

# 6th UNISA INTERNATIONAL *Voice* COMPETITION

23 January – 03 February 2018  
Z K Matthews Great Hall  
Pretoria, South Africa



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## SPONSORS



## SCHEDULE 2018

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
22 January	23 <b>Opening Concert</b>	24 <b>Round 1</b>	25 <b>Round 1</b>	26	27 <b>Round 2</b>	28 <b>Round 2</b>
29	30 <b>Round 3</b>	12 <b>Round 3</b>	1 February	2 <b>Final Round</b>	3 <b>Final Round</b>	

## GENERAL

- All information contained in this booklet was correct at the time of going to press, but the Organising Committee of the 6th Unisa International Voice Competition reserves the right to make changes if necessary.
- The official language of the competition is English. All correspondence must be conducted in English.
- By signing the entry form, each competitor accepts all the rules and regulations of the competition and the decisions of the jury.
- A maximum of twenty six (26) competitors (13 classical vocalists and 13 jazz vocalists) will be selected for the competition.
- The organisers reserve the right to record all the performances during the competition, to be used at their discretion for radio and television broadcasts, or otherwise. Each competitor, by signing the entry form, will renounce all rights, fees and claims regarding such recordings and broadcasts.

## ELIGIBILITY

- Classical and jazz vocalists of all nationalities may enter.
- The age limit is 32 years. Applicants must have been born on or after 4 February 1985.
- Previous winners of the Unisa International Voice Competition are not eligible to enter again.

## DVD recording for qualifying round

- All applicants must submit a DVD recording as set out in the repertoire requirements on page 7 and 12.
- Each recording must be certified as original by either the recording engineer or the applicant's teacher. Edited recordings are prohibited.
- All DVD recordings must be playable on a standard DVD player and not just on a computer.
- Each piece must appear as a separate track on the DVD

## ENTRY

- The closing date for entries is 8 September 2017. Please note this is not the postmark date – all applications must reach the competition office by this date. We recommend parcels are mailed no later than 18 August to allow for slow postal service to South Africa
- The following documents must be submitted with the completed entry form:
  - A recent colour 300 dpi digital photo (head and shoulders), for use in the official competition programme should you be selected to participate.
  - A short typewritten concise biography (no more than 100 words) in English, for inclusion in the programme should you be selected to participate.
  - A copy of your CV.
  - Recommendations by teachers and/or professional musicians.
  - Proof of payment of the non-refundable entry fee of US\$90 (R400 for Southern African entries) if you choose not to supply your credit card details.
  - A certified copy of your birth certificate or identity document showing your date of birth and nationality.
  - DVD recording (See Qualifying Round on page 7 and 17)
- The entry fee can be paid into the following bank account:

Bank: Standard Bank

Type of account: Business Current Account

Branch code: 010645

Address: PO Box 392, Unisa, 0003, Republic of South Africa

Reference: 112100/116600 + Surname

Branch name: Sunnyside

Account number: 011554622

Reference: 112200/116600 and your surname

SWIFT code: SBZAJJ

## Physical address (for courier):

Unisa International Voice Competition  
c/o Unisa Music Foundation  
O R Tambo Building room 5-34  
Unisa Muckleneuck Campus  
Preller Street  
0003 Pretoria  
South Africa

## Contact details:

Tel: + 27 (012) 429-3336/3344/3311

Email: [joubeae@unisa.ac.za](mailto:joubeae@unisa.ac.za)

Website: <http://www.unisa.ac.za/musicfoundation>

*Any candidate who provides false or misleading information will be disqualified.*

*No application materials will be returned.*

*Incomplete applications will not be considered.*

## COMPETITION ROUNDS

- The competition will be held in the Z K Matthews Great Hall, Theo van Wijk Building, Unisa Muckleneuck Campus, Pretoria.
- All live rounds are open to the public.
- The competition consists of a five rounds:
  - Qualifying Round per DVD recording.
  - A 1st and 2nd round (with piano accompaniment), after which the first elimination of candidates will take place.
  - A Semi-final Round consisting of a recital with piano.
  - A Final Round consisting of a recital with orchestra (classical vocalists) or performance with rhythm section (jazz vocalists).
- Order of appearances in Round 1 will be determined by drawing lots.
- This order of appearance will be adhered to in subsequent rounds, except at the discretion of the Chairperson of the Jury for specific reasons.

- A maximum of 12 competitors (6 classical and 6 jazz pianists) for the Semi-Final Round and a maximum of 6 competitors for the Final Round (3 classical and 3 jazz vocalists) will be chosen, pending the decision of the Jury.

## TRAVEL AND ACCOMMODATION

- The organisers will provide all successful applicants with one return air ticket (economy class) from and to their closest major international airport.
- Free accommodation with host families will be provided for all competitors for the duration of the competition. This will include meals and transport. If competitors prefer other accommodation arrangements, this will be for their own account.

## REHEARSAL TIMES

- All candidates will receive the same amount of rehearsal time in the ZK Matthews Great Hall, and will be informed of the date and time beforehand.

*Competitors must be in Pretoria one day prior to the competition so that sufficient rehearsal time can be allocated.*

## ACCOMPANISTS

- The organisers will provide piano accompanists free of charge for the First, Second, Third and Fourth Rounds of the Competition, as well as for a fixed number of rehearsals. Additional rehearsals will be at the competitors' own expense.
- Should competitors wish to make use of their own accompanist, the organisers will not be responsible for any expenses incurred (including travelling and accommodation costs for such accompanists)

## VOTING PROCEDURE

- Jury members vote by secret ballot.
- Members of the Jury will abstain from voting for competitors who are their present students or who have been their students in the past five years, or who are related to them.
- Competitors who are still participating in the competition may not make an attempt to establish contact with the Jury members. Competitors who do so will be disqualified.
- All the rounds are accumulative: performances in previous rounds will count towards the end result.

## PRIZES

### Classical Vocalists

First Prize	R200 000
Second Prize	R130 000
Third Prize (Classical Voice):	R80 000

### Jazz Vocalists

First Prize	R200 000
Second Prize	R130 000
Third Prize	R80 000

- Special prizes will also be awarded.
- The adjudicators are not obliged to award all the prizes should the standard of the competitors not warrant it.

## REPERTOIRE REQUIREMENTS

### CLASSICAL VOCALISTS

- Singing from memory is compulsory except for the South African work which may be performed with the score.
- Repeats are not required, but *da capos* must be performed.

- No work may be performed in more than one live round. (Works recorded for the Qualifying Round may be repeated in the live rounds.)
- The organisers reserve the right to request prospective competitors to change their chosen repertoire should the chosen works not comply with the required standard.
- Copies of scores may be requested from competitors.
- Competitors will not be permitted to make any repertoire changes after 17 November 2017.
- Competitors who do not adhere to the minimum/maximum time allocation may be disqualified.
- Competitors may not perform their own compositions.
- Scores of the prescribed South African work will be sent to the successful candidates by the end of October 2017
- When selecting repertoire lists for solo rounds, applicants are requested to bear the following criteria in mind:
  - Good taste, musicianship and vocal virtuosity;
  - Musical expressivity and interpretative ability;
  - An understanding of different vocal genres and musical styles.
- All repertoire choices are subject to approval.

### JAZZ VOCALISTS

- Singing from memory is compulsory except for the South African work which may be performed with the score.
- All pieces in all rounds must feature an improvised section of at least two choruses except ballads where one chorus of improvisation is accepted. Improvisation is defined as the use of 'scat' syllables for the creation of original melodic and rhythmic content.

- Candidates that intend performing an original composition(s) must include 3 copies of the composition(s) with their application form.
- No work from the repertoire or chosen by the competitor may be performed in more than one live round. (Works recorded for the Qualifying Round may be repeated in the live rounds.)
- The organisers reserve the right to request prospective competitors to change their chosen repertoire should the chosen works not comply with the required standard.
- Copies of scores/lead sheets may be requested from competitors.
- Competitors will not be permitted to make any repertoire changes after 17 November 2017.
- The order of pieces performed in each round is left to the discretion of the competitor.
- When selecting repertoire lists for solo rounds, applicants are requested to bear the following criteria in mind which will form part of the adjudication process:
  - Vocal quality and ability to swing;
  - Choice of repertoire and use of jazz language;
  - Improvisation, originality and interpretation;
  - Ability to sing different styles (such as Bebop, Latin, swing)
- All repertoire choices are subject to approval.

### REPERTOIRE

#### CLASSICAL VOCALISTS

##### 1. Qualifying Round

Each candidate must submit, together with his or her entry, a DVD recording with a time limit of  $\pm 20$  minutes. The recording must be of his or her performance of four (4) works chosen from the prescribed repertoire list as follows:

- 1.1 An aria from the 17<sup>th</sup> or 18<sup>th</sup> centuries;
- 1.2 Two art songs of which one must be in German;
- 1.3 An opera or concert aria.

## 2. First Round

(Minimum performance time of 20 minutes and a maximum of 25 minutes)

- 2.1 One *aria antica* from the 16<sup>th</sup>, 17<sup>th</sup> or 18<sup>th</sup> century sung in the original language;
- 2.2 One art song from the German, French, Italian, Spanish, Scandinavian, Slavic, Russian, English, American or South African repertoire sung in the original language;
- 2.3 Any accompanied or unaccompanied song (composed after 1900) sung in the original language;
- 2.4 One opera aria of own choice from any period.
- 2.5 A prescribed South African work for voice (approximately 3 minutes in duration).

## 3. Second Round

(Minimum performance time of 20 minutes and a maximum of 25 minutes). A diverse programme that must include the following:

- 3.1 Two opera arias from different periods and languages;
- 3.2 Two art songs in different languages;
- 3.3 One operetta aria.
- 3.4 Works of own choice may be added to make up the required minimum performance time.

## 4. Third Round

A recital comprising works of your own choice. A minimum of 25 and a maximum performance time of 35 minutes. A five-minute interval will be permitted. This interval does not form part of the performance time. Candidates are required to adhere to the following:

- 4.1 At least half of the programme should include arias or art songs of the **bel canto** and Romantic periods;
- 4.2 At least one work must be presented from the following list of composers: Bellini, Boito, Donizetti, Leoncavallo, Mascagni, Mozart, Puccini, Rossini, Tchaikovsky or Verdi;
- 4.3 One of the arias presented must have been composed after 1900.
- 4.4 Works of own choice may be added to make up the required minimum performance time.

## 5. Fourth Round

A recital (minimum 25 minutes and maximum 35 minutes) comprised of works from the list of operas and Lieder below:

- 5.1 At least one aria from the following **operas** must be included in the final round repertoire:

Beethoven	Fidelio
Bellini	I Capuleti ed i Montecchi
I Puritani	La Sonnambula
Bizet	Carmen
	Les pêcheurs de perles
Catalani	La Wally
Charpentier	Louise
Cilea	Adriana Lecouvreur
	L'Arlesiana
Delibes	Lakme
Donizetti	Don Pasquale
	L'Elisir d'amore
	La Favorita
	Lucia di Lammermoor
	Lucrezia Borgia
	Linda di Chamounix
Dvořák	Rusalka
Gershwin	Porgy and Bess
Giordano	Andrea Chenier
Gluck	Orfeo ed Euridice
Gounod	Faust
	Roméo et Juliette

Handel	Alcina
	Giulio Cesare
Leoncavallo	I Pagliacci
Mascagni	Cavaleria rusticana
Massenet	Werther
	Manon
Meyerbeer	La Prophete
Millocker	Die Dubarry
	Gasparone
Mozart	Così fan tutte
	Don Giovanni
	Die Entführung aus der Serail
	Idomeneo
	Le Nozze di Figaro
	Die Zauberflöte
Offenbach	Les Contes d'Hoffmann
Ponchielli	La Gioconda
Puccini	Gianni Schicchi
	La Bohème
	Madama Butterfly
	Manon Lescaut
	Turandot
	Tosca
Purcell	Dido and Aeneas
Rossini	Il Barbiere di Siviglia
	La Cenerentola
	Semiramide
Saint-Saëns	Samson et Dalila
Strauss J.	Die Fledermaus
Strauss R.	Der Rosenkavalier
Tchaikovsky	Eugene Onegine
Verdi	Aïda
	Un Ballo in maschera
	Don Carlo
	La Forza del Destino
	Macbeth
	Nabucco
	Rigoletto
	Simon Boccanegra
	La Traviata
	Il Trovatore
	Ernani

Wagner	Der fliegende Holländer
	Lohengrin
	Die Meistersinger
	Tannhäuser
Weber	Freischütz

5.2 At least one aria from the following **non-opera** works must be included in the final round repertoire:

Bach	Hohe Messe
	Johannes Passion
	Matthaus Passion
	Missa in A
Brahms	Ein Deutsches Requiem
Dvorak	Sabat Mater
Elgar	Dream of Gerontius
Faure	Requiem
Gluck	Alceste
Handel	Alexanders Feast
	Jephta
	Joshua
	Messiah
Haydn	Die Jahreszeiten
	Die Schöpfung
Lehar	Giuditta
	Das land des lachelsn
	Paganini
Mahler	Kindertotenlieder
Mendelssohn	Elijah
Meyerbeer	Le Prophete
Mozart	Exsultate Jubilate (KV165)
	Grosse Messe in c
Rossini	Sabat Mater
	Tancredi
Strauss	Eine Nacht in Venedig
	Der Zigeunerbaron
	Ständchen
	Amor
	Cäcilie
	Zueignung
	Vier Letzte Lieder
Verdi	Requiem
Wagner	Wesendonck Lieder

## JAZZ VOCALISTS

### 1. Qualifying Round

Each candidate must submit, together with his or her entry, a DVD recording with a time limit of  $\pm 20$  minutes. Accompaniment (rhythm section, piano, guitar or jazz play-a-long) is permitted. The recording must be of his or her performance of three (3) works chosen from the prescribed repertoire list as follows:

- 1.1 A jazz standard (medium or up-tempo swing) that includes a minimum of 2 choruses of improvisation;
- 1.2 A Latin American jazz standard that includes a minimum of 2 choruses of improvisation;
- 1.3 A jazz ballad that includes one chorus of improvisation.

### 2. First Round

A minimum performance time of 20 minutes and a maximum of 25 minutes. Choice of repertoire is left to the discretion of the vocalist but must include:

- 2.1 A medium tempo Blues;
- 2.2 An up-tempo jazz standard;
- 2.3 A Latin American jazz standard.
- 2.4 A prescribed South African work for voice (approximately 3 minutes in duration).
- 2.5 Works of own choice may be added to make up the required minimum performance time.

### 3. Second Round

A minimum performance time of 20 minutes and a maximum of 25 minutes. Choice of repertoire is left to the discretion of the vocalist but must include:

- 3.1 A jazz ballad;
- 3.2 A 'rhythm changes' based composition;
- 3.3 A 'contemporary' jazz composition (any piece written after 1975 – including original compositions).

- 3.4 Works of own choice may be added to make up the required minimum performance time.

### 4. Third Round

A recital comprising work(s) of your own choice. A minimum of 25 and a maximum performance time of 35 minutes. A five-minute interval will be permitted. This interval does not form part of the performance time. Original compositions are permitted.

### 5. Fourth Round

Finalists will be required to perform a programme of minimum 25 minutes and maximum 35 minutes with rhythm section supplied by the competition organisers. Original compositions are permitted. Choice of repertoire, programming of selections, originality and improvisation will form part of the adjudication process.