

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



CELLO RULES

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

16-28 October 2021

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 29 October 1991, regardless of gender or nationality.

Please note that candidates who had already registered for the 2020 Cello Competition, which was postponed due to the coronavirus crisis, can report their application to this year's competition even if their age exceeds the limit set in the following rules.

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 30 April 2021. 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 (ID or passport).
- A 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 certificate must indicate the **place and the date of the recording of each piece.** (Certificate can be downloaded from our registration platform)
- A detailed programme of works performed during the Competition

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(s), containing the required programme for the preliminary round only (**no YouTube links**).

In case of difficulty sending the file via our online registration platform, it is also possible to send it via another transfer service (WeTransfer, Google drive etc..). Please specify it in the application form.

### RECORDING:

- a) All recordings must be UNEDITED (no cuts – no sound editing). 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. The performer must always remain visible.  
For the piece with piano, both performers must be visible.
- b) You may provide separate recordings for each piece, recorded in various places and at various times.
- c) In the case of a piece with several movements, you can either record the entire piece in one take or each movement separately. If you record the entire piece in one take, please provide an additional document with the timing of each movement.
- d) Public recordings are accepted if they meet the recording conditions stated above.
- 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 2021 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 round based on video recordings is to select candidates who are 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 2021 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 2021. They will be personally advised and will receive an official invitation by 30 June 2021, 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:

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:

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
- Second Round
- Semi-Final 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. € 18,900.-)
- 2<sup>nd</sup> Prize CHF 12,000.- (=approx. € 11,350.-)
- 3<sup>rd</sup> Prize CHF 8,000.- (=approx. € 7,570.-)

### 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
- « Rose-Marie Huguenin » Special Prize: international concerts tour

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 performance during the Semi-Final Round.

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

The « Rose-Marie Huguenin » Special Prize is awarded to every official Prizewinner and consists in an international concerts tour.

### CAREER DEVELOPMENT PROGRAMME

The Geneva Competition offers an ambitious career development programme, providing precious support and advice to help boost laureates' careers.

#### 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 Swiss 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 prize-winners 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.

## 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.

### 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 2021 CELLO JURY:

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

From the end of the first round one, 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 2021. Without this programme application will not be considered as complete.

Selected candidates will still be able to make changes to their program until July 30

**Past this deadline, 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 own original musical scores plus one copy of each of their pieces at free choice (Second Round and Semi-Final Round).

During the Competition, candidates are expected to use their own 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 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 2021:

30 April	Application deadline
25-26-27 May	Video selections (preliminary round)
16 October	Official registration of the candidates - drawing lots
17-18-19 October	First round
21-22 October	Second round: Recital II
24 October	Semi-Final Round
28 October	Final Round with orchestra

### PROGRAMME:

All pieces must be performed by heart, except for the sonatas for cello and piano and the contemporary piece (Semi-Final Round). 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 (approx. 30 min.)

- J. S. **Bach** : Prelude, Sarabande, Galanteries (Minuets I & II or Bourrées I & 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** ou 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. The piece at free choice is meant to show candidates musical personality. Recording all the movements is not mandatory.

#### B. First Round : (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 11'
  - P. Hindemith: Sonata for cello solo 11'
  - Z. Kodaly: Sonata Op. 8 (1<sup>st</sup> movement) 9'
  - G. Ligeti : Sonata for cello solo 8'
  - H. Dutilleux : 3 Strophes sur le nom de Sacher 10'
  - K. Penderecki : Per Slava 6'
  - A. Ginastera : Puñena 2 10'
  - B. Britten : Suite N° 2 (declamato, scherzo, ciaccona) 12'

- **J. S. Bach:** One Suite from 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

Candidates are expected to select movements they wish to perform (minimum 3). They are given the option to play the repeats or not. Please keep in mind given timing for the first round (max. 30 min).

**C. Second Round: (max. 18 candidates – max. duration 40 min.)**

- **L. v. Beethoven :** Sonata for violoncello and piano in C Maj. Op. 102 N°1
- **Rest of the programme at free choice.**  
Works already performed in the First Round may not be repeated. Determining factors include originality, choice of repertoire and variety.

**D. Semi-Final Round (6 candidates, max. duration 60 minutes)**

- **One baroque sonata from the Appendix I**
- **One contemporary work from the Appendix II**
- **Rest of the programme at free choice.**  
Works already performed in other rounds may not be repeated. Determining factors include originality, choice of repertoire and variety.

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

- **One concerto from the following list:**
  - R. Schumann: Concerto in A min. op. 129
  - E. Elgar : Concerto
  - *W. Lutosławski: Concerto*
  - *D. Chostakovich: Concerto N° 2 op. 126*
  - *H. Dutilleux: Tout un monde lointain*

**Orchestre de la Suisse Romande (Dir. : Alexander Vedernikov)**

APPENDIX I:

List of baroque sonatas at free choice for Semi-Final Round

J.S. Bach	<i>Sonata for Viola da Gamba in G Maj BWV 1027</i> (with harpsichord)
J.S. Bach	<i>Sonata for Viola da Gamba in D Maj BWV 1028</i> (with harpsichord)
J.S. Bach	<i>Sonata for Viola da Gamba in G min BWV 1029</i> (with harpsichord)
L. Boccherini	<i>Cello sonata in C min G. 2</i> (with pianoforte)
L. Boccherini	<i>Cello sonata in A Maj G. 4</i> (with pianoforte)
L. Boccherini	<i>Cello sonata in G Maj G. 5</i> (with pianoforte)
L. Boccherini	<i>Cello sonata in C Maj G. 6</i> (with pianoforte)
L. Boccherini	<i>Cello sonata in A Maj G. 13</i> (with pianoforte)
L. Boccherini	<i>Cello sonata in C Maj G. 17</i> (with pianoforte)

Pitch will be A=440 and the tuning system will be equal-temperament.  
For the Boccherini sonatas, please use the Ricordi (rev. Pater Noster) edition.

APPENDIX II:

List of contemporary works at free choice for Semi-Final Round

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