

Fifteenth Organ Competition for the

## **Paul Hofhaimer Prize**

of Innsbruck, capital of Tyrol

31 August - 6 September 2007

### **Announcement**

In 1969, in commemoration of the 450<sup>th</sup> anniversary of the death of Emperor Maximilian I. the city of Innsbruck established the “Paul Hofhaimer Prize” for the interpretation of classic organ masterpieces. An international invitation for entry is hereby announced for the fifteenth competition which will take place from 31 August to 6 September 2007

#### I.

The “Paul Hofhaimer Prize” will be awarded as the “Paul Hofhaimer Plaque” of the city of Innsbruck together with a certificate and the sum of € 5000,-. Two further prizes of € 3500,- and € 2000,- each with a certificate will also be awarded.

#### II.

The competition for the “Paul Hofhaimer Prize” is a contest of interpretation. To determine the winners, two eliminative or qualifying rounds and a final are required.

For the first qualifying round each participant is obligated to play the following pieces in the Parish Church of St. Nikolaus on the Pirchner-Organ:

a) Georg Muffat

Toccata VIII *or*  
Toccata X *or*  
Toccata XII  
(Edition Doblinger)

b) Gottlieb Muffat

Capriccio Undecimo *or*  
Capriccio Decimo Quinto *or*  
Capriccio Vigesimo Secundo  
(Edition Doblinger)

c) Johann Sebastian Bach

Allein Gott in der Höh sei Ehr, A-major, BWV 664 *or*  
Allein Gott in der Höh sei Ehr, G-major, BWV 676

The jury determines the competitors who may compete in the second qualifying round, which will be played on the organ in the Silver Chapel and will consist of the following obligatory compositions:

- a) Claudio Merulo  
Toccata terza Duodecimo detto VI Tuono (Secondo libro)  
(Edition S.P.E.S.)
- b) Antonio de Cabezon  
Tiento XI. Sexto tono  
(Edition Angles)
- c) Girolamo Frescobaldi  
Aria detto Balletto

The jury then determines the competitors who have qualified for the final competition, which will be played on the Ebert-Organ of the Innsbruck Court Church. The following obligatory pieces are to be played:

- a) Paul Hofhaimer  
Tanndernack (a3)  
(Edition Doblinger)
- b) aus der Tabulatur des Leonhard Kleber  
Descendi in ortum nucum in fa (quatuor vocum)  
(Edition „Das Erbe deutscher Musik“, Bd. 91)
- c) Hans Leo Hassler  
Ricercar del secondo tono  
(Edition Schott)
- d) Jan Pieterszoon Sweelinck  
Toccata in C (Dirksen CI, L 19) *or*  
Toccata in G (Dirksen GI, L 18)

Nota bene: The critical analysis of the source material of the respective musical texts will be considered in the assessment of the candidates.

Each competitor is free to choose the sequence in which he will play the prescribed pieces.

The jury will select the prize winners from among the finalists. To conclude the competition, the winners will present a festive concert during which the presentation ceremony will take place.

### III.

The jury of the competition, “Paul Hofhaimer Prize 2007” will consist of:  
Cathedral Organist Prof. Reinhard Jaud, Chairman, Innsbruck;  
Prof. Edoardo Bellotti, Milano;  
Prof. François Espinasse, Lyon;  
Prof. Brett Leighton, Linz;  
Prof. Michael Radulescu, Wien.  
Prof. Jose Luis Gonzalez Uriol, Zaragoza

The jury will deliberate in seclusion. Their decisions are irreversible and incontestable. The jury's decision is based on a point system which shall be agreed upon by the competition management and the jurors before the competition. Each juror will give his secret vote to the competition director so that his evaluation remains private.

The jury is not under obligation to award any of the three prizes. The "Paul Hofhaimer Prize" cannot be shared between participants. Membership of the jury can be altered due to unforeseen circumstances.

#### IV.

Participants are in agreement with the following conditions: The organizers retain the right to offer these recordings for transmission at home or abroad without the competitor being entitled to a fee.

Filming for television or other purposes is, without exception, to take place outside the framework of the contest and the prize winner's concert and requires in each case a specific agreement between the competitor and the organizers.

#### V.

Each day the order in which the competitors play will be drawn by lots. The music competition is open to the public. The names of the participants and a history of their studies will be shown to the jury and the public.

#### VI.

During the week preceding the competition, each contestant is entitled to the following practice time:

For the first qualifying round: the Pirchner Organ of the Parish Church of St. Nikolaus for a period of one and a half hours and one hour (on two different days).

For the second round, the organ in the Silver Chapel for one and a half hours.

Practice times on the Ebert-Organ will be available only during the week of the competition to those contestants who have qualified for the second round, each being entitled to one hour of practice on the first day free of competition (September 2, 2007). The contestants who are entering the final round receive yet another practice time of 1 ½ hours each on the day of no competition before the final competition (September 4, 2007).

The arrangement of practice time for the first and second qualifying rounds will be regulated by the organizers. The sequence of practice times for the final round will be determined by lots drawn by the contestants.

#### VII.

For each of the three rounds, an experienced organist is provided to assist in registration and the turning of pages. The same organist will be available as often as possible during the practice times of the participants.

#### VIII.

Participation in the contest for the "Paul Hofhaimer Prize" is not limited by age, training or nationality. Participation is limited to a maximum of 25 persons, who are selected on the basis of the date of receipt of registration (postmark). If a participant is studying under one of the jurors in the time of the competition, the juror concerned will relinquish his vote to the chairman, who otherwise has no right to vote. **Closing day for entries is 31 March 2007** (date of postmark),

IX.

To enter, fill out the application enclosed in this announcement. A notification confirming entry will be sent to the participants whereupon an entrance fee of € 70. is required. The entry will be considered valid as soon as the entry fee has been received by the organizers. The fact of entry implies consent to all the competition regulations. Upon failure to attend the competition, restitution of the entrance fee will not be possible.

X.

Correspondence between the organizers and the competitors will be carried out in German. The official language of the competition is German.

XI.

The next competition for the “Paul Hofhaimer Prize” is expected to be held during the first half of September 2010.

XII.

Entries and inquiries are to be sent to:

*Musikschule der Stadt Innsbruck*

*Reference: Paul Hofhaimer-Wettbewerb*

*Innrain 5*

*A-6020 Innsbruck*

*Austria*

*Tel. +43/(0)512/585425*

*Fax: +43/(0)512/585425-5*

*e-mail: [musikschule@magibk.at](mailto:musikschule@magibk.at)*

*[hofhaimer-wettbewerb@magibk.at](mailto:hofhaimer-wettbewerb@magibk.at)*

## The Pirchner Organ in the Parish Church of St. Nikolaus

The organ was constructed according to designs by Friedrich von Schmidt. It was built by the Johann Huter Company in 1885. The old organ workings, constructed by Franz Weber, were supplanted in 1986 by new workings - a mechanical "Schleifladen" organ with 29 registers - by Pirchner Company.

### Main action, C-g<sup>'''</sup>, 56 Tones

1.	Gedackt	16'	
2.	Prinzipal	8'	
3.	Rohrflöte	8'	
4.	Viola	8'	
5.	Schwebung	8'	
6.	Oktav	4'	
7.	Spitzflöte	4'	
8.	Quint	2 2/3'	
9.	Superoktav	2'	
10.	Mixtur	2'	4fach
11.	Cornett	8'	5fach ab c <sup>°</sup>
12.	Trompete	8'	

### Schwellwerk, C-g<sup>'''</sup>, 56 Tones

13.	Coppel	8'	
14.	Portunalflöte	8'	
15.	Prinzipal	4'	
16.	Gedeckt	4'	
17.	Nasard	2 2/3'	
18.	Oktav	2'	
19.	Flöte	2'	
20.	Terz	1 3/5'	
21.	Mixtur	1 1/3'	
22.	Oboe	8'	
	Tremulant		

### Pedal, C-f<sup>°</sup> 30 Tones

23.	Subbaß	16'	
24.	Oktavbaß	8'	
25.	Quintbaß	5 1/3'	
26.	Choralbaß	4'	
27.	Pedalmixtur	2 2/3'	3fach
28.	Bombarde	16'	
29.	Posaune	8'	

### Koppeln:

Schwellwerk – Hauptwerk

Hauptwerk – Pedal

Schwellwerk – Pedal

## **The Organ in the Silver Chapel of the Innsbruck Imperial Palace**

Disposition:	Principale	8'
	Ottava	4'
	Quintadecima	2'
	Decimanona	1 1/3'
	Vigesimaseconda	1'
	Flauto in duodecima	2 2/3'
	Fiffara (Diskant)	8'

**Built** between 1570 and 1590 in a richly decorated console-case by an unknown master, probably of Italian origin. Between 1990 and 1992 it was restored by Dr. Pier Paolo Donati of Florence. The key-board contains 45 tones from C to c<sup>3</sup> with short bass octave, the pedal attached to it – according to the old Italian style – includes 14 tones from C to F<sup>0</sup> (also with short octave). Remarkable are the chiselled windchest and the pipes – especially in the front part – predominatingly made of cypress-wood. The organ in the Silver Chapel is a unique document of the musical culture at the Court of the Archduke Ferdinand II of Tyrol and his second wife Anna Katharina von Gonzaga of Mantua.

## The Ebert Organ in the Innsbruck Court Church

### Old description

according to the book  
“Bekennen“, 1561 fol. 72  
Landesarchives Innsbruck

### “Im großen Corpus”

principal  
deckt fleten  
oktave  
quint  
quintez  
hindersaz  
ziml  
hörndl  
trumetten  
regal

### Modern description

#### Main action, 41 Tones

C, D, E, F, G, A ... g2, a2  
Principal 8' Prospekt  
Gedackt 8'  
Oktave 4'  
Quinte 2 2/3'  
Oktave 2'  
Mixtur 5- bis 10fach  
Zimbel 2fach  
Sesquialtera 2fach  
Trompete 8'  
Regal 8'

in its own section of the “windchest”  
separated into Bass and Diskant e/f.

### “Im Ruggpositif”

offen fletl  
zudeckt fletl  
mixtur  
ziml  
hörndl

#### Rückpositiv, 38 Tones

F, G, A ... g2, a2  
Principal 4'  
Gedackt 4'  
Mixtur 3- bis 5fach  
Zimbel 2fach  
Sesquialtera 2fach

Pedal, 19 Tasten, C, D, E, F, G, A ... played with its  
own valves into the  
main action cells.

zitter

Tremulant in the main wind canal.

This organ was built in 1555 - 1561 by Jörg Ebert from Ravensburg. It is the oldest, fully functioning church organ north of the Alps. Due to fortunate circumstances, it has retained to a large extent its original substance, form and tone. A thorough restoration, completed in 1976, ensured the historical value of this instrument, and once again, a uniform work of art from the era of polyphonic organ music preceding the “Thorough-bass period” was accessible. The timbre of this organ is unusually clear, vocal and variable. It requires moderate tempi and phrasing due to the old fingerings and individual registrations etc., today widely unknown features of the Renaissance.