

Selection stage:

- a video recording **made from 15.11.2022 to 31.01.2023**, sent to the Organiser by 31.01.2023.
- the recording shall contain pieces other than those entered for the competition, duration time no longer than 15 minutes.
- the recording must contain: **1 operatic aria of the candidate's choice and 2 lieder in two different languages, different from one another and different from the language of the aria;**
- the image must be captured with one camera, without any cuts during the performance of the pieces and show the singer's silhouette *en face* from a distance no greater than 5 metres;

Persons who qualify for the competition are requested to perform the following by **30.06.2023**:

- send to the Organiser 2 copies of the sheet music entered for performance in the 1st and the 2nd stage.
- provide the precise name of the publications which the participant wishes to use while performing their pieces selected for the 3rd stage.
- acceptable file format of video: mp4, .mov, .webm, link from youtube
- File-size limit for videos: up to 5GB with a choice whether to upload the file natively (up to 5GB) or paste a youtube link.
- it is permissible to perform the repertoire while recording from notes or memory
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1st Stage / 15 minutes

The jury reserves the right to choose the pieces to be presented in the 1st stage.

The set of pieces to be performed by each participant shall be announced by the Jury an hour before the participant's performance.

The participant decides about the order the pieces are performed in.

1. an aria satisfying all the following conditions:

- a. is part of an opera premiered from 1800 to 1840 (written by a composer of any nationality)
- b. is representative of the belcanto technique
- c. performance – in the original key

2. a piece by Witold Lutosławski in original key, to be chosen from the following

- a. *Lacrimosa* version for soprano and organ / whole
- b. *Chantefleurs et Chantefables* for organ and orchestra; words Robert Desnos, arr. for soprano and piano Eugeniusz Knapik / two songs to be chosen from the following

La belle-de nuit

La sauterelle

La Véronique

L'Eglantine, l'Aubépine et la Gycine

La tortue

La rose

L'alligator

L'Angélique

Le papillon

c. *Lawina* words A.S. Pushkin, trans. J. Tuwim – soprano or tenor

d. *Nie dla ciebie* words K. Iłakowiczówna – soprano, mezzosoprano, or tenor

e. *Pięć pieśni do słów Kazimiery Iłakowiczówny* for mezzosoprano and piano / two songs to be chosen from the following / performance by a countertenor is allowed

Morze

Wiatr

Zima

Rycerze

Dzwony cerkiewne

f. *Paroles tissées* for tenor and chamber orchestra; words Jean-François Chabrun, arr. for tenor and piano Edward Sielicki / one movement to be chosen

Un chat qui s'émerveille...

Quand le jour a rouvert les brances du jardin...

Mille chevaux hors d'haleine...

Dormez cette pâleur nous est venue de join ...

g. *Tarantella* for baritone and piano; words. Hilaire Belloc / performance by a countertenor is allowed

or

Wojciech Kilar – from F. Petrarca's „Sonnets for Laura” cycle trans. Jalu Kurek in original key – 1 song

Benedetto sia'l giorno

Era il giorno

Soleasi nel mio cor

E mi par d'or in ora

or

A song by H.M. Górecki in original key to be chosen from the following:

a. from the „Trzy pieśni do sł. M. Konopnickiej” op. 68 cycle – 2 songs to be chosen from the following

Przez te łąki , przez te pola

Kiedy Polska

U okienka, u mojego

b. from the „Śpiewy do sł. Juliusza Słowackiego” op. 48 cycle – 1 song to be chosen from the following

We łzach, Panie ręce podnosimy do Ciebie

Panie, o którym na niebiosach słyszę

c. from the „Dwie pieśni do sł. F. G. Lorki” trans. M. Bieszczadowski op. 42 cycle – 1 song

Nokturn

Malagena

d. from the „Trzy fragmenty do sł. S. Wyspiańskiego” op. 69 cycle – 1 song to be chosen from the following

Jakżeż ja się uspokoję

Może z mętów się dobędzie

Poezjo!

e. from the „Błogosławione pieśni malinowe” op. 43 cycle – 2 songs to be chosen from the following

Błogosławione pieśni malinowe

Co ranek skoro ustępują cienie

Litość

O! Boże

H. M. Górecki’s songs were published by Boosey & Hawkes in 2013

3. two songs satisfying all the following conditions / transpositions allowed (only if published)

a. sung in two different languages, different from the languages of the pieces presented previously

b. contrastive in mood

c. written by composers from early Romanticism to Neoromanticism

4. one song by Karol Szymanowski chosen by the participant, satisfying the following conditions

c. performance in the original key

b. must not be repeated in other stages of the competition

c. the language version may be a repetition of one of the language versions of the pieces presented in this stage (1st stage)

2nd stage / 20 minutes

Participants present the whole programme of the 2nd stage.

The participant decides about the order the pieces are performed in.

1. to be chosen from works by **Karol Szymanowski** no fewer than three songs, from any opus, or a whole cycle of songs, or a fragment of a cycle / performance in original keys

2. two songs in different languages chosen from the following composers' works / in original keys

(alphabetical order)

Grażyna Bacewicz

Béla Bartók

Alban Berg

Luciano Berio

Lili Boulanger

Benjamin Britten

John Cage

Aaron Copland

George Crumb

Claude Debussy / except for *Nuit d'étoiles* and *Mandoline*

Artur Honegger

Jacques Ibert

Charles Ives

Leoš Janáček

Wojciech Kilar

Stefan Kisielewski

Zoltán Kodály

György Ligeti

Anna Mahler

Bohuslav Martinů

Olivier Messiaen

Paweł Mykietyn

Roxanna Panufnik

Hans Pfitzner

Poldowski [Irène Wieniawska]

Francis Poulenc

Prasqual

Sergei Prokofiev

Maurice Ravel

Ludomir Różycki

Arnold Schönberg

Igor Stravinsky

Georgy Sviridov

Dmitri Shostakovich

Paweł Szymański

Michael Tippett

Anton Webern

Mieczysław Weinberg

Alexander von Zemlinsky

Agata Zubel

3. one of the three pieces awarded in the composition competition [its performance time does not count in the performance time for the remainder of the programme to be performed in the 2nd stage]

3rd stage

1. one or more pieces arranged for voice and orchestra, duration time no longer than 8 minutes; (pieces different from those performed in the preceding stages)

a. *Król Roger* op. 46, libretto Karol Szymanowski and Jarosław Iwaszkiewicz, one of the following fragments:

Roksana's *Uśnijcie krwawe sny króla Rogera...* aria from Act 2 (soprano)

Mój Bóg jest piękny jako ja... Shepherd's song from Act 1 (tenor)

Hymn to the sun (Roger): *Edrisi, już świt!...Słońce! Słońce! Edrisi...* from Act 3 (baritone)

b. *Trzy fragmenty z poematów Jana Kasprowicza* op. 5, instrumentation Grzegorz Fitelberg / 1 hymn to be chosen from the following, different from any performed in a preceding stage (mezzosoprano, baritone, soprano spinto or countertenor)

Święty Boże

Jestem i płaczę

Moja pieśń wieczorna (Błogosławioną niech będzie ta chwila)

c. *Penthesilea* op. 18 for soprano and orchestra, words Stanisław Wyspiański

d. *Des Hafis Liebeslieder* für Gesang und Orchester/ *Pieśni miłosne Hafiza* for voice and orchestra op. 26, words Hans Bethge, translated into Polish by Stanisław Barącz (soprano, mezzosoprano, tenor, countertenor) / a selection – maximum duration approximately 8 minutes (songs different from the ones performed in a preceding stage).

Wünsche / Życzenia

Der verliebte Ostwind / Zakochany wiatr

Tanz / Taniec

Die Perlen meiner Seele / Serca mego perty

Jugend im Alter / Wieczna młodość

Deine Stimme / Głos Twój

Trinklied / Pieśń pijacka

Das Grab des Hafis / Grób Hafiza

e. *Pieśni księżniczki z baśni* op. 31 words Zofia Szymanowska (soprano) / a selection – maximum duration approximately 8 minutes (songs different from the ones performed in a preceding stage).

Samotny księżyc

Słowik

Taniec

f. *Pieśni muezina szalonego* op. 42, words Jarosław Iwaszkiewicz (mezzosoprano, tenor, countertenor) / a selection – maximum duration approximately 8 minutes (songs different from the ones performed in a preceding stage)

Allah, Allah Akbar

W południe miasto białe

O tej godzinie

Odeszłaś w pustynię zachodnią

g. *Słowieńce* op. 46 bis, words Julian Tuwim (soprano) / a selection – maximum duration approximately 8 minutes (songs different from the ones performed in a preceding stage)

Słowisień

Zielone słowa

Święty Franciszek

Kalinowe dwory

Wanda

h. *Trzy kołysanki* op. 48, words Jarosław Iwaszkiewicz (soprano or tenor)

instrumentation Jan Krenz

Pochyl się cicho nad kołyską

Śpiewam morzu, gwiazdom i tobie

Biały krąg księżycyca olbrzymi

2. one operatic aria or scene from an opera, to be chosen from the following list:

for sopranos

Samuel Barber – *Vanessa*, libretto Gian Carlo Menotti

Act 1, Vanessa: *Do not utter a word, Anatol...*

Leonard Bernstein – *Candide*, libretto Lillian Hellman and Richard Wilbur after Voltaire

Act 1, Cunegonde: *Glitter and be gay...*

Leoš Janáček – *Její pastorkyňa* JW I/4, libretto Leoš Janáček after Gabriela Preissovea

Act 2, Jenůfa: *To je mamin ina jizba...*

Erich Wolfgang Korngold – *Die tote Stadt* op. 12, libretto Paul Schott

image 2, Marietta: *Glück das mir verblieb...*

Gian Calro Menotti – *The Medium*, libretto Gian Calro Menotti

Act 2, Monica's Waltz: *Bravo! And after the theatre...*

Krzysztof Penderecki – *Paradise Lost*, libretto Christopher Fry after John Milton

Act 1, Eve's dream: *Adam, glad I see thy face...*

Giacomo Puccini – *Madame Butterfly*, libretto Giuseppe Giacosa and Luigi Illica

Act 2, Cio-Cio-San: *Un bel di, vedremo...*

Giacomo Puccini - *Turandot*, libretto Giuseppe Adami and Renato Simoni

Act 1, Liú: *Signore, ascolta...*

Act 3, Liú: *Tu, che di gel sei cinta...*

Richard Strauss – *Ariadne auf Naxos* op. 60, TrV 228, libretto Hugo von Hofmannsthal

Zerbinetta: *Grossmächtige Prinzessin...* (pt 1)

Igor Stravinsky – *The Rake's Progress*, libretto Wystan Hugh Auden and Chester Simon Kallman

Act 1, Anna: *No word from Tom...* (recitative, aria, cabaletta, recommended edition – Boosey & Hawkes)

Mieczysław Weinberg – *Passażirka*, libretto Jurij Łukin and Aleksandr Miedwiediew after Zofia Posmysz

image 6, Marta: *Wurde er mich rufen...* (nos. 12-18 / ed. Peermusic Classical)

for mezzosopranos and altos

Benjamin Britten – *The Rape of Lucretia* op. 37, libretto Ronald Duncan after André Obey

Act 2, Lucretia: *Give him this orchid...* (nos. 51-77 / ed. Boosey & Hawkes)

Gian Carlo Menotti - *The Consul*, libretto Gian Carlo Menotti

Act 2, Mother: *I shall find for you...*

Francis Poulenc – *Dialogues des carmélites* op. 159, libretto Georges Bernanos

Act 2, Madame de Croissy: *Relevez-vous, ma fille...*

Richard Strauss – *Der Rosenkavalier* op. 59, TrV 227, libretto Hugo von Hofmannsthal

Act 1, Octavian: *Wie du warst!...*

Richard Strauss – *Ariadne auf Naxos* op. 60, TrV 228, libretto Hugo von Hofmannsthal

prologue, Composer: *Sein wir wieder gut...*

Igor Stravinsky – *The Rake's Progress*, libretto Wystan Hugh Auden and Chester Simon Kallman

Act II, Baba the Turk: *As I was saying ... Scorned !..*(nos. 152-187 / ed. Boosey & Hawkes)

for countertenors

Benjamin Britten – *A Midsummer Night's Dream* op. 64, libretto Benjamin Britten, Peter Pears after William Shakespeare

Act 1, Oberon: *Welcome wanderer!...* (nos. 45-53 / ed. Boosey & Hawkes)

Philip Glass – *Akhnaten* op. 3, libretto Philip Glass and others

Act 1, Akhnaten: *Tut wu-a yeri enti...*

for tenors

Samuel Barber – *Vanessa*, libretto Gian Carlo Menotti

Act 1, Anatol: *Outside this house...*

Leoš Janáček – *Její pastorkyňa* JW I/4, libretto Leoš Janáček after Gabriela Preissova

Act 1, Laca Klemeň: *Vy, stařenko...*

Carl Orff - *Die Kluge: die Geschichte von dem König und der klugen Frau*, libretto Carl Orff after the Grimm brothers

scene 6, *Eselman: Weh mir, wie konnt' mir das Geschehn*

Giacomo Puccini - *Turandot*, libretto Giuseppe Adami and Renato Simoni

Act 3, The Unknown Prince (Calaf): *Nessun dorma...*

Igor Stravinsky – *The Rake's Progress*, libretto Wystan Hugh Auden and Chester Simon Kallman

Act 1, Tom Rakewell: *Here I stand...* (nos. 27-46 / ed. Boosey & Hawkes)

or

Act 2, Tom Rakewell: *Vary the song...* (nos. 1-26 / ed. Boosey & Hawkes)

Act 3, Selem: *Ladies, both fair and gracious...* (nos. 43-65 / ed. Boosey & Hawkes)

or

Act 3, Selem: *Behold it, Roman...* (nos. 68 - 97 / ed. Boosey & Hawkes)

for baritones

Samuel Barber – *Vanessa*, libretto Gian Carlo Menotti

Act 2, The Old Doctor: *You rascal you I never knew you had a soul...*

Gian Carlo Menotti – *The Consul*, libretto Gian Carlo Menotti

Act 1, The Footman: *Mrs. Sorel, your husband has many friends...*

Erich Wolfgang Korngold – *Die tote Stadt* op. 12, libretto Paul Schott

image 2, Fritz: *Mein Sehnen, mein Wähnen...*

Sergei Prokofiev – *War and Peace* op. 91, libretto Sergei Prokofiev and Mira Mendelssohn after Leo Tolstoy

image 1, Prince Andrei Bolkonsky: *Svetloje vesenneje nebo...*

Igor Stravinsky – *The Rake's Progress*, libretto Wystan Hugh Auden and Chester Simon Kallman

Act 2, Nick Shadow: *Come, master, observe the host...* (nos. 29 - 47 / ed. Boosey & Hawkes)