

## ART. 1

The purpose of the 13<sup>th</sup> International "Triennale" Competition of Violin Making Antonio Stradivari is to compare the standards of contemporary stringed instrument making worldwide and to highlight its best results in a fitting context. The competition will take place in the town of Cremona and will be divided into the following categories:

- a) *Violin*
- b) *Viola*
- c) *Cello*
- d) *Double bass*

Once the jury has completed its deliberations, the instruments will be exhibited to the public in accordance with the jury's irrevocable decisions. The exhibition of the instruments will take place in Cremona, Museo del Violino, Piazza Marconi 5, from September 28th to October 14th, 2012. During this period it will not be possible to withdraw nor replace the instruments.

## ART. 2

Any full-time professional stringed instrument maker, whether self-employed or not, may participate in the Competition, with no limitation as to nationality, sex or age. Those related by family ties, up to the fourth degree, to any member of the jury and anyone who has been employed by one of those members during the last two years are excluded.

The application:

- 1) must be sent no later than 30/04/2012 (in accordance with the postmark)
- 2) must be submitted using the attached form
- 3) must be completed, signed and dated.

Submission of an application implies acceptance of all regulations relating to this Competition.

The application must also include the following:

- the VAT registration number for residents of the European Union (residents in Italy may submit their Chamber of Commerce registration number);
- for those resident in non-EU countries and for those who do not have a VAT registration number, comparable documentation as prescribed by law in their countries of residence or a reliable declaration that the applicant in question is a professional maker of stringed instruments, whether self-employed or not.

If in subordinate employment, the maker must enclose a declaration to this effect from his/her employer. The Fondazione Stradivari reserves the right in every case to verify all declarations and exclude applicants as appropriate. Each application must include an attached copy proving payment of the admission fee of € 130.00, excluding any bank charges, which is valid for the presentation of one instrument only. € 100.00, excluding any bank charges, must be paid for a second instrument, if presented. Payment may be effected by bank transfer or PayWay online payment system available on the Fondazione Stradivari website ([www.fondazionestradivari.it](http://www.fondazionestradivari.it)) The admission fee will not be reimbursed if the applicant decides not to participate to the Competition after the application has been accepted by

the Organization. Incomplete applications will not be considered, nor will they be returned to the applicant.

Payments by bank transfer are to be made to:

BANCA CREMONESE CREDITO COOPERATIVO, Cremona Italy  
SWIFT: ICRITMMCMO IBAN IT90S0845411403000000180260,  
and made out to: Fondazione Antonio Stradivari Cremona - La Triennale

### ART. 3

Each contestant may submit no more than two instruments in total and no more than one instrument per category. The instruments presented must have been made in or after 2009.

### ART. 4

The jury will not admit instruments to the Competition that:

- 1) have already won awards in either national or international competitions;
- 2) have been machine-made or varnished by spraying apparatus;
- 3) break with tradition by virtue of their particular form, decoration, colour or woods;
- 4) constitute imitations of instruments with artificial antiquing of the wood and varnish;
- 5) display abnormal dimensions. To this effect it has been determined that violas must have a body length between 400 and 420 mm and double basses must have a string length between 104 and 110 cm
- 6) are unanimously considered by the jury, with their reasons justified in writing, to be incompatible with the level of the competition.

The maker may set up the instrument with the strings he considers most appropriate. Double basses will be set up with orchestra type strings.

The works presented in the Competition must be submitted absolutely anonymously. Each instrument and relative case or shipping crate must be devoid of any signs or elements which could identify the maker. Labels, brands, stamps or monograms of any sort must not be present on the visible surfaces, internal or external, of the instrument, even if they are covered. Should an instrument be presented with any such identification, it will be excluded from the Competition.

### ART. 5

No later than the end of June 2012, the Organisation will communicate to the contestant if he/she has been admitted to the competition and will ask for further information if necessary.

At the same time the Organisation will supply each contestant with two envelopes, marked "A" and "B", as well as a tag for each instrument presented and shipping instructions for the instruments.

The envelope marked "A", to be closed and sealed, must contain the following:

- 1) First name, surname, date and place of birth, nationality and complete address of the maker, as well as the date and place of construction of the instrument;
- 2) A brief curriculum vitae and two photographs in colour of the contestant
- 3) Two 10 x 15 cm complete view photographs in colour of the instrument presented, displaying the belly and the back;
- 4) A signed declaration by the maker which authorises the Organisation to:
  - have any minor repair work necessary carried out by a master stringed instrument maker appointed by the Organisation for that purpose;
  - reproduce and publish the photographs of the maker and the instrument in question;

– publish the complete results of the competition in prints or through the Organization website

The envelope marked "B" will remain unsealed and must contain a set of extra strings identical to those on the instrument. A motto or single word in Roman capital letters must be present on both envelopes in the designated space. This same motto or word must be reproduced, with the same character or font, on the special tag which is to be tied to the scroll of the instrument.

Each instrument must have a different motto or word.

### ART. 6

The instruments must be delivered to the Museo del Violino, Piazza Marconi 5, during the following days and times:

September 14<sup>th</sup> and September 15<sup>th</sup> from 9am to 1pm, September 16<sup>th</sup> from 9am to 6pm.

The instruments must be delivered either by a proxy of the maker, with the proxy appearing as the sender, or by a forwarding agency entrusted with the shipment. Upon receipt, each instrument will be examined in the presence of the deliverer in order to ascertain its condition. To this effect, a form will be filled out and signed by the personnel of the reception office and the deliverer of the instrument. This form will include the date and time of delivery, and the wording "ORIGINALE".

Should an instrument be presented by a forwarding agent, the relative packing cases will be opened subsequently in the presence of three experts appointed for this task by the Organisation.

The above-mentioned form must be kept until the instrument is collected. The restitution of this form liberates the Organisation from any legal responsibility whatsoever.

The recommended forwarding agent of the Competition is SAIMA AVANDERO SPA, through the following persons: Marco Leporini and Lucia Cuccinello. Please remember that instruments from non-EU countries will have to be accompanied by an ATA carnet. Any other forwarding agent selected by the contestants will have to guarantee that the instrument will be delivered and returned employing correct and appropriate practices. All expenses concerning shipment and reshipment are to be met by the contestant.

### ART. 7

The international jury will be composed by the President, five master violinmakers and five musicians, as specified below:

*President:* Paolo Salvelli (Italia)

*Musicians:* Julius Berger (Germany), Ludwig Müller (Austria), Franco Petracchi (Italy), Vera Tsu (China Republic), Akiko Yatani (Japan).

*Luthiers:* Gregg T. Alf (USA), Peter Beare (UK), Jean-Jacques Rampal (France), Luca Sbernini (Italy), Alessandro Voltini (Italy).

All decisions of the jury are final. The President will organize and lead the works of the jury, but does not participate in scoring the instruments.

The contestants will be promptly notified of any changes that the Organisation may make in the composition of the jury.

## ART. 8

Before the jury begins deliberation, the Organisation will cover the tag bearing the motto with an opaque, sealed envelope. Each envelope will bear a progressive number that will determine the order of selection. An initial selection will then be made to disqualify the instruments which do not conform to the preceding articles of the present rules and regulations.

Within the jury, stringed instrument makers and musicians will work in two separate groups. For artistic/constructional qualities, luthiers may assign up to 500 points (100 points per juror). The instruments that will not reach the minimum score of 250 points for artistic/constructional qualities will not be submitted to the acoustic assessment; however, they may be exhibited and published on the competition catalogue, in the sole and exclusive judgment of the jury.

For acoustic qualities, musicians may assign a maximum of 400 points (80 points per juror). The evaluation of playability will be expressed only by the musician who performs the instrument during the acoustic test and acknowledged by the other musicians of the jury. Each mark - from 1 to 10 for luthiers and from 1 to 8 for musicians - will be multiplied by the following coefficients:

### 1) Artistic/constructional qualities:

- |                                |                   |
|--------------------------------|-------------------|
| a) Technical level of work     | 26% coeff. of 2.6 |
| b) Set up                      | 21% coeff. of 2.1 |
| c) Quality of varnish          | 22% coeff. of 2.2 |
| d) Overall style and character | 31% coeff. of 3.1 |

### 2) Acoustic characteristics:

- |                            |                   |
|----------------------------|-------------------|
| a) Quality of timbre       | 35% coeff. of 3.5 |
| b) Strength of tone        | 25% coeff. of 2.5 |
| c) Balance between strings | 20% coeff. of 2.0 |
| d) Playability             | 20% coeff. of 2.0 |

The total number of points will determine the order of merit. The instruments which the jury considers eligible in accordance with their score will take part in the final acoustic test, which will be open to the public, during which the instruments will be played both unaccompanied and with piano accompaniment. Each juror will assign up to 10 points and thus the jury as a whole will be able to allocate a total of 100 points to the instruments examined. The total number of points calculated by adding up the points gained by each instrument in the final and the preceding tests will determine the winners of the Competition, the second and third prizes and the honourable mentions.

The list of the instruments admitted to the final acoustic test will be published in due time on the Organization website, listing the motto of each instrument. The President of the Jury will be responsible for this operation, while the tags with the motto will remain covered until the end of the Competition.

## ART. 9

The "Antonio Stradivari" International Competition offers four indivisible purchase prizes:

- **first prize violin:** gold medal, honours certificate, and purchase of the instrument by the Fondazione Stradivari for € 15,000.00
- **first prize viola:** gold medal, honours certificate, and purchase of the instrument by the Fondazione Stradivari for € 15,000.00

- **first prize cello:** gold medal, honours certificate, and purchase of the instrument by the Fondazione Stradivari for € 23,000.00
- **first prize double bass:** gold medal, honours certificate, and purchase of the instrument by the Fondazione Stradivari for € 23,000.00

To this effect, please note that the purchase prizes are inclusive of VAT according to European tax laws and inclusive of Customs duties for non-EU countries.

- Four silver medals and a prize of € 2,000.00 each for those classified second in each of the four categories (violin, viola, cello, double bass).
  - Four bronze medals and a prize of € 1,000.00 each for those classified third in each of the four categories (violin, viola, cello, double bass)
- The Jury could award certificates with honourable mention to finalists in each of the four categories (violin, viola, cello, double bass).
- The Municipality of Cremona will award the "Simone Fernando Sacconi" prize, consisting of a gold medal, to the contestant under 30 years of age on 31/12/2012 who, according to the irrevocable decision of the jury, is considered the most deserving.
  - The "Walter Stauffer" Centre of Musicology will award a gold medal to the contestant who has presented the best instrument from an acoustic point of view.
  - The Administration of the Province of Cremona will award a prize to the contestant who has presented the best instrument from a constructional point of view.
  - "Pierangelo Balzarini" award (private): gold medal to the Cremonese maker who has reached the highest score in one of the four categories for artistic/constructional qualities.
  - "Sabino Preti" award (offered by Confartigianato Imprese - Associazione Artigiani) Cremona): gold medal and € 750 to the best classified youngest Cremonese maker in one of the four categories
  - A.L.I. award (offered by Associazione Liutaria Italiana): silver plate to be given to an Italian maker not classified among the first three of any category, for an instrument with peculiar personality within the Italian tradition and culture.

All contestants admitted to the competition will receive a certificate of participation. A complete catalogue of the instruments admitted will be published by the Organisation. The instruments which win their respective categories in the "Antonio Stradivari" Triennial Competition are put on permanent display to the public in the specific collection on the premises of the Fondazione Stradivari in Cremona, and may, at the discretion of the Fondazione, be temporarily entrusted to musicians for closer appreciation.

## ART. 10

Once the jury has finalized its decisions with regard to the placement of the competing entries, the envelopes containing the names of the contestants will be opened and the results of the Competition will be published within three days. Each contestant will receive a card with the marks allocated.

All the marks will be published on the website of the Fondazione Stradivari. The envelopes relative to the instruments which were not admitted to the Competition will remain sealed until the results of the Competition have been published. On Friday, September 28th the jury members will meet the competitors who desire a confrontation, at a time to be communicated before the end of the competition.

#### ART. 11

The award ceremony will take place on Thursday, September 27th at the Amilcare Ponchielli theatre at 8.30 p.m. before the winner instruments concert.

#### ART. 12

After the closure of the Exhibition, the instruments, the spare strings and the remaining documentation contained in the envelope marked "A" may be retrieved by those presenting the consignment receipt marked "ORIGINALE".

All instruments must be collected within 5 days of the closure of the Exhibition. Any instruments not collected in time will be stored on the Organisation's premises.

#### ART. 13

The Organisation will insure the instruments against the risks of fire, theft and accidental damage. Conventionally, the insured values are as follows:

- € 7,000.00 for each violin
- € 9,000.00 for each viola
- € 13,000.00 for each cello and double bass.

The insurance coverage is valid from the moment the instrument is delivered to the reception office until the moment of its retrieval or when instruments not retrieved are deposited on the Organisation's premises as specified in Art. 12.

#### ART. 14

In the event of any controversy arising from the interpretation or the application of the above Regulations, the only court having jurisdiction will be that of Cremona.

#### ART. 15

The English translation of these Regulations is solely for the convenience of the contestants.

In the event of controversial interpretation, only the Italian text will be considered valid.

Any requests for information or other correspondence should be addressed to:



#### Fondazione Antonio Stradivari Cremona - La Triennale

Palazzo Pallavicino Ariguzzi  
Piazza Sant'Omobono, 3  
(entrata via Colletta, 5)  
26100 Cremona-Italy  
Tel. 0039.0372.801801  
Fax 0039.0372.801888

info@fondazionestradivari.it

www.fondazionestradivari.it

www.friendsofstradivari.it

In June / July 2012  
the offices of the  
Fondazione Stradivari  
will move to the  
Museo del Violino,  
via Bell'Aspa n. 3

For information regarding the shipment of the instruments please contact:

#### MARCO LEPORINI

##### Land Fairs Division

ph. +39 02 - 92 134.773 fax. +39 92134.766/767

Email: mleporini@saima.it

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Museo del Violino

## The Violin Museum, an outstanding complex that is unique in the world, comes into being in Cremona

A creation that is unique of its kind, destined to become a pole of attraction for enthusiasts and tourists and to reaffirm (and exalt) at an international level Cremona's role as the town of the violin and music. The inaugural cutting of the ribbon of the Violin Museum, a complex being developed in the heart of the town which for 500 years has been considered the capital of violinmaking, is foreseen for September 2012. A town with an inheritance of enormous interest: precious stringed instruments made by the greatest masters of the classical period, instruments from the subsequent period of Cremonese and Italian tradition, exemplary instruments which since 1976 have won the violinmaking competitions announced by the Ente Triennale and more recently by the Fondazione Stradivari. Added to these are the precious relics coming from Antonio Stradivari's workshop, donated to the city by the violinmaker Giuseppe Fiorini. Cremona even now enjoys fruitful relations with this sector thanks to the renowned International Violinmaking School and to the activity of about 150 violinmaking workshops. It is, therefore, the ideal town for designing and building a Violin Museum, the project for which was launched thanks to the generosity of the entrepreneur Giovanni Arvedi and the Fondazione Arvedi Buschini who, together with Cremona's Town Council, offered the possibility of bringing together in a specially-prepared building all the historical objects pertaining to violinmaking that were in the town. The place of choice was Palazzo dell'Arte, work of the architect Carlo Cocchia dating back to the early 1940s and which is now fully renovated thanks to the funds made available by the Fondazione Arvedi Buschini. From 2012 onwards it will house not only the historical inheritance already mentioned, but will also be equipped with a violinmaking laboratory and a teaching room. The new Museum will tell of the origins and the history of the violin, the systems for building stringed instruments and their technical and acoustic particularities, events in the most important Cremonese violinmaking families, the impressive and long-lasting spread of Cremonese violinmaking throughout the

world. At the same time it will give due prominence to the solid series of masterpieces coming from collections currently housed in the Town Hall and the Ala Ponzone Civic Museum, as well as the masterpieces on temporary display from the association Friends



Cremona: Palazzo dell'Arte - MdV Museo del Violino

of Stradivari: works by Andrea Amati, Antonio and Girolamo Amati, Nicolò Amati, Antonio Stradivari, Francesco Ruggeri, Giuseppe Guarneri son of Andrea and by the son of Giuseppe Guarneri del Gesù, to which are to be added those by Carlo Bergonzi, Ferdinando Gagliano, Giovanni Battista Guadagnini, placed at its disposal by private collectors. The most advanced technological and display solutions will allow fascinating interactive explorations while a number of scientific and study initiatives, supported by research and specialist international meetings, will make the Violin Museum an outstanding centre of attraction in the world violinmaking panorama, a space conceived for specialist requirements and at the same time for the teaching and promulgation of culture.



Palazzo dell'Arte wants to be a modern display structure, highly orientated towards the future, dynamic and involved. Besides housing the Violin Museum, the premises of the International "Triennale" Violin Making Competition and a pavilion for the exhibition of contemporary art, the building is complete with a 500-seat auditorium of outstanding efficacy. Conceived to express the beauty of instruments, the auditorium came into being to symbolize music's great tradition, but also wants to confront the future of music. If it is true, as Luciano Berio said, that music "is the most immaterial of possible architectures", the creative processes of making music and making architecture are very similar. The suggestions aroused by music shape the design of the auditorium and architectonic language is its natural consequence. The result is a fluid design, made of soft volumes, sinuous lines chasing each other and drawing a great organic sculpture expressing the diffusion of sound waves. The severe architecture and rationalist matrix of the hall housing the auditorium, respected in its essential lines, contains and protects the play of the new volumes completely covered in maple-wood (one of the woods used in violinmaking) and through the imposing French windows seems to respect how the shapes of the hall chase each other and develop to allow a spatial reading of the whole that is rich in suggestions. Even the ceiling is strongly characterized by a succession of convex lines sloping down until they draw the great wall which is the background to the hall. The particular architecture of the hall gives a final charm: the stage is at the centre of the scene, the public is "wrapped round" the musicians, the dialogue created between the audience and the players produces a strong emotional impact and allows a new experience to be felt which goes beyond the classical concept of a concert. The architecture is made to arouse feelings, but the acoustics will be the real strong point of the auditorium: studied by the engineer Yasuhisa Toyota, they will reach a level of perfection that will allow the hall to be also used for recordings. A graduate from the Kyushu Institute of Design, Yasuhisa Toyota has been project and acoustics manager for important concert hall projects in metropolitan centres in Japan, USA and other countries, doing the engineering for some of the most famous acoustic spaces in buildings built in the second half of the 20th century. In particular, during the years spent at Nagata Acoustics, Toyota was project manager for over 50 concert and multifunction halls. His area of competence focuses above all on the design of the hall configuration and the acoustic spaces for orchestral, chamber and other types of non-amplified music.



Renderings of the future Giovanni Arvedi Auditorium,  
interior of the MdV - Museo del Violino



**APPLICATION FORM**  
**13<sup>th</sup> INTERNATIONAL "TRIENNALE" COMPETITION**  
**OF VIOLIN MAKING ANTONIO STRADIVARI**

Surname \_\_\_\_\_ Given Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State/Province \_\_\_\_\_

Postal Code \_\_\_\_\_

Workshop address \_\_\_\_\_

Tel Home \_\_\_\_\_ Work \_\_\_\_\_ Fax \_\_\_\_\_

E-mail \_\_\_\_\_

*Vat identity number or must submit comparable documentation, as prescribed by law*

I ask to participate in the 13th INTERNATIONAL "TRIENNALE" COMPETITION OF VIOLIN MAKING ANTONIO STRADIVARI with the following instruments:

Violin	n° _____
Viola	n° _____
Cello	n° _____
Double bass	n° _____

*By signing this application form I confirm that I have read, understood and accepted all the rules and regulations which govern this competition, without exception. I declare moreover that I meet the conditions necessary to take part in the Competition.*

\_\_\_\_\_  
(signed)

N.B.: To be returned no later than April 30th, 2012

I allow the instrument/s to be submitted to laboratory acoustic tests at the end of the competition, even in my absence, during the time of the exhibition

YES  NO

I allow the instrument/s to be played, under the control of the Organization, even in my absence, during the time of the exhibition

YES  NO