



LADIES MUSICAL  
CLUB OF SEATTLE

# 31th ANNUAL FRANCES WALTON COMPETITION

## Up to \$35,000 in Awards

FOR CLASSICAL MUSICIANS

- \* Piano \* Voice \* Strings \* Winds \* Marimba \* ages 20 – 35
- \* Small Ensembles of two, three or four members, averaged age 20-35

\* Four Soloist Winners, One Small Ensemble Winner

\*Winners, including each member of winning small ensemble,  
receive an award of \$3500

\* Recitals/Educational Outreach Tours

\* Finalists, including each small ensemble member,  
receive an award of \$250

\*Opportunity for live performance on KING-FM 98.1

**Competition Finals and Winners Concert: Saturday, June 6, 2020**  
**Magnolia Lutheran Church, 2414 31st Ave West, Seattle WA 98199**  
Directions and pictures at <http://www.magnolialutheranchurch.com>

**Application Deadline: March 15, 2020**

LMC SEATTLE is pleased to announce the 2020 FRANCES WALTON COMPETITION for classical musicians, averaged ages 20 to 35. Each winner, whether soloist or small ensemble member, will receive a \$3500 award to be presented after completing a WA state tour of recitals/school appearances to be held Sunday, 9/13/20 through Friday, 9/18/20. All finalists, whether soloist or small ensemble member, performing on June 6 will receive an award of \$250. All winners will be given the chance to perform live on listener-supported classical music radio station, KING-FM 98.1 (provided a mutually agreeable date can be worked out). LMC reserves the right to adjust the number of winners if there is an insufficient number of eligible participants, or the judges determine that the quality of the performances does not warrant all awards being granted. A list of previous winners is available on the LMC website competition page.

**ELIGIBILITY:** The competition is open to legal residents of, or music students in the following 19 western states: Alaska, Arizona, California, Colorado, Hawaii, Idaho, Kansas, Nebraska, Montana, Nevada, New Mexico, North Dakota,

Oklahoma, Oregon, South Dakota, Texas, Utah, Washington, and Wyoming. All **solo** candidates must be at least 20 years old and no more than 35 years old on June 1, 2019. All **small ensembles** must have an averaged age of at least 20 and no more than 35 on June 1, 2020. Former solo winners are not eligible as a solo competitor, but are eligible to enter as part of a small ensemble. Former small ensemble winners are not eligible as a member of a small ensemble competitor unless all other members of the small ensemble are different and group has a different name, but are eligible to enter as a soloist. All winners chosen at the finals must have either a SSN or an IRS tax ID number.

**APPLICATION:** Complete application including non-refundable application fee of \$100 for solo entry or \$200 per for small ensemble entry, on <https://app.getacceptd.com/lmcseattle>.

#### **REQUIREMENTS FOR ALL RECORDINGS:**

- \* Recording (audio only) to be submitted with the on-line application. Do not speak or give your name anywhere on your recording, or put your name in the title of your downloads, as the audio portion is reviewed anonymously. A poor quality recording will lower your chances of making it to the finals. **LISTEN** to your recording before submitting the finished application.
- \* All music is to be performed on acoustic instruments only.
- \* No selections with prepared piano.
- \* Single movements of larger works are acceptable, or a single song from a group. If a single movement or song is longer than seven minutes, do not include more than one per track.
- \* Pieces written without accompaniment are acceptable. If a selection is written with accompaniment, it must be performed with accompaniment. Accompaniment may be played on piano only.
- \* There is no set time limit. However, if a guide is wanted, all requirements can be met in a recording of approximately 15 to 25 minutes in length.
- \* All selections must have been recorded after September 15, 2018.

#### **Additional requirements for wind and string soloists:**

- \* Concertos or concerto movements are acceptable only if accompanied by piano reduction.
- \* Harp and guitar entries must be solo only - no concertos or accompaniment.
- \* Track one: From Baroque, or Classical periods.
- \* Track two: From Romantic period.
- \* Track three: From the Twentieth Century-present period.
- \* Track four: Optional. If used, any period of your choice.

#### **Additional requirements for piano soloists:**

- \* Works for solo piano only.
- \* Track one: From Baroque, or Classical periods.
- \* Track two: From Romantic period.
- \* Track three: From the Twentieth Century-present period.
- \* Track four: Optional; from any period.

#### **Additional requirements for marimba soloists:**

- \* Works for solo marimba only. No concertos or concerto movements.
- \* Track one: A marimba transcription of a work by Johann Sebastian Bach.
- \* Tracks two and three: Two contrasting works from the Twentieth Century-present period.
- \* Track four: Optional. Any selection from the classical marimba repertoire.

#### **Additional requirements for vocal soloists:**

- \* No more than two opera/oratorio arias, with piano reduction only.
- \* Each selection to be sung in the stated language.
- \* Track one: German lied of the Romantic period.
- \* Track two: French art song.
- \* Track three: Twentieth Century-present period English art song.
- \* Track four: Italian selection from opera, oratorio, or art song.
- \* Track five: Baroque or Classical selection in any language.
- \* Track six: Optional. Any language or style period.

#### **Additional requirements for small ensembles:**

- \* Classical ensembles of two, three, or four members.
- \* All group members must play in each selection.
- \* Selections must include three contrasting styles, reflecting the variety of repertoire available for your ensemble.
- \* Any combination of piano, voice, strings, marimba and winds except as listed below:
  - \* No duos consisting of piano and another instrument or voice. This combination should enter as a soloist.
  - \* No more than two of the same instrument/voice may be in the ensemble. (Example: Two oboes and one English horn are acceptable - three oboes are not acceptable).
  - \* No more than one piano may be in the ensemble. Pianist must be an integral part of the ensemble, not just an accompanist with a very minor part. Four hands piano duo is acceptable. Two pianos duo is not acceptable.

- \* No more than one large instrument per ensemble. This includes marimba, harp and string bass.
- \* No ensembles can include both piano and marimba or both piano and harp.

#### **RESTRICTIONS FOR MULTIPLE ENTRIES:**

- \* An individual may enter the solo competition more than once, provided each entry is in a different category. (For example: An individual cannot enter on both clarinet and saxophone, as those are in the same category of winds. But an individual can enter on violin and piano, as those are in separate categories).
- \* An individual may enter the small ensemble category and the solo category on the same instrument/voice.
- \* An individual may enter in more than one small ensemble, as long as all other members of the second ensemble are different.
- \* Each separate entry includes the full fee, \$100 for a soloist and \$200 for a small ensemble.
- \* An individual submitting multiple entries may also be a multiple finalist, with the following restrictions.
- \* A multiple finalist may only win in one category. Only one winner's award may be given to an individual, either a solo award or an ensemble award, but not both. But a finalist award will be given for each separate appearance as a finalist.

#### **IF YOU HAVE ANY QUESTIONS ABOUT REQUIREMENTS, INSTRUMENT SUITABILITY, OR ANYTHING ELSE, PLEASE E-MAIL [awards@lmcseattle.org](mailto:awards@lmcseattle.org) WITH THEM BEFORE SUBMITTING APPLICATION.**

All applications will be reviewed by LMC Seattle's Frances Walton Competition Committee. Finalists will be chosen to compete in the finals held on Saturday, June 6, 2020. All applicants will be informed of the results of the application/audio auditions through email by May 1, 2020. Written comments from adjudicators will be provided to the finalists after their performance at the competition on June 1. Decisions of the audio review committee when selecting finalists and of the adjudicators on June 6 are final.

#### **COMPETITION FINALS:**

- \* Lodging: An effort will be made to provide out of town competitors (plus one collaborative pianist per soloist) with a free stay in a private home. To date, we have managed to fill all such requests. All commercial housing is the responsibility of the competitor.
- \* An effort will be made to provide free transportation once finalists have reached the Seattle area. No guarantees for pick-up/delivery for very early or very late airport arrivals. Any competitor arriving after 3:00 P.M. on Friday afternoon, June 5, may need to take light rail from the airport and be picked up at a light rail station, because of freeway gridlock. Free transportation to and from rehearsal and competition also provided.
- \* Smoking policy: No person may smoke in any part of the building or on the grounds of Magnolia Lutheran Church.
- \* Rehearsal: On Friday, June 5, each soloist and each ensemble will be assigned a half-hour time spot in the performance space from approximately 10:00 A.M. to 7:00 P.M. Four other rooms, three with upright pianos, will be available during the same time period for practice and rehearsal.
- \* Piano in the performance hall will be a seven foot Yamaha, tuned at A=440. Music stands will be available.
- \* Finalists will arrange and pay for their own collaborative pianist (referrals supplied upon request).
- \* Four solo winners, one small ensemble winner, two solo alternates and one small ensemble alternate will be chosen. (LMC reserves the right to adjust the number of winners if there is an insufficient number of eligible participants, or the judges determine that the quality of the performances does not warrant all awards being granted).
- \* No money is available from LMC for instrument rentals. All finalists except pianists must provide their own instrument for the competition. Pianists will play the instrument provided.
- \* Finalist awards of \$250 will be presented to competitors after completed performances.
- \* \$3500 awards to all winners will be presented at the completion of their respective tours.
- \* The \$3500 award, title of winner, and future eligibility for this competition will be forfeited if the winner does not participate in the tour. An alternate winner will be given the title, participate in the tour and receive the forfeited award after completing the tour.
- \* Finalists will be scheduled during the following times:  
 PIANO 9:00 A.M.-12:00 P.M.    STRINGS 10:15 A.M.-1:35 P.M.    WINDS/MARIMBA 12:30 P.M.-3:25 P.M.  
 VOICE 1:35 P.M.-4:40 P.M.    SMALL ENSEMBLE 3:25 P.M.-5:00 P.M.
- \* On the day of the finals, each winner will return to Magnolia Lutheran Church from 7:00 P.M.-9:15 P.M. to attend a meeting and perform in the winners' concert, playing approximately 15 minutes of his/her/their competition program.
- \* LMC will pay each collaborative pianist who performs in the concert \$100. Additional payment, if required by the collaborative pianist, is the responsibility of the soloist.

#### **PERFORMANCE REQUIREMENTS FOR FINALS on Saturday, June 6, 2020:**

- \* Soloists may use piano accompaniment only. No other instrument, voice or electronic devices. No selections with prepared piano.
- \* Single movements of larger works are acceptable.
- \* Performance time, including a brief spoken introduction and pauses between pieces must be between 15 and 20 minutes. After 20 minutes the performance will be stopped.

\* Set up and tuning time of approximately 5 minutes will be provided immediately prior to start of performance. This is not included in the allotted 20 minutes.

\* Repertoire submitted in the online application may be used, but is not required, in the finals.

**Additional requirements for solo strings:**

\* No concertos or accompaniment of any sort for harp and guitar.

\* Must include one selection from the Baroque or Classical periods, and one selection from the Romantic or Twentieth Century-present periods.

**Additional requirements for solo winds:**

\* Must include one selection from the Baroque or Classical periods, and one selection from the Romantic or Twentieth Century-present periods.

**Additional requirements for solo pianos:**

\* No concertos or accompaniment of any sort.

\* Must include one selection from the Baroque or Classical periods, and one selection from the Romantic or Twentieth Century-present periods.

**Additional requirements for solo marimbas:**

\* No concertos or accompaniment of any sort.

\* Must include two contrasting styles. One must be a J.S. Bach transcription.

**Additional requirements for vocal soloists:**

\* No more than two opera/oratorio arias, with piano reduction only.

\* Each selection to be sung in the stated language.

\* German lied of the Romantic period.

\* French art song.

\* Twentieth Century-present English art song.

\* Italian selection from opera, oratorio, or art song.

\* Baroque or Classical selection in any language.

\* Any remaining time may be filled with pieces from any language or style period.

**Additional requirements for small ensembles:**

\* Must include two contrasting styles reflecting the variety of repertoire available for your ensemble.

**DESCRIPTION OF TOURS:** As you look forward to the competition finals and the possibility of being declared a winner, we ask you to consider the following details about the tours **before** deciding to enter:

**Overview:**

The mission of the tours is to provide high level classical music performances to school students and the general public in underserved areas.

There will be three concurrent tours (9/13/2020 - 9/18/2020). Each tour will be led by LMC members. One tour will feature the winning small ensemble, and two tours will each feature two of the solo winners. Winners other than pianists must supply their own instrument. Pianists will play the instrument provided at all tour destinations. LMC will pay one collaborative pianist for each tour. The pianist will play for both solo artists if both need one. If you prefer to play with your own colleague, your pianist must be willing to play for both soloists if needed and arrive a day early to rehearse with the other soloist.

Transportation, lodging, and meals will be provided on the tours by LMC. Tour participants should expect to share a room (separate beds) with one other person on the tour. Transportation to and from Seattle for the tour is the responsibility of the winner. No money is available for instrument rental, although LMC will provide funding for transporting a large instrument if needed, during the tour. The tours are non-smoking.

Two of the three tours are to low population density areas. This means you should expect to ride approximately 1000 miles in a mini-van type vehicle over the six days of the tour. The tour participants in the Puget Sound area will probably spend just as much time in the vehicle, but sitting in traffic rather than traveling long distances.

These are performance tours, with the expectation that all winners will be playing/singing two to four hours a day. This is actual playing time, not including verbal presentation, Q&A or set-up. You must arrive ready to perform. Be realistic when choosing your tour repertoire, and select pieces that can be successfully performed after one rehearsal with a talented collaborative pianist, if you are using an LMC-provided pianist, and plan to arrive at least one day before the tour starts. A home stay will be provided for necessary rehearsal time.

There will be very limited practice time on the tour. If you have another event coming up that you need to practice for, we will try to arrange practice time if you request it ahead of time, but this would be in addition to the scheduled tour events.

The schedule may include day time school presentations plus an evening recital, or two recitals on Sunday with no school presentations, with the possibility of master classes. School presentations will take place every day Monday through Friday. There will be no more than two of the six days with both school presentations and a recital. Small ensembles should expect more playing time than soloists, as the tour will not include another group/artist, as the soloist/collaborative pianist tours do, but will have the same amount of commitments. The first event on all tours is a recital.

### **Recitals:**

There will be time to try out/sound check the performance halls, but not rehearse. Do not expect high quality concert halls or pianos. Since we go to low population density areas, we have to use what is available. Audiences tend to be on the small side but very enthusiastic.

Each **solo artist** will prepare a program of 32 to 37 minutes of music, following the guidelines for the audio round. Since solo winners will share each half of the recital, some adjustments may be made in each artist's chosen selections and order to be able to make a cohesive program. The **small ensemble** will prepare a program of 60 to 74 minutes of music, following the guidelines for the audio round. All ensemble members must appear in a majority of the pieces. Final repertoire choices and program order for all three tours are subject to LMC approval.

Dress for the recitals as you would for any formal concert. Ladies: short dress, long dress, or slacks are all acceptable, as long as it appears to be a performance outfit. Gentlemen: a tux is probably overkill, but if that is what you like to wear, feel free. Slacks and shirt without jacket is acceptable, as long as it appears to be formal attire.

### **School visits:**

School appearances may range from very large assemblies to classroom visits. Visits can be at elementary schools, middle schools, high schools, or in some of the very small districts, K-12 schools. After a short performance, the rest of the time is used for question/answer sessions, and you may share things about your musical specialty that the students might not know. The goal is to get students excited about good classical music. Do plan some shorter pieces that are accessible to younger students in addition to your formal recital pieces.

Bear in mind that most schools do NOT have concert quality pianos. Expect poorly maintained uprights or electronic keyboards. There can be no sound checks for school visits, and warm-up time is short to non-existent. We have to adhere to school schedules. This makes for a busy day from about 8:00 A.M. to 3:00 P.M. when schools are in session. Time for lunch is limited, and might be no more than half an hour. It may be a complimentary cafeteria lunch eaten in the faculty lunch room. It may be take-out from a deli that is eaten in the vehicle on the way to the next location. With a long enough break a restaurant lunch is possible.

School visits range from half an hour to fifty minutes. They may include six periods at one school, or one period each at three or four schools each day. For half hour visits, each soloist will play/sing approximately ten minutes, with about twenty minutes for the small ensemble. For fifty minute visits, approximately twenty minutes performance time for each soloist and thirty-five minutes for small ensembles. On days without concerts, expect six to seven school visits. On days with concerts, there will be no more than five school visits if they are half hour visits, and three if they are fifty minutes.

Dress for school visits: casual. What not to wear: jeans with holes, bare midriffs, low-waisted pants causing inappropriate views of anatomy when bending over.

### **Live radio broadcast:**

Winners of the competition get a chance to perform live on local classical station KING FM 98.1. The radio broadcast is NOT part of the tour. Therefore, you may do the tour without doing the radio broadcast. The broadcasts are only scheduled on Friday evenings at 8:00 P.M. One broadcast will be the Friday before the tour starts, 9/11/2020. The second will be the last day of the tour, 9/18/2020.

The radio broadcast reaches many people and is streamed live. Here are some facts from the KING FM web site: Classical KING FM 98.1 is among the longest-running classical radio stations in the United States. It has a global audience with four online channels garnering more than 135,000 streaming sessions each week. Coverage: Greater Puget Sound region, as far south as Olympia and north to Vancouver and Victoria B.C., Canada. Listeners: An average of 250,000 terrestrial radio listeners per week.

Each of the broadcasts has distinct advantages and challenges, which should be considered by the winners. The

broadcast on 9/11/2020 (before the tours start) will be one hour and allows the winners to perform while they are still fresh, rather than at the end of a week filled with public recitals and numerous school presentations. ***However, the broadcast before the tour starts will require you to arrive in Seattle two days early, before the official tour starts. (LMC will provide a free home stay if needed.)***

The second broadcast on 9/18/2020 (at the end of the tour) allows the winners to hone their repertoire through a week of numerous school visits as well as formal public recitals. The challenge of this broadcast: performing at one's best at the end of a day filled with school visits. This broadcast will be two hours in length, with the members of two of the tours getting an hour for each of the tours. The advantage of this broadcast: the winners will not have to extend their stay in Seattle for two days as do those winners playing in the first broadcast.

***If none of the broadcast dates can be agreed upon, LMC does not guarantee alternative dates, and winners will most likely lose this special opportunity.***

**For further information go to [www.lmcseattle.org](http://www.lmcseattle.org), or e-mail at: [awards@lmcseattle.org](mailto:awards@lmcseattle.org)**