
TALENT MAKERS

INTERNATIONAL LUTHERIE COMPETITION

CONCOURS DE LUTHERIE INTERNATIONALE

PHILHARMONIE DE PARIS
TALENTS & VIOLON'CELLES

19 – 23 JANUARY 2022

The **Talent Makers** International Lutherie Competition, to be held during the Philharmonie de Paris String Quartet Biennial, continues Paris's historic tradition of great competitions in instrument-making, dedicating its first edition to the cello. Celebrating the transmission of trade and passion, this event seeks to recompense both the talents of today and the up-and-coming talents of tomorrow—with a contest for each category: “Talents of Today” for confirmed luthiers, showcasing the excellence and expertise in the trade today; and “Talents of Tomorrow” for students of lutherie, shining the spotlight on emerging talents now learning the trade at various schools and training centres.

The instruments will be judged by a jury of 6 (six) members, half of whom will be confirmed professional musicians (the “musician jury”) while the other half will be luthiers, instrument makers or recognised experts (the “luthier jury”).

The jury will be chaired by **Jean-Jacques Kantorow**.

The organisational committee is made up of members of partner institutions or other prominent figures. This committee will ensure a smooth registration process and will validate instrument eligibility before examination by the jury.

The committee is made up of:

Raphaël Pidoux, artistic director / Talents & Violon'celles

Stéphane Vaiedelich, head of the research and restoration laboratory, Musée de la musique / Philharmonie de Paris

Elena Esper, delegate / Talents & Violon'celles

Frédérique Pusey, general secretary / Talents & Violon'celles

Sebastian Kirsch, conservation restoration officer, Musée de la musique / Philharmonie de Paris

Delphine Delaby, cultural events officer, Musée de la musique / Philharmonie de Paris

Philippe Provensal, head of press Philharmonie de Paris

Emilie Zoulikian, financial & administrative manager Musée de la musique-Philharmonie de Paris

Gilles Chancereul, Violin maker

Julie Rosenkranz, Desk officer for traditional and contemporary music at the french ministry for culture

Certain elements such as the **list of jury members** are still to be defined; registered competitors will be kept informed as the event's organisation evolves, and the competition website will be updated.

SOMMAIRE

1. COMPETITOR ELIGIBILITY CRITERIA.....	3
2. NUMBER OF MAKER(S) PER INSTRUMENT	3
3. NUMBER OF INSTRUMENT(S).....	3
4. REGISTRATION	4
5. REGISTRATION FEE	4
6. INSTRUMENT ELEGIBILITY.....	4
6.1 General conditions for all categories of competitors.....	4
7. PERMISSION.....	7
8. RENUNCIATION	7
9. PRIZES AND AWARDS	8
10. COMPETITION PROCEDURE.....	8
10.1 Receipt of the instruments.....	8
10.1.1 Hand delivery	8
10.1.2 Receipt by carrier	9
10.1.3 Retrieving instruments after the competition	9
11. IMAGE RIGHTS	13
12. DISPUTES	13

1. COMPETITOR ELIGIBILITY CRITERIA

“Talents of Today” category,

To be eligible for the competition, competitors must provide proof of their professional luthier status in the form of ad hoc documents in accordance with the administrative provisions of the country in which they do this work. Competitors may conduct their professional activity under any legal status.

Instruments that do not meet the eligibility criteria will be removed from the competition.

School/training centre and student eligibility for the “Talents of Tomorrow” category

To open the field of competition to the full range of schools and training centres, the “Talents of Tomorrow” category is open to students enrolled at any public or private institution offering a curriculum on the art of instrument making leading to a diploma or certificate attesting to their students’ completion of the course.

To enter the competition, students must be able to show that they have competed at least two years of training. These two years may be at a single institution or at multiple institutions. A letter from the administration of the school/training centre specifying the duration of the training completed by the student shall be included with the registration.

Students shall compete under their own name, but on behalf of their educational institution.

Teachers at educational institutions (as specified above) can compete in the “Talents of Today” category if and only if they can show that they actively work as a professional luthier in addition to their teaching. To apply, they must provide the same documents as other “Talents of Today” competitors.

Members of the organisational committee and members of the jury, as well as their personnel and associates, are prohibited from entering the competition.

2. NUMBER OF MAKER(S) PER INSTRUMENT

“Talents of Today” category

Instruments may have been made entirely by one person or by multiple people. If made by multiple people, each maker’s name must be specified in the registration.

Competitors compete under their own name, regardless of the legal form of their company. Associate competitors are grouped together in the final competition ranking.

“Talents of Tomorrow” category

Instruments may have been made by a single student or by multiple students.

If made by multiple students, each maker’s name must be specified in the registration.

There is no limit to the number of competitors that can register from each educational institution.

There is no limit to the number of students who can be named as the makers of an instrument.

3. NUMBER OF INSTRUMENT(S)

“Talents of Today” category

A maximum of 2 (two) instruments can be entered by competitors in the “Talents of Today” category.

“Talents of Tomorrow” category

A maximum of 3 (three) instruments per school can be entered in the Competition.

If a student is affiliated with multiple schools, their participation will be counted as an entry for each school.

4. REGISTRATION

Registration opens on 15 December 2020 at 15pm, Paris time (CET).

Registration closes on 29 October 2021 at 12pm, Paris time (CET). The organisational committee's confirmation of receipt establishes the date and time of registration.

Once 100 competitors have been validated by the organisers, registration will close. This will be announced on the website: philharmoniedeparis.fr/lutheriecompetition.

The organisational committee reserves the right to deny any registration that is incomplete or that does not comply with the registration documents provided.

Registration is to be submitted on-line at the following address:
philharmoniedeparis.fr/lutheriecompetition.

The form is available in French or English, which are the only two languages allowed.

The form must be completed on-line. The competitor will receive an email indicating the documents to be submitted and the bank details for payment of the registration fee via wire transfer. The registration will be confirmed after receipt of payment and validation of the required documents. Any incomplete registration will be denied.

A confirmation email will be sent, validating the registration.

5. REGISTRATION FEE

The registration fee is €150 (one hundred fifty euros) for one instrument and €50 (fifty euros) per additional instrument, within the limits on the number of instruments allowed per category.

If any student is affiliated with multiple schools, the price per entered instrument of €150 (one hundred fifty euros) is paid to the organisers by one of the schools. The other schools shall be named in the registration form.

No fees will be refunded if entered instruments are removed from the competition.

Registration is final and non-refundable. There will be no refunds unless the competition is cancelled, in which case all sums received will be refunded.

Any information regarding registration can be requested at:
lutheriecompetition@philharmoniedeparis.fr

6. INSTRUMENT ELEGIBILITY

6.1 GENERAL CONDITIONS FOR ALL CATEGORIES OF COMPETITORS

Precedence

Instruments entered must not have received any awards at previous competitions.

Instruments entered must have been completed less than two years before the competition is held (i.e., date of manufacture after January 2020).

Guarantee of anonymity

The instrument must not bear any trademark or distinguishing sign allowing it to be attributed to a contemporary instrument maker or educational institution, failing which the instrument will be disqualified. Any signature, iron branding or identifying mark preventing anonymity are strictly prohibited and will disqualify the instrument.

Presentation conditions

All instruments must be presented with a modern setup and new strings, ready to be played.

Right of withdrawal

The organisers reserve the right to withdraw from the competition any instrument whose design and manufacture do not reflect the state of the art and the principles and techniques broadly accepted in the field, or that show insufficient mastery of the practices and techniques of the trade. Instruments presenting any obvious health and safety risks or any signs of xylophagous insects shall be removed from the competition.

Insurance

All instruments entered in the competition must be insured at their owner's expense.

6.2 REQUIREMENTS FOR INSTRUMENTS ENTERED IN THE "TALENTS OF TODAY" CATEGORY

Model

The instrument's pattern, shape and string length can be freely chosen by the makers.

Models copying or inspired by antique instruments, as well as new creations and innovations, are allowed as long as modern-day and classical cello repertoires can be played on the instrument in normal conditions.

Instrument materials

The main parts of the instruments must be made of wood. Makers are free to choose the varieties of wood, subject to compliance with the official criteria for the use of wood in force in the territory of the European Union at the date of the Competition. The following are considered the main parts of the instrument: the top (table), the back, the ribs (sides), the neck and the scroll.

Makers are free to choose the materials making up all other parts.

Manufacturing techniques

Competitors agree to pledge that all wooden parts of instruments entered in the competition have been finished by hand. The use of manual or digital machinery is tolerated solely for the initial stages of the production process.

Makers are free to choose the production techniques for all other materials.

Varnish

All styles of varnish are allowed. Pigments, resins and stains can be natural or synthetic.

Presentation materials

Participants must provide a set of spare strings, a stand for each cello, and 3 (three) royalty-free photos of the instrument in JPG or equivalent format (minimum 300 DPI). The photo files shall be named with the owner's name and the copyright, if any.

6.3 REQUIREMENTS FOR INSTRUMENTS ENTERED IN THE “TALENTS OF TOMORROW” CATEGORY

Model

Instruments submitted and made by competitors in the “Talents of Tomorrow” category shall be scrupulously inspired by the E.966.6.1 cello, attributed to Venetian luthier Matteo Goffriller, part of the collection of the Musée de la musique, Paris.

The original instrument—the subject of this competition—has undergone many transformations since it was created. It is currently presented in a modern setup. The general aim is to reproduce the luthier’s style and inspiration. The varnish may or may not contain different shades.

To ensure fairness, Matteo Goffriller’s cello, the imposed subject of the competition, will not be available for direct examination from the date registration opens until the date the competition begins.

All competitors will receive the same documentation on the instrument prepared by the Musée de la musique. This documentation remains available at philharmoniedeparis.fr/lutheriecompetition until registration closes.

The technical documents provided are valid throughout the duration of the competition.

Materials

The entire instrument, with the exception of the endpin and the tailgut, must be made of wood. The wood varieties used for the main parts must correspond to those identified on the reference instrument. The top (table) and back must visually resemble the original.

Manufacturing techniques

Competitors agree to pledge that all parts of the instrument entered in the competition have been finished by hand, except the endpin, the tailpiece, the tailgut and the pegs. The use of manual or digital machinery is tolerated solely for the initial stages of production.

Eligibility criteria

- Main dimensions, acceptable tolerances:
 - The outer shape, length, and width of the tops (tables) and backs must match the dimensions given within a tolerance of $+ / - 0.5\%$.
 - The original added pieces present on the back and the top which are indicated on the technical drawing must be reproduced.
 - The F-hole design must follow a pattern from the model provided, and the F-hole placement on the top (table) must be as in the documents provided, within a tolerance of $+ / - 1\%$.
 - The height of the sides must comply with the specified dimensions, within a tolerance of $+ / - 1\%$.
 - The main dimensions of the scroll, the height, width and length of the peg box must comply with the dimensions in the technical documents provided, within a tolerance of $+ / - 2.5\%$.
 - The central height of the arches must be within $+ / - 2.5\%$ of the dimension provided; this dimension refers to the distance measured perpendicular to the gluing surface of the top, from this point to the furthest point in the instrument's outer arch. The curve of the arches can eliminate the deformations due to wear and/or restorations present on the original.
- Proportions and unspecified dimensions:

Generally speaking, the other dimensions of the instrument can be freely chosen by the maker(s), such as:

 - the thickness of the edge, the top-rib and back-rib gluing surfaces can be flat. The deformation of the gluing surface between the ribs and the back and the ribs and top can be neglected.
 - The thicknesses chosen for the top, back and ribs of the instrument.
 - the shape and dimensions of the corners
 - the shape and dimension of the top and bottom blocks.
 - The shape and position of the bass bar
 - The neck angle
 - The choice of setup
- Varnish

Makers are free to choose the composition of the varnish, but no synthetic materials may be used for the varnish or its colouring. Variation in shades and artificial wear are allowed.

7. PERMISSION

Competitors authorise minor repairs to be done on the instruments during the Competition by a professional selected by the organisational committee.

For the entire duration of the Competition, competitors authorise the organisers to present their instruments within the permanent collection of the Musée de la musique, on public display.

8. RENUNCIATION

The jury's decisions are final. The integrity of the jury may not be called into question, and there will be no possible recourse following the announcement of the Competition winners.

9. PRIZES AND AWARDS

“Talents of Today” category

The jury ranks the top three instruments after the final round.

The winners will receive a “Jury Award - Talents of Today” certificate proving their ranking in the competition.

Two jury’s choice awards (“coups de coeur”) may also be attributed, one by the “luthier jury” and the other by the “musician jury”.

An “audience’s choice award” may also be attributed.

“Talents of Tomorrow” category

The jury ranks the top three instruments winning “First, Second and Third Prize” (respectively) of the “Jury Award – Talents of Tomorrow”. The winning students will receive a certificate proving their ranking in the competition.

One jury’s choice award (“coup de coeur”) may be attributed to one of the top 3 (three) instruments in the “luthier jury” ranking.

The “First Prize” instrument will be purchased by the Musée de la musique and entered into its collection of facsimiles. The purchase price of this acquisition is fixed at €15,000 (fifteen thousand euros). This sum will be paid to the school attended by the winning student(s).

If the student(s) are affiliated with multiple schools or training centres, the award amount will be shared between them on a pro rata basis, according to the number of winning students per school.

10. COMPETITION PROCEDURE

10.1 RECEIPT OF THE INSTRUMENTS

10.1.1 HAND DELIVERY

“Talents of Today” category

Instruments must be submitted from **Tuesday 11 January 2022 to Friday 14 January 2022 (9am to 6pm) or on Monday 17 January 2022 (9am to 6pm) or Tuesday 18 January 2022 (9am to 12pm)** at the following address:

Musée de la musique / Talent Makers

Cité de la musique - Philharmonie de Paris
221, avenue Jean-Jaurès
FR-75935 Paris Cedex 19
France

“Talents of Tomorrow” category

Instruments must be submitted from **Tuesday 11 January 2022 to Friday 14 January 2022 (9am to 6pm)** at the following address:

Musée de la musique / Talent Makers

Cité de la musique - Philharmonie de Paris
221, avenue Jean-Jaurès
FR-75935 Paris Cedex 19
France

On receipt of the instruments, a deposit certificate shall be drawn up in two copies, signed and dated with the date of deposit. This certificate will contain an identification number for each instrument and its stand, ensuring its identity and anonymity throughout the duration of the competition.

Any instrument presented outside of these hours will be refused.

10.1.2 RECEIPT BY CARRIER

The carrier must make the delivery at the same times and at the same address as specified above.

The carrier will be given a signed delivery slip indicating the date and time of delivery.

A deposit certificate shall be drawn up in two copies, signed and dated with the date of deposit. This certificate will contain an identification number for each instrument and its stand, ensuring its identity and anonymity throughout the duration of the competition.

It will be sent to the competitor by email.

10.1.3 RETRIEVING INSTRUMENTS AFTER THE COMPETITION

Instruments must be picked up by their owners on **Monday 24 January 2022 or Tuesday 25 January 2022 between 9am and 6pm** at the same address as specified above (10.1.1).

If the cello is picked up by a carrier, they must comply with the same hours.

Any cost for the removal of the instruments and stands are at the owner's expense.

10.2 ROUND ONE

A visual and metrological examination is conducted under the scientific direction of the jury. Instruments that do not meet the criteria specified in these rules will be removed from the competition.

10.3 ROUND TWO

“Talents of Today” category

Each instrument is meticulously examined by each member of the “**luthier jury**”. Each jury member gives a score for each of the following criteria:

Title	Description	Number of attributable points
Setup, playability	Including the soundpost, the bridge, the tailpiece, the end pin, preparation of the fingerboard, neck ergonomics, etc.	10 points
Varnish, finish coat	Appearance, transparency, sheen, colour, patina, etc.	15 points
Model	Design of the model, F-holes, arching, proportions, scroll, etc.	15 points
Workmanship	Quality of the seam adjustments, the purfling, the finishing details	25 points
Artistic impression	Choice of materials, stylistic consistency, artistic impression	35 points
Total		100 points

A sound and musical test is performed on each instrument by each member of the “**musician jury**”. Each jury member gives a score for each of the following criteria:

Title	Description	Number of attributable points
Playability	Handling, ease of playing, quality of string setup	15 points
Balanced tessitura	Balance between low and high notes, evenness of timbre in lows and highs, etc.	25 points
Projection, perceived power	Sound dynamics (piano/forte), attacks, perceived intensity of sound, etc.	30 points
Artistic impression	Musical expressiveness, range of timbres, etc.	30 points
Total		100 points

After this second round, only **the 15 (fifteen) highest-scoring instruments** will advance to the next round.

If there is a tie between two or more instruments, the tie will be broken by a jury vote excluding the chairperson of the jury.

“**Talents of Tomorrow**” category

Each instrument is meticulously examined by each member of the “**luthier jury**”. Each jury member gives a score for each of the following criteria:

Title	Description	Number of attributable points
Setup, playability	Including the soundpost, the bridge, the tailpiece, the end pin, preparation of the fingerboard, neck ergonomics, etc.	10 points
Varnish, finish coat	Appearance, transparency, sheen, colour, patina, etc.	15 points
Likeness to the original model	F-holes, arching, proportions, scroll, etc.	15 points
Workmanship	Quality of the seam adjustments, the purfling, the finishing details	25 points
Artistic impression Choice of materials, stylistic consistency, artistic impression		35 points
Total		100 points

A sound and musical test is performed on each instrument by each member of the “**musician jury**”. Each jury member gives a score for each of the following criteria:

Title	Description	Number of attributable points
Playability	Handling, ease of playing, quality of string setup	15 points
Balanced tessitura	Balance between low and high notes, evenness of timbre in lows and highs, etc.	25 points
Projection, perceived power	Sound dynamics (piano/forte), attacks, perceived intensity of sound, etc.	30 points
Artistic impression	Musical expressiveness, range of timbres, etc.	30 points
Total		100 points

After this second round, only the **5 (five) highest-scoring instruments** will advance to the next round.

If there is a tie between two or more instruments, the tie will be broken by a jury vote excluding the chairperson of the jury.

10.4 ROUND THREE: PUBLIC SEMI-FINALS

“Talents of Today” category

Each selected instrument will be played before the jury by 2 (two) musicians from outside the jury.

The entire jury will judge the instruments based on the following criteria:

Title	Description	Number of attributable points
Balanced tessitura	Balance between low and high notes, evenness of timbre in lows and highs, etc.	30 points
Projection, perceived power	Sound dynamics (piano/forte), attacks, perceived intensity of sound, etc.	30 points
Artistic impression	Musical expressiveness, range of timbres, etc.	40 points
Total		100 points

After this semi-final, only **the 8 (eight) highest-scoring instruments** will advance.

If there is a tie between two or more instruments, the tie will be broken by a jury vote excluding the chairperson of the jury.

“Talents of Tomorrow” category

Each selected instrument will be played before the jury by 2 (two) musicians from outside the jury.

The entire jury will judge the instruments based on the following criteria:

Title	Description	Number of attributable points
Balanced tessitura	Balance between low and high notes, evenness of timbre in lows and highs, etc.	30 points
Projection, perceived power	Sound dynamics (piano/forte), attacks, perceived intensity of sound, etc.	30 points
Artistic impression	Musical expressiveness, range of timbres, etc.	40 points
Total		100 points

After this semi-final, only the **3 (three) highest-scoring instruments** will advance.

If there is a tie between two or more instruments, the tie will be broken by a jury vote excluding the chairperson of the jury.

10.5 ROUND FOUR: PUBLIC FINALS

“Talents of Today” category

Each selected instrument will be played before the jury by 2 (two) musicians from outside the jury.

The entire jury will judge the instruments based on the following criteria:

Title	Description	Number of attributable points
Balance, power, projection	Evenness of timbre, dynamics, projection	10 points
Artistic impression	Musical expressiveness, range of timbres, etc.	10 points
Total		20 points

If there is a tie between two or more instruments, the tie will be broken by a jury vote excluding the chairperson of the jury.

The 3 (three) instruments receiving the highest scores will win first, second and third prize in the Competition.

The jury, after deliberation, reserves the right to attribute a “luthiers” jury’s choice award (“coup de coeur”) based on a vote by the “luthier jury”.

The jury, after deliberation, reserves the right to attribute a “musicians” jury’s choice award (“coup de coeur”) based on a vote by the “musician jury”.

An “audience’s choice award” may also be attributed.

“Talents of Tomorrow” category

Each selected instrument will be played before the jury by 2 (two) musicians, from outside the jury.

The entire jury will judge the instruments based on the following criteria:

Title	Description	Number of attributable points
Balance, power, projection	Evenness of timbre, dynamics, projection	10 points
Artistic impression	Musical expressiveness, range of timbres, etc.	10 points
Total		20 points

The jury ranks the top three instruments, respectively winning “First, Second and Third Prize” of the “Jury Award – Talents of Tomorrow”.

A jury’s choice award (“coup de cœur”) may be attributed by the “luthier jury”.

11. IMAGE RIGHTS

Competitors authorise the organisers to take photographs of the works they enter in the Competition, for publication or archival purposes.

Competitors authorise the organisers to publish, by any means whatsoever, images of the instruments entered in the competition and any images of the competitors that may be taken during the competition.

Photographs and any other audio-visual document produced by the competition may then be submitted to the Musée de la musique for documentation purposes.

12. DISPUTES

French law is the only law recognised by the organisers.

The English translation of these Rules is solely for the convenience of the competitors. In the event of controversial interpretation, only the French text will be considered valid.