
78^e CONCOURS DE GENÈVE

INTERNATIONAL MUSIC COMPETITION

15 - 22 OCTOBER 2024

Voice rules



I. GENERAL CONDITIONS	4
II. PRIZES AND AWARDS	6
III. JURY	7
IV. MISCELLANEOUS	8
V. CALENDAR	9
VI. COMPETITION PROGRAMME	10

CONCOURS DE GENÈVE

INTERNATIONAL MUSIC COMPETITION

CONCOURS DE GENEVE INTERNATIONAL MUSIC COMPETITION

Founded in 1939, Concours de Genève 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.

Within the past eight decades Concours de Genève has revealed more than 800 artists, including many world-renowned figures. Each year two disciplines are offered in rotation: piano, flute, oboe, clarinet, cello, viola, string quartet, voice, percussion and composition.

COMPETITION FORMAT

ONLINE COMPETITION	Video Preselection Round
	Online Recital
COMPETITION IN GENEVA	Semi-Final Round in 3 parts Opera Recital, Liedersongs Recital, Personal artistic project
	Final Round with orchestra Orchestre de la Suisse Romande

I. GENERAL CONDITIONS

CONDITIONS OF ADMISSION

The 78th Concours de Genève is open to all singers born after 22 October 1992, regardless of gender or nationality.

Candidates who have already won a First Prize at one of the earlier Concours de Genève are not allowed to enter for the same discipline again.

REGISTRATION

Application deadline is 17 April 2024

Candidates must register on Muvac: www.muvac.com/concours-de-geneve

Applications will not be considered as final until the following documents have been uploaded on Muvac:

- A copy of ID or Passport
- A filled-in resume on Muvac (studies, teachers, professional activities, awards)
- A short written biography in English or French (max. 500 characters spaces not included).
- 2 different and recent high quality colour photographs (300dpi)
- 3 video recordings with the programme of the Video Preselection Round.
- A certificate attesting the authenticity and integrity of the recordings, signed by a professor or by the technician who made the video recordings. This certificate must indicate the place and date of the recordings. (Certificate can be downloaded from Muvac).
- A detailed programme of works performed during the Competition.
- A short text or video presentation (max. one page/3 minutes), explaining who you are and why you want to participate in the 2024 Concours de Genève.

For all questions or issues regarding registration, please contact us at the following address: application@concoursgeneve.ch

TECHNICAL REQUIREMENTS FOR THE VIDEO PRESELECTION ROUND

- a) Candidates must provide recent (less than 12 months) and high-quality video recordings, containing the required programme for the Video Preselection Round only.
- b) Recording must be anonymous. Please do not include your name in the video/file title nor any distinctive sign such as your school logo, for example.
- c) 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.
- d) Candidates must provide separate recordings for each piece.
- e) Each piece must be recorded in one take.
- f) Public recordings are accepted if they meet the recording conditions stated above.
- g) 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 2024 Concours de Genève is **CHF 250** (two hundred and fifty Swiss francs) payable in a single instalment.

CONDITIONS OF PAYMENT

By debit or credit card directly on the registration's website.

The registration fee is refundable under no circumstances.

THE COMPETITION

The Competition consists of the following stages:

- Video Preselection Round
- Online Recital (pre-recorded online session, broadcast in September)
- Semi-Final Round (live performances in Geneva, live stream)
- Final Round with orchestra (live performance in Geneva, live stream)

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

VIDEO PRESELECTION ROUND

The purpose of the Preselection Round based on video recordings is to select candidates who meet the standards required to participate in the public rounds of the Competition.

This preselection phase will take place in private, in the presence of a Preselection Jury whose five members will include at least two members of the Official Jury of the 2024 Voice 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 at the end of April. Selected candidates will be notified personally and will receive further information regarding the next stages of the Competition, as well as technical specifications for the recording of their Online Recital.

ONLINE RECITAL

The first stage of the 2024 Competition will be held online and consists in a 25-30-minute pre-recorded recital, which will be broadcast from 2-8 September 2024.

The running order of the candidates will be determined by random draw. It will remain the same for all the following stages of the Competition.

Candidates will have until 25 July 2024 to submit their video for this first stage of the Competition. The recording will be required to comply with a set of strict technical specifications. These specifications will be sent to the selected candidates.

SEMI-FINAL & FINAL ROUNDS

The Semi-Final and Final Rounds of the Competition will be held in Geneva and live streamed on Concours de Genève's website & social media.

WELCOME CEREMONY

Candidates who reach the Semi-Final round will be invited to the Welcome Ceremony to be held in Geneva on 13 October 2024. Official registrations will take place during this Ceremony.

Attendance to this event is mandatory in order to participate in the following stages of the competition (exceptions may be granted in duly justified cases).

ACCOMMODATION, MEALS, TRAVEL EXPENSES & INSURANCE

ACCOMMODATION

Semi-Finalists will be provided with free host family accommodation during their stay in Geneva. If a Semi-Finalist wishes to stay with a family member or spouse, he/she must make a special request to the competition, but there is no guarantee that this request will be granted.

MEALS

Semi-Finalists will receive a daily allowance to cover their meal expenses.

TRAVEL EXPENSES

The Competition will cover travel expenses of all Semi-Finalists. The Competition will cover the cost of a round-trip economy class air ticket, a 2nd class train ticket or the equivalent of the latter for a car trip.

TRANSPORT

Semi-Finalists will have free access to Geneva public transport throughout their stay in Geneva.

INSURANCE

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

II. PRIZES AND AWARDS

OFFICIAL PRIZES

The Concours de Genève offers the following official prizes:

- **1st Prize** CHF 20,000.-
- **2nd Prize** CHF 12,000.-
- **3rd Prize** CHF 8,000.-

SPECIAL PRIZES

- Audience Prize: CHF 1,500.-
- Young Audience Prize: CHF 1,000.-
- Students Prize: CHF 1,000.-

& other special prizes to be announced.

The Audience Prize is awarded by the audience during the Final Round. 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.

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 Concours de Genève, will be presented to Laureates during the prize-giving ceremony, which takes place at the end of the Final.

RECORDINGS

The Semi-Final and Final rounds will be filmed, recorded and broadcast live (radio and video live stream).

Selected candidates waive all and any rights to audio/video recordings as well as radio/television/internet broadcasts – including the Online Recital and public sessions of the Competition.

CAREER DEVELOPMENT PROGRAMME

The Concours de Genève offers an ambitious Career Development Programme, providing precious support and advice to help boost laureates' careers.

MANAGEMENT & CONCERTS

In addition to the official prizes, laureates benefit from two years of services from the concert agency Sartory Artists, Paris. This includes career management, personal coaching and concerts, enabling them to take their first steps on the Swiss and international music scenes. A unique opportunity for prizewinners to establish an international reputation.

WORKSHOPS

Each year, the Concours de Genève offers a Prizewinners' Workshop: over the course of a week, participants take part in a series of workshops on topics such as performance, health, career management, image and social media. Since 2023, laureates benefit from a more extensive offer of workshops thanks to the newly founded "Association Crocus", which brings together the Concours de Genève, the Rencontres Musicales d'Évian and La Belle Saison.

ARTISTIC PROJECT

Since 2022, Semi-Finalists have to present and defend an artistic project. Concours de Genève will then contribute realizing prizewinners projects as part of the Career Development Programme.

III. JURY

MEMBERS OF 2024 VOICE JURY

Patricia Petibon, Chair
Aviel Cahn
André Comploi
Jean Denes
Sophie de Lint
Susan Manoff
Waltraud Meier

The appointment of the seven Jury members is the sovereign responsibility of the Artistic Committee. 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 Concours de Genève 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 Video Preselection Round consists in the viewing of video recordings sent by candidates. At least two members of the Official Jury take part in the Preselection 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, her/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.

FEEDBACK

Participants eliminated during the Online Recital stage will receive a feedback from Jury members.

After the Semi-Final Round, Jury members will remain available to candidates who have not passed to the Final Round, 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. MISCELLANEOUS

PROGRAMME

The programme submitted with the candidate's application must be as accurate as possible. Selected candidates may request to make minor changes until 25 July 2024.

No changes may be made to the programme after this date unless specifically requested by the Artistic Committee.

MUSICAL SCORES

Candidates who advance to the Semi-Finals must present themselves at the Welcome Ceremony with their own original musical scores. They must also provide a digital copy of each work in their programme. During the Competition, candidates are expected to use their own original musical scores of the works they perform. The Concours de Genève cannot be held responsible for any fraud that might be committed by a candidate in this field (such as the public use of illegal copies).

ACCOMPANISTS

The Competition provides candidates with official piano accompanists. Candidates may bring their own accompanists to Geneva at their own expense (including travel and accommodation).

TRANSPOSITIONS

Transposition (changing the key of a work) is permitted at the candidate's own responsibility. If no transposed edition is available, the candidate must provide a transposed score for the official piano accompanists.

For the Final Round with orchestra, only arias in the original key are permitted. Exceptions may be made in the case of well-known, published transpositions with complete orchestral material.

V. CALENDAR

CALENDAR 2024

17 April

Application deadline

24–26 May

Video Preselection Round

27 May

Announcement of selected candidates

25 July

Deadline for submitting videos for the online recital

Deadline for submitting changes to your programme

2–8 September

Online Recital broadcast

10 September

Announcement of Semi-Finalists

23 September

Beginning of the online Artistic Project Workshop

13 October

Welcome Ceremony

Conservatoire, Geneva

15-18 October

Semi-Final Round: Opera Recital, Lieder/song Recital, Artistic Project

Conservatoire, Geneva

22 October

Final Round with the Orchestre de la Suisse Romande

Grand Théâtre de Genève

Subject to possible changes.

VI. COMPETITION PROGRAMME

PROGRAMME

GENERAL CONDITIONS

Performing by heart is mandatory, unless otherwise specified in the rules.

For each round, candidates may choose the order in which they wish to perform their programme.

Transposition is permitted at the candidate's own responsibility. If no transposed edition is available, the candidate must provide a transposed score for the official piano accompanists.

A. VIDEO PRESELECTION ROUND

- 1 baroque or classical aria (oratorio or opera)
- 1 opera aria
- 1 Lied/song

NB: The works chosen must be from three different periods and in three different languages. Works chosen for the Preselection Round may be performed again during the competition.

Candidates must join to their application a short text or video presentation (max. one page/3 minutes), introducing themselves and explaining why they want to participate in the 2024 Concours de Genève.

B. ONLINE RECITAL (MAX. 40 CANDIDATES / 25-30 MINUTES)

- 2 opera arias
- 1 oratorio/sacred music aria
- 2 Lieder/songs

NB: The works chosen must be from three different periods and in three different languages. At least one work must have been composed after 1950. The recital should not exceed 30 minutes including stage entrances/exits and possible pauses.

C. SEMI-FINAL ROUND IN 3 PARTS (MAX. 8 CANDIDATES)

SALLE FRANZ LISZT, CONSERVATOIRE, GENEVA

PART 1 - OPERA RECITAL (MAX. 30 MINUTES)

45% of the evaluation

4 to 6 opera, operetta or zarzuela arias of your choice from 3 different periods and in 3 different languages.

The Opera Recital must be constructed as a concert. Candidates are highly encouraged to include a variety of genres in their recital.

NB: The Opera Recital should not exceed 30 minutes including stage entrances/exits and possible pauses. All pieces must be performed by heart. Exceptions may be granted upon request.

PART 2 - LIEDER/SONG RECITAL (MAX. 30 MINUTES)

35% of the evaluation

Free recital of Lieder/songs written for voice and piano or a capella, comprising at least one of the following pieces:

- At least 1 Lied/song written in a contemporary style for voice and piano or a capella voice.*
- At least 1 Lied/song for voice and piano, written by a woman composer between 1900 and 1940. See attached list.

NB: The Lieder / song Recital should not exceed 30 minutes including stage entrances/exits and the possible pauses. All pieces must be performed by heart except for the contemporary Lied/song. Additional exceptions may be granted upon request.

* The contemporary piece must be in a resolutely contemporary style, with innovative writing. The piece must make use of extended vocal techniques, with unconventional modes of emission, e.g. micro-intervals, Sprechgesang, timbre modification, vocal noises, disarticulation of the text.

PART 3 - ARTISTIC PROJECT

Presentation and defense of a personal artistic project

20% of the evaluation

- Semi-Finalists are invited to propose an artistic project to be carried out during the two years following an official Prize in Geneva.
- The project may take various forms. It can be purely musical in nature (recital programme, concerts tour) or involve other forms of artistic expression (visual, textual, dance) with other artists.
- The artistic project must be an original proposal, intimately linked to the artistic personality of the semi-finalist (no projects already proposed in the past or copied from other artists).
- The project may be presented in the form of a text, a projected presentation, a video or any other medium.
- The project will be prepared, adapted (if necessary) and further developed during the one-month timeframe between the announcement of the semi-finalists and their arrival in Geneva. Online interactive sessions with professional coaches are organized.
- When in Geneva, a journalist will conduct a filmed interview in English, which will allow to better understand the personality of the semi-finalist and the relevance of the artistic project.
- The Jury will review the projects at the end of the semi-final phase. It will evaluate the project, taking into consideration its artistic interest, its originality, whether it is adapted to the artist who presents it, and its relevance in the context of the beginning of a career.
- The Jury will take into account the report of the specialist(s) who assisted the semi-finalist and examine the stages of realization of the project, judging to what extent they are realistic.

D. FINAL ROUND WITH ORCHESTRA (3 CANDIDATES)**GRAND THÉÂTRE DE GENÈVE**

- 3 opera arias to be chosen from the list in Appendix 2.

NB: Arias already sung in previous rounds may be repeated in the Final. Chosen arias must be from at least two different periods and in at least two different languages. Only arias in the original key are permitted. Exceptions may be made in the case of well-known, published transpositions with complete orchestral material.

With the Orchestre de la Suisse Romande, dir. Alevtina Ioffe

APPENDIX 1: LIST OF WOMAN COMPOSERS (1900-1940)

Amy Beach (1867-1944)	United States
Henriëtte Bosmans (1895-1952)	Netherlands
Nadia Boulanger (1887-1979)	France
Marguerite Canal (1890-1978)	France
Rebekka Clarke 1886-1979)	United Kingdom
Ruth Crawford-Seeger (1901-1953)	United States
Nancy Dalberg (1881-1949)	Norway
Claire Delbos (1906-1959)	France
Irène Fuërisson (1875-1931)	Belgium
Muriel Herbert (1897-1984)	United Kingdom
Vítězlava Kaprálová (1915-1940)	Czech Republic
Johanna Müller-Hermann (1878-1941)	Austria
Charlotte Sohy (1887-1955)	France
Irene Poldowski (1879-1932)	Poland / United Kingdom

Each of these composers wrote Lieder/songs for voice and piano between 1900 and 1940. This list is far from exhaustive: other women composers may be accepted as long as their compositions date from between 1900 and 1940.

APPENDIX 2: LIST OF OPERAS FOR THE FINAL ROUND

Barber	Vanessa
Beethoven	Fidelio
Bellini	I Capuleti ed i Montecchi
	I Puritani
	La Sonnambula
	Norma
Berlioz	La Damnation de Faust
Bernstein	Trouble in Tahiti
	Candide
Bizet	Carmen
	Les pêcheurs de perles
Boito	Mefistofele
Borodine	Le Prince Igor
Britten	Billy Budd
Debussy	Pelleas et Mélisande
Catalani	La Wally
Charpentier	Louise
Cilea	Adriana Lecouvreur
	L'Arlesiana
De Falla	La Vida Breve
	El Amor Brujo
Delibes	Lakme
Donizetti	Don Pasquale
	L'Elisir d'amore
	La Favorita
	La Fille du Régiment
	Lucia di Lammermoor
	Lucrezia Borgia
	Linda di Chamounix
Dvorak	Rusalka
Floyd	Susannah
Gershwin	Porgy and Bess
Giordano	Andrea Chenier
Glinka	Ruslan i Ludmila
Gluck	Orfeo ed Euridice
Gounod	Faust
	Roméo et Juliette
Haendel	Alcina
	Amadigi
	Giulio Cesare
	Xerxes
Humperdinck	Hansel und Gretel
Janacek	Jenufa
	Katia Kabanova
	Příhody lišky bystroušky (La petite renarde rusée)
	Z mrtvého domu (De la maison des morts)
Korngold	Die tote Stadt
Lehár	Die lustige Wittwe
Leoncavallo	I Pagliacci
Mascagni	Cavaleria rusticana
Massenet	Werther
	Herodiade
	Manon

APPENDIX 2: LIST OF OPERAS FOR THE FINAL ROUND

Menotti	The Medium
	The Telephone
Meryerbeer	Dinorah
	Les Huguenots
Monteverdi	Arianna
	L'Orfeo
	L'Incoronazione di Poppea
Moore	The Ballad of Bavy Doe
Moussorgsky	Boris Godunov
Mozart	Così fan tutte
	La Clemenza di Tito
	Don Giovanni
	Die Entführung aus dem Serail
	La Finta Giardinera
	Idomeneo
	Mitridate
	Le Nozze di Figaro
	Die Zauberflöte
	Zaide
Nicolai	Die Lustigen Weiben von Windsor
Offenbach	Les Contes d'Hoffmann
Ponchielli	La Gioconda
Poulenc	Dialogue des Carmélites
	Les Mamelles de Tirésias
Puccini	La Rondine
	Il Trittico
	La Bohème
	Madama Butterfly
	Manon Lescaut
	Tosca
	Edgar
Purcell	Dido and Aeneas
Rachmaninoff	Aleko
Ravel	L'Enfant et les Sortilèges
Rimski-Korsakov	Snegourotchka
	Tsarskaia Nevestka
Rossini	Il Barbiere di Siviglia
	La Cenerentola
	L'Italiana in Algeri
	Guglielmo Tell
	Le Comte Ory (français ou italien)
Saint-Saëns	Samson et Dalila
Smetana	Die verkaufte Braut
Strauss J.	Die Fledermaus
Strauss R.	Salomé
	Elektra
	Der Rosenkavalier
	Ariadne auf Naxos
	Die Frau ohne Schatten
Stravinsky	The Rake's Progress
Tchaïkovski	Eugene Oneguine
	La Dame de Pique
	Iolanta

APPENDIX 2: LIST OF OPERAS FOR THE FINAL ROUND

Thomas	Hamlet
Verdi	Aïda
	Attila
	Un Ballo in maschera
	Don Carlo
	Falstaff
	La Forza del Destino
	I Lombardi
	Luisa Miller
	Macbeth
	Nabucco
	Otello
	Rigoletto
	Simon Boccanegra
	La Traviata
	Il Trovatore
	I Vespri Siciliani
Wagner	Götterdämmerung
	Der fliegende Holländer
	Lohengrin
	Die Meistersinger
	Rheingold
	Siegfried
	Tannhäuser
	Tristan und Isolde
	Walküre
Weber	Freischütz