10. The Jury shall announce the winner of the Prize immediately following the concert, which will be held in Madrid in the month of September, 2013. The Prize offered by the Fernando Rielo Foundation consists of 5,000 euros. The Jury may give honorable mention to the finalist works and reserves the right to withhold the prize if no suitable work is submitted.

11. The final concert may be recorded live. By submitting their works, finalists authorize the production of a compact disc of said recording and promotional diffusion thereof. In all written promotion of the winning work, the composer promises to state that said work was awarded the V International Fernando Rielo Prize for Musica Sacra.

12. The scores of all works that are not chosen as finalists will be destroyed, or, by express wish of their authors, returned within three months following the awarding of the Prize. A participant may either personally pick up his or her score, or have it picked up by another person whom the composer has duly authorized. The results of the competition shall be published in the media and on the web site of the Foundation.

13. The personal data of participants will be used for purposes of their participation in the competition, as well as to make available to them information about future editions of the prize and other related events. Participants may exercise at any time their right to be removed from our database by sending an email requesting same to premiomundial@rielo.com

14. Participation in the competition implies full acceptance of these rules. The Court of Madrid shall be the competent authority to decide any dispute that may arise, and the original Spanish text of these rules shall be the only one considered official. For all specific matters related to the competition and the Prize not explicitly stated in these rules, the Spanish Civil Code and Spanish law shall be in effect.

Music is soul that begins—and ends—in heaven.

Fernando Rielo, Transfiguración

Spain 2013
The goal of this competition is to promote contemporary sacred music by inviting composers to express their deep spiritual experience or the human need for transcendence. The language of sacred music is a manifest expression of the intimate relation of man with the Supreme Being. As Fernando Rielo, founder of the Prize, expresses it, Sacred music is the mystical feeling of the human spirit that expresses its filial communication with God, invoked in the most majestic harmony that can be produced by the communicative technique of musical language.

Good taste, which is the synthesis of truth, goodness and beauty, leads the artist to confess his mystical union with God through talent or musical practice. For this reason, sacred music, beyond all vernacular language, is a true universal language. The sacred character of music is only possible in virtue of the constitutively mystical condition of the human being.

Great sacred music is not confined to music for worship or liturgy. It is a charismatic evocation of our highest spiritual values, expressed through the refined technique of a skilled composer.

RULES

1. The Fernando Rielo Foundation announces the V Fernando Rielo International Prize for Musica Sacra which will be awarded in Rome in the month of September, 2013.

2. The Competition is open to composers of every nation without regard to age.

3. Works presented for the prize must be written for mixed choir and chamber orchestra, with a minimum scoring for string orchestra (5 first violins, 4 second violins, 3 violas, 2 cellos and 1 bass), and maximum being the aforementioned with the addition of 1 flute, 1 oboe, 1 clarinet, 1 bassoon, 1 French horn, 1 trumpet and 1 trombone.

4. The text must be that of the Creed, Symbol of the Apostles (Apostles’ Creed), either in Latin or in the official translation into the language selected by the composer. The Latin text is as follows:

“Credo in Deum Patrem omnipotentem, Creatorem caeli et terrae, et in Iesum Christum, Filium Eius unicum, Dominum nostrum, qui conceptus est de Spiritu Sancto, natus ex Maria Virgine, passus sub Pontio Pilato, crucifixus, mortuus, et sepultus, descendit ad in-

feros, tertia die resurrexit a mortuis, ascendit ad caelos, sedet ad dexteram Dei Patris omnipotentis, inde venturus est iudicare vivos et mortuos. Credo in Spiritum Sanctum, sanctam Ecclesiam catholicam, sanc-
torum communionem, remissionem peccatorum, cannis resurrectionem, vitam aeternam. Amen.”

5. Works submitted must be of 10 to 15 minutes’ duration and must be original, unpublished and never before performed in public. The score must be clearly legible. Participants must send five (5) copies of the complete score.

6. To ensure complete anonymity of the works submitted, a hard copy of the complete score for choir and orchestra must be sent with a code name in the heading, together with a sealed envelope on which is written the same code name, and in which is contained the following information about the participant: Name, date of birth, nationality, mailing address, telephone number, email address, curriculum vitae and a photograph. Participants must ensure that their code name is clearly written on the score. Any indication that might reveal the identity of the composer will be grounds for immediate disqualification.

7. Participation in the competition is free. The score and the sealed envelope must reach the office of the Prize by April 30, 2013. The address is:

   Premio Internacional de Música Sacra Fernando Rielo
c/ Jorge Juan 82 1º pta. 6
   28009 Madrid - España

8. The Jury will consist of musicians of recognized national and international prestige. The decision of the Jury shall be by absolute majority and shall be supreme and final. By submitting works for the Prize, all participants indicate their acceptance of these rules.

9. The Jury shall choose three finalists whose works shall be premiered in concert. The Prize Committee shall open the sealed envelopes with the personal data of the finalists to announce the information to the Jury and to the media. Composers whose works are chosen as finalists shall be advised immediately and agree to send, within three weeks’ time thereafter, a choral score with piano reduction and perfectly legible corresponding parts for each orchestral instrument with rehearsal markings in precise correspondence to the score, to be used in rehearsals prior to the public concert in which the finalist works shall be performed.