

DU10
EDITION
PERCUSSION
— 2018 —

IPCL Percussion **Duo** Competition 2018



International
**Percussion
Competition**
Luxembourg

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The board of directors and the IPCL management wish to thank
**the City of Luxembourg
and the Ministry of Culture**
for their support, their trust and their good collaboration



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Lydie POLFER

Mayor

La Ville de Luxembourg accueille cette année déjà la 10^e édition du fameux concours “International Percussion Competition Luxembourg” - un rendez-vous musical incontournable pour grands et petits, qui se déroulera du 10 au 18 février au Conservatoire de la Ville de Luxembourg.

Avec 68 participants, originaires de 20 nations différentes et âgés entre 18 et 31 ans, cet événement reflète la vie multiculturelle que mènent les habitants de notre capitale et la solidarité que l’on rencontre au jour le jour.

En tant que bourgmestre de la Ville de Luxembourg, mais également comme citoyenne de la ville, je suis très fière du succès que rencontre année après année le Concours International de Percussion au Luxembourg. Cet événement fait non seulement vivre des moments inoubliables aux spectateurs et percussionnistes mais constitue également une expérience unique et marquante pour les jeunes musiciens en herbe du pays. Avec le lancement d’un concours et d’une commande de composition pour les épreuves éliminatoires et l’épreuve finale, le “Percussion Duo 2018” sera, encore plus qu’avant, un moment exceptionnel pour les jeunes mélomanes et leur présente la panoplie de variations qu’offre la musique. Et c’est

précisément cet aspect, de susciter des ambitions auprès de nos adultes de demain, qui me tient à cœur.

Au nom du collège échevinal et de nos concitoyens, je tiens à remercier les membres de l’IPCL, le jury et toute autre personne impliquée dans l’organisation de cet événement international de renommée, qui sera certainement, à l’instar des années précédentes, couronné de succès.

Félicitations aux organisateurs et bonne chance aux participants !

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Xavier BETTEL

Prime Minister

Minister of Culture

Guy ARENDT

Secretary of State for Culture

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L’International Percussion Competition Luxembourg, peut s’enorgueillir de fêter un double anniversaire cette année, à savoir 30 ans de son existence ainsi que la 10^e édition du Concours, puisque le concours est organisé tous les trois ans. Le citer au même titre que les fameux Concours Reine Elisabeth de Bruxelles, le Concours Tchaïkovski de Moscou ou le Concours International de Genève peut sembler à première vue un peu osé. Toutefois, ce concours unique peut se vanter d’être quasiment le seul au monde dans ce genre et pour les différentes formations, que ce soit en Marimba-Solo, en Duo, Trio ou Quatuor. En tout cas il se réjouit d’une grande renommée au niveau international de la percussion et de nombreux lauréats du Concours poursuivent aujourd’hui une carrière internationale. Parmi eux, le directeur musical actuel de notre Orchestre Philharmonique du Luxembourg, Gustavo Gimeno, qui, en 1999, était un des lauréats avec son duo “Elements”.

L’IPCL, membre de la Fédération Mondiale des Concours Internationaux de Musique, attire tous les 3 ans les meilleurs percussionnistes qui se confrontent pendant ce Concours et où ils sont jugés par un jury de renommée internationale. Nous tenons à remercier tous les membres du jury qui, de par leur qualité, assurent le haut niveau artistique de ce Concours.

L’IPCL contribue également à la création de nouvelles compositions pour et autour de la percussion. Ainsi notre compositeur Alexander Mullenbach sera à l’honneur avec sa pièce Terra X qui sera jouée en finale. D’autre part, et dans le cadre du double anniversaire, l’IPCL a lancé un concours de composition pour lequel pas moins de 41 œuvres ont été introduites. Nous sommes heureux de féliciter la gagnante du concours, Madame Jiaying Zhou, compositrice chinoise, dont l’œuvre Astral Trip sera jouée par tous les candidats lors des épreuves éliminatoires. Le concours compte 34 duos inscrits, donc 68 participants venant de 20 pays différents ce qui illustre bien son caractère international.

Tout ceci ne serait pas possible sans l’énergie et l’engagement de l’infatigable Professeur Paul Mootz qui, avec son équipe, assure déjà depuis 3 décennies le déroulement exemplaire de cette organisation très complexe.

Nous tenons à le remercier, ensemble avec tous les acteurs impliqués, pour leur dévouement remarquable.

Il ne nous reste qu’à souhaiter une excellente édition 2018. Que les duos participants et le public puissent vivre des moments de fortes émotions. Et que le meilleur gagne!



Paul MOOTZ

Chairman IPCL

Cette année, nous avons l'occasion de fêter un anniversaire puisqu'il s'agit en effet de la 10^{ième} édition depuis la création du Concours en 1989. Après 1999 et 2009, l'édition 2018 de l'International Percussion Competition Luxembourg s'adresse pour la troisième fois à la formation "Duo de Percussion".

Au premier tour, les 34 duos inscrits interpréteront, en plus d'une oeuvre de leur choix, "Astral Trip" de la jeune compositrice chinoise Jiaying Zhou. Cette pièce a remporté le premier Prix lors du Concours de Composition initié par l'IPCL en 2017. En finale, nous aurons le plaisir d'entendre "Terra X" pour Duo de Percussion et Quatuor à Cordes, oeuvre commanditée par l'IPCL auprès du compositeur Alexander Mullenbach.

Je tiens à remercier une fois de plus le Ministère de la Culture et la Ville de Luxembourg pour leur soutien généreux. Mes remerciements vont aussi à l'adresse de la Direction du Conservatoire de la Ville de Luxembourg, ainsi qu'à ses services administratif et technique. Ma reconnaissance s'adresse à tous nos membres sympathisants, aux donateurs et au Cercle des Amis du Concours pour leur support et leur présence. Un grand merci à Adams Musical Instruments pour la mise à disposition de matériel de percussion. Il me tient particulièrement à coeur de remercier mes collaborateurs bénévoles et infatigables: Netty Glesener, Fabienne Thoma, Malou Faber, Mariette Fabeck, Jos Graas, et Philippe Noesen, ainsi que tous les membres du Conseil d'Administration.

Un plaisir à anticiper: en 2019, nous fêterons le 30^{ième} anniversaire de l'IPCL par une série de concerts donnés par les lauréats des dernières éditions.

Permettez-moi de saisir l'occasion pour rendre hommage à un grand percussionniste qui nous a quittés en 2016, Peter Sadlo. J'ai eu le privilège de faire sa connaissance en 1982 lors du Concours de Genève, qu'il a remporté avec brio. C'est de l'expérience de ce Concours de Genève qu'est née l'idée d'organiser un Concours de percussion au Luxembourg.

En reprenant mon premier mot de président de septembre 1989...

"Le but de ce concours est de permettre aux jeunes ensembles de percussion de se mesurer entre eux et de mieux faire connaître la percussion au grand public"

...je vous invite à partager et à apprécier avec nous l'événement qui met en évidence les efforts et les qualités de ces jeunes musiciens exceptionnels.

Ad multos annos

*Paul Mootz
Chairman IPCL*

THE EARLY YEARS

Looking back some 30 years is not an easy exercise.

My first thoughts go to Paul Mootz. At that time already he was the "spiritus rector" of a bunch of young musicians who, under his lead, had risen classical percussion – and thereupon all kind of percussive arts – out of the "last orchestral row" to the front of the scenery. The Music Conservatory, given a brand new infrastructure, provided a perfect playground to associate Paul Mootz' outstanding pedagogical talents with his natural love for music.

Must have been his former teacher, Prof. Siegfried Fink, who sowed Paul's idea to establish a percussion ensemble competition. Percussion had hardly entered the eclectic circle of international solo competitions when he declared: "the world lacks a good percussion ensemble competition, and we shall do that". He wanted to promote new compositions, to create a meeting of various percussion cultures, offering highlights of public percussive performance and, of course, put Luxembourg on the map.

As I had often been the management resource to such initiatives, Paul didn't at all surprise me when he came along with the idea that, beside the ensembles we promoted, there was a need to foster excellence. I didn't mind – we were experienced. He was an artist in composition and improvisation, myself I was in charge of keeping the track – and the money in balance. It were good times.

When we remember the stage after the first Final, it was a proud moment of success.

We had top winners who had performed so diversely: technical perfection of execution from Germany, sensitive and surprising sounds from Japan, rhythmical sensations from Bulgaria, and fantastic performance from our Luxembourg Quatuor. Our highly appreciated Jury, composed of Professors from 6 countries including John Beck, at that time Chairman of the US Percussive Arts Society, gave the entire competition the high credibility that we aspired to. We had motivated as well public and private sponsoring and welcomed Minister and Mayor, next to numerous national prominent supporters, to our Final round.

A quite strange idea for that time had made his way.

The Government and the City supported then and since the Competition organization by providing each one third of the required cash resources. Some private company sponsors contributed together with a large number of private donators the complement of our budget whereas the organization team all worked on a honorary base. At the end, we had a net cash result that encouraged us to continue. As the organizer and secretary of the association, I was most glad that financials too were in harmony from the start.

I won't give names, but looking back I am aware that we had so many helping hands that made the IPCL what it became: a highly appreciated culture event. Always oriented to utmost music quality and international variety of percussive literature, and perfectly organized behind the scenery. Paul Mootz knows how to motivate students and colleagues to contribute, and he knows how to be thankful. Those who passed so many evenings to do the extra job would probably consent: it was good education and a real pleasure.

Finally we hope that IPCL contributed a small part to bring forward percussion in those 30 years and 10 editions. We may consider that some laureates have been given a discreet but material push in their personal career, as we saw some becoming classical soloists and even pop stars. We may hope that the percussion scene of Luxembourg took advantage as we witness a large number of young musicians having success on an international level in contemporary, in classic, jazz or in popular music domains. We may hope that IPCL contributed to rise the notoriety of Luxembourg as a City and country of culture excellence. We may hope that numerous young students and musicians got motivated in the right direction and appreciate either attending delightful concerts or even the wonderful self-experience of good music performing.

*Jean-Paul Wagner
General Secretary IPCL 1989–1997*

HAPPY BIRTHDAY INTERNATIONAL PERCUSSION COMPETITION LUXEMBOURG!

Having been part of the organising committee from 1997 until 2010 and having been in charge of the organisation for 4 editions of the Competition, it is a real pleasure and honor to light candles on the Competition's 30th (or 10th edition) birthday cake!

Celebrating a birthday is a good opportunity to look back but also to look out for new opportunities in future. What a fantastic idea Paul Mootz and Jean-Paul Wagner had 30 years ago to start a competition for percussion ensembles! It was, and it still is, the only international music competition for percussion ensembles worldwide. In other words, the International Percussion Competition Luxembourg niches since ever a market of competitions (with the only exception in 1995 when Luxembourg was European Capital of Culture and the IPCL wanted to offer a "special edition") giving duos, trios and quartets an opportunity to compete against others, to be evaluated by an international jury, but most importantly to meet during several days every three years other percussionists from around the globe.

Thinking back to the editions I was in charge of, I recall the special atmosphere amongst competitors during every edition. The first days felt actually more like a kind of fair or meeting place for percussionists than a competition loaded with a lot of nervousity and a fighting spirit. Of course, this atmosphere changed slightly during the course of every edition with ensembles which did not make it to the next round or

because of the ensembles which made it to the next round and nervousity became, of course, more apparent after the first round. A lot of friendships among the percussionists were made during the competitions, friendships which last until today, so I am happy to consider that the IPCL has also served as an international connection builder. To be honest, I am not sure if this competition has been a profound career trampoline for the participating ensembles, as it is very difficult to find jobs as a percussion ensemble, but I am certain that the participation at this Competition was an important step in every participant's career and some of the participants did make international careers as percussionists, conductors or in the pop field.

I was also every time very enthusiastic about the jury members which were invited based on their experience, but also field of expertise and origin, in order to have a good variety among the members. The quality and credibility of a competition goes mostly with the quality of its jury members, and I think that the excellent reputation which the IPCL (and Paul Mootz!) has in the small world of percussion and of competitions is also based on the fine and careful selection of the jury members.

Beside the jury it is also important that the quality of the organisation and support given to the competitors during the competition is excellent. Since its very first edition, over a dozen highly motivated percussion students are being asked to be part of the "staff"

in charge of managing the instrumental parc and the competition's schedule. Headed since most of the editions by Netty Glesener, the staff is not only the competition's business card but also a pedagogical activity, giving the young people the opportunity to meet the best percussionists of the world.

Another important step in IPCL's history was to be accepted unanimously as a new member of the World Federation of International Music Competition in 2001. Not only that the quality of the competition was hereby being confirmed, knowing that the criterias which have to be fulfilled in order to enter the circle of exquisite music competitions are quite strict, but the IPCL was being put definitely on the global map of international music competitions giving the opportunity to exchange with, to get inspired by work of other competition members and, last but not least, to get the right reputation by the local authorities.

For me it was a priviledge to be part of IPCL's success story and looking forward to IPCL's next 30 years, I do wish a lot of successful editions, inspiring encounters, a sound financial structure and a lot of energy for the organizing committee to continue the excellent work done so far!

Carl Adalsteinsson
General Secretary IPCL 1997–2010

1989: PERCUSSION QUARTET COMPETITION

Jury members:

Roland HENSGEN (Luxembourg), John H. BECK (USA), Keiko NAKAMURA (Japan), Paul MOOTZ (Luxembourg), Jacques DELECLUSE (France), Siegfried FINK (Germany), Dr. Dobri PALIEV (Bulgaria)

Participants:

12 quartets from Germany, France, Belgium, The Netherlands, Hungary, Bulgaria, RSSU, Japan, Luxembourg

1st prize: Percussion Art Quartett (Würzburg, Germany)

2nd prize: Shun-Ka-Shu-Toh (Japan)

3rd prize: Polyrhythmia (Bulgaria)

“Jean Gieres” prize: Quatuor de percussion de Luxembourg

Public prize: Polyrhythmia (Bulgaria)

1992: PERCUSSION TRIO COMPETITION

Jury members:

Roland HENSGEN (Luxembourg), Makoto ARUGA (Japan), John H. BECK (USA), Siegfried FINK (Germany), Claude GIOT (France), Bent LYLLOFF (Denmark), Paul MOOTZ (Luxembourg)

Participants:

14 trios from Poland, Sweden, Bulgaria, Germany, Austria, France, Japan, Hungary, Luxembourg

1st prize: Robojo Ensemble (Sweden)

2nd prize: Stockholm Percussion Trio (Sweden)

3rd prize: Acte Trois (France)

“Jean Gieres” prize: Trio from Luxembourg

1995: MARIMBA SOLO COMPETITION

Jury members:

Paul MOOTZ (Luxembourg), John H. BECK (USA), Siegfried FINK (Germany), Anders KOPPEL (Denmark), Bent LYLLOFF (Denmark), Emmanuel SEJOURNE (France), Dobri PALIEV (Bulgaria)

Participants:

50 soloists from Romania, Belgium, Spain, China, France, Japan, Germany, U.S.A., Bulgaria, Luxembourg, Italy, Korea, Sweden, Poland, Ukraine, Denmark, Switzerland, Israel

1st prize ex aequo: Katarzyna Myćka (Poland) and Momoko Kamiya (Japan)

3rd prize: Nadesda Vranska (Bulgaria)

“Jean Gieres” prize: Katarzyna Myćka (Poland)

1999: PERCUSSION DUO COMPETITION

Jury members:

Paul MOOTZ (Luxembourg), John H. BECK (USA), Siegfried FINK (Germany), Jean GEOFFROY (France), Katarzyna MYĆKA (Poland), Tomoyuki OKADA (Japan), Boris DINEV (Luxembourg / Bulgaria)

Participants:

35 duos from Japan, France, Germany, Luxembourg, Taiwan, Sweden, Bulgaria, Israel, The Netherlands, Norway, Poland, Switzerland, U.S.A.

1st prize: db-Duo (Sweden)

2nd prize: Elements (The Netherlands / Spain)

3rd prize: The Israeli Percaduo (Israel)

“Ady Mootz” prize: Elements (The Netherlands / Spain)

“radio 100,7” prize: Elements (The Netherlands / Spain)

“Jean Gieres” prize: The Israeli Percaduo (Israel)

2002: PERCUSSION TRIO COMPETITION

Jury members:

Paul MOOTZ (Luxembourg), John BECK (USA), Jean GEOFFROY (France), Daniel KASE (Sweden), Katarzyna MYĆKA (Poland), Isao NAKAMURA (Japan), Peter PROMMEL (The Netherlands)

Participants:

25 trios from Germany, Austria, Belgium, Denmark, Finland, France, Greece, Hungary, Japan, Luxembourg, The Netherlands, Poland, Portugal, Romania, Taiwan R.O.C.

1st prize: Yarn (France)

3rd prize: Trio Bump (France)

“Ady Mootz” prize: Trio Bump (France)

“radio 100,7” prize: Yarn (France)

“Jean Gieres” prize: Yarn (France)

2005: PERCUSSION QUARTET COMPETITION

Jury members:

Paul MOOTZ (Luxembourg), Bob BECKER (Canada / USA), Momoko KAMIYA (Japan), Anders LOGUIN (Sweden), Peter PROMMEL (The Netherlands), Zoltán RACZ (Hungary), Emmanuel SEJOURNE (France)

Participants:

27 quartets from Germany, Brasil, Croatia, Hungary, Japan, The Netherlands, Slovenia, Australia, Bulgaria, U.S.A. Island, Luxembourg, United Kingdom, Sweden, Austria, Canada, France, Italy, Mexico, Russia, Taiwan R.O.C.

1st prize: Via Nova Percussion Group (Austria / Bulgaria / Italy)

2nd prize: So Percussion (U.S.A.)

3rd prize: EM Quartet (Mexico)

“Ady Mootz” prize: Via Nova Percussion Group (Austria / Bulgaria / Italy)

“radio 100,7” prize: So Percussion (U.S.A.)

“Jean Gieres” prize: Via Nova Percussion Group (Austria / Bulgaria / Italy)

2009: PERCUSSION DUO COMPETITION

Jury members:

Alain WIRTH (Luxembourg), Béatrice DAUDIN (France), Boris DINEV (Luxembourg/Bulgaria),
Adi MORAG (Israel), Keiko NAKAMURA (Japan), Eric SAMMUT (France), Nancy ZELTSMAN (USA)

Participants:

29 duos from Germany, Argentina, Armenia, Australia, Belarus, Bulgaria, Canada, China, Spain, France,
Hungary, Israel, Japan, Luxembourg, Poland, United Kingdom, Slovenia, Switzerland, Taiwan R.O.C.,
Thailand, Ukraine

2nd prize: Slovenian Percussion Duo (Slovenia)

3rd prize: Nana Formosa (Taiwan R.O.C.) and Orion (France)

“Ady Mootz” prize: Percusur (Argentina/Italy/Brasil)

“radio 100,7” prize: Orion (France)

“Jean Gieres” prize: Slovenian Percussion Duo (Slovenia)

2012: PERCUSSION TRIO COMPETITION

Jury members:

Paul MOOTZ (Luxembourg), Boris DINEV (Luxembourg/Bulgaria), Marta KLIMASARA (Poland),
Philippe LIMOGE (France), Keiko NAKAMURA (Japan), Allen OTTE (USA), Peter PROMMEL
(The Netherlands)

Participants:

22 trios from The Netherlands, Spain, France, Taiwan, Greece, Russia, Italy, Brasil, Argentina, U.S.A., Luxembourg,
Ukraine, Belgium, Japan, Germany, Portugal, Hungary, Turkey, Croatia, S. Korea, Austria, Slovenia, Poland,
Switzerland, China, Singapore

1st prize: SR9 (France)

2nd prize: Insomnia Percussion Trio (Taiwan)

3rd prize: Talking Drums (Germany)

“Ady Mootz” prize: Insomnia Percussion Trio (Taiwan)

“lalux” prize: SR9 (France)

“Jean Gieres” prize: SR9 (France)

2015: PERCUSSION QUARTET COMPETITION

Jury members:

Paul MOOTZ (Luxembourg), Boris DINEV (Luxembourg/Bulgaria), Beverley JOHNSTON (Canada),
Anders KOPPEL (Denmark), Philippe LIMOGE (France), Keiko NAKAMURA (Japan), Bart QUARTIER
(Belgium)

Participants:

11 quartets from Bulgaria/Spain, France, Germany, Japan, Luxembourg, Portugal, Sweden, Taiwan R.O.C.

1st prize: Daidalos Percussion Quartet (Germany)

3rd prize ex aequo: 4Example (Bulgaria/Spain)

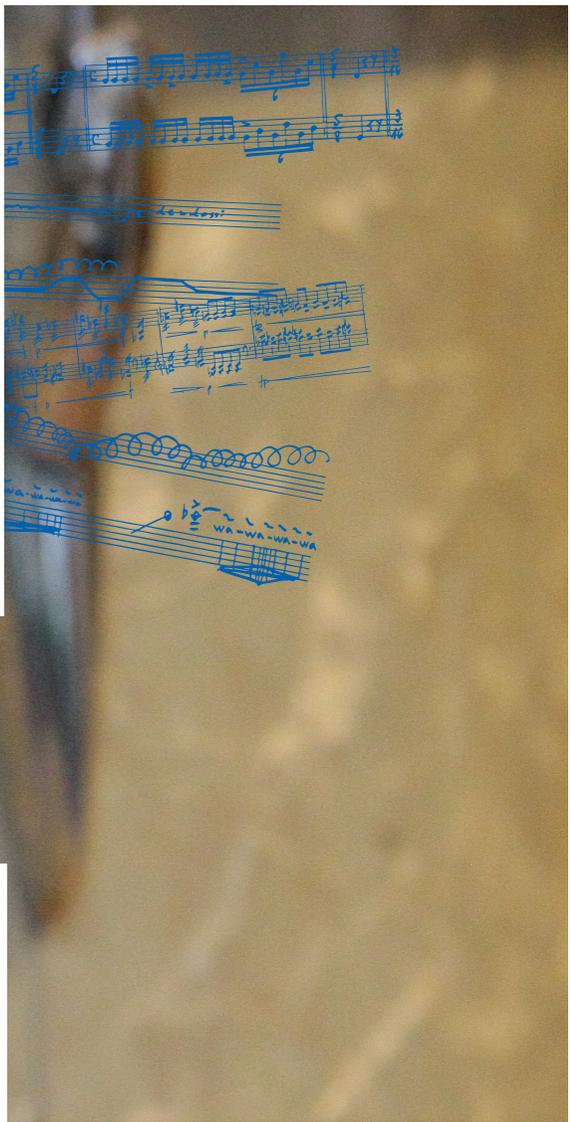
3rd prize ex aequo: Ensemble1002-Hanji (Taiwan R.O.C.)

“Ady Mootz” prize: Daidalos Percussion Quartet (Germany)

“Jean Gieres” prize: 4Example (Bulgaria/Spain)



Jury members and prize winners 2015 © Claudia Hansen



The subject of the Composition Competition of the IPCL is a work for percussion duo

Duration: 7-8 minutes

Suggested instruments:

Marimbas, xylophones, vibraphones, glockenspiels, timpani, Snare drums, bongos, tomtoms, bass drums, Templeblocks, woodblocks, claves, Suspended Cymbals, hihat, 1-2 tamtams / gongs, triangles

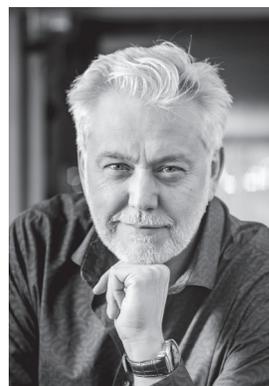
The use of electronics is not permitted.

The winning composition is awarded with 2.500 € and will be world-premiered during the preliminary round of the IPCL – Percussion Duo Competition 2018

Composition Competition for Percussion Duo

to celebrate the 10th edition of the International Percussion Competition Luxembourg

Wim Henderickx, Claude Lenners, Nicolas Martynciow,
Paul Mootz and Matthias Schmitt



Wim Henderickx studied composition and percussion at the Royal Conservatoire in Antwerp and sonology at Ircam, Paris, and at the Conservatoire of Music, The Hague. His compositions are often inspired by other cultures. Between 2004 and 2010, he worked on the Tantric Cycle, a seven-part composition series based on Oriental philosophy and Buddhism. The works of Wim Henderickx are performed by renowned orchestras, soloists and ensembles. Electronics are often an important feature in his oeuvre. Wim Henderickx has been Composer-In-Residence at Muziektheater Transparant since 1996. He joined the Antwerp Symphony Orchestra as an Artist-In-Residence in 2013. The full double CD (2016) with four of his works recorded by this orchestra, received international acclaim including five stars in BBC Music Magazine. The full CDs *Disappearing in Light* (2011) and *Tryptich* (2015) were developed in collaboration with the HERMESensemble and Jorrit Tamminga (electronics).

**Wim
HENDERICKX**
Belgium

Member of the jury

www.wimhenderickx.com

Symphony N°2 (Aquarius' Dream) premiered in March 2017 with the Antwerp Symphony Orchestra at the renewed Queen Elisabeth Hall in Antwerp with soprano Claron McFadden and conductor Thierry Fischer. *Revelations* was commissioned by Muziektheater Transparant and premiered at the Opera21 Festival at de Singel in Antwerp (April 2017). The ballet production *Requiem*, commissioned by Opera Ballet Vlaanderen and in collaboration with choreographer Sidi Larbi Cherkaoui, was performed twelve times in Ghent, Antwerp and Bruges (March-April 2017).

Wim Henderickx was awarded both nationally and internationally for his work. His scores are published by Norsk Musikforlag in Oslo. He is a Professor of Composition at the conservatories of Amsterdam and Antwerp. Finally, he is the main coach of the annual SoundMine summer-composition course for young composers at Musica in Neerpelt, Belgium.



**Claude
LENNERS**
Luxembourg

Member of the jury

www.claudeleppers.lu

Lenners, Claude composer of orchestral, chamber and vocal works that have been successfully performed throughout Europe; he is also active as a promoter of new music.

Claude Lenners studied music and musicology at Université des Sciences Humaines in Luxembourg and Strasbourg as well as at the Conservatories in Luxembourg and Strasbourg.

His honors include a scholarship to stay at the Villa Medici in Rome (1989-91), First Prize in the Henri Dutilleux Competition (1991), a scholarship to attend Darmstadt (1992), the First International Irino Prize for Chamber Music (Tokyo 1993), and the Lions Prize (Luxembourg section 1997).

He composed for various ensembles, including Alter Ego (Roma), the ASKO Ensemble, the Cambridge New Music Players, Ensemble Phorminx, Court-circuit, l'Ensemble Accroche Note, Ensemble 13, Cambridge New Music Players, and l'Ensemble Intercontemporain. He has also written for Ensemble Quadro, Trio à cordes de Paris, Ensemble Recherche, Ensemble d'Ame (Tokyo), Proxima Centauri, the Ex Novo Ensemble, l'Orchestre Philharmonique du Luxembourg, Orchestre de l'Opéra de Tours, Orchestre de Chambre du Luxembourg, the Rundfunk Sinfonieorchester Saarbrücken, Luxembourg Percussion, Noise Watchers Ensemble etc.

Soloists who have performed his works include violinist Irvine Arditti, saxophonist Pierre-Stéphane Meugé, flutist Manuel Zurria, pianist Oscar Pizzo, Nanae Yoshimura (koto), Kifu Mitsuhashi (shakuhachi), Paul Mootz (percussion), Béatrice Rauchs (piano), Marc Meyers (trombone), Aniela Stoffels (flute), Hany Heschat (guitar), Ortwin Stürmer, Armand Angster, Françoise Kubler, Emanuel Séjourné, Francesco Tristano Schlimé. Collaborations include dancer Guillaume Weis, stage manager Frank Hoffmann (Music Theatre TNL), Manuel Cano Lopez (HoMo XeRoX/Opera commissioned by Opera Tours and Dutilleux Prize Foundation)

Since 1992, he teaches analysis, composition and computer music at the Luxembourg Conservatory. In 1999, he founded of the electronic and new music association Noise Watchers Unlimited and was artistic director of the New Music festival *Rainy Days* in 2000-2005 (Luxembourg).

His Opera "Der Turm" by Peter Weiss has been premiered by Orchestre Philharmonique du Luxembourg (Jean Deroyer)/libretto and Stage Manager: Waut Koeken (Grand Théâtre du Luxembourg). His recent collaboration with stage manager Frank Hoffmann performing Pirandello's "6 Characters in Search of a Composer" has been a great success.

Éditions Lemoine (Paris), Editions Alphonse Leduc (Paris) and Noise Watchers Unlimited (Luxembourg) are publishing his music.



The percussionist, drummer and composer Nicolas Martynciow is one of the internationally renowned French drummers.

He first studied percussion with Claude Giot and Philippe Boisson at the Conservatoire de Saint-Etienne, his hometown, and then with Francis Brana at the Conservatoire de Créteil. In 1990, he obtained first prizes in Percussion and Chamber Music at the “Conservatoire National Supérieur de Musique et de Danse de Paris” in the class of Jacques Delécluse.

Being a percussionist with the Orchestre de Paris since 1995 (directed by Daniel Harding), he has played under the direction of prestigious conductors such as Pierre Boulez, Christoph Eschenbach, Valery Gergiev, Paavo Järvi, Carlo Maria Giulini, Bernard Haitink, Lorin Maazel, Georges Priest or Sir Georg Solti. After the Salle Pleyel, it is at the prestigious “Philharmonie de Paris” that the Orchestre de Paris performs during concerts as the first resident orchestra. On tour, he performs in Europe, the United States, Japan, China, Korea, etc.

As a chamber musician, Nicolas Martynciow has regularly performed with the Ensemble Carpe Diem (directed by Jean-Pierre Arnaud), adONF (collective of percussionists of the Orchestre National de France), Sirbaoctet (directed by Richard Schmoucler), and his fellow musicians Eric Picard (cello), Stéphane Labeyrie (tuba), Eric Sammut (percussion), Vincent Lucas, Vicens Prats (flute), Eiichi Chijiwa, Roland Daugareil (violin), Philippe Berrod (clarinet), Alexandre Gattet (oboe) and Marc Trénel (bassoon).

Paul Mootz and Matthias Schmitt
please refer to p. 22 and 27

As a drummer, he currently plays with the group “Beat in Progress” alongside the percussionists Philippe Limoge, Damien Petitjean and Jean-Luc Rimey-Meille.

As a composer, he directs a collection at Editions Gérard Billaudot. His compositions are played around the world. Many are engraved on CD. His compositions for percussion ensembles “Sweat Swaff”, “La Festa per Due” and “Zoo” were performed in Paris at the Opéra Garnier, Opéra Comique, Salle Pleyel, Théâtre de l’Athénée and at the Maison de Radio France.

His pieces for snare drum “Impressions” and “Tchik” are played in the biggest international competitions worldwide. Over 1500 copies of his method for percussion beginners called “Tac Tic” (2 volumes) are sold each year.

He teaches percussion at the “Pôle Supérieur de Musique de Bordeaux”, and is in charge of orchestral percussion lessons at the “Conservatoire National Supérieur de Musique et de Danse de Paris”. He regularly gives masterclasses in France and Europe.

He has been Zildjian Artist since 2013 and Resta-Jay Percussion Artist since 1995.

CANDIDATES

Peter Baberkoff *Germany*

Mark Lackey *USA*

Aita Mizuki *Japan*

Hugo Prigent *France*

Yen-Min Fong *Taiwan*

Tianyu Zou *China*

Hugo Prigent *France*

Jiaying Zhou *China*

Lyubomir Denev *Bulgaria*

Junda Tao *China*

Pit Dahm *Luxembourg*

Scott Fields *Germany*

Fredrik Zeller *Germany*

George Tantchev *USA*

Shahriar Sharifpour *Belgium*

Georges Sadeler *Luxembourg*

Boris Dinev *Luxembourg*

Joao Pedro Oliveira *Brazil*

Steven Heelein *Germany*

Daniel Tummes *Germany*

Etienne Houben *The Netherlands*

Marleen Dupont *Belgium*

Marco Carnevalini *Italy*

Yang Song *Germany*

Gábor Tarján *The Netherlands*

Jerzy Mackiewicz *Poland*

Olivier Dejours *France*

Tsu-Yao Yang *France*

Frédérique Lory *France*

Joshua Ryan Paterson *USA*

Dallas Joseph Howard *USA*

Quicheng Chen *China*

Andys Skordis *The Netherlands*

Courtney Evans *USA*

Roko Duzel *Bosnia-Herzegovina*

Daniel Maguire *USA*

Zhiqing Liao *China*

Dilidaer Rehemu *China*

Alejandro J. P. Gallegos *Mexico*



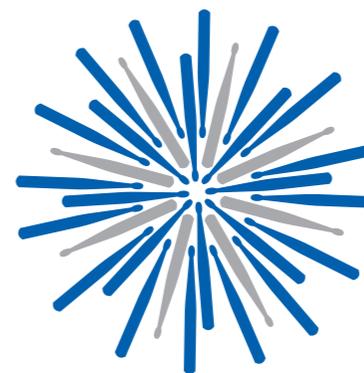
Jiaying ZHOU

ASTRAL TRIP

Winning composition

Jiaying Zhou was admitted to the Shanghai Conservatory of Music in 2014, majoring in the composition of pieces of music for national instruments, instructed by Dr. Su Xiao. In recent years, most of her creations are specific for national chamber music, Chinese orchestral music and the orchestration field.

Among them, the composition “ASTRAL TRIP” for percussion duo won the first prize of the IPCL Composition Competition in 2017 and will be the set piece for the 1st round of the IPCL Duo Competition 2018. “TELEPATHY” for pipa trio won the silver award of the “DunHuang prize” pipa new work. The national orchestral music “THE RHYTHM OF BRONZE” won the second prize of the tenth national (Chinese orchestra) composition competition (the first prize not being awarded).



DU¹⁰_{EDITION}
PERCUSSION
— 2018 —

IPCL Percussion **Duo** Competition 2018

**Paul Mootz, Boris Dinev, Philippe Limoge,
Katarzyna Myćka, Fumito Nunoya, Bart Quartier**



© Claudia Hansen

**Paul
MOOTZ**
Luxembourg

President of the jury

Paul Mootz, born in Luxembourg in 1952, began his musical studies in Theory, Piano, Harmony, Chamber Music and Percussion at the Music Conservatory of Luxembourg-City. Further professional studies were then pursued at the Conservatoire National Supérieur de Paris where he obtained diplomas in sight-reading, theory and analysis and was awarded First Prize in Percussion as a student of Jacques Delécluse.

In 1982, he participated in the 'Concours International de Genève' and successfully reached the semi-final round of the competition. During the same year he was accepted at the "Musikhochschule of Würzburg" (Germany) where he commenced percussion studies with Siegfried Fink and was thus awarded in 1984 the "Meisterklassendiplom". Solo percussionist with the RTL Symphonic Orchestra for 10 years, Paul Mootz has also served as percussion teacher at the Music Conservatory of Esch-sur-Alzette since 1978. In 1985, he has been named Professor of Percussion and Chamber Music at the Music Conservatoire of Luxembourg-City. From December 2001 until September 2004, Paul Mootz was the deputy director of Luxembourg-City's Music Conservatoire.

In 1982 and in 1993 he created the percussion ensembles Luxembourg Percussion and Mariendall and since then has conducted a number of concert tours in Luxembourg, Europe, United States of America, Canada and Australia with great success. Apart from his work with many chamber ensembles, he has performed as soloist with such notable musicians as Peter Sadlo and Walter Civitareale at the Music Festivals of both Echternach and Wiltz.

Also a composer and arranger, Paul Mootz writes a great deal of his compositions for his many students and for percussion ensembles. He is also president of the International Percussion Competition Luxembourg and Axent, Luxembourg's percussion association.



**Boris
DINEV**
Luxembourg / Bulgaria

Member of the jury

Boris Dinev graduated from National Music School - Sofia and enrolled into National Music Academy under the guidance of percussion professor Dobri Paliev.

Boris is a co-founder of the percussion quartet Polyrhythmia, which performed in several major festivals throughout Europe, Japan, Ex-USSR, Cuba, Tunisia, Algeria, USA etc.

Polyrhythmia won the 3rd prize and was awarded the Audience Prize on the First International Percussion Competition in Luxembourg in 1989.

Boris performed as a soloist in Sofia Philharmonic Orchestra and Bulgarian Radio Orchestra, among others.

He performed with Bulgaria's most popular jazz musicians, in various international music festivals, such as the Jazz Jamboree, Prague Jazz Fest, Sofia Jazz Meeting, Sibiu Jazz Fest, Havana Jazz Festival, etc.

From 1981 to 1991, he worked as a professor at Bulgarian Music Academy's Jazz Department.

Since 1991 Boris Dinev has been living in Luxembourg, lecturing at the Music School of Echternach and at the North Conservatory.



Philippe LIMOGÉ

France

Member of the jury

www.percuduo.com

Having started to play drumset at the age of 9 years, Philippe Limoge continues to learn Percussion at the “Conservatoire de Troyes et Boulogne-Billancourt”, before joining the “Conservatoire National Supérieur de Musique et de Danse de Paris” where he receives the 1st Prize unanimously (class of Jacques Delécluse), followed by a 3rd cycle of chamber music (class of Michel Cals). He is a laureate of the “Concours International de Vibraphone de Clermont-Ferrand” in 1999 and the “Gaudefamus Competition” in Rotterdam.

After spending a long time performing in orchestras in Paris (Orchestre de Paris, Orchestres de Radio France, Opéra de Paris, Ensemble Intercontemporain...) under renowned conductors (P. Boulez, E. Krivine, A. Jordan, L. Maazel...), he now concentrates on soloist repertoire, chamber music and concertos with orchestra. Several composers dedicated him pieces (J. Mérah, J.C. Henry, J. Pampin, J.L. Rimey- Meille, D. Benetti, E. Sammut, Marc Lys, ...). He has played in Spain, Canada, Japan, England, Luxembourg, Italy...

Actually, Philippe Limoge teaches at the “Conservatoire de Région de Montpellier”. Every year, he organizes in Limoges a summer academy, called Epsival, where students come from all over the world.

Discography:

- Percuduo “Acousticks” 2010
- Octobone 2 with Michel Becquet 2007
- Octobone 1 with Michel Becquet 2005
- Philippe Limoge “Magic Vibes” 2005
- Duo Gakou “JAWS” septembre 2002

Artist : Yamaha, Sabian, Lacroix Sticks



Katarzyna MYĆKA

Poland/Germany

Member of the jury

www.marimbasolo.com

Critics have given the internationally renowned marimba virtuoso and chamber musician Myćka the sobriquet “she who dances with the mallets”: “the greatest fluidity”, “perfect mallet technique,” and a “marvelous, rhythmic precision” are characteristic for the musician, who is able to simultaneously produce up to six tones on her concert marimba with the sixty narrow wooden bars and resonance pipes.

Expert circles testify to the “extraordinary richness of tone quality” and “fascinatingly broad palette of musical effects” that the marimba, which is rarely heard as a solo instrument, produces under the whirling mallets of the musician from Stuttgart with Polish roots. Audiences are also enthralled by the artistic elegance and dance-like energy of her playing.

After receiving training in piano and drums, the artist born in 1972 discovered the marimba as her “ideal medium for musical expression” while studying at music academies in Gdansk, Stuttgart, and Salzburg. Numerous prizes and awards at international music competitions then followed: in 1995, first prize and audience prize at the International Percussion Competition Luxembourg for Marimba Solo, one year later first place at the First World Marimba Competition Stuttgart. Then followed stipends and invitations to master courses in the United States, Asia, and various European countries, through which the young musician soon developed a network in the music scene.

Appearances as a soloist at the most important marimba festivals (Osaka 1998, Linz 2004, Minneapolis 2010) as well as solo parts with well-known orchestras in many parts of the world (Stuttgart Philharmonic Orchestra, Bochum and Göttingen Symphony Orchestras, Polish Chamber Philharmonic Sopot, Vienna, Prague and Heilbronn Chamber Orchestra (WKO), Beijing Symphony Orchestra, Camerata Israeli, Maribor, Neubrandenburg and Vogtland Philharmonic Orchestras, Folkwang Chamber Orchestra, RSO Luxemburg as well as diverse other Polish symphony orchestras) today make Katarzyna Myćka one of the leading pioneers in her still young instrument.

The large concert marimba has only existed in its current form since the mid-1980s. Katarzyna Myćka, who was honored by the Polish Percussion Arts Society in 1999 as “Ambassador of Polish Percussion Art,” emphatically promotes the popularization of the marimba. For her, this includes a commitment to training young players and participation in juries at international competitions, but in particular the International Katarzyna Myćka Marimba Academy (IKMMA), which she established in 2003.

The artist’s multifaceted solo program includes not only transcriptions of the works of Johann Sebastian Bach or Sergei Prokofiev, but also original compositions by younger composers such as Emmanuel Séjourné or Anna Ignatowicz. The artist has in the meantime recorded a cross-section of her repertoire on six CDs.

Katarzyna Myćka dedicates “a lot of time and enthusiasm” to collaborating with composers who “explore and understand the special and marvelous sound of the marimba.” In this, the guiding principle, says the musician to whom numerous concerts and chamber music works have been dedicated, is “musical trust.”

She also connects such trust with the renowned Mandelring Quartet, which has become a regular partner. The four strings and Myćka’s marimba are a highly unusual combination, which astounds and delights critics and audiences in equal measure “marvelously rich in tone..., always with elegant sound and in inspired communion.”



Fumito NUNOYA

Japan

Member of the jury

www.fumitonunoya.com

Marimbist Fumito Nunoya is gaining recognition internationally as one of today's leading marimbists. Born in Odate, Japan (a small city in Akita Prefecture) in 1979, he currently lives in Kreis Herford, Germany. He has taught marimba at the Hochschule für Musik Detmold in Germany since 2009. In addition to performances in Germany and around Europe, he regularly travels to perform in Japan and the USA as an Adams Marimba Artist.

An interview with Nunoya was the cover story of the May 2012 issue of Percussive Notes magazine. He has been described as "magnetic ... impressive" (Houston Chronicle) and "agile and terrifically talented" (Boston Herald). His repertoire includes a range of solo and chamber works for marimba, as well as adaptations of Bach, Piazzolla, Japanese folk music, Ennio Morricone and more.

His debut CD "Red Dragonfly" was called a "monumental CD" (Percussive Notes) and "an example of artistic music making at its highest level" (PAS-Florida Chapter newsletter), and his second CD "The Sower," in which he focused on Japanese pieces, was released in

August 2013 from Octavia Records, Japan. In August 2016, he released two CDs ("Piazzolla on Marimba" and "Classics on Marimba") from Oehms Classics, and both CDs received special commendation awards from Record Geijutsu Magazine in Japan.

Nunoya gained considerable attention when he won Third Prize at the 3rd World Marimba Competition. He also won top prizes at many other national and international competitions including First Prize at the Ima Hogg Competition in USA, First Prize at the 3rd Libertango International Competition in Italy (centered on the music of Astor Piazzolla), and Second Prize at Percussive Arts Society International Marimba Competition in USA.

After graduating from Yamagata University (Japan) with a degree in Music Education, he went on to study his Master of Music and Artist Diploma degrees in marimba performance under Nancy Zeltsman at The Boston Conservatory (USA). He was the first marimba (or percussion) major in the school's history to receive the later distinction (on full scholarship).



Matthias SCHMITT

Germany

Member of the jury

Matthias Schmitt (born 1958, in Würzburg/Germany) studied piano, composition (film and stage-music) and percussion.

Parallel to this, he also received a recording contract with BMG Ariola with his band "Neuland" and recorded his first pop album.

During his studies with Siegfried Fink at the Hochschule für Musik Würzburg he composed his first work for percussion "Cabo Frio". He was in contact with such diverse styles as jazz, avantgarde, minimal-music, latinpercussion, african-percussion, rock etc. He performed with percussion-ensembles and studied solo-literature, culminating in the completion of his university diploma at the Würzburg Hochschule in 1984.

Since then, Matthias Schmitt has taught and lectured at various institutions including the University of Applied Science Würzburg-Schweinfurt, Peter-Cornelius Konservatorium in Mainz and the Hochschule für Musik in Würzburg and many more...

Schmitt joined the pop-group «Relax» from 1988 to 1995. Not only did he tour Germany, Austria, Switzerland, and Belgium, but he also recorded and co-produced several CDs which have been presented on numerous radiostations and television shows..

At the same time he wrote and co-produced 4 albums for Michael Schanze (german entertainer)

In 1995 he founded the Clavis-Musikschule (his own private music-school) and has developed and published new pedagogical concepts since that time.

Since 1996, he has focused on percussion-music, and these compositions have been performed globally. "Ghanaia" (written in 1996), first recorded by Katarzyna Myćka for her first album called "Marimba Spitual" became the compulsory piece at the 1999 International Marimba Competition in Okaya-Japan and again in 2003 in Paris.

6 Miniatures for marimba solo, which he dedicated to Katarzyna Myćka, were recorded by Katarzyna 2 years later for her second solo album called "Marimba Dance".

In 2004 he conducted the world premiere of his concerto for marimba and string orchestra (or quartet), "One World", at the International Marimbafestival in Linz (Austria). It was met with great success.

In 2006, he produced the solo CD with Evgeniya Kavaldzhieva performing, «A Tribute to Charlie», featuring his solo works for marimba and vibraphone.

Also in this year he composed "2-Gather", a compulsory piece for the international marimba competition in Belgium in 2007.

In 2007, he produced, performed and published the textbook, "Let's DruM Together", in English and German for djembe and conga.

Numerous pieces for solo marimba, marimba-duo, chamber-music, percussion-ensemble-pieces and pedagogical pieces were published throughout the years.

The premiere of "Agnus Dei" for mixed choir and marimba occurred in 2011 in Würzburg, the USA premiere in NY in 2013. Soloist at both concerts: Evgeniya Kavaldzhieva

Between these events he produced the CD "Agnus Dei" with the Bachchor Würzburg (conductor: Christian Kabitz) and Evgeniya Kavaldzhieva Marimba and a documentation on youtube "Agnus Dei Making" of in German and Englisch.

"20 years Ghanaia" is a documentation produced by Nicolas Unger about Matthias, his musical and his pedagogical work, which can be seen on youtube end of 2017.

His percussion compositions have become standard repertoire for world-famous soloists and ensembles around the world.



Bart QUARTIER

Belgium

Member of the jury

www.bartquartier.be

After his studies of percussion, Bart specialized in marimba, with Robert Van Sice. Bart has been invited by more than sixty orchestras and ensembles and has been performing, for 30 years, in various musical genres such as classical music, opera, contemporary, ancient, chamber music, percussion groups, Chanson, Variété ...

Since 1990, Bart is teaching vibraphone and marimba (classical and jazz) at the "Koninklijk Conservatorium Brussels". As a master class teacher and jury member, Bart has been invited in The Netherlands, Norway, Germany, Luxembourg, Switzerland, France, Italy, Spain, Portugal, South Korea and Japan.

His books "Image - 20 Children's Songs for Marimba", "Profils - 24 essais pour vibraphone et piano", "Encore", "Imagine - a mental approach to marimba playing" (in English, French and Spanish), "Ensemble - 24 pieces for mallet ensemble" and "Focus - 24 Images for Vibraphone" achieved international success among well-known editors such as Hal Leonard, Lemoine, Norsk Musikforlag...

Bart was laureate at the "Concours de composition jazz - thèmes Sabam" in 2000 and 2002. With his own quintet, Bart recorded "Thank You" and "Profils" in duo with Bart van Caenegem at "De Werf", Belgium. "Image" and "Focus" can be found on his last double record "Life Path". As a sideman, Bart can be found on more than 70 CDs and has been on tour in Europe, the USA, Korea and Japan.

CANDIDATES



Âkzenz Percussion Duo

- Dominik ENGLERT, 21 (Germany)
- Josef TREUTLEIN, 21 (Germany)



arx duo

- Garret ARNEY, 29 (USA)
- Mari YOSHINGA, 30 (Japan)



Balkan Percussion Duo

- Kiril ANGELOV, 25 (Bulgaria)
- Ksenija KOMLJENOVIC, 29 (Serbia)



BlueMoon Percussion Duo

- Mirco HUSER, 23 (Switzerland)
- Tim REICHEN, 24 (Switzerland)



Cc Percussion Duo

- Tzu-En CHANG, 24 (Taiwan, R.O.C.)
- Yang CHEN, 28 (Taiwan, R.O.C.)



Concussion Duo

- Elias GUSTAFSSON, 23 (Sweden)
- Rasmus JÖNSSON HANSSON, 24 (Sweden)



CRISIS

- Genya ISHIZAKI, 22 (Japan)
- Riku KURATA, 22 (Japan)



Cyti

- Chiao-Yuan CHANG, 25 (Taiwan, R.O.C.)
- Till LINGENBERG, 21 (Germany)



DENDROCOPOS DUO

- Jan ČIBEJ, 19 (Slovenia)
- Luka POLJANEC, 18 (Slovenia)



DoubleBeats

- Ni FAN, 28 (Germany)
- Lukas BÖHM, 27 (Germany)



Grey Motion

- Béatrice PICARD, 18 (Luxembourg)
- Pit DAHM, 19 (Luxembourg)



Double Skins

- Olivia MARTIN, 21 (France)
- Florent DUVERGER, 26 (France)



happy turn

- Maiko TOMITA, 25 (Japan)
- Karin TOZAKI, 26 (Japan)



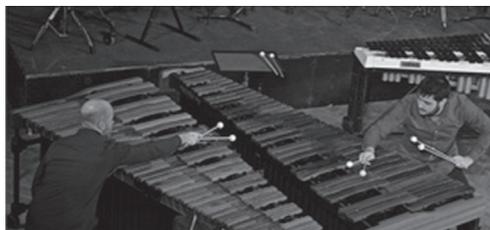
Erga

- Louis QUILES, 25 (France)
- Manon ROCHÉ, 22 (France)



Kezzy Percussion Duo

- Yuxi KANG, 22 (China)
- Cheng PAN, 19 (China)



FLAM-A DUO

- Francesco MAZZOLENI, 25 (Italy)
- Luis CAMACHO MONTEALEGRE, 24 (Spain)



KronaPercussion

- David GUTFLEISCH, 25 (Germany)
- Felix ERNST, 25 (Germany)



GIRR DUO

- Antoine BROCHERIOUX, 25 (France)
- Zacarias Lucas MAIA DA SILVA, 24 (Brazil)



Lee and Lang

- Min-Tzu LEE, 27 (Taiwan, R.O.C.)
- Franz LANG, 25 (Germany)



Linea Percussion Duo

- João Miguel BRAGA SIMÕES, 25 (Portugal)
- Vitor CASTRO, 24 (Portugal)



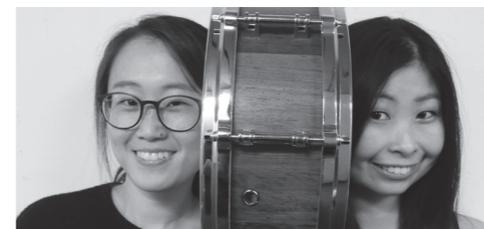
Percatory

- Kasper GRØN, 26 (Denmark)
- Joakim Stakston OLSRUD, 23 (Norway)



Little Big Percussion Duo

- Hsin-Hsuan WU, 30 (Taiwan, R.O.C.)
- Bartek MILER, 25 (Poland)



Percussion Duo ONE

- Nanae KUBO, 28 (Japan)
- Yuyoung JIN, 29 (South Korea)



Membranophōn

- Peter WHITE, 26 (USA)
- Joseph DEMARCO, 26 (USA)



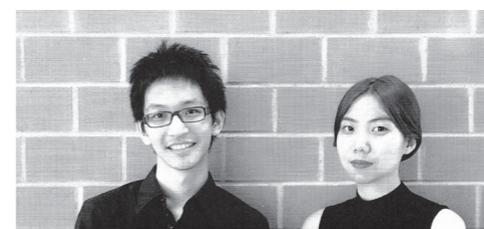
POPOCATEPETL PERCUSSION DUO

- Gabriele PETRACCO, 31 (Italy)
- Marko JUGOVIC, 25 (Italy)



PaloRosa Dúo

- Agustin AGUIRRE, 24 (Spain)
- Andoni VILLAFRANCA MARTÍNEZ, 25 (Spain)



Rhythm Factory

- Kang-Jung SUNG, 29 (Taiwan, R.O.C.)
- Ari KIM, 28 (South Korea)



Panduo

- Filip KOROŠEC, 23 (Slovenia)
- Žiga PETRIČ, 23 (Slovenia)



S-Tick

- Jiyeon KIM, 26 (South Korea)
- Hyeji BAK, 26 (South Korea)



Symposie

- Lucas MESSLER, 23 (France)
- Pierre HURTY, 22 (France)



Te I Ling Percussion Duo

- AYao-Te HSIEH, 24 (Taiwan, R.O.C.)
- Ling LU, 27 (Taiwan, R.O.C.)



The marimbix Duo

- Youngha KWON, 20 (South Korea)
- Myeongjo SON, 24 (South Korea)



Twincussion

- Jen-Ting CHIEN, 30 (Taiwan, R.O.C.)
- Jen-Yu CHIEN, 30 (Taiwan, R.O.C.)



“xSIGHT@” Percussion Duo

- Jose MIÑARRO, 22 (Spain)
- Georgi TSENOV, 24 (Bulgaria)



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REPERTOIRE

PRELIMINARY ROUND

Total performance time: 20 minutes

A) Set piece

(prize-winning work of the IPCL Composition Competition)

* **Astral Trip** – Jiaying ZHOU
Edition Axent

B) Piece of candidates' choice

SEMI-FINAL

Total performance time: 30 minutes

A) Set Piece

* **Goldrush** – Jacob TER VELDHUIS
Donemus Publishing

B) One of the following pieces:

* **Eight on 3 and Nine on 2**
– Robert MARINO
Tapspace Publications

* **As One** – Gene KOSHINSKI
Honeyrock

* **Na Shefa** – Boris DINEV
Edition Axent

* **Gyro** – Tomer YARIV
Innovative Percussion

C) Piece of the candidates' choice

FINAL

Total performance time: 35 minutes

A) Set Piece (commissioned by IPCL)

* **Terra X**
for percussion duo & string quartet
– Alex MULLENBACH
Luxembourg Music Publishers a.s.b.l.

B) Recital

The performance must include:

– one baroque piece (1600–1750)
– between 2 and 4 original pieces of
the candidates' choice

ASTRAL TRIP

Jiaying ZHOU

Set piece preliminary round

The music of Southeast Asia has a characteristic flavor and makes people enter a state of meditation. Many cultures have some kinds of magical music which can free one's spirit out from the body. Generally it is repetitively mechanically performed by an instrument or through a dance. By the time going on, people enter psychedelic states gradually. This is known as "dedication" to communicate with the gods.

It makes me feel the fantastic interaction between music and humanity.

This piece uses the pith materials which are similar to Gamelan music composed with the techniques of Minimalism music and a logic-like digital as in games.

I want to express this alternately mechanical and clever music through stretches of breath.

GOLDRUSH

Jacob TER VELDHUIS

Set piece semi-final

Goldrush is not the first piece I have written for percussion. Both my symphonies and some of my chamber music works contain a lot of percussion and I have written some pieces for percussion ensemble. Percussion excites me. I grew up in the sixties and my roots are in rock culture. I played in bands, found out how to improvise and went to the Conservatory of Music to study composition. For me, rhythm is the heartbeat of the music and I think you can hear that in my work.

Composing for me always begins with ideas and sketches on which I improvise in my studio, using computers, samplers and so on. Musical inspiration comes suddenly and evaporates immediately, and modern technology helps me to hold on to it and crystallize it into a composition.

Goldrush was written at the request of the Safri Duo and it involves the whole family of percussion instruments. Although music is an abstract art form it can tell stories too.

Goldrush is an adventure; while listening to it you can imagine people exploring new land in search of gold, which led to so many catastrophies in the history of men. At the end of the piece, when you are least expecting it and after a lot of struggling, they find pure, shining gold, represented by instruments such as crotales, chimes and the Glockenspiel.

Jacob ter Veldhuis

Goldrush was released on CD in 1996
"Goldrush: Works for Percussion"
(CHAN 9482 CHANDOS RECORDS LTD.)
Performed by Safri Duo

TERRA X

Alexander MULLENBACH

Set piece final



© Sébastien Grébillé

In fact nearly all my works could carry the title "Terra X", because as a composer one does explore in each composition undiscovered regions of one's inner landscape; even if one retrieves from time to time a place where one has already been formerly. But now we explore it in a new and more detailed way.

However, in "Terra X" for 2 percussionists and String Quartet a supplementary dimension is accruing, which gives this name an additional signification: I mean the exotic touch of some percussion instruments, their ethnic connotation;

obsessional, conjuring rhythms which make us remember ritual dances; Motives by Gongs or Tam-Tam reminding us of Japanese Rites.

One idea seemed interesting to me: presenting motives by instruments with fixed pitch, and letting them be repeated by instruments without fixed pitch, by the way that the listener has the illusion that those instruments had actually fixed pitches.

The composition has three movements; the second movement bears the name "Nocturnal sounds".



Cheng String Quartet

The "Cheng String Quartet" was formed in 2014, the four members coming from Taiwan and studying all at the "Conservatorium van Amsterdam". The violinists of the quartet are Hui-Wen Winnie Cheng and Wan-Ru Cheng, the violist is Shih-Hsien Sam Tsai and the cellist is Sheng-Chiun Rick Lin. Since September 2016, the Quartet is committed to the master course cooperation of the "Netherlands String Quartet Academy" (NSKA) and the "Conservatorium van Amsterdam", coached by professors Marc Danel, Gilles Millet, Vlad Bogdanas, Yovan Markovitch, Stefan Metz, Dimitry Ferschtman and Kees Koelmans. They are also attending masterclasses given by the violinist of the Alban Berg Quartet, Gerhard Schulz, the violinist of Ysaÿe Quartet, Luc-Marie Aguera, Vera Martinez from "Cuarteto Casals", the professor of Hanns Eisler School of Music Berlin, Eberhard Feltz and the Debussy Quartet.

The "Cheng String Quartet" has been invited to perform in the Royal Concertgebouw Amsterdam,

Nationale Opera & Ballet, Leidse Schouwburg – Stadsgehoorzaal, TivoliVredenburg Utrecht, Conservatoire de Paris, Casa da Musica Porto and Fundação Calouste Gulbenkian Lisboa, etc.

In 2017, the "Cheng String Quartet" has been named the new fellowship quartet-in-residence at the Netherlands String Quartet Academy.

The "Cheng String Quartet" will exceptionally be performing with the violist Tzu-Chi Pan at the IPCL-Percussion Duo 2018, replacing Shih-Hsien Sam Tsai. Tzu-Chi Pan is from Taiwan and is currently studying in the Master program of the Conservatorium van Amsterdam, in the class of Nobuko Imai, Marjolein Dispa and Richard Wolfe, after having received her Bachelor degree at Taiwan Taipei National University of the Arts. She was a member of Seiji Ozawa Academy Orchestra in 2014 and 2017. Tzu-Chi has been invited to join Ozawa International Chamber Music Academy in 2017.



JEAN GIERES

The winner of the “Jean Gieres” prize (1.000 €) will be determined by the audience during the final round

Since his early childhood, Jean Gieres was dedicated to music and more particularly to percussion. Coming from a family of musicians, he was fascinated especially by the very rhythmic music of contemporary composers. He recognized with foresight that the development and teaching of percussion in Luxembourg should be an absolute priority for him.

No sooner had he joined the ranks of the Grand Ducal Guard’s Music in 1937 than he was going to perfect himself at the “Staatliche Musikhochschule” in Cologne. And it was at this young age that Jean Gieres had the chance to experience one of the highlights of his career: to perform a world premiere of Béla Bartók’s “Sonata for two pianos and percussion” together with the composer himself, his wife, as well as his own father Jean-Nicolas Gieres, who had

taught him his “job”. This concert was repeated in 1952 again with Jean Gieres on percussion and three other soloists.

In 1948, Jean Gieres was a lecturer at the Conservatory of Music of the City of Luxembourg, becoming the first professor of percussion at this institution in 1955. It is from this time that the teaching of percussion in Luxembourg took the almost unexpected rise of which we are today the witnesses.

And if in his lifetime he was too discreet to stand out in an international competition, he would be proud to appreciate the fruits that his constant commitment is carrying.

Jean-Marie Gieres

AWARDS

OFFICIAL AWARDS

1st prize: 15.000 €

🎻 concert engagement

2nd prize: 9.000 €

3rd prize: 5.000 €

SPECIAL AWARDS

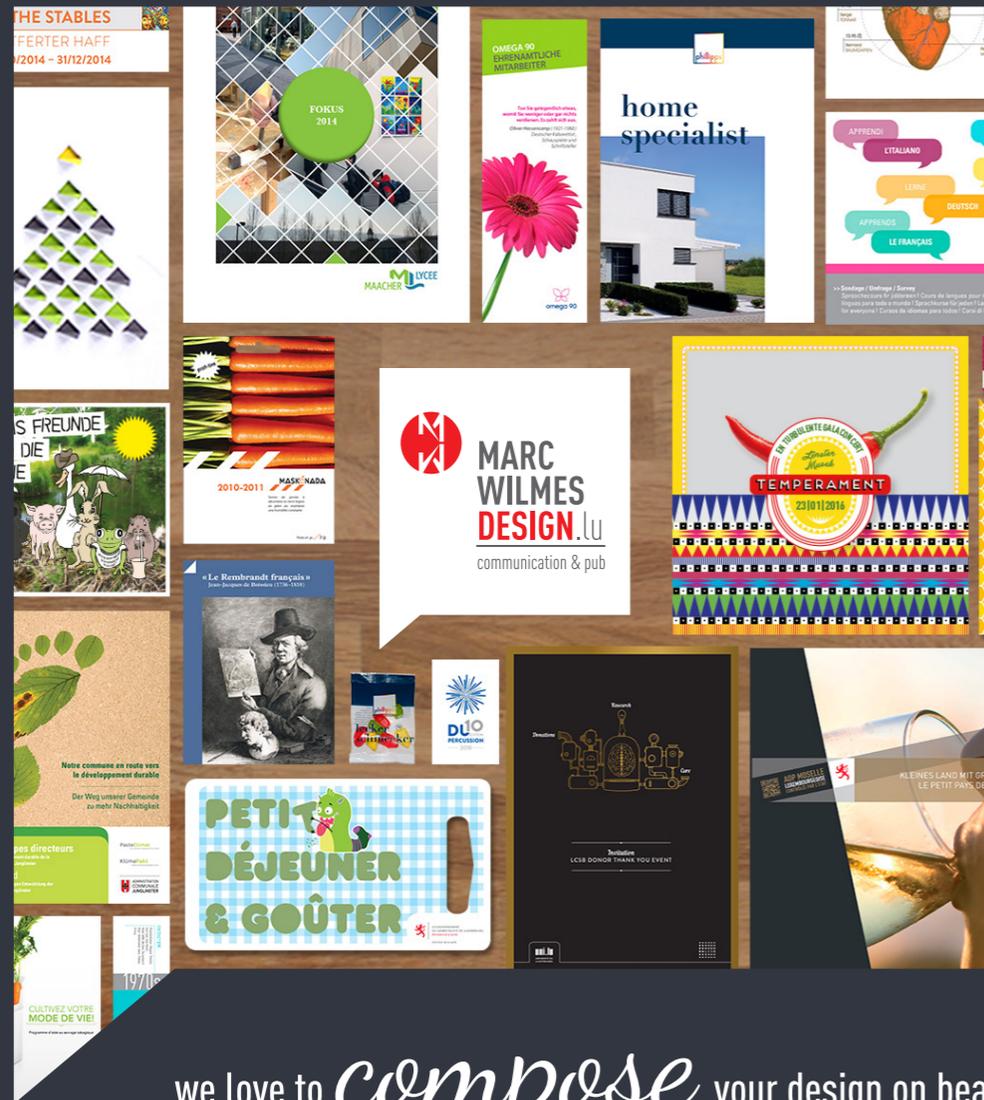
“Ady Mootz” prize: 1.000 €

Prize for the best interpretation of the set piece in the final

“Jean Gieres” prize: 1.000 €

Prize winner determined by the audience during the final round

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PROGRAM



PRELIMINARY ROUNDS

Sunday, 11th February | 15h00 & 20h00

Monday, 12th February | 15h00 & 20h00

Tuesday, 13th February | 15h00 & 20h00

SEMIFINALS

Thursday, 15th February | 20h00

Friday, 16th February | 10h00 & 15h00

FINAL

Sunday, 18th February | 15h00

30th anniversary birthday cake

Prize awarding 20h00

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