to be ready. Scheduled foreplay, rehearsal and meeting appointments must be strictly adhered to.** Short-term schedule changes must be expected. Each participant undertakes to be exempt from all professional obligations for the duration of the competition.

(2) The participants agree that all public events of the competition can be recorded (audio / visual) by the organizer or the press. The organizer is entitled to reuse his recordings over a period of 5 years commercially and non-commercially and / or to have them reused by third parties. This includes all types of media use (audio / visual media, print and online media, broadcasting, streaming and downloading). Taking into account the privacy rights of participants, recordings may be shortened and edited for the purpose of the aforementioned use. The participants transfer all picture and sound rights in connection with the competition free of charge to the organizer. A fee for admission and re-use does not exist.

(3) Each participant must be available at any time during his stay in Siegburg for individual marketing and PR measures of the organizer free of charge.

(4) In the event that the occurrence of an infectious disease (e.g. COVID-19) or events of other force majeure (according to German law; e.g. travel or risk warning for Siegburg and the surrounding area) does not allow the competition to be held in the intended manner, the organizer has the right to cancel or postpone the competition, or - if possible – to be carried out in an alternative form. This applies in particular if the event has to be canceled due to a general decree, a prohibition ordinance or an official order for reasons of health / infection protection (e.g. COVID-19) or there is an official recommendation from the state of North Rhine-Westphalia or the locally responsible health department to refrain from holding events of the planned size.

In all of the cases mentioned, the participants have no claims against the organizers. If individual participants cannot or do not want to take part in the competition due to the cases mentioned, they must inform the organizer immediately.

The hygiene concept of the music competition will be published on the [humperdinck.siegburg.de](http://humperdinck.siegburg.de) website before the competition begins. The competition participants have to adhere to the requirements of the hygiene concept.

Participation in the competition is voluntary and therefore at your own risk. In particular, the contestants bear the risk of any country entry / exit restrictions.



## Main and special prizes

(1) **The top award winners and the special prize winners must receive their prizes personally. You are obliged to participate in the prizewinner concert without a fee.** The jury decides on the program design of the prizewinner concert in consultation with the participants.

(2) The top awards, with the exception of the 1st prize, can be shared. The jury has the opportunity to not award prizes. Their decisions are unimpeachable. The legal process is excluded.

(3) **The top award winners commit themselves to the paid participation in the opening concert of the next International Competition "Beethoven in his Time".**

(4) The 1st prize winner of the competition wins a CD recording by the label Naxos Records. However, if a professional recording of the ensemble (not individual artists) has already been released on recordings, the recording will be handed over to the 2nd or 3rd prize winner.

The 1st prize winner (or the 2nd or 3rd) agrees to be available for a CD recording by Naxos Records without any fee. The selection of the repertoire as well as the definition of the recording dates takes place in coordination with all participants in the production. The winner has a say in the booklet and in the selection of photos.

Recording location is the Musikwerkstatt Siegburg. The finished recording will be produced, reused and marketed by the organizer of the competition together with Naxos as a CD. This includes all means of reuse (audio / visual media, print and online media, broadcasting, streaming and downloading). There is no fee for recording, production, re-use and marketing, and the winner transfers all necessary rights free of charge to the organizer of the competition.

The winning ensemble receives 300 copies of the CD for free.

(5) The audience prize is determined by the audience by means of a vote during the final round. If there is a tie, the prize is divided accordingly.



## Further instructions

- (1) All costs incurred by the participation are borne by the participants themselves. Costs for travel, meals and possibly escorts will not be reimbursed. Subject to availability and possibility, the participants receive free private accommodation with families in Siegburg and surroundings; however, there is no legal claim to this.
- (2) The organizer assumes no liability for any loss or damage to the personal property of the participants.
- (3) In justified cases, the Artistic Advisory Board may, upon application, grant exemptions to the provisions of the invitation to tender. The competition organization reserves reasonable changes in the procedure and program.
- (4) By registering for the competition, all participants acknowledge that the conditions of participation and all other provisions of this invitation to tender as well as the decisions of the jury and the artistic advisory board are unimpeachable. The legal process is excluded.
- (5) In case of doubt, the German text of the conditions of participation and all other provisions shall apply.
- (6) The law of the Federal Republic of Germany applies exclusively to legal disputes. Place of fulfillment and jurisdiction is Siegburg.



## Data protection declaration according to GDPR Art. 13 & 14

We collect only data necessary for the fulfillment of our contractual obligations to carry out the International Chamber Music Competition "Beethoven in his time". This includes the administration and verification of the application, the planning and implementation of the competition and other follow-up events with the winners, the creation of a program book and other competition-related documents.

The collected data are stored in an address management program and are necessary for general project planning and general, financial and artistic management. The following personal data acc. Art. 4 GDPR are processed: **name, first name, salutation, address, telephone number, e-mail address, date of birth, photograph, type of instrument, name of university or teacher, competition data, ensemble and individual biographies, certificates and letters of recommendation, account data, image - / film / audio data**. For reporting on the contest we use the personal data **name, first name, title, photo**. The transmission of your data happens in print media, radio, TV as well as on our websites or fan pages (Facebook ...). This serves to preserve the public and transparent nature of the competition.

### Responsible for the data collection

Stadtbetriebe Siegburg AöR – Fachbereich Musikschule  
Humperdinckstr. 27 | 53721 Siegburg | 02241 / 102-7670 | musikschule@siegburg.de

The Data Protection Officer of Stadtbetriebe Siegburg AöR, Mr. Christoph Schwammborn, is pleased to provide information on all matters relating to data protection.  
(02241 / 102-7791 | [datenschutz-sbs@siegburg.de](mailto:datenschutz-sbs@siegburg.de))

### Rights of the participant

You have the following rights under the General Data Protection Regulation:

- Right to information about the data stored about you (Art. 15 GDPR)
- Right to correction of incorrect personal data (Art. 16 GDPR)
- Deletion or limitation of processing and opposition to processing (Articles 17, 18 and 21 GDPR)
- Right to data portability (Article 20 GDPR)

If you make use of your aforementioned rights, the public authority will check whether the legal requirements for this have been met. Furthermore, there is a right of appeal to the State Commissioner for Data Protection and Freedom of Information North Rhine-Westphalia (Kavalleriestr. 2-4 | 40213 Düsseldorf | Phone: + 49 211 - 38424-0 | E-Mail: [poststelle@ldi.nrw.de](mailto:poststelle@ldi.nrw.de)).

### Duty to provide the data

You are required to provide your details in order to comply with the participation agreement. Unfortunately, if you do not provide the required data, the participation contract can not be completed. Legal basis for the transmission is the execution of the contract with you Art. 6 (1) lit. b GDPR.



### **Who receives your data?**

Your data will be sent to the following recipients:

- The artistic advisory board and the jury receive only the data necessary to fulfill the respective tasks.
- Service providers (as processors) employed by us, such as IT or payment service providers, suppliers and logistics companies, as long as they need your data to perform their respective tasks. These service providers are contractually obliged to treat your data confidentially and to process it only as far as necessary for the provision of services.
- Within Stadtbetriebe Siegburg AöR, those employees and jobs receive the data, which they need for the fulfillment of their respective contractual and legal obligations as well as our legitimate interests.
- If we are legally obliged to do so, we will also pass your data on to public bodies and authorities.

All data will be deleted after 7 years at the latest and no more obligations arising from participation in the competition will be released. Image, film and audio data (e.g., photographs, spoken and played audio, radio recordings) remain stored for advertising and documentation purposes beyond this duration.



## Procedure and compulsory pieces

Venue: RHEIN SIEG FORUM

The following **maximum total playing times** per round (**25min - 40min - 70min**) are mandatory. The time is measured from the first to the last played note of the performance.

The participants are free to omit **repetitions** in relation to the duration of the competition rounds.

### **Tuesday, 25.5.2021**

Registration, draw of the order of appearance, set room rehearsals  
**in the evening: opening concert**

### **Wednesday, 26.5.2021, all day**

Stage and acoustic rehearsals for the participants, ensemble rehearsals

### **Thursday, 27.5.2021, all day**

**Round 1: 18 ensembles, playing time max. 25 min.**

#### **Cello / Fortepiano**

Beethoven: Variations for violoncello and piano of your choice  
and  
a piece of the free to choose program (see below)

#### **Violin / Fortepiano**

Beethoven: Variations WoO 40 (started Bonn 1792) or Rondo WoO 41 (Bonn 1790-92)  
and  
a piece of the free to choose program

#### **piano Trio**

Beethoven: Trio in E flat major WoO 38 (Bonn 1790/91)  
and  
a piece of the free to choose program

### **Friday, 28.5.2021, all day**

**Round 2: 10 ensembles, playing time max. 40 min.**

#### **Cello / Fortepiano**

Beethoven: one of the sonatas op. 5 or op. 17 of your choice  
and  
a piece of the free to choose program, not played in round 1

#### **Violin / Fortepiano**

Beethoven: one of the sonatas op. 12, 23 or 24 of your choice  
and  
a piece of the free to choose program, not played in round 1



**piano Trio**

Beethoven: one of the piano trios op. 1 or op. 11

and

a piece of the free to choose program, not played in round 1

**Saturday, 29.5.2021, all day**

**Round 3: 5 ensembles, playing time max. 70 min.**

**Cello / Fortepiano**

Beethoven: one of the sonatas op. 69 or op. 102

and

Ferdinand Ries: a sonata for violoncello / piano (including op. 34) or two shorter pieces (op. 72, 113 no. 1, 113 no. 2) of your choice

and

Joseph Woelfl: Sonata "Grand Duo" op. 31

**Violin / Fortepiano**

Beethoven: one of the sonatas op. 30 or 96 of your choice

and

Ferdinand Ries: Sonata of your choice

and

Joseph Woelfl: Sonata of your choice

**piano Trio**

Beethoven: one of the trios op. 70

and

a piano trio by Ferdinand Ries (op. 2 / op. 143)

and

a piano Trio by Joseph Woelfl free to choose

**Sunday, 30.5.2021, 11:00 am**

**Award winner concert with award of all prizes and certificates**



## free to choose repertoire

**Own initiative of the participants in the selection of the free to choose repertoire is expressly possible and even desirable!** It is also possible to pick self-selected and researched pieces, provided they meet the above criteria. Likewise playing contemporary arrangements (example: Diabelli violin version of Schuberts Arpeggione Sonata) is possible, since such arrangements were an integral part of the musical life of that era.

### Cello / piano

**Eberl:** Variations op. 17

**Hummel:** piece of your choice, e.g.

Cello Sonata op. 104

Variations op. 54

Oberons Zauberhorn op. 116 (version Czerny)

**Moscheles:** Sonata concertante op. 34

**B. Romberg:** piece of your choice

e.g. one of the sonatas op. 6 (= sonata op. 5 in the version with Fortepiano instead of harp)

or Divertimenti op. 42, 46, 65 or Variations op. 50, 51, 60

**Schubert:** Arpeggione Sonata

**Spohr:** Sonata of your choice (version for cello instead of violin and piano instead of harp) Op. 113, 114

**Vorisek:** a piece of your choice, e.g.:

Introduction and Variations op. 9

Rondo op. 2

Rondo op. 8

### Recommendations for Round 3

Ries, shorter pieces of your choice, e.g.

Air russe varié op. 72

Introduction et rondeau sur un danse russe op. 113/1

Introduction et rondo op. 113/2

### Violin / piano

**C.P.E. Bach:** Sonata of your choice or **J.C.Bach:** Sonata of your choice (op. 15, no. 3/4, op. 10)

**Czerny:** a work of your choice, e.g.:

Variations op. 1

**Eberl:** Sonate free to choose (op. 14, 20, 35, 49)

**Hummel:** Piece of choice, e.g.:

Grand Rondeau brilliant op. 126

Variations op. 14

Variations sur un air allemand

Sonatas op. 2a, 5, 64, 50 (version violin)

Oberon's Magic Horn (version Czerny for violin)

**Moscheles:** Introduction et rondeau ecossais op. 63

**Mozart:** Piece of your choice (Sonata or Variation Cycle)

**Neefe:** a sonata of your choice

**A. Romberg:** one of the sonatas op. 9 or **B. Romberg:**

one of the sonatas op. 6 of your choice (= sonatas op. 5 in the version with fortepiano instead of harp)



**Schubert:** Piece of your choice (including Diabelli violin version of the Arpeggione Sonata) NOT Fantasie D 934

**Spohr:** Piece of your choice, e.g.:

Grand Rondeau op. 51

Sonatas (op. 113-115, versions for piano instead of harp)

**Vorisek:** Piece of your choice:

Sonata op. 5 dr (no original text!)

Rondo op. 8

Rondo op. 2

### Recommendations for Round 3

**Joseph Woelfl:**

Violin Sonata op. 27 no. 3

Violin Sonata op. 67

Violin Sonatas op. 14

Grand Duo op. 31 (violin instead of cello)

### piano Trio

**C.P.E. Bach:** Trio of your choice (WQ 89, 90, 91) or **J.C. Bach:** Trio of your choice (Op 2, op. 15 Nos. 1 + 2)

**Czerny:** Trio of your choice (e.g. op. 166, 173)

**Eberl:** Trio free to choose (e.g. Trio Arr. Pleyel piano sonata op. 1 or Trio op. 10)

**Eybler:** Trio op. 4

**Hummel:** Trio of your choice or Variations op. 78

**Haydn:** Trio of your choice

**Kozeluch:** Trio of your choice (e.g. op. 19, 21, 28, 34, 41)

**Mayseder:** Trio free to choose (e.g. op. 54)

**Moscheles:** Introduction et Variations Concertantes op. 17

**Mozart:** Trio of your choice (including KV 254)

**Schubert:** Trioset of your choice ("Sonata" D 28 or Notturmo D 897)

**Reicha:** Trio of your choice (op. 47, op. 101, 1-6)

### Recommendations for Round 3

**Woelfl:** Piano Trios op. 5, 16, 23, 25



## Fortepianos available at the competition

### stage

1. Fortepiano Chr. Kern after Walter & Sohn, 430 Hz, range FF-c4, three knee levers (damping suspension, moderator, una corda), Viennese mechanics
2. Fortepiano Chr. Kern after Conrad Graf (Vienna ca. 1826), 430 Hz, range CC-f4, four pedals (damping suspension, moderator, una corda, bassoon), Viennese mechanics

### preparation stage

1. Fortepiano Chr. Kern after Walter & Sohn, 430 Hz, range FF-c4, two knee levers (damping suspension, moderator), Viennese mechanics
2. Fortepiano Joseph Simon (Vienna ca. 1829), 430 Hz, range CC-g4, three pedals (damping, moderator, una corda), Viennese mechanics

### further instruments at the rehearsals

1. Fortepiano J.C. Neupert after Walter & Sohn 1795-1800, 430 Hz, range FF-g3, two knee levers (damping suspension, moderator), Viennese mechanics
2. Fortepiano J.C. Neupert after Könnicke 1796, 430 Hz, range FF-f3, two knee levers (damping suspension, moderator), Viennese mechanics
3. Fortepiano F.C. Neupert after Dulcken ca. 1815, 430 Hz, range FF-f4, three pedals (damping suspension, moderator, una corda), Viennese mechanics
4. Fortepiano F.C. Neupert after Dulcken ca. 1815, 430 Hz, range FF-f4, three pedals (damping suspension, moderator, una corda), Viennese mechanics