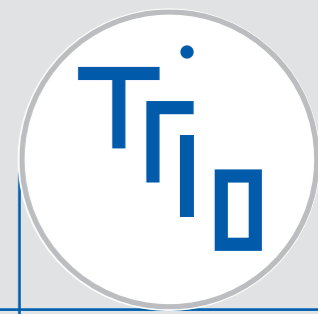




International Percussion Competition **Trio 2022**



IPCL 2022 PROGRAM

PRELIMINARY ROUNDS

Sunday, 17th July | 15h00 & 20h00
Monday, 18th July | 15h00 & 20h00
Tuesday, 19th July | 15h00 & 20h00

SEMIFINALS

Thursday, 21st July | 20h00
Friday, 22nd July | 10h00 & 15h00

FINAL

Sunday, 24th July | 15h00
Deliberation of the jury
Prize awarding | 20h00

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**Lydie
POLFER**

Mayor

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



Au nom de la Ville de Luxembourg, j'ai le grand plaisir de souhaiter la bienvenue aux participants de la 11^e édition du «Concours International de Percussion Luxembourg». Après les dernières années de pandémie sanitaire qui ont gravement impacté la scène musicale, je suis particulièrement fière que ce concours se déroulera à nouveau dans la capitale du Grand-Duché. Créé en 1989 et organisé tous les trois ans, ce concours international jouit d'une grande notoriété dans le milieu de la percussion et de la musique en général.

Cette année le concours s'adresse aux trios de percussion et du 16 au 24 juillet 2022, le Conservatoire de la Ville de Luxembourg deviendra le témoin du savoir-faire des jeunes percussionnistes. En effet, pas moins de 24 trios ont été admis pour présenter leurs compositions et d'emporter le public dans le monde du rythme. L'association s'engage particulièrement à promouvoir la diversité d'instruments de percussion auprès du grand public et à favoriser la compétition entre jeunes musiciens de talent. Je me réjouis particulièrement qu'une pièce du compositeur luxembourgeois Georges Sadeler ait été choisie comme morceau imposé lors de la finale.

L'organisation d'un évènement d'une telle envergure présuppose non seulement une parfaite connaissance du métier mais aussi une véritable passion de la part des organisateurs. Je saisis l'occasion qui m'est offerte pour exprimer au comité d'organisation autour du professeur Paul Mootz mes sincères remerciements pour son dynamisme et son profond engagement en faveur des percussionnistes, deux atouts qui prédisent déjà maintenant le grand succès que connaîtra la 11^e édition de l'«International Percussion Competition Luxembourg».

Je tiens à remercier tous les participants, les membres du jury international ainsi que l'équipe du Conservatoire de la Ville pour leur contribution au succès de la 11^e édition de l'IPCL. Je suis persuadée que les percussionnistes nous procureront à tous des moments musicaux extraordinaires !

Que le meilleur gagne !



**Sam
TANSON**

Minister of Culture

Après un 30^{ième} anniversaire dûment célébré en 2019 et une crise sanitaire contournée en quelque sorte par un concours de composition en 2020, je suis ravie que le Luxembourg puisse de nouveau accueillir les meilleures percussionnistes venue/s des quatre coins du monde.

L'International Percussion Competition Luxembourg est un enrichissement remarquable pour le paysage culturel luxembourgeois : ce concours unique peut se vanter d'être l'une des rares compétitions de ce genre pour les différentes formations au niveau mondial. Cette année, après des éditions pour Marimba-solo, duo ou quatuor, c'est de nouveau au tour des trios de se présenter devant le jury, qui, de par sa qualité, assure le haut niveau artistique de ce concours.

Je me réjouis du fait que vingt-quatre formations composées de musiciens et musiciennes venant de 26 pays différents rejoindront le Grand-Duché du 16 au 24 juillet prochain et que le public pourra apprécier tout au long de cette semaine.



LE GOUVERNEMENT
DU GRAND-DUCHÉ DE LUXEMBOURG
Ministère de la Culture

Fidèle à sa tradition de soutien à la création grâce à des commandes d'œuvres spéciales pour les différentes éditions du concours, l'IPCL a réussi à convaincre Georges Sadeler, compositeur luxembourgeois récompensé par plusieurs prix internationaux pour ses créations, de composer de l'imposé de la finale du concours qui s'adresse à la formation trio avec orgue.

Je tiens à féliciter et à remercier la jeune équipe autour de l'infatigable Paul Mootz, professeur de percussion retraité et initiateur du concours qui grâce à son engagement assure un déroulement exemplaire pour cet évènement de grande envergure. L'organisation très professionnelle est d'ailleurs une des raisons qui explique son appartenance à la Fédération Mondiale de Concours Internationaux de Musique.

Bonne chance à toutes les formations trio participant au concours et que les meilleurs gagnent !



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Paul MOOTZ

Chairman IPCL

Après une trêve non prévue de plus de 4 ans nous voilà enfin à la veille de la 11ème édition de l'International Percussion Competition Luxembourg. Organisée depuis 1989, la présente édition est réservée aux Trios de Percussion.

Comme beaucoup d'événements culturels notre Concours n'a pas été épargné par la pandémie et après son annulation en 2021, il aura finalement lieu du 16 au 24 juillet 2022.

Je constate que l'enthousiasme des percussionnistes pour participer au Concours n'a nullement diminué, bien au contraire.

L'Edition 2022 présente quelques nouveautés.

Dans le cadre de la demi-finale les candidats présenteront un accompagnement musical du court métrage «Vestiges» qui a été réalisé par Felicia Bremin et Pia Nennig dans le cadre de leurs études BTS - dessin d'animation sous la coordination de Madame Béatrice Welter.

Également en demi-finale, un Jury composé par des étudiants des Conservatoires et Écoles de Musique du Grand-Duché de Luxembourg décernera le «Student Prize» pour la meilleure interprétation de l'œuvre imposée «Narnchygäer» du compositeur François Tashdijian. Ce jury sera présidé par Sven Hoscheit.

«Organized» est le titre de l'œuvre imposée en finale. Son auteur, Georges Sadeler, excellent saxophoniste,

est en train de se forger, malgré son jeune âge de 34 ans, une solide réputation de compositeur. Comme l'annonce son titre, «Organized» est écrit pour Trio de Percussion et Orgue.

Il va sans dire que l'organisation de ce Concours prestigieux requiert des moyens financiers conséquents. Il me tient donc à cœur de remercier tout particulièrement la Ville de Luxembourg avec son magnifique Conservatoire ainsi que le Ministère de la Culture pour leur soutien généreux.

Je remercie également «Adams Percussion Instruments», les Amis de l'Orgue ainsi que tous les sponsors, annonceurs, membres sympathisants, donateurs et le «cercle des Amis du Concours».

Merci aux membres du Conseil Administration pour leur soutien.

Merci aux jeunes percussionnistes du Staff.

Un grand merci à Malou Faber, Netty Glesener, Fabienne Thoma, Jos Graas, Sven Hoscheit, Louis Muller et Philippe Noesen. Sans leur dévouement et leur idéalisme, ce projet ne serait pas réalisable.

En espérant que le public sera nombreux à venir soutenir tous ces jeunes talents venant de partout dans le monde, je nous souhaite à tous une belle et agréable semaine de Concours et qu'une fois de plus la musique et l'amitié soient parmi les vainqueurs.



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1989	PERCUSSION QUARTET COMPETITION 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) PERCUSSION TRIO COMPETITION 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 MARIMBA SOLO COMPETITION 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) PERCUSSION DUO COMPETITION 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)
1992	
1995	
1999	

2002	PERCUSSION TRIO COMPETITION Participants: 25 trios from Germany, Austria, Belgium, Denmark, Finland, France, Greece, Hungary, Japan, Luxembourg, The Netherlands, Poland, Portugal, Romania, Taiwan. 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) PERCUSSION QUARTET COMPETITION 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 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) PERCUSSION DUO COMPETITION Participants: 29 duos from Germany, Argentina, Armenia, Australia, Belarus, Bulgaria, Canada, China, Spain, France, Hungary, Israel, Japan, Luxembourg, Poland, United Kingdom, Slovenia, Switzerland, Taiwan, Thailand, Ukraine 2nd prize: Slovenian Percussion Duo (Slovenia) 3rd prize: Nana Formosa (Taiwan) and Orion (France) “Ady Mootz” prize: Percusur (Argentina / Italy / Brasil) “radio 100,7” prize: Orion (France) “Jean Gieres” prize: Slovenian Percussion Duo (Slovenia)
2005	
2009	

2012	PERCUSSION TRIO COMPETITION 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) PERCUSSION QUARTET COMPETITION Participants: 11 quartets from Bulgaria / Spain, France, Germany, Japan, Luxembourg, Portugal, Sweden, Taiwan 1st prize: Daidalos Percussion Quartet (Germany) 3rd prize ex aequo: 4Exampble (Bulgaria / Spain) Ensemble1002-Hanji (Taiwan) “Ady Mootz” prize: Daidalos Percussion Quartet (Germany) “Jean Gieres” prize: 4Exampble (Bulgaria / Spain) 1st IPCL Composition Competition Prize-winning work: Astral Trip (Jiaying ZHOU) PERCUSSION DUO COMPETITION Participants: 19 duos from Germany, Japan, Bulgaria, Serbia, Switzerland, France, Italy, Spain, France, Brazil, Portugal, Taiwan, Poland, USA, Spain, Slovenia, South Korea 1st prize: Dendrocopos Duo (Slovenia) 2nd prize ex aequo: Balkan Percussion Duo (Bulgaria, Serbia) Te I Ling Percussion Duo (Taiwan) “Ady Mootz” prize: Te I Ling Percussion Duo (Taiwan) “Jean Gieres” prize: Dendrocopos Duo (Slovenia)
2015	
2018	
2018	



Jury members and prize winners © Claudia Hansen

IPCL
2018



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1989	Indépendance '89 quatuor de percussion <i>Paul Mootz</i>
1992	Troïka 2 pièces caractéristiques pour 3 percussionnistes <i>Walter Civitareale</i> Edition Axent
1995	Concerto for Marimba and Orchestra <i>Anders Koppel</i> Norsk Musikforlag
1999	Na Shefa percussion duo <i>Boris Dinev</i> Edition Axent
2002	Les Uns pour 3 percussions <i>Philippe Leroux</i> Gérard Billaudot Editeur
2005	Quadrifoglio pour quatuor de percussion et orchestre <i>Marcel Wengler</i>

2009	Spaghetti Junction percussion piece for 2 players <i>Al Ginter</i> Al Ginter Publications
2012	Fin de Parcours pour trio - percussion et 13 instruments à vent <i>Jean Batigne</i>
2015	Ouverture for percussion 4tet and brass 5tet <i>Anders Koppel</i> Edition Wilhelm Hansen
2018	Terra X for percussion duo & string quartet <i>Alex Mullenbach</i> LMP
2022	Organized for percussion trio and organ <i>Georges Sadeler</i> Edition Axent



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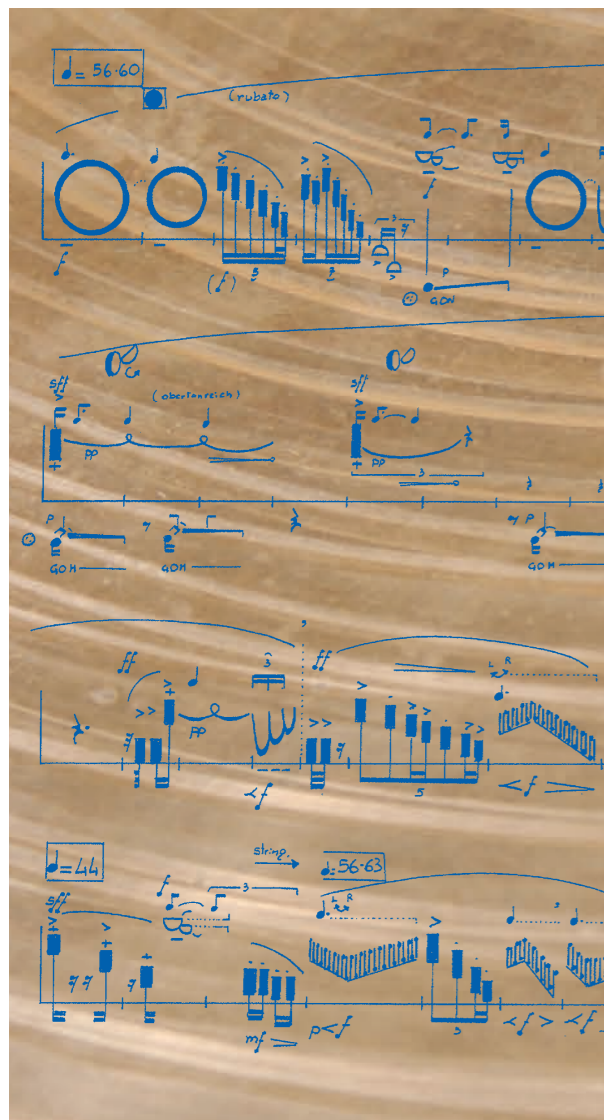
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PERCUSSION
TRIO 2022



International
Percussion
Competition
Luxembourg

2nd IPCL Composition Competition for Percussion Trio

The subject of the 2nd IPCL Composition Competition is a work for percussion trio.

Duration: 7-8 minutes

Each player should use one mallet instrument (marimba, vibraphone, xylophone, Glockenspiel) and some of the following instruments:

- 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 Trio Competition 2022.

The composition “Comme la rosée, aussi comme l’éclair” by Taiwanese composer Wenchi TSAI was chosen by the competition jury chaired by Paul MOOTZ (L) and consisting of Claude LENNERS (L), Wim HENDERICKX (B), Nicolas MARTYNCIOW (F) and Matthias SCHMITT (D).



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Wim
HENDERICKX

Belgium

www.wimhenderickx.com



Claude
LENNERS

Luxembourg

www.claudelenners.lu

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 Tryplich (2015) were developed in collaboration with the HERMESensemble and Jorrit Tamminga (electronics).

Lenners, Claude composer of orchestral, chamber and vocal works. He 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 Accroche 'Note, Arditti Quartet, Cambridge New Music Players, Ensemble Intercontemporain, Orchestre de l'Opéra de Tours, Orchestre Philharmonique du Luxembourg, Rundfunk Sinfonieorchester Saarbrücken etc

Since 1992, he teaches analysis, composition and computer music at the Luxembourg Conservatory.

In 1999, he founded the electronic and new

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.

music association Noise Watchers Unlimited and was artistic director of the New Music festival Rainy Days in 2000-2005 (Luxembourg).

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



Nicolas
MARTYNCIOW

France

www.nicolasmartyniciow.com

The percussionist, drummer and composer Nicolas Martyniciow 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 Martyniciow 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).

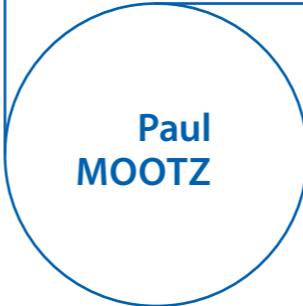
As a drummer, he currently plays with the group "Beat in Progress" alongside the percussionists Philippe Limoge, Damien Petitjean and Jean-Luc Rimey-Meille.

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.

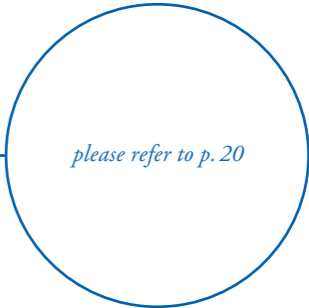
His pieces for snare drum "Impressions" and "Tchik" are played in the biggest international competitions worldwide. Over 1500 copies of his method for percussion beginners called "Tac Tic" (2 volumes) are sold each year.

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 Bergerault Percussion Artist since 2022.



Paul
MOOTZ



please refer to p. 20



Matthias SCHMITT

Germany
www.schmitt-matthias.net

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 Spititual” 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 Kavalzhieva 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.

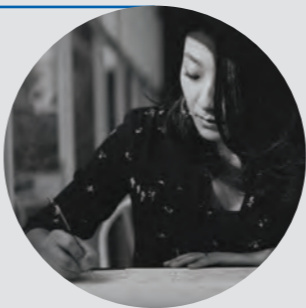
The premiere of “Agnus Dei” for mixed choir and marimba occurred in 2011 in Würzburg, the USA premiere in NY in 2013. Soloist at both concerts: Evgeniya Kavalzhieva

Between these events he produced the CD “Agnus Dei” with the Bachchor Würzburg (conductor: Christian Kabitz) and Evgeniya Kavalzhieva 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.

In 2021/2022 Matthias produced for Norsk Musikforlag/Oslo the album « Tir n’a noir » with the young Austrian pianist Elias Keller, to which he contributed 9 piano pieces. For this album he produced 8 videos, which he also directed.

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



© Claudia Hansen

Wenchi TSAI

Taiwan

Winner 2nd IPCL Composition Competition

Compositrice taïwanaise, née à Taipei. Elle commence à apprendre la composition avec Chiang Chia-chen à Taïwan. Elle arrive en France en 2002 et continue ses études à l’École Normale de Musique de Paris, dans la classe du grand compositeur japonais Yoshihisa Taïra, comme son dernier élève.

En juin 2006, elle obtient son diplôme supérieur de composition. Elle travaille aussi avec des compositeurs français pour la composition et la musique électronique, comme Édith Lejet, Allain Gaussin, Jean-Luc Hervé et Raphaël Cendo.

En 2008, elle écrit «Le fou gémissant» pour saxophone baryton. En 2010 et 2011, Wenchi participe au concours national de composition organisé par le Centre d’Arts National. Elle est lauréate avec «Ombre» pour duo de percussion en 2010, et «Pluie du soir» pour marimba et flûte en 2011.

En février 2012, une exposition de ses œuvres pour percussion et musique électronique a lieu au théâtre avant-garde de Taipei. En octobre 2014, Wen-chi est sélectionnée pour participer au Festival international d’Art de Shanghai. En 2018, «Forêt vaporisée d’une légère brume» pour 3 percussionnistes a sa première mondiale au Conservatoire Supérieur de Lyon. C’est avec cette œuvre que Wenchi remporte le «Yoshiro IRINO Memorial Prize».

En 2019, «Quatre faces» pour 4 percussionnistes et «La splendeur des tambours» pour 7 percussionnistes ont leur première mondiale à Taipei. Le sextuor «Air mass» est créé à Strasbourg par les Percussions de Strasbourg et «Alma’s field guide to Mosses» pour saxophone ténor a sa première mondiale à Singapour.



SPUERKEESS



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Luxembourg

Jury

Paul MOOTZ,
Béatrice DAUDIN,
Alexandre ESPERET,
Arnold MARINISSEN,
Allen OTTE,
Bart QUARTIER,
Yi-Ping YANG





Béatrice DAUDIN

France/Luxembourg

After brilliant studies at the CNR in her home town, Metz, Béatrice Daudin went on to further studies under Jacques Delecluse at the CNSM in Paris, where she obtained first prizes in percussion, theory, harmony, and chamber music, while at the same time pursuing her studies of orchestral conducting and the piano.

She went on to teach at the ENM in St Brieuc, where she expanded her repertoire by playing in the jazz quartet with the pianist and composer Joël Cadoret. She taught percussion at the CNR in Metz and in 1989 became solo percussionist with the Orchestre Philharmonique du Luxembourg, thereby opening the way to a career as a soloist. Among other works, she has performed Bartók's Sonata for Two Pianos and Percussion with Jean-Efflam Bavouzet and Christian Zimmerman, Ohana's Miroir de Célestine at the Festival de Lille with Élisabeth Chojnacka, Xenakis's Psappha, Ivo Malec's Vi-

braphonietta, Xenakis's Aïs with the baritone Spyros Sakkas at the Théâtre du Châtelet in Paris, and Grant McLachlan's Umbhiozo waze Africa with Élisabeth Chojnacka. In 2010, she appeared with the OPL Percussion Quartet in a John Cage programme.

In 2012, she wrote a piece entitled L'Art-chez Surprise (which was performed at the Philharmonie Luxembourg) as a tribute to Debussy.

Béatrice Daudin's career, thus, is one of constant development, involving a ceaseless search for new harmonics and a quest for purity, at once poetic and thoughtful.



© 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 Percus-

sion 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.



© Audrey Siret

Alexandre ESPERET

France

Durant sa formation aux conservatoires d'Avignon, de Créteil puis au CNSMD de Lyon, dans la classe de Jean Geoffroy, Alexandre est lauréat de plusieurs concours internationaux : 1er prix du Concours de Marimba de Cannes en 2008 ; Prix du public et Prix du Dr. Glatt en finale du Concours International de Genève en 2009; 1er prix, Prix du Public et Prix de la presse au concours Tromp Percussion Eindhoven en 2012.

Sa curiosité l'amène à rencontrer d'autres univers artistiques comme le théâtre et la danse. En point d'orgue, sa collaboration avec la Compagnie Arcosm qui le conduit à jouer, entre 2011 et 2014, plus d'une centaine de représentations du spectacle de danse-théâtre-musical Traverse dans des festivals du monde entier (Europe, USA, Japon).

En 2010, il crée avec son ami Matthieu Benigno la compagnie de théâtre musical Kahlua. Ensemble ils écrivent un spectacle jeune public, Black Box, ainsi qu'une pièce intitulée Ceci n'est pas une balle, éditée aux Éditions Alfonse et jouée aujourd'hui dans plus de 20 pays différents.

Il fonde cette même année le Trio SR9 avec Paul Changarnier et Nicolas cousin. Ils remportent en 2012 le concours International de Percussion du Luxembourg ainsi que le Concours Européen Musique d'Ensemble de la FNAPEC.

Ensemble ils créent les spectacles interdisciplinaires MACHINE(s), C O R P O R E L S (2015), Jukebox (2019) et élaborent des programmes de transcriptions et créations pour 3 marimbas. Bach au marimba (2015) Alors, on danse ? (2018) sortent ainsi sur le label Naïve et RAVEL Influence(s) (2022) chez Evidance Classic.

Le trio est sponsorisé par les marques Adams et Resta Jay Percussions.

Depuis 2016, il est membre des Percussions de Strasbourg, avec qui il crée des pièces

de compositeurs tels que Thierry de Mey, Michael Levinas, Alexander Schubert, Karl Naegelen, Wenchi Tsai, Gabriel Sivak, Stéphane Magnin, et reprend des grands classiques du repertoire dont les fameuses Pléiades et Persephassa écrites pour l'ensemble par Iannis Xenakis qu'ils ré-enregistrent en 2022.

Alexandre se produit régulièrement en soliste dans le monde entier (USA, Canada, Brésil, Japon, Corée du Sud, Russie, Royaume-Uni, Pays-Bas, Belgique, Suisse, Italie, Slovaquie, Lituanie, Géorgie) lors de récitals ou de collaborations (Ensemble Intercontemporain, SO Percussion, Schlagwerk Den Haag, Ensemble Contrechamps, Asko Schoenberg Ensemble, Britten Sinfonia).

Il crée des pièces de compositeurs tels que Nico Muhly, Karl Naegelen, Maxim Shalygin, Alin Gerhman ou Benoit Montambault.

Musicien passionné, il partage son expérience lors de masterclasses et de clinicconcerts : Boston Conservatory, Université Mc Gill de Montréal, EMESP de Sao Paulo, Université de Kawasaki. Il est professeur invité au Conservatoire Royal de La Haye aux Pays Bas en 2015 et remplaçant au CNSMD de Lyon en 2018-2019.

En 2021 il est nommé professeur assistant dans la nouvelle classe de percussions du CNSMD de Lyon.



© Marco Borggreve

Arnold MARINISSEN

The Netherlands

Arnold Marinissen is composer, percussionist, and faculty member at the Conservatorium van Amsterdam. He has been curator for Muziekgebouw Amsterdam and artistic leader of Percussion Group The Hague and ensemble Lunapark.

His compositions have been performed at the Biennale di Venezia, Huddersfield Contemporary Music Festival, Holland Festival, Opéra de Rouen, PASIC San Antonio Texas, Gaudeamus Music Week, November Music Festival, Dag in de Branding, the Dutch Nationaal Vioolconcours, amongst others, by groups such as EXAUDI, Netherlands Chamber Choir, Ensemble Variances, Silbersee, Asko|Schoenberg Ensemble, Percussion Group The Hague, Duo Ikt, and the Storioni Trio. He recently wrote a string trio for a Residentie Orkest chamber music project and a work for clarinet and electronics for Michel Marang. Marinissen's

music is published by Deuss Music.

Marinissen has performed extensively as a solo percussionist and in chamber music. He was artist in residence at the Asia Pacific Festival in Wellington (New Zealand, De Doelen in Rotterdam and Traces of Rhythm Festival in Tilburg (Netherlands), and he was a guest at the Muziekgebouw aan 't in Amsterdam, at festivals all over Europe, in Boston, Shanghai, London, Russia, Singapore, Australia, New Zealand and Uzbekistan. He appeared as a soloist with the Residentie Orchestra, Noordhollands Philharmonisch Orchestra, Amsterdam Sinfonietta, Holland Symfonia, Nieuw Ensemble, WDR Orchestra in Cologne, New Zealand Symphony Orchestra and the Southern Sinfonia (New Zealand).

www.arnoldmarinissen.com



Allen OTTE

USA

Allen Otte was, in 1972, a founding member of the Blackearth Percussion Group whose premise was that percussionists should be able to behave in our time just as string quartets had done since the time of Beethoven. He came to the University of Cincinnati in 1977 and in 1979 founded the world-renowned ensemble, Percussion Group Cincinnati.

Professor Otte taught classical and contemporary percussion, eurhythmics, various literature seminars, and coached and conducted traditional and contemporary chamber music. In addition to his now Emeritus position at the University of Cincinnati, he has also been adjunct professor of eurhythmics at the Oberlin Conservatory. His students are members of major symphony orchestras and service bands, contemporary ensembles, and hold positions at universities throughout the country.

Otte has regularly taught, given master classes, and presented his own creative work—solo and collaborative—throughout the Americas, Europe and Asia. With John Lane he performs their music theater creation on wrongful imprisonment, The Innocents, throughout the United States, including at The Center for Civil and Human Rights in Atlanta and at the Innocents Network National Conference. His work in this area has led to other invitations including a

residency in Roosevelt University's Performing Social Justice Program.

Recent guest faculty engagements have included the Banff Center for the Arts, the Amsterdam Conservatory, and a creative development residency with the Indianapolis Symphony as instructor in eurhythmics. For ten years he was a coach in the Grandin Festival for Vocal Chamber Music, and for several summers, the Opera Theater of Lucca, Italy.

His broad percussion expertise is reflected in frequent guest artist appearances such as the 2012 Carnegie Hall Tour of the Nashville Symphony Orchestra and many regular invitations as both soloist and ensemble member to the Percussive Arts Society's International Convention. With the improvisation trio Vaster Than Empires (sound sculpture, e-violin, electronics) he has appeared at university venues, but also in clubs and various alternative spaces; since 2018 he has performed as a member of the medieval music quartet Trobar.



Bart QUARTIER

Belgium

After his percussion studies, Bart followed marimba lessons with Robert Van Sice.

Bart was invited by more than sixty orchestras and ensembles and can look back on a 35 year experience in different fields: classical music, opera, contemporary, ancient, chamber music, jazz, chanson, variété...

Since 1990 Bart teaches vibraphone and marimba (classical and jazz) at the Koninklijk Conservatorium Brussel. As clinician and jury member, he was invited all over the world.

His books 'Image' 20 Children's Songs for Marimba, 'Profil' 24 essais pour vibraphone et piano, 'Encore', 'Imagine' a mental approach to marimba playing (English, French, Spanish and Mandarin), 'Ensemble' 24 pieces for mallet ensemble, 'Focus' 24 Images for Vibraphone, 'Dialogue' 12 variations for marimba

et 'Move' 12 grooves for Marimba are distributed worldwide.

Bart was laureate of the Sabam Competition for jazz-themes 2000 and 2002. His first two albums 'Thank You' (quintet) et 'Profil' (duo) are released by 'De Werf'. 'Image' and 'Focus' are recorded on the last double album 'Life Path' As sideman Bart played on more than 70 CD's and toured through Europe, USA, Argentina, South-Korea and Japan.

Bart Quartier is a Yamaha and Resta-Jay artist.

www.bartquartier.be



© Pascal Chanier

Yi-Ping YANG

Taiwan

Yi-Ping Yang improved her skills at the Conservatoire National de Region de Boulogne-Billancourt in Paris (Premier Prix à l'unanimité), the CNSDML - Conservatoire National Supérieur de Musique et Danse de Lyon (DNESM with mention très bien) and Troisième Cycle (Certificat de Perfectionnement), the HEM - Haute Ecole de Musique de Genève (PostGrade with félicitation du jury) and the Hochschule für Musik und Theater München.

She has acquired orchestral experience with the UBS Verbier Festival Orchestra, with the Auditorium Orchestre National de Lyon and the Lyon Opera House where she has played regularly since 2000.

Solo timpanist at the Orchestre des Pays de Savoie and the Orchestre Symphonique Confluence, she has also taken part in numerous premieres with the Ensemble Orchestral Contemporain and has been a soloist in collaboration with the Grame (Centre National de Création Musicale).

Yi-Ping gives regularly recitals in France and throughout the world and participates in numerous theatre creations as a composer/musician/actor.

She won many international competitions: Scholarship of Yamaha Music Foundation of Europe, Finalist at ARD International Music Competition Munich; Third Prize at the International Clermont-Ferrand Vi-

braphone Competition; Third Prize at Geneva International Music Competition; First Prize, Audience Prize and the Prize for the best Interpretation of the set piece in the final round with Trio YARN at the International Percussion Competition (IPCL) in Luxembourg; First Prize, Audience Prize and Prize for the best interpretation of a creation command at the International Timpani Competition in Lyon; First Prize, Audience Prize and Prize of the young juries at the TROMP International Music Competition in Eindhoven.

Artistic director of "Rendez-vous Internationaux de la Timbale" (RIT-Infinity) and Jury member of PAS Greece, TROMP Percussion Eindhoven, and Nutcracker International Television Contest for Young Musicians are further activities of Yi-Ping.

Guest professor of the Shanghai Conservatory of Music and the lecturer in Conservatoire à Rayonnement Régional de Lyon since 2012, her artistic highlights include solo performance, in Concertgebouw of Amsterdam, Kammerphilharmonie of Berlin, Bâtiment des Forces Motrices and Studio Ernest Ansermet in Geneva, Tonhalle of Zurich, Lincoln Center and Carnegie Hall in New York.

PERCUSSION
TRIO 2022



Bang Percussion Trio

- Picard Béatrice (Luxembourg)
- Golachowski Ambrozy (Poland)
- Ng Cheuk Hin Keith (Hong Kong)

Bear Percussion Trio

- Charlon Clément (France)
- Moutoussamy Alex (France)
- Ferro Noé (France)



Budd Trio

- Manquillet Lorenzo (France)
- Lebreton Louis (France)
- Lodeon Victor (France)

Catatumbo Percussion Trío

- Cañizalez Yuth (Venezuela)
- Fernández David (Venezuela)
- García José Alejandro (Venezuela)



Clash Trio

- Auli Morales David (Colombia)
- Venduras Las Heras Javier (Spain)
- de la Morinerie Timothée (France)



Frap Trio

- Eichenberger Tom (Switzerland)
- Hermand Elouen (France)
- Judge Thomas (France)

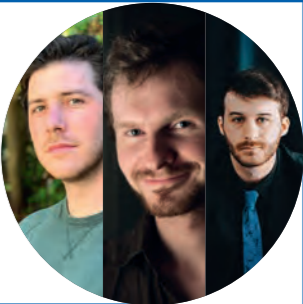
Cerberus Trio

- Alenka Jezernik Alenka (Slovenia)
- Enej Nik Juran Enej Nik (Slovenia)
- Gašper Šemrov Gašper (Slovenia)



Culper Trio

- White Peter (USA)
- Overbay Matthew (USA)
- DeMarco Joe (USA)



Gang-Ta Trio

- Beyrer Gabriel (Germany)
- Grzegorz Chwalinski (Poland)
- Kim Jiyeon (South Korea)



Ivaldi's Söner

- Grøn Kasper (Denmark)
- Jönsson Hansson Rasmus (Sweden)
- Rosenqvist Albin (Sweden)



Kāna Trio

- Rutten Rens (Netherlands)
- Pereira Hugo (Portugal)
- Sequeira João (Portugal)



Kōwa Gyōmuten

- Shoya Yudate (Japan)
- Issei Uchida (Japan)
- Emiho Uemura (Japan)



Mati3re

- Hsieh Meng-Fu (Taiwan)
- Messler Lucas (France)
- Lee Youjin (South Korea)



MINIX

- Naoto Sato (Japan)
- Koichi Kameo (Japan)
- Ayaka Chiba (Japan)



Pantera Trio

- Pons Victor (USA)
- Oliveira Khesner (Brazil)
- Samuelson Noah (USA)



Pearl Trio

- Liu Ziyi (China)
- Yang Qinran (China)
- Yan Haozhe (China)



Space Trio

- Tomohiro Iino (Japan)
- Yukari Yagi (Japan)
- Masui Aya (Japan)



TanBorEn Trio

- Tóth Levente (Hungary)
- Madaras Zoltán Mihály (Hungary)
- Kerek Csombor (Hungary)



TR3O

- Schuster Markus (Germany)
- Siebenhaar Nikolai (Germany)
- Perret Joshua (Germany)





Trio Fragments

- Michaud Gabriel (France)
- Morin Loïc (France)
- Jaccard Antonin (Switzerland)



Urban Percussion

- Frey Jonathan (Germany)
- Casado Diego (Spain)
- Kuzmanov Asen (Bulgaria)

Trio Dakoda

- Láposi Dániel (Hungary)
- Burcsik Dávid (Hungary)
- Hencz Kornél (Hungary)



Triplet Trio

- Cui Sheng-Wei (Taiwan)
- Chen Po-Yuan (Taiwan)
- Tang Yu-Wei (Taiwan)



VAN3uard Percussion

- Jiménez Delgado Agustín (Spain)
- López Prados Víctor (Spain)
- Pamblanco Zanón Néstor (Spain)



WAAAAT !!
Elo maachen se och Hörapparater !?

www.optique-bohler.lu



PRE-SELECTION

Viewing in private

3-4 minutes extract of a work without keyboard percussion which can appear in the program of the trio

J.S. BACH: three-voice fugue (cf. repertoire final round)

PRELIMINARY ROUND

Total performance duration: 20 minutes

A) Set pieces:
Comme la rosée aussi comme l'éclair
Wenchi Tsai
Edition Axent
Stück
Wolfgang RIHM
Universal Edition

B) Piece of candidates' choice

SEMI-FINAL

Total performance duration: 30 minutes

A) Set Pieces:
Narnchygäer
François TASHDJIAN
<http://www.tashdjian.com>
Amores - mvts II + III
John CAGE
Edition Peters

B) Musical accompaniment to the short film **VESTIGES** directed by
Felicia Brenin & Pia Nennig
The musical material can be either existing pieces, improvised or composed material.

C) Piece(s) of candidates' choice

FINAL

Total performance duration: 35 minutes

A) Set piece: (commissioned by IPCL)
Organized
for percussion trio and organ
Georges SADELER
Edition Axent

B) Récital (*Max. duration: 20 minutes*)
The performance must include:
One of the following fugues transcribed for Marimba Trio

Johann Sebastian BACH
Well-tempered Clavier I
– Fuga a 3 voci no. 3 en do# mineur (BWV 848)
– Fuga a 3 voci no. 15 en sol majeur (BWV 860)
– Fuga a 3 voci no. 19 en la majeur (BWV 864)
Well-tempered Clavier II
– Fuga a 3 voci no. 4 en do# mineur (BWV 873)
– Fuga a 3 voci no. 11 en fa majeur (BWV 880)
– Fuga a 3 voci no. 12 en fa mineur (BWV 881)
– Fuga a 3 voci no. 24 en si mineur (BWV 893)

Between 1 and 3 original pieces of candidates' choice

International
**Percussion
Competition**
Luxembourg



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www.mathey-mazout.lu

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PRELIMINARY ROUND

Comme la rosée
aussi comme l'éclair

Wenchi TSAI

« All conditioned phenomena,
Are like a dream, an illusion, a bubble, a shadow,
Like dew, a flash of lighting,
Thus should we regard them.”
The Diamond Sutra

Music can interpret everything, and why not a philosophical questioning of mundane phenomena to which we do not usually pay attention.

The title of the work “Comme la rosée, aussi comme l’éclair” is an excerpt from the Diamond Sutra. It means that everything that is material in this world, constantly appears and disappears according to a principle of impermanence, like all that is spiritual, thought or consciousness. The phenomena we clearly see such as a water bubble, morning dew or even a flash in the sky actually last only for the time of a blink.

While these phenomena seem real to us, we perceive them as chimerical, as if we were in a dream. If the world seems like an eternity, these incalculable and fleeting moments are an infinite number of appearances and disappearances.

To illustrate her work, the composer chose as main image the dew beading everywhere at dawn and the flash that lasts only a blink. The motif containing triplets, equivalent to two or four times, the melodic passage of the xylophone and the passage in “pianissimo” of the Glockenspiel, are all representations of dew; the passage of keyboards and drums, which creates an enormous energy, is the representation of powerful consecutive flashes. The work ends with a splendid sonority of the Glockenspiel in “fortissimo”, bringing the audience into a persistent resonance.

Stück

Wolfgang RIHM

This piece is called “Stück”, the german synonym, that’s why it is named that way. It ends in a different way than it starts, which changes nothing!

However, it starts as so:
The players crouch, squat or kneel close together in the middle of an open stage, like a group of animals or like forgotten, neglected scientists... A fire? A hole? A death...? Maybe remains? Rental equipment? Remains! Yes, that could as well be the title of the piece. In that case, it would start in a different way than it ends. In the middle of the desert lies a score between rocks...hacked out...riddled with holes...bullet holes? (Wolfgang RIHM)

Stück was premiered April 21st 1989 in Witten (Germany) by the Schlagquartett Köln.

SEMIFINAL

Amores

John Cage

John Cage's Amores (1943) is a four-movement work for prepared piano and percussion trio. The first and last movements feature the piano by itself (prepared piano, played by one person), while the inner two movements focus on toms and wood blocks (percussion trio). Merce Cunningham choreographed the piece in 1949.

This piece is one of the first to be written from Cage's rhythmic proportions technique. The second movement is composed of 10-bar units that are each divided into four sections: 3, 2, 2, and 3. This particular chamber work calls attention to Cage's dedicated expansion of musical resources by his creation of a repertory for percussion instruments as well as one for an instrument of his own invention, the prepared piano. “Music need not be understood, but rather it must be heard” (John Cage)

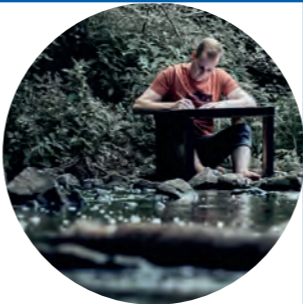
Amores was premiered February 7th 1943 in New York and January 29th 1959 in Milan

Narnchygäer

François Tashdjian

With Narnchygäer, dedicated to the French trio SR9 François Tashdjian imagines a three-headed demon who enlists his victims by making them dance until death.

Narnchygäer was released on CD in 2018 “Alors on danse?” (Naïve Records) performed by SR9.



FINAL

Organized

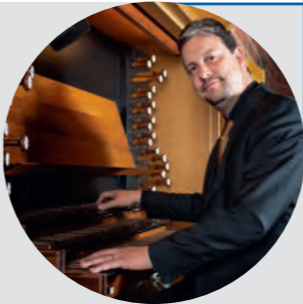
Georges Sadeler

“Organized” is a concert piece for percussion trio and organ, commissioned by the International Percussion Competition Luxembourg 2022, challenging competing percussion trios in their ensemble playing with organ.

The work is based on a recurring «3+1» motif, organized in various ways from prolongations, reductions and displacements to fragmentations and is characterized by tonal ambiguity and groovy, accented patterns. Leadership roles are continuously exchanged between the organist and the three percussionists to form a balanced chamber music group.



The piece uses a vast array of percussion instruments, sometimes asking percussionists to play a combination of different instruments at the same time. Emphasis needs to be put on balancing dynamics and sound colours in this unusual combination of instruments.



Paul
KAYSER

Luxembourg

Organist

Born in Luxembourg in 1979, Paul Kayser began studying organ in 1989 (class of Pierre Nimax jr.) at the Conservatory of Music at Luxembourg-City. He obtained there 3 First Prizes (solfège, improvisation, organ-building) and 3 Superior Prizes (organ, harmony, counterpoint).

He continued his studies at the “Hochschule für Musik und Darstellende Kunst Frankfurt am Main” (Sacred Music and Concert Formation) in the classes of Martin Lückner and Daniel Roth (organ), Winfried Toll (choir master), Gerd Wachowski (liturgical organ) and Godehard Joppich (gregorian chant). Those studies were completed with the concert exam at the “University of Arts” in Berlin, where Paul Kayser was admitted in the organ improvisation class of Prof. Wolfgang Seifen.

Beside his studies, Paul Kayser worked also with Jean Boyer, Gillian Weir, Lorenzo Ghielmi, Olivier Latry, Pierre Pincemaille and Thierry Escaich.

Paul Kayser was laureate at the Organ Improvisation Competition of Bad Homburg (Germany) in 2001 and at the “Orgues Sans Frontières” Competition in 2007.

He regularly plays solo recitals, so for festivals in Luxembourg, Germany, France, Spain, Czech Republic. His interest for chamber music made that he gave concerts with flute, percussion, saxophone, viola, singers and choirs. In 2005, he has played as a soloist with the Philharmonic Orchestra of Luxemburg at the « Festival d’Orgue de Dudelange ». The same year, he was on a concert tour in Japan with the « Pueri Cantores du Conservatoire de Luxembourg »

Having grown up with the famous Stahlhuth organ in Dudelange and after having served several years as organist of the famous St.Willibrordus Basilica in Echternach, Paul Kayser is today appointed organist of the St-Alphonsus church in Luxembourg City. He teaches musical education at the « Lycée Classique de Diekirch ».

OFFICIAL AWARDS

1st prize: 21.000 €

2nd prize: 12.000 €

3rd prize: 6.000 €

International
**Percussion
Competition**
Luxembourg

SPECIAL AWARDS

“Short film” prize: 1.000 €

*prize for the best musical accompaniment
to the short film in the semi-final*

“Student” prize: 1.000 €

*prize for the best interpretation of
“Narnchygäer” the set piece in semi-
final determined by Luxembourgish
percussion students*

“Jean Gieres” prize: 1.000 €

*prize winner determined by the
audience during the final round*

“Ady Mootz” prize: 1.000 €

*prize for the best interpretation of the
set piece in the preliminary round*

“Organized” prize: 1.000 €

*prize for the best interpretation
of the set piece “Organized”
in final round sponsored by
Amis de l'orgue*



**Pia
NENNIG**

Luxembourg

SHORTFILM VESTIGES

The animated short “Vestiges”, conceived by Felicia Bremin with the help of Pia Nennig, was created during their last year of the “BTS Dessin d’animation” as their final student project.

This animated short features a being made of moonlight, waking up to a desolate cloud covered world. With no moon in sight, she, as a mere afterimage, is slowly fading away. However, despite the unforgiving darkness, there is still hope for her survival as in the distance an unexpected light is beckoning. Perhaps it will be enough to aid her return home.

Jury

Christophe LEIFGEN
creative director

Béatrice WELTER
*coordinator and lecturer @BTS Dessin
d’animation Luxembourg*

Misch BERVARD
film editor

Pia NENNIG
short film director

Felicia BREMIN
short film director

**Felicia
BREMIN**

Luxembourg

My name is Pia Nennig, I was born in 1997. I started my education at the Fieldgen and later switched to the art department at Athénée for my last 3 years. During those years, I took extra courses in printing and took part in smaller art related exhibitions as well.

Outside of school I took music lessons and chose drums and percussion as my instruments for a few years. And in the future, I still hope to pick up the drums as a hobby again and continue to grow. Beside music I have taken up embroidery, sewing and sculpting with clay, outside during my personal time.

After graduating, I studied animation at the “BTS Dessin d’animation” with the intent of broadening my art skills. With an internship in the animation studio “studio 352”, I learnt the pipeline and different departments in the animation industry.

And it's been a full year now, that I have been employed as a junior animator in Doghouse Studios, working on 2 separate movies. During my time there I've been involved with the different steps within the animation production, from layout, to rough animation, to inbetween, to clean. I hope to continue my animating journey going forward.

My name is Felicia Bremin, born late 1997 and already as a child, I had spent a lot of time drawing. Before studying animation at the “BTS Dessin d’animation” as part of the 2018 class, I had thus been doing digital illustration for 6 years prior as a hobbyist alongside my standard education at Athénée.

During my time at school I took any opportunity to participate in many varying art-related courses ranging from photography, to printing as well as free-form art during which I tried my hand at traditional painting.

As that foundation suggests I'm currently hoping to continue to develop a range of varying skills and learn the ins-and-outs about the different aspects of the art industry, by becoming a free-lance artist. The animation course at the BTS has helped me flesh out my options even further and has given me the ability find foothold in a large variety of positions in the entertainment pipeline.

For my internship during the BTS, for example, I was able to experience first-hand what kind of work is required as a concept artist, working on an animated series at Zeilt Productions Studio.

As of right now, I'm in the second year of production as the sole artist working in a small game-developing team. I'm providing all visuals for a 2D Platformer: from graphic design, to background assets, animation and more.

I am involved every step of the way from brainstorming ideas, making visual concepts, to creating usable assets for the programmers to implement. I also still do occasional illustrations on the side, and it's a constant balancing act, drawing as a job as well as drawing as a hobby.

bts >>
dessin d’animation



Sven
HOSCHEIT

Luxembourg
President of the jury

“Student” prize

For the 11th edition of the International Percussion Competition Luxembourg, a jury consisting of Luxembourgish music students has been assembled to award a prize to the Percussion Trio who does an outstanding performance of Narnchyaër by François Tashdjian, compulsory work of the semi-final round. The student jury, presided over by Sven Hoscheit, will listen to all the semi-final candidates and decide by vote who will receive the 1.000€ “Student” prize.



Jean
GIERES

“Jean Gieres” prize

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

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