

2ND EDITION

OLIVIER MESSIAEN INTERNATIONAL COMPETITION

Founder – **Claude Samuel**

Director – **Bruno Messina**

President of the jury – **Benoît Mernier**

Composer – **François Meïmoun**

Organ curator – **Claire Delamarche**

**Organ
performance competition**
→ FROM 1 TO 5 NOVEMBER 2022 IN LYON

PRESENTATION DOCUMENT



Contact : concours@olivier-messiaen.eu

The Olivier Messiaen International Competition is sponsored by the EPCC Arts en Isère Dauphiné Alpes (AIDA), and organised in partnership with the Auditorium-Orchestre national de Lyon, with the support of the Fondation Olivier Messiaen under the patronage of the Fondation de France.



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PRESENTATION OF THE COMPETITION

Originally a contemporary piano competition, the Olivier Messiaen International Competition was established in 1967 as part of the Royan Festival and held in Paris until 2007. Bruno Messina, Director of the Public Establishment of Cultural Cooperation (EPCC) Arts en Isère Dauphiné Alpes (AIDA), revived the competition in line with the artistic policy of the Maison Messiaen, an artists' residence in Matheysine.

The Auditorium-Orchestre national de Lyon was considered the ideal partner to accompany the relaunch of this international event, which in 2019 was dedicated to **organ performance** and presided over by Claude Samuel, founder of the Olivier Messiaen Competition, former head of music at Radio France and author of several books of interviews with the composer. **The organ is closely linked with Olivier Messiaen's work**, as for over seventy years he was the organist at the Trinité church in Paris, playing the Cavallé-Coll grand organ. This instrument is also an important facet of the identity of the Auditorium de Lyon, which houses a remarkable example that is unique in France.

Over the years of the Festival Berlioz held in La Côte-Saint-André, AIDA – which organises this festival, the Maison Messiaen and, since January 1st, 2022, the Festival Messiaen in Pays de la Meije – and the Auditorium-Orchestre national de Lyon have forged a close artistic collaboration. What better venue than **the Auditorium de Lyon, with its Cavallé-Coll organ**, to host organists from all over the world? Set in the Auditorium de Lyon in 1977, this 82-stop organ was originally built in 1878 for the Palais du Trocadéro in Paris before being modernised and transferred to the Palais de Chaillot. The world premieres of many works have been performed on the organ, including *Les Corps Glorieux* by Messiaen, performed by the composer himself on April 15, 1945. Restored to its original splendour in 2013 (by Michel Gaillard at Aubertin), it is the only concert hall grand organ in France outside Paris.

With **new artistic dynamism** and a new rhythm, the competition is now held every year to maximise its national and international impact. Starting in 2022, an edition devoted to the **organ** (in partnership with the Auditorium-Orchestre national de Lyon) alternates with an edition dedicated to the **piano**, the competition's original instrument (in partnership with the MC2 in Grenoble).

2022 EDITION

For 2022, AIDA is working with the Auditorium-Orchestre national de Lyon to organise a **competition of organ performance**.

The competition places particular emphasis on original composition, **as candidates will be required to perform a new work** commissioned from the composer in the final round.

As well as Messiaen's works, the competition is open to other repertoires to **establish a week of competition at the highest level, widely accessible to music lovers and anyone who is curious** to find out more about this instrument-orchestra at the level of performance you expect from an international contest, with a jury of international figures specialising in Messiaen and the organ.

The Olivier Messiaen International Organ Competition is open to organists under the age of 30 from all over the world.

It will involve **four rounds, three of them in public, taking place in Lyon from 1 to 5 November 2022**. The prizes consist of financial awards and invitations to perform in the Auditorium-Orchestre national de Lyon season and AIDA programme.

As a counterpoint to the competition, a concert will be given in the Auditorium de Lyon the evening before the final, on Friday 4 November at 8 pm, by members of the jury.

PRESIDENT, JURY MEMBERS AND COMPOSER

CLAUDE SAMUEL – Competition founder



Former Director of Music for Radio France, producer of radio programs and author of books of interviews with Olivier Messiaen, Claude Samuel (1931 - 2020) was particularly involved in the fields of musical creation and competition. He created the Olivier-Messiaen Competition in 1967.

JURY

BENOÎT MERNIER (BELGIUM) – President of the jury



Professor of organ at the Conservatoire Royal in Brussels, organist at the city's Église du Sablon and organ curator for the Palais des Beaux-Arts in Brussels (Bozar), Benoît Mernier is also a composer. His works include an opera, *Frühlings Erwachen*, premiered at the Théâtre Royal de la Monnaie (Brussels) and revived at the Opéra du Rhin (Strasbourg and Mulhouse).

LORETO ARAMENDI (SPAIN)



Organist on the Cavallé-Coll grand organ (1863) at the Santa Maria del Coro basilica in San Sebastián, Spain, Loreto Aramendi currently teaches at the Francisco Escudero Conservatoire in San Sebastián.

BERNHARD HAAS (GERMANY)



Professor of organ at the Hochschule für Musik in Munich, following similar posts in Saarbrücken and Stuttgart, Bernhard Haas is a specialist in contemporary music and has published theoretical works on Bach's *Two-Part Inventions* and *Die neue Tonalität von Schubert bis Webern*.

NATHAN LAUBE (USA)



Former organ professor at the Eastman School of Music in Rochester (New York, USA), Nathan Laube is now the organ professor at the Staatliche Hochschule für Musik und Darstellende Kunst in Stuttgart. He also works at the Birmingham Royal Conservatoire as the International Consultant in Organ Studies.

LOÏC MALLIÉ (FRANCE)



A former student of Olivier Messiaen at the Conservatoire de Paris, Loïc Mallié followed him at the organ console at the Trinité in Paris, where he is now honorary organist. Also a composer and improviser, he has taught at the Conservatoire National Supérieur de Musique et de Danse in Lyon and at Musikene in San Sebastián (Spain).

PASCALE ROUET (FRANCE)



Organ professor at the Conservatoire Ardenne-Métropole in Charleville-Mézières, Pascale Rouet is also the editor of the French-language journal *Orgues nouvelles*. She contributed to the contemporary music section in the new edition of the *Guide de la musique d'orgue* (Fayard, 2012).

ALAIN LOUVIER (FRANCE)



Composer, former student of Olivier Messiaen at the Conservatoire de Paris, pensioner of the Académie de France in Rome and winner of several prizes, Alain Louvier also has an eminent career as a conservatoire director (Conservatoire National Supérieur de Musique et de Danse in Paris from 1986 to 1991 and Boulogne-Billancourt from 2009 to 2013) and teacher, particularly in musical analysis at the Conservatoire National Supérieur de Musique et de Danse in Paris from 1991 to 2009.

GAËTAN PUAUD (FRANCE)



Professor of economics, Gaëtan Puaud is a passionate defender of the music of our time. Founder and director during 20 years of the Festival Messiaen au Pays de la Meije dedicated to Olivier Messiaen, he has devoted retrospectives to George Benjamin, Pierre Boulez, François-Bernard Mâche, Tristan Murail, Bruno Mantovani or Iannis Xenakis. He is the author of *Tristan Murail, des sons et des sentiments* published in 2022 (Aedam Musicae) and of a biography of Olivier Messiaen published in 2021 (bleu nuit éditeur).

MUSICAL COMMISSION – THE COMPOSER

FRANÇOIS MEÏMOUN (FRANCE)



François Meïmoun studied at the Conservatoire National Supérieur de Musique et de Danse in Paris with Michaël Levinas, at Sorbonne-Paris IV University and at the École des Hautes Études en Sciences Sociales (PhD). His works have been performed by ensembles including the Arditti and Tana Quartets, Les Percussions de Strasbourg, the Orchestre Philharmonique de Radio France, the Ensemble Intercontemporain and various soloists. He is the editorial director of the 20th and 21st-century music collections for Aedam Musicae, which also published his book *Entretiens avec Pierre Boulez: La naissance d'un compositeur*. He teaches musical analysis at the CNSMDP.

COMPETITION PROGRAMME & TIMETABLE

PRELIMINARY ROUND

Recording

Length: 15–20 minutes per candidate

1 - A piece by Johann Sebastian Bach

To be chosen from the following:

Prelude and Fugue in G major, BWV 541

Fugue in G minor, BWV 542

Fugue in A minor, BWV 543

Prelude and Fugue in G major, BWV 550

Fugue in C major, BWV 564

2 - A piece by Olivier Messiaen

To be chosen from the following:

Alléluias sereins d'une âme qui désire le Ciel (from *L'Ascension*)

Le Vent de l'Esprit (*Sortie* from the *Messe de la Pentecôte*)

3 - A freely chosen piece from the repertoire from 1830 to 1945

NOTE

The first round may be recorded on several organs. Each piece must be recorded without editing.

The recordings entered into the preliminary round may include works performed in the three public rounds.

QUARTER-FINALS

Tuesday 1 November 2022 from 10 am to 1 pm – Auditorium de Lyon

Length: 15–20 minutes per candidate

1 - 2nd and 3rd movements of a trio sonata by Johann Sebastian Bach

To be chosen from the *Trio Sonatas* BWV 525 to 530.

Movements must be played without repeats.

2 - A compulsory piece by Olivier Messiaen

Joie et Clarté des corps glorieux (from *Les Corps glorieux*)

3 - A piece chosen by the candidate, excluding Johann Sebastian Bach and Olivier Messiaen

SEMI-FINALS

Thursday 3 November 2022 from 10 am to 2.30 pm – Auditorium de Lyon
Length: 20–25 minutes per candidate

1 - A Chorale Prelude by Johannes Brahms

To be chosen from Opus 122.

2 - A Pièce de Fantaisie by Louis Vierne

To be chosen from Opuses 51, 53, 54 and 55.

3 - A piece or series of pieces by Olivier Messiaen

4 - A post-1945 piece, excluding Olivier Messiaen

FINAL

Saturday 5 November 2022 from 3 pm – Auditorium de Lyon
Length: 40–45 minutes per candidate

1 - A compulsory piece composed by François Meïmoun, commissioned by the Olivier Messiaen Competition.

The score will be available on July 1st. The commissioned work will be around seven minutes in length.

2 - A piece or series of pieces by Olivier Messiaen of 8–15 minutes in length.

3 - Repertoire composed between 1830 and 1945 chosen by the candidate.

This programme may consist of one or several pieces.

NOTE

The freely chosen pieces may be whole pieces or one or more isolated movements from a work or a collection.

In the semi-final and the final, the jury will pay particular attention to the balance of the chosen programme. The final must not contain any of the pieces performed in the preliminary, quarter-final or semi-final rounds.

COMPETITION RULES

INTRODUCTION

Originally a contemporary piano competition, the Olivier Messiaen International Competition was established in 1967 as part of the Royan Festival and held in Paris until 2007. In 2019, Bruno Messina, director of the EPCC AIDA, was entrusted with its revival. Co-organised by the Public Establishment of Cultural Cooperation (EPCC) Arts en Isère Dauphiné Alpes (AIDA) and the Auditorium-Orchestre national de Lyon, the 2022 competition will be dedicated to the organ.

ARTICLE 1

The Olivier Messiaen International Competition is open to organists of any nationality born after January 1st, 1992. It will take place in Lyon from 1 to 5 November 2022 under the presidency of Benoît Mernier.

ARTICLE 2 - FORMAT

The Competition comprises four rounds: a preliminary elimination round based on recordings and three public rounds in Lyon.

Recordings for the preliminary round must be submitted by 15 May 2022.

The quarter-final round will take place at the Auditorium de Lyon on Tuesday 1 November 2022.

The semi-final round will take place at the Auditorium de Lyon on Thursday 3 November 2022.

The final round will take place at the Auditorium de Lyon on Saturday 5 November 2022.

ARTICLE 3 - DRAWS

At the quarter-finals and semi-finals, the playing order for competing performers will be decided by drawing lots. A second draw will determine the playing order for the final.

ARTICLE 4 - PROGRAMME

The detailed programme of the rounds will be posted on the Competition website.

Candidates can perform the pieces in the order of their choice.

Candidates must submit their programme to the Competition organisers by 1 September at the latest.

Copies of the scores for unpublished works must be submitted to the Competition organisers by 1 October at the latest.

ARTICLE 5 - PRIZES

Olivier Messiaen Grand Prize: €6000

Second prize: €4000

Third prize: €3000

Fourth prize: €2500

Prize for the best performance of the works by Olivier Messiaen: €2000

Prize for the best performance of the new work: €3000

Public prize: €1000

The Olivier Messiaen Grand Prize cannot be shared. The second prize can only be shared if the Olivier Messiaen Grand Prize is not awarded.

The winner of the Olivier Messiaen Grand Prize will be given engagements by the Auditorium-Orchestre national de Lyon and AIDA.

ARTICLE 6 - JURY

The jury is made up of international figures from the classic music world. Its members will deliberate at the end of each round. In the event of a tie, the President will have the deciding vote.

The jury reserves the right to interrupt a performance.

The jury reserves the right not to award all prizes.

There is no right of appeal to the jury's decision.

ARTICLE 7 – APPLICATION SUBMISSIONS

Application forms can be downloaded from the Competition website (www.maisonmessiaen.com). They must be duly completed, signed and emailed (concours@olivier-messiaen.eu) to the Competition organisers no later than May 15, 2022 with the following documents attached:

- CV in English or French detailing music schools attended, main teachers, awards obtained and current professional status.
- Photocopy of an identity card, passport or other equivalent official document.
- A recent photograph with last name and first name included in the file name.
- Entry fee or proof of payment (see article 9).
- A recording of the pieces included in the preliminary round repertoire (see article 8).

ARTICLE 8 – PRELIMINARY ROUND

From the preliminary recorded round, 10 candidates will be selected to perform in the competition rounds in Lyon.

Recordings entered into the preliminary round can be performed in the three public rounds. They must be submitted with the application as mp3, wav or aiff files. Recordings must not be cut or edited. Deadline for submission: May 15, 2022, with the application form.

The names of the 10 selected entrants in the competition will be listed on the competition website on June 15, 2022.

Each chosen candidate will also receive the decision personally by email.

ARTICLE 9 – ENTRY FEE

The entry fee is €50. Candidates must pay the entry fee net of any additional costs at registration. Fees received by the Competition organisers cannot be refunded.

Payment methods will be explained on the application form.

ARTICLE 10 – VISAS

Any candidate who requires a visa to participate in the competition must take personal responsibility for applying for one. If a candidate is required to present a letter of invitation to obtain a visa, please request this from the Competition organisers.

ARTICLE 11 – RECORDING OF PUBLIC PERFORMANCES

Candidates waive the right to any remuneration from any recording or radio, television or web broadcast (streamed live or made available later) of performances (either in part or in full) in the competition rounds or in the final concert.

ARTICLE 12 – ASSISTANTS

Competitors are entitled to have an assistant of their choice at the console. In this case, they are responsible for covering all related travel and accommodation expenses. If a candidate has not appointed their own assistant, they can use assistants provided by the Competition. Requests for an assistant must be submitted to the Competition organisers by September 1st, 2022 at the latest.

ARTICLE 13

By signing the application form, candidates agree to all the terms and conditions stipulated in the Competition rules and are required to fulfil all engagements offered as part of any prize awarded. In the event of any dispute, only the French version of the Competition rules is binding.

PRESENTATION OF THE ORGAN

THE CAVALLÉ-COLL/GONZALEZ/AUBERTIN ORGAN, AUDITORIUM DE LYON

Constructed for the Paris World's Fair in 1878 and the Palais du Trocadéro in Paris, this monumental instrument (82 stops and 6,400 pipes) was the 'showcase' of the most distinguished organ builder of his time, Aristide Cavallé-Coll. Reassembled in the new Palais de Chaillot by Víctor Gonzalez in 1939, then transferred in 1977 to the Auditorium de Lyon by his successor Georges Danion, it was restored in 2013 by Michel Gaillard (from Aubertin) to its former glory. The finest musicians have sat at the console of this prestigious organ to unveil to the public the *Requiem* by Fauré and Duruflé and masterpieces by Guilmant, Franck, Widor, Gounod, Dupré, Saint-Saëns, Poulenc, Duruflé, Alain, Messiaen and, more recently, Édith Canat de Chizy, Thierry Escaich and Kaija Saariaho. It is the only grand organ in a concert hall in France outside Paris (Maison de la Radio et Philharmonie).

www.auditorium-lyon.com/fr/orgue



THE ORGANISERS

The Olivier Messiaen International Competition is organised by the EPCC Arts en Isère Dauphiné Alpes (AIDA) in partnership with the Auditorium-Orchestre national de Lyon, with the support of the Fondation Olivier Messiaen under the patronage of the Fondation de France.

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AIDA – ARTS EN ISÈRE DAUPHINÉ ALPES

Arts en Isère Dauphiné Alpes (AIDA) is a Public Establishment of Cultural Cooperation (EPCC). Created in 2004 and directed by Bruno Messina since 2009, AIDA promotes musical creativity and outreach and works more broadly to support cultural development in Isère and Hautes-Alpes by organising major events in these areas:

- **The Festival Berlioz**, a great symphonic music event
- **The Jeune Orchestre Européen Hector Berlioz – Isère**, the festival's youth orchestra and academy
- **Les Allées Chantent**, an annual tour of 80 concerts in iconic heritage venues
- **À Travers Chants**, a programme of choral singing teaching for children aged 8 to 12
- **La Maison Messiaen**, an artists' residence in Matheysine, southern Isère
- **The International Olivier Messiaen Competition**, honouring the organ and the piano
- **The Festival Messiaen au Pays de la Meije**, a major contemporary music event

AIDA's activities are focused on promoting musical aesthetics in all their diversity, developing creativity, supporting established and emerging artists, encouraging musical practice, furthering musical access and discovery for all audiences and contributing to the training of future professional and amateur musicians.

www.aida38.fr / www.maisonmessiaen.com



THE AUDITORIUM – ORCHESTRE NATIONAL DE LYON

A monument in prestressed concrete, the Auditorium de Lyon's silhouette nestles in the heart of the Part-Dieu district of Lyon. Designed by Charles Delfante, chief planner and architect of Part-Dieu, and Henri Pottier, a winner of the Prix de Rome, it was opened on February 14, 1975 after more than three years of herculean labour. The installation of the organ from the Palais de Chaillot at the rear of the stage in 1977, protected by two huge curtains of wood, completed the magnificent, unique appearance of the 2,100-seat hall, unanimously praised for its comfortable facilities. Built in the shape of a Roman theatre, the hall fosters an ideal bond between the stage and the audience. The Auditorium is the home of the **Orchestre national de Lyon**, a permanent ensemble of 104 musicians under musical director **Nikolaj Szeps-Znajder**. The Auditorium-Orchestre national de Lyon is supported by the City of Lyon.

www.auditorium-lyon.com

