

X Miami International Organ Competition

Fratelli Ruffatti

Rules and Information



General Information and Eligibility

This triennial competition is sponsored by Fratelli Ruffatti, renowned organ builders from Padua, Italy and the Church of the Epiphany, Miami, Florida, with the intention of encouraging and recognizing talented young organists from around the world.

Any organist under the age of 30 - born after February 9, 1994 - is invited to compete in the Tenth Miami International Organ Competition (MIOC). Previous first-place winners are not eligible. The competition is limited to the first 50 applications.

Dates and Deadlines

Friday, April 14, 2023 - Open to receive applications

Friday, June 2, 2023 - Application forms due

Friday, June 16, 2023 - Preliminary round recordings due

Friday, November 3, 2023 - Semi-final round videos due

Friday, February 9, 2024 - Final round of the competition in Miami

Preliminary Round

Procedure

The information needed to enter the Ninth Miami International Organ Competition may be found on the Ruffatti website: www.ruffatti.com. All materials are to be transmitted electronically.

The non-refundable application fee is \$100 USD. This may be paid using a credit card or PayPal account. The following link will lead to the Paypal website: [MIOC Fee](#)



Please email the completed application form to: MiamiOrganCompetition@gmail.com

Once an application is received, a confirmation email will be sent with information on how to submit recordings (as high-quality mp3 files) of the required repertoire.

Required Recorded Repertoire

1. A work (or movement/part of a work) composed before 1750, but not by J.S. Bach. Some possible composers include: Couperin, Buxtehude, Bruhns, DeGrigny, etc. Time limit is 8 minutes.

2. Two movements from a Trio Sonata BWV 525-530 by J. S. Bach. (Either the 1st and 2nd movements OR the 2nd and 3rd movements).
3. One Chorale Prelude from the Eleven Choral Preludes Op. 122 by Johannes Brahms
4. A virtuoso work (or movement) in the French Romantic tradition. Some possible composers include: Widor, Dupré, Messiaen, Duruflé, Alain, Vierne, Hakim, etc. Time limit is 8 minutes.

The preliminary round will be judged on the basis of this recording. It is therefore in the competitor's best interest to ensure that the recorded material is of good audio quality. If desired, more than one organ may be used for the different pieces. Recordings must be continuous, without edits, in mp3 format. There should be five separate files, one for each piece (two for the Bach Trio Sonata). **Additional information on how to process and submit the recordings will be given after an application is received.**

Judging

The recorded round will be judged anonymously by three internationally known organists, from at least two different continents. The judges will each rank the contestants individually, then conferring among themselves to resolve any discrepancies. No comments will be provided.

Notification

All competitors will be notified of their status by June 30, 2023. Eight organists will be invited to compete in the Semi-final round.

Semi-Final Round

The eight semi-finalists will be required to submit a video of their performance of the final round repertoire. The audio and visual quality should be as good as possible; the camera must show the hands and feet of the organist. Editing the video is not allowed; the recording of the entire program must be contiguous. Detailed information about the formatting and submission of the video will be provided upon nomination as semi-finalists.

Repertoire

The repertoire of this round is the same as the finals and should be carefully chosen to provide the competitor with as much opportunity as possible to display different styles in a limited amount of time. Single movements of larger works are fine. Repeating repertoire from the preliminary round is allowed, but not required. There is, however, one condition: **One piece in this program must be based on plainchant.** The competitor must submit a proposed program as part of the application. Sample programs from previous years are provided at the end of this document to provide an idea of the format.

Judging

The video performances will be judged by a panel of at least three well-respected organists. The judges will each rank the contestants individually, and then confer among themselves to resolve any discrepancies. No comments will be provided.

Notification

All semi-finalists will be notified of their status by November 24, 2023. Three organists will be invited to come to Miami and compete in the Final round. In the event that a competitor chosen as a finalist is unable to compete on February 9, 2024, the next eligible runner-up will take their place.

Final Round

The final round of the competition will take place on the evening of **Friday, February 9, 2024** at the Church of the Epiphany in Miami, Florida, USA. It will be in the form of a concert, with interaction from a live audience (the judges will be behind a screen). The total performance time for each competitor should not exceed 25 minutes- this includes the time taken between pieces to acknowledge the applause of the audience. Memorization is not required and will not influence the decision of the judges.

Travel and Accommodations

We will offer an airfare stipend of up to \$250 for travel from the Americas, and up to \$500 from Europe and Asia. Housing, meals, and local transportation will be provided by church parishioners free of charge.

Repertoire

The repertoire of the final round is identical to what was played in the semi-final round. No substitutions are allowed.

Prizes

1st Place- \$5,000 USD and an invitation to appear in the 2024-2025 Epiphany Concert Series

2nd Place- \$2,500 USD

3rd Place- \$1,500 USD

Audience Prize- \$500 USD

Prizes will be awarded at the judges' discretion. All decisions are final.

Organ and Practice Time

The organ for the final competition is the 61-rank Ruffatti at the Church of the Epiphany, Miami, Florida. A stop list and more information can be found in the December 2002 American Organist (cover feature), and at the Ruffatti website www.ruffatti.com. Adequate memory levels and five hours of practice time on the organ will be given to each competitor prior to the competition; additional practice time at instruments in neighboring churches can also be arranged.

Judges

Three well-recognized musicians will judge the final round of the competition. Two of them will be organists; the third will be from another musical discipline.

Additional Information

Any questions regarding the competition should be directed to MiamiOrganCompetition@gmail.com

Please ensure that the completed application form is emailed no later than

June 2, 2023

Addendum: Examples of Past Final Round Programs

Magnificat II Toni - Primus /Secundus Versus	Matthias Weckmann (1616-1674)
Fugue in G Minor, BWV 542	J. S. Bach (1685-1750)
Impromptu (<i>Pièces de fantaisie</i> , op. 54/2)	Louis Vierne (1870-1937)
Dieu Parmi Nous (<i>La Nativité</i>)	Olivier Messiaen (1908-1992)
Post Benedictionem (<i>In Festo Corpus Christi</i>)	Anton Heiller (1923-1979)
Vivace (<i>Trio Sonata II</i>), BWV 526	J. S. Bach (1685-1750)
Choralvorspiel und Fugue über "O Traurigkeit, o Herzeleid"	Ethel Smyth (1858-1944)
Toccata (<i>Suite</i> , op. 5)	Maurice Duruflé (1902-1986)
Toccata (2001)	Anne Wilson (b. 1954)
Choral (<i>Symphonie Romane</i>)	Charles-Marie Widor (1844-1937)
Canzon in C	Matthias Weckman (1616-1674)
Prélude et Danse Fuguée	Gaston Litaize (1909-1991)
Le monde dans l'attente du Sauveur (<i>Symphonie Passion</i> , op. 23)	Marcel Dupré (1886-1971)
Study IV in Ab "innig" (<i>Six Studies in Canonic Form</i> , op. 56)	Robert Schumann (1810-1856)
Trio Super "Herr Jesu Christ, dich zu uns wend" , BWV655	J. S. Bach (1685-1750)
Final (<i>Sixième Symphonie</i> , op. 59)	Louis Vierne (1870-1937)
Fantasia in G Minor	Johann Müthel (1728-1788)
Vivace (<i>Trio Sonata VI</i>), BWV 530	J.S. Bach (1685-1750)
Attende Domine (<i>12 Chorale Preludes on Gregorian Themes</i> , Op.8)	Jeanne Demessieux (1921-1968)
Prelude and Fugue in B Major , Op.7/1	Marcel Dupré (1886-1971)
Salve Regina	Raffaele Manari (1887-1933)
Largo (<i>Trio Sonata</i> , BWV 529)	J. S. Bach (1685-1750)
Naïades (<i>Pièces de fantaisie</i> , op. 55/4)	Louis Vierne (1870-1937)
Final: Allegro molto (<i>Symphony 6</i> , op. 59)	Louis Vierne
Improvisation (<i>Sonata II in d minor</i> , Op. 60)	Max Reger (1873-1916)
Ave Maria, Ave Maris Stella , Op. 5	Jean Langlais (1907-1991)
Allein Gott in der Höh' sei Ehr' , BWV 676	J. S. Bach (1685-1750)
Vers l'esperance (<i>Poèmes</i>)	Thierry Escaich (b. 1965)
Praeludium in e minor , BuxWV 142	Dietrich Buxtehude (1637-1707)
Allegro (<i>Trio Sonata No. 6</i> , BWV 530)	J. S. Bach (1685-1750)
Adagio ma non troppo - Tempo rubato & Allegretto (<i>Victimæ paschali</i>)	Thierry Escaich (b. 1965)
Toccata (<i>Suite</i> , Op. 5)	Maurice Duruflé (1902-1986)