

Regulations

## Music Prize Kiefer Hablitzel | Göhner

As of: 29.11.25

**Art. 1** Every year, the KHS and the EGS award music prizes to young Swiss and international musicians. International applicants must have been residing in Switzerland for at least one year by the registration deadline (31 January 2026), or must be enrolled at a Swiss music academy. Students currently enrolled in a diploma programme taught by the jury president are not eligible to take part in the competition.

**Art. 2** The purpose of the competition is to identify exceptional young talent, support their continued training, and help them reach a wider audience while easing their entry into professional life.

**Art. 3** The competition is announced publicly on the KHS website. Music prizes will only be awarded after a live audition. Candidates may register for the audition with one of the following instruments, or in voice: Accordion, string instruments in historical tuning (violin and violoncello in historical mensur, viola da gamba), recorder, harpsichord, bassoon, flute, voice, guitar, harp, horn, clarinet, piano, double bass, oboe, organ, trombone, saxophone, percussion, trumpet, tuba, violin, viola, violoncello.

### Auditions 2026: 10 – 14 April in Bern

**Art. 4** Candidates must hold a *Bachelor of Arts in Music* by the registration deadline (31.1.2026), in the same discipline in which they intend to perform at the audition. Exceptions may be granted by the Pre-Examination Board. Swiss candidates studying in their fourth *Bachelor of Art in Music* abroad may also be admitted to the audition. Registration for the competition opens on 2 December of the previous year. Applications are processed in the order in which they are received. Once the maximum number of registrations has been reached, applications are placed on a waiting list and moved up in the case of cancellations. Once the maximum number of registrations has been reached, any further applications will be placed on a waiting list, allowing candidates to be admitted should a vacancy arise.

**Art. 5** Age Restriction:

- **Eligible birth years: up to and including 1996; for singer, up to and including 1994**
- Each candidate may apply a maximum of **three** times. The Kiefer Hablitzel | Göhner Music Prize may only be awarded **once**; after receiving the prize, no further applications are permitted.
- **Exception:** for harpsichordists, the upper age limit is 32.

**Art. 6** The registration must be made via the fully completed online form on the KHS website (<http://www.kieferhablitzel.ch>) between **2.12.2025 and 31 January 2026, 24.00 hrs**. Incomplete or late applications cannot be considered.

**Art. 7** Application fee:

There is a compulsory registration fee of **CHF 200.-** to be transferred to the account of **Postfinance 70-202035-5**, 3000 Bern, **IBAN CH93 0900 0000 7020 2035 5** (BIC-SWIFT Code **POFICHBEXXX**)

Please note that the registration fee is a processing fee, half of it will be refunded to the candidate **at the audition**. Candidates who are not admitted to the competition will be fully refunded.

However, the application fee will not be refunded if the candidate does not attend to the audition or withdraws their participation without compelling reasons. In case of illness, a medical certificate must be provided.

**Art. 8** The following documents must be enclosed with the application:

- a) A copy of the applicant's identity document (ID card or passport), or a residence permit valid for at least 8 months from the date of registration
- b) A CV and description of the professional goals
- c) A list of previously obtained scholarships and study support
- d) Copies of diplomas, certificates, confirmation of studies / enrolment
- e) A detailed programme for the competition, including the movements and duration (in minutes)
- f) Proof of payment of the application fee (see Article 7 above)
- g) In the case of a renewed application, all documents must be submitted again.

**The repertoire must not include any works that have been performed in a previous edition of the competition. Failure to comply with this rule will result in the candidate's exclusion from the competition.**

**Art. 9** A preliminary examination commission decides on admission to the audition.

The committee is entitled to reject candidates even if they meet the requirements set out in Articles 4 to 8. The number of candidates admitted is limited. The committee's decision regarding admission is final and will be communicated to applicants without explanation.

**Art. 10** Admitted candidates will be notified of the time and venue of the audition at least **one month** in advance. The audition date cannot be postponed, nor may any changes be made to the chosen repertoire. The audition lasts 18 minutes; if this time limit is exceeded, the jury will stop the performance.

## Programme Requirements for the Competition

### Concept

The programme requirements are designed to give applicants ample freedom to showcase their instrumental or vocal strengths and their artistic interests. A programme that is based on artistic ideas and contexts allows applicants to make personal statements through their choice of works, creating an overall concept that also includes a compelling performative arc. **A thoughtful, original, and artistically coherent programme concept may be taken into account in the jury's evaluation.**

### Repertoire Requirements

The programme, which should have a total duration of 18-minutes, must include one work (or a complete movement of a work) by a living Swiss composer. In addition, it must feature works from at least two other distinct musical periods, which are to be integrated into the programme. In total, at least three different works (or more) must be performed during the competition.

### Historical Periods / Stylistic Domains

When designing their programme, candidates must ensure that they represent different periods in the history of music or various stylistic currents, including the possible use of instruments built to historical mensur.

Programmes focused on a single musical period **are not permitted**, even if the selected works display contrasting styles or musical languages within that same period.

All works must be performed from memory, **except for contemporary compositions and chamber-music works**. For historical keyboard instruments (e.g. harpsichord or organ), string instruments set up in historical mensur, and the recorder, performing from memory **is not compulsory**; however, it is recommended that candidates perform **at least one work** from memory.

In cases of doubt, the decision is made by the chair of the jury. The scores (originals or copies) of the entire competition programme must be submitted to the jury, in **two copies, before the start of the audition**.

## Instrument-Specific Regulations

**Voice:** The 18-minute programme must include musical works in at least three languages and, in addition to a song (Lied) and a work by a living Swiss composer, must contain an operatic aria and/or an aria from an oratorio. All works must be sung in their original language. In total, at least four different works (or more) must be performed in the competition.

**Percussion:** The 18-minute programme should demonstrate a broad range of percussion instruments and must include works from at least three categories of the percussion family (keyboard percussion, skin instruments, timpani, drum set, or set-up). One of the works performed must be by a living Swiss composer. In total, at least three different works (or more) must be performed in the competition.

**String Instruments in Historical Mensur, Recorder and Harpsichord:** The 18-minute programme must include, in addition to a work by a living Swiss composer, works representing at least two clearly distinct stylistic categories. In total, at least three different works (or more) must be performed in the competition.

**Art. 11** Candidates can bring their own piano accompanist, or may choose to be accompanied by our **official accompanist**, in which case following rules must be respected: A short rehearsal of 20 minutes may be held before the audition. Further preliminary rehearsals are not permitted.

**Scores for Accompaniment:** Scores for the accompanists must be submitted **well in advance of the competition. If the scores are not received by the deadline, accompaniment cannot be guaranteed.**

Rehearsals or technical installations (video/electronics) in the audition hall are also not possible. For organisational and scheduling reasons, **preparation of the grand piano is not permitted.**

**Voice/Vocal:** Please indicate the keys of each piece on the repertoire list and send the scores by email.

**Instrumental:** For the contemporary work, please choose a *solo* piece without piano accompaniment, unless you are bringing your own pianist.

**Art. 12** Candidates who withdraw their application without a valid reason or do not appear at the competition will no longer be admitted to the KHS. In case of illness, a medical certificate must be provided.

**Art. 13** The auditions are not open to the public. They are held before a jury consisting of at least three members, appointed by the Board of Trustees of KHS. The jury president of the KHS assembles the jury and has the deciding vote. Members of the Board of Trustees of the KHS and of the Ernst Göhner Foundation may attend the competition at any time, without voting rights.

**Art. 14** The jury determines the awarding of the prizes. Their decisions will be confirmed by the KHS Board of Trustees. The decisions taken will be communicated to the applicants in writing and without justification. The decisions are final and binding, and no legal remedy is permitted.

Bern, November 2025, TS