

Concours Nicati

25–31.08.2025

Hochschule Luzern – Musik

11TH EDITION



Concours Nicati 25–31.08.2025 Hochschule Luzern – Musik

11TH EDITION

ABOUT THE COMPETITION

Created in 2000 by the Fondation Nicati – de Luze, the Concours Nicati is the only national competition in Switzerland entirely devoted to contemporary music. It aims to discover, promote, and support young musicians actively engaged in contemporary creation.

A true beacon of the Swiss musical landscape, it brings together exceptional artists and leading figures in contemporary music. The Concours Nicati offers freedom in programming and creation, inviting the public to explore the musical trends and challenges of our time.

Concours Nicati 2025 is being held in cooperation with
HSLU Luzern – Musik.

The next and 12th edition of the competition will take place in 2028.

www.nicati.ch

MONDAY 25		
11:15 – 11:45	SALQUIN	DISSOLUTION ENSEMBLE
13:30 – 14:30	KOSMOS	CUERPOS MIGRANTES
14:45 – 15:15	SALQUIN	DUO MORLEY-BATALOV CELLO, PIANO
17:00 – 17:30	SALQUIN	AVENTURIN QUARTETT STRING QUARTET
20:00 – 21:00	KOSMOS	BETWEEN ONE AND MANY
TUESDAY 26		
11:15 – 11:45	SALQUIN	SAX&PERC SAXOPHONES, PERCUSSION
13:30 – 14:30	KOSMOS	THE THIRD EXTENDED WHEEL
14:45 – 15:15	SALQUIN	RÚIDO BLANCO E-GUITAR, PERCUSSION
17:00 – 17:30	SALQUIN	TRIO YUMARAINA FLUTE, VIOLA, GUITAR
19:15 – 19:45	SALQUIN	TRIO SALQUIN STRING TRIO
20:00 – 21:00	KOSMOS	FLOATING MEMORIES
WEDNESDAY 27		
11:00 – 11:30	SALQUIN	DUO ONYX VOICE, SAXOPHONES
13:30 – 14:30	KOSMOS	LIVING ROOM STRANGER
14:00 – 14:30	SALQUIN	MIKOŁAJ RYTOWSKI PERCUSSION
15:15 – 15:45	SALQUIN	JAMES MORLEY CELLO
17:00 – 17:30	SALQUIN	ELIDE SULSENTI CELLO
19:15 – 19:45	SALQUIN	JULIETTE DOURNAUD PIANO
20:00 – 21:00	KOSMOS	STICKY CLICKY UNPREDICTY
THURSDAY 28		
10:30 – 11:00	SALQUIN	FRANCISCO MORAIS FERNANDES PIANO
11:45 – 12:15	SALQUIN	LUCIE CHOLLET CELLO
13:30 – 14:30	KOSMOS	SANS-VISAGE
14:45 – 15:15	SALQUIN	IGOR TIOZZO NETTI PERCUSSION
16:30 – 17:00	SALQUIN	BORBÁLA SZUROMI VOICE
18:30 – 19:00	SALQUIN	PIETRO ELIA BARCELLONA DOUBLE BASS
20:00 – 21:00	KOSMOS	ELLIPSIS
FRIDAY 29		
10:45 – 11:15	SALQUIN	DMITRY BATALOV PIANO
12:30 – 13:00	SALQUIN	PHOEBE BOGNÁR FLUTES
13:30 – 14:30	KOSMOS	THE SNARE DRUM PROJECT

PRELIMINARY ROUND

FINALS

SATURDAY 30		
15:00 – 16:00	SALQUIN	FINAL ENSEMBLE I
16:15 – 17:15	SALQUIN	FINAL ENSEMBLE II
17:30 – 18:30	SALQUIN	FINAL ENSEMBLE III
19:00 – 20:00	KOSMOS	FINAL OPEN SPACE I
SUNDAY 31		
14:15 – 15:15	SALQUIN	FINAL SOLO I
15:30 – 16:30	SALQUIN	FINAL SOLO II
16:45 – 17:45	SALQUIN	FINAL SOLO III
18:00 – 19:00	KOSMOS	FINAL OPEN SPACE II
19:00 – 20:00	FOYER	APÉRO
20:00	SALQUIN	AWARD CEREMONY
21:00	FOYER	APÉRO

11:15 – 11:45INTERPRETATION ENSEMBLE – SALQUIN KONZERTSAAL

DISSOLUTION ENSEMBLE
REBECCA BLAU FLUTE
ANASTASIA SCHMIDLIN CLARINET
CHARLOTTE LORENZ CELLO
PIERRE DELIGNIES PIANO
LUCA STAFFELBACH PERCUSSION

MICHA SEIDENBERG SWITZERLAND
Mornings become yellow ringing blue circles (2024)
for ensemble and electronics (12’)

RICARDO EIZIRIK BRAZIL/SWEDEN
Junkyard piece II (2015/16)
for ensemble and found objects (8’)

13:30 – 14:30OPEN SPACE – BLACKBOX KOSMOS

CUERPOS MIGRANTES
ANA DURAN PERFORMANCE
SAMINA SOFIA MOLFETTA PERFORMANCE
TANJA SPIELMANN PERFORMANCE
JULIANA SANTACRUZ CONCEPT, COMPOSITION, PERFORMANCE
SIMON WALKER TECHNICAL ASSISTANCE, COMPOSITION, PROGRAMMER

In a space where everything moves, shifts and transforms, this performance is a reflection on care, interdependence and metamorphosis. Bodies in constant motion reveal the links that connect us: humans, matter, space and time. Inspired by an ecological and decolonial vision, the piece raises urgent questions: What does it mean to care? How do we coexist with what surrounds us? How do we face the current crises? Sound emerges from movement, with sensors that turn gestures into real-time soundscapes. Movements evoke nature and changing bonds. On stage, bodies deform, melt and dissolve, symbolizing a shared humanity in continuous transformation. An immersive experience that invites us to reflect on how we inhabit this shared world.

14:45 – 15:15INTERPRETATION ENSEMBLE – SALQUIN KONZERTSAAL

DUO MORLEY-BATALOV
JAMES MORLEY CELLO
DMITRY BATALOV PIANO

KLAUS HUBER SWITZERLAND
Lazarus I + II (1978)
for cello and piano (6’)

ERIC WUBBLES USA
Gretchen am Spinnrade (2016)
for cello and piano (17’)

17:00 – 17:30INTERPRETATION ENSEMBLE – SALQUIN KONZERTSAAL

AVENTURIN QUARTETT
TIFFANY TAN VIOLIN
MARTA LUCJAN VIOLIN
DOMINIK KLAUSER VIOLA
ALINE SCHEPP CELLO

GYÖRGY KURTÁG HUNGARY
Hommage à Mihály András. 12 Mikroludien Op. 13 (1977)
for string quartet (11’)

ALINE SARAH MÜLLER SWITZERLAND
Invisible Strings Shivering (2024)
for string quartet (12’)

20:00 – 21:00OPEN SPACE – BLACKBOX KOSMOS

BETWEEN ONE AND MANY
NURIIA KHASENOVA PERFORMANCE, CHOREOGRAPHY, CONCEPT

Phone glows in your pocket. Is it another notification? Across the room, a dozen screens slowly come to life – each reflecting a version of you. Or... something close. In Between One and Many, phones and cameras become a labyrinth of reflection – a space where you lose track of yourself and become something else instead. Through sound, movement, and interactive devices, the performance asks: Who are you when your image, your voice, and your decisions are no longer yours alone?

SPECIAL THANKS TO: DALIUS SINGER – SOFTWARE DEVELOPMENT, TECHNICAL ASSISTANCE
FRANZISKA MEYER – CHOREOGRAPHY ASSISTANCE

11:15 – 11:45 INTERPRETATION ENSEMBLE – SALQUIN KONZERTSAAL

SAX&PERC
PAULINA PITENKO **SAXOPHONES**
ELEONORA KOSTINA **PERCUSSION**

KEVIN JUILLERAT SWITZERLAND
Quatre tombeaux-volières 2023
III La Bécassine Sourde
IV Le Méliphage Tui
for soprano saxophone and percussion (6’)

LUCA STAFFELBACH SWITZERLAND
Serene Severity (2024)
for alto saxophone and percussion (8’)

ARKADY PIKUNOV RUSSIA
Parkour (2018)
for alto saxophone and drum-set (6’)

13:30 – 14:30 OPEN SPACE – BLACKBOX KOSMOS

THE THIRD EXTENDED WHEEL
ROMANESCO DUO
ROMANE BOUFFIOUX **CONCEPT, COMPOSITION, PERFORMANCE**
CORENTIN BARRO **CONCEPT, COMPOSITION, PERFORMANCE**

Two bicycle repairers set out to refurbish a seemingly ordinary bike. But the moment they turn the first key, reality goes haywire... propelling them into a parallel world as strange as it is fascinating. In this offbeat universe, their bicycle transforms into a futuristic “spacy bike,” sparking an adventure as delirious as it is captivating. Magical forces are summoned to solve impossible riddles, and interdimensional messages travel through frequency-less radios... Everything is turned upside down – absurd, hilarious, and sure to delight audiences of all ages. The bike, now wired to electric guitar pedals and loopers, becomes the centerpiece of a techno-industrial symphony, luring the audience into a rhythmic, hypnotic, and joyously chaotic trance. With boundless humor and imagination, this musical theater piece – performed by two artists and a bicycle – offers a one-of-a-kind sensory experience, where reality constantly flirts with fantasy. A spectacular journey of sight and sound that promises to amaze every spectator.

SPECIAL THANKS TO:
ARDA YURDUSEV – LIGHT / VIDEO TECHNIC
SIMON WALKER – VIDEO CREATION
LÉO COLLIN AND PIERRE SUBLET – CÉIL EXTÉRIEUR

14:45 – 15:15 INTERPRETATION ENSEMBLE – SALQUIN KONZERTSAAL

RUÍDO BLANCO
MARTÍN SANHUEZA **ELECTRIC GUITAR**
PAULO AMENDOEIRA **PERCUSSION**

SIMON STEEN-ANDERSEN DENMARK
Next to Beside Besides (2003-2006)
for electric guitar and snare drum (3’)

MATTHIAS MÜLLER SWITZERLAND
softly, the threads of night whisper (2023)
PREMIERE OF THE NEW VERSION
for electric tabletop guitar, percussion, fan and a CD player (9’)

SARAH NEMTSOV GERMANY
Briefe. Puppen (2012-14)
1ST SECTION
for electric guitar and extended drum-set (12’)

17:00 – 17:30 INTERPRETATION ENSEMBLE – SALQUIN KONZERTSAAL

TRIO YUMARAINA
SERAINA RAMSEIER **FLUTE**
YU-YUN PENG **VIOLA**
MÁTÉ TOKÁRSZKY **GUITAR**

REBECCA SAUNDERS UNITED KINGDOM
Molly’s Song 3 – Shades of Crimson (1998)
for alto flute, viola, guitar, radios and music box (10’)

FRANÇOIS SARHAN FRANCE
Situations – 27. Method (2016)
for three performers (4’)

RUDOLF KELTERBORN SWITZERLAND
Six Short Pieces: V. (1984)
for flute, viola and guitar (3’)

SAMUEL LÓPEZ LÓPEZ SPAIN
Trio no. 2 (1992)
for flute, viola and guitar (7’)

TUESDAY
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19:15 – 19:45INTERPRETATION ENSEMBLE – SALQUIN KONZERTSAAL

TRIO SALQUIN
GEMMA RANERI VIOLIN
PIETRO MONTEMAGNI VIOLA
MARA LOBO CELLO

KAIJA SAARIAHO FINLAND
Cloud Trio (2009)
I Calmo, meditato
II Sempre dolce ma energico, sempre a tempo
for string trio (7’)

HANS WERNER HENZE GERMANY
Trio in drei Sätzen (1998)
I Allegretto
for string trio (9’)

ALINE SARAH MÜLLER SWITZERLAND
stillness settles softly (2024)
for string trio (5’)

20:00 – 21:00OPEN SPACE – BLACKBOX KOSMOS

FLOATING MEMORIES
ZHUONI LI ARTISTIC DIRECTION, CONCEPT, VIDEO DESIGN,
CHOREOGRAPHY, PERFORMANCE
MATTHIAS MÜLLER SOUND DIRECTION,
LIVE-ELECTRONICS, PERFORMANCE
BRIDGET BOURNE PERCUSSION, MUSICAL DIRECTION OF PERCUSSION,
PERFORMANCE
NATACHA PENSUET ACCORDION, IMPROVISATION, PERFORMANCE
SIMON STOPPIELLO PIANO, IMPROVISATION, PERFORMANCE
CHAO-MING KUO VIOLA, IMPROVISATION, CO-CHOREOGRAPHY,
PERFORMANCE

An interdisciplinary performance of voice, instruments, movement, video, sound. Floating Memories is a poetic exploration of how memory drifts through time – fragile, shifting, and deeply human. Through six individuals, it reveals memories not as fixed stories, but as fleeting fragments shaped by feeling and silence. This project invites us to reflect, not to hold on, but to gently return – honoring what remains, what fades, and how personal moments echo quietly across lives and generations.

WEDNESDAY
27082025

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11:00 – 11:30INTERPRETATION ENSEMBLE – SALQUIN KONZERTSAAL

DUO ONLYX
ANNA JUNIKI VOICE
MARIA CHAMIZO SAXOPHONE

PHILIPPE LEROUX FRANCE
Un lieu verdoyant (1999)
Hommage à Gérard Grisey
for voice and saxophone soprano (7’)

JESSIE MARINO USA
Rot Blau (2009)
for two performers (8’)

THOMAS KESSLER SWITZERLAND
Is it? (2022)
for soprano und soprano saxophone (8’)

13:30 – 14:30OPEN SPACE – BLACKBOX KOSMOS

LIVING ROOM STRANGER
SELINA BRENNER CONCEPT, SOUND DESIGN, TEXT, VOCALS,
FILM, PERFORMANCE

Living Room Stranger is an interdisciplinary live performance blending concert, film, and installation. It explores themes of FOMO, creative block, depression, and childhood memory through experimental music, lyrics, movement, and Super-8 film. Within an intimate living room setting, the piece follows a protagonist who feels like a stranger in their own home, portraying their inner world through soundscapes, everyday rituals, and poetic visuals. The performance creates a meditative space where stagnation and transformation coexist, inviting the audience into a sensory reflection on creativity and self-awareness.

SPECIAL THANKS TO:
YANNICK MOSIMANN – TECHNICAL SUPPORT, FILM & SOUND CUE COORDINATION

WEDNESDAY
27 08 2025

14:00 – 14:30 INTERPRETATION SOLO – SALQUIN KONZERTSAAL

MIKOŁAJ RYTOWSKI
PERCUSSION

SIMON KANZLER GERMANY
NiNe StEpS To HELL (2023)
for percussion and electronics (10’)

ELENA RYKOVA RUSSIA/SWITZERLAND
Cositas Diminutas (2017/2025)
for prepared piano (12’)

15:15 – 15:45 INTERPRETATION SOLO – SALQUIN KONZERTSAAL

JAMES MORLEY
CELLO

MARCO STROPPIA ITALY
Ay, there’s the rub (2001)
for cello solo (9’)

HEINZ HOLLIGER SWITZERLAND
Alèh Stavi (2019)
for cello solo (4’)

DAVID FULMER USA
Star of the North – Requiem for Zhanaozen (2013)
for cello solo (8’)

17:00 – 17:30 INTERPRETATION SOLO – SALQUIN KONZERTSAAL

ELIDE SULSENTI
CELLO

KAIJA SAARIAHO FINLAND
Près (1992)
for cello and live electronics (20’)

HEINZ HOLLIGER SWITZERLAND
Alèh Stavi (2019)
for cello solo (4’)

WEDNESDAY
27 08 2025

19:15 – 19:45 INTERPRETATION SOLO – SALQUIN KONZERTSAAL

JULIETTE DOURNAUD
PIANO

NICOLAS VON RITTER-ZAHONY SWITZERLAND
Anshar (2015)
II. Ishtar (étoiles naissantes)
for piano solo (3’)

JEAN-LUC FAFCHAMPS BELGIUM
RAP and TAP (2011)
for a speaker and a sound-effects pianist (5’)

NICOLAS VON RITTER-ZAHONY SWITZERLAND
Anshar (2015)
VII. Ninurta
for piano solo (8’)

IRINA PERNES ROMANIA
Tecktonik (2024)
for piano solo (4’)

20:00 – 21:00 OPEN SPACE – BLACKBOX KOSMOS

STICKY CLICKY UNPREDICTY
TOBIAS RÜETSCHI CONCEPT, INSTRUMENT DESIGN, PERFORMANCE,
CHOREOGRAPHY
VENDELA HÅKONSEN PERFORMANCE, CHOREOGRAPHY
ANNA LANZREIN PERFORMANCE, CHOREOGRAPHY

Sticky Clicky Unpredicty is an experimental Noise improv for three performers using smartphones as sensor-based instruments. As the instruments are placed on the body, sounds emerge unpredictably through bodily movement and boundaries between performer and technology are dissolved. It’s an attempt at undermining traditional notions of control in music technology by replacing visual interfaces with embodied, non-linear interaction. This research-based performance explores accessibility of technology, notions of mastery and how movement-driven feedback can foster intuitive, inclusive engagement with Noise music.

THURSDAY

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10:30 – 11:00

INTERPRETATION SOLO – SALQUIN KONZERTSAAL

FRANCISCO MORAIS FERNANDES

PIANO

SARAH NEMTSOV GERMANY

hundertelf (2020)

for piano solo (5')

ERIC WUBBELS USA

Psychomechanochronometer (2013)

for piano solo (13')

KEVIN JUILLERAT SWITZERLAND

... dans la lumière inouïe du jour, rompre... (2016)

for piano solo (5')

11:45 – 12:15

INTERPRETATION SOLO – SALQUIN KONZERTSAAL

LUCIE CHOLLET

CELLO

HEINZ HOLLIGER SWITZERLAND

Alèh Stavi (2019)

for cello solo (4')

FILIPPO PEROCCO ITALY

Esili canti d'attesa (2019)

I. meccanico

for prepared cello (3')

LIZA LIM AUSTRALIA

Invisibility (2009)

for cello with two bows (12')

THURSDAY

28

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13:30 – 14:30

OPEN SPACE – BLACKBOX KOSMOS

SANS-VISAGE

OSCAR VAURS CONCEPT, ELECTRONICS, STAGING, DRAMATURGY

MYRSINI KATAINIDOU SCENOGRAPHY, SINGING, PERFORMANCE

ALEKSANDRA JOPEK COSTUMES, DRAMATURGY, VIOLIN, PERFORMANCE

CHRISTIAN SPITZENSTÄTTER STAGING, CLARINET, PERFORMANCE

TAKUMA MIYAI COMPOSITION, FLUTE, PERFORMANCE

HOI CHING YEUNG VIDEO, LIGHT, PERFORMANCE

Sans-visage is an attempt to trace the invisible structures of digital surveillance and of the domination from big tech companies. Navigating the city of Lucerne as both a map and metaphor, the work unfolds through layered interactions between space, sound, body and image. Throughout the piece, a creature, figure of massive data algorithms, moves across the stage, sensing only traces and information, never the true essence of characters. As performers intervene through music, texts and movements, they carve out zone of opacity within systems of control. Throughout the piece, the abstract map of the stage mirrors the one of the city surrounding it, and cartography becomes a live act of “re-territorialization”. Sans-visage offers no resolution, only drifting, folding, and quietly reclaiming our own imaginary space.

14:45 – 15:15

INTERPRETATION SOLO – SALQUIN KONZERTSAAL

IGOR TIOZZO NETTI

PERCUSSION

VINKO GLOBOKAR SLOVENIA

Corporel (1985)

for body percussion (10')

MICHAEL JARRELL SWITZERLAND

Assonance VII (1992)

for percussion (13')

THURSDAY
28 08 2025

16:30 – 17:00 INTERPRETATION SOLO – SALQUIN KONZERTSAAL

BORBÁLA SZUROMI
VOICE

CATHY BERBERIAN USA
Stripsody (1966)
for voice solo (7’)

GYÖRGY KURTÁG HUNGARY
József Attila-Fragmente (1982)
2. Sokan voltak és körülvettek
for voice solo (1’)

JAQUES DEMIERRE SWITZERLAND
Bleu (1986)
for amplified voice (5’)

GYÖRGY KURTÁG HUNGARY
József Attila-Fragmente (1982)
15. Lesz lágy hús
for voice solo (1’)

KAIJA SAARIAHO FINLAND
Lonh (1996)
Prologue I-II-III-IV-V
for soprano and electronics (9’)

18:30 – 19:00 INTERPRETATION SOLO – SALQUIN KONZERTSAAL

PIETRO ELIA BARCELLONA
DOUBLE BASS

REBECCA SAUNDERS UNITED KINGDOM
fury (2005)
for double bass solo (8’)

HEINZ HOLLIGER SWITZERLAND
unbelaubte Gedanken zu Hölderlins “Tinian” (2002)
for double bass solo (3’)

CLARA IANNOTTA ITALY
a blur of fur and bone (ii) (2023-25)
SWISS PREMIERE
for double bass and electronics (10’)

THURSDAY
28 08 2025

20:00 – 21:00 OPEN SPACE – BLACKBOX KOSMOS

ELLIPSIS
EMILY ADOMAH VOICE, ELECTRONICS
LAURA SPICHTIG PREPARED PIANO
ADRIANA CARLOTA BERWERT LIGHT DESIGN

Debussy’s ariettes oubliées, re-imagined: this is ELLIPSIS. Electronically processed voice, preparations for the inside piano and a custom light design. Through improvisation and playful experimentation, we evoke beautiful impressionist harmonies that feel intimately close to us, into electronic textures, fragmented melodies and fluid soundscapes. Room filled with atmospheric lights extends ELLIPSIS into a multilayered electro-acoustic experience, where music shimmers and light sings.

FRIDAY
29

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2025

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10:45 – 11:15

INTERPRETATION SOLO – SALQUIN KONZERTSAAL

DMITRY BATALOV

PIANO

MICHAEL JARRELL

SWITZERLAND

... mais les images restent... (2003)

for piano solo (13’)

INBAR SHARET

ISRAEL

Limbo (2025)

WORLD PREMIERE

Entrance, Rounds I, V, VIII and the Exit

for extended celesta & cassette-tape player (2’)

VLADIMIR GORLINSKY

RUSSIA

Accent sequence (2009)

for piano & electronics (9’)

12:30 – 13:00

INTERPRETATION SOLO – SALQUIN KONZERTSAAL

PHOEBE BOGNÁR

FLUTES

SHASHA CHEN

CHINA

depth down the throat (2024)

for bullet inside flute (6’)

RICHARD BARRET

AUSTRALIA

dying words (II) (2013)

for female vocalist with flute (9’)

ANNA SOWA

POLAND/SWITZERLAND

Rebirth I (2023/2025)

for solo flute performer (8’)

FRIDAY
29

08

2025

13:30 – 14:30

OPEN SPACE – BLACKBOX KOSMOS

THE SNARE DRUM PROJECT

MIKOŁAJ RYTOWSKI

CONCEPT, COMPOSITION, PERFORMANCE

the snare drum project is a multi-sensory instrument and performance that reimagines the instrument the use of percussion. Featuring an ensemble of twenty prepared snare drums dispersed throughout the space, the work functions as both a spatial sound installation and a live performance platform. Rooted in my personal history – where the snare drum was my first instrument – the project reflects my evolving relationship with percussion. The piece blends music, light, and physical space to create a fluid, multi-sensory experience. By expanding the sonic and expressive range of the snare drum, the project invites audiences into a world where percussion is not only heard, but deeply felt.

SPECIAL THANKS TO:

JOHANNES WERNICKE – TECHNICAL CONCEPT

SATURDAY				
30	08	2025		3008
15:00 – 16:00	SALQUIN			
FINAL ENSEMBLE I				
16:15 – 17:15	SALQUIN			
FINAL ENSEMBLE II				
17:30 – 18:30	SALQUIN			
FINAL ENSEMBLE III				
19:00 – 20:00	KOSMOS			
FINAL OPEN SPACE I				

FINALS

SUNDAY				
31	08	2025		3108
14:15 – 15:15	SALQUIN			
FINAL SOLO I				
15:30 – 16:30	SALQUIN			
FINAL SOLO II				
16:45 – 17:45	SALQUIN			
FINAL SOLO III				
18:00 – 19:00	KOSMOS			
FINAL OPEN SPACE II				
19:00 – 20:00	FOYER			
APÉRO				
20:00	SALQUIN			
AWARD CEREMONY				
21:00	FOYER			
APÉRO				



Concours Nicati
Concours suisse de musique contemporaine
Schweizer Wettbewerb für zeitgenössische Musik
Concorso svizzero di musica contemporanea

NICATI - DE LUZE

HSLU Hochschule
Luzern

TEAM OF CONCOURS NICATI 2025

JURY INTERPRETATION SOLO & ENSEMBLE

BETTINA BERGER
SIMONE KELLER
PIERRE MORLET
VANESSA PORTER
ELENA SCHWARZ

JURY OPEN SPACE

ANDREAS EDUARDO FRANK
FLORENTIN GINOT
BERNHARD GÜNTHER
MANUELA KERER
JESSIE MARINO

TECHNICAL TEAM

MAXIME LE SAUX TECHNICAL DIRECTOR
CHRISTOPHE EGEA SOUND
OLIVIER FAMIN LIGHTS
ERWIN FONSECA VIDEO AND PHOTOGRAPHY
CLÉMENT MARIE SOUND

INFO POINT

JOÃO VIANA PALA

DIRECTION OF THE CONCOURS NICATI

EVA BOESCH

**MEMBERS OF THE BOARD OF TRUSTEES
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ERIC BOISSARD PRESIDENT
JULIEN CHAPPUIS
CONSTANCE FREI
STÉPHANIE SUARD DANCET

SECRETARIAT OF THE FONDATION NICATI - DE LUZE

MARIE ANNE JANCIK

ACCOUNTANT

ANNETTE ANSERMOZ

SUPPORT FROM THE HSLU LUZERN - MUSIK

VALENTIN GLOOR DIRECTION
CORNELIA DILLIER ORGANISATION
ADRIAN STEIGER TECHNICAL SUPPORT
IVO BÄTTIG TECHNICAL SUPPORT

HSLU LUZERN - MUSIK
ARSENALSTRASSE 28A
3006 KRIENS

DESIGN: ULTRASTUDIO.CH



Concours Nicati

Concours suisse de musique contemporaine

Schweizer Wettbewerb für zeitgenössische Musik

Concorso svizzero di musica contemporanea

NICATI-DE LUZE

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Luzern