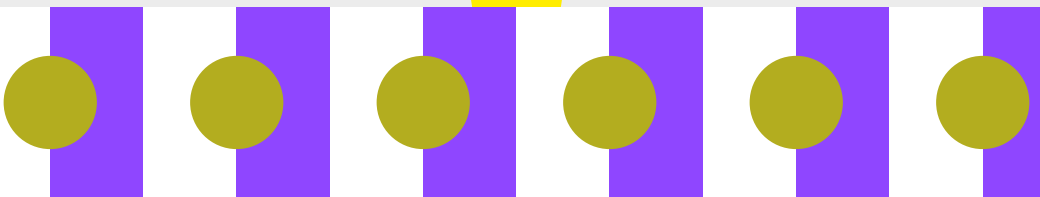


Facilitated by Julius Bär curated by



# Berlin **2024** for Prize Young Artists

*#bpfya2024 Finals  
November 8, 2024*



## Program

- 9:00 a.m. Coffee service  
9:30 a.m. Welcome
- 9:45 a.m. Performance: Rebecca Minten (*Clarinets*)  
10:30 a.m. Performance: Juliette Journaux (*Piano*)
- 11:00 a.m. Break (with coffee service)
- 11:30 a.m. Performance: Marcell Csuka (*Accordion*)
- 12:15 p.m. Lunch break (refreshments provided)
- 1:00 p.m. Performance: Aina Font (*Saxophone*)  
1:45 p.m. Performance: Qingzhu Weng (*Violin*)
- 2:15 p.m. Break (with coffee service)
- 2:45 p.m. Performance: Orlando Bass (*Piano*)
- 3:30 p.m. Jury deliberations (*guests are invited to enjoy light refreshments and conversation at this time*)
- 4:30 p.m. Winners are announced  
5:00 p.m. Post-announcement reception for attendees, jury, and finalists

### Host: Susann El Kassar

*Susann El Kassar has been an editor and presenter at Deutschlandfunk since 2017, where she currently oversees early music and historical recordings.*

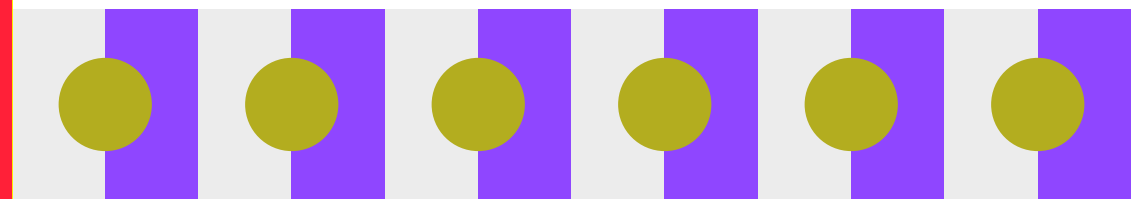
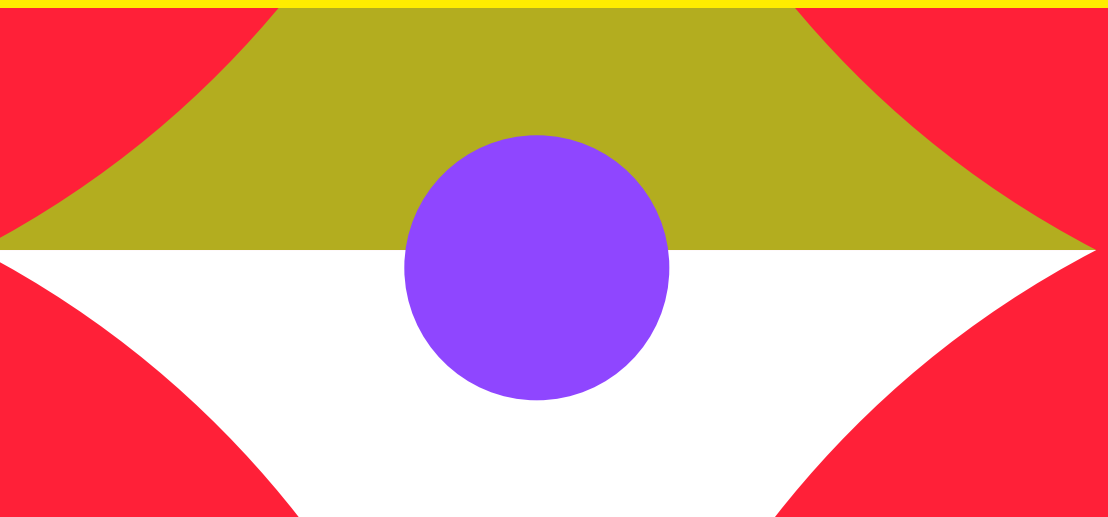
## Dear finalists, dear guests,

The timespan of 9 a.m. to 5 p.m. evokes drudgery for many people. Not for us, because that's about how long it takes to hear the six outstanding finalists in each edition of the Berlin Prize for Young Artists. That's six half-hour performances, each of which takes place in a completely unique aesthetic universe. It's an infinity of musical moments capable of shocking, delighting, unsettling, provoking, and moving us.

As always, selecting the finalists from some 250 musicians who applied is both an overwhelming and an inspiring experience. Overwhelming because there are more exciting young performers with outstanding musicianship and fascinating ideas about curation than we can possibly invite to Berlin; inspiring because a brief glance at the #BPFYA application pool easily disproves lazy clichés in which the future of this art form seems in doubt.

With our sponsor Bank Julius Baer, VAN Magazine is proud to present the fourth edition of the Berlin Prize for Young Artists. We hope you enjoy the music, the company and an atmosphere in which artistic risk-taking is not just tolerated but required. And while you may leave this unusual 9-to-5 shift tired, we think that feeling will be different from the regular end-of-work blues, as you encounter indelible aesthetic impressions and meet some of the most exciting young musician-curators working now. In that expansive sense: Enjoy your day!

*Sincerely,  
The VAN Team*



# Rebecca Minten

Clarinets (\*1999)



Rebecca Minten was raised in Geneva and studied in Vienna, Bern, and Basel, where her teachers included Marcus Weiss, Sarah Maria Sun, and Yaron Deutsch. A freelance musician, her practice emphasizes new and experimental music, improvisation, and interdisciplinary collaboration. She also performs jazz, folk, Balkan and Klezmer music.

## PROGRAM

- Gérard Grisey: "Anubis-Nout" for contrabass clarinet (1983)
- Michael Maierhof: "splitting 47" for bass clarinet mouthpiece, splitters and fixed media (2020)
- Sarah Nemtsov: "Implicated amplification" for bass clarinet and live electronics (2014)

**9:45**  
**—10:15 a.m.**

# Juliette Journaux

Piano (\*1996)



Juliette Journaux studied piano with Emmanuel Strosser, Anne Le Bozec, and Erika Guiomar in Paris. A soloist, collaborative pianist, and répétiteur, she has worked with singers at some of Europe's leading opera houses and festivals. In 2023–24 she was a Britten-Pears Young Artist.

## PROGRAM

- Franz Liszt: "12 Lieder von Franz Schubert," XI. Der Wanderer (1837–38)
- Richard Wagner: "Siegfried" WWC 86C, Act III, Scene 1. "Mein Schlaf ist träumen" (1876)
- Franz Schubert: "Schwanengesang" D957, VI. In der Ferne\* (1828)
- Franz Schubert: "Wandrer's Nachtlid II" D768\* (1822)
- Gustav Mahler: "Rückert-Lieder," III. Ich bin der Welt abhanden gekommen\* (1901)

**10:30**  
**—11:00 a.m.**

# Marcell Csuka

Accordion (\*1999)



Marcell Csuka received his early musical training in Budapest, and his studies have taken him to St. Petersburg and now the University of Music and Performing Arts in Munich, where his primary teacher is Krassimir Sterev. He has won several accordion competitions and often participates in world premieres.

## PROGRAM

- Rebecca Saunders: “flesh” for solo accordion and recitation (2018)
- Dmitri Kourliandski: “shiver” (2010)
- Vinko Globokar: “Dialog über Luft” (1994)

**11:30 a.m.**  
**—12:00 p.m.**

# Aina Font

Saxophone (\*1999)



Based between Amsterdam and Berlin, Aina Font studied in Zaragoza, Amsterdam (with Arno Bornkamp and Willem Van Merwijk) and Berlin (chamber music with the Artemis Quartet). She is a member of several ensembles, including the Synthèse Quartet.

## PROGRAM

- JD Michat: “Clos Guinget” (2013)
- JD Michat: “Kokoro” (2013)
- Karlheinz Stockhausen: “In Freundschaft” (1977)

**1:00**  
**—1:30 p.m.**

# **Qingzhu Weng**

**Violin (\*2001)**



Qingzhu Weng studied violin in his home country of China and in Hannover, and is currently working on his artist diploma with Antje Weithaas at the Hochschule für Musik Hanns Eisler in Berlin. He's an artist in residence at the Queen Elisabeth Music Chapel and a prizewinner in major violin competitions, and has performed as a soloist with orchestras around central Europe.

## **PROGRAM**

- Salvatore Sciarrino: Caprice No. 2 (1976)
- Philip Glass: "Knee Play 2" from "Einstein on the Beach" (1976)
- Eugène Ysaÿe: Sonata No. 2 op. 27, II. Malinconia. Poco Lento (1923)
- Chia-Chen Chiang: "Shan Hai Ge" (2024)
- György Kurtág: "... féerie d'automne ..." from "Signs, Games and Messages" (1989–2005)
- Heinrich Ignaz Franz Biber: Passacaglia in G minor, C. 105, partly improvised (1674)
- Louis-Gabriel Guillemain: "Altro" from "Amusement" Op. 18 (1755)

**1:45**  
**—2:15 p.m.**

# **Orlando Bass**

**Piano (\*1994)**



Orlando Bass studied piano, chamber music, and composition at the Conservatoire National Supérieur de Musique et de Danse in Paris, and is currently working on an artist diploma at the Hochschule für Musik Hanns Eisler in Berlin with Kirill Gerstein. He performs actively on historical keyboard instruments, and has contributed to several recordings as a performer and composer.

## **PROGRAM**

- Luigi Dallapiccola: "Quaderno musicale di Annalibera" (1952)
- Johann Sebastian Bach: Goldberg Variations (canons only) BWV 988 (1741)

**2:45**  
**—3:15 p.m.**



# The Jury



## **Barbara Lebitsch**

Barbara Lebitsch has been director of artistic planning at the Elbphilharmonie in Hamburg since 2018. After earning degrees in theater studies, musicology, psychology, and journalism, she served as an artistic planner and director of production at the Konzerthaus in Vienna and for the Wien Modern festival from 2002 to 2012. From 2012 to 2015, she was assistant to the artistic director at the Berlin Philharmonic Foundation. She joined the Elbphilharmonie in 2015 as lead dramaturge.



## **Hanni Liang**

Hanni Liang is a pianist, concert creator, lecturer at the University of Music and Theatre Munich and founder of the TONALiSTEN Collective. In her works, she addresses artistically topics of today and understands the concert as an open room for encounters, questions and reflection. Performances brought her to venues like Elbphilharmonie Hamburg, Piano Festival Ruhr, Royal Concert Hall Nottingham, and festivals like Heidelberger Frühling, Ludwigsburger Schlossfestspiele, and Reeperbahn Festival.



## **Tamara Stefanovich**

Tamara Stefanovich is a pianist who performs a repertoire ranging from Bach to the music of living composers. Raised in Belgrade, she studied at the Curtis Institute and the Conservatory in Cologne. She has performed with orchestras such as the London Symphony, Cleveland Orchestra, and the Deutsche Kammerphilharmonie Bremen, and given solo recitals at venues such as Suntory Hall and the Salzburg Festival. She also performs with a free-improvisation quartet.



## **William Coleman**

William Coleman performs regularly as a chamber musician and soloist. He is the violist of the Kuss Quartet and a professor at the Mozarteum Salzburg. He has performed at the Salzburg Festival, the Edinburgh Festival, the Berlin Philharmonie, the Vienna Konzerthaus, Wigmore Hall and Carnegie Hall. His chamber music partners include Pierre-Laurent Aimard, Miklos Perenyi, Kim Kashkashian, Boris Pergamenschikov, Leif Ove Andsnes and Mischa Maisky.



## **Eric Lamb**

Flutist Eric Lamb was a core member of the International Contemporary Ensemble and is currently a member of Ensemble Reconsil, Synchronos Ensemble, Quasars Ensemble, and ensemble paladino. Equally at home with Bach and the composers of today, and in settings from orchestra to chamber music, Eric has premiered over 200 new works by composers including John Adams, Kaija Saariaho, George Lewis, HK Gruber, Michel van der Aa, and Nico Muhly.



## **Hugh Morris**

Hugh Morris is a journalist who contributes to *The New York Times*, *The Guardian*, and *The Face Magazine*. He is also an editor at *VAN Magazine*. Born in County Durham, he studied in Manchester, and now lives in London.

## ***VAN Magazine***

Founded in 2014 and based in Berlin, VAN is an independent online classical music magazine, published weekly in English and German, covering everything from the first documented music to the latest world premieres. VAN is a fanzine, written for music lovers and professionals by music lovers and professionals. The magazine is fueled by over 100 writers who blend serious knowledge with a sense of humor, and isn't afraid of the weird, wonderful, or just plain wrong. Oh, and the name comes from van Beethoven.

## ***Bank Julius Baer***

Bank Julius Baer became a development partner for VAN Magazine in 2019, supporting culture journalism in an international, digital format.

Supporting art and music has been integral to Bank Julius Baer's philosophy for decades. An interest in visual art dates back to the early 1930s when the Baer family began its private art collection. As a result, the family maintained an intensive contact with the art scene in Zurich, Paris and New York. In the early 1980s, Bank Julius Baer founded its corporate art collection. The purpose was—and still is—to support artists who, at the time of a first purchase, are not yet firmly established, but clearly show great potential. Nearly two decades later, the bank has built on its legacy of artistic support by sponsoring concert halls, festivals, and museums.

Today, Bank Julius Baer supports renowned cultural institutions, competitions and digital platforms worldwide.

## ***The Berlin Prize for Young Artists would not be possible without the generous support of:***

- Bank Julius Baer
- Villa Elisabeth Berlin

