

## Vassilena Serafimova, next artistic director of Percussions de Strasbourg

The announced departure of Minh-Tâm Nguyen in the summer of 2026 marks a new chapter in the history of the Strasbourg Percussions. To prepare for this transition, a recruitment process has been initiated, involving the board of directors, external personalities, as well as the staff and musicians of the ensemble. Twenty applications were received, five were shortlisted, and the final choice, made unanimously, was Vassilena Serafimova, who will be responsible for continuing and enriching this artistic endeavor."



"Having lived in France for twenty years, Bulgarian percussionist Vassilena Serafimova has carved out a unique place on the international scene: an emblematic figure of the marimba and a passionate ambassador for an instrument still rare, she deploys her art in unexpected territories. Her journey reflects an insatiable curiosity: from her collaborative dialogue with pianist Thomas Enhco (Funambules, 2016; Bach Mirror, 2021) to the bold electronic experiments shared with Chloé (Sequenza, 2021), she continually ventures at the intersection of disciplines.

In Strasbourg, her project is set to remain true to this approach: to open up the field of possibilities, invent new forms for diverse audiences, and also to preserve the legacy of a pioneering, bold, and unique ensemble in the world. She champions a plurality of compositions—paying particular attention to female composers—and dreams of encounters where music, dance, voice, and visual arts resonate with each other. As a professor at the Haute École de Musique in Lausanne, she also aims to establish an international academy for the Strasbourg Percussions for young performers and composers. Through a vision where transmission, innovation, and mediation intertwine, Vassilena Serafimova seeks to affirm the Percussions of Strasbourg as a living creative space, a crossroads between artists, citizens, and future generations."



*« The Strasbourg Percussions have always been a symbol of openness, diversity, boldness, and excellence. With Vassilena Serafimova, I confidently and peacefully pass on the keys to this ensemble. She has an instinctive talent for revealing the rightful place of each project, connecting current events that resonate with our immediate world and contemporaneity, which is embedded in the vibrant language of artistic creation. From this tension arises a 'today' where the boundaries between styles blur, faithful to the momentum that has guided my leadership. In this way, she positions the Strasbourg Percussions within a dynamic movement that respects the past and is resolutely oriented toward the future. »*

Minh-Tâm NGUYEN



Founded in 1962, the Strasbourg Percussions is a world-renowned ambassador ensemble for musical creation. Rich in an exceptional repertoire, the group alternates between key works of the 20th century and commissions for new pieces, with the same concerns: to bring contemporary heritage to life by constantly revisiting it and to continue innovating in line with the expansion of practices and stage expressions



Since its founding, the group has always been at the heart of creativity, thanks to its close collaboration with contemporary composers and the diversity of its offerings in terms of formats and instruments: from duos to octets, acoustic to electronic, recitals to musical theater and dance... With nearly 400 works dedicated to it, the group continues to maintain and develop its unique collection of instruments. It has made numerous recordings and won around 30 international awards, including a Victoire de la Musique Classique in 2017 for the first release on the Percussions de Strasbourg label, *Burning Bright* by Hugues Dufourt.

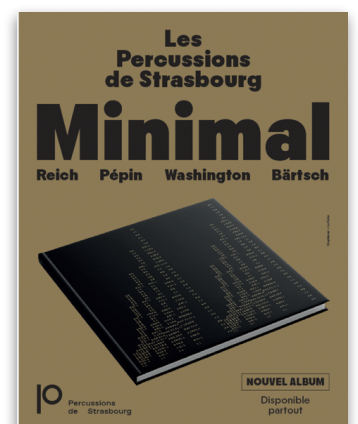
Their daily commitment to passing on their knowledge is reflected in a wide range of educational activities, particularly with the public in the Hautepierre district, where the ensemble is in residence.

### Former Artistic Directors (in chronological order)

Jean Batigne, Georges Van Gucht (Fouders),  
Jean-Paul Bernard, Jean Geoffroy, Minh-Tâm Nguyen.

### Les Percussions de Strasbourg in numbers

- Over 2,000 concerts in 70 countries since their beginnings
- A repertoire of more than 400 works, nearly 80% written for the ensemble
- A unique collection of over 1,000 instruments, unmatched worldwide
- More than 30 records and numerous other recordings
- Around 70 concerts each year
- Over 20,000 spectators and participants in cultural activities annually
- Around thirty international awards...



### Actualité discographique

Sortie du disque MINIMAL

**le 19 septembre 2025**

(Believe / Outthere).



## Key Dates of world premiere

17 janvier 1962 Concert inaugural à Strasbourg

1963 : *4 études chorégraphiques* de Maurice Ohana

1968 : *Ionisation* d'Edgar Varèse

1969 : *Persephassa* de Iannis Xenakis au Festival des arts de Chiraz-Persepolis

1972 : *Kryptogramma*, de Georges Aperghis

1975 : *Hiérophonie V* de Yoshihisa Taïra et de *Musik im Bauch* de Karlheinz Stockhausen

1979 : *Pléiades* de Iannis Xenakis

1980 : Inauguration du local des Percussions de Strasbourg

1981 : ouverture de l'école des Percussions de Strasbourg avec la pédagogie Percustra

1984 : *Darkness* de Franco Donatoni

1986 : *But what about the noise of Crumpling Paper* de John Cage

1991 : *Le Noir de l'Etoile* de Gérard Grisey

1995 : *Métal* de Philippe Manoury

2000 : *Même soir* de Heiner Goebbels

2009 : *Il funeralli dell' anarchico Serantini* de Francesco Filidei

2014 : *Burning Bright* de Hugues Dufourt

2017 : *Ghostland* de Pierre Jodlowski

2019 : *Timelessness* de Thierry de Mey

2020 : *100 cymbals* de Ryoji Ikeda

2022 : *Music in the Belly* par Simon Steen Andersen, *La Fête Sauvage* de Lucie Antunes

2024 : *ONLY* d'Agata Zubel, Yijoo Hwang, Noémie Ettlin

2025 : *Minimal* (Steve Reich, Nik Bärtsch, Shelley Washington, Camille Pépin) et *Ways of [ ]* de Zeno van den Broek

2026 : *Diskoteekkii* (Nicole Genovese), *The Day Before* (Brigitta Muntendorf, Christiane Jatahy)

## Futur Concerts

Asia and America tour Minimal & Xenakis (Bärtsch, Pépin, Reich, Washington, Xenakis):

October 5, 2025 – IPEA Competition, Shanghai, China

October 23, 2025 – Juilliard School, Tianjin, China

10/27/2025 – Hangzhou Contemporary Music Festival, China

10/30/2025 – PAN Musical Festival, Seoul, South Korea

11/02/2025 – Busan Concert Hall, Busan, South Korea

11/05/2025 – McGill University, Montreal, Canada

11/07/2025 – Université du Québec à Montréal, Montreal, Canada

11/10/2025 – Eastman School of Music, Rochester, USA

11/12/2025 – The Ohio State University, Columbus, USA

11/14/2025 – Percussive Arts Society International Convention, Indianapolis, USA

11/22/2025 – ONLY (Agata Zubel, Yijoo Hwang, Noémie Ettlin), Rainy Days Festival, Philharmonie du Luxembourg

11/28/2025 – Myotis X (Anthony Laguerre, Vidal Bini), Le Carreau, Forbach

12/04/2025 – MINIMAL (N. Bärtsch, C. Pépin, S. Reich, S. Washington), Théâtre de Haute-pierre, Strasbourg

12/07/2025 – 100 CYMBALS (Ryoji Ikeda), Philharmonie de Paris, France

01/10/2026 – Ways of [ ] with HIIIT (Zeno van den Broek), FIBER Festival, Amsterdam, Netherlands

02/26/2026 – DISKOTEEKKI (Nicole Genovese, Minh-Tâm Nguyen), L'Arc – Le Creusot

03/03/2026 – DISKOTEEKKI (Nicole Genovese, Minh-Tâm Nguyen), Le Tangram, Evreux