

20TH LYON INTERNATIONAL CHAMBER MUSIC COMPETITION

RECITALS VOICE AND PIANO

2025, APRIL

23 > 26

UNIVERSITÉ
LUMIÈRE LYON 2
HÔTEL DE VILLE

www.cimcl.fr



Through the prism of excellence

Under the generous shadow of opera, the Lied and the mélodie spread out their poetry in a fine repertoire. This 20th celebration will be a great occasion to immerse yourself in a particularly rich program: Brahms, Britten, Chausson, Copland, Debussy, Dusapin, Finzi, Massenet, Liszt, Messiaen, Obradors, Rachmaninov, Ravel, Ropartz, Saariaho, Schubert, Sibélius, Strauss, Turina, Verdi... and a creation of Jean-Patrick Besingrand using Arthur Teboul's poems, vocalist and songwriter of the French band Feu! Chatterton.

Nearly 100 composers registered, from the classical period to nowadays, we have never heard this many different works during the competition. A shimmer of tones and verbs that tell us how classical music inspires artists all over the world.

The format we've been offering, for 3 years now, opens the possibility for artists to develop two recitals rather freely. It is for you, as for us, an opportunity to discover, in a few days, a large scale of the repertoire of chamber music and to avoid the inconvenience of repetitions which are often going hand in hand with competitions. In fact, it is not about deciding who plays the fastest, the slowest, or the loudest, but it is about revealing personalities, artistic identities. How interpretations reveal texts, how artists inhabit the scores between the notes, how they manage to get us, to move us...

17 duos of young musicians, selected by us among 72 applications, will gather in Lyon. They are coming to stand out in front of a public and a jury gathered around Bernarda Fink (mezzo): Markus Hadulla (pianist), Dietrich Henschel (baritone), Susan Manoff (pianist), Mark Padmore (tenor), Chantal Santon-Jeffery (soprano).

There are considerable stakes: concerts, financial rewards, academies, residencies... It is a whole professional environment which comes together around these laureates and gives the competition its value.

Organised as a festival, the CIMCL offers about thirty recitals in a few days. You know it now, as it has been for the past 20 years! The event lives to the rhythm of results in a great crescendo to the finale and the announcement of the winners.

For this anniversary, I'd like to pay tribute to Joël Nicod who founded the competition, who also boosted an amazing dynamic at Nicolas Cardoze's and David Pastor's sides, and to everyone who got involved with us to make this idea alive ever since: Marie -Thérèse Aulas, Camille Marchalot, Ophélie Bazola, Lila Jeunet, Guislaine Foiret and Jacques Wattiez! To all of you, who are here with us, as sponsors, partners, spectators, artists, volunteers, salaries, committed, thank you for your trust and your listening. Happy anniversary to the CIMCL!

Prosper Teboul,
President of the competition

— université
— lumière
— Lyon 2



Depuis 20 ans, le Concours International de Musique de Chambre de Lyon (CIMCL) permet à de jeunes interprètes du monde entier de se produire dans des lieux exceptionnels de la ville de Lyon. Depuis plus de 15 ans, l'Université Lumière Lyon 2 accueille ces artistes dans son «grand amphithéâtre» qui offre un cadre somptueux et une qualité acoustique particulièrement adaptés à la musique de chambre.

Cette année, l'accueil du concours et de la formation Voix-piano prend une tournure nouvelle grâce à la signature d'un partenariat formalisé entre le CIMCL et l'Université, l'enjeu étant d'ancrer dans la durée les actions communes. En outre, la communauté universitaire fait preuve d'une implication toujours plus grande. Ainsi, le département de musique et musicologie, en lien avec le laboratoire Passages XX-XXI Lettres et arts, organise une journée d'études pour questionner les notions de féminin et de masculin dans les répertoires dédiés au duo piano-voix. Les étudiantes et étudiants du département des Arts de la scène, de l'image et de l'écran, accompagnés de leurs responsables, assureront quant à eux une couverture photo de l'événement. Enfin, cette nouvelle édition propose deux nouveaux développements : les étudiantes et étudiants de langues, avec leurs responsables également, traduiront en direct les échanges entre interprètes, public, présentateurs, tandis que ceux et celles se destinant au journalisme ou à la gestion de projets culturels réaliseront des interviews des interprètes.

Ainsi, au fil des ans, le CIMCL et l'Université renforcent leur coopération au bénéfice non seulement des jeunes interprètes, qu'ils mettent à l'honneur et accompagnent dans leur professionnalisation, mais également des missions de formation et de recherche de l'Université. En ouvrant l'amphithéâtre au concours, en impliquant étudiants, étudiantes, enseignantes et enseignants, en accueillant des interprètes et un jury venant du monde entier, l'Université assume pleinement sa mission d'ouverture sur le monde, sur la cité.

Isabelle von Buelzingsloewen
Présidente de l'Université Lumière Lyon 2



**Prosper
Teboul**
President of the
competition

Since 2004, the Lyon International Chamber Music Competition has allowed young ensembles of musicians, among the best hopes of their generation across the globe, to present their work in public, in front of artistic personalities and programmers, who honor them by offering them prizes, concerts, work opportunities and recommendations.

Ranked among the world's largest competitions by the World Federation of International Music Competitions, the CIMCL has attracted close to 1500 young artists representing 35 different nationalities, who came to Lyon to reveal their talent and fast-track their careers.

Among the most noticed laureates: the violinist Manon Galy and Diana Tishchenko; the trios Pantoum, Messiaen, Van Baerle, Hélios and di Parma; the tenor Cyrille Dubois; the soprano Tamara Bounazou; the mezzo Hagar Sharvit; the pianists Daniel Gerzenberg, Jonas Vitaut and Jorge Gonzalez; the quartets Hermès, Varèse, Castalian, Novus, Arete and the Ouranos ensemble, who can now be found on the winners list of the Victoires de la Musique awards, and on the biggest concert stages, such as the Paris or Berlin Opera Houses, Amsterdam's Concertgebouw or London's Wigmore Hall...

The jury members strongly contribute to the renown and appeal of the competition: Félicity Lott, Menahem Pressler, Natalia Gutman, Pamela Franck, Tom Krause, Dalton Baldwin, Charles Spencer, Roi Shiloah, Joseph Silverstein, Claire Désert, Régis Pasquier, Frans Helmerson, Anne Gastinel, Diana Ketler...

Actions with different audiences - such as hospitals, schools and amateurs - are taking place around the event, which contributes to the diffusion of music on social territories. The competition allows the city of Lyon and its region to promote the richness of its culture, music and festivals among the participating artists, the public and the musical world.

20 years !

I still remember the great surprise I felt when I heard the results and the prize we just won, and I remember the feeling of achievement in regard to our work. This contest has played an essential role in our decision to form a string quartet in the future. Another striking memory of our common history is when we chose to enlist for the contest: we needed a name, and quickly... After some time spent around a table and shared between finding inspiration and deba-

ting, we found it: Hermès, finally! This name, in reference to the messenger of Mythology, has allowed us to make sense of our musical process while travelling around the world.

We now wish for every participant of this beautiful contest to receive the same boost of infallible motivation we felt when we were rehearsing, as well as many show opportunities that will bring them to flourishing careers !

Elise Liu / Hermès quartet

Program

Live broadcasting
THE VIOLIN CHANNEL
World's Leading Classical Music Platform

WEDNESDAY, APRIL 23

2 PM / Outresilence Duo, Paris
Hersant (2011), Beach, Schreker, Ravel, Duparc, Schubert

3 PM / Phan-Yun Duo, Cologne
Zoo musical : Barber, Quilter, Brahms, Chausson, Ravel, Bernstein, Aboulker (1999), Offenbach

3:30 PM / Musubi Duo, Tokyo
Mahler, Schumann, Strauss, Britten, Poulenc

4:30 PM/ Dalùna Duo, Solothurn
L.O.V.E (Lifelike Objetcs of Varying Emotions) : Fauré, Head, Strauss, Brahms, Schubert, Liszt

5 PM/ Zhang - Watanabe Duo, Karlsruhe
Ravel, Killmayer (1993), Besingrand *Chants du Déversoir* n°2, 5 et 7, Mahler, Brahms, Huang Tsu, Aboulker (2003), Obradors

5:30 PM / Symbiose Duo, Paris
Elgar, d'Ollone, Schubert, Brahms, Respighi, Liszt, Besingrand *Chants du Déversoir* n°1, 5, 6, et 7, Hahn

6 PM / Cooper – Warner Duo, Berlin
The Loreley : Liszt, Brahms, Dinescu (1998), Schönberg, Besingrand *Chants du Déversoir* n°6, Clarke, Messiaen, Schumann

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8 PM / Roggenbuck - Solle Duo, Detmold
Poulenc, Aboulker (2021), Wolf

8:30 PM / Autekia Duo, Paris
Quilter, Schubert, de Séverac, Poulenc, Mozart, Strohl, Fauré

9 PM / Abel - Klein Duo, Munich
Schumann, Besingrand *Chants du Déversoir* n°4, 5, 6 et 7, Poulenc

9:30 PM / Mostovoi - Coispeau Duo, Paris
Contes de feu et d'eau : Besingrand *Chants du Déversoir* n°1, 5, 6 et 7, Vaughan-Williams, Koechlin, Lysenko, Wolf

THURSDAY, APRIL 24

4:30 PM / Nuvoletta Duo, Paris
Tarot Songs : Robert Schumann, Clara Schumann, Schubert, Poulenc, Aboulker (2003), Ginastera, Strauss

3 PM / Orion Duo, Erevan
Poulenc, Schubert, Britten, Dusapin (2011)

3:30 PM / Sebnat - Noh Duo, Hanovre
Besingrand *Chants du Déversoir* n°1, 4, 5 et 7, Poulenc, Weill, Schönberg, Mahler

4:30 PM / Vert Duo, Berlin
Schubert, Kim Seong-gi (2004), Debussy, Dusapin, (2008-2009), Schumann, Finzi, Poulenc

5 PM / Dalles Birnbaum Duo, Paris
Barber, Poulenc, Brahms, Britten, Besingrand *Chants du Déversoir* n°1, 4, Boulanger, Bolcom

6 PM / Outresilence Duo, Paris
Besingrand *Chants du Déversoir* n°1, 3, 4, 5 et 7, Tosti, Wolf, Duparc

6:30 PM / Phan-Yun Duo, Cologne
Besingrand *Chants du Déversoir* n°1, 5, 6 et 7
Visions fantastiques : Bosmans, Wolf, Grieg, Zilcher, Schumann, Schubert

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8 PM / Musubi Duo, Tokyo
Finzi, Messiaen, Besingrand *Chants du Déversoir* n°1, 2, 3 et 6, Poulenc

8:30 PM / Dalùna Duo, Solothurn
Eidolon : Aboulker (2002), Holst, Besingrand *Chants du Déversoir* n°4, 5, 6, 7, Holst, Schumann, Debussy, Mendelssohn, Killmayr (2002)

9 PM / Zhang - Watanabe Duo, Karlsruhe
Still, Brahms, Ravel, Wolf, Besingrand *Chants du Déversoir* n°6, Zhou Yi, Mahler

9:30 PM / Symbiose Duo, Paris
Haydn, Fauré, Dubois, Toldra, Aboulker (1997), Boulanger, Schumann, Mayer

FRIDAY, APRIL 25

2:30 PM / Cooper - Warner Duo, Berlin
Fables : Schubert, Besingrand *Chants du Déversoir* n°1, 3, 7, Aboulker (2019), Ravel, (1932), Aboulker (2011), Lehmann, Chausson, Howells

3 PM / Roggenbuck - Solle Duo, Detmold
Besingrand *Chants du Déversoir* en entier, Dvorák, Gypsy songs, op. 55

3:30 PM / Autekia Duo, Paris
Besingrand *Chants du Déversoir* n°1, 3, 4 et 6, Britten, Fauré, Sacre (1993), Bridge

4:30 PM / Abel - Klein Duo, Munich
Mahler, Szymanowski, Finzi (1995), Wolf

5 PM / Mostovoi - Coispeau Duo, Paris
Histoires d'horreur et de splendeur : Connesson (2019), Duparc, Lyatoshynsky, Schubert, Rachmaninov

5:30 PM / Nuvoletta Duo, Paris
Créatures : von Bronsart, Bonis, Beach, Boulanger, Besingrand *Chants du Déversoir* en entier

6 PM / Orion Duo, Erevan
Fauré, Wolf, Schubert, Besingrand *Chants du Déversoir* n°1, 3, 4 et 6

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8 PM / Sebnat - Noh Duo, Hanovre
Finzi (1994), Ravel, Wolf, Alnæs, Finzi (1998), Alnæs, Finzi (1994), Wolf

8:30 PM / Vert Duo, Berlin
Besingrand *Chants du Déversoir* n°1, 3, 4 et 6, Isang Yun, Duparc, Wolf, Brahms, Rachmaninov

9 PM / Dalles Birnbaum Duo, Paris
Debussy, Britten, Besingrand *Chants du Déversoir* n°5, 7, Aboulker, Quilter, Wolf

FINAL

SATURDAY, APRIL 26 - FROM 3 PM TO 6 PM / HÔTEL DE VILLE DE LYON
Free access, reservation required.

Presented by **Judith Chaine**
Lieder and melodies recitals.
With the participation of a string quartet from the Lyon Opera House.

GALA EVENING

SATURDAY, APRIL 26 - 8 PM / HÔTEL DE VILLE DE LYON
Awards ceremony, laureates concerts. Free access, reservation required

Presented by **Judith Chaine**
It's the time of recognition of the artists. The winners will receive their prize and perform an excerpt from their competition program.

Ever since we won the 2013 competition in Lyon, we kept on collaborating as a duo. We have performed lots of recitals in prestigious venues, from Bourgie Hall in Canada, the Hermitage Museum in Moscow, the Palazetto Bru Zane in Venice, to Wigmore Hall in London and various auditoriums in Paris (Louvre, Musée des Invalides). All of these opportunities arose, among other things, in the wake of the competition, but also due to the fact that we were quickly "tagged" as defenders of the piano and voice duo, a very specific repertoire. We have also established a valuable collaboration with the label Aparté, with whom we now have an impressive discography: Liszt O Lieb! Mélodies de Nadia et Lili Boulanger, Intégrale des Mélodies de Gabriel Fauré, Mélodies de Louis Beydts, and recently, Gabriel Dupont's melodies, with more surprises to come...

For Cyrille, does a career in opera leave enough time and desire to sing the delicate repertoire of art song ?

Chamber music and art song in particular, is my hobbyhorse, my breathing space, a breath of fresh air. It makes me happy... But it's so difficult to find time for it ! Opportunities to perform recitals are scarce, and careers solely based on this repertoire are non-existent.



Interview with the Duo Contraste

Cyrille Dubois, violon
Tristan Raës, violon

It is such a shame given the level of specialization but the best singers aren't necessarily the best recitalists... It is thus necessary to "dig out" time to practice, which is an actual militant act !

If you were to organize a contest, what would the format, prizes and repertoire be ?

Art song, for sure! As for organizing one, there are already wonderful contests, starting with the CIMCL. There's also the Boulanger contest or the art song competition in Toulouse. The format would be in 3 rounds: heats, semi-finals and finals, a varied

and somewhat lengthy repertoire (to rule out those who focus on their voice), and a strong emphasis on rarity and curiosity.

I enjoy being surprised by the boldness of a concert program. There is so much more left to rediscover. As for the reward, it would be a mix of hard cash and commitment proposals, because that's what gives the essential experience to become fully accomplished.

The recipe for victory ?

3 things: work, then, work and... did I mention work ? ... Joking aside, talent is a necessary condition, but not

enough on its own.

Artists with superior means will be judged even more harshly if they are perceived to be "leaning" on the ability they might have. Then, be curious. Surprising the jury is a gateway to a more favorable judgment... And have fun... if you worked hard enough beforehand, letting go during the concert should bring confidence and serenity. And message to the winners: the hardest part of the journey begins now, there is much more to come!



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Judith Chaine Presenter

Judith Chaine simultaneously studied literature (a "DAE" at the Sorbonne in Paris IV) and music (piano, organ, chamber music, singing), before she turned to music journalism rather naturally. Since 2002, she oversees the classical music section in the weekly paper *Télérama* *Sortir*, and she discovered the mic on *Radio Falaises Etretat*!

After her appearance in *Radio Classique* between 1999 and 2002, she worked with the *maison ronde*. France Culture's door was the first to open to her (with *Tout Arrive* from 2005 to 2007), soon followed by France Info's (with *Sorties de Salles*) and France Musique's (with *Au bonheur des games*, then *Musique Matin* in duet with Stéphane Grant from 2008 to 2010 and *Soirée Lyrique* – which would become *Dimanche à l'opéra* – since 2011).

As she loves reading out loud, Judith Chaine also appeared onstage as a reciter (Rotschild's violin). In 2015, she started to work as a playwright (*Le retour d'Ulysse* by Monteverdi with Emmanuelle Haïm at the Champs Élysées Theatre).

In June 2018, she presented *Musiques en fête* with Cyril Féraud live from the antique theatre of Orange for France 3 and France Musique. Judith Chaine presented the *Victoires* of classical music on February 13, in 2019 on France 3.

Finale with string quartet

For the past few years, the finalists have been discovering last minute partners in the heat of the stage. An occasion to entertain the audience, but also to test the integration and adaptation abilities of the ensembles. On the agenda, romantic French melodies of Massenet, Lekeu, Ropartz, Berlioz, Fauré, Chausson, Hahn and Saint-Saëns, orchestrated by Alexandre Dratwicky, head of the Palazetto Bru Zane in Venice, for Véronique Gens and I Giardini. These melodies have made a beautiful recording at Alpha Classics: *Nuits!* Which is also the soundtrack of the CIMCL 2025's teaser, for your information!

In partnership with the Palazetto Bru Zane - Centre de musique romantique française

**Nicolas Gourbeix and Julia Bitar, violins
Gabriel Defever, viola
Marie Girbal, cello**

This string quartet brings together musicians from the Opéra de Lyon. With an orchestra pit to climb and a square to cross, it's a great opportunity to join the Hôtel de Ville for the final of the competition! The quartet's work as a chamber musician is a delicate balancing act, since despite their years of experience, they will have to accompany without conducting.

The finalist duos were able to rehearse for an hour with the quartet on the day of the final.



**Audrey
Henocque**
Lyon deputy mayor

© Muriel Chaulet

From April 23rd to 26th, we will have the pleasure of hosting the 20th edition of the Lyon International Music Competition!

72 Voice and Piano duos of 32 different nationalities, including a few artists from Lyon whom we are very proud of, are participating in this anniversary edition.

The international jury is composed of six prestigious singers and musicians who have been very attentive to chamber music throughout their career. They will listen to the young candidates – most of them are about to finish their studies or have just begun a career.

Among the compulsory works of the contest, we will hear Ravel, Poulenc, Schubert, and Brahms; but we will also hear a new piece of work by Jean-Patrick Besingrand, created especially for the contest and its partner the Royaumont Foundation. For the pleasure of all who are interested in the contest, the audiovisual team of the Université Lumière Lyon 2 will film the trials and broadcast them on the Violin Channel platform.

We would also like to thank the Lyon International Chamber Music Competition, its president Prosper Teboul, as well as his teams working in the program “music over the shoulder”. It has brought many musical interventions, mediations and musicological conferences in different academic and social structures and in hospitals.

We would finally like to thank all of the artists for their talent. We will see you once again in the rooms of the Hôtel de Ville of Lyon for the final of the contest!

Audrey Henocque,
Lyon Mayor deputy,
culture representative

20 years !

I keep a wonderful memory of the CIMCL where I have been a jury alongside other talented musicians. Thanks to the passion transmitted

by the amazing team that organizes this contest between the greatest of the young generation, we have lived wonderful and intense moments. Long live to chamber music and long live to CIMCL!

David Grimal



Caisse des Dépôts - © Nazario Graziano, colagene.com



Mécénat

Le mécène des possibles

Afin d'accompagner l'émergence de nouvelles générations de musiciens et la découverte de la musique classique par les plus jeunes, **le programme Musique soutient des jeunes ensembles, des dispositifs de professionnalisation, ainsi que des projets de pratique musicale dédiés aux jeunes publics.**

www.caissedesdepots.fr/mecenat/musique

The jury



Bernarda Fink
mezzo-soprano - Lubjiana

Bernarda Fink is one of the most sought-after concert singers, highly appraised for her musical versatility. Her repertoire ranges from early to contemporary music. She worked with some of the world's most renowned orchestras: the London, Prague, Vienna, Berlin Philharmonic Orchestras, the Royal Concertgebouw in Amsterdam, the Staatskapelle Dresden, the Bavarian Radio Symphony, Cleveland, Philadelphia, and with leading baroque ensembles led by Blomstedt, Bychkov, Chailly, Davis, Gardiner, Gergiev, Harnoncourt, Jacobs, Jansons, Muti, Norrington, Pinnock, Prêtre, Rattle and Welser-Möst...

Regularly invited in Argentina and in the main European opera houses, she also performed recitals at the Musikverein and Konzerthaus in Vienna, the Schubertiade in Schwarzenberg, the Concertgebouw and the Wigmore Hall in London.

Several of her 50 recordings received prestigious awards (Diapason d'or, Grammy).

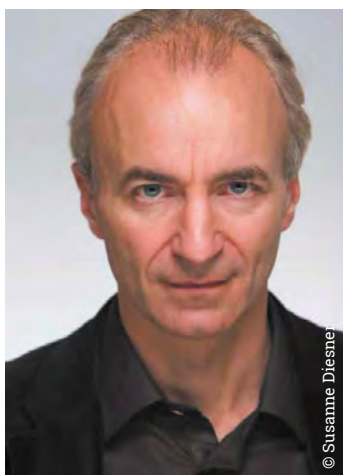
In 2006, Bernarda Fink received the Austrian medal of honor for art and science and in 2013, along with her brother Marcos Fink, the most prestigious cultural prize in Slovenia, sponsored by the Slovenian government. In 2014, the Austrian ministry of arts awarded her with the title of Kammersänger.

She is a jury member for competitions such as The Queen Elizabeth, Cardiff Singer of the World, Das Lied, Wingmore Hall, Tenor Viñas, among others.



Markus Hadulla
pianist - Vienna

Markus Hadulla developed a very early passion for the links between literature and music. He studied in Karlsruhe, at the Paris Conservatory and Yale University. In 1994, he received the award for Best Pianist during the 7th International Hugo Wolf Competition in Stuttgart. As an expert in the Lied repertoire, he performed in some of the most prestigious venues: the Berliner Philharmonie, Amsterdam's Concertgebouw, London's Wigmore Hall, Konzerthaus and Musikverein in Vienna, Louvre Auditorium, Lincoln Center and Carnegie Hall in New-York, and so on. He performed in Europe, Asia, the USA, and South America. He teaches Lied at Vienna's "Universität für Musik und darstellende Kunst", as well as masterclasses at the Paris Conservatory, Tokyogetidai, Royal conservatory of Brussels, Vilnius Academy, University of Warsaw, and the Savonlinna Academy in Finland. He directed "wort+ton" for more than twenty years, a series of literary concerts praised by both the public and critics. His discography received numerous awards (Diapason d'Or, Choc Classica, Orphée d'Or, the German Record Critics' Annual Prize) and reflects his artistic commitment and quest for excellence.



Dietrich Henschel
Baritone - Berlin

Dietrich Henschel is a regular guest at major opera houses, acclaimed for his interpretation of Lied and oratorio, as well as for multimedia projects. His repertoire ranges from Monteverdi to contemporary avant-garde. Henschel started his international career in a co-production between the Opéra de Lyon and the Théâtre du Châtelet in Paris, playing the title role in Busoni's opera Doktor Faust, for which he won a Grammy Award. He plays, among others: Figaro (Rossini), Wolfram (Tannhäuser), Ulysses and Orfeo (Monteverdi), Don Giovanni (Mozart), Wozzeck and Dr. Schön (Lulu), Golaud (Pelléas and Mélisande) and Nick Shadow (The Rake's Progress). He also collaborates with contemporary composers: Péter Eötvös, Detlev Glanert and Chaja Czernowin on the creation of major works. In concert, he works with conductors such as Sylvain Cambreling, Cornelius Meister, Vladimir Jurowski and Kazushi Ono. His recordings with John Eliot Gardiner, Philippe Herreweghe, Nikolaus Harnoncourt and Sir Colin Davis reflect his involvement in the field of oratorios. He also performed Lied cycles on stage at La Monnaie in Brussels, the Theater an der Wien, and the Komische Oper Berlin, among others. His multimedia projects, IRRSAL and Wunderhorn, combine music and cinema with director Clara Pons and have met considerable international success.



Susan Manoff
pianist - Paris

Susan Manoff was trained at the Manhattan School of Music and the University of Oregon. Her profile particularly stands out in the repertoire of Lied and art song thanks to studies with Gwendoline Koldofsky. She performs in prestigious venues such as the Théâtre des Champs Élysées, the Carnegie Hall in New-York, the Konzerthaus and Musikverein in Vienna, the Oji Hall in Tokyo, and the Concertgebouw in Amsterdam. As a regular guest on the radio France Musique, she has recorded for prestigious labels such as Alpha Classics, Deutsche Grammophon and Sony. She has collaborated with sopranos Sandrine Piau and Patricia Petibon and the violinist Nemanja Radulovic. Some of her most remarkable albums are: Évocation (2007), Après un Rêve (2011), La Belle Excentrique (2014) and Néère (2015), which won the 2016 Gramophone Award. In 2018, her album Chimère with Sandrine Piau received several distinctions, including a Diapason d'Or. In 2019, she released "Long Time Ago" with Adèle Charvet, followed by "L'Amour, La Mort, La Mer" with Patricia Petibon in 2020. Susan Manoff was an assisting chorus conductor at the Paris Opera and she is currently teaching at the Paris Conservatory. She was decorated as Chevalier of the Order of Arts and Letters in 2011.



Mark Padmore
tenor - London

Mark Padmore pursues an international career in opera, both in concert and recital. His appearance in Bach's Passions have been particularly noteworthy, especially his performances as an Evangelist in St Matthew Passion and St John Passion with Berlin's Philharmonic Orchestra and Simon Rattle. He has an extensive discography, widely praised by critics.

This season, among other commitments, Mark Padmore began a concert tour in Japan, performing Britten's Nocturne with the BBC Scottish Symphony Orchestra conducted by Ryan Wigglesworth, and with the Freiburg Chamber Orchestra. He will perform Schubert's Winterreise with Julius Drake at The Temple Music and with Till Fellner at the Innsbrucker Festwochen. Recent highlights include In the Land of Uz by Judith Weir at the Worcester Three Choirs Festival; recitals with the Elias String Quartet, at the Théâtre de l'Athénée in Paris with Julius Drake and Winterreise with Mitsuko Uchida at Carnegie Hall in New York, Kimmel Center in Philadelphia and the University of California, Berkeley. Mark Padmore was the artistic director of the St Endellion Festivals from 2012 to 2022, named vocalist of Year 2016 by Musical America, and appointed CBE in 2019.

Music over the shoulder

Every year, cultural actions power the CIMCL's laboratory of initiatives, helping music spread and take deeper root in our society. At the heart of these efforts lies the idea of a shoulder strap - like an instrument, or a schoolbag we carry and open, to tell stories and share, that shapes the active ingredient of these processes. Civic engagement and professionalism are both qualities looked for among young artists carrying out these mediation tasks... Henceforth, it is now a question taking up a large portion of the careers of the musicians, standing now alongside the excellency expected on stage.

Musical stops

In 2008, the competition helped launch and host a musical residency at the Saint-Joseph Saint-Luc Hospital Center. Since then, it has continued to develop actions in partnership with health centers, according to inspiring – and at times urgent – encounters : public concerts, actions of mediations... This program aims at helping open health-care spaces to everyday life, and to offer relief from the burden of isolation.

- March 4** - Pierre Garraud Geriatric Hospital - Pavillon C
- March 11** - Henry Gabrielle Hospital in Saint-Genis-Laval
- May 9** - Pierre Garraud Geriatric Hospital - Pavillon H
- May 22** - Maison de Répit in Tassin
- May 23** - Paul Mercier Specialized Care Facility (Maison d'accueil Spécialisé)
- June 5** - Foyer Bel Air in Saint-Genis-les-Ollières

With the support of Caisse d'Epargne Rhône-Alpes and Domino CareDomino Care

ProQuartet Workshop

CNSMD of Lyon
Saturday, April 12 and Sunday, April 13
Teaching Team: Wassily Quatuor

Every year, ProQuartet organizes a chamber music workshop for non-professionals, echoing the trials of the competition. The workshop is open to musicians of all ages, and it welcomes string, wind, piano and vocal performers alike. Public concert by the participants. Free entry.

My little musical kitchen

Cakes, apples, spoons, the table, cereals... Oh, the kitchen! How we enjoy ourselves there! Whether it's with mom, grandpa, uncle, auntie, nanny, granny, a cousin – or even Coco the parrot – cooking and eating together is always a special moment to share... But wait! Do you hear the music of the kitchen? The creaking sounds, the clinks and clangs, the dancing rhythms and fizzy little notes? There's always someone singing a song about chestnuts or the vegetables in season!

A sparkling and joyful journey into the world of the kitchen, My little musical kitchen takes the little ones on a journey through the familiar sounds of daily life – those rich moments we all share.

*An early learning arts and culture program for children aged 0 to 5 from social centers across the Greater Lyon area, conceived and performed by singer-songwriter **Nolwenn Guéhenneux** featuring voice, guitar, and small props.*

- > **Union Départementale des Associations Familiales du Rhône et de la Métropole de Lyon (UDAF) :**
January 8 and 22, February 5 and 19
- > **Emergency Shelter, Salvation Army Foundation - Bron Aviation :**
January 17 and 30, February 13, March 6
- > **La Croisée l'Etoile Social Reintegration and Housing Center (CHRS), Lyon 1st :**
March 27, April 3, 4, and 17
- > **Maternal and Child Protection Center (PMI), Vaulx-en-Velin:**
April 11, 18, 25 and May 2
- > **Departmental Institute for Children and Families (IDEF, nursery care):**
March 3, 4, 7 and 17

Coordination Dominique Brougère.

With the support of the Métropole de Lyon (Department of Culture – Cultural Action and Social Engagement) and the Regional Directorate of Cultural Affairs (DRAC) Auvergne-Rhône-Alpes.



Chantal Santon-Jeffery
soprano - Paris

Praised for her "warm and flexible voice, wonderfully steady" (Le Monde), Chantal Santon-Jeffery displays technical abilities allowing her to try various repertoires, from Mozartian roles to contemporary creation, with works by Wagner, Britten, Rameau or Haydn. She is regularly invited by orchestras such as Le Concert Spirituel, Les Talents Lyriques, Le Cercle de l'Harmonie, Les Siècles, Le Concert de la Loge, Opera Fuoco, Brussels Philharmonic, the Orchestre National de France, the Orchestre de Chambre de Paris, Pygmalion, the Orfeo Orchestra, Les Ambassadeurs, I Barocchisti, and the Philharmonia Baroque Orchestra, and she performs on the most prestigious European stages, but also in America and Asia. She records rare works with the Palazzetto Bru Zane and the Centre of Baroque Music Versailles, including: Maitre Péronilla by Offenbach with the Orchestre National de France, Jephté by Montéclair, Les Voyages de l'amour by Boismortier, Passionément by Messenger with the Bayerischer Rundfunk Orchester, Brillez Astres nouveaux with the Orfeo Orchestra, Les Fêtes d'Hébé by Rameau, Omphale by Cardonne, Jules Massenet's Songs with the Orchestre de Chambre de Paris, as well as Amor Conjugale by Mayr, directed by David Stern.

Musicology Conferences

Wednesday, April 23, 2025 – from 9:30 AM to 5:30 PM
Université Lumière Lyon 2 – Berges du Rhône Campus

The Repertoire for Piano and Voice : The Feminine and the Masculine

Sylvie Douche (Université Paris-Sorbonne),
Perspectives on vocal duets in the 19th Century

Nathalie Estienne (Université Lyon 2),
Is the Female–Male Polarization Active in How Music Education Teachers Conceptualize "Good Singing"?

Marcin Habela (Geneva HEM, SUM-SUPSI Lugano),
Perspectives on Adopting a Feminine Stance When Interpreting Masculine Texts in Lieder and Mélodies

Risa Horiguchi (Université Lyon 2),
Images of Japanese Women in French Mélodies from 1860 to 1939

François-Gildas Tual (Université de Besançon),
Four Hands at Les Heures claires: When the Feminine and Masculine Merge in the Cycle

Clotilde Verwaerde (Université Paris 8)
Setting the poems of Marceline, Desbordes-Valmore to Music: A Gendered Expression?

Thomas Beyrard-Neyret, Claudia Dorelon, Simon Hoarau, Camille Müller, Aimé Najar (students at Université Lyon 2),
in the presence of the composer:
Presentation of Jean-Patrick Besingrand

A day organized by the Department of Music and Musicology at Université Lumière Lyon 2, coordinated by Muriel Joubert and Céline Carencio

With the support of the Passage XX-XXI Literature and Arts Research Laboratory and IHRIM.



Sarah Betrisey

Executive assistant of the World Federation of International Music Competitions

The World Federation has been working with the CIMCL since 2007 and it has largely contributed to its recognition. What are the criterias to integrate the federation ?

First of all, the competition has to be international, which means it has to

host artists from all over the world. Most members of the jury also have to come from abroad. The Federation has a set of rules based on universal values, such as non-discrimination, and it must be open to all artists without any kind of distinctions. It

currently counts 13 competitions dedicated specifically to chamber music. It is true that originally, the competitions were created to support and launch young artists in their soloist careers. Nowadays, artists seem to no longer focus only on their individual careers but they also find pleasure in meeting other people by means of music.

We can see a lot of competitions setting up professional support for their winners. Is it a tendency, an issue ?

The competitions understood that we cannot just give a prize then leave the artists to their own devices. Nowadays, musicians must have several strings to their bows. They have to express themselves and not only by means of music. They have to know how to dress, how to behave, how to answer the journalists, how to be active on social media but not haphazardly, and all of this can be learnt. Many competitions also set up support structures to help the young winners.

From your perspective, what is the stance of the Lyon competition ?

The CIMCL is one of the leading competitions of chamber music. By its capacity to reinvent itself and to always offer new combinations – quintets, quartets, trios, duos for various instruments such as strings, winds, and most of all piano-voice

performances – each year it attracts many talented musicians whose particularity, in my opinion, is to know how to express, perhaps with greater maturity and sensibility, the harmony and the musical intelligence.

In your opinion, what is the relationship between classical music and virtuosity, or the notion of prodigy ?

More and more, the competitions seem to recognize the talent of a charismatic musician “with a strong personality”, who “has something to say”. Very often, they are also virtuoso musicians, who know how to combine musicality to their temperament and how to combine the difficulty of the score with their musical sensibility. What strikes me the most, when it comes for exemple to junior competitions, which sometimes involve very young kids, is that not only do they play the notes perfectly, but above all they seem to be telling a story, sometimes a bit innocently, but always sincerely. It is this musical sincerity that everyone looks for in an accomplished musician.

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Mettre de la conscience et du sens sur la décision financière

Nous nous engageons également dans divers projets philanthropiques (sport, éducation...) considérant comme le pensais Alexandre Dumas que l'argent est un « excellent serviteur, mais un très mauvais maître ».

Frédéric GILBERT
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20 years of passions, 20 years of passion !

Passions for sharing beauty and emotion, the joy of gathering professional actors of the music scene, of bringing partners together, the pride of welcoming young, sharp artists, led by their desire to prove themselves, to thrive among major works. With time comes fame. We wait for it, we hope for it, and then we notice it with our own eyes, when year after year, the best chamber music performers join the jury, when young musicians send their applications from all over the world...

The CIMCL has now gained a significant place in this landscape, and contributes to developing the career of

musicians.

Passion, too - in the singular form, for one must suffer a little for what one loves ! Making an effort, and a great one : our language is full of imagery proving this ambivalence, giving evidence of both sides of this coin. Tail joy / head pain ! One couldn't go without the other, and even more : pain (it is all relative, of course !) would therefore dissolve, with the joy of seeing a dream come true. That's it : the key to this energy, the magic of seeing this through, as both legs of the CIMCL: one singing, the other tapping away ! The cricket and the ant ! A parrot on a piano... A team of excellence and passion, going forward and sweeping us along.

Prosper Teboul, Alexandre Snitkovski, Laurence Rouquette, Christian Juncker, David Pastor



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© Karol Miczka

I am amazed by your work ! I do think it will remain unforgettable for all the violinists who participated.

Emmanuelle Bertrand

As this new 2025 edition approaches, we wish that the CIMCL keeps inspiring and supporting many artists. May every note played and every sound sung in this magical setting keep on touching hearts and creating everlasting memories. May every repetition be a timeless moment in search of beauty, of heart. May every encounter be humanely and artistically fruitful, as they were for us! We wish you a resounding success with this new edition!

Moine ou voyou



"They're celebrating our 20th anniversary with us. Read their testimonials"



© Charlotte Péron

Sometimes, you looked like two phenomenal strikers in an amazing soccer team and I really mean it as a compliment.

Itamar Golan

Filling a void, the CIMCL immediately became a must-attend. A competition, apart from career opportunities, provides a space for interaction, for self-improvement, for deepening knowledge and discovering a repertoire, and regarding chamber music, the way to feel the solidity of a training while it is led to experience intense emotions. Thanks to the professionalism of its organizers, to the kindness and passion of the different stakeholders who drive it, the CIMCL beautifully addresses all these challenges.

Claire Désert



© Tommy Hennton

Your competition's dedication to chamber music represents an exemplary model worldwide. It remains one of the highest in our federation.

Benjamin Woodroffe



From now on, a great many young musicians chose to become cellists, and the International Chamber Music Competition in Lyon allows us to see this.

We have excellent memories of our participation in the 2011 CIMCL – it was the first international competition we participated in as a trio, and we would have never imagined getting such a result! We received excellent feedback from the jury and we forged connections with musicians that have lasted for years. We are very grateful to the entire competition team for the great organization, the warm welcome and all the care that was given, and we hope that the CIMCL will provide a platform for young talents of chamber music for many years to come!

Trio Van Baerle



© Karol Miczka

wonderful singers, deep emotion, huge talents, beautiful concert hall... my enthusiasm for Lyon competition!

Felicity Lott

As a member of the CIMCL jury, I have been truly impressed by the impeccable organization and the warm and welcoming atmosphere of the competition. The contestants displayed exceptional artistic quality, and I really appreciated the addition of a requested piece, which plays an essential part in the widening of the French repertoire.



© Karol Mieczka

I know that according to your regulation you are not allowed to invite members of the jury who already participated, but I suggest making an exception for the one who has fallen in love with the Lyonnaise cuisine ;-)

Pavel Vernikov

It is not only about perfection, nor originality, but about the elusive balance between freedom and faithfulness, between precision and poetry. It is in this spirit that the CIMCL demonstrates excellence. It remains a celebration of art, a scene where young musicians stretch the limits, honor the tradition and bring music to life. Year after year, it proves that if prizes can be awarded, what really lasts, is music – and artists who dare to play with heart. Congrats for your 20th anniversary !

Niklas Schmidt



© Karol Mieczka

Our heartfelt congratulations and best wishes to all the members of the CIMCL on the occasion of their 20th anniversary. The CIMCL obviously appeals to great talents and continues to grow stronger.

John Gilhooly

... us to listen to very talented ones as part of a piano duo. The quality of the dialogue between the two instruments is essential and will be assessed by a prestigious jury.

Frédéric Lodéon



© Axelle Jolly

We'll done for being able to organize such an event. Impressive !

Marc Coppey

Congratulations for the 20th anniversary of the International Competition CIMCL and I must say that I appreciated every representation a lot, due to the beauty of the selected programs and extremely high artistic standards. The CIMCL is not only a competition but a large classical music festival well-known by the public and enjoyable for the members of the jury.

Goran Koncar



© Margot Whitehead

Your competition's dedication to chamber music represents an exemplary model worldwide. It remains one of the highest in our federation.

Benjamin Woodroff

You proved to everybody who listened to you the power and the crucial importance of music for the human condition. Music truly is universal, transcending borders and limits.

Harvey de Souza



© Mael Vannieuwenhuyze

I spent wonderful moments listening with great attention to these musicians who will bring music to the highest level... thanks to the entire organization of this competition which is necessary in our cultural world.

Régis Pasquier

I remember very well being a member of the jury for the 15th International Chamber Music Competition in 2019... It was fascinating to see the young contestants, their personal choices, the presentation and communication of the programs and the addition of a compulsory piece which was demanding technically and in terms of interpretation... Well done Lyon! Well done young artists !

Charles Spencer

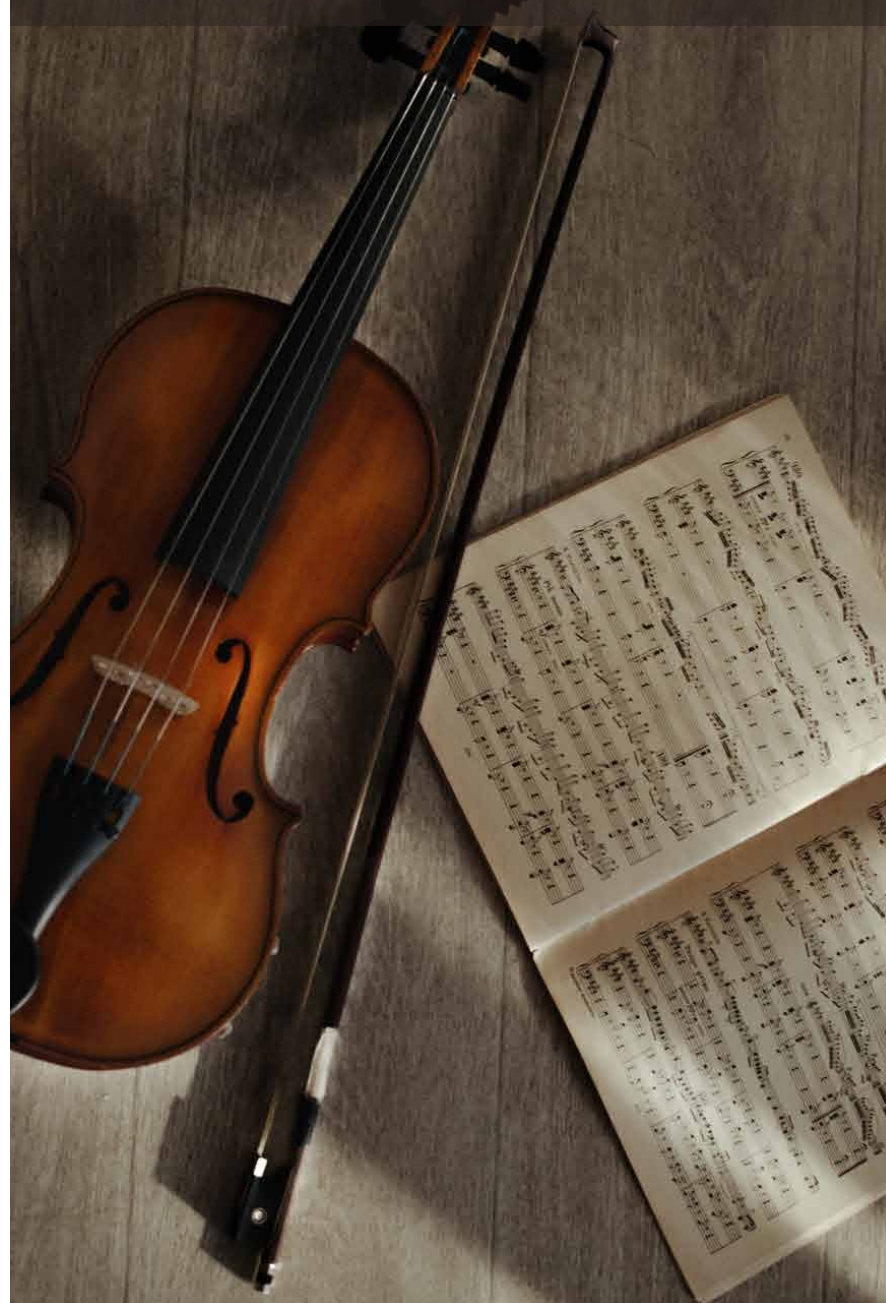


© Augusta Sarlin

Many beautiful memories during my time on the jury in 2016 ! Moments of emotion, discoveries and pleasure listening to these young talents; Moments of friendship and also laughter with my colleagues !

Anne Gastinel

„
Ensemble, donnons du rythme à
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The candidates



Outresilence Duo Paris

Pierre-Yves Cras,
bass-baritone
Etienne Caron, piano

Pierre-Yves and Etienne met at the 2022 Paris CNSMD* in Jeff Cohen and Susan Manoff's class. Their chamber-influenced conception of the duo was rewarded at the 2024 Concours de Mélodie de Gordes, where they won the Grand Prix, as well as numerous prestigious appointments : Opéra Grand Avignon, Capitole de Toulouse, Montpellier, Vichy, Compiègne... In February 2025, the duo took part in an academy Francis Poulenc residency at the University of Toronto.

*The National Music and Dance Conservatory



Phan - Yun Duo Cologne

Julie Phan, mezzo
Han-Lin Yun, piano

Julie and Han-Lin met in 2019 at the Cologne Hochschule für Musik, in Christoph Prégardien's class. They are fascinated by the repertoire and the melody of the Lied, and have therefore both obtained a master's degree in music performance, before then being accepted in lesson aimed at perfecting their skills (Konzertexam). Han-Lin currently teaches the art of the Lied at the Cologne HfM. They give performances together in festivals, such as Cologne's Musik in den Häusern der Stadt.



Musubi Duo Tokyo

Yui Nanasawa, soprano
Kishin Nagai, piano

Yui and Kishin met at the Tokyo University of the Arts (Tokyo Geidai), and then again in Paris: Yui studies at the École Normale de Musique and Kishin studies at the CNSMD, in the class of Anne Le Bozec and Jeff Cohen, among others. Both attend, together, the masterclasses of Rie Hamada, Dalton Baldwin and Hartmut Höll and give their first performance in 2022 in Tokyo.



Dalùna Duo Solothurn

Rémy Burnens, tenor
Clémence Hirt, piano

Clémence and Rémy have been working together since 2018. Their first album : A Song in the Wood - dedicated to English music of the early 20th century - was released in the spring of 2018. In 2022, the duo is awarded the 3rd price at the Bolko von Hochberg contest in Görlitz, and performs in the main Lieder events in Switzerland and Germany, among which are : LiedBasel, Das Lied Bern, Rhonefestival, Lied Reiztal Zurich, Schubertiade of Sion, Dresden and Zittau.



Cooper - Warner Duo Berlin

Graham Cooper, tenor
Amelie Warner, piano

Graham and Amelie met during the 2023 Udo Reinemann masterclasses in Brussels. They were taught by Joseph Middleton, Christianne Stotijn, Sir Thomas Allen, Hans Eijsackers, Hartmut Höll, Julia Kleiter, Arnold Bezuyen and Jard van Nes. They then met Gerold Huber and Werner Güra, and now perform at the Straubing Rittersaal. Both won individual awards from several Lied contests, and their duo explores scores of unknown composers and the repertoire of the 21st century.



Zhang - Watanabe Duo Karlsruhe

Yajie Zhang, mezzo
Yuriko Watanabe, piano

Yajie and Yuriko have developed their duo with Mitsuko Shirai and Hartmut Höll. Yajie has performed at numerous famous operas (Leipzig, Pekin, Zurich, Paris) and received several awards, including at Heidelberg's Das Lied Competition. Yuriko has recently taken part in music academies such as the SongStudio in New York's Carnegie Hall, Heidelberg's Liedakademie, or the Britten Pears Young Artist Program in the United-Kingdom. The CIMCL is their first striking collaboration.



Roggenbuck - Solle Duo Detmold

Franziska Roggenbuck, soprano
Philipp Solle, piano

Quite poetically, Franziska and Philipp met during an operetta evening, and have been playing together since 2023. They study at the Detmold Hochschule für Musik in Manuel Lange's Lied class. They won the 1st prize of the Lied contest organized by the Society of friends and sponsors of the Detmold HfM. They have given several concerts, including a performance of the whole of Hugo Wolf's Spanish songs, with their Lied class.



Symbiose Duo Paris

Julie Goussot, soprano
Rodolphe Lospied, piano

Julie and Rodolphe met while attending the Lyon CNSMD, where their shared passion for melody and the Lied repertoire became self-evident. Together, they won the Toulouse Mélodies françaises Grand prix in 2021, were selected for the London Wigmore Hall contest in 2022, and took part in the 5th edition of the LiedBasel festival in 2024, with Ian Bostridge and Julius Drake as their teachers.



Autekia Duo Paris

Abel Zamora, tenor
Félix Moussiegt, piano

Abel and Félix met at the Lyon CNSMD in 2022, with the help and support of David Selig and Hélène Lucas. As of October 2022, they are enrolled in the Toulouse academy de Mélodie Française, and work with Anne Le Bozec and Jean-Paul Fouchécourt. They're poetry enthusiasts and interested in the repertoire of popular melodies. They played in the 2024 Paris Jeunes Talents season, performing English and French melodies.



Abel / Klein Duo Münich

Monika Abel-Lazar, soprano
Kathrin Isabelle Klein, piano

Monika and Kathrin have been performing together since 2020. They were in the final of the Deutscher Musikwettbewerb and in the Dortmund Schubert Competition semi-final in 2023. They are very influenced by the masterclasses of Jan Philip Schulze, Pauliina Tukiainen, Anne Le Bozec and Ulrich Eisenlohr. They released their first album on the Hänssler Classic label in February 2025 with pieces by Richard Strauss, Anton Webern, Olivier Messiaen and Graziane Finzi.



Orion Duo Erevan

Aramo Mamikonyan, tenor
Shahane Aghakaryan, piano

The Orion duo started out in 2021. Their repertoire was initially built around the romantic pieces of Wolf, Tosti and Beethoven but they have now extended it to contemporary pieces. Discovering they had an artistic and intellectual connection, Aramo and Shahane gave their first recital in May 2024, with the Lieder of Clara and Robert Schumann and Johannes Brahms. Then, they played Wolf and Wagner at the Cafesjian Center for the Arts, as well as the song cycle Winter Words by Benjamin Britten.



Mostovoi - Coispeau Duo Paris

Ihor Mostovoi, bariton
Paul Coispeau, piano

Ihor and Paul met at the Paris Opera Academy. They gave many recitals, including at Palazzetto Bru Zane in Venice. They won several awards at the International Melody Competition of Gordes in 2024. Ihor performed at the Paris Opera, the Lincoln Center and at the Lyon Opera. Paul studied at the CNSMD of Paris and at the Sorbonne, and he regularly takes part in creations at the Paris Opera.



Sebnat – No Duo Hanovre

Zahra Sebnat, soprano
Suryeon No, piano

Zahra and Suryeon started to work together in 2024 at the Hanover Conservatory in the Lied class of Jan Philip Schulze. Focused on the repertoire of French melodies, they took part in the masterclasses of Anne Le Bozec and they discovered the contemporary repertoire with Claudia Barainsky and composer Benjamin Scheuer. They gave many recitals all around Germany, in Europe and in Asia, extending their repertoire, and their artistic identity.



Nuvoletta Duo Paris

Clara Barbier Serrano, soprano
Joanna Kacperek, piano

Clara and Joanna met at the Royal College of Music of London in 2021 and they performed concerts, including at the festivals Life Victoria Barcelona, Oxford International Song Festival, La Gente, Lussan... They were Oxford Lieder Young Artists of 2022-2024 and the winners of the 2023 Liedinnovation Prize of the Rhonefestival (Switzerland). In 2024, they won the Jean Meikle Prize at the Wigmore Hall Song Competition and the second prize at the Hugo Wolf Song Competition of Stuttgart.



Vert Duo Berlin

Jeeyoung Lim, bass-bariton
Cole Knutson, piano

Jeeyoung and Cole form a dynamic duo, building a bridge between their continents and their cultures through their passion for the art of melody. They started to work together during the Lied academy in Heidelberg in 2023 and even more during the Orsay-Royaumont academy. Now they work with Wolfram Rieger, and Cole's move to Berlin is a big step for the evolution of their duo.

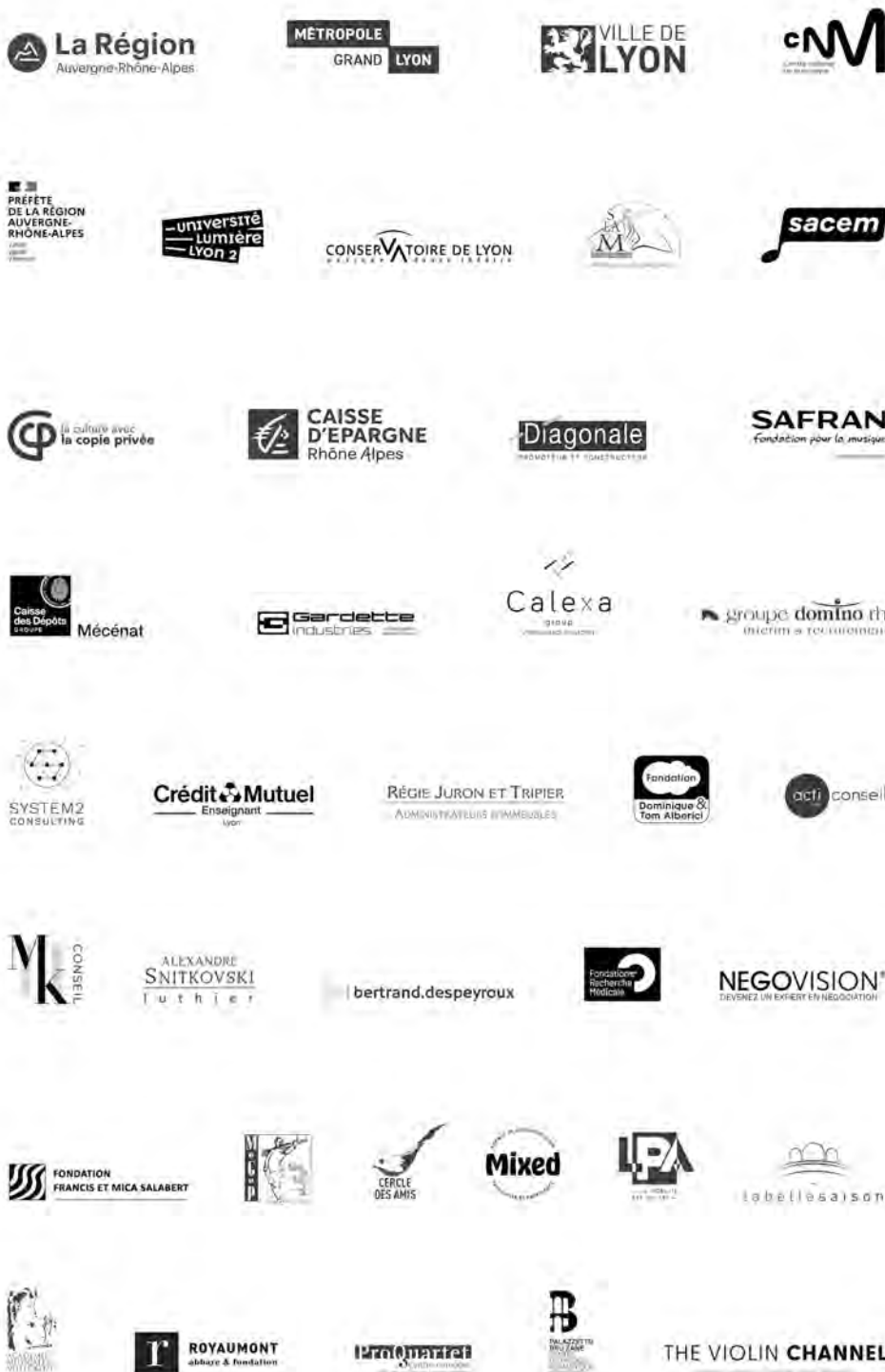


Dalles - Birnbaum Duo Paris

Clarisse Dalles, soprano
Joseph Birnbaum, piano

Clarisse and Joseph both studied at the CNSMD of Paris, where they met in 2020. Each of them keeping up with an eclectic career through contact with a diversity of repertoires and formats, their duo was born from a clear and strong musical connection, reinforced by the many concerts, masterclasses and working groups that gathered them.

We thank our partners



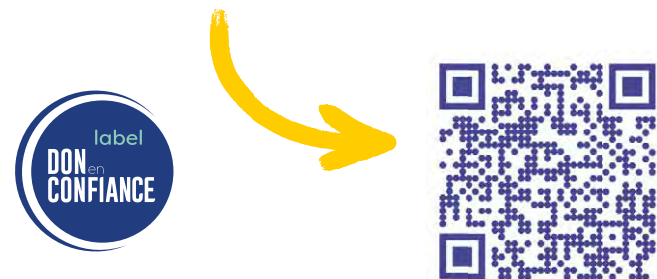
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- > Prize from the Villecroze Music Academy : residency and masterclass with Hedwig Fassbender and Anne le Bozec from July 16th to 25th (10k€)

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Les Pianissimes (Lyon)
Moments musicaux de Chalosse
Le Quattro Stagioni festival (Pietrasanta)
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Festival du Prieuré de Chirens (Chambéry)
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Fabrice Pannekoucke

President of the Région
Auvergne-Rhône-Alpes

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Original land of the famous Berlioz, Auvergne-Rhône-Alpes is the heir of a long living music tradition. The cultural inheritance of our region is the witness of the richness and vitality of our traditions. With Sophie Rotkopf, delegate Vice President for the culture, we are proud to support every year about 500 cultural events that make our territory attractive.

The Lyon Chamber Music International Competition is a symbol of the musical and artistic excellence of our region. Every year, the best young talents from all over the world compete with technicity and creativity to win the first prizes of this prestigious competition. By performing in front of an international jury, the laureates show their capacity to shine during the World greatest trials of the discipline.

Beyond artistic excellence, this competition conveys values that

are essential to me: work, a sense of community and transmission. I am very attached to the legacy of our cultural inheritance, and the initiatives and animations in place outside of the competition, and to the destination of youth and children, are a perfect example of it.

Rhythming the existence of mankind since the dawn of time, music – without which life would be “a mistake, a fatigue, an exile” according to Nietzsche – embodies one of the most beautiful monuments inherited by the human spirit. Our responsibility is to make it alive and share it.

I wish you all an excellent competition!

Fabrice Pannekoucke
President of the Région
Auvergne-Rhône-Alpes

A few words from...

A question of taste

What I find very interesting in a competition is how this jury deals with their own personal taste.

Does personal taste have its place in a jury? This question is complicated and fundamental. As for the public, it is only here to affirm its personal taste. It is a passionate public,

following every step, choosing its favourites...

So of course, when the result is given, they take the verdict with full force and if it is opposite to their own choices, it is pretty violent! Sometimes it happens that the jury's choices and those of the public are in harmony. Then it is a foregone conclusion. In a way, the prize from the public may be the most beautiful one!

Judith Chaine



Master class de chant avec
José van Dam
Villecroze 2024
©AMV/Gaël Delaite



Dans les années 1980, Anne Gruner Schlumberger, mécène passionnée de musique, crée dans le Var l'Académie musicale de Villecroze, lieu de séjour et de rencontres pour musiciens et pédagogues. Elle y accueille jeunes artistes et grands Maîtres lors de master class.

Depuis 1993, sa petite fille, le Dr Anne Postel-Vinay poursuit cette action de philanthropie familiale et la diversifie avec notamment le développement de la pratique du chant choral à l'école, en partenariat avec l'Education Nationale.

Découvrez
nos master class 2025

Harpe

Isabelle Moretti
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Hedwig Fassbender, Anne
Le Bozec, Götz Payer,
Mathias Hermann
16 au 25 juillet

Quatuor à cordes

Miguel da Silva
3 au 12 septembre

Clavecin

Pierre Hantaï
10 au 14 novembre

www.academie-villecroze.com



You head the Pôle Voix (Vocal Division) of the Royaumont Foundation and you have developed the remarkable Orsay-Royaumont Academy, which focuses in particular on the repertoire of Lied and mélodie. Together, we conceived a commission from composer Jean-Patrick Besingrand to set to music the beautiful poems of Arthur Teboul. This new work will be performed by all the candidates in the upcoming competition this April.

Do you think music competitions are a necessary, useful, or even essential step for young artists ?

A competition is a significant moment in which a young artist is recognized by their elders. It is a rite of passage — a symbolic process held to high artistic standards.

The jury for this mélodie and Lied competition brings together mentors whose careers and artistry are truly remarkable. While it certainly allows young artists to measure themselves against others, its true value lies in a deeper test — measuring oneself, and one's desire to carry this repertoire forward.

Do you think that you discover the artists to be different in the competition, compared to how they present themselves during the Academy sessions ?

In this art form that is so delicate, so intimate — that of mélodie and Lied — the



work demands both precision of gesture and a great sense of letting go. The passing of the torch between master duos and young performers is particularly moving in this context, because rarely does a repertoire connect so closely with the human soul. Set apart from the bustle of Paris, the Royaumont Abbey offers an idyllic setting to tap into the organic rhythm and the inner voice of this repertoire. Many

duos have shared how valuable those weeks spent in the "cocoon" of Royaumont were — a space that helped them listen more deeply to the score, and grow more confident in their artistic expression. But once that time of learning is over, it's truly thrilling to see them give their all on stage. And they are likely all the more convincing because that period of questioning and maturation has borne fruit. But

once that time of learning is over, it's truly thrilling to see them throw themselves into the performance. And surely, they are all the more convincing, because that period of questioning and maturation has paid off. So yes, I expect to be deeply moved and impressed by all these young artists during the competition! Of course, I won't speak for the members of the jury. But personally, I'm especially drawn to how much care is given to the text, and attentive to the level of dialogue between the voice and the piano. When I sense that the members of a duo respect each other as equals — balancing attentive listening with self-expression, supporting and responding to each other's musical ideas — then that, for me, is a real joy as a listener. In this sense, mélodie and Lied provide a full chamber music experience, just as string quartets or piano trios do!

In your role as an observer of this nurturing ground for young mélodie composers, you've no doubt witnessed shifts — both in the artists' creative desires and in how they envision their careers.

The personalities who embrace this repertoire often bring with them affinities with Baroque vocal aesthetics. But I would say that the mélodie and the Lied are arts of their own — poetic and musical miniatures that call for real attention to the words, and a precise way of connecting with the poem.

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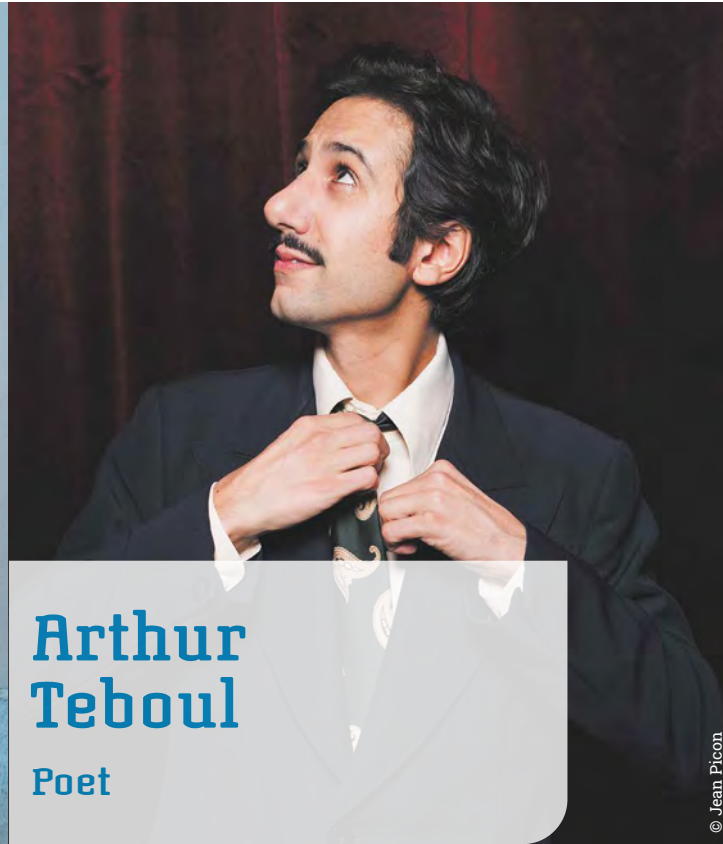
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**Jean-Patrick
Besingrand**
Composer



**Arthur
Teboul**
Poet

This 2025 competition is the occasion to showcase contemporary French poetry and to pair it with an avant-garde composer. A chance to collaborate for the first time with the Royaumont Foundation which is strongly committed to promoting melody repertoire and musical creation. Arthur Teboul recently published several volumes of poetry with

Seghers publishing house. Some minute poems written during the artist's appointments at his poetry office on Turenne Street in Paris, in 2023, they make up a vast corpus of texts, playing with words, sounds and unexpected meanings combinations, lightening - for a moment - the other side of the world : passants minimalistes, tournevis déchu, crépitement

inalterable... The composer Jean-Patrick Besingrand, a regular at the Royaumont and eagerly awaiting fresh resonances, has been chosen to put Arthur Teboul's words into music.

In association with the Royaumont Foundation, with the support of the Salabert Foundation and the Sacem.

Chants du déversoir

**5 melodies and 2 interludes
for voice and piano**

**Poems extracted from Arthur Teboul
Déversoir: À mon réveil, Soulagement, Le Labyrinthe, Une main, À quai, Au sommet se soumet, Lumière, silence, même autorité**

Chants du déversoir's musical writing is partly based on the automatic writing process aiming at catching the present moment but also the inherent nature of Arthur Teboul's style. Thus, the musical material comes from a freehanded draft. Then, this draft is developed and incorporated in a unique sound universe in line with the text. Each melody explores voice and piano tones and the relation between these two instruments. Piano and voice look for, fight, complement and even sometimes fit in each other, echoing the text.

**Jean-Patrick Besingrand
December 2024**

MK CONSEIL



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Competition created in 2004 by Joël Nicod

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