

XI 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 5, 1997 - is invited to compete in the Eleventh 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 17, 2026 - Open to receive applications

Friday, June 19, 2026 - Application forms due

Friday, June 26, 2026 - Preliminary round recordings due

Friday, November 4, 2026 - Semi-final round videos due

Friday, February 5, 2027 - Final round of the competition in Miami

Preliminary Round

Procedure

The information needed to enter the Eleventh 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.

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

Once an application is received, a confirmation email will be sent with information on how to submit recordings (as high-quality mp3 or wav 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. Chorale Prelude and Fugue on “O Traurigkeit, O Herzeleid” by Ethel Smyth. OR “Ave Maria” from Cathedral Windows, Op. 106 by Sigfrid Karg-Elert.

4. A virtuoso work (or movement) from the 19th, 20th or 21st centuries, or a major organ transcription (either previously published or original). Some possible composers include: Reger, Guillon, Demessieux, Dupré, Messiaen, Duruflé, Escaich, Falcinelli, Vierne, Hakim, etc. Time limit is 10 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 or wav 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 July 31, 2026. 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, not exceeding 30 minutes in length. 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 program should be carefully selected to give the competitor the greatest opportunity to display a variety of styles within a limited amount of time. Single movements of larger works are acceptable. Repeating repertoire from the preliminary round is permitted, but not required. There is only one requirement: **at least one piece must be based on plainchant.** Competitors must submit a proposed program of 30 minutes in length as part of the application. Sample programs from previous years are provided at the end of this document to illustrate the format. Transcriptions, whether previously published or original, are allowed. A modern work of organ literature at any point in the program is encouraged, though not required. These guidelines are the same as those for the final round.

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 December 1, 2026. 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 5, 2027, 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 5, 2027** 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 must not exceed **30 minutes**, including pauses between pieces and time for acknowledging audience applause. Memorization is **not required** and will **not affect** the judges' decision.

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 for the final round is **performer's choice**, with one requirement: **at least one piece must be based on plainchant**. This program **does not have to be the same** as the semi-final round repertoire. You may repeat pieces from the semi-final round, include some overlap, or present an entirely new program.

Prizes

1st Place- \$5,000 USD and an invitation to appear in the 2028-2029 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 may be from another musical discipline.

Additional Information

Any questions regarding the competition should be directed to

miamiintlorgancompetition@gmail.com

Alexander Straus-Fausto, Competition Director

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

June 19, 2026

Addendum: Examples of Past Final Round Programs

Magnificat II Toni - Primus /Secundus Versus

Fugue in G Minor, BWV 542

Impromptu (*Pièces de fantaisie, op. 54/2*)

Dieu Parmi Nous (*La Nativité*)

Matthias Weckmann (1616-1674)

J. S. Bach (1685-1750)

Louis Vierne (1870-1937)

Olivier Messiaen (1908-1992)

Post Benedictionem (*In Festo Corpus Christi*)

Vivace (*Trio Sonata II*), **BWV 526**

Choralvorspiel und Fugue über "O Traurigkeit, o Herzeleid"

Toccata (*Suite, op. 5*)

Anton Heiller (1923-1979)

J. S. Bach (1685-1750)

Ethel Smyth (1858-1944)

Maurice Duruflé (1902-1986)

Toccata (2001)

Choral (*Symphonie Romane*)

Canzon in C

Prélude et Danse Fuguée

Anne Wilson (b. 1954)

Charles-Marie Widor (1844-1937)

Matthias Weckman (1616-1674)

Gaston Litaize (1909-1991)

Le monde dans l'attente du Sauveur (*Symphonie Passion, op. 23*)

Study IV in Ab "innig" (*Six Studies in Canonic Form, op. 56*)

Trio Super "Herr Jesu Christ, dich zu uns wend", **BWV655**

Final (*Sixième Symphonie, op. 59*)

Marcel Dupré (1886-1971)

Robert Schumann (1810-1856)

J. S. Bach (1685-1750)

Louis Vierne (1870-1937)

Fantasie in G Minor

Vivace (*Trio Sonata VI*), **BWV 530**

Attende Domine (*12 Chorale Preludes on Gregorian Themes, Op.8*)

Prelude and Fugue in B Major, **Op.7/1**

Johann Müthel (1728-1788)

J.S. Bach (1685-1750)

Jeanne Demessieux (1921-1968)

Marcel Dupré (1886-1971)

Salve Regina

Largo (*Trio Sonata, BWV 529*)

Naïades (*Pièces de fantaisie, op. 55/4*)

Final: Allegro molto (*Symphony 6, op. 59*)

Raffaele Manari (1887-1933)

J. S. Bach (1685-1750)

Louis Vierne (1870-1937)

Louis Vierne

Improvisation (*Sonata II in d minor, Op. 60*)

Ave Maria, Ave Maris Stella, Op. 5

Allein Gott in der Höh' sei Ehr', **BWV 676**

Vers l'esperance (*Poèmes*)

Max Reger (1873-1916)

Jean Langlais (1907-1991)

J. S. Bach (1685-1750)

Thierry Escaich (b. 1965)

Praeludium in e minor, BuxWV 142

Allegro (*Trio Sonata No. 6, BWV 530*)

Adagio ma non troppo - Tempo rubato & Allegretto (*Victimæ paschali*)

Toccata (*Suite, Op. 5*)

Dietrich Buxtehude (1637-1707)

J. S. Bach (1685-1750)

Thierry Escaich (b. 1965)

Maurice Duruflé (1902-1986)