

GENEVA INTERNATIONAL STRING ACADEMY

6th
edition

June 26 to July 5 2026



**CLICK ON THE
IMAGE TO VIEW THE
DOCUMENTARY**

“I have to say that this was perhaps the best academy I have taken part in so far; the people, the atmosphere, the community, and the organizing were all magnifique. The lessons with Peter Bruns and masterclass with Valentin Erben were especially valuable for me. I now find myself more free when making music, as if a new stage is unlocked in a game. I am so happy to have met so many amazing people and musicians from all around the world. Thank you for having me. “

JJ, cellist - 2024



Documentary : 8 minutes to understand the Academy

Youtube : <https://www.youtube.com/channel>

Web site : <https://genevastringacademy.com>

Click here to apply now

SOME STUDENTS TESTIMONIALS – MANY MORE ON OUR WEBSITE !

DB, violinist - 2025

"I really enjoyed the atmosphere that was created there. There was just so much mutual empathy and respect at all levels and it really puts into perspective what the purpose of our music is for. I can truly say that my voice and confidence as an artist was truly found here. I really could not have found my confidence without the faculty's help and the encouragement of the other Academicians. I did really enjoy using the time at home to get to know my host family! I have only the fondest of memories at the Academy and I hope to see you again soon!

BB, violist – 2025

"First of all, I want to thank you very much for the whole masterclass. I have only great things to say about - all organisation, people, quality was incredibly nice. It was a perfect balance in schedule with lessons, chamber music and practicing time - enough of rooms, well chosen program and amount of rehearsals. It was great we could play with mentors and also that we could perform as much as we wanted in at least two concerts. The fact that it is all recorded is also very nice. I am grateful that we could stay at host families. The lunch and dinner were great too! And of course, to work with Noemie and Sergey and the pianists was a great pleasure, I learned a lot and got inspiration for whole next year. I don't have any improvement offers, keep doing what you are!"

AY, viola – USA/Italy 2025

"Because GISA was such an incredible experience, this email is to express my gratitude. Thank you all for organizing such a successful series and being so welcoming. I loved how many concert opportunities we were given. We had the perfect number of solo lessons and rehearsals/coachings with our chamber groups, and I absolutely loved my lessons with Noemie. The schedule was easy to navigate and constructed remarkably well. There was plenty of opportunity to practice and I never felt like I had to sacrifice that time to participate in festival activities. And possibly most important, you all have cultivated such a warm and inviting environment that is seldom found in masterclasses."

AZ, cellist - 2024

"GISA 24 was great! Noémie, Sergey and Peter were as wonderful and impressive, the overall atmosphere was good, the audiences were interested and willing to commit to the listening experience, very rare. And all this in the beautiful Société de Lecture, a place that is breathing history and culture like no other. My personal highlight probably was getting the chance to work and play with Valentin Erben, something I'll remember and cherish forever! I'm very proud and grateful to have been given this wonderful opportunity and experience."

VV, violonist - 2024

"The week has truly been most inspiring and exciting! I had a great time, helpful lessons, amazing concerts and fun after-parties. The Academy has given me many useful insights; I met so many wonderful people and musicians and reconnected with the ones I knew from before. Generally, it felt like a big family - everyone knew us by our names, everyone took such a great care of us and welcomed us wholeheartedly! The atmosphere was 100/100! Thank you so much for doing this all, I really mean it when I say it was one of the best academies I've ever done!"



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ABOUT THE ACADEMY

The Geneva International String Academy is a summer music academy that fosters encounters and knowledge-sharing between internationally renowned musicians and professors and promising young artists.

Rigorously selected young violinists, violists, and cellists from around the world come to enhance their training in the heart of Geneva's Old Town. They benefit from masterclasses, practice chamber music alongside the Academy's professors, and perform in concerts.

Thanks to the generous contributions of its partners, the Geneva International String Academy **provides full coverage of participation costs for every selected young musician**. As a result, participants are chosen solely based on their exceptional talent and desire to join the Academy, without financial circumstances limiting their engagement.

A distinctive feature of our Academy is the artistic community that naturally forms within it. With a small number of selected musicians - **around twenty** - and a select group of professors, the environment allows everyone to get to know each other and interact directly. This deliberately limited size is one of the Academy's founding principles, envisioned by its artistic directors.

It fosters a sense of belonging, like being part of a family, which contributes to the warm and secure atmosphere that defines the Academy.

For the Academy's artistic directors and founders, it is clear that genuine learning can only take place when one is open - open to new ideas, feedback, and perspectives. While this may seem obvious, in practice it is not always easy. Various factors, such as lack of self-confidence or fear of being judged - especially in music - can hinder that openness. That is why particular care is taken to create an environment that maintains a high level of artistic and technical standard, but entirely without competitiveness, throughout the nine days of the Academy.

There is no concern about being chosen for a gala concert, or about one student playing more pieces than another. Once candidates are selected through a rigorous process, everyone receives the same number of opportunities - both in solo and chamber music. The goal is to offer a space where the selected musicians feel free to explore and to learn. Even in the way concerts are presented, it is clear that this is not a festival, but truly an academy. The stage is seen as an extension of the learning process - a space where one can search, experiment, and grow.

The professors also embrace this approach. They do not give separate concerts to showcase their work or set an example. When they perform, it is alongside the selected musicians, fostering a spirit of collaboration - like that between colleagues.

This collegial spirit is valued not only for the concerts themselves, but for the overall atmosphere in which the selected musicians evolve and learn throughout the week. The professors become musical partners rather than distant instructors. They share the same spaces and take the same artistic risks. This is clearly reflected in the documentary we invite you to watch on our YouTube channel.

Documentary: <https://youtu.be/dHVD-9vZRd4>

APPLICATION REQUIREMENTS – INDIVIDUAL APPLICATIONS

Violinists, Violists, and Cellists **aged 16-28** on June 26, 2026, are eligible to apply.

You will find in the list below what is needed to fill your application.

- **Two separate videos recordings of two contrasting pieces**
YouTube links only (public or private).
There is no duration limit.
Candidates who have already applied in earlier editions of the Geneva International String Academy are asked to send different videos from those previously sent.
We expect your videos to be **of good quality** and as recent as possible.
- **Two high resolution photos of at least 1 Megabyte each**
One in Horizontal or Landscape, and one in Vertical or Portrait.
[Click here](#) for how to check the resolution of a photo.
- **Curriculum vitae**
- **At least one recommendation letter**
You can either enclose the letter in PDF directly in the application form, or the letter can be sent directly to the academy by email.
Please [click here](#) to see how to directly send the letter to the Geneva International String Academy.
- **A motivation letter**
- **Payment of the application fee: CHF 65.-**
Note: any bank commissions - national and international -, exchange rate or transaction fees are at your own expense. The full amount of CHF 65.- must be received by the Academy. Your application may be rejected otherwise.

We recommend that you fill the form with care and precision. Incomplete applications will not be considered.

Please, ensure the files you will submit are valid and readable.

[Click here to apply now](#)

APPLICATION REQUIREMENTS – STRING QUARTETS APPLICATIONS

For **String Quartets** average age should not be over 28.

The group will receive 4 lessons from the faculty members as well as Master classes with Steven Isserlis, our honorable guest Cellist.

You will find in the list below what is needed to fill your application.

- **Two separate videos of contrasting String Quartet repertoire**

YouTube links only (public or private).

There is no duration limit.

Candidates who have already applied in earlier editions of the Geneva International String Academy are asked to send different videos from those previously sent.

We expect your videos to be **of good quality** and as recent as possible.

- Although not mandatory we recommend you also send a video of a quintet or sextet with a guest player.
- Although not mandatory you can also send a video of solo repertoire played by individual members of the Quartet.

- **Two high resolution photos of the Quartet of at least 1 Megabyte each**

One in Horizontal or Landscape, and one in Vertical or Portrait.

[Click here](#) for how to check the resolution of a photo.

- **Curriculum Vitae**

- **At least one letter of recommendation**

You can either enclose the letter in PDF directly in the application form, or the letter can be sent directly to the academy by email.

Please [click here](#) to see how to directly send the letter to the Geneva International String Academy.

- **A motivation letter**

- **Payment of the application fee: CHF 130.-**

Note: any bank commissions - national and international -, exchange rate or transaction fees are at your own expense. The full amount of CHF 130.- must be received by the Academy. Your application may be rejected otherwise.

Please note that members of the quartet are strongly encouraged to apply also as individuals, with a separate application. This way, in case of acceptance, they can also benefit of individual lessons with the respective faculty members.

We recommend that you fill the form with care and precision. Incomplete applications will not be considered.

Please, ensure the files you will submit are valid and readable.

[Click here to apply now](#)



SCHEDULE 2026

- **June 26 – arrival**
- **June 26 17h** - welcome reception at La Société de Lecture
- June 27 9h - start of lessons and rehearsals
- June 30 - Concert EMS les Marronniers (Retirement home)
- June 30 - Concert La Société de Lecture 20h
- July 1 - Concert Clinique Joli-Mont
- July 1 - Concert Museum Barbier-Mueller 20h
- July 2 - Concert La Société de Lecture 20h
- July 3 - Concert La Société de Lecture 20h
- July 4 - x2 Concerts La Société de Lecture 11h15 and 20h
- July 5 - x2 Concerts La Société de Lecture 11h15 and 17h
- **July 5 - 20h end of the Academy**

APPLICATION FEE PAYMENT PROCEDURE

You can pay the application fee with a credit card using the Stripe online application, or via a Bank account money transfer. The procedure to pay is available in the web site at the time you apply: <https://genevastringacademy.com/en/apply-start>

TUITION, HOUSING, MEALS, TRAVEL, FEES

The Academy offers invited young musicians full comprehensive support covering all costs of their participation, excluding the travel to and from Geneva.

Tuition: the full support includes all musical training and masterclasses, and participation in concerts.

Housing: Once accepted to the Geneva International String Academy, every participant will receive complimentary housing.

Meals: Daily lunches are offered by the Academy. Light dinners are offered on concert nights. Other meals are at the own expense of the participants.

Travel: Travel costs to and from Geneva are at the own expense of the participants.

Application fee:

- Solo application: 65 CHF
- String Quartet application: 130 CHF (unique fee for the group)

The Academy is being held thanks to the generosity of its sponsors.

[Click here to apply now](#)

FACULTY - SERGEY OSTROVSKY

VIOLIN

Sergey Ostrovsky has been described by Isaac Stern as "...one of the most outstanding Israeli violinists".

Sergey was born in 1975 in Russia to a family of musicians, and has built an active and successful career as the First Violinist of the Aviv Quartet, as a soloist and as First Concertmaster of Orchestre de la Suisse Romande de Genève, Orchestre Comunidad Valenciana of Palau Des le Arts in Valencia, Spain and **Violin Professor of HEM de Genève** (Neuchatel branch).

Sergey began playing at the age of 6, inspired by the great talent and extraordinary musicianship of his father Valery Ostrovsky, a concert pianist and professor whose pedagogical touch and knowledge assisted him throughout his studies. as well as coaching Sergey, his father was his accompanist from 1990 - 2002. Sergey first studied with David Lapidus in the Music School for 8 years, during which time he made his first public concert appearance at the age of 8 and performed for the first time with a symphony orchestra at the age of 13.

In the Music College of Gorky Conservatory, Sergey continued his studies with Lazar Gantman and Yury Gluchovsky. In 1991 the Ostrovsky family emigrated to Israel, where he pursued his studies with Prof. Yair Kless and Irina Svetlova at the Rubin Academy Tel Aviv (from 2005-Buchmann-Mehta High School of Music). He completed his Bachelor Degree Diploma with Natalia Morozova in 2000 and his Master Degree Diploma in Amsterdam Conservatory with Alexander Kerr in 2002.

As a soloist, he has performed with the Orchestre de la Suisse Romande, Israel Philharmonic Orchestra, Cape Town Philharmonic, Johannesburg Philharmonic, Brooklyn Philharmonic, Jerusalem Symphony, Israel Chamber Orchestra, Moscow Philharmonic Orchestra and many others, with conductors such as Zubin Mehta, Yoel Levi, Hugh Wolff, Bernard Guller, Uriel Segal and Maxim Vengerov.

Sergey has recorded the Mozart Concertone for two violins with Maxim Vengerov and the Verbier Festival Chamber Orchestra for EMI Classics. In 2010, he recorded less known Russian concertos by Anton Arensky, Jules Conus and a world premiere recording of a Concertino op. 42 by Mieczysław Weinberg, for Naxos.

Sergey Ostrovsky **teaches Chamber Music** and is actively involved in **conducting youth and professional orchestras**. He plays a 1716 violin made by Giovanni Grancinno, purchased with the generous support of Mr. James Mayer and "Tzfonot Tarbut", a non-profit organization for supporting arts in Israel.



Founder and 1st violin of the Aviv Quartet (1996 - 2023)

Soloist with the greatest international orchestras

Violin professor at the Haute École de Musique de Genève

Founder of the Ensemble Symphonique de Genève in 2023

Founder and Artistic Director of the Orchestra "Les Solistes de Neuchâtel"

Co-founder and artistic director of the Geneva International String Academy

FACULTY - NOÉMIE BIALOBRODA

VIOLA

Noémie Bialobroda has been the violist of the **Aviv Quartet** since 2014, leading an active international career with the ensemble. Their performance of Beethoven's complete string quartets at the Ansermet Studio in Geneva in 2018-2019 was a great success and strengthened their presence in French-speaking Switzerland.

Noémie Bialobroda, passionate about teaching, is **viola professor at the Conservatoire National Supérieur de Musique de Lyon**. She is also **Chamber Music Professor** and **Chamber Music Coordinator at the Haute École de Musique de Genève**. Previously, she taught at the Conservatoire de Lausanne and the Conservatoire de Genève. During the summer, she teaches at the Flaine International Music Academy. Her students have won prizes in prestigious national and international competitions.

In recognition of her contributions to music, Noémie Bialobroda was awarded the Leenaards Foundation cultural grant in the music category in 2024.

As a performer, she is invited to renowned concert seasons and festivals, including Wigmore Hall (London), the IRCAM Manifeste Festival, and the Cité de la Musique (Paris), among others. She performs with artists such as Abdel Rahman El Bacha, Yovan Markovitch, Luis Claret, Boris Garlitsky, François Guye, Philippe Müller, Tedi Papavrami, Jean Sulem, Jean-Pierre Wallez, and the Rosamonde Quartet, giving concerts across Europe, Israel, and the United States.

Dedicated to contemporary music, Noémie has premiered two solo viola pieces at IRCAM: Caprice for Solo Viola and Electronics by Japanese composer Keita Matsumiya (2012) and Drifting by Pierre Stordeur (2013). She is also regularly invited to perform with the Ensemble Modern in Frankfurt and the Contrechamps ensemble in Geneva.

Noémie Bialobroda studied with Nobuko Imai and Miguel Da Silva at the Haute école de Musique de Genève and later at the Conservatoire National Supérieur de Musique de Paris, where she completed an Artist Diploma (third cycle) with Professor Jean Sulem.

Noémie Bialobroda is the co-founder and artistic director of the Geneva International String Academy.



Violist of the Aviv Quartet

Viola professor at the Conservatoire National de Musique et de Danse de Lyon (France)

Chamber Music Professor et Chamber Music coordinator at the Haute École de Musique de Genève

Co-founder and artistic director of the Geneva International String Academy

FACULTY - PETER BRUNS

CELLO

The cellist **Peter Bruns** has established an excellent reputation in the international music world as one of Germany's leading cellists. Born in Berlin, he studied with Professor Peter Vogler at Berlin's "Hanns Eisler" Academy of Music.

Peter Bruns has performed as soloist and chamber musician in renowned concert halls throughout all continents, including the Berliner Philharmonie, the Carnegie Hall in New York, the Wigmore Hall in London, concert halls in Tokyo, Hong Kong and Seoul, in the Semperoper Dresden, in the Leipziger Gewandhaus as well as at the most important festivals including the Kuhmo, Bergen, Berlin and Dresden Music Festivals, the Budapest Spring Festival, the Seoul Spring Festival and Gidon Kremer's Lockenhaus festival.

The artist has also performed as soloist with many major orchestras and has toured with the Staatskapelle Dresden as well as with the RAI, MDR and Berlin symphony orchestras. He has collaborated with conductors such as Giuseppe Sinopoli, Elisha Inbal, Gianandrea Noseda, Christoph Prick, Marc Albrecht and Bruno Weil.

His fascination with the ancient language of music and the instrumentation of the various stylistic periods has led to close collaboration with renowned orchestras in this field, in particular with the "Akademie für Alte Musik" Berlin, with whom Peter Bruns has played for CD productions, concerts and festivals (Bergen, Brügge, Berlin, Regensburg, Köthen).

From 1993-2000, Peter Bruns was Artistic Director of the Moritzburg Festival. From 1998 to 2005, he was Professor for Cello at the Dresden School of Music and, since 2005, has held the same position at the **Academy of Music in Leipzig**.

Master classes led Peter Bruns to many German cities as well as to London, New York, France, Sweden and Australia.

Developing also a career as conductor, Peter Bruns is Artistic Director of the Mendelssohn Kammerorchester Leipzig since 2014, and performs regularly in its own concert series in the Gewandhaus Leipzig as well as on tours.

Peter Bruns has recorded a series of award winning CDs including Brahms's Cello Sonatas, Bach's Six Suites for Cello Solo, the works of Gabriel Fauré, Ernest Bloch, Charles Koechlin and Robert Schumann, a recording of a Carl Philipp Emanuel Bach concert which won the Cannes Classical Award for "Best CD of the Year", Antonin Dvorak's works for cello and orchestra with the Staatskapelle Dresden and his highly acclaimed recordings of Haydn's, Schumann's and Volkmann's Cello Concertos with the Mendelssohn Kammerorchester Leipzig.

Peter Bruns plays on a cello from Carlo Tononi, Venice 1730, which was once owned by Pablo Casals.



Professor of cello at the Academy of Music of Leipzig

Artistic director of the Mendelssohn Kammerorchester of Leipzig

Director of a series of concerts at the Gewandhaus of Leipzig

GUEST ARTIST – STEVEN ISSERLIS

CELLO

British cellist Steven Isserlis CBE enjoys an international career as a soloist, chamber musician, author, educator, and broadcaster. Equally at home in music from baroque to the present day, he performs with the world's greatest orchestras, including period ensembles, and has given many world premieres, including Sir John Tavener's *The Protecting Veil*, Thomas Adès's *Lieux retrouvés*, four works for solo cello by György Kurtág, and pieces by Heinz Holliger, Jörg Widmann, Olli Mustonen, Mikhail Pletnev and many others.

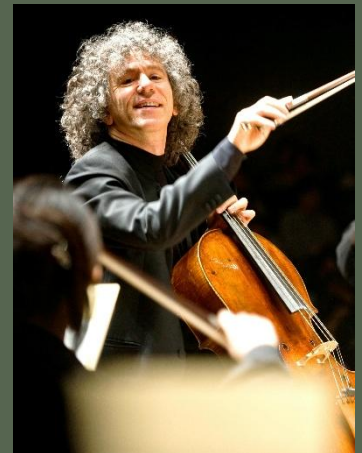
His vast award-winning discography includes most of the cello repertoire, including the JS Bach suites (Gramophone Instrumental Album of the Year), Beethoven's complete works for cello and piano, and the Brahms double concerto with Joshua Bell and the Academy of St Martin in the Fields. He has received two Grammy nominations, for his recordings of Haydn's cello concertos, and Martinů's cello sonatas with Olli Mustonen. Premiere recordings include late works by Sir John Tavener (BBC Music magazine Premiere Award). His latest recordings, Mendelssohn Piano Trios with Joshua Bell and Jeremy Denk, and Boccherini Cello Concertos, Sonatas & Quintets, were released in 2024.

As an author, his latest book is a critically acclaimed companion to the Bach cello suites, while his two books for children about music are among the genre's most popular ever written and have been translated into many languages. He has also authored a commentary on Schumann's famous *Advice for Young Musicians*. As a broadcaster, he has written and presented two in-depth documentaries for BBC Radio, on Robert Schumann and Harpo Marx.

An insightful musical explorer and curator, he has programmed imaginative series for London's Wigmore Hall, New York's 92nd St Y, and the Salzburg Festival. Unusually, he also directs orchestras from the cello, including Luzerner Sinfonieorchester in 2019 with Radu Lupu in his final public performance.

He was awarded a CBE by Queen Elizabeth II in 1998, in recognition of his services to music. International recognition includes the Piatigorsky Prize (USA) and the Glashütte Original Music Festival Award (Germany). Since 1997, he has been Artistic Director of the International Musicians Seminar, Prussia Cove, Cornwall.

He plays the 1726 'Marquis de Corberon' Stradivarius, on loan from the Royal Academy of Music.



Soloist, chamber musician, author, educator, broadcaster

COLLABORATIVE PIANISTS

The Academy welcomes three leading pianists. They accompany the students on a daily basis.

- NATALIA GRINES – for violin
- HUNJU SOHNN – for viola
- ANNEGRET KUTTNER – for cello



Simon Peguiron



Hunju Sohnn



Annegret Huttner

SANDRINE OSMAN

VIOLIN MAKER AND RESTORER

The Geneva International String Academy invites again for its summer Academy the wonderful luthier Sandrine Osman to assist all the musicians in bringing the best sound out of their instruments and do any small reparations that could be needed during the academy.

Students will be able to have free of charge services such as gluing, cleaning, sound adjustment, bridge check and will receive any advices needed ... They will also have the possibility to buy strings and other small accessories.

Sandrine Osman works at [Pierre Barthel's workshop](#) in Paris.

Born in Paris in 1982, Sandrine Osman has been working at Pierre Barthel's workshop as a violin maker and restorer for the past 15 years.

Graduated from the Newark School of Violin Making (England) in 2006 after a 4 years course, she travels to New York to work under the guidance of Brice Dupin de Saint-Cyr then to Tel Aviv with Amnon Weinstein.

In 2007, she comes back to France and joins Pierre Barthel's workshop in Paris, settled in the famous Rue de Rome.

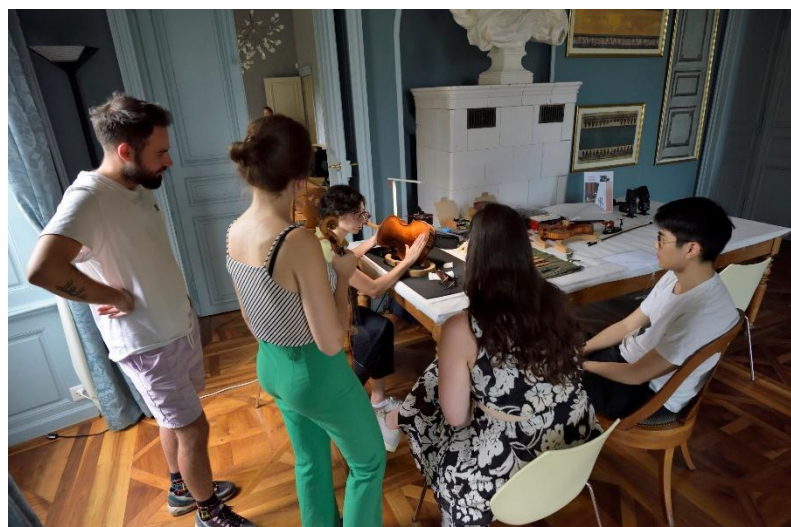
Her experience and complete training alongside Pierre Barthel and some of the greatest restorers met over the years, such as Iris Carr (England), Jean-Jacques Fasnacht (Switzerland) and Anna Ediger (Austria), allows her to work on very fine instruments.

Moreover, her will to establish a trustfull relationship with musicians made her understood their needs and search in term of sound, comfort, and playability.

Helping musicians is for her the greatest achievement and joy of her work.



Violin maker and restorer at Pierre Barthel's workshop in Paris.



CONCERTS HALLS - CLASSES AND REHEARSALS

The Société de Lecture is an exceptional cultural centre located at 11, Grand-Rue. It offers in the wooded lounges of an 18th century mansion a setting and sound that are particularly well suited to concerts.

THE SOCIÉTÉ DE LECTURE



The Société de Lecture, created in 1818, is nowadays considered as one of the most dynamic cultural places in Geneva. Immediately famous for its cultural influence and exceptional library, it offers today a diversified program of conferences, debates and thematic cycles, workshops in personal development, reflection and creativity as well as activities for children and youngsters.

The Société de Lecture is situated in a beautiful mansion in the heart of Geneva's old town, built between 1740 and 1743 for the French king's official representative.



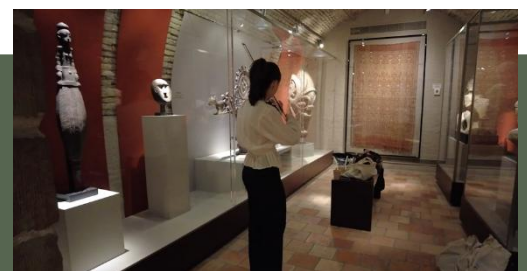
Located at 10, rue Jean Calvin, right next to the Société de Lecture, the Barbier-Mueller museum combines music with the intimacy of the art collections exhibited there.



Founded in 1977, the **Barbier-Mueller Museum** has been located for almost thirty years in the heart of Geneva's old town, a stone's throw from Saint-Pierre Cathedral. It occupies the ground floor and basement of a historic 16th-century building. Its intimate atmosphere invites contemplation and dialogue with the works on display. In the summer, a pretty interior courtyard offers a refreshing relaxation area.

The Barbier-Mueller Museum aims to preserve, study, publish and exhibit a collection started by Josef Mueller in 1907 and continued to the present day by his heirs.

The largest privately held collection in the world, this collection now includes several thousand pieces from tribal and classical antiquity, as well as sculptures, fabrics and ornaments from various cultures in Africa, Oceania, Asia and the Americas. Many of them are considered essential masterpieces with high historical value.



The Conservatoire Populaire de Musique de Danse et de Théâtre (CPMDT) in Geneva has been passing on its passion for music, dance and theatre to its students since 1932.



During the day, students have access to the work rooms and rehearsal studios in the main building of the CPMDT located at 7, rue François d'Ivernois in the old town of Geneva. The premises are perfectly adapted to the musical teaching for which they are designed.

Musicians can thus rehearse without time restrictions throughout the Academy.





CONTACT OUR AMBASSADORS

If you have any questions or need some guidance, feel free to [reach out to us clicking here](#) or get in touch directly with one of our ambassadors.

Ambassadors

Cheng lo Lo - [Contact](#) - Studies: Columbia University, Julliard School, Colburn School

Eva Kobor - [Contact](#) - Studies: Sivom Cap D'Ail School of Music, Académie Rainier III of Monaco, Liszt Ferenc Academy

Alessandra Yang - [Contact](#) - Studies: Julliard pre-college, Musik und Kunst Privatuniversität der Stadt Wien

Barbora Butvydaitė - [Contact](#) - Studies: Universität Mozarteum in Salzburg

CONTACT

<https://genevastringacademy.com/en/contactus>



Concert at the Conservatoire de Musique de Genève - 2025

