

**CONCOURS  
DE GENÈVE**

INTERNATIONAL  
MUSIC  
COMPETITION

**74<sup>e</sup> CONCOURS DE GENÈVE**  
INTERNATIONAL MUSIC COMPETITION



**PRESS KIT**  
PERCUSSION & COMPOSITION  
8-21 NOV. 2019

## TABLE OF CONTENTS

<b>1. THE GENEVA COMPETITION</b>	<b>2</b>
<b>2. PERCUSSION &amp; COMPOSITION 2019</b>	<b>3</b>
• Programme percussion	4
• Programme composition	5
• Applicants 2019	6
• Origin of candidates	7
• Percussion candidates	9
• Composition finalists	10
<b>3. THE JURY</b>	<b>12</b>
• Official percussion jury	12
• Preselection percussion jury	14
• Official composition jury	15
• How the jury works	17
<b>4. ORCHESTRAS &amp; CONDUCTORS</b>	<b>18</b>
• Orchestras	18
• Conductors	20
<b>5. SPECIAL EVENTS</b>	<b>21</b>
• 14 Nov. - GEKIPE PROJECT	21
• 20 Nov. - EKLEKTO	22
<b>6. CAREER DEVELOPMENT</b>	<b>23</b>
• Prizewinners career development programme	23
• 3 <sup>rd</sup> Prizewinners Workshop	24
<b>7. PROJECTS &amp; OUTREACH</b>	<b>25</b>
<b>8. CALENDAR</b>	<b>27</b>
<b>9. TICKETS</b>	<b>28</b>
<b>10. NEXT COMPETITION</b>	<b>29</b>
<b>11. FRIENDS OF THE COMPETITION</b>	<b>30</b>
<b>12. ORGANISATION</b>	<b>31</b>
<b>13. PARTNERS &amp; SUPPORT</b>	<b>32</b>
<b>14. CONTACT</b>	<b>33</b>



## **CONCOURS DE GENÈVE GENEVA INTERNATIONAL MUSIC COMPETITION**

### **80 YEARS OF HISTORY**

Founded in 1939, the Geneva Competition is one of the world's leading international music competitions. It aims at discovering, promoting and supporting young talented artists, giving them the necessary tools to launch an international career.

### **ALTERNATING DISCIPLINES**

Geneva's multi-disciplinary approach is one of its most distinctive assets. Today, the Geneva Competition alternates between several main disciplines: piano, flute, oboe, clarinet, cello, viola, string quartet, voice and percussion. Every second year, it offers a Composition Prize.

### **CAREER DEVELOPMENT**

In addition to its official prizes, Geneva offers a career development programme, providing precious support and advice to help boost laureates' careers. The programme includes two years of concert management, as well as CD recordings, international tours, a festival and professional workshops.

### **PERCUSSION & COMPOSITION 2019**

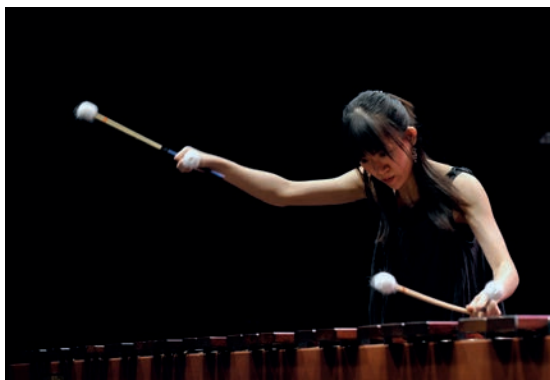
The 74th Geneva International Music Competition is presenting percussion and composition and will be held from 8-21 November 2019.

The competition is open to candidates born after 30 October 1989 (percussion) and 1 May 1979 (composition).

### **NEXT COMPETITIONS**

2019 - COMPOSITION & PERCUSSION  
2020 - CELLO

[www.concoursgeneve.ch](http://www.concoursgeneve.ch)



## PERCUSSION

### CALENDAR

- 2 May : Application deadline
- 3-4 June : Video preselections
- 11-12 Novembre : Recital 1
- 15-16 Novembre : Recital 2
- 18 Novembre : Semi-Final round
- 21 Novembre : Final Round with OSR

### JURY

- Philippe Spiesser, Chair, France
- Daniel Druckman, USA
- Fritz Hauser, Switzerland
- Aiyun Huang, Taiwan / Canada
- Marta Klimasara, Poland / Germany
- Isao Nakamura, Japan / Germany
- Hèctor Parra, Spain

### OFFICIAL PRIZES

- 1<sup>st</sup> Prize : CHF 20'000.-
- 2<sup>nd</sup> Prize : CHF 12'000.-
- 3<sup>rd</sup> Prize : CHF 8'000.-

### SPECIAL PRIZES

- Audience Prize : CHF 1'500.-
- Young Audience Prize : CHF 1'000.-
- Students Prize : CHF 1'000.-
- Special Prize « Yamaha Young Artists Scholarship » : 2 chamber music concerts in partnership with the percussion section of the NDR Elbphilharmonie.
- Special Prize « Bergerault » : a Marimba with a 5 octave range worth 16'000 EUR
- Special Prize « Concerts de Jussy » : CHF 3'000 and concert.

## COMPOSITION

### CALENDAR

- 2 May : Application deadline
- 17-19 June : Preselections
- 8 November : Final Round with LME

### SUBJECT

Work for oboe solo & ensemble.

### JURY

- Kaija SAARIAHO, Finland, Chair
- Julian ANDERSON, UK
- Toshio HOSOKAWA, Japan
- Michael JARRELL, Switzerland
- Liza LIM, Australia

### OFFICIAL PRIZES

- 1<sup>st</sup> Prize CHF 15'000.-
- 2<sup>nd</sup> Prize CHF 10'000.-
- 3<sup>rd</sup> Prize CHF 5'000.-

### SPECIAL PRIZES

- Audience Prize : CHF 1'500.-
- Young Audience Prize : CHF 1'000.-
- Students Prize : CHF 1'000.-
- Nicati-De Luze Prize : CHF 3'000.-

**RECITAL I :**

**11-12 Nov. – Centre des Arts  
(34 candidates – max. 23 min.)**

1. Keyboard piece at choice from:
  - F. Donatoni : Omar I ou II
  - P. Hurel : Loops II
  - P. Hurel : Loops IV
  - M. Matalon : Short Stories
  - B. Mantovani : Moi, jeu...
  - Y. Sueyoshi : Mirage
  - P. Manoury: Solo de Vibraphone
  - A. Miyoshi: Ripple
  - J. M. López López : Calculo Secreto
  - KH. Stockhausen : Vibra Elufa
  - E. Denisov : Schwarze Wolken
  - Y. Taïra : Convergence
  - A. Viñao : Khan variations
  - F. Martin: Encore le Style de l'Acier
2. Multipercussion piece at choice from:
  - I. Xenakis : Rebonds A + B
  - K. Volans: She who sleeps with a small blanket
  - M. Ishii : Thirteen drums

**RECITAL II:**

**15-16 Nov. – Centre des Arts  
(16 candidates – max. 30 min.)**

1. Compulsory work for keyboard, commissioned by the competition:  
M. Jarrell, *Entlehnungen* for Marimba solo
2. Multipercussion piece at choice from:
  - F. Durieux : Incidences
  - M. Jarrell : Assonance VII
  - H. Parra : Mineral Life
  - Y. Taïra : Monodrame 1
  - J. Torres : Proteus
  - KH. Stockhausen : N°9 Zyklus
  - I. Xenakis : Psappha
  - J. Wood : Rogosanti
  - H. Lachenman : Intérieur I
  - B. Ferneyhough : Bone Alphabet
  - N. Fukushi : Ground
3. One or several piece(s) at free choice, revealing the candidate's personality (without electronics).



**SEMI-FINAL ROUND:**

**MUSIC & ELECTRONICS**

**18 Nov. – Centre des Arts  
(max. 6 candidates – max. 40 min.)**

1. Compulsory chamber music work commissioned by the Competition:  
Pierre Jodlowski : « I.T. » for percussion, bass clarinet and electronics
2. Solo programme at free choice, with possibility of pieces with electronics

**FINAL ROUND WITH ORCHESTRA:**

**21 Nov. – Victoria Hall  
(max. 3 candidates – max. 45 min.)**

1. Solo programme at free choice, with possibility of pieces with electronics and/or video
2. Compulsory Concerto for percussion and orchestra: P. Eötvös: *Speaking Drums*

With the Orchestre de la Suisse Romande  
Direction: Julien Leroy

*Candidates are free to choose the order of performance for each competition round.*



### COMPOSITION 2019

Open to composers of all nationalities born after May 1st, 1979, the Composition Prize 2019 will distinguish a new work, composed within the three years preceding the competition (after May 2016).

Candidates had to submit a piece for oboe and ensemble, from 15 to 20 minutes long, written for oboe solo with the possible use of English horn, without the use of electronics. The instrumentation of the Ensemble is specified within the regulation of the competition.

This spring, the jury selected three finalists amongst 60 applications received from around the world (23 countries, 50 men, 10 women, 19-39 years old). Their works will be performed during a public final round on November 8th by soloists Matthias Arter, Philippe Grauvogel et Ernest Rombou, accompanied by the Lemanic Modern Ensemble, conducted by Pierre Bleuse.

The prize-winning work will then be imposed during the final round of the next Geneva Oboe Competition.

### PRESELECTION ROUND:

The Jury gathered in Geneva from 17-19 June to select the finalists.

### PUBLIC FINAL ROUND: 8 nov. Studio Ernest Ansermet (3 finalistes)

- The three finalists' works for oboe and ensemble.

*With the Lemanic Modern Ensemble  
Direction: Pierre Bleuse*

*Oboe soloist : Matthias Arter, Philippe  
Grauvogel, Ernest Rombout*

With the support of  
Fondation Reine Marie José

  
fondation  
Reine  
Marie José





**37 CANDIDATES SELECTED FOR THE 74th GENEVA COMPETITION!**

**34 percussionists and 3 composers aged 19 to 32 years old from 13 countries have been selected, among 135 applicants, to participate in the 74th Geneva International Music Competition, which offers percussion & composition.**

This year, 135 candidates aged 16 to 39 years old from 31 countries applied for the 74th Geneva International Music Competition. The preselection rounds took place in Geneva from 3-4 June (percussion) and from 17-19 June (composition). After several days of intense work, members of both juries selected the following candidates:

- 34 percussionists aged 19 to 29 years old from 12 countries (12 women / 22 men) to take part in the Percussion Competition (11-21 November, Geneva).
- 3 composer finalists, aged 30 to 32 years old from 3 nationalities (1 woman / 2 men): M. Daniel ARANGO-PRADA 32 years-old, Colombia, for his piece «Dune»; Mr. Philip (Hyeon Joon) SOHN 32 years-old, South Korea, for his piece «The Living Reed» and Ms Hinako TAKAGI 30 years-old, Japan, for her piece «L'instant». Their works will be performed as world premiere during the public final round (8 November, Geneva).

**COMPOSITION - OFFICIAL JURY**

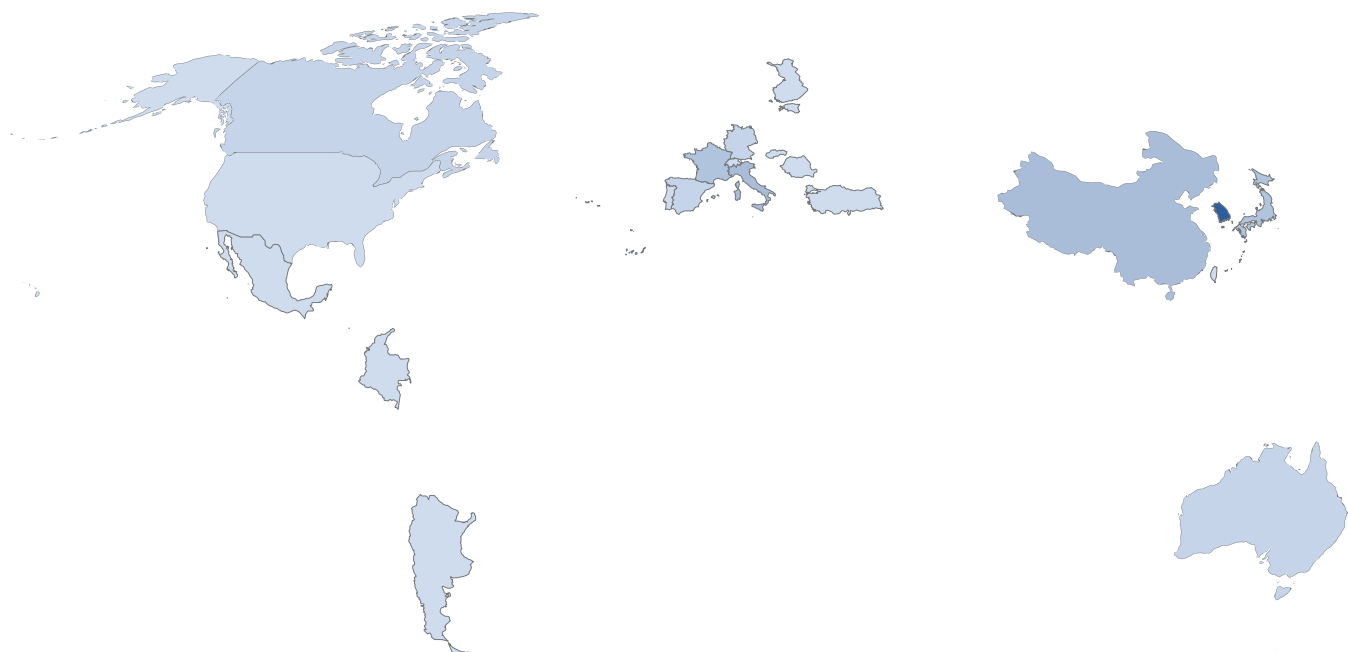
Kaija SAARIAHO, Chair (Finland), Julian ANDERSON (UK), Toshio HOSOKAWA (Japan), Michael JARRELL (Switzerland), Liza LIM (Australia).

**PERCUSSION - PRESELECTION JURY**

Philippe SPIESSER, Chair (France), Alexandre BABEL (Switzerland), Colin CURRIE (Scotland), Gilles Durot (France), Isao NAKAMURA (Japan)

**APPLICANTS**  
COMPOSITION COMPETITION

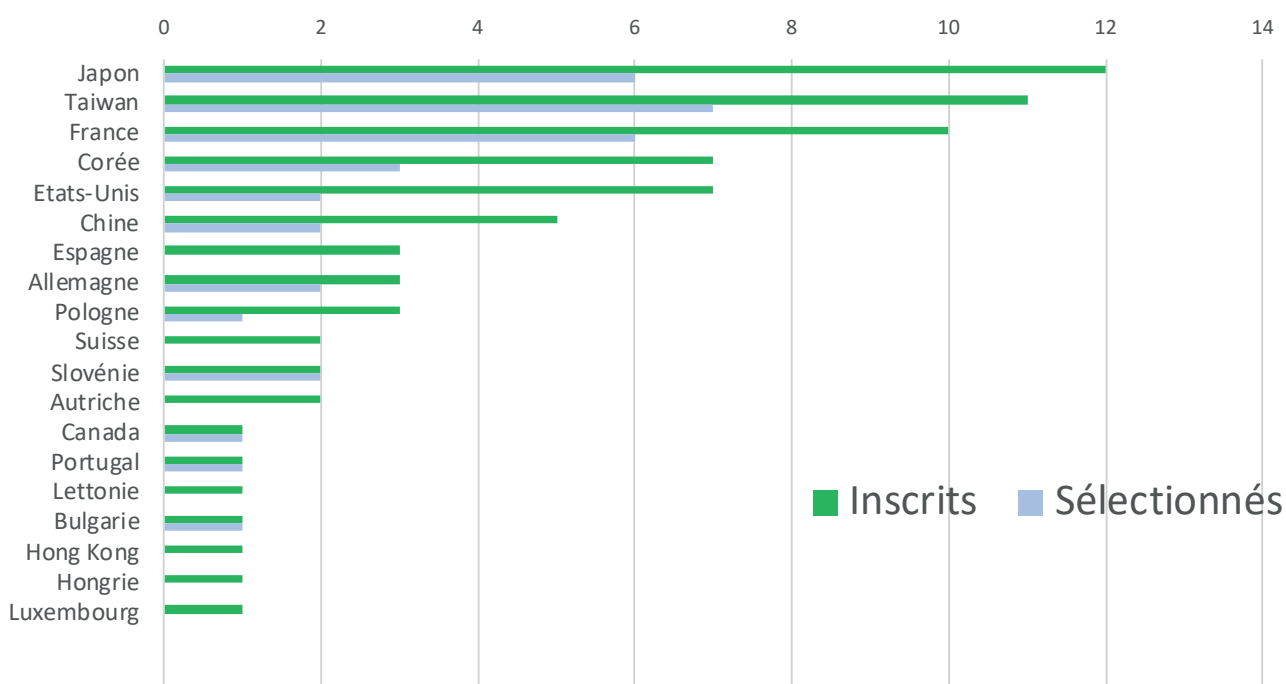
Nombre par pays 1 20



Optimisé par Bing  
© GeoNames, HERE, MSFT, Microsoft, NavInfo, Navteq, Wikipedia



**APPLICANTS & SELECTED CANDIDATES**  
 PERCUSSION COMPETITION



Ms. Sarah AMAR	24 years old, France
Ms. Hyeji BAK	28 years old, South Korea
Ms. Marianna BEDNARSKA	25 years old, Poland
Mr. Arthur BONZON	25 years old, France
Mr. Yi CHEZ	25 years old, Taiwan
Mr. Jan ČIBEJ	20 years old, Slovenia
Mr. Miguel FILIPE	24 years old, Portugal
Mr. Elliott HARRISON	25 years old, Canada
Ms. Nozomi HIWATASHI	24 years old, Japan
Mr. Yao-Te HSIEH	25 years old, Taiwan
Mr. Meng-Fu HSIEH	23 years old, Taiwan
Mr. Nikolay IVANOV	23 years old, Bulgaria
Ms. Kazusa IYONAGA	22 years old, Japan
Mr. Koichi KAMEO	23 years old, Japan
Ms. Jiyeon KIM	27 years old, South Korea
M. Sungyeon KONG	19 years old, South Korea
Mr. Erik KRANJC	23 years old, Slovenia
Mr. Ti-Hsien LAI	27 years old, Taiwan
Ms. Ting Ni LI	22 years old, Taiwan
Mr. Till LINGENBERG	22 years old, Germany
Ms. Ling LU	29 years old, Taiwan
Mr. Garrett MENDELOW	29 years old, United States
Mr. Loic MORIN	22 years old, France
Ms. Ayami OKAMURA	28 years old, Japan
Mr. Richard PUTZ	25 years old, Germany
Ms. Alice RICOCHON	27 years old, France
Mr. Jaouen RUDOLF	23 years old, France
Mr. Naoto SATO	21 years old, Japan
Mr. Shingo TAKASE	25 years old, Japan
Mr. François VALLET-TESSIER	23 years old, France
Ms. Yibing WANG	25 years old, China
Mr. Wei WANG	26 years old, Taiwan
Mr. Oliver XU	22 years old, United States
Mr. Yinzhi YANG	24 years old, China



**DANIEL ARANGO-PRADA**  
**32 years old, Colombia**

Composer and guitarist, born in Bogotá in Colombia.

After completing his studies in music theory and classical guitar in Colombia and Argentina, in 2010 he moved to France to perfect his skills in composition and joined Christophe de Coudenhove's instrumental and electroacoustic composition class at the Conservatoire de Montpellier. In 2013, he continued his studies at the regional Conservatoire de Lyon with Stéphane Borrel and Christophe Maudot. In 2015, he joined the Conservatoire National Supérieur de Musique et de Danse de Lyon (CNSMD) with Michelle Tadini, Philippe Hurel, Martin Matalon and François Roux.

His writing ranges from instrumental music to mixed music, music for images and electroacoustic music. His works have been performed in Germany, Switzerland, France and Colombia.

**HIS WORK**

« Dune », for oboe and ensemble  
*performed by Philippe Grauvogel*



**HYEON JOON SOHN**  
**33 years old, South Korea**

After graduating from the Seoul Arts High School, Hyeon Joon quickly went on to continue his studies abroad, first at the Berlin University of the Arts, where at age 15 he was the youngest composition student in Walter Zimmermann's class. He then continued his studies in New York where he was enrolled at the Juilliard School with Christopher Rouse. During his years as a student, he won the annual Composition Prize in 2010 for his Piano Concerto, played by Conor Hanick.

A man of deep faith, Hyeon Joon then went to Jerusalem and studied for three years with Vladimir Scolnic at the Jerusalem Academy of Music, where he also learned Hebrew. He then spent his two years of South Korean military service with the Korea Air Force Band, for whom he wrote, arranged and produced numerous works in a variety of genres, such as jazz, pop, opera and military music.

He is currently finishing a Master's degree in theology at Liberty University and dreams of devoting his life to his two passions, music and religion.

**HIS WORK**

«The living reed» for oboe and ensemble  
*performed by Mathias Arter*



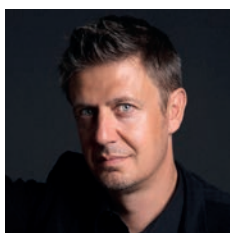
**HINAKO TAKAGI**  
**30 years old, Japan**

Professor and assistant at the Osaka College of Music, Hanako Takagi composes contemporary pieces for young artists. In 2017, she won 3rd prize in the composition category of the Japanese National Music Competition with a piece for string quartet and prepared piano which was broadcast on NHK radio. As a student, she had the opportunity to work with Allain Gaussin and Eric Tanguy in Kyoto and studied French intensively.

A composer and pianist, Hanako Takagi devotes much of her time to teaching young people. She is always trying out new musical forms to transmit impressions and philosophical concepts using contemporary writing.

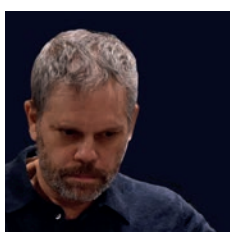
**HER WORK**

« L'instant », for oboe and ensemble  
performed by Ernest Rombout



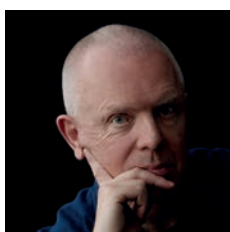
**Philippe Spiesser, France (Chair)**

Philippe Spiesser studied at the Conservatoire de Strasbourg. A passionate and curious musician, he has been influenced by contact with other spheres such as dance, theatre, video and electronics, and has inspired composers to write new pieces for percussion. He has performed as a soloist and chamber musician all over the world and has been invited to the biggest festivals in Europe, the United States and Japan. He is a professor at the Geneva School of Music and the Conservatory in Perpignan. In recent years he has also dedicated his time to research and new technology



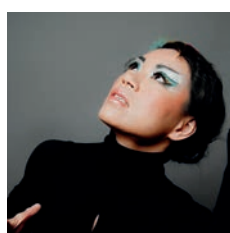
**Daniel Druckman, United States**

Daniel Druckman was born in New York, where he studied at The Juilliard School before completing his education at Tanglewood. Active as soloist, chamber and orchestral musician, (Principal Percussionist at the New York Philharmonic since 1991), he has premiered numerous works and has also appeared at major festivals. As a soloist, he has played in the United States, Europe and Japan with famous US orchestras and contemporary music ensembles. He teaches at the Juilliard School where he is Director of the Percussion Department and the Percussion Ensemble.



**Fritz Hauser, Switzerland**

Fritz Hauser, born in Basel, has developed solo works for drums and percussion, compositions for percussion ensembles, solo percussionists, orchestra and vocal ensembles, as well as sound systems, radio plays, film soundtracks and music for readings. His work is interdisciplinary: he works with lighting specialists, stage directors, architects and choreographers. He works around the world, collaborating with some of the greatest soloists and percussion ensembles. In 2012, he won the City of Basel Prize for Culture. During the summer of 2018, Hauser was composer-in-residence at the Lucerne Festival.



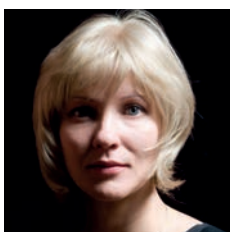
**Aiyun Huang, Taiwan - Canada**

Aiyun Huang was born in Taiwan and studied at the University of California in San Diego. She is a soloist, orchestra musician, researcher, teacher and producer. Winner in 2002 of the 1st Prize at the Geneva International Music Competition, she has led an international career as a solo musician and performer with orchestras and at the main festivals. She taught at the University of San Diego, then for many years at McGill University in Montreal. She holds the position of Professor at the University of Toronto where she is Head of the Percussion Programme and the Percussion Ensemble.



**Isao Nakamura, Japan - Germany**

Isao Nakamura was born in Osaka, Japan, and began studying traditional Japanese percussion very early on with the matsuri drums. He studied at the Tokyo University of the Arts before continuing his education in Europe in Freiburg with Bernhard Wulff. He has performed concerts as a soloist and chamber musician all over Europe and with the leading orchestras. A winner of numerous prizes, including the Kranichstein Music Prize, Aoyama Music Prize and Saji Keizo Prize, he has been a Professor at the Hochschule für Musik Karlsruhe since 1992.



**Marta Klimasara, Poland**

Marta Klimasara was born in Poland where she studied first of all with Krzysztof Jagoszewski before continuing her education with Klaus Tresselt in Stuttgart. After winning a number of national and international competitions, in 2001 she was the noted winner of the ARD Music Competition in Munich, resulting in an intense career as an international soloist. As a solo performer, she has played with the greatest German and Polish orchestras and appeared at renowned festivals in Vienna, Paris, Saint Petersburg and Warsaw. She teaches percussion at the State University of Music and the Performing Arts Stuttgart.



**Hèctor Parra, Spain**

Hèctor Parra is a leading composer whose works are played all over the world. He studied first at the Barcelona Conservatory before perfecting his skills at IRCAM in Paris and at the Geneva School of Music with Brian Ferneyhough, Jonathan Harvey, Michael Jarrell, Philippe Leroux and Philippe Manoury. As a curious and eclectic composer, has worked with stage directors, visual artists and scientists alike. He has written many operas praised by critics, his works have won the most distinguished prizes..





**Alexandre Babel, Switzerland**

Alexandre Babel is a percussionist, drummer and composer based in Berlin. Considered a reference both in the playing of the repertoire of the 20th and 21st centuries and in the creation of experimental music, he is the Artistic Director of the ensemble Eklekto and creates musical projects which reinvent percussion as well as the listener's expectations. He is a member of the Ensemble KNM Berlin, co-founder of the Radial collective and of the duo White Zero Corp and works with many contemporary groups.



**Colin Currie, Great Britain**

Colin Currie is a solo and chamber artist at the peak of his powers. Championing new music at the highest level, Currie is the soloist of choice for many of today's foremost composers and he performs regularly with the world's leading orchestras and conductors. Colin founded the Colin Currie Group in 2006 and the Colin Currie Quartet in 2018.



**Gilles Durot, France**

Multi-instrumentalist at a young age, Gilles Durot developed his skills in percussion with Jean-Daniel Lecoq at the Conservatoire de Bordeaux then in Michel Cerutti's class at the Conservatoire de Paris. He briefly played with the major orchestras in Paris then, at the end of 2007, he joined the Ensemble Intercontemporain. He is also a soloist with the Ensemble Multilatérale and a member of the Paris Percussion Group. In 2008 he founded the Trio K/D/M (percussion and accordion) and has worked with numerous jazz, rock, rap and tango musicians. He teaches at the Lucerne Festival Academy and in Bordeaux.

**MEMBERS OF THE PRESELECTION JURY - PERCUSSION**

Philippe Spiesser, France (Chair of Official Jury)  
Isao Nakamura, Japan – Germany (member of Official Jury)  
Alexandre Babel, Switzerland  
Colin Currie, Great Britain  
Gilles Durot, France



**Kaija Saariaho, Finland (Chair)**

A central figure in contemporary composition, Kaija Saariaho was born in Helsinki, where she studied at Sibelius Academy with the modernist pioneer Paavo Heininen. While there, she founded, with Magnus Lindberg and others, the progressive group «Ears open». She then moved to Darmstadt and Freiburg to study with Brian Ferneyhough and Klaus Huber. In 1982, she joined courses at IRCAM in Paris, where she has spent most of her time living ever since. She has written some outstanding works, in particular operas – including *L'amour de loin* and *Adriana Mater* with librettos by Amin Maalouf, and *Emilie* – concertos, orchestral works, and oratorios. She works closely with renowned artists, such as Peter Sellars, E.P. Salonen and Dawn Upshaw, and makes her music an urgent sharing of ideas, images and emotions.



**Julian Anderson, Great Britain**

Julian Anderson is one of the most influential composers of his generation. Born in London, he studied with John Lambert, Alexander Goehr and Tristan Murail. At the age of 25, he won the prestigious RPS Composition Prize, which launched his career. He was a professor at the Royal College of Music, then at Harvard and now teaches at the Guildhall School. His orchestral works for orchestra are a world success. He is the author of the opera *Les Thébains* and other famous pieces for choir.



**Toshio Hosokawa, Japan**

Born in Hiroshima, Toshio Hosokawa is the most significant Japanese composer of his time. He has written almost 130 works, orchestral works, concertos, chamber music and operas, and has been a member of the Berlin Academy of Arts since 2001. In 2018 he was the winner of a Japan Foundation Award. He is the Artistic Director of the Takefu International Music Festival and the Suntory Hall International Program for Music Composition. His latest works focus on natural themes and readily combine European and Japanese instruments.



**Michael Jarrell, Switzerland**

Born in Geneva, Michael Jarrell studied composition in Geneva with Eric Gaudibert and during many internships in the United States. He completed his studies in Freiburg with Klaus Huber and at IRCAM. He was a resident at the Villa Medici in Rome and won the City of Vienna Prize for Music in 2010. Having held the post of Professor at the University of Vienna since 1993, he was appointed at the Geneva School of Music in 2004. He has composed many works for a variety of groups, including operas and numerous concertos premiered by some of the greatest artists.



**Liza Lim, Australia**

Liza Lim is an Australian composer, teacher and researcher whose music focusses on collaborative and transcultural practices. Beauty, the mosaic of time, ecological connection and the transformation of the senses are ongoing concerns in her compositions. She has written four operas which explore the themes of desire, memory, spiritual transformation and the uncanny. She regularly works with leading orchestras. She is a Professor at the Sydney Conservatorium of Music and at the University of Huddersfield in the United Kingdom.



## HOW THE JURY WORKS

The Geneva International Music Competition has a strict set of rules by which juries must abide. These include both general rules and voting procedures that change in accordance with the various stages of the competition. Here are a few defining features:

- Candidate pre-selection serves to limit the number of participants in the Competition, and is done by watching all video recordings sent by the candidates. At least two members of the final Jury are in the pre-selection committee. For composition, the complete jury selects the finalists by analyzing the scores.
- Except during the Final rounds, where everybody has the right to vote, the Jury abstains from voting for candidates that have been their students on a regular basis within the past two civil years, or that will be so within the next six months.
- Members of the Jury are forbidden to communicate with participants or those close to them during the entire competition.
- The President of the Jury votes in the same way as the other members. In the event of a draw, his vote counts double.
- During the pre-selection and recital rounds, Jury members evaluate candidates according to a Yes, No, Maybe voting system, refined by a grade system, ranging from 1 to 9. A majority of Yes is determinant in order to be selected. The grades serve only to break a tie among candidates.
- Selection for the Composition Competition is made by a Yes, No, Maybe.
- The Semi-Final round is judged with a Yes or a No.
- Prizes are awarded within two phases: firstly, the Jury establishes a ranking of finalists. The finalist who is ranked first by a majority of Jury members wins the competition. The Jury then decides whether or not the winner deserves a First Prize.
- All prizes are not necessarily awarded.



### **Orchestre de la Suisse Romande**

Founded in 1918 by Ernest Ansermet, permanent conductor until 1967, the Orchestre de la Suisse Romande, with its 112 permanent musicians, ensures subscription concerts in Geneva and Lausanne, the City of Geneva symphony concerts, the annual concert for the UN, as well as opera performances at the Grand Théâtre de Genève. British conductor Jonathan Nott has served as the OSR's Music and Artistic Director since January 2017.

Its reputation has been built up over the years thanks to its historic recordings and its interpretation of 20th century French and Russian repertoire. Under the guidance of its founding conductor and subsequent music directors, the world-famous OSR is an active contributor to the history of music through the discovery or support of leading contemporary composers.

The OSR has been broadcast on radio around the world, enabling millions of listeners to tune in. The OSR has made legendary recordings and is currently in partnership with Pentatone, recording up to two to three discs per season. The OSR's international tours have led them to perform in Europe, Asia and America. In 2017, the OSR under Jonathan Nott made several guest appearances in Spain. The OSR was in South America in May 2018 for six concerts, and returned to Asia in April 2019. The major highlight of 2018-2019 was the celebration of the orchestra's First Century (1918-2018).

The Orchestre de la Suisse Romande is funded by the canton and City of Geneva, Radio-Télévision Suisse Romande, associations of Friends of the Orchestra and many sponsors and patrons. For the concerts in Lausanne, the OSR receives generous support from the Canton of Vaud.

*Accompanies the final round of the percussion competition (21 November)*





### Lemanic Modern Ensemble

The Lemanic Modern Ensemble (LME) was founded in 2007 by trombonist Jean-Marc Daviet and percussionist Jean-Marie Paraire. At the ensemble's request, conductor and composer William Blank joined them shortly afterwards to take over its musical and general management, in conjunction with the two founders. It is currently managed by Jean-Marc Daviet, Jean-Marie Paraire and Mathieu Poncet.

Its repertoire includes the essential modern works as well as the more recent contemporary opuses. Having invited numerous conductors, including Pierre Bleuse, Jean Deroyer, Peter Hirsch and Bruno Mantovani, the quality of their performances has resulted in invitations to some major international festivals in Paris, Lyon, Shanghai, Saint Petersburg, Aix-en-Provence, Avignon and Venice.

Equally very active in the field of cultural mediation, the LME has put in place a pre-concert presentation device as well as partnerships with educational establishments, and even an annual academy for young musicians together with the Lausanne School of Music (HEMU) and the Festival Archipel.

Finally, LME's eternal mission, which is to defend the legacy of all that is contemporary, has led to numerous works being ordered from composers of our time. To date, Akshelyan, Luca Antignani, Oscar Bianchi, William Blank, Nicolas Bolens, Xavier Dayer, Ricardo Eizirik, Ivan Fedele, Eric Gaudibert, Stefano Gervasoni, David Hudry, Michael Jarrell, Hanspeter Kyburz, Bruno Mantovani, Tristan Murail, Luis Naón, Mithatcan Öcal, Matteo Riparbelli, Nicolas von Ritter and Yann Robin have all worked closely with the LME in the performance of their works.

*Accompanies the final round of the composition competition (8 November).*





### Julien Leroy

Encouraged by Pierre Boulez, rising star Julien Leroy started his career as Assistant Conductor of the Ensemble Intercontemporain (EIC) from 2012 to 2015 (with Susanna Mälkki, then Matthias Pintscher). In 2014, he was awarded the ADAMI «Talent Chef d'Orchestre» Prize. An accomplished violinist, Julien Leroy studied conducting at the Sergiu Celibidache Stiftung München with Konrad von Abel and Adrian McDonnell in Paris, followed by masterclasses directed by Valery Gergiev, Kurt Masur, Jorma Panula and Daniel Harding, whom he also assisted (Swedish Radio Symphony Orchestra). Recent highlights include the premiere of *Kein Licht*, an opera composed by French composer Philippe Manoury, at the Opera-Comique last season, a co-production of Ruhrtriennale, Berliner Festspiele, Luxembourg Theaters, Zagreb National Croatian Theatre, Festival Musica and Ircam and a concert in tribute to Pierre Boulez at the KKL in Luzern.

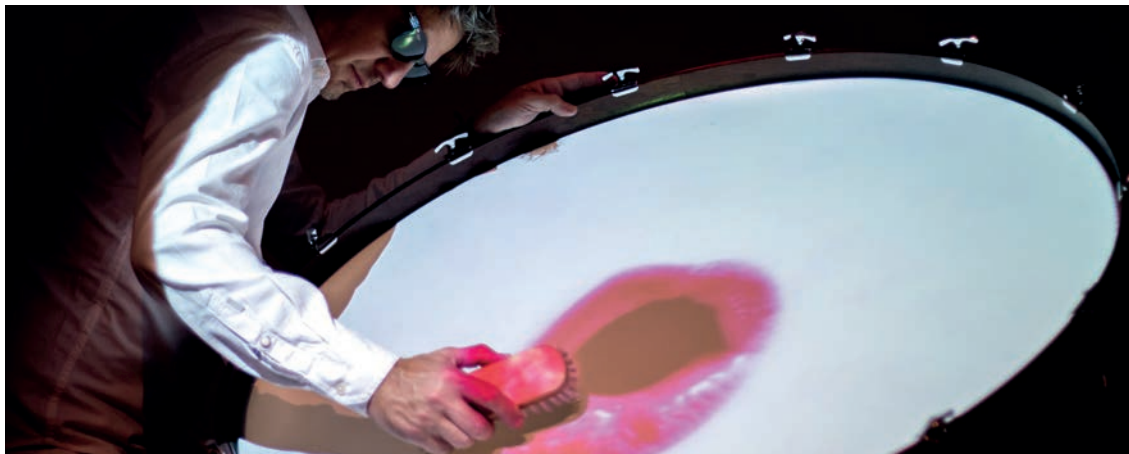
*Conductor of the OSR during the final round with orchestra (21 Nov.)*



### Pierre Bleuse

Founder of the Musika Orchestra Academy in 2008, French conductor Pierre Bleuse is also artistic director of the Philharmonie der Animato Stiftung, a youth orchestra with which he has performed in major European cities. He studied conducting with Jorma Panula in Finland and Laurent Gay at the Haute Ecole de Musique de Genève. As a violinist, he graduated from the Conservatoire National de Paris. He enjoys continued artistic relationships with the Orchestre National du Capitole de Toulouse and the Orchestre de Bordeaux-Aquitaine. With more and more appearances in concert halls outside of France, Pierre Bleuse is starting to lead a brilliant international career. In July 2016, he made his successful United States debut with the Utah Symphony Orchestra, having caught the attention of its Music Director, Thierry Fischer. He will return to the Opéra de Lyon in 2017 and 2019, after first assisting Kazushi Ono in two productions. Composer Michael Jarrell has also recently entrusted him with his opera *Cassandre* with the actress Fanny Ardant and the Lemanic Ensemble at the Grand Théâtre de Provence in Aix-en-Provence.

*Conductor of the Lemanic Modern Ensemble during the final round with orchestra (8 Nov.)*



**AN AMAZING SPECTACLE WITH MUSIC, VIDEO, ELECTRONICS AND SCIENTIFIC DISCOVERIES**

**14 NOV. 8 PM CERN**

Philippe Spiesser, performer  
Ensemble Flashback

**PROGRAMME**

Hypersphère – Jose Miguel Fernandez  
Le Silence – Alexander Vert  
Mad Max – Pierre Jodlowski

The evening will take you on a journey of discovery of works composed as part of the project GeKiPe (GEsture, Kinect and PErcussion) for percussionist Philippe Spiesser. GeKiPe explores the themes of gesture as an instrument in music: detection of gesture with sensor devices and vision algorithms by computer, use of gesture as a means of controlling sound syntheses, rating of gestures for the musician and computer, and the gesture in virtual and augmented reality. Each gesture is therefore linked to a sound, an intensity or an image. A real technical and scenic performance which projects us towards the world of virtual reality.

**INSTRUMENTATION**

motion sensors, electronics, video, scenography, lights

**INFORMATION & TICKETS**

Free entrance, registration obligatory on: [voisins.cern](http://voisins.cern)

**VENUE**

Globe CERN  
Globe de la science et de l'innovation  
Route de Meyrin 385, 1217 Meyrin



**A RETROSPECTIVE CONCERT PRESENTING NEW SOUND EXPERIENCES  
AND CLASSICAL PIECES**

**20 NOV. 6 PM, ALHAMBRA**  
EKLEKTO PLAYS EKLEKTO

**PROGRAMME**

Works and creations by Mark Barden, Alexandre Babel, Wojtek Blecharz, Alessandro Bosetti, Jacques Demierre and Ryoji Ikeda

On 20 November 2019, the day before the Final of the Geneva International Music Competition, Eklekto will be presenting an exclusive event looking back over the best moments of their musical programme. This retrospective concert will include spectacular pieces for an ensemble of 15 musicians, works which will bring back long-forgotten classical instruments such as triangles and the snare drum, and more surprises around composers Ryoji Ikeda, Mark Barden and Alessandro Bosetti. This is an event that will delight music lovers and anyone with an avid interest in new sound experiences and a sense of curiosity.

Eklekto is a contemporary percussion ensemble from Geneva, created in 1974. Since its beginnings, when it used the name of Geneva Percussion Ensemble, Eklekto has become a collective of now over 20 musicians whose concerts are performed on stages in both Europe and the rest of the world. Eklekto owns a collection of 2000 instruments which contribute to promoting percussion around Lake Geneva. Under the management of percussionist Alexandre Babel, the ensemble performs concerts and provides educational activities and mediation events which continuously reinvent the percussion of today

**INFORMATION & TICKETS**

[eklekto.ch](http://eklekto.ch) / [billetterie@eklekto.ch](mailto:billetterie@eklekto.ch)

**VENUE**

Alhambra  
Rue de la Rôtisserie, 10 – 1204 Genève



## **PRIZEWINNERS CAREER DEVELOPMENT PROGRAMME**

**In 2003, the Geneva Competition initiated an ambitious career development programme. Comprising different modules, it aims at promoting young artists, giving them the necessary tools to develop an international career.**

### **I. CONCERTS**

In addition to the official prizes, laureates benefit from two years of management from the concert agency Pro-Musica Genève. The key to a series of performances, allowing them to take their first steps in Switzerland and international concert venues.

### **II. RECORDINGS**

Each year, one winner is given the opportunity to record a CD with orchestra. Distributed by the label La Dolce Volta, these recordings are an excellent means of promotion for young artists at the beginning of their career.

### **III. CONCERT TOURS**

During the two years following their prize, laureates are offered an international concert tour. A great way to promote the Geneva Competition abroad and a unique opportunity for prizewinners to establish an international reputation.

### **IV. WORKSHOPS**

Each year, the Geneva Competition offers a Prizewinners Workshop. During one week, participants can take part in a series of workshops comprising different subjects, such as performance, health, career management, image and social media.





### 3<sup>rd</sup> PRIZEWINNERS WORKSHOP

Initiated in 2017 as part of the Career Development Programme, the Prizewinners Workshop seeks to address very practical aspects linked to a young musicians' career: how should one negotiate a contract? What is the best way to manage one's virtual image and social networks? What must one take into account whilst doing a recording? Which media and broadcasting channels should be privileged? How can one prevent health problems linked to the job of a musician?

From 6 to 10 May, four laureates of the Geneva Competition and four graduate students from the Geneva University of Music, specialised in music performance as soloist, took part in a series of workshops animated by professionals of the music world.

### SPEAKERS 2019

Matthieu Belmont, La Clinique du musicien  
Daniel Estève, Stage Director  
Emmanuel Hondré, Concert Manager – Philharmonie de Paris  
Catherine Le Bris, Artist Manager – CLB Management  
Anne-Laure Lechat, Photographer  
Ulrich Mosch, Musicologist – Université de Genève  
Céline Troillet, Juriste – Suisa Digital Licensing  
Tzairi Santo-Garcia, Resp. for digital development – Outthere music  
Ophélie Gaillard, Paolo Orlandi, Evaristo Perez, Musicians

**«Thanks to everyone for this fabulous intense time. Open mind, fresh ideas, deep thoughts, long-term motivation. That's what we got at Workshop 2019»**

Anastasiya Dzisyak  
Pianist, student of the HEM Genève

*Project coordinated by bernard meier & cie and concert agency ProMusica Genève*



## **MASTERCLASS**

The Geneva Competition has been offering for over ten years, in partnership with the Geneva and Lausanne Universities of Music, a masterclass given by a member of the Jury, which takes place after the competition. This year, percussionists Daniel Druckman, Aiyun Huang and Isao Nakamura will give the masterclass together. Celebrated around the world as great specialists, these artists have much to bring to the students of our schools and to participants in the competition, for whom this is a truly unique opportunity.

22-23 Nov. Uni Mail, Studio de Percussion  
Open to the public

## **THE GENEVA COMPETITION & THE UNIVERSITY OF MUSIC**

Close links have been developed between the Geneva University of Music and the Geneva Competition over the years. The historical relationship established between both institutions offers students the chance to benefit from the Geneva Competition's experience, expertise and international network. Moreover, the Geneva Competition is also very involved all year long with the University of Music by participating in workshops, conferences, in-house juries... We are never lacking opportunities to reinforce this precious collaboration, which is useful to students and precious for the Competition.





### YOUNG AUDIENCE PRIZE

Today's youth forms tomorrow's audience. Participating in the Young Audience Prize teaches young people to become active listeners, but also how to form a judgement, how to review an artist's performance. Participants will be given the opportunity to meet members of the Jury, as well as candidates of the competition, providing them with a better understanding of the many challenges inherent to the art of performance. An experience, which will allow them, later on in life, to appreciate musical quality, seeing as one only truly loves what one knows. Traditionally reserved to students of music schools in Geneva, this year the project will also include junior high students.

*The Young Audience Prize is supported by the Fondation Gandur pour la Jeunesse.*

### EDUCATIONAL ACTIVITIES

This year, the Geneva Competition will be offering educational activities to students of the Geneva International School, partner institution who will be hosting several competition rounds. Students will be offered a series of activities, allowing them to experience the competition from the inside, including an introduction to this year's instruments, as well as exchanges with jury members and with participants in the competition. A second workshop related to the concert given at CERN (see p.65) will be open to schools in Meyrin and to the International School of Geneva.

### STUDENTS PRIZE

The Students' Prize brings together in the same jury students of both music and musicology: young people who profess to learn the secrets of the art of sounds. They hold some of the keys to informed listening skills and can express opinions that are different to those of the music-lovers and masters on our juries, i.e. those of future professional musicians, critics, presenters and concert organisers. These young people are engaged and informed, animated by their passion for music. In partnership with the Department of Musicology of the University and the Geneva HEM, we are delighted to create this prize. These are voices that must be heard!

*The Students Prize is kindly offered by Ms. & Mr. Hervieu-Causse*

**VE 08 NOV.**  
COMPOSITION: FINALE AVEC ORCHESTRE  
19h **Studio Ernest Ansermet**

---

**LU 18 NOV.**  
PERCUSSION: DEMI-FINALE  
14h00 / 19h00 **Centre des Arts**

---

**LU 11 NOV.**  
PERCUSSION: RÉCITAL 1  
10h00 / 14h30 / 18h15 **Centre des Arts**

---

**ME 20 NOV.**  
PERCUSSION: CONCERT EKLEKTO  
Dès 18h **Alhambra**

---

**MA 12 NOV.**  
PERCUSSION: RÉCITAL 1  
10h00 / 14h30 / 18h15 **Centre des Arts**

---

**JE 21 NOV.**  
PERCUSSION: FINALE AVEC ORCHESTRE  
18h00 **Victoria Hall**

---

**JE 14 NOV.**  
PERCUSSION: CONCERT PROJET GEKIPE  
20h **CERN**

---

**VE 22 – SA 23 NOV.**  
PERCUSSION: COURS DE MAÎTRE  
10h00 / 14h00 **Centre des Arts**

---

**VE 15 NOV.**  
PERCUSSION: RÉCITAL 2  
10h30 / 16h00 / 19h **Centre des Arts**

---

**DI 24 NOV.**  
PERCUSSION: CONCERT DE JUSSY  
17h30 **Église de Jussy**

---

**SA 16 NOV.**  
PERCUSSION: RÉCITAL 2  
10h30 / 16h00 / 19h **Centre des Arts**

---

**LU 25 NOV.**  
PERCUSSION: CONCERT INSTITUT GENEVOIS  
18h30 **Les Salons**

---

*L'horaire mentionné indique le début  
de chaque séance.*

**COMPLETE PROGRAMME & TICKETS - CONCOURSGENEVE.CH**

**TARIFS  
RATES**

**FINALE DE COMPOSITION – STUDIO ANSERMET**

	Plein tarif	Tarif réduit	Étudiant / Jeune	20 ans / 20 francs
	40.-	34.-	30.-	25.-

**PREMIÈRES ÉPREUVES PERCUSSION – CENTRE DES ARTS**

Récital 1 / tarif par journée	12.-	9.-	8.-	5.-
Récital 2 / séance de 3 candidats	10.-	8.-	7.-	5.-
Récital 2 / par journée	25.-	21.-	18.-	12.-
Demi-finale / par séance	20.-	17.-	15.-	10.-
Demi-finale / intégrale (2 séances)	30.-	25.-	22.-	17.-

**FINALE DE PERCUSSION – VICTORIA HALL**

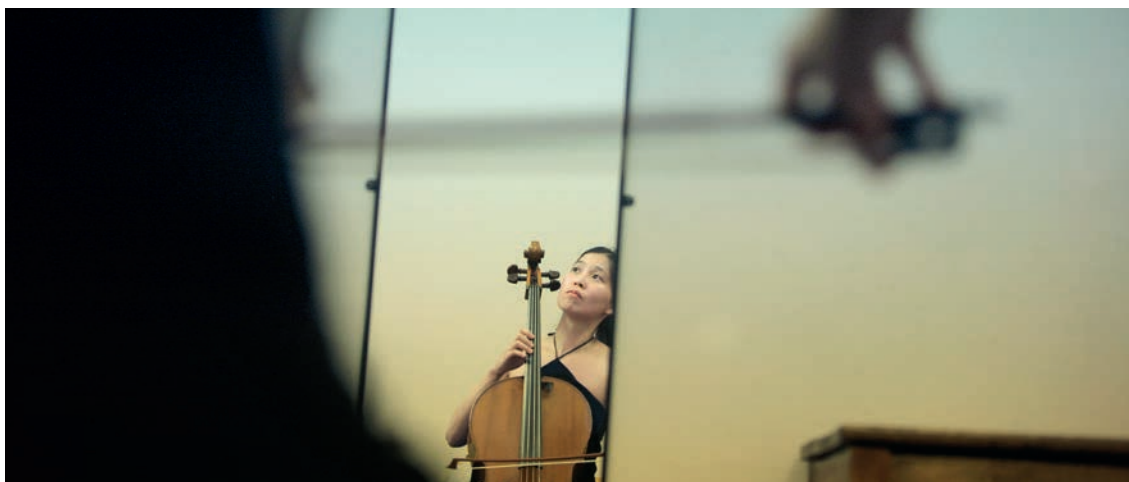
Loges	65.-	55.-	48.-	41.-
Catégorie 1	50.-	42.-	37.-	32.-
Catégorie 2	35.-	30.-	25.-	22.-
Catégorie 3	20.-	17.-	15.-	10.-

**COURS DE MAÎTRE PERCUSSION – UNI MAIL**

Entrée libre

**TARIFS SPÉCIAUX**

- Tarif réduit: sur justificatif pour les Amis, AVS, chômeurs
- Tarif jeune: 13-20 ans, étudiants (-25 ans)
- Tarif 20 ans / 20 frs: détenteurs de la carte
- Enfants jusqu'à 12 ans: entrée libre, accompagnés d'un adulte
- Étudiants en musique: entrée libre, sauf finales à 5.- (achat à la caisse)



### **CELLO 2020**

The 75th Geneva Competition will be offering cello and will be held from 23 October to 5 November 2020 in Geneva. Application deadline: 30 April 2020.

A major highlight of the Geneva music scene, the Cello Competition comprises four rounds, open to the public. Candidates selected for the final round will perform on 5 November with the Orchestre de la Suisse Romande.

**Application deadline** : 30 April 2020

**Jury Chair** : Ivan Monighetti



**FRIENDS OF THE COMPETITION:  
A PRECIOUS SUPPORT FOR CANDIDATES**

The objective of this Association is to help promote and maintain the quality and success of the Geneva Competition, in particular by:

- Organizing and financing the stay of the candidates (annual membership fees cover transportation and meal expenses of candidates in Geneva).
- Welcoming candidates in Geneva thanks to the support of host families
- Encouraging and establishing ties between the Geneva Competition and its Prizewinners.

The Friends Association is therefore an indispensable support for young musicians from around the world who come to the Geneva Competition, providing them not only a shelter, but also warmth, support, friendship...

**More information:**

Mme Sandy Kasper, coordinator  
amis@concoursegeneve.ch / 022 328 62 08  
www.concoursegeneve.ch

**GENEVA COMPETITION**

**Foundation Board**

Christine Sayegh, President  
Marianne Aerni, Vice-President  
Philippe Dinkel, Secretary  
Olivier Christin, Treasurer  
Gilbert Deschamps  
Etienne Jeandin  
Jean-Marc Meyer  
Béatrice Zawodnik

**Artistic Committee**

Philippe Dinkel, President  
Nicolas Bolens  
Gui-Michel Caillat  
Clément Dumortier  
Michael Jarrell  
Marcin Habela  
Cédric Pesca  
Didier Schnorhk  
Béatrice Zawodnik

**Administration**

Didier Schnorhk, Secretary General  
Sandy Kasper, Assistant to the Director  
Lisa Elias, Resp. Communication  
Sarah Seigneur Resp. Communication a.i.  
Bastien Ferraris, Production  
Marc Racordon, Accountant  
Maxime Van Heghe, Assistant Communication

**FRIENDS ASSOCIATION**

**Board**

Jean-Marc Meyer, President  
Thierry Rochat, Vice-President  
Annemarie Khetib, Treasurer  
Jessica Bach, Secretary

**Committee**

Marianne Morgan Gini  
Patricia Pastré  
Jelena Rochat

**EXTERNAL COLLABORATORS**

**Concert agency**

ProMusica-Genève  
Menelik Plojoux-Demierre, Vanessa Horowitz

**Graphic design**

the Workshop, Geneva

**Photography**

Anne-Laure Lechat

**CD Label**

La Dolce Volta

**Translation**

Juniper Gabreab

**Webmaster**

Nicolas Zanghi, La Souris Verte

**Computer programmer**

Jean-François Marti, TPPI

**Video recording & livestream**

Mediaprofil

**STAFF COMPETITION 2019**

Eline Beumer, Secretary to the Jury  
Marion Hugon, Commissioner to candidates  
Fabien Perreau, technical director  
Laurent Lafosse, stage manager  
Nicolas Curti, manager instruments & workrooms  
David Poissonnier, sound engineer  
Laurent Valdès, video engineer  
Thibaud Cardonnet, assistant  
Mathieu Casareale, assistant  
Charles de Ceunink, assistant  
Aurèle Gerin, assistant  
Dorian Selmi, assistant  
Michael Tissier, assistant  
Sylvain Sarrailh, assistant

**Outreach activities**

Monica Schütz

**Box office**

Florane Gruffel



# CONCOURS DE GENÈVE

INTERNATIONAL  
MUSIC  
COMPETITION

## PARTNERS & SUPPORT

### AUTORITÉS PUBLIQUES



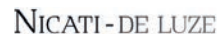
### PARTENAIRE COMPOSITION



### INSTITUTIONS PARTENAIRES



### SOUTIENS



### PARTENAIRES ARTISTIQUES



### PARTENAIRES MÉDIA





## **CONTACT**

### **GENEVA INTERNATIONAL MUSIC COMPETITION**

Bd de Saint-Georges 34  
CP 268 – 1211 Genève 8  
T +41 22 328 62 08  
F +41 22 328 43 66  
music@concoursgeneve.ch  
www.concoursgeneve.ch

### **PRESS & ACCREDITATIONS**

Lisa Elias, Press & Communication  
T: +41 (0)22 328 62 08, M : +41 79 614 33 39  
presse@concoursgeneve.ch

### **FRIENDS ASSOCIATION**

Mme Sandy Kasper, coordinatrice  
amis@concoursgeneve.ch  
022 328 62 08

### **TICKETS**

billetterie@concoursgeneve.ch  
www.concoursgeneve.ch