

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

Lucerne, 25 - 31 August 2025

Registrations: 15 February - 31 March 2025

[www.nicati.ch](http://www.nicati.ch)

[info@nicati.ch](mailto:info@nicati.ch)

+41 78 339 35 25

## **RULES FOR THE INTERPRETATION ENSEMBLE CATEGORY**

### **• ART. 1 ENTRY REQUIREMENTS**

1) In the Interpretation Ensemble category, the Concours Nicati 2025 invites ensembles of musicians to present concerts of written musical works.

2) All means of musical expression (instruments, voice, electronics), are allowed, except for the organ.

3) Ensembles must have a minimum of two and a maximum of six musicians.

4) The following persons may enter the Concours:

- Musicians who are Swiss nationals.
- Musicians who have been resident in Switzerland for at least 12 months on 31 March 2025.

In a duo, all participants must meet these criteria.

For trios to sextets, more than half of participants must meet these criteria.

5) Participants must be aged 18 at least before 31 March 2025.

The maximum age limit is 35; candidates must be under the age of 36 before 31 August 2025.

6) Candidates in the Interpretation Ensemble category may also register in the Interpretation Solo and/or the Open Space categories.

7) First prize winners of the Concours in previous years as an ensemble are not eligible to participate again in the Interpretation Ensemble category.

8) Second and third prize winners of the Concours in previous years as an ensemble are limited to participating again once in the Interpretation Ensemble category.

9) If participants from previous years of the Concours apply, more than half of the number of works chosen in the program must be different to those selected for previous entries.

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

## • **ART. 2 REGISTRATION**

1) The entry deadline is set for 31 March 2025.

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

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

- Personal information about candidates.
- Scanned copy of candidates' identity documents (Swiss identity card or residence permit).
- A document (A4 PDF, Arial 12pt font) with the program for the eliminatory phase and the program for the final, in order of performance. The following must be included: titles of the pieces, name and nationality of composer(s) (at least one Swiss work must be included), duration and instrumentation of the pieces.
- Scanned PDF version of scores of the program.  
In the case of new commissions, if the scores are not finished, the name and nationality of the composers, instrumentation and a formal description of the work must be mentioned. The final score of a new commission must be sent at the latest on 15 May 2025 (see ART. 5). The technical requirements of new commissions must be explained in the technical rider during registration and can no longer be changed afterwards.
- Technical rider for the program (A4 PDF, font Arial 12pt). The document must contain the list of instruments and equipment the candidates will bring and those that must be provided by the Concours (subject to availability), all the technical (electronics, lighting, video) requirements and stage positioning (scale plan available on request).

- Biography of participants.
- Portrait photo (with credits) ensemble
- At least two internet links to audio and/or visual documents that allow the candidates to be seen and/or heard performing contemporary music (videos may contain clips and be edited). Video and audio files must be on online platforms that can be accessed free of charge, for example YouTube, Vimeo, SoundCloud, etc. It is forbidden to send download links using platforms such as WeTransfer, SwissTransfer, etc.

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

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

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

FONDATION NICATI - de LUZE  
Département du Concours Nicati  
Tolochenaz  
IBAN: CH18 0900 0000 1603 7719 7  
BIC: POFICHBEXXX  
Account number:16-37719-7

Proof of payment must be attached to the entry form.

The entry fees shall be reimbursed to each ensemble in September 2025, after it has participated in the Concours.

Entry fees shall be reimbursed in June 2025 to ensembles not accepted for the Concours. Ensembles who do not attend the Concours or who withdraw their application, without a valid reason, after the entry deadline, will not be reimbursed.

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

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

## • **ART. 3 ADMISSIONS**

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

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

3) After verification by the Concours management, all complete and formally valid application forms will be examined by the jury. The Concours management attends the preselection without voting rights.

4) After the preselection of the jury, the ensembles will receive confirmation of acceptance by the Concours management by email by 15 May 2025 at the latest.

Ensembles not chosen will be informed of the jury decision by the Concours management, without mention of the reasons, by 15 May 2025 at the latest.

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

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

### • **Eliminatory phase, 25, 26 and 27 August 2025**

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

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

In the evening of 28 August, ensembles are informed by email whether they can take part in the finals, or not.

### • **Final, 30 August 2025**

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

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

### • **Award ceremony**

In the evening of 31 August, a ceremony will take place in which the jury will announce the winners of the different categories of the Concours. The finalists must attend.

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

Salquin Konzersaal

Hochschule Luzern - Musik

Arsenalstrasse 28a

6010 Kriens

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

1) Ensembles design their performances as concerts and must create their programs in this way. Programs must also be composed in a way that complies with the terms imposed by the rules. If the programs do not satisfy these terms, the ensemble is excluded from the Concours.

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

2) No work composed before 1945 may be used.

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

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

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

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

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

8) Every piece must be accompanied by a score that allows other persons to perform it. The score may include any type of notation (conventional music writing, graphic scores, list of actions, etc.). Candidates must send a copy of the scores for all the works in the program to the Concours management, attached to the entry form.

Only copies of scores of new commissions may be sent by 15 May 2025 to the Concours management. In this case, attached to the entry form, the ensemble must send: the name and nationality of the composers, instrumentation, technical requirements and a formal description of the new commission.

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

9) After confirmation of acceptance for the Concours, no change may be made to the programs by ensembles, except in exceptional cases notified in writing to the Concours management, before 1 July 2025.

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

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

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

### **Eliminatory phase, 25, 26 and 27 August 2025**

- Approximately two hours and thirty minutes before the public performance: each ensemble has one hour in a rehearsal room to warm up and prepare. The room must be left clean and tidy.
- One hour thirty minutes before the public performance for ensembles with a program with electronics and 45 min before the public performance for ensembles with a program without electronics: each ensemble can use the Salquin concert hall. During this time, the ensemble must carry out the assembly, personal preparation, sound check and possible preparation of electronic audiovisual devices.
- 5 minutes before public presentation: doors open to the public.
- Concert: the performance lasts between 45 and 50 minutes, including breaks between pieces.
- After the concert: the ensemble has 15 minutes to vacate the stage completely.  
A Concours technician will be available to assist candidates to vacate the stage quickly.

In agreement with the Competition management, candidates with specific and/or substantial setups (percussion or prepared pianos, for example) may be granted a preferential passage slot, allowing them additional set-up time, subject to availability.

### **Final, 30 August 2025**

- In the morning of 30 August: each ensemble has one hour and thirty minutes in the concert hall. During this time, the ensemble must carry out the assembly, personal preparation, sound check and possible preparation of electronic audiovisual devices.

- In the afternoon of 30 August, one hour before the performance: each ensemble has a rehearsal room to warm up and prepare.
- Concert: the performance lasts between 45 and 50 minutes, including breaks between pieces.
- After the concert: each ensemble has 15 minutes to vacate the stage being the scene changes strategically coordinated in advance by the Concours management. A Concours technician will be available to assist candidates to vacate the stage quickly.

3) The exact timetable of the performance of each ensemble will be announced by email by 8 August 2025 at latest.

Until the timetable is published, all candidates from an ensemble must be completely available on the dates of the Concours eliminatory phase: 25, 26 and 27 August 2025. All candidates from an ensemble must also be available for the final on the 30 August 2025 and in the evening of the 31 August 2025 for the award ceremony.

The timetable is imposed by the organization of the Concours and no change is possible due to the personal commitments of candidates.

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

- Lecterns.
- Chairs.
- Tables.
- Two concert pianos which cannot be prepared.
- One concert piano which can be prepared (preparation must not cause damage to the instrument).
- One electric guitar amplifier.
- One bass electric guitar amplifier.
- The following percussion instruments can be supplied on the base of a detailed list submitted by applicants and subject to availability: marimba, vibraphone, timpani, bass drum, drum set. The Concours management shall check that all the instruments requested are available or whether candidates must provide them; confirmation will be sent by email on 8 August 2025 at the latest. All other instruments (small instruments, stands, trays, accessories, etc.) must be brought by the participants. The Concours will cover the cost of transporting percussion instruments, subject to prior agreement.

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

## Exterior gaze

5) The use of an exterior gaze during the preparation phase (editing / soundcheck) is authorized, limited to one person whose presence the ensemble will announce no later than August 15, 2025. Any person not notified to the Concours administration will be refused access to the hall during the preparation phase. The exterior gaze may suggest only minor adjustments, not major changes. Only the technical team can assess their feasibility and decide whether or not to implement them.

## Stage plan

6) A scaled stage plan is available on request from the Competition administration. The Competition administration reserves the right to refuse a piece if it cannot be installed in the stage area. Candidates may be asked to provide a scaled floor plan to ensure that the program can be implemented in space.

## • ART. 7 TECHNICAL TERMS

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

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

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

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

4) The use of electronic devices must be explained in detail in the technical rider during registration. The technical rider must also mention what electronic devices and instruments are provided by the candidates and which are requested. For a new commission, the technical rider must be sent to the Concours management by 15 May 2025 at the latest. The technical rider must also indicate which electronic devices and instruments are brought by the candidates and which are required for the competition. The Concours management will check that the whole equipment requested is available or whether candidates must provide it; confirmation will be sent by email on 8 August 2025 at the latest. One person responsible for the ensemble must be available to answer questions from the Concours management to organize the use of electronic devices in advance. The Concours management may ask to change some pieces in the program if it deems that they do not correspond to the technical conditions of the hall or if it deems the assembly and disassembly time is too long.

5) The Concours provides the following devices on request:

- Two active speakers on stage, that can be used by candidates through an analog mixer on stage, without the intervention of the Concours technical team (local broadcast on stage).
- Various microphones and audio cables.
- Various electric cables and extensions.
- Stereo PA in the hall.
- Speakers for stage sound if required.
- Beamer for the hall with cinema screen, fixed position.
- Short-throw beamer on stage with mobile screen (approx. 4 x 3 m) on stage.

## Audio

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

7) In the program it is possible to include:

- A free number of pieces with electronics output from one or two active speakers on stage. The volume of these speakers is managed by the musicians, through an analog mixer on stage and other controllers brought by the candidates.
- Only one piece in which the instruments may be amplified and electronic sounds sent through stereo PA of the hall. In this case, the sound broadcast is operated by a technician from the Concours. The number of audio inputs and outputs must be limited and easily manageable by the Concours technicians within the time given in the rules (ART. 6).

The work amplified in the hall must compulsorily be played during the eliminatory phase. Ensembles cannot bring their own technicians or external technical assistants.

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

8) For all pieces, participants alone are responsible for the use of audio electronics (for example, live electronics, samples, Max patch, etc.) and for any devices that must be installed on stage. In the case of pieces involving soundtracks or cues on software (for example, Ableton), candidates must use their own computer and the means of initiating cues are under the control and responsibility of the participants on stage.

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

9) Instruments such as keyboards and synthesizers may be used. In this case, only one piece can be amplified in the hall and the others are amplified on stage, using one or two active speaker(s) on stage, whose volume is controlled by the participants.

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

A click track may only be used if the broadcast devices are on the stage under the responsibility of the candidates. All the necessary devices for the broadcast of the click track must be provided by candidates. However, the use of a wireless (UHF) In-Ear monitoring system will only be possible with the approval of the Competition's technicians, and on condition that the system can be adjusted to integrate with the existing infrastructure.

## **Lights**

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

12) Candidates may use conventional concert lighting (identical for all candidates) or a blackout. The blackout is only permitted for pieces with video or stage lights.

In all cases, the venue's emergency lights must remain on for safety reasons.

13) Any type of analog lights (hand-held torch, bulbs) must be provided and operated by ensembles. Any type of digital programmed lights must be provided and operated by ensembles. Lights may not be suspended at the light rig of the hall.

## **Video**

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

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

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

- one connected to the hall's beamer and projecting onto the hall's screen.
- one connected to a short-throw beamer on stage, with a mobile screen on stage as well.

The ensemble may provide its own video devices.

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

## **Miscellaneous**

18) The use of smoke (hazer or other), liquids, fireworks and pyrotechnics is strictly prohibited.

## • **ART. 8 PRIZES**

### **Cash prizes**

1) The prizes for the Interpretation Ensemble category of the Concours Nicati 2025 are:

- First prize CHF 10'000.-
- Second prize CHF 6'000.-
- Third prize CHF 3'000.-

## • **ART. 9 TRANSFER OF RIGHTS**

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

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

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

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

5) Participants receive a copy of the audio/video recordings and can use them for their own promotion (own website, social media). Works with electronics and amplification in the hall will be recorded via the mixer and microphones in the hall. Works with electronic output from loudspeakers on the stage are only recorded via microphones in the hall, as with other acoustic works.

## • **ART. 10 GENERAL TERMS**

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

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

- 3) Participants must use the original scores of the works performed. The Concours cannot be held liable for possible public use of illegal copies.
- 4) The Concours does not reimburse travel, accommodation and meals costs to candidates for their public performance in Luzern.
- 5) The Concours is not liable for costs related to the purchase of instruments and technical equipment required to perform the program proposed by the candidates.
- 6) The Concours is not liable for costs related to participant illness or accidents during the Concours.
- 7) In the case of discrepancies, the French version of these rules shall prevail.
- 8) Through registration for the Concours, candidates indicate their approval of these rules.