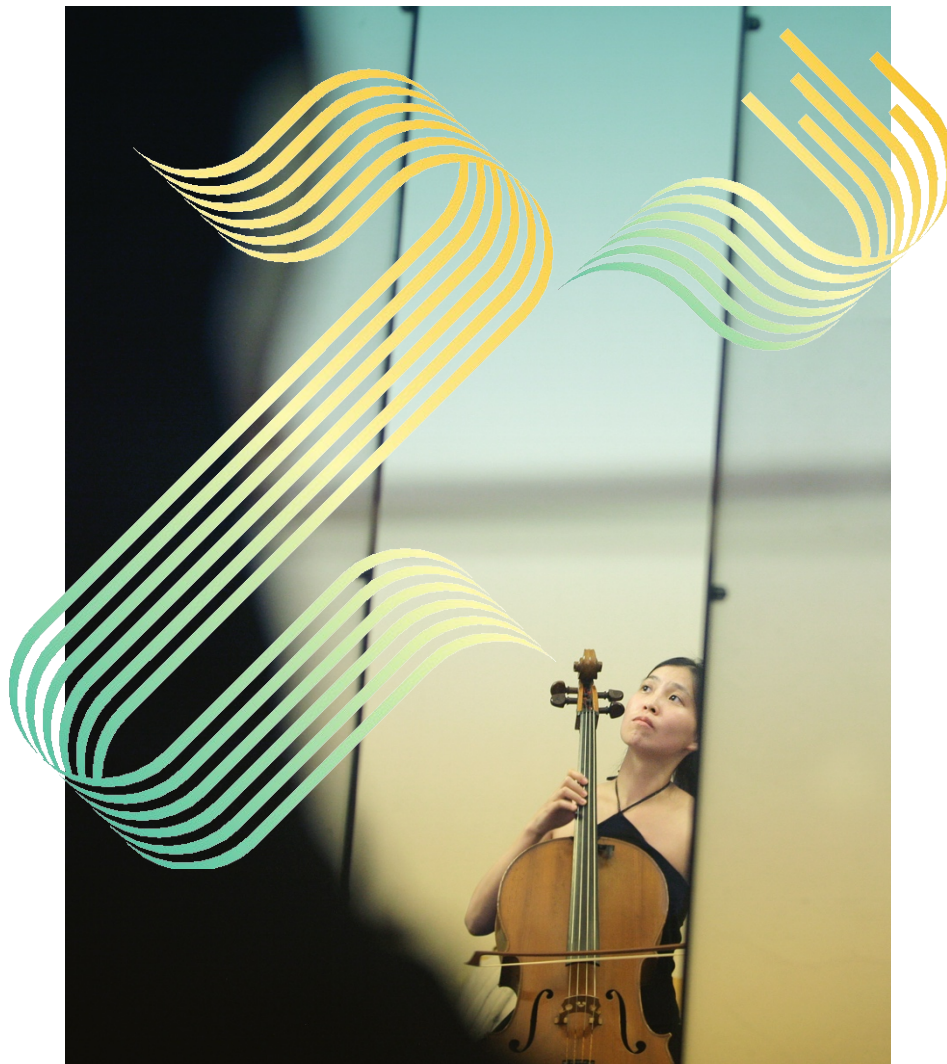


75<sup>e</sup> CONCOURS DE GENÈVE  
INTERNATIONAL MUSIC COMPETITION



CELLO RULES

75<sup>th</sup> GENEVA INTERNATIONAL MUSIC COMPETITION

23 October - 5 November 2020

CELLO

## I. GENERAL CONDITIONS

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### CONDITIONS OF ADMISSION

The 75<sup>th</sup> Geneva Competition is open to all cellists born after 5 November 1990, regardless of gender or nationality. There are no exceptions to this rule.

Candidates who have already won a first Prize at one of the earlier Geneva Competitions are not allowed to enter for the same discipline again.

### REGISTRATION

**Application deadline is April 30<sup>th</sup>, 2020.** Candidates must register directly on our website [www.concoursgeneve.ch](http://www.concoursgeneve.ch)

**Registrations will only be considered as final until the following documents have been received (please send attachments in high definition):**

- An official confirmation of the candidate's age (copy of birth certificate or passport).
- A brief resume (studies, schools, teachers, professional activities, prizes).
- Two **different** and **recent** colour photographs in high definition (300dpi).
- **A recent (less than 12 months) video** recording with the programme of the preliminary round - **Technical specifications described in the following article.**
- The recording must be accompanied by a **certificate** attesting its authenticity and integrity, signed by a professor or by the technician who made the video recording. This letter must indicate the **place and the date of the recording of each piece.**

**For all questions or issues regarding registration, please contact us at the following address:**  
[application@concoursgeneve.ch](mailto:application@concoursgeneve.ch)

## TECHNICAL DATA FOR VIDEO RECORDING

### FORMAT:

Recent (less than 12 months) and high-quality file, containing the required programme for the preliminary audition only (**no YouTube links**).

In case of difficulty sending the file via our online application portal, it is also possible to copy it onto a DVD, and to send it by the post or another transfer service. In both cases, please specify it in the application form.

### RECORDING:

- a) Pieces must be recorded in their entirety and must be UNEDITED (no cuts). Microphones should be positioned at a distance allowing to obtain a good sound quality. The video must be filmed from the front, using a fixed and wide camera angle; interpret must always remain visible.  
For the piece with piano, both players must be visible.
- b) Movements must be **indexed (compulsory)**.
- c) Public recordings are accepted if they meet the recording conditions stated above.
- d) It is allowed to provide separate recordings for each piece, recorded in various place and time.
- e) It is highly recommended to take into consideration the quality of the sound, to allow the Jury to have the best possible judgement.

## REGISTRATION FEE

### AMOUNT OF THE FEE:

The registration fee for the 2020 Geneva Competition is **CHF 250** (two hundred and fifty Swiss francs) payable in a single instalment.

### CONDITIONS OF PAYMENT:

- By credit card (Visa or Eurocard / Mastercard) directly on our website.
- Or by bank transfer (in this case, candidates must send us a copy of payment with their application form).

#### Details of the bank:

#### **Banque Cantonale de Genève**

Quai de l'Île 17  
Case postale 2251  
CH - 1211 Genève 2

|                |                              |
|----------------|------------------------------|
| Swift N°       | BCGECHGG                     |
| IBAN N°        | CH 33 0078 8000 S 077 6119 5 |
| Account N°     | S 776.11.95                  |
| Clearing N°    | 788                          |
| Account holder | Concours de Genève           |

**Cheques are not accepted.**

**The registration fee is refundable under no circumstances.**

## **ACCOMMODATION, MEAL & TRANSPORT EXPENSES, INSURANCE**

### **ACCOMODATION:**

The Friends Committee of the Geneva Competition Association offers free single-room accommodation with host families, upon request of candidates and depending on the space available. The candidate must contact her/his family at least two weeks before the beginning of the competition. Past this deadline, the family will be attributed to another candidate. Family members or friends of the candidate can in no way benefit from this accommodation (except upon justified request).

Genevan families host candidates voluntarily. It is therefore requested that candidates observe basic rules of politeness, education and good manners.

### **MEALS:**

Candidates receive two meal vouchers a day from the time of their arrival and so long as they are still in the Competition. Worth 20 Swiss Francs each (non-cumulative), these meal vouchers are valid in specified partner restaurants situated near competition venues.

Once eliminated from the Competition, candidates who wish to stay on in Geneva must pay for their own accommodation (except prior agreement with host families).

### **TRANSPORT:**

During the official registration day in Geneva, candidates receive a pass that they must keep with them throughout the Competition. This document constitutes their "Competition ID" in sorts, and provides access to public competition rounds as well as a free ticket for the Final. Furthermore, **this pass provides free use of the Geneva public transport system throughout the competition.**

### **TRAVEL EXPENSES:**

The Geneva Competition refunds 50% of travel expenses to candidates who reach the final rounds (starting at the semi-final round), unless they come from Switzerland or from within a 300 km radius of Geneva. The maximum refundable sum is CHF 700 (economy class plane ticket, 2nd class train ticket or the equivalent of the latter for a car journey).

### **INSURANCE:**

The Geneva Competition is not accountable for the costs of candidates' illness and/or accident during their stay in Geneva.

## THE COMPETITION

### PRELIMINARY ROUND:

The purpose of the preliminary selections based on video recordings is to eliminate candidates who are not up to the standards required to take part in the public rounds of the Competition. This preliminary phase takes place in camera in the presence of a preliminary jury, whose five members include at least two members of the official Jury of the 2020 cello competition. It is held in a studio guaranteeing the best possible technical conditions. The names of the selected candidates will be published on our website before 30 June 2020. They will be personally advised and will receive an official invitation by 30 June 2020, which specifies the time and place they are expected to arrive in Geneva.

### OFFICIAL REGISTRATION OF THE SELECTED CANDIDATES

It is mandatory that candidates be present at the time fixed for the day of official registration (derogations may exceptionally be granted for justified reasons). It takes place in two stages:

#### A. Official registration (between 9am and 2pm):

The official invitation sent in June specifies the place and time they should arrive in Geneva. Candidates will have to present the official invitation, as well as their **passport**. Their participation in the competition will become definitive after the official registration.

#### B. Draw (4 pm):

An overall draw will be organised after the official registration to determine the order in which candidates will perform throughout the competition.

If a **case of absolute necessity** should prevent a candidate from being present at this session, he or she must justify their absence without delay. At the candidate's express request, a person designated by the candidate or a representative of the Geneva Music Competition will draw a number in her/his stead. The candidate is then kindly requested to contact the secretariat immediately regarding the day and time when she/he must be ready for the first-round performance before the jury.

The order established by the draw cannot be changed, except in exceptional cases. In any case, the Competition management is solely entitled to take such a decision.

Generally speaking, the Competition undertakes to follow the schedule established for each candidate after the draw. Likewise, each candidate, once the order and timing are known, is under obligation to arrive in due time, according to the schedule they have been given.

### PUBLIC ROUNDS:

The Competition consists of the following stages:

- First Round: Recital I
- Second Round: Recital II
- Third Round: Semi-Final with ensemble
- Fourth Round: Final round with orchestra

Results are announced after each round. Decisions of the jury are final.

## II. PRIZES AND AWARDS

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### OFFICIAL PRIZES

The Geneva Competition offers the following official prizes:

- 1<sup>st</sup> Prize CHF 20,000.- (= approx. € 18,500.-)
- 2<sup>nd</sup> Prize CHF 12,000.- (=approx. € 11,000.-)
- 3<sup>rd</sup> Prize CHF 8,000.- (=approx. € 7,350.-)

### SPECIAL PRIZES

- Audience Prize: CHF 1,500.-
- Young Audience Prize: CHF 1,000.-
- Students Prize: CHF 1,000.-
- « Concert de Jussy » Special Prize : CHF 3,000.-
- « Hélène Gallay » Special Prize: CHF 5'000.-
- « Breguet » Special Prize: CD recording

The Audience Prize is awarded by the audience at the Final performance.

The Young Audience Prize is awarded by young students of partner schools.

The Students Prize is awarded by students in musicology and of partner Universities of Music.

The « Concert de Jussy » Special Prize is awarded to the First Prizewinner and consists in a concert.

The « Hélène Gallay » Special Prize is awarded to the best interpretation of one classic concerto (semi-final).

The « Breguet » Special Prize is awarded to one of the Prizewinners and consists of a CD recording with orchestra.

### PRIZE-GIVING CEREMONY

The prizes, awards and diplomas signed by the President of the Jury as well as the President and the Secretary-General of the Geneva Music Competition, will be presented to Laureates during the prize-giving ceremony, which takes place at the end of the Final.

### RECORDINGS

The final rounds (semi-final and final rounds) will be filmed, recorded and broadcast live (radio and video streaming). The Geneva Competition reserves the right to select excerpts from the recordings of prize-winners' performances for the production of a CD at the end of the year. Candidates selected for the final rounds – Semi-Final and Finals – will receive a recording of their performance. This recording must under no circumstances be distributed in any form without prior agreement of the Competition. Candidates shall answer to other parties involved for any abusive use of these recordings.

Prize-winners waive all and any rights to audio/video recordings as well as radio/television/internet broadcasts of public sessions of the Geneva Competition.

## **CAREER DEVELOPMENT PROGRAMME**

In addition to its official prizes, the Geneva Competition 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 as well as one week of professional workshops.

The programme is coordinated by the Geneva Competition's official concert agency: Promusica-Genève.

Prize-winners engage themselves to honour the various engagements offered to them within the two years following the end of the Competition.

### III. JURY

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The appointment of the 7 Jury members is the sovereign responsibility of the Artistic Committee of the Competition. Members are chosen for their international recognition in the music world, regardless of any racial, ideological, political or linguistic considerations.

#### **EXCERPT OF JURY RULES:**

The Geneva 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:

- The preliminary round consists in the viewing of video recordings sent by candidates. At least two members of the final jury take part in the preliminary jury.
- The Jury abstains from voting for candidates that have been their students on a regular basis during the two years preceding the competition, or that will become their students within the six months following the competition. This rule is no longer applicable during the final round.
- Members of the Jury are forbidden to communicate with participants or those close to them during the entire competition. They are required to respect the principle of confidentiality.
- The President of the Jury votes in the same way as the other members. In the event of a tie, his vote counts for two.
- Official prizes are attributed in two phases: first, the Jury establishes a ranking of finalists, then decides whether or not the best amongst them deserves a First Prize.
- All prizes are not necessarily awarded.

#### **MEMBERS OF 2020 CELLO JURY:**

- Ivan Monighetti, Russia, President
- Lluís Claret, Andorra
- Thomas Demenga, Switzerland
- Michaela Fukáčová, Czech Republic
- Ophélie Gaillard, France
- Qin Li-Wei, China/Australia
- Shauna Rolston, Canada

From the end of the first round on, two or three jury members will remain available to candidates who have not passed to the next round of the competition, in order to provide feedback on their performance.

The juries' deliberations are governed by internal regulations. Their decisions are final and there is no right of appeal.



## IV. MISCELANEOUS

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### PROGRAMME

Candidates are required to send their programme prior to the final deadline of 30 April 2020. Nonetheless, changes can still be made within one month of receiving the invitation, up until 30 July 2020. Past that date, no changes may be made to the programme, unless these were to be specifically required by the Artistic Committee of the Competition.

### MUSICAL SCORES

Candidates must present themselves at the official registration with their musical scores. Candidates are expected to use the original musical scores of the works they perform. The Geneva Music Competition cannot be deemed responsible for any fraud that might be committed by a candidate in this field (such as the public use of illegal copies).

### ACCOMPANISTS

The Geneva Competition provides candidates with official piano accompanists. Several rehearsals are planned for each session. Additional rehearsals are possible according to accompanists' availabilities, at the expense of candidates. Moreover, if they wish, candidates can choose to be accompanied by the pianist of their choice, also at their own expense.

## V. CALENDAR & COMPETITION PROGRAMME

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### CALENDAR 2018:

|                  |  |
|------------------|--|
| 30 April         | Application deadline                                   |
| June             | Video selections (preliminary round)                   |
| 30 July          | Deadline for sending the final programme               |
| 23 October       | Official registration of the candidates - drawing lots |
| 25-26-27 October | 1 <sup>st</sup> round: Recital I                       |
| 30-31 October    | 2 <sup>nd</sup> round: Recital II                      |
| 2 November       | 3 <sup>rd</sup> round: Semi-final with small orchestra |
| 5 November       | 4 <sup>th</sup> round: Final with orchestra            |

### PROGRAMME:

All pieces must be performed by heart, except for the contemporary piece (Recital II). Exceptions may be accepted upon request. Candidates may choose the order in which they wish to perform their programme during each round.

#### A. Pre-selection – video recording

- J. S. **Bach** : Prelude, Sarabande, Galanteries (Minuets I and II or Bourrées I et II) from one of the following Suites for Violoncello solo :
  - Suite N° 2 in D min. BWV 1008
  - Suite N° 3 in C Maj. BWV 1009
  - Suite N° 4 in E flat Maj. BWV 1010
- A. **Piatti** or N. **Paganini** : ONE Caprice at choice from :
  - Piatti : Caprices Op. 25, N° 3, 6, 7, 12
  - Paganini : Caprices Op. 1 N° 5, 9, 13, 24
- Third piece at **free choice** (with piano accompaniment)

The works chosen for the preliminary round may be performed again during the competition.

#### B. Recital I : (max. 40 candidates - max. duration 30 min.)

- **One piece from 20th Century for solo cello from the following list :**
  - G. Crumb : Sonata for cello solo
  - P. Hindemith : Sonata for cello solo
  - Z. Kodaly : Sonata Op. 8 (movement 1)
  - G. Ligeti : Sonata for cello solo
  - H. Dutilleux : 3 Strophes sur le nom de Sacher
  - K. Penderecki : Per Slava
  - A. Ginastera : Puñena 2
  - B. Britten : Suite N° 2 (declamato, scherzo, ciaccona)
- **L. v. Beethoven** : Sonata for violoncello and piano in C Maj. Op. 102 N°1

**C. Récital II : (max. 15 candidates – max. duration 60 min.)**

- Programme at candidate's free choice, including at least **one of the pieces from Appendix I**. Works already performed in other rounds may not be repeated (except those included in the preliminary round). Determining factors include originality, choice of repertoire and variety.

**D. Semi-Final with small ensemble (6 candidates)**

- **One concerto at free choice from the following list (to be performed without conductor) :**
  - L. Boccherini : Concerto in G Maj.
  - L. Boccherini : Concerto in B flat Maj.
  - L. Boccherini : Concerto in D Maj.
  - C. P. E. Bach : Concerto in A Maj.
  - C. P. E. Bach : Concerto in A min.
  - J. Haydn : Concerto en C Maj.
  - J. Haydn : Concerto en D Maj.

**L'Orchestre de Chambre de Genève**

**E. Final with orchestra (3 finalists)**

- **At free choice, one of the following concertos :**
  - R. Schumann: Concerto in A min.
  - E. Elgar : Concerto
  - W. Lutosławski : Concerto
  - D. Chostakovich : Concerto N° 2
  - H. Dutilleux : Tout un monde lointain

**Orchestre de la Suisse Romande**

**Appendix I:**

**List of contemporary works at free choice for Recital II**

|                               |  |     |
|-------------------------------|--|-----|
| <b>Jonathan Harvey</b>        | <i>ricercare una melodia, (avec électronique)<br/>Violoncello and electronics (1984)</i> | 7'  |
| <b>Kaija Saariaho</b>         | <i>Petals,<br/>Violoncello and electronics (1988)</i>                                    | 9'  |
| <b>Bernd Alois Zimmermann</b> | <i>Sonata for violoncello solo (1960)</i>  | 15' |
| <b>Krzysztof Penderecki</b>   | <i>Capriccio per Siegfried Palm (1968)</i>   | 8'  |
| <b>Isang Yun</b>              | <i>glissées (1970)</i>   | 14' |
| <b>Helmut Lachenmann</b>      | <i>pression (1969)</i>   | 9'  |
| <b>Michaël Jarrell</b>        | <i>....some leaves.... (1999)</i>  | 10' |
| <b>Iannis Xenakis</b>         | <i>Kottos (1977)</i>   | 9'  |
| <b>Tristan Murail</b>         | <i>attracteurs étranges (1992)</i>   | 8'  |
| <b>Pascal Dusapin</b>         | <i>incisa (1982)</i>   | 8'  |
| <b>Heinz Holliger</b>         | <i>Trema (1981-83)</i>   | 13' |
| <b>Elliott Carter</b>         | <i>Figment (1994)</i>  | 5'  |
| <b>Isabel Mundry</b>          | <i>Cellosolo (1997)</i>  | 9'  |
| <b>Youghi Pagh-Pahn</b>       | <i>AA-GA I (1984)</i>  | 13' |