

# Concours Nicati 2023

Swiss competition of contemporary music  
Concours suisse de musique contemporaine  
Schweizer Wettbewerb für zeitgenössische Musik  
Concorso svizzero di musica contemporanea

Luzern, 21 - 27 August 2023  
Inscriptions : 03 - 26 May 2023

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## RULES FOR THE INTERPRÉTATION ENSEMBLE CATEGORY

### • ART. 1 ENTRY REQUIREMENTS

- 1) In the Interprétation Ensemble category, the Concours Nicati 2023 invites ensembles of musicians to present concerts of written musical works.
- 2) All means of musical expression (instruments, voice, electronics), are allowed, except for the organ.
- 3) Ensembles must have a minimum of two and a maximum of five musicians.
- 4) The following persons may enter the Concours :
  - Musicians who are Swiss nationals.
  - Musicians who have been resident in Switzerland for at least 12 months on 26 May 2023.In a duo, all participants must meet these criteria.  
For trios to quintets, more than half of participants must meet these criteria.
- 5) Participants must be aged 18 at least before 26 May 2023.  
The maximum age limit is 35; candidates must be under the age of 36 before 28 August 2023.
- 6) Musicians candidates in ensembles for the Interprétation Ensemble category are not allowed to register in the Interprétation Solo or the Open space categories.
- 7) First prize winners of the Concours in previous years are excluded from participation in the Interprétation Ensemble category, whether they won as a soloist, as part of an ensemble or Open space.
- 8) Second and third prize winners of the Concours in previous years, as soloists or as part of an ensemble, are limited to participating again once in the Interprétation Ensemble category.
- 9) If participants from previous years of the Concours apply, more than half of the number of works chosen in the programme must be different to those selected for previous entries.

10) During all stages of the Concours, ensembles are selected and assessed by a five-person jury. Jury decisions cannot be contested in any case.

## • **ART. 2 REGISTRATION**

1) The entry deadline is set for 26 May 2023.

2) Entries are made directly on the Concours website. No other transmission method shall be allowed. Entry is only final after receipt of the duly completed online form. If you have any questions about or problems related to online entry, please contact the Concours management.

### **The entry form must contain the following information and documents :**

- Personal information about candidates.

- Scanned copy of candidates' identity documents (Swiss identity card or residence permit).

A document (A4 PDF, font Arial 12pt) with the programme for the eliminatory phase and the programme for the final in order of performance. The following must be included: titles of the pieces, name and nationality of composers (at least one Swiss work must be included), duration and instrumentation of the pieces.

- Scanned PDF version of scores of the programme.

In the case of new commissions, if the scores are not finished, the name and nationality of the composers, instrumentation and a formal description of the work must be mentioned. The final score of a new commission must be sent at the latest on 17 July 2023 (see ART. 5). The technical requirements of new commissions must be explained in the technical rider during registration and can no longer be changed afterwards.

- Technical rider for the programme (A4 PDF, font Arial 12pt). The document must contain the list of instruments and equipment the candidates will bring and those that must be provided by the Concours, all the technical (electronics, lighting, video) requirements and the stage positioning.

- Biography of participants.

- Portrait photo (with credits) of the ensemble.

- At least two internet links to audio and/or visual documents that allow the candidates to be seen and/or heard performing contemporary music (videos may contain clips and be edited).

Video and audio files must be on online platforms that can be accessed free of charge, for example YouTube, Vimeo, SoundCloud, etc.

It is forbidden to send download links using platforms such as WeTransfer, SwissTransfer, etc.

3) All documents may be submitted in French, German or English.

4) A candidate who is part of an ensemble may be replaced in the case of illness upon presentation of a medical certificate.

A candidate from an ensemble may be replaced in exceptionally serious circumstances which must be presented in writing to the Concours management. The Concours management reserves the right to cancel the participation of the ensemble if it deems this request unacceptable.

5) Entry is complete only when the entry fee of CHF 250.- per ensemble has been paid to the following account :

FONDATION NICATI-de LUZE

Département du concours Nicati

Tolochenaz

IBAN : CH18 0900 0000 1603 7719 7

BIC : POFICHBEXXX

Account number : 16-37719-7

Proof of payment must be attached to the entry form.

The entry fees shall be reimbursed to each ensemble in September 2023, after it has participated in the Concours.

Entry fees shall be reimbursed in July 2023 to ensembles not accepted for the Concours.

Ensembles who do not attend the Concours or who withdraw their application, without a valid reason, after the entry deadline, will not be reimbursed.

If a whole ensemble is unable to participate due to illness, entry fees shall only be reimbursed upon presentation of medical certificates.

### • **ART. 3 ADMISSION**

1) Once the entry deadline has passed, the Concours management checks that entries are complete and formally compliant with the provisions of these rules.

2) The Concours management reserves the right to ask a person responsible for the ensemble to provide additional information.

If documents are missing or information is incomplete, ensembles shall have a period of five working days to provide them, after they are asked to do so by the Concours management. If the request is not met in due time, the Concours management reserves the right to exclude the ensemble from participating.

3) After verification by the Concours management, all complete and formally valid application forms will be examined by the jury.

The Concours management attends the preselection without voting rights.

4) After the preselection of the jury, the ensembles will receive confirmation of acceptance by the Concours by 3 July 2023 at the latest.

Ensembles not chosen will be informed of the jury decision by the Concours management, without mention of the reasons, by 3 July 2023 at the latest.

### • **ART. 4 HOW THE CONCOURS IS HELD**

1) The Concours is divided into two steps open to the public :

#### **- Eliminary phase, 21, 22 and 23 August 2023**

Ensembles perform a programme with a minimal duration of 20 minutes and a maximum of 25 minutes (including breaks).

The order and number of pieces are freely chosen, but at least one work performed during the eliminary phase must be by a Swiss composer.

In the evening of 25 August, candidates are informed by email whether they can take part in the final, or not:

#### **- Final, 26 August 2023**

Finalist ensembles perform a programme with a minimal duration of 45 minutes and a maximum of 50 minutes (including breaks).

The programme consists of pieces from the eliminary phase along with other pieces played exclusively during the final. The order of the pieces is freely chosen (the works played during the eliminary phase may be arranged freely in the final programme).

### **- Award ceremony**

In the evening of 27 August, a ceremony will take place in which the jury will announce the winners of the different categories of the Concours. The finalists must attend.

2) The eliminatory phase and the Concours final are held at the following address :

Salquin Konzersaal

Hochschule Luzern – Musik

Arsenalstrasse 28a

6010 Kriens

## **• ART. 5 SCHEDULE OF PUBLIC PRESENTATIONS**

1) Ensembles design their performances as concerts and must create their programmes in this way. Programmes must also be composed in a way that complies with the terms given in the rules. If programmes do not meet these terms, the ensemble is excluded from the Concours.

After registration, the Concours management may ask for one or several pieces in the programme to be changed if they do not correspond to the technical conditions required by the Concours (see also ART. 6 and ART. 7).

2) No work composed before 1945 may be used.

3) In all the pieces of the programme, all the musicians in an ensemble must play and be present on stage.

4) One work by a composer of Swiss origin is a compulsory part of the programme and must have been already performed in the programme during the eliminatory phase.

5) It is possible (but not compulsory) to perform new commissions in the programme. The Concours assumes no responsibility for financing possible commissions.

6) It is allowed (but not compulsory) to play only one or more movements of works composed of several movements.

7) It is possible (but not compulsory) to perform one or several works with electronic audiovisual devices if they meet the terms set in the rules (ART. 7).

8) Every piece must be accompanied by a score that allows other persons to perform it. The score may include any type of notation (conventional music writing, graphic scores, list of actions, etc.).

Candidates must send a copy of the scores for all the works in the programme to the Concours management, attached to the entry form.

Only copies of scores of new commissions may be sent by 17 July 2023 to the Concours management, by post. In this case, attached to the entry form, candidates must send: the name and nationality of the composers, instrumentation, technical requirements and a formal description of the new commission.

9) It is allowed (but not compulsory) to include in the programme a work composed by one or several members of the ensemble. This work must have a clear score that allows other persons to perform it. This personal composition may also be considered a "new commission" during registration (ART. 5). If the candidates who perform a personal composition are Swiss nationals, they must nevertheless perform in the programme another work by a Swiss composer.

10) After confirmation of acceptance for the Concours, no change may be made to the programmes by ensembles, except in exceptional cases notified in writing to the Concours management, before 17 July 2023.

## • **ART. 6 GENERAL TERMS FOR PUBLIC PERFORMANCES**

1) All works must be performed facing the audience on the stage at the Salquin Konzertsaal.

2) Each ensemble has a limited time period imposed by the Concours to prepare these public performances.

### **Eliminatory phase, 21, 22 and 23 August 2023**

- Two hours and thirty minutes before the public performance : each ensemble has one hour in a rehearsal room to warm up and prepare. The room must be left clean and tidy.
- One hour and thirty minutes before the public performance : each ensemble can use the Salquin concert hall. During this time, the ensemble must carry out the assembly, personal preparation, sound check and possible preparation of electronic audiovisual devices.
- Concert : the performance lasts between 20 and 25 minutes, including breaks between pieces.
- After the concert : the ensemble has a maximum of 20 minutes to vacate the stage completely. A Concours technician will be available to assist candidates to vacate the stage quickly.

### **Final, 26 August**

- In the morning of 26 August : each ensemble has one hour and thirty minutes in the concert hall. During this time, the ensemble must carry out the assembly, personal preparation, sound check and possible preparation of electronic audiovisual devices.
  - In the afternoon of 26 August, one hour before the performance : each ensemble has one hour in a rehearsal room to warm up and prepare.
  - Concert : the performance lasts between 45 and 50 minutes, including breaks between pieces.
  - After the concert : each ensemble has 15 minutes to vacate the stage being the scene changes strategically coordinated in advance by the Concours management.
- A Concours technician will be available to assist ensembles to vacate the stage quickly.

3) The exact timetable of the performance of each ensemble will be announced on 3 August 2023 at the latest.

Until the timetable is published, all candidates from an ensemble must be completely available on the dates of the eliminatory phase : 21, 22, 23 August. All candidates from an ensemble must also be available for the final on the 26 August and in the evening of the 27<sup>th</sup> for the award ceremony. The timetable is imposed by the organisation of the Concours and no change is possible due to the personal commitments of candidates.

4) The Concours provides the following equipment and instruments (all instruments not mentioned in the list must be provided by candidates) :

- Lecterns.
- Chairs.
- Tables.
- Two concert pianos which cannot be prepared.
- One concert piano which can be prepared (preparation must not cause damage to the instrument).
- One electric guitar amplifier.
- One bass electric guitar amplifier.
- One bass.

- One harp.

- Percussion instruments can be provided on the basis of a detailed list sent by candidates.

The Concours management shall check that all the instruments requested are available or whether candidates must provide them; confirmation will be sent on 3 August 2023 at the latest.

Participants are allowed to bring their own percussion instruments.

If the works involve playing techniques that are likely to damage the instruments, it is recommended that participants bring their own instruments.

## • **ART. 7 TECHNICAL TERMS OF WORKS WITH ELECTRONIC AUDIOVISUAL DEVICES**

1) It is not compulsory to include electronic (audio, lighting, video) devices in works.

2) The Concours is not, in any case, responsible for the malfunction of electronic devices.

3) Each ensemble has only the time allowed in the rules (ART. 6) for warming up, assembly and sound checks.

Works using electronic devices must thus be technically very simple, quick to assemble and in compliance with the time allowed by the Concours.

4) The use of electronic devices must be explained in detail in the technical rider during registration. The technical rider must also mention which electronic devices and instruments are provided by candidates and which are requested. The Concours management will check that the whole equipment requested is available or whether candidates must provide it; confirmation will be sent on 3 August 2023 at the latest.

One person responsible for the ensemble must be available to answer questions from the Concours management to organise the use of electronic devices in advance.

The Concours management may ask to change some pieces in the programme if it deems that they do not correspond to the technical conditions of the hall or if it deems the assembly and disassembly time is too long.

5) The Concours provides (on request) the following devices :

- Two active speakers on stage that can be used by candidates through an analog mixer on stage, without the intervention of the Concours technical team (local broadcast on stage).

- Various microphones and audio cables.

- Various electric cables and extensions.

- Stereo PA in the hall.

- Speakers for stage sound.

- Hall beamer with cinema screen.

- Short-throw beamer on stage with mobile screen (4 x 2.7 m) on stage.

### **Audio electronics**

6) All electronic requirements are written on the score by the composer. Amplifying a work is not allowed if it is not indicated in the score.

7) In the programme it is possible to include :

- A free number of pieces with electronics output from one or two active speakers on stage. The volume of these speakers is managed by the musicians in the ensemble, through an analog mixer on stage and other controllers brought by the candidates.

- Only one piece in which the instruments may be amplified and electronic sounds sent through the stereo PA of the hall. In this case, the sound broadcast is operated by a technician from the Concours. The number of audio inputs and outputs must be limited and easily manageable by the Concours technicians within the time given in the rules (ART. 6).

The work amplified in the hall must compulsorily be played during the eliminatory phase.

Ensembles cannot bring their own technicians or external technical assistants.

Concerning speakers for monitoring the sound on stage, the Concours management reserves the right to limit the use of woofers to broadcast from audio sources that do not produce feedback.

8) For all pieces, participants alone are responsible for the use of audio electronics (for example, live electronics, samples, Max patch, etc.) and for any devices that must be installed on stage.

In the case of pieces involving soundtracks or cues on software (for example, Ableton), ensembles must use their own computer and the means of initiating cues are under the control and responsibility of the participants on stage.

Audio card, headphones, computers, computer systems (including software with licences) and other devices must be brought by candidates.

9) Instruments such as keyboards and synthesisers may be used, but in this case too, only one piece may be amplified in the hall and the others are amplified on stage, using one or two active speaker(s) on stage operated by the participants.

10) A click track is allowed only if it is explicitly required in the score of a piece and is essential to the performance of the work.

A click track may only be used if the broadcast devices are on the stage under the responsibility of the candidates. All the necessary devices for the broadcast of the click track must be provided by candidates.

### **Lights**

11) On-stage lighting and lighting blackout of the hall may only be used if explicitly indicated in the score. Personal staging not written into the score is not permitted.

12) Candidates may have conventional concert lighting (the same for all the candidates) or a blackout. The blackout is allowed only for pieces with videos or stage lights.

In all cases, the emergency lights in the hall may not be turned off.

13) Any type of analog lights (hand-held torch, bulbs) must be provided and operated by ensembles. Any type of digital programmed lights must be provided and operated by ensembles.

Lights may not be suspended at the light rig of the hall.

### **Video**

14) Videos may only be used if they are indicated in the score.

15) The video is operated by participants on stage via their computer (as with audio electronics).

16) The Concours provides two HDMI video inputs on stage :

- one for the screen and the "cinema" hall beamer.

- one for the short-throw beamer on stage with a mobile screen on stage.

The ensemble may provide its own video devices.

17) If the video also contains a soundtrack, this may be output from the hall PA if it is considered the amplified piece. Otherwise, the soundtrack may only be output from the speaker on stage operated by the candidates (as with audio electronics).

## • **ART. 8 PRIZES**

### **Cash prizes**

- 1) The prizes for the Interprétation Ensemble category of the Concours Nicati 2023 are :
- First prize CHF 10000.-
  - Second prize CHF 6000.-
  - Third prize CHF 3000.-

### **Prize winner concerts**

- 2) The first prize winner ensemble holds a concert during the season of the two following institutions :
- SMC Lausanne.
  - IGNM Bern.

The concert dates and programmes are chosen in collaboration between the first prize winner, the institution hosting the concert and the Concours management.

Participation in these two concerts is paid.

## • **ART. 9 TRANSFER OF RIGHTS**

1) Participants transfer to the organiser the right to record concerts of all events (sound and image). The usage rights necessary for the reproduction, sale, distribution, broadcast, (re)transmission, to show or listen as well as providing the sound or audiovisual recording are thus transferred to the organiser.

2) The rights managed legally by management companies are excluded from the transfer of rights.

3) If recordings are used commercially, participants must share in the profits from this use. A written agreement must be made to this end.

4) Participants are entitled to ask to have their names mentioned suitably in the use of recordings.

5) Participants receive a copy of the audio/video recordings and can use them for their own promotion (own website, social media).

Works with electronics and amplification in the hall will be recorded via the mixer and microphones in the hall. Works with electronics output from loudspeakers on the stage are only recorded via microphones in the hall, as with other acoustic works.

## • **ART. 10 GENERAL TERMS**

1) By registering for the Concours, participants undertake to take part in all events and the award ceremony.

2) By registering, candidates agree that their names, biographies, photos and programmes can be used on the Concours website, social media networks and any other communication media used by the Concours and partner organisations.

3) Participants must use the original scores of the works performed. The Concours cannot be held liable for possible public use of illegal copies.

- 4) The Concours does not reimburse travel, accommodation and meals costs to candidates for their public performance in Luzern.
- 5) The Concours is not liable for costs related to the purchase of instruments and technical equipment required to perform the programme proposed by the candidates.
- 6) The Concours is not liable for costs related to participant illness or accidents during the Concours.
- 7) In the case of discrepancies, the French version of these rules shall prevail.
- 8) Through registration for the Concours, candidates indicate their approval of these rules.