

LUCERNE FESTIVAL ACADEMY

LUCERNE FESTIVAL ACADEMY Orchestra
18 August – 9 September 2012

Master Class in Conducting
with Pierre Boulez and Peter Eötvös

Spotlights

Pierre Boulez

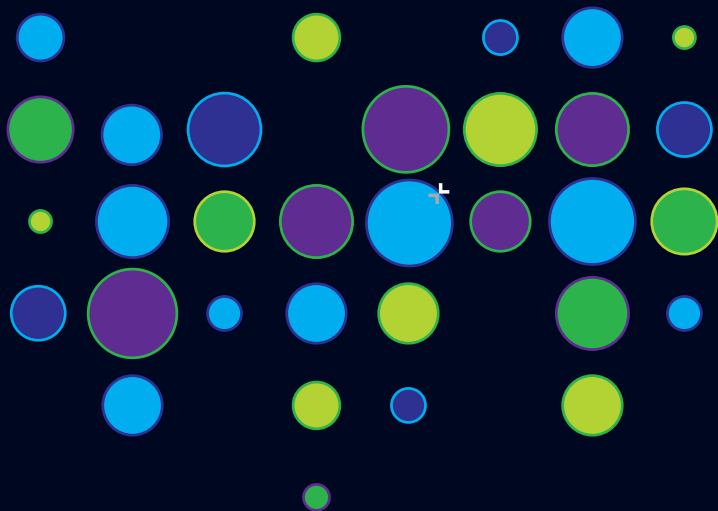
Artistic Director and Principal Conductor

Peter Eötvös | Pablo Heras-Casado | Clement Power
Guest Conductors

Musicians of the Ensemble intercontemporain
Instrumental Coaches

IRCAM

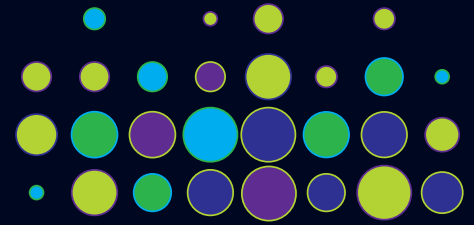
Institute for Research and Coordination Acoustic/Music



18 August – 9 September 2012

Application Brochure | Application Deadline: 20 January 2012

LUCERNE FESTIVAL AT EASTER



Bernard Haitink Master Class

What makes for a good conductor? And how does a conductor convey his or her unique ideas about the way a piece of music should sound to the musicians? Bernard Haitink continues with the second in his ongoing series of master classes in Lucerne, in which he has been sharing his wisdom and vast store of experience with young, highly gifted conductors (as well as those interested in listening in). He will impart the secrets of an art that brings together a widely diverse range of skills, including technical facility and the ability to communicate as well as a knack for historical and analytical insights.

Course Dates | March 27 – 30, 2012

Program

Ludwig van Beethoven

Symphony No. 3 in E flat major, Op. 55 *Eroica*

Anton Bruckner

Symphony No. 7 in E major WAB 107 – first movement: *Allegro moderato*

Maurice Ravel

Ma Mère l'Oye. Suite for Orchestra

Robert Schumann

Overture to *Manfred*, Op. 115

Course language | English, partially German

Course fee | Active participants CHF 450, auditors CHF 30 (per day)

Criteria for Admission | Advanced conducting students and professional conductors, Age limit 32

Application deadline | December 9, 2011

www.lucernefestival.ch

LUCERNE FESTIVAL ACADEMY

18 August – 9 September 2012

LUCERNE FESTIVAL ACADEMY Orchestra

18 August – 9 September 2012

Master Class in Conducting with Peter Eötvös

20 – 26 August 2012

Master Class in Conducting with Pierre Boulez

1 – 7 September 2012

Spotlights

Pierre Boulez

Artistic Director and Principal Conductor

Peter Eötvös | Pablo Heras-Casado | Clement Power

Guest Conductors

Musicians of the Ensemble intercontemporain

Instrumental Coaches

IRCAM

Institute for Research and Coordination Acoustic/Music

Application Deadline: 20 January 2012

In collaboration with

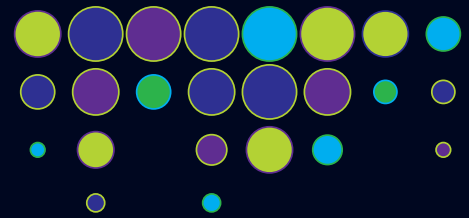
Lucerne University of
Applied Sciences and Arts

**HOCHSCHULE
LUCERN**

Musik

ensemble
intercontemporain

ircam
Centre
Pompidou



Organization | Address | Publisher's Imprint

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Organization

Pierre Boulez | Artistic Director LUCERNE FESTIVAL ACADEMY
Michael Haefliger | Artistic and Executive Director LUCERNE FESTIVAL
Dominik Deuber | Head of Management LUCERNE FESTIVAL ACADEMY
Lea Hinden | Assistant and Organization LUCERNE FESTIVAL ACADEMY
Katharina Rengger | Artistic Advisor

Information

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Franka Pedrazzetti | S. 22: Pierre Boulez, Photo Philippe Gontier |

S. 24: Pablo Heras-Casado, Photo Miguel Peñalver

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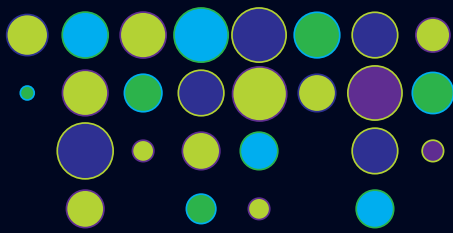
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Contents are subject to change.

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Application Form:
see middle of this brochure



Acknowledgements

LUCERNE FESTIVAL is extremely fortunate in having found partners to support the LUCERNE FESTIVAL ACADEMY and who will, in addition to a financial commitment, also contribute valuable and supportive ideas to promote the innovative and future-oriented philosophy of the LUCERNE FESTIVAL ACADEMY.

- Art Mentor Foundation Lucerne
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- Migros Kulturprozent
- Stiftung «Perspektiven» von Swiss Life
- Zuger Kulturstiftung Landis & Gyr

Editorial

LUCERNE FESTIVAL ACADEMY

For 2012 the LUCERNE FESTIVAL ACADEMY has once again created a multifaceted program to equip highly gifted young instrumentalists from around the world with the knowledge and skills they need to perform music of the 20th and 21st centuries. Framing it are two symphony concerts to be conducted by Pierre Boulez and Peter Eötvös, which will juxtapose key works of modernism – Arnold Schoenberg’s Expressionist monodrama “Erwartung” and Charles Ives’s Fourth Symphony – with more recent compositions by Peter Eötvös, Jonathan Harvey, Tristan Murail, and this year’s composer-in-residence, Philippe Manoury. The LUCERNE FESTIVAL ACADEMY Orchestra and Pierre Boulez will perform one additional concert, following their stay in Lucerne, in Paris (Salle Pleyel) on 9 September 2012.

The ensemble concert under the direction of the young Spanish conductor Pablo Heras-Casado will feature Manoury’s “Strange Ritual” as well as “La Chambre aux Échos” by Michael Jarrell – a work that the Ensemble intertemporain will perform as well during the opening concert for this year’s Academy.

The LUCERNE FESTIVAL ACADEMY will also break new ground with a music-theater project to be produced in cooperation with LUCERNE FESTIVAL Young and Theater Basel: Manuel de Falla’s brief opera “Meister Pedros Puppen-spiel” (“Master Peter’s Puppet Show”) – freely adapted from Cervantes’ “Don Quixote” – which is aimed specifically at young listeners and families.

In addition there will be an evening of chamber music, master classes in conducting with Pierre Boulez and Peter Eötvös, the illuminating Academy Forum series – and of course the Open Stage and Spotlights series, in which Academy participants prepare their own concert programs and strive to bridge the gap between various forms and styles of music. I am looking forward indeed to many musical discoveries!

Michael Haefliger, Artistic and Executive Director, LUCERNE FESTIVAL

LUCERNE FESTIVAL ACADEMY Orchestra

18 August – 9 September 2012

Pierre Boulez Artistic Director and Principal Conductor

Peter Eötvös | **Pablo Heras-Casado** | **Clement Power** Guest Conductors

Musicians of the Ensemble intercontemporain Instrumental Coaches

IRCAM Institute for Research and Coordination Acoustic/Music



Dates | Saturday, 18 August – Sunday, 9 September 2012

Arrival Day: Saturday, 18 August 2012

Departure Day: Monday, 10 September 2012

Final Academy Concert in Lucerne: Friday, 7 September 2012

Additional Academy Concert in Paris: Sunday, 9 September 2012

Course | Participants will work on contemporary orchestral, ensemble, and chamber music repertoire in daily rehearsals and lessons. Their work will be supervised by Pierre Boulez, Peter Eötvös, Pablo Heras-Casado, Clement Power, the instrumental coaches of the Ensemble intercontemporain and IRCAM. The programs they develop will be performed in several concerts during the festival.

The LUCERNE FESTIVAL ACADEMY Orchestra will perform one additional concert, following their stay in Lucerne, in Paris (Salle Pleyel) on 9 September 2012.

Academy participants who will perform in the Paris concert will travel on 8 September to Paris and play the concert on 9 September 2012. Departure day from Paris: 10 September 2012.

Profile of Participants

- Advanced music students and professional musicians
- Age limit: 28 years
- Course language: English

Documents to be submitted

- Application form (see middle of this brochure)
- **CD Recording** with the required repertoire (see following pages) – no other media will be accepted!
- Curriculum vitae in English (max. two pages) and photo
- List of contemporary works already performed

Audition | The course management will decide on active participation upon receipt of the registration forms and recordings. There is no longer the possibility of doing a live audition in Paris. The results of the selections will be announced by the end of March 2012. There is no right of legal appeal. No correspondence regarding the decisions will be conducted.

Application deadline | **20 January 2012** (postmark date)

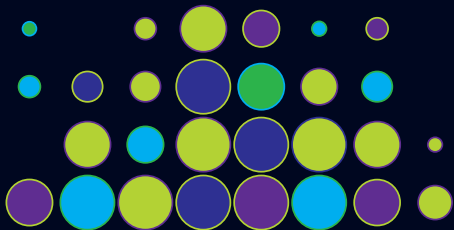
Course fee | There is no fee for active participation in the LUCERNE FESTIVAL ACADEMY Orchestra.

Travel | The LUCERNE FESTIVAL ACADEMY will cover the travel expenses of each active participant.

Accommodation | LUCERNE FESTIVAL ACADEMY will arrange and cover the costs of accommodation of each active participant.

Meals | Each active participant in the LUCERNE FESTIVAL ACADEMY Orchestra will receive a per diem for meals.

Scores | The LUCERNE FESTIVAL ACADEMY will provide all instrumental parts for the orchestral, and ensemble repertoire. Parts for additional solo and chamber music literature must be acquired by the participants.



Symphonic Program 1

Sunday, 26 August 2012 | 11.00 | KKL Concert Hall

LUCERNE FESTIVAL ACADEMY Orchestra

Peter Eötvös conductor

Tristan Murail (*1947) | “Terre d’ombre” (2003–04)

Peter Eötvös (*1944) | “Shadows” (1996)

Charles Ives (1874–1954) | Symphony No. 4 (1910–16)

Ensemble Program

Saturday, 1 September 2012 | 20.00 | KKL Lucerne Hall

LUCERNE FESTIVAL ACADEMY Ensemble

Pablo Heras-Casado conductor

Works by **Philippe Manoury**, **Michael Jarrell** and others

Music Theater Program

Saturday, 1 September 2012 | Theater Basel

Sunday, 2 September 2012 | 14.00/17.00 | KKL, Lucerne Hall

Monday, 3 September 2012 | 10.00 | KKL, Lucerne Hall

LUCERNE FESTIVAL ACADEMY Ensemble

Clement Power conductor

Manuel de Falla (1876–1946) | Concerto for Harpsichord, 1st movement (1926)

Manuel de Falla (1876–1946) | “El Retablo de Maese Pedro” (1919–1923)

A coproduction between LUCERNE FESTIVAL and Theater Basel

Chamber Music

Wednesday, 05 September 2012 | 18.00/20.00/22.00 | KKL Lucerne Hall

Musicians of the LUCERNE FESTIVAL ACADEMY

Symphonic Program 2

Friday, 7 September 2012 | 19.30 | KKL Concert Hall

LUCERNE FESTIVAL ACADEMY Orchestra

Pierre Boulez conductor | **Deborah Polaski** soprano | **IRCAM** electronics

Philippe Manoury (*1952) | “Sound and Fury” (1998–99)

Jonathan Harvey (*1939) | “Speakings” (2008)

Arnold Schönberg (1874–1951) | “Erwartung,” Op. 17 (1909/1924)

Master of Arts in Music

Composition/ Contemporary Art Performance

The Composition course at Lucerne University of Applied Sciences and Arts is closely allied to the course in Contemporary Art Performance, which is run in association with the Lucerne Festival Academy. Cross-disciplinary tuition facilitates intensive exchanges between Composition and Performance students, thereby enabling them to cooperate in implementing new musical ideas.

Enrolment and information

Dr. Martin Schüssler

martin.schuessler@hslu.ch, T +41 41 249 26 00

www.hslu.ch/musik

Master Class in Conducting

Master Class in Conducting with Peter Eötvös

20 August – 26 August 2012

Dates | Monday, 20 August – Sunday, 26 August 2012

Arrival Day: 19 August 2012 | Departure Day: 27 August 2012

Program

Charles Ives (1874–1954) | Symphony No. 4 (1910–16)

Charles Ives's Fourth Symphony is a major work by this American maverick. It traces the journey of salvation history, from worldly doubt to a vision of religious experience—and in the process combines such disparate elements as church hymns, military music, and folk song into a complex, many-layered score. From the young conductors in his master class, Peter Eötvös will select several participants with whom he will perform Ives's Symphony in the KKL concert hall.

Instructors

Peter Eötvös Conductor and Supervisor | **NN Musicologist** (Work Analysis) |

Musicians of the Ensemble intercontemporain Instrumental Coaches

Master Class in Conducting with Pierre Boulez

1 September – 7 September 2012

Dates | Saturday, 1 September – Friday, 7 September 2012

Arrival Day: 31 August 2012 | Departure Day: 8 September 2012

Program

Philippe Manoury (*1952) | “Sound and Fury” (1998–99) | “Strange Ritual” (2005)

The works of French composer Philippe Manoury, this year's composer-in-residence, will be one focus of the LUCERNE FESTIVAL ACADEMY in 2012 – and of Pierre Boulez's Master Class in Conducting. Together with a selected group of young conductors, Boulez will rehearse Manoury's orchestral piece “Sound and Fury” and his ensemble composition “Strange Ritual.” Participants can additionally experience both works in definitive performances led by Pablo Heras-Casado and Boulez himself.

Instructors

Pierre Boulez Conductor and Supervisor | **Philippe Manoury** Composer |

Musicians of the Ensemble intercontemporain Instrumental Coaches

Profile of Participants

- Advanced conducting students and professional conductors
- Age limit: 30 years
- Course language: English

Documents to be submitted

- Application form (see middle of this brochure)
- **DVD** of a performance/rehearsal with a minimum of one piece written after 1950
- **Handwritten Statement** about your personal expectations and goals relative to the chosen Master Class.
- Curriculum vitae in English (max. two pages) and photo
- List of contemporary works already conducted

Audition | The course management will decide on active participation upon receipt of the registration forms and DVD recordings. The results of the selections will be announced by the end of March 2012. There is no right of legal appeal. No correspondence will be conducted regarding the decisions.

Application deadline | **20 January 2012** (postmark date)

Course fee | Course fee for active participation EUR 350 (for each course) | Course fee for auditors EUR 100 (for each course)

Travel | Travel costs have to be covered by the participant of the Master Class.

Accommodation | Accommodation costs have to be covered by the participant of the Master Class. LUCERNE FESTIVAL can help find accommodation.

Meals | Meals have to be paid by the participant of the Master Class.

Scores | Each participant has to organize his/her own scores.



Spotlights

Are you looking for a solo platform through which to showcase yourself and your musical creativity before an interested public? Spotlights is a new project of the LUCERNE FESTIVAL ACADEMY which was introduced with great success for the first time as part of the Summer Festival in 2011. Again in 2012 we will offer you the possibility to present your own ideas and projects via an exclusive platform. The platform Spotlights is targeted to former and current musicians of the LUCERNE FESTIVAL ACADEMY.

As a complement to the regular programs of the LUCERNE FESTIVAL ACADEMY, Spotlights will afford insights into individual projects by each musician. In this way the relevant artistic content will be openly addressed and serve as a complement to the Academy program to promote other kinds of musical styles as well and to encourage new art forms. Implementation and design of each particular project are at the center of the Spotlights project. Spotlights should also be understood in a literal sense: three young people will take turns standing in a beam of light as they demonstrate to the public their personal as well as musical and artistic creativity.

Musicians who have been active participants in the LUCERNE FESTIVAL ACADEMY are invited to apply. Along with their presence in the Spotlights project, the three artists who are nominated will also be active participants in the LUCERNE FESTIVAL ACADEMY Orchestra in 2012.

Terms & Conditions

Profile | The Spotlights project is targeted to former LUCERNE FESTIVAL ACADEMY participants. Applicants should have some experience in realizing the kind of project for which they are applying. The selected Spotlights artists will automatically become participants in the LUCERNE FESTIVAL ACADEMY 2012 and also play in the regular Academy programs.

Artistic Committee | The Artistic Committee is made up of members of LUCERNE FESTIVAL and the LUCERNE FESTIVAL ACADEMY and external experts from various genres. The decisions of the Artistic Committee cannot be challenged.

Costs & Fees | The LUCERNE FESTIVAL ACADEMY will cover travel expenses and costs of accommodation and will provide a per diem to each Spotlights artist including other members involved in the planned project. There will be no performance fee.



Application materials required

- Curriculum vitae in English (max. two pages) and photo
- list of past and projected performance projects
- detailed description of the performing project for which you are applying
 - six-line abstract
 - description of artistic content (max. 20 pages)
 - description of why you would like to be chosen for the Spotlights project
 - budget
 - timeline
- DVD or recording of a past performance project similar to the one for which you are applying
- confirmation of the accuracy and authenticity of the information and documents submitted and declaration of agreement with the conditions for participation

Legal considerations

By his or her signature, the applicant confirms the accuracy and authenticity of the information and documents submitted and declares his or her agreement with the conditions for participation. In submitting an application, each applicant acknowledges his or her agreement to accept the decisions of the Artistic Committee as binding. There is no right of legal appeal. Applications which fail to meet the requirements specified above will be returned. Once submitted, documents and application materials cannot be reclaimed. All submitted applications will be evaluated as to artistic content, practicability, costs, and timeline of the project. Please be aware that the project proposal you submit must be of a feasible extent/dimension.

Timeline

Application deadline | 16 December 2011

Evaluation of the submitted applications | December 2011 / January 2012

Selection of winners | January 2012

LUCERNE FESTIVAL ACADEMY Orchestra

Audition Repertoire 2012

Flute | Piccolo

Obligatory Repertoire

a. Flute | Standard Repertoire One of the following works:

Telemann Twelve Fantasies for Solo Flute, one fantasy of the candidate's choice (Bärenreiter)

J.S. Bach Partita for Solo Flute in A minor, 2nd and 3rd movement (Bärenreiter)

C.P.E. Bach Sonata for Solo Flute in A minor, 1st and 2nd movement (Bärenreiter)

b. Flute | Contemporary Solo Pieces One of the following works:

Hurel Loops 1 (Lemoine)

Ferneyhough Cassandra's Dream Song (Peters)

Berio Sequenza I (Universal Edition)

c. Piccolo

Orchestral excerpts of the candidate's choice (3 minutes minimum)

Schoenberg Pierrot lunaire, Op. 21, No. 18: Der Mondfleck

Optional Repertoire

For solo position in Eötvös Shadows:

Eötvös Shadows, final cadence (Pages 24–27) (Ricordi)

One piece of the candidate's choice written after 1950. Please include the score along with the recording.

Oboe | English Horn

Obligatory Repertoire

a. Oboe | Standard Repertoire One of the following works:

Mozart Concerto in C Major, K. 314 (K. 285^d), 1st and 2nd movement with cadenza (with piano accompaniment)

J.S. Bach Concerto in A major (reconstructed from BWV 1055), 2nd movement (with piano accompaniment)

Schumann Three Romances, Op. 94, 1st Romance (Bärenreiter) (with piano accompaniment)

b. Oboe | Contemporary Solo Pieces One of the following works:

Berio Sequenza VII (Universal Edition)

Carter Trilogy, No. 2: Inner Song (Boosey & Hawkes)

Dorati Cinq Pièces, three pieces of the candidate's choice including Legerdemain (Boosey & Hawkes)

Silvestrini Etudes for Oboe, No. 1, 2, 5, and 6 (three etudes of the candidate's choice)

c. English Horn

Wagner Tristan und Isolde (3rd act), solo for English Horn

LUCERNE FESTIVAL ACADEMY 2012

Application Form

- I would like to apply for the following instrument(s)
- I would like to apply for the Master Class in Conducting with Peter Eötvös
- I would like to apply for the Master Class in Conducting with Pierre Boulez
- I would like to apply for the Spotlights project

- | | |
|---|--------------------------------------|
| <input type="checkbox"/> Flute Piccolo | <input type="checkbox"/> Percussion |
| <input type="checkbox"/> Oboe English Horn | <input type="checkbox"/> Harp |
| <input type="checkbox"/> Clarinet B-Flat E-Flat Bass Clarinet | <input type="checkbox"/> Piano |
| <input type="checkbox"/> Bassoon Contrabassoon | |
| <input type="checkbox"/> Horn | <input type="checkbox"/> Violin |
| <input type="checkbox"/> Trumpet | <input type="checkbox"/> Viola |
| <input type="checkbox"/> Trombone | <input type="checkbox"/> Cello |
| <input type="checkbox"/> Bass Trombone | <input type="checkbox"/> Double Bass |
| <input type="checkbox"/> Tuba | |

Please fill out in block letters:

Last name _____

First name _____

Date of birth (dd mm yy) _____ Sex Female Male

Nationality _____

Current address _____

Alternative address _____

Phone _____

Mobile _____

E-Mail _____

LUCERNE FESTIVAL ACADEMY 2012
Application Form

Current musical education and musical activities

Principal teachers

Orchestra experience

Degree / Prices

LUCERNE FESTIVAL ACADEMY 2012
Application Form

What are your personal expectations relative to this Academy?

How did you find out about the LUCERNE FESTIVAL ACADEMY?

Instrumentalists | Repertoire on enclosed CD

Standard repertoire

Contemporary repertoire

Conductors | Repertoire on enclosed DVD

Submit your application form accompanied by:

Instrumentalists

- **CD Recording** with the required repertoire – no other media will be accepted
- Curriculum vitae in English (max. two pages) and photo
- List of contemporary works already performed

Deadline | 20 January 2012

Conductors

- **DVD** of a performance/rehearsal with a minimum of one piece written after 1950
- **Handwritten statement** about your personal expectations and target relative to the chosen Master Class
- Curriculum vitae in English (max. two pages) and photo
- List of contemporary works already conducted

Deadline | 20 January 2012

LUCERNE FESTIVAL ACADEMY | P.O. Box | 6002 Lucerne | Switzerland

I hereby confirm the correctness and authenticity of the submitted information and documents and express my agreement with the conditions of the participation.

Place | Date

Signature



Optional Repertoire

One piece of the candidate's choice written after 1950. Please include the score along with the recording.

Clarinet in B flat and E flat | Bass Clarinet

Obligatory Repertoire

a. Clarinet in B flat | Standard Repertoire

Mozart Concerto in A major, K. 622, 3rd movement (with piano accompaniment)

b. Clarinet in B flat | Contemporary Solo Pieces

One of the following works:

Berio Sequenza IXa (Universal Edition)

Denisov Sonata for Solo Clarinet, 1st and 2nd movements (Breitkopf & Härtel)

Boulez Domaines for Solo Clarinet; Book F, original (Universal Edition)

Donatoni Clair (Ricordi)

c. Clarinet in E flat

Stravinsky Three Pieces for Solo Clarinet (Chester)

d. Bass Clarinet

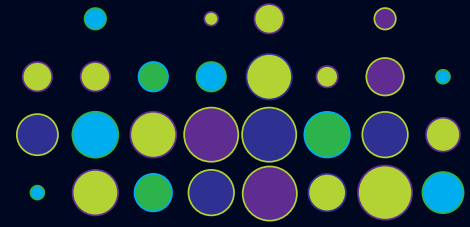
Boulez Domaines for Clarinet and Orchestra (please record the Orchestra Bass Clarinet part)

Optional Repertoire

For solo position in Eötvös Shadows:

Eötvös Shadows, 1st movement (Ricordi)

One piece of the candidate's choice written after 1950. Please include the score along with the recording.



Bassoon | Contrabassoon

Obligatory Repertoire

a. Bassoon | Standard Repertoire

J.N. Hummel Concerto for Bassoon in F major, without bars 191–273
(with piano accompaniment)

b. Bassoon | Contemporary Solo Pieces One of the following works:

Berio Sequenza XII (Universal Edition)

Stockhausen In Freundschaft, edition for Bassoon (Stockhausen Edition)

Ton-That Tiet Jeu des Cinq Elements II (Jobert)

Denisov Sonata for Bassoon, 3rd and 4th movements (Leduc)

Yun Monolog for Bassoon (Bote & Bock)

Optional Repertoire

a. Contrabassoon

Schoenberg Chamber Symphony No. 1, Op. 9, 1st part, solo for Contrabassoon
(from 28–30, 46–50, two bars before 87–90 and two bars before 97–99)

b. Bassoon or Contrabassoon

One piece of the candidate's choice written after 1950. Please include the score along with the recording.

Horn

Obligatory Repertoire

a. Standard Repertoire One of the following works:

R. Strauss Concerto No. 2 in E flat major, 1st movement
(with piano accompaniment)

Schumann Adagio und Allegro, Op. 70 (with piano accompaniment)

b. Contemporary Solo Pieces One of the following works:

Lazarof Intrada (Presser)

Stockhausen In Freundschaft, edition for Horn (Stockhausen Edition)

Kraft Evening Voluntaries (Presser)

Maxwell Davies Sea Eagle, two movements of the candidate's choice
(Schirmer)

Obst Sechs Skizzen (Breitkopf & Härtel)

Optional Repertoire

One piece of the candidate's choice written after 1950. Please include the score along with the recording.

Trumpet

Obligatory Repertoire

a. Standard Repertoire

Telemann Concerto in D major, 1st movement, on Piccolo Trumpet
(with piano accompaniment)

and one of the following works:

J. Haydn Concerto in E flat major, 1st movement, on C or B Trumpet
(with piano accompaniment)

Neruda Concerto in E flat major, 1st and 2nd movement, on B Trumpet
(with piano accompaniment)

b. Contemporary Solo Pieces One of the following works:

Stevens Sonata for Trumpet and Piano, 1st movement (Peters)

Berio Sequenza X, pages 1–4 (Universal Edition)

Fedele High, until slow passage included (Suvini Zerboni)

Optional Repertoire

One piece of the candidate's choice written after 1950. Please include the score along with the recording.

Trombone

Obligatory Repertoire

a. Standard Repertoire

Dutilleux Choral, Cadence et Fugato (Leduc) (with piano accompaniment)

b. Contemporary Solo Pieces One of the following works:

Berio Sequenza V (Universal Edition)

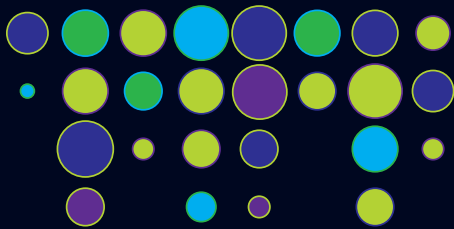
Dusapin Indeed (Salabert)

Naulais Sketch 1 (Editions Flex: www.flexeditions.com)

Persichetti Parable XVIII (Elkan Vogel)

Optional Repertoire

One piece of the candidate's choice written after 1950. Please include the score along with the recording.



Bass Trombone

Obligatory Repertoire

a. Standard Repertoire

Lantier Introduction, Romance et Allegro (Lemoine)

b. Contemporary Solo Pieces One of the following works:

Donatoni Scaglie (Ricordi)

Naulais Sketch 2 (Editions Flex: www.flexeditions.com)

Optional Repertoire

One piece of the candidate's choice written after 1950. Please include the score along with the recording.

Tuba

Obligatory Repertoire

a. Standard Repertoire

Vaughan Williams Concerto for Tuba in F minor, 1st movement
(with piano accompaniment)

b. Contemporary Solo Pieces One of the following works:

Naulais Sketch 3 for Solo Tuba (Editions Flex: www.flexeditions.com)

Kagel Mirum (Universal Edition UE 14485)

Kraft Encounters II (Editions BIM, TU 17)

Penderecki Capriccio (Schott Musik Int.)

Optional Repertoire

One piece of the candidate's choice written after 1950. Please include the score along with the recording.

Harp

Obligatory Repertoire

a. Standard Repertoire One of the following works:

Hindemith Sonata for Harp (Schott)

Fauré Impromptu in D flat major, Op. 86 (Durand)

Caplet Divertissement 'à l'espagnole' (Durand)

b. Contemporary Solo Piece One of the following works:

Petrassi Flou (Suvini Zerboni)

Holliger Präludium, Arioso und Passacaglia (Schott)

Jarrell Offrande pour harpe solo (Lemoine)

Mantovani Tocar (Lemoine)

Carter Bariolage (Boosey & Hawkes)

Optional Repertoire

One piece of the candidate's choice written after 1950. Please include the score along with the recording.

Percussion

Obligatory Repertoire

a. Standard Repertoire

Martynciow Impressions for Snare Drum and two Tom-toms,
1st movement (Lemoine)

b. Contemporary Solo Pieces One of the following works:

Hurel Loops II for Vibraphone (Lemoine)

Donatoni Omar. Two pieces for Vibraphone, 1st or 2nd movement (Ricordi)

Donatoni Mari. Two pieces for Marimba (Ricordi)

Druckman Reflections on the Nature of Water for Solo Marimba,
4th movement plus 2 movements of the candidate's choice (Boosey & Hawkes)

Optional Repertoire

One piece of the candidate's choice written after 1950. Please include the score along with the recording.

Piano

Obligatory Repertoire

a. Standard Repertoire One of the following works:

Chopin Etudes, except Op. 10 No. 3, 6, and 9 and Op. 25 No. 1, 2, 7 and 12

Liszt Études d'Exécution transcendantes (except No. 1, 3, 6, 7 and 9)

b. Contemporary Solo Pieces One of the following works:

Schoenberg Gigue from Suite, Op. 25 (Universal Edition)

Schoenberg Klavierstück, Op. 33b (Universal Edition)

Ligeti one Etude of the candidate's choice, except Arc en ciel (Schott)

Boulez Sonata for Piano No. 1, 1st movement (Universal Edition)

Stockhausen Klavierstück V, Klavierstück VII or Klavierstück VIII
(Universal Edition)

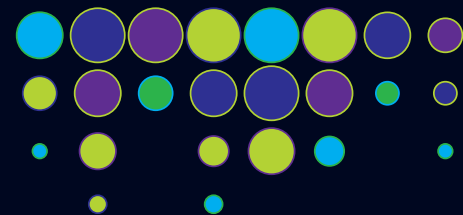
Berio Sequenza IV (Universal Edition)

Messiaen Île de Feu II from Quatre Études de Rythme (Durand)

Messiaen Lorient from Catalogue d'Oiseaux (Leduc)

Optional Repertoire

One piece of the candidate's choice written after 1950. Please include the score along with the recording.



Violin

Obligatory Repertoire

a. Standard Repertoire One 1st movement from the following works:

J.S. Bach Sonata No. 1 in G minor, BWV 1001, Adagio

J.S. Bach Sonata No. 2 in A minor, BWV 1003, Grave

J.S. Bach Sonata No. 3 in C major, BWV 1005, Adagio

b. Contemporary Solo Pieces One of the following works:

Berio Sequenza VIII (Universal Edition)

Boulez Anthèmes (Universal Edition)

Donatoni Argot (Ricordi)

Maderna Pièce pour Ivry (Ricordi)

Taïra Convergence III (Rideau Rouge)

B.A. Zimmermann Sonata for Solo Violin (Schott)

Jarrell Prisme (Lemoine)

Canat de Chizy Irisations (Lemoine)

Optional Repertoire

One piece of the candidate's choice written after 1950. Please include the score along with the recording.

Viola

Obligatory Repertoire

a. Standard Repertoire One of the following works:

Bartók Concerto for Viola, 1st or 3rd movement (Boosey & Hawkes)
(with piano accompaniment)

Hindemith Der Schwanendreher, 1st or 3rd movement (Schott)
(with piano accompaniment)

Walton Concerto for Viola, C 22, 1st movement (OUP)
(with piano accompaniment)

b. Contemporary Solo Pieces One of the following works:

B.A. Zimmermann Sonata for solo Viola "... an den Gesang eines Engels"
(Schott)

Berio Sequenza VI (Universal Edition)

Mantovani Little Italy (Lemoine)

Maderna Viola (Ricordi)

Optional Repertoire

One piece of the candidate's choice written after 1950. Please include the score along with the recording.

Cello

Obligatory Repertoire

a. Standard Repertoire One of the following works:

Prokofiev Sinfonia concertante in E minor, Op. 125, 2nd movement
(with or without piano accompaniment)

Kodály Sonata Op. 8, 2nd and 3rd movements

b. Contemporary Solo Pieces One of the following works:

B.A. Zimmermann Sonata for Solo Cello (Edition Modern)

Xenakis Kottos (Salabert)

Xenakis Nomos Alpha (Boosey & Hawkes)

Höller Sonata for Solo Cello (Breitkopf & Härtel)

Optional Repertoire

One piece of the candidate's choice written after 1950. Please include the score along with the recording.

Double Bass

Obligatory Repertoire

a. Standard Repertoire One prelude and dance from the following Suites:

J.S. Bach Suites for Unaccompanied Cello, BWV 1007–1012 (transcription)

b. Contemporary Solo Pieces One of the following works:

Carter Figment III (Boosey & Hawkes)

G.F. Haas ... aus freier Lust ... verbunden ... (Universal Edition)

Saunders Fury (for Double Bass solo) (Peters)

Giner Kern (Durand)

Optional Repertoire

One piece of the candidate's choice written after 1950. Please include the score along with the recording.



Pierre Boulez

Artistic director of the LUCERNE FESTIVAL ACADEMY

Born in 1925, Pierre Boulez studied piano with Messiaen, Andrée Vaurabourg, and René Leibowitz. In 1946 he became Music Director of the Renaud-Barrault Theatre Company and in 1953 he founded the contemporary music series at the Petit Marigny Theatre, which developed into the renowned and influential Domaine Musical. During the late 1950's, he gave courses at the Darmstadt summer school and, at the invitation of Paul Sacher, at Basel Music Academy. From 1976 until 1995 he was Professor at the Collège de France. In 1967 Pierre Boulez became Principal Guest Conductor of the Cleveland Orchestra, later accepting the positions of Chief Conductor of the BBC Symphony Orchestra and Music Director of the New York Philharmonic. He is currently Principal Guest Conductor of the Chicago Symphony Orchestra. In 1976 he founded the Ensemble intercontemporain in Paris, where he established the Institut de Recherche et Coordination Acoustique/Musique (IRCAM) the following year. In 2003 Pierre Boulez founded the LUCERNE FESTIVAL ACADEMY. Boulez's life and work not only represent virtually the entire spectrum of contemporary music during the second half of the 20th century: he is also a "shaker and mover" of almost Herculean vigor. It is thus all the more surprising that with his seemingly inexhaustible store of energy he always finds the strength to be quiet, patient, and attentive. He is a teacher of the old school: a tough questioner, an astute listener, and a stern taskmaster, but never ruthless or egoistic. This is precisely what makes the Grand Old Man of contemporary music an ideal teacher for the up-and-coming musicians of the LUCERNE FESTIVAL ACADEMY: nowhere else, and from no one else, can young musicians learn and experience contemporary music with greater authority and authenticity.



Peter Eötvös

Guest Conductor

Peter Eötvös, who was born in 1944 in Transylvania (Hungary), studied composition and piano at the Budapest Academy of Music and conducting at the Cologne College of Music. From 1968 to 1972 he played piano and percussion as part of the Karlheinz Stockhausen Ensemble; in the 1970s he worked at West German Radio's Studio for Electronic Music. Pierre Boulez invited Eötvös to conduct the inaugural concert of IRCAM in Paris in 1978, and in 1979 he was appointed Music Director of the Ensemble intercontemporain, with which he premiered over 200 compositions by the end of his tenure in 1991. Eötvös has additionally served as Principal Guest Conductor of the BBC Symphony Orchestra (1985–88), the Budapest Festival Orchestra (1992–95), the Budapest Philharmonic (1998–2001), the Stuttgart Radio Symphony (2003–05), and the Gothenburg Symphony (2003–07); since 2009 he has held the same position with the Vienna Radio Symphony. He also collaborates with the Berlin and Vienna Philharmonics, the Royal Concertgebouw Orchestra, the Cleveland Orchestra, and the Philharmonia Orchestra. As a composer Eötvös has written such successful operas as "Three Sisters", "Angels in America", "Love and Other Demons", and "Die Tragödie des Teufels." In 2007 he was composer-in-residence at LUCERNE FESTIVAL, which premiered his Violin Concerto Seven (later awarded the Prix de Composition of the Fondation Prince Pierre de Monaco). Eötvös has taught at the International Bartók Seminar as well as at the Cologne and Karlsruhe Colleges of Music. His artistic achievements have been recognized by the Bartók Prize (1997), the Kossuth Prize of the Republic of Hungary (2002), and the Frankfurt Music Prize (2007). In 2004 his recordings received the Cannes Classical Award, the Echo Klassik, the Diapason d'Or, and the Prix Cecilia. In September 2011, Eötvös will be honoured during the Biennale in Venice with the Golden Lion award for lifetime achievement in music.

Pablo Heras-Casado
Guest Conductor



Pablo Heras-Casado enjoys a multi-faceted conducting career and covers an unusual range of repertoire, from early music to cutting-edge contemporary scores. During the 2011-12 season Pablo he makes his debuts with the Berlin Philharmonic, Mahler Chamber Orchestra, Symphonieorchester des Bayerischen Rundfunks, Rotterdam Philharmonic Orchestra, Gothenburg Symphony Orchestra, and Mariinsky Orchestra. In the United States he will conduct the San Francisco, Cincinnati, and Houston Symphony Orchestras, the Los Angeles Philharmonic, and the Orchestra of St Luke's. In October 2011 he returns to the Canadian Opera Company with Gluck's opera "Iphigénie en Tauride." Other highlights include first appearances at the Festspielhaus Baden-Baden (Donizetti's "L'elisir d'amore") and a tour with the Freiburger Barockorchester in March 2012. Last season his operatic projects included "Mahagonny" with the Teatro Real Madrid and "La Fura dels Baus," and "Nixon in China" with the Canadian Opera Company. In May 2011 he conducted world premiere performances of Hosokawa's "Matsukaze" at La Monnaie in association with Sasha Waltz & Guests and Vocalconsort Berlin – a production that also travelled to Warsaw, Luxembourg, and the Staatsoper Berlin. In past seasons, Heras-Casado has made his debuts with the Boston and Chicago Symphony orchestras, The Cleveland Orchestra, the Deutsches Symphonie-Orchester Berlin, the Orchestre Philharmonique de Radio France, and the BBC Philharmonic and NHK Symphony Orchestras.

Clement Power
Guest Conductor



The young British conductor Clement Power has already amassed a wealth of experience at the helm of some of the world's finest orchestras and new-music ensembles. Recent engagements include the London Philharmonic Orchestra, the Philharmonia, Klangforum Wien, Ensemble Intercontemporain, and the Birmingham Contemporary Music Group. Clement has also conducted the BBC Scottish Symphony Orchestra, the Orchestre de Bretagne, the National Youth Orchestra of Catalonia, and the NHK Symphony Orchestra, Tokyo, with broadcasts on BBC Radio 3 and NHK among others. Clement has conducted at international festivals including IRCAM Agora (Paris), Musikprotokoll (Graz), Suntory Summer Music Festival (Suntory Hall, Tokyo), Forum Universal de las Culturas (Monterrey), Ars Musica (Brussels), Contempuls (Prague), Sacrum-Profanum Festival (Krakow), Festival de Vlaams-Brabant (Louvain), and Rainy Days (Philharmonie, Luxembourg). He gave the world premiere of Hypermusic Prologue, an opera by Hèctor Parra, in the Centre Pompidou (Paris) and the Teatre del Liceu (Barcelona).

Born in London in 1980, Clement studied at Cambridge University and the Royal College of Music. In 2005–06, Clement was Assistant Conductor with the London Philharmonic Orchestra. He has since been invited back every year to conduct the LPO's young composers' workshops and concerts. He was appointed Assistant Conductor of the Ensemble Intercontemporain from 2006–08. Future projects include re-invitations from Klangforum Wien, Birmingham Contemporary Music Group, London Philharmonic, and the New London Chamber Choir, debuts with Avanti! chamber orchestra, and a residency at the Impuls Festival in Austria. Following work with Pierre Boulez at the 2011 Lucerne Festival Academy, he has been invited back to conduct in the 2012 festival.

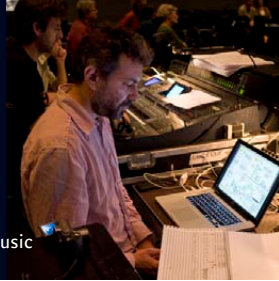


Ensemble intercontemporain

Instrumental Coaches

The Ensemble intercontemporain was founded by Pierre Boulez in 1976 to perform and promote twentieth-century music. It consists of thirty-one solo instrumentalists and is currently led by Music Director Susanna Mälkki. The group gives about seventy concerts each season in France and abroad. In addition to performances with a conductor, the musicians have also established several chamber ensembles. Their repertoire includes more than 1,700 works from the first half of the twentieth century and many important pieces written after 1950. In collaboration with the Institut de Recherche et Coordination Acoustique/Musique (IRCAM), the EIC is also active in the field of synthetic sound generation. Since 1995 the ensemble has been based in the Cité de la musique in Paris. It advances the cause of creative music by holding workshops, readings, and open rehearsals and by organizing classes for young professional musicians and composers in conjunction with the Paris Conservatoire, the Cité de la musique, and various summer academies.

Emmanuelle Ophèle, flute
Didier Pateau, oboe
Alain Damiens, clarinet/saxophone
Pascal Gallois, bassoon
Jens McManama, horn
Antoine Curé, trumpet
Jérôme Naulais, trombone/tuba
Samuel Favre, percussion
Hidéki Nagano, piano
Frédérique Cambreling, harp
Hae-Sun Kang, violin
Diégo Tosi, violin
Odile Auboin, viola
Pierre Strauch, violoncello
NN, double bass



IRCAM

Institute for Research and Coordination Acoustic/Music

In 1969 Georges Pompidou initiated the establishment of the Institut de Recherche et Coordination Acoustique/Musique (Institute for Research and Coordination Acoustic/Music), entrusting its direction to composer and conductor Pierre Boulez. IRCAM became, and remains today, the only center of its kind across the globe, dedicated to contemporary musical research and production and linked to the Centre Pompidou. Initially the project of one man, Pierre Boulez, composer, conductor, and author of several works, the project to create IRCAM incarnated the utopian aspirations and aesthetic conceptions of its founder. His objective was to bring science and art together in order to expand the instrumentarium and rejuvenate musical language. In the late 1970s IRCAM offered the most advanced exploration of computer music in the world. With the arrival of Laurent Bayle in 1992, the Institute opened its doors to new artistic forms and worked to attract a larger public, notably via the establishment of the Agora Festival. Anticipating the importance of the Internet, the Forum went online, enabling IRCAM's know-how to be accessed across the globe. In 2002 the philosopher Bernard Stiegler took over direction of IRCAM, reaffirming the primary vocation of the Institute: coordinating research and creation. Seeking to renew relations between art and science, IRCAM's project has both feet firmly based in contemporary questions such as the links between cultural industries and creation. Strongly supported by the presence of composers and artists invited to dialogue with the scientific teams, IRCAM contributes to debates incited by current issues, whether theoretical, musical, aesthetic, or political. In 2006 Frank Madlener replaced Bernard Stiegler as Director of IRCAM.

Philippe Manoury
composer-in-residence



Philippe Manoury is one of the world's leading composers and computer music researchers. He studied composition with Gerard Condé and Max Deutsch (one of Schoenberg's first students in Vienna) and with Michel Philippot and Ivo Malec at the Paris Conservatory. Beginning in 1976 he studied computer-assisted composition with Pierre Barbaud. In 1978 Manoury began teaching in Brazil and then took on a major appointment at the Conservatoire National Supérieur de Lyon (1986–96). Especially significant is his long association with the world's leading center for computer music research, IRCAM in Paris. Manoury has worked there as a musical researcher since 1981 and as a Professor of Composition since 1993. At IRCAM he composed "Zeitlauf" (1981). For the European Year of Music, the Council of Europe commissioned "Aleph" (1985). He also wrote a series of chamber works, including "Musique I and II," and Instantanés. In 1992 and 1993 he composed "La Nuit du Sortilège," which won an award from the UNESCO International Composers' Tribune. In 1999 the Chicago Symphony and The Cleveland Orchestra commissioned "Sound and Fury," which was premiered by Pierre Boulez. Manoury has composed three operas, "6oe Parallèle," "K..." (commissioned by the Paris Opera in 2001), and "La Frontière." One of his most important works is "Sonus ex Machina," a series of compositions for solo instruments, ensemble, and real-time computer processing. As composer-in-residence at the Orchestre de Paris, Manoury wrote "Noon," a large piece for soprano, choir, orchestra and electronics, which was premiered by Esa-Pekka Salonen. In 2005 Manoury composed "Identités remarquables" and "Strange Ritual" for the Ensemble intercontemporain and the Modern Ensemble. He premiered "On-Iron," an oratorio for choir, percussion, electronics, and video which toured five cities in France.

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Bild: KKL Luzern

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