

### Pre-selection Stage:

- A video recording **made between 15 November 2026 and 15 January 2027** submitted to the Organiser **by 31 January 2027**.
- A recording featuring a programme other than that submitted for the competition, duration: up to 15 minutes.
- The recording must include: **one operatic aria of the candidate's choice and two songs in two different languages, other than the language of the operatic aria.**
- The video must be recorded with a single camera, without any cuts whilst a given work is being performed, and must show the full figure of the singer (*en face*) from a distance of no more than 5 metres.
- Accepted video file formats: mp4, mov, webm, YouTube link; maximum file size: 5 GB (where more than one file is submitted, the limit applies to the combined size of all files).

Persons qualified for the Competition are kindly requested, **by 30 June 2027**, to:

- send to the Organiser's address 2 copies of the sheet music for the works submitted for performance in the First and Second Rounds,
- provide the exact names of the publishers whose editions the Participant intends to use when performing the works selected for the Third Round.

### First Round / 15 minutes

The order in which the works are performed is decided by the participant.

1. **an aria composed between 1800 and 1840, performed in the original key (with the exception of works by Russian composers)**
2. **to be chosen:**
  - 2.1 **a piece by Witold Lutosławski in the original key, from those listed below:**
    - a. *Lacrimosa* version for soprano and piano / complete
    - b. *Chantefleurs et chantefables* for soprano and orchestra, words by Robert Desnos, arranged for soprano and piano by Eugeniusz Knapik / two songs to be chosen
      - La belle-de-nuit*
      - La sauterelle*
      - La Véronique*
      - L'Eglantine, l'Aubépine et la Glycine*
      - La tortue*
      - La rose*
      - L'alligator*
      - L'Angélique*
      - Le papillon*
    - c. *Lawina* (The Snowslide), words by Alexander Pushkin, translated by Julian Tuwim (**soprano or tenor**)
    - d. *Nie dla ciebie* (Not for You), words by Kazimiera Iłakowiczówna (**soprano, mezzo-soprano or tenor**)
    - e. *Pięć pieśni* (Five Songs), words by Kazimiera Iłakowiczówna, for mezzo-soprano and piano / two songs to be chosen / performance by a countertenor is permitted

*Morze* (The Sea)  
*Wiatr* (The Wind)  
*Zima* (Winter)  
*Rycerze* (Knights)  
*Dzwony cerkiewne* (Church Bells)

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

*Un chat qui s'émerveille...*  
*Quand le jour a rouvert les branches du jardin...*  
*Mille chevaux hors d'haleine...*  
*Dormez cette pâleur nous est venue de join...*

- g. *Tarantella* for baritone and piano, words by Hilaire Belloc / performance by a countertenor is permitted

**2.2 a song by Wojciech Kilar in the original key, from those listed below:**

the cycle *Sonnets to Laura* by F. Petrarch, trans. Jalu Kurek:

*Benedetto sia 'l giorno*  
*Era il giorno*  
*Soleasi nel mio cor*  
*E' mi par d'or in ora*

**2.3 a song or songs by Henryk Mikołaj Górecki in the original keys, from those listed below:**

- a. from the cycle *Trzy pieśni do słów M. Konopnickiej* (Three Songs of Maria Konopnicka), Op. 68 / two songs to be chosen

*Przez te łąki, przez te pola* (Through These Meadows, Across These Fields)  
*Kiedy Polska* (When Poland)  
*U okienka, u mojego* (By the Window, by My Window)

- b. from the cycle *Śpiewy do słów Juliusza Słowackiego* (Two Songs of Juliusz Słowacki), Op. 48 / one song to be chosen

*We łzach, Panie ręce podnosimy do Ciebie* (In Tears, Lord, We Raise Our Hands to You)  
*Panie, o którym na niebiosach słyszę* (Lord, of Whom in the Heavens I Hear)

- c. from the cycle *Dwie pieśni do słów F. G. Lorki* (Two Songs of Lorca), Op. 42, trans. M. Bieszczadowski / one song to be chosen

*Nokturn* (Nocturne)  
*Malaguena*

- d. from the cycle *Trzy fragmenty do słów Stanisława Wyspiańskiego* (Three Fragments of Stanisław Wyspiański), Op. 69 / one song to be chosen

*Jakżeż ja się uspokoję* (How on Earth Can I Be at Peace)  
*Może z mętów się dobędzie* (Perhaps from These Dregs a Man Will Emerge)  
*Poezjo!* (Poetry!)

- e. from the cycle *Błogosławione pieśni malinowe* (Blessed Raspberry Songs),  
Op. 43, words by C.K. Norwid / two songs to be chosen

*Błogosławione pieśni malinowe* (Blessed Raspberry Songs)  
*Co rano skoro ustępują cienie* (Each Morning, When the Shadows  
Recede)  
*Litość* (Compassion)  
*O! Boże* (Oh, God)

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

- 3. two songs composed between 1800 and 1937, sung in two different languages, works other than those presented earlier, and contrasting in mood; transpositions are permitted (provided they have been published)**
- 4. one freely chosen song by Karol Szymanowski, performed in the original key, different from those performed in the subsequent Rounds of the competition**

## **Second Round / 20 minutes**

The order in which the works are performed is decided by the participant.

- 1. a set of songs by Karol Szymanowski – at least three songs chosen from any opuses, or an entire song cycle, or an excerpt from a song cycle, performed in the original keys**
- 2. two songs in two different languages, selected from the works of the composers listed below (in alphabetical order), performed in the original keys:**

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*)  
Paul Hindemith  
Arthur Honegger  
Jacques Ibert  
Charles Ives  
Leoš Janáček  
Zoltán Kodály  
György Ligeti  
Alma Mahler  
Bohuslav Martinů  
Olivier Messiaen  
Hans Pfitzner  
Francis Poulenc  
Einojuhani Rautavaara  
Maurice Ravel  
Aribert Reimann  
Wolfgang Rihm  
Kaija Saariaho  
Arnold Schönberg  
Michael Tippett

Viktor Ullmann  
Anton Webern  
Ralph Vaughan Williams  
Alexander von Zemlinsky

**3. one song from the works of the composers listed below, performed in the original key:**

Grażyna Bacewicz  
Andrzej Czajkowski (André Tchaikowsky)  
Wojciech Kilar  
Stefan Kisielewski  
Paweł Klecki (Paul Kletzki)  
Zygmunt Krauze  
Paweł Mykietyn  
Aleksander Nowak  
Roxanna Panufnik  
Poldowski [Irène Wieniawska]  
Prasqual  
Ludomir Różycki  
Kazimierz Serocki  
Paweł Szymański  
Mieczysław Weinberg  
Agata Zubel

**Third Round**

**1. one or several works in a version for voice and orchestra, of a maximum duration of approx. 8 minutes, works other than those possibly performed in the previous Rounds**

- a. *Król Roger* (King Roger), Op. 46, libretto by Karol Szymanowski and Jarosław Iwaszkiewicz / one of the following excerpts:

Roxana's Song *Uśnijcie krwawe sny Króla Rogera...* (Fall asleep, bloody dreams of King Roger...) from Act II (**soprano**)  
The Shepherd's Song *Mój Bóg jest piękny jako ja...* (My God is as beautiful as I...) from Act I (**tenor**)  
Hymn to the Sun (Roger): *Edrisi, już świt!... Słońce! Słońce! Edrisi...* (Edrisi, dawn is breaking!... Sun! Sun! Edrisi...) from Act III (**baritone**)

- b. *Trzy fragmenty z poematów Jana Kasprowicza* (Three Fragments from Poems by Jan Kasprowicz), Op. 5, orchestration by Grzegorz Fitelberg (**mezzo-soprano, baritone, spinto soprano or countertenor**) / one hymn of the performer's choice, other than the one possibly performed in the previous Round:

*Święty Boże* (Holy God)  
*Jestem i płaczę* (I Am and I Weep)  
*Moja pieśń wieczorna (Błogosławioną niech będzie ta chwila)* / My Evening Song (Blessed be this hour)

- c. *Penthesilea*, Op. 18, for soprano and orchestra, words by Stanisław Wyspiański  
d. *Des Hafis Liebeslieder für Gesang und Orchester* / *Pieśni miłosne Hafiza* (The Love Songs of Hafiz) for voice and orchestra, Op. 26, words by Hans Bethge,

Polish translation by Stanisław Barącz (**soprano, mezzo-soprano, tenor, countertenor**) / a set of the performer's choice, maximum duration approx. 8 min., songs other than those possibly performed in the previous Round:

*Wünsche / Życzenia* (Wishes)  
*Der verliebte Ostwind / Zakochany wiatr* (The Infatuated East Wind)  
*Tanz / Taniec* (Dance)  
*Die Perlen meiner Seele / Serca mego perły* (Pearls of My Soul)  
*Jugend im Alter / Wieczna młodość* (Youth in Old Age)  
*Deine Stimme / Głos Twój* (Your Voice)  
*Trinklied / Pieśń pijacka* (Drinking Song)  
*Das Grab des Hafis / Grób Hafiza* (The Grave of Hafiz)

- e. *Pieśni księżniczki z baśni* (Songs of the Fairy Princess), Op. 31, words by Zofia Szymanowska (**soprano**) / a set of the performer's choice, maximum duration approx. 8 min., songs other than those possibly performed in the previous Round:

*Samotny księżyc* (The Lonely Moon)  
*Słowik* (The Nightingale)  
*Taniec* (Dance)

- f. *Pieśni muezina szalonego* (Songs of the Infatuated Muezzin), Op. 42, words by Jarosław Iwaszkiewicz (**mezzo-soprano, tenor, countertenor**) / a set of the performer's choice, maximum duration approx. 8 min., songs other than those possibly performed in the previous Round:

*Allah, Allah Akbar*  
*W południe miasto białe* (At Noon)  
*O tej godzinie* (At This Hour)  
*Odeszłaś w pustynię zachodnią* (You Departed into the Western

Desert)

- g. *Słowieńce*, Op. 46 bis, words by Julian Tuwim (**soprano**) / a set of the performer's choice, maximum duration approx. 8 min., songs other than those possibly performed in the previous Round:

*Słowieńce*  
*Zielone słowa*  
*Święty Franciszek*  
*Kalinowe dwory*  
*Wanda*

- h. *Trzy kołysanki* (Three Lullabies), Op. 48, words by Jarosław Iwaszkiewicz, orchestration by Jan Krenz (**soprano or tenor**)

*Pochyl się cicho nad kołyską* (Lean quietly over the cradle)  
*Śpiewam morzu, gwiazdom i tobie* (I sing to the sea, the stars and you)  
*Biały krąg księżyca olbrzymi* (The huge white disc of the moon)

## 2. one operatic aria or scene from an opera, chosen from the list below:

### for sopranos

Samuel Barber – *Vanessa*, libretto by Gian Carlo Menotti  
Act I, Vanessa: "Do not utter a word, Anatol..."

Leonard Bernstein – *Candide*, libretto by Lillian Hellman and Richard Wilbur after Voltaire  
Act I, Cunegonde: "Glitter and be gay..."

Leoš Janáček – *Její pastorkyňa* (Jenůfa), JW I/4, libretto by Leoš Janáček after Gabriela Preissová

Act II, Jenůfa: “To je maminčina jizba...”

Eugeniusz Knapik – *Moby Dick*, libretto by Krzysztof Koehler

Act III, Hagar: “I cannot watch the boy die!”

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

Scene II, Marietta: “Glück, das mir verblieb...”

Gian Carlo Menotti – *The Medium*, libretto by Gian Carlo Menotti

Act II, Monica's waltz: “Bravo! And after the theatre...”

Krzysztof Penderecki – *Raj utracony* (Paradise Lost), libretto by Christopher Fry after John Milton

Act I, Eve's dream: “Adam, glad I see thy face...”

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

Act II, Cio-Cio-San: “Un bel dì, vedremo...”

Giacomo Puccini – *Turandot*, libretto by Giuseppe Adami and Renato Simoni

Act I, Liù: “Signore, ascolta...”

Act III, Liù: “Tu, che di gel sei cinta...”

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

Zerbinetta: “Großmächtige Prinzessin...” (part 1)

Viktor Ullmann – *Der Kaiser von Atlantis*, libretto by Peter Kien

Bubikopf: “Ist's wahr, dass es Landschaften gibt...”

Mieczysław Weinberg – *Pasażerka* (The Passenger), libretto by Yuri Lukin and Alexander Medvedev after Zofia Posmysz

Scene 6, Marta: “Würde er mich rufen...” (nos. 12–18 / ed. Peermusic Classical)

#### **for mezzo-sopranos and altos**

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

Act II, Lucretia: “Give him this orchid...” (nos. 51–77 / ed. Boosey & Hawkes)

Jake Haggie – *Dead Man Walking*, libretto by Terrence McNally, based on the book by Sister Helen Prejean, CSJ

Sister Helen: “This Journey”

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

Act II, The Mother: “I shall find for you...”

Aleksander Nowak – *Rzeczy. Vaudeville*, text by Marcin Wicha

“Retro pokrywka”

Zygmunt Krauze – *Olimpia z Gdańska* (Olympia of Gdańsk), libretto by Krystyna and Blaise de Obaldia

Stanisława: "Nadeszła znów wiosna" (ed. PWM)

Zygmunt Krauze – *Pułapka* (The Trap), libretto by Grzegorz Jarzyna and Zygmunt Krauze,  
based on the play of the same title by Tadeusz Różewicz

Scene 13, Greta: "A to ty"

Francis Poulenc – *Dialogues des Carmélites*, Op. 159, libretto by Georges Bernanos

Act II, Madame de Croissy: "Relevez-vous, ma fille..."

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

Act I, Octavian: "Wie du warst!..."

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

Prologue, The Composer: "Sein wir wieder gut..."

Viktor Ullmann – *Der Kaiser von Atlantis*, libretto by Peter Kien

Der Trommler (The Drummer): "Hallo, hallo"

#### **for countertenors**

George Benjamin – *Written on Skin*, libretto by Martin Crimp

Scene 15, The Boy: "This — says the boy..."

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

Act I, Oberon: "Welcome, wanderer!..." (nos. 45–53 / ed. Boosey &  
Hawkes)

Philip Glass – *Akhnaten*, Op. 3, libretto by Philip Glass and others

Act I, Akhnaten: "Tut wu-a yeri enti..."

Aleksander Nowak – *Ja, Şeküre* (I, Şeküre), text by Aleksander Nowak, based on motifs from  
Orhan Pamuk's novel *My Name Is Red*

Meddah's aria: "Zgadnijcie, kim jestem teraz"

#### **for tenors**

Samuel Barber – *Vanessa*, libretto by Gian Carlo Menotti

Act I, Anatol: "Outside this house..."

Eugeniusz Knapik – *Moby Dick*, libretto by Krzysztof Koehler

Act III, Ishmael's aria: "Sailing is a measure of time"

Leoš Janáček – *Její pastorkyňa* (Jenůfa), JW I/4, libretto by Leoš Janáček after Gabriela  
Preissová

Act I, Laca Klemeň: "Vy, staňenko..."

Aleksander Nowak – *Ja, Şeküre* (I, Şeküre), text by Aleksander Nowak, based on motifs from  
Orhan Pamuk's novel *My Name Is Red*

Kara: "A cóż to za nowe zwyczaje"

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

Scene VI, The Donkey-driver (Eselman): "Weh mir, wie konnt' mir das  
geschehn"

Giacomo Puccini – *Turandot*, libretto by Giuseppe Adami and Renato Simoni  
Act III, The Unknown Prince (Calàf): "Nessun dorma..."

**for baritones**

Samuel Barber – *Vanessa*, libretto by Gian Carlo Menotti  
Act II, The Doctor: "You rascal you, I never knew you had a soul..."

Jake Heggie – *Moby-Dick*, libretto by Gene Scheer  
Starbuck's Soliloquy / The Musket Scene

Jake Heggie – *Dead Man Walking*, libretto by Terrence McNally, based on the book by Sister  
Helen Prejean, CSJ  
Joseph's Confession

Gian Carlo Menotti – *The Consul*, libretto by Gian Carlo Menotti  
Act I, The Secret Police Agent: "Mrs. Sorel, your husband has many  
friends..."

Erich Wolfgang Korngold – *Die tote Stadt*, Op. 12, libretto by Paul Schott  
Scene II, Fritz: "Mein Sehnen, mein Wähnen..."

Zygmunt Krauze – *Ślub* (The Marriage), libretto by Krzysztof Cicheński, based on the play of  
the same title by Witold Gombrowicz  
Scene 13, Henryk: "Wierzę"

Krzysztof Penderecki – *Raj utracony* (Paradise Lost), libretto by Christopher Fry after John  
Milton  
Part I, Satan: "O Sun, so thee I call"