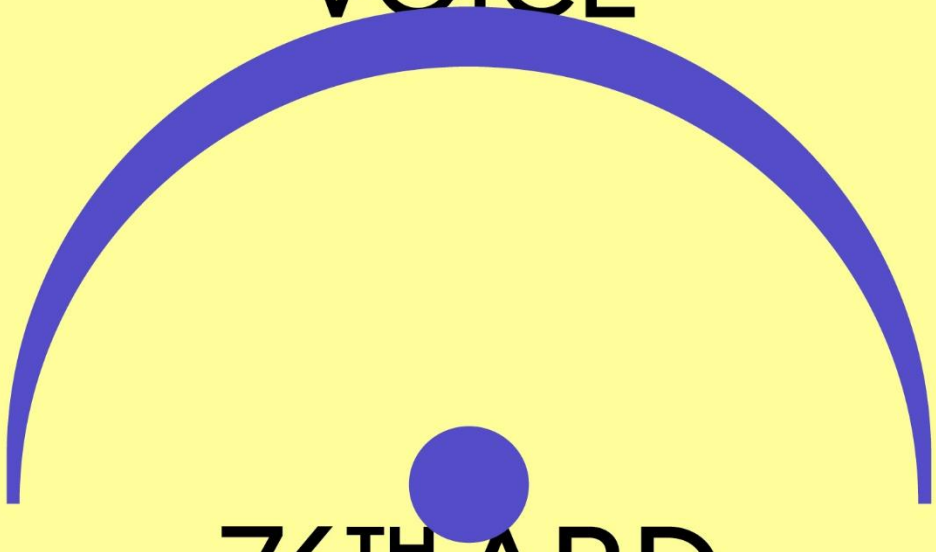
GENERAL CONDITIONS

FLUTE
VIOLIN
PIANO TRIO
VOICE



76TH ARD INTERNATIONAL MUSIC COMPETITION

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General Conditions

The 76th ARD International Music Competition 2027 is open for the following categories:

Flute
Voice
Piano Trio
Violin

The invitation to participate in this competition is extended to young musicians, who are ready to launch
an international career.
The competition is open to musicians of all nations born between

- Flute and violin: 1998 to 2010
- Voice: 1995 to 2007
- Piano trio: total age maximum 90; single members neither younger than 17 nor older than 35 (on March 31, 2027)

The competition will be conducted during the period from August 28 to September 17, 2027 (including the prizewinners' concerts).
All auditions are open to the public.

Deadline for registration: March 31, 2027

Organizers

The 76th ARD International Music Competition 2027 is presented by the Association of Public Broadcasting Corporations in the Federal Republic of Germany (ARD).

Bayerischer Rundfunk – Munich
Hessischer Rundfunk – Frankfurt/Main
Mitteldeutscher Rundfunk – Leipzig
Norddeutscher Rundfunk – Hamburg
Radio Bremen
Rundfunk Berlin-Brandenburg – Berlin/Potsdam
Saarländischer Rundfunk – Saarbrücken
Südwestrundfunk – Stuttgart/Baden-Baden
Westdeutscher Rundfunk – Cologne
Deutsche Welle – Bonn/Berlin
Deutschlandradio – Berlin/Cologne

Member of the World Federation of International Music Competitions, Geneva

Member of the Alink-Argerich Foundation

Sponsored by

ERNSTING KUNST- & KULTUR-STIFTUNG

SIEMENS

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Prizes

Flute

First Prize	€ 15,000
Second Prize	€ 10,000
Third Prize	€ 5,000

Voice

First Prize	€ 15,000
Second Prize	€ 10,000
Third Prize	€ 5,000

Piano Trio

First Prize	24.000€
Second Prize	18.000€
Third Prize	12.000€

Violin

First Prize	15.000€
Second Prize	10.000€
Third Prize	5.000€

The Prizewinners will be determined by the jury.

Special Prizes

Audience Prizes

Audience Prizes totaling 8.000€, made possible by the Theodor-Rogler-Foundation as well as the Erika-and-Georg-Dietrich-Foundation, will be awarded in the final round as follows:

- Flute in the amount of 2.000€
- Voice in the amount of 2.000€
- Piano Trio in the amount of 2.000€
- Violin in the amount of 2.000€

Special Prizes for the best interpretation of a commissioned composition

Special Prizes totaling 4.000€ for the best interpretation of the commissioned compositions, made possible by the Alice Rosner Foundation, will be awarded in the category:

- Flute for the composition by Vladimir Tarnopolski in the amount of 1.000 €
- Voice for the composition by Diana Syrse in the amount of 1.000 €
- Piano trio for the composition by Oscar Jockel in the amount of 1.000€
- Violin for the composition by Aziza Sadikova in the amount of 1.000€

Special Prize of the Bavarian Radio Symphony Orchestra (BRSO)

The special prize of the Bavarian Radio Symphony Orchestra in the amount of 4,000€, donated and presented by the Association of Friends of the Bavarian Radio Symphony Orchestra, is awarded by the orchestra members for an outstanding

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interpretation by a finalist. This is linked to participation in a BRSO project.

Special Prize of the Munich Chamber Orchestra

The Special Prize from the Munich Chamber Orchestra totaling 1.000€ will be awarded by the members of the Munich Chamber Orchestra for an outstanding interpretation by a semi-finalist in the category bassoon.

Busch Brothers Prize

The Busch Brothers Circle awards the Busch Brothers Prize in the amount of 4.000€ – in collaboration with the South Westphalian Philharmonic – to an outstanding finalist. It is linked to a concert appearance at the Busch Brothers Circle and potential subsequent concerts with the South Westphalian Philharmonic.

Henle Urtext Prize

The publishing house Henle Verlag is awarding special prizes in the piano trio category with a total value of 6.000€ in the form of non-cash and cash prizes.

Special Prize GENUIN classics

GENUIN classics awards a Dolby Atmos production with digital release to one of the prizewinners – total value 12.000€.

Bavarian Philharmonic Special Prize

The Bavarian Philharmonic awards a special prize of €1.500 to an outstanding finalist. The special prize includes a concert as part of the Bavarian Philharmonic's Mozart+ series at the Cuvilliés Theatre in Munich.

ARD Klassik Media Prize

The ARD Klassik Media Prize will be awarded to a finalist. A high-quality media production for the ARD Mediathek or the ARD Klassik Social Media channels awaits the winner.

Your choice – Online Prize of the Streaming Audience

The program division BR Klassik of the Bayerischer Rundfunk awards the Your choice prize in the amount of 1.000€ for the winner of the online voting during the final rounds.

Young Artist Discovery Award

The Young Artist Discovery Award totaling 2.000€, underwritten by the Dr.-Marianne-Kunkel-Fund, will be awarded by ARD Klassik for an outstanding performance by a very young participant.

Alice-Rosner-Prize

The Alice Rosner Foundation awards the Alice-Rosner-Prize in the amount of 1.000€ for the best interpretation of a 20th century work.

Special Prize Schwarzwald Music Festival

The Schwarzwald Music Festival awards a special prize in the amount of 1.500€ to an outstanding finalist. The special prize includes the festival's closing concert on Whit Monday in the Christuskirche in Mitteltal, in collaboration with premium partner Hotel Bareiss, followed by a musical culinary experience.

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Special Prize "Podium for young Soloists" Tegernsee

The Special Prize "Podium for young Soloists", made possible by the "Friends of young Musicians" e. V. Tegernsee, in the amount of 1.000€ goes to a young semifinalist who is not awarded one of the main prizes.

Special Prize Mozart Society Munich

The Mozart Society Munich e. V. is awarding a special prize in the amount of 1.000€ to a semifinalist.

Special prize GEWA

The GEWA music GmbH awards a special prize to all main prizewinners of the violin category in the form of instrument cases.

Special Prize Atelier Marillon Couture

The dressmaker's studio Marillon Couture which is focussed on the fabrication of concert clothes for musicians, is awarding a special prize to a prizewinner for the production of an individual stage outfit in the amount of 2.500€.

Special Prize Herta Knobloch

The special prize amounting 1.500€, funded from the estate of Herta Knobloch, is awarded in the category voice for the outstanding achievement of a soprano or coloratura soprano who could not be considered for the main prizes.

Special Prize from Jeunesse Musicales Germany

The prize consists of a scholarship for a piano trio to participate in the 73rd JM International Chamber Music Campus, which will take place from September 6 to 17, 2028, at Weikersheim Castle.

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Concert Invitations

Prizewinners may be invited to give concerts or make recordings.

Broadcast Appearance

Prizewinners will receive invitations from ARD broadcasters to perform concerts or make recordings under the usual radio conditions.

Further Concert Engagements

Concert engagements may be offered by the following institutions:

Auditorium du Louvre
Bayerisches Kammerorchester Bad Brückenau
Bell'Arte München
BOZAR MUSIC, Brüssel
Brunnthaler Konzerte
Burghofspiele Rheingau
Camerata Andechs
Central European Music Festival Žilina
Chassé Theater, Breda
Chor des Bayerischen Rundfunks
Ciconia Consort – The Hague String Orchestra
Classix Kempten
Collegium Musicum Basel
Davos Festival
Deutsche Philharmonie Merck Darmstadt
Euregio Musikfestival
Februari Festival Den Haag
Festival Classic Oberfinning
Festival der Nationen, Bad Wörishofen
Festival EuroArt Praha
Festival Internazionale di Musica da Camera di Cervo
Festspiele Mecklenburg-Vorpommern
Folkwang Kammerorchester Essen
Fondazione Ivan Bruschi Arezzo
Frankfurter Museums-Gesellschaft
Freunde der Musik Landshut
Gebrüder-Busch-Kreis
H. E. Steinway-Festival, Wolfshagen
Heidelberger Frühling
Hofer Symphoniker
Inselfestival Hombroich
InselKonzerte – Kammermusik Auf Herrenchiemsee
International Festival of Young Music Competition Laureates Katowice
International Concert Season of the Ivan Bruschi House Museum
Internationales Musikfestival Český Krumlov
Junges Podium Altrip
Juventudes musicales de España
Kaisersaalkonzerte Frankfurt/Main
Kammermusik-Festival Liesborner Museumskonzerte
Kammermusik-Gemeinde Hannover
Kammermusikalische Vereinigung – Städtischer Musikverein Trier
Kirchbergforum Hessen
Kissinger Sommer
Klavier-Festival Ruhr
Koninklijke Souvenir des Montagnards – Kamermuziek Tilburg
Konzert Theater Coesfeld
Konzerte auf Henkellsfeld, Wiesbaden
Konzerte im Schloss Illertissen
Konzertgesellschaft Wuppertal

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KonzertGut Rittergut Lucklum
Konzerthaus Berlin
Konzertverein Schwerin
Kultur & Kulinarisches – Verein der Kulturfreunde e.V. Geseke
Kulturamt der Stadt Marl
Kulturdienst Weimar
Kulturverein Zorneding-Baldham
Kunstfreunde Bensheim
Kurpfälzisches Kammerorchester
Leitheimer Schlosskonzerte
Lions Club Schwäbisch Gmünd
Ludwigsburger Schlossfestspiele
Meisterkonzerte im Alten Bahnhof Kettwig
Meistersolisten im Isartal, Icking
Meister von morgen, Herdecke
Mosel Musikfestival
Mozart-Gesellschaft Dortmund
Münchener Kammerorchester
Münchner Konzertdirektion Hörtnagel
Münchner Rundfunkorchester
Münchner Symphoniker
Musical Olympus International Festival of St. Petersburg
Musik und Sprache Hessenbrückenmühle
Musik & Theater Saar
Musikfreunde Kiel e.V.
Musikverein Bamberg
Nordwestdeutsche Philharmonie
Nymphenburger Sommer
Öschberghof Klassik Donaueschingen
Osnabrücker Symphonieorchester
Philharmonie Südwestfalen
Philharmonisches Orchester Freiburg
Philharmonisches Orchester Kronstadt, Rumänien
Podium für junge Solisten Schloss Tegernsee
Rheingau Musik Festival
Rosengarten-Serenade Bamberg
Salzburger Kulturvereinigung
Schleswig-Holstein Musik Festival
Schleswig-Holsteinisches Landestheater und Sinfonieorchester
Schlosskonzerte Mannheim
Schlosstheater Fulda
Schwarzwald Musikfestival
Schweizer Musikfestwochen
Schwetzinger SWR Festspiele
SPANNUNGEN: Musik im RWE-Kraftwerk Heimbach
„Spielende Insel" Rügen
Squire Artists, Niederlande
Steinway Prizewinners Concerts
Stiftung Mozarteum Salzburg
Südwestdeutsches Kammerorchester Pforzheim
Symphonieorchester „Wilde Gungl" München
Theaterforum – Klassikforum Gauting
Ticino Musica, Locarno
Tiroler Festspiele Erl
Tonhalle Düsseldorf
Tonicale Musik & Event, München
Vaterstettener Rathauskonzerte
Weilburger Schlosskonzerte
Weingartner Musiktage Junger Künstler
Wetzlarer Kulturgemeinschaft
Wiener KammerOrchester
Winners & Masters/Kulturkreis Gasteig, München
Württembergische Philharmonie Reutlingen
Württembergisches Kammerorchester Heilbronn
Wurzer Sommerkonzerte
ZeughausKonzerte Neuss

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Concert managers, concert agencies and representatives
of the music industry will be invited to the final rounds and the prizewinners' concerts.

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Conditions of Participation

Application deadline: March 31, 2027
For more information about the application process please see www.ard-musikwettbewerb.de (from February on).

Application

Online application starting from mid-February at: www.ard-musikwettbewerb.de

The following documents must be enclosed:

- -online application form
- -scan of passport or identity card
- -artistic curriculum vitae **in continuous text** (ready for publishing)
- -high resolution portrait photograph (jpg file; portrait orientation) of the applicant, **which will be published** – in color (without copyright).
- -in case of students: approval of the teacher
- -digital **VIDEO** recording(s):
  mp4 or mov file, size max. 900 MB
  The music in the video recording may not be edited, may not be processed and may not be older than one year (the works required for the preselection can be found in the repertoire conditions).
- -**The video recordings of the categories violin, flute and piano trio must show both the face and hands at the same time, videos of the voice category the face.**

The pieces required for the preliminary round are listed in the repertoire guidelines.

- -declaration form signed by the recording studio/engineer (or candidate in case he/she is recording themselves) – form download at the registration platform
- -proof of payment of the registration fee in the amount of € 60. Bank details:

Bank: HypoVereinsbank München (UniCredit)
account holder: Bayerischer Rundfunk
*purpose: **candidate's name/IMW 2027/11850040***
BIC (Swift Code): HYVEDEMMXXX
IBAN-Number: DE22 7002 0270 0000 0816 13

Only complete applications will be accepted!

Admission

Once the selection has been made, the decision of the pre-selection jury will be released by **June 15, 2027** at the latest. Its decisions are final and incontestable. No explanations will be provided. The chosen competitors will receive written notification of their selection. Competitors from abroad can, if necessary, use this confirmation to apply for an entry visa.

Recognition of Conditions

With the application for the competition the participant acknowledges acceptance of the participation and competition conditions as well as the decision of the pre-selection jury and the competition jury as binding.
There is no right of appeal.
Participation is only possible in one of the competition categories.

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Applications that do not meet the requirements of the competition can be rejected.

Participation Fee

Following receipt of the admission confirmation, the participation fee of € 150 for soloists/€ 250 for piano trio must be transferred "free of bank charges for the recipient" at the latest by July 31, 2027.
This participation fee cannot be refunded in case the candidate withdraws from participation.

Jury

The juries will be selected from among personalities with international reputations without regard to ethnic, ideological, political or linguistic considerations.
The decisions of the jury cannot be contested.

Student of a Jury Member

If there is a student of a jury member among the participants, this jury member may not take part in the appraisal of this competitor.
Jury members are not allowed to teach their students during the competition itself, otherwise the student, the jury member, or both may be disqualified. To this end, a student is defined as someone who studied with a jury member for a lengthy and continuous period, and such study was completed less than three years before the beginning of the competition. Participation in master classes is not affected if the master class participation did not take place in the current competition year from April 2027.

Competition Rounds

Four competition rounds are mandatory.
The semi-final flute and violin will be accompanied by the Munich Chamber Orchestra without conductor, the semi-final voice will be accompanied by the Münchner Rundfunkorchester led by a conductor. A maximum of six candidates/ensembles will be admitted to the semifinals flute, violin and piano trio; eight semifinalists are allowed to compete in the category voice. The final rounds flute and violin will be accompanied by the Symphonieorchester des Bayerischen Rundfunks, the voice final by the Münchner Rundfunkorchester, led by a conductor. A maximum of three soloists or ensembles, a maximum of five singers, will be admitted to the final rounds.

First Audition Date

All participants will receive notification of the scheduled date of their first audition – along with the admission to the competition – by email.

Competition Program

The following repertoire listings and the conditions therein contained are binding for the competition program.
The competition program submitted by the competitors is binding. **Subsequent alterations are not permitted.**

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No works in the competition program may be repeated except on the express wish of the jury or if it is explicitly written in the repertoire list in this document. The sequence of performance of the pieces in the first and second round is at the participant's discretion. If possible, original text editions should be performed.
Participants will not be allowed to perform their own compositions. In certain cases, the jury may allow only selections of individual works to be performed in the first two competition rounds or may select works from the submitted repertoire.

Piano Accompanists

Official piano accompanists are available at no charge to the competitors.
Participants may bring along their personal accompanist at their own expense.
The pianos and orchestra are tuned to A 886 (443 Hz).

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Presence

Each participant must register personally at the central competition office in the Bayerischer Rundfunk at least one day before his/her first audition and show his or her passport, ID card or officially recognized birth certificate. Active participants are not allowed to leave Munich without the approval of the competition management (**prize winners may first depart on September 18, 2027**). Each participant accepts the obligation to remain free of all professional obligations or concerts throughout the duration of the competition.

Accommodation

For the duration of the first round, reasonably priced hotels will be recommended to the participants. All competitors who reach the second round will be provided by the competition management with the accommodation in hotel rooms booked by the competition office and meal vouchers from the first day of the second round on for the duration of their further participation in the audition process (Participants flute and voice from September 4, participants piano trio from August 31, participants violin from September 6).
Semifinalists will be guests of the competition until the final rounds, prizewinners until the day after the last prizewinners' concert. This does not apply to piano accompanists or other companions.

Prize Winners

Prize Winners' Concerts

At the prizewinners' concerts, chamber music works and works for soloists with orchestral accompaniment will be performed. The decisions regarding the program and at which concert specific participants will perform will be made by the competition management in conjunction with the jury and the music department of Bayerischer Rundfunk.
Prizewinners will receive no fee for their participation in the prizewinners' concerts.

Awards Ceremony

The awards ceremony will take place after the last prizewinners' concert.
Competitors will be expected to receive their certificates in person.

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Media Exploitation

The Competition, including the prize winners' concerts, will be recorded by Bayerischer Rundfunk. These recordings can be used for broadcasting (radio or television, including on-line) in full and/or in selections, live or at a later time, and also provided for individual access independent of the type of receiver and also be made publicly available. Other broadcasters in Germany and abroad can make use of these recordings simultaneously or at a later time. Further use of our broadcasts and availabilities regardless of time and place (in full, in part or in selections) are possible.

The administration of the Competition reserves the right to use the recordings of the Competition rounds and prize winners' concerts for the production of a CD and/or a DVD to serve as publicity for the prize winners and documentation of the Competition.

The administration of the Competition further reserves the right to release or have released, and/or distribute or have distributed, itself or through third parties, commercially or non-commercially, any and all material from the Competition in audio or audio-visual form, on analogue or digital sound/image/sound-image data carriers including platforms, regardless of format or process.

The declaration of agreement required from the prize winners is regarded as given with the application to the ARD Music Competition; the same applies to the transfer of rights in accordance with the aforementioned stipulations. The prize winners have no claim to additional compensation of any kind.

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Flute

Pre-selection

a) a) Georg Philipp Telemann, Fantasy No. 2 in A minor TWV 40:3 **or** Nr. 9 in E major TWV 40:10

b) b) Sigfrid Karg-Elert, No. 30: Chaconne from: 30 Caprices for flute solo, op. 107

Pieces and movements may be recorded separately. Up to 5 uploads are allowed.

The pieces in groups 1, 2, 3, 6, and 8 must be performed from memory.

First round (maximum 25 minutes)

1. Johann Sebastian Bach, Partita for flute solo in A minor, BWV 1013

all four movements without repetition
Allemande, Corrente, Sarabande, Bourrée

2. Franz Doppler, „Fantaisie pastorale hongroise" for flute and piano op. 26

Second round (maximum 40 minutes)

3. One of the following works:

Ludwig van Beethoven, Serenade in D major, op. 41
(arrangement of the Serenade, op. 25, presumably by Franz Xaver Kleinheinz)
The work must be performed in its entirety, except for:
2nd movement (Menuetto) without repeat and without Trio I
4th movement (Andante con Variazioni) without repeats and without Variation II

Carl Reinecke, Sonata in E minor, op. 167 'Undine'
No repeats in the first movement

Franz Schubert, Sonata for Violin and Piano in A minor, D 385
No repeat in the first movement

Charles-Marie Widor, Suite in C minor, op. 34

4. One of the following works:

Claude Arrieu, Sonatina
Elise Bertrand, Impressions liturgiques op. 2
Mel Bonis, Sonata op. 64; 1st and 2nd movements

5. One of the following works:

For Piccolo:
Franco Donatoni, Nidi (1979)
Karlheinz Stockhausen, Zungenspitzentanz vom Samstag aus Licht (Stockhausen Verlag stockhausen-verlag@t-online.de)

or

For Alto Flute:
Brian Ferneyhough, Sisyphus Redux
Kaija Saariaho, Couleurs du vent

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or

For Bass Flute:
Keiko Harada, Bone++
Olga Neuwirth, Spleen II

Semifinal with the Münchener Kammerorchester

6. Wolfgang Amadeus Mozart, one of the concerts for flute and orchestra

G major, KV 313 (Bärenreiter)
or
D major KV 314 (Bärenreiter)

7. Vladimir Tarnopolski, Composition commissioned by ARD International Music Competition 2027 (World premiere)
The sheet music will be sent upon acceptance into the competition. The commissioned piece may be played from the sheet music, but it may not be performed publicly prior to the competition.

Final with the Symphonieorchester des Bayerischen Rundfunks

8. One of the following works for flute and orchestra:

Jacques Ibert: Concert for flute and orchestra (Leduc)
Carl Nielsen: Concert for flute and orchestra, FS 119 (Wilhelm Hansen)

Jury Flute

Magali Mosnier, France, Chairwoman
Rozália Szabó, Hungary
Adriana Ferreira, Italiy
Stefán Ragnar Höskuldsson, Iceland
Sébastian Jacot, Switzerland
Robert Langevin, USA/Canada
Stephanie Winker, Germany

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Voice

Preliminary Remarks

The repertoire to be presented at ARD Music Competition 2027 in the voice category must cover at least of the following epoques: the baroque, classical, romantic and 20th century periods. Each participant must sing in at least three languages in the course of the Competition.
Participants are obligated to sing in the original languages. Art songs may be transposed. This necessarily must be stated when the program is submitted in the application form.
As of the semi-final with orchestral accompaniment, the repertoire must be selected from the repertoire list stipulated by the Competition. Arias with cabalettas or "B-sections" must be performed in full (e. g. Anna Bolena "Piangete voi?" with the cabaletta "Coppia iniqua"). From semifinal on recitatives are obligatory, if they are sung by the same role directly before the aria (not dialogues with more roles involved). The keys and versions listed in the repertoire are mandatory. If no key is specified, the piece should be sung in its original key.

Pre-selection

- **Two arias or one aria and an art song** of the participant's choice. Both works may be repeated in the competition.

The pieces may be recorded separately.
Up to two uploads are allowed.

First round (with piano accompaniment)

- **Two pieces** to be freely chosen. They must contain one aria or one song by W. A. Mozart and an opera or oratorio aria from the romantic era.

Second round (with piano accompaniment; max. 20 min.)

- Two art songs, one of them by Franz Schubert
- Two opera or oratorio arias

Semifinal with the Munich Radio Orchestra

- Diana Syrse, Composition commissioned by ARD International Music Competition 2027 (World premiere)
  The sheet music will be sent upon acceptance into the competition. The commissioned piece may be played from the sheet music, but it may not be performed publicly prior to the competition.

- Two opera or oratorio arias from two different stylistic periods

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Final with the Munich Radio Orchestra

- **Three opera or oratorio arias** from three different stylistic periods

Jury Voice

Thomas Hampson, Germany, Chairman
Véronique Gens, France
Tareq Nazmi, Germany
Anne Sofie von Otter, Sweden
Stuart Skelton, USA
Aušrinė Stundytė, Lithuania
NN

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Voice: Repertoire List for Semifinal and Final

Oratorio arias

Soprano

J. S. Bach, *Johannes-Passion*: Ich folge dir gleichfalls, BWV 245
J. S. Bach, *Johannes-Passion*: Zerfließe, mein Herze, BWV 245
J. S. Bach, *Matthäus-Passion*: Blute nur, du liebes Herz!, BWV 244
J. S. Bach, *Matthäus-Passion*: Er hat uns allen wohlgetan/Aus Liebe will mein Heiland sterben, BWV 244 (mit Rezitativ)
J. S. Bach, *Matthäus-Passion*: Wiewohl mein Herz in Tränen schwimmt/Ich will dir mein Herze schenken, BWV 244 (mit Rezitativ)
B. Britten, *War Requiem*: Liber scriptus
M. Duruflé, *Requiem*: Pie Jesu
G. Fauré, *Requiem*: Pie Jesu
G. F. Händel, *Messiah*: Then shall the eyes/He shall feed his flock, HWV 56 (mit Rezitativ) (Edition Peters)
G. F. Händel, *Messiah*: How beautiful are, HWV 56 (Edition Peters)
G. F. Händel, *Messiah*: I know that my Redeemer liveth, HWV 56 (Edition Peters)
G. F. Händel, *Messiah*: If God be for us, HWV 56 (Edition Peters)
G. F. Händel, *Messiah*: Rejoice greatly, o daughter of Zion!, HWV 56 (Edition Peters)
J. Haydn, *Die Schöpfung*: Und Gott sprach/Nun beut die Flur das frische Grün, Hob XXI:2 (Gabriel) (with recitative)
J. Haydn, *Die Schöpfung*: Und Gott sprach: Es bringe das Wasser/Auf starkem Fittiche, Hob XXI:2 (Gabriel) (mit Rezitativ)
F. Mendelssohn Bartholdy, *Elias*: Höre, Israel (Solo), op. 70
R. Schumann, *Das Paradies und die Peri*: Wie glücklich sie wandeln (Peri), op. 50
R. Schumann, *Das Paradies und die Peri*: Verstoßen! Verschlossen aufs neu das Goldportal (Peri), op. 50

Mezzosoprano and Alto

J. S. Bach, *Johannes-Passion*: Es ist vollbracht, BWV 245
J. S. Bach, *Johannes-Passion*: Von den Stricken meiner Sünden, BWV 245
J. S. Bach, *Matthäus-Passion*: Du lieber Heiland/Buß und Reu, BWV 244 (mit Rezitativ)
J. S. Bach, *Matthäus-Passion*: Erbarm es Gott/Können Tränen, BWV 244 (mit Rezitativ)
J. S. Bach, *Matthäus-Passion*: Erbarme dich, mein Gott, BWV 244
G. F. Händel, *Messiah*: But who may abide, HWV 56 (Edition Peters)
G. F. Händel, *Messiah*: He was despised, despised, HWV 56 (Edition Peters)
G. F. Händel, *Messiah*: How beautiful are, HWV 56
G. F. Händel, *Messiah*: Behold, a virgin/O thou that tellest, HWV 56 (mit Rezitativ) (Edition Peters)
G. F. Händel, *Messiah*: Thou art gone up on high, HWV 56 (Edition Peters)
F. Mendelssohn Bartholdy, *Elias*: Sei stille dem Herrn (Ein Engel), op. 70
F. Mendelssohn Bartholdy, *Elias*: Weh ihnen, dass sie von mir weichen (Solo), op. 70
R. Schumann, *Das Paradies und die Peri*: Verlassener Jüngling, op. 50

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Countertenor

J. S. Bach, *Johannes-Passion*: Es ist vollbracht, BWV 245
J. S. Bach, *Johannes-Passion*: Von den Stricken meiner Sünden, BWV 245
J. S. Bach, *Matthäus-Passion*: Du lieber Heiland/Buß und Reu, BWV 244 (mit Rezitativ)
J. S. Bach, *Matthäus-Passion*: Erbarm es Gott/Können Tränen, BWV 244 (mit Rezitativ)
J. S. Bach, *Matthäus-Passion*: Erbarme dich, mein Gott, BWV 244
G. F. Händel, *Belshazzar*: Dry those unavailing tears, HWV 61 (Cyrus) (Edition Novello)
G. F. Händel, *Belshazzar*: You see my friends/Amazed to find the foe so near, HWV 61 (Cyrus) (mit Rezitativ) (Edition Novello)
G. F. Händel, *Jephta*: Happy this embassy/Dull delay, in piercing anguish (Hamor), HWV 70 (mit Rezitativ)
G. F. Händel, *Messiah*: Behold, a virgin/O thou that tellest, HWV 56 (mit Rezitativ) (Edition Peters)
G. F. Händel, *Jephta*: Up the dreadful steep ascending (Hamor), HWV 70
G. F. Händel, *Semele:* Where'er you walk, HWV 58 (Jupiter)

Tenor

J. S. Bach, *Johannes-Passion*: Ach, mein Sinn, BWV 245
J. S. Bach, *Johannes-Passion*: Erwäge, wie sein blutgefärbter Rücken, BWV 245
G. F. Händel, *Messiah*: Comfort ye my people/Ev'ry valley, HWV 56 (mit Rezitativ) (Edition Peters)
G. F. Händel, *Messiah*: He that dwelleth/Thou shalt break them, HWV 56 (mit Rezitativ) (Edition Peters)
G. F. Händel, *Messiah*: Thy rebuke hath broken his heart - Behold and see - He was cut off - But thou didst not leave his soul in hell, HWV 56 (mit Rezitativ) (Edition Peters)
G. F. Händel, *Semele:* Where'er you walk, HWV 58 (Jupiter)
J. Haydn, *Die Schöpfung*: Und Gott schuf den Menschen/Mit Würd' und Hoheit angetan (Uriel), Hob XXI:2 (mit Rezitativ)
F. Mendelssohn Bartholdy, *Elias*: Dann werden die Gerechten (Solo), op. 70
F. Mendelssohn Bartholdy, *Elias*: Zerreißet eure Herzen/So Ihr mich von ganzem Herzen suchet (Obadjah), op. 70 (mit Rezitativ)

Bariton and Bass

J. S. Bach, *Johannes-Passion:* Betrachte meine Seel, BWV 245
J. S. Bach, *Johannes-Passion:* Eilt, ihr angefochtnen Seelen, BWV 245
J. S. Bach, *Johannes-Passion:* Mein teurer Heiland, BWV 245
J. S. Bach, *Matthäus-Passion:* Am Abend, da es kühle war/Mache dich, mein Herze, rein, BWV 244 (mit Rezitativ)
J. S. Bach, *Matthäus-Passion:* Gebt mir meinen Jesum wieder, BWV 244
J. S. Bach, *Matthäus-Passion:* Ja freilich/Komm, süßes Kreuz, BWV 244 (mit Rezitativ)
J. S. Bach, *Matthäus-Passion:* Der Heiland fällt vor seinen Vater nieder/Gerne will ich mich bequemen, BWV 244 (mit Rezitativ)
B. Britten, *War Requiem:* After the blast of lightning

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from the East, op. 66
B. Britten, *War Requiem:* Be slowly lifted up, thou long black arm, op. 66
B. Britten, *War Requiem:* Bugles sang, op. 66
G. F. Händel, *Messiah:* For Behold/The People that walked in Darkness, HWV 56 (mit Rezitativ) (Edition Peters)
G. F. Händel, *Messiah:* Why do the nations so furiously rage together?, HWV 56 (Edition Peters: Nr. 38 – längere Fassung)
G. F. Händel, *Messiah:* Behold, I tell you/The trumpet shall sound, HWV 56 (mit Rezitativ) (Edition Peters)
G. F. Händel, *Messiah:* Thou art gone up on high, HWV 56 (Edition Peters)
J. Haydn, *Die Schöpfung:* Und Gott sprach: Es sammle sich/Rollend in schäumenden Wellen, Hob XXI:2 (Raphael) (mit Rezitativ)
J. Haydn, *Die Schöpfung:* Gleich öffnet sich der Erde Schoß/Nun scheint in vollem Glanze der Himmel, Hob XXI:2 (Raphael) (mit Rezitativ)
F. Mendelssohn Bartholdy, *Elias:* Es ist genug (Elias), op. 70
F. Mendelssohn Bartholdy, *Elias:* Herr, Gott Abrahams (Elias), op. 70
F. Mendelssohn Bartholdy, *Elias:* Ist nicht des Herrn Wort wie ein Feuer (Elias), op. 70
R. Schumann, *Das Paradies und die Peri:* Jetzt sank des Abends goldner Schein, op. 50

Opera arias

Sopran

L. v. Beethoven, *Fidelio*: Abscheulicher! Wo eilst Du hin - Komm, Hoffnung (Leonore)
L. v. Beethoven, *Fidelio*: O wär ich schon mit Dir vereint (Marzelline)
V. Bellini, *I Puritani*: Qui la voce/Vien, diletto (Elvira)
A. Berg, *Lulu*: Wenn sich die Menschen um meinetwillen (Lulu)
G. Bizet, *Carmen*: C'est des contrebandiers/Je dis que rien (Micaëla)
G. Bizet, *Les pêcheurs de perles*: Me voilà/Comme autrefois (Leila)
B. Britten, *The Turn of the Screw*: How beautiful it is (Governess)
B. Britten, *Peter Grimes*: Embroidery in childhood was a luxury of idleness (Ellen Orford)
G. Donizetti, *Don Pasquale*: Quel guardo il cavaliere/So anch'io la virtù magica (Norina)
G. Donizetti, *Lucia di Lammermoor*: Regnava nel silenzio/Quando rapito in estasi (Lucia)
A. Dvořák, *Rusalka:* Měsíčku na nebi hlubokém (Rusalka)
Ch. W. Gluck, *Alceste*: Divinités du Styx (Alceste)
Ch. W. Gluck, *Orfée et Euridice*: Qual vita/Che fiero momento (Euridice) (Wiener Fassung, Bärenreiter)
Ch. Gounod, *Faust*: O Dieu! Que de bijoux/Ah! Je ris de me voir (Marguerite)
G. F. Händel, *Alcina*: Tornami a vagheggiar (Morgana)
G. F. Händel, *Giulio Cesare*: E pur cosi in un giorno perdo fasti e grandezza?/Piangerò la sorte mia (Cleopatra)
R. Leoncavallo, *I Pagliacci*: Qual fiamma avea nel guardo!/Stridono lassù (Nedda)
W. A. Mozart, *Così fan tutte*: Temerari/Come scoglio immoto resta (Fiordiligi)
W. A. Mozart, *Die Entführung aus dem Serail*: Durch Zärtlichkeit (Blondchen)

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W. A. Mozart, *Die Entführung aus dem Serail*: Ach ich liebte (Konstanze)
W. A. Mozart, *Die Zauberflöte*: Ach, ich fühl's (Pamina)
W. A. Mozart, *Die Zauberflöte*: O zittre nicht/Zum Leiden (Königin der Nacht)
W. A. Mozart, *Don Giovanni*: In quali eccessi/Mi tradì quell'alma ingrata (Donna Elvira) (Es-Dur, D-Dur)
W. A. Mozart, *Idomeneo*: Solitudini amiche/Zeffiretti (Ilia)
W. A. Mozart, *Le nozze di Figaro*: E Susanna non vien/ Dove sono i bei momenti (Contessa)
W. A. Mozart, *Le nozze di Figaro:* Giunse alfin il momento/Deh vieni, non tardar (Susanna)
W. A. Mozart, *Zaïde*: Ruhe sanft (Zaïde)
O. Nicolai, *Die lustigen Weiber von Windsor*: Nun eilt herbei (Frau Fluth)
J. Offenbach, *Les contes d'Hoffmann*: Les oiseaux dans la charmille (Olympia)
G. Puccini, *La Bohème*: Sì, mi chiamano Mimì (Mimì)
G. Puccini, *Suor Angelica*: Senza mamma (Suor Angelica)
G. Puccini, *Turandot:* Signore, ascolta (Liù)
G. Puccini, *Turandot*: Tu, che di gel sei cinta (Liù)
H. Purcell, *Dido and Aeneas*: Thy hand Belinda – When I am laid in earth (Dido)
G. Rossini, *Il barbiere di Siviglia*: Una voce poco fa (E-Dur, F-Dur) (Rosina)
R. Strauss, *Der Rosenkavalier*: Die Zeit, die ist ein sonderbar Ding (Marschallin)
I. Strawinsky, *The Rake's Progress*: No word from Tom/Quietly night, O find him... I go to him. Love cannot falter (Anne) (Boosey & Hawkes)
K. Szymanowski, *Król Roger*: A! A! Uśnijcie krwawe sny Króla Rogera (Roksana)
P. I. Tschaikowsky, *Iolanta*: Atchevo eta prezhde ne znala (Iolanta)
G. Verdi, *La forza del destino*: Pace, pace, mio Dio (Leonora)
G. Verdi, *Rigoletto*: Gualtier Maldè/Caro nome (Gilda)
R. Wagner, *Tannhäuser*: Dich, teure Halle (Elisabeth)
C. M. v. Weber, *Der Freischütz*: Wie nahte mir der Schlummer/Leise, leise (Agathe)
C. M. v. Weber, *Der Freischütz*: Einst träumte/Trübe Augen (Ännchen)

Mezzosoprano and Alto

S. Barber, *Vanessa*: Must the winter come so soon (Erika)
G. Bizet, *Carmen*: Seguidilla (Près des remparts) (Carmen)
B. Britten, *The Rape of Lucretia*: Give him this orchid (Lucretia)
G. Donizetti, *La Favorita*: Fia dunque vero - Oh, mio Fernando! (Leonora)
Ch. W. Gluck, *Alceste*: Divinités du Styx (Alceste)
Ch. W. Gluck, *Orfeo ed Euridice*: Che farò senza Euridice (Orfeo) (Wiener Fassung 1762, Bärenreiter)
Ch. Gounod, *Faust:* Faites-lui mes aveux, portez mes voeux! (Siebel)
Ch. Gounod, *Faust:* Si le bonheur (Siebel)
Ch. Gounod, *Roméo et Juliette*: Depuis hier/Que fais-tu, blanche tourterelle (Stéphano)
G. F. Händel, *Rinaldo*: Or la tromba (Rinaldo)
G. F. Händel, *Alcina*: Verdi prati (Ruggiero) (Bärenreiter)
J. Massenet, *Cendrillon*: Enfin, je suis ici/A l'heure dite je fuyais" (Cendrillon)
J. Massenet, *Don Quichotte*: Quand la femme a vingt

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J. Massenet, *Werther*: Va! Laisse couler mes larmes (Charlotte)
J. Massenet, *Werther*: Werther! Werther! Qui m'aurait dit la place/Ces lettres! Ces lettres (Briefszene) (Charlotte)
G. Meyerbeer, *Les Huguenots*: Nobles seigneurs, salut - Une dame noble et sage (Urbain)
W. A. Mozart, *Così fan tutte*: Ah, scostati/Smanie implacabili (Dorabella)
W. A. Mozart, *La Clemenza di Tito*: Parto, parto (Sesto)
W. A. Mozart, *La Clemenza di Tito*: Deh, per questo istante solo (Sesto)
W. A. Mozart, *Le nozze di Figaro*: Non so più cosa son, cosa faccio (Cherubino)
W. A. Mozart, *Le nozze di Figaro*: Voi che sapete (Cherubino)
W. A. Mozart, *Lucio Silla*: Dunque sperar poss'io/Il tenero momento (Cecilio)
J. Offenbach, *Les contes d'Hoffmann*: Voyez-là sous son éventail (Nicklausse) (Alkor)
H. Purcell, *Dido and Aeneas:* Thy hand Belinda/When I am laid in earth (Dido)
M. Ravel, *L'Heure Espagnole*: Oh ! La pitoyable aventure (Concepción)
G. Rossini, *La Cenerentola:* Nacqui all'affanno, al pianto/Non più mesta accanto al fuoco (Angelina)
G. Rossini, *Il barbiere di Siviglia*: Una voce poco fa (E-Dur, F-Dur) (Rosina)
G. Rossini, L'*Italiana in Algeri*: Cruda sorte (Isabella)
G. Rossini, *Tancredi*: Oh, patria/Di tanti palpiti (Tancredi)
C. Saint-Saëns, *Samson et Dalila:* Amour, viens aider ma faiblesse (Dalila)
J. Strauß, *Die Fledermaus*: Ich lade gern mir Gäste ein (Prinz Orlofsky)
R. Strauss, *Ariadne auf Naxos*: Sein wir wieder gut – Musik ist eine heilige Kunst (Komponist)
R. Strauss, *Der Rosenkavalier*: Wie du warst! Wie du bist! (Oktavian)
P. I. Tschaikowsky, *Orleanskaja dewa: Da, tak budjet bog - proshchajte gory (Ioanna)*
P. I. Tschaikowsky, *Pique Dame*: Da! Vsomnilya/ Podrugy milye (Polina)
P. I. Tschaikowsky, *Eugen Onegin*: Ah Tanja, Tanja (Olga)
G. Verdi, *Don Carlos*: Nel giardin del bello (Eboli)
C. M. v. Weber, *Oberon*: Arabien, mein Heimatland (Fatima)
W. Walton, *Troilus and Cressida*: Slowly it all comes back (Cressida)
R. Wagner, Tristan und Isolde: Einsam wachend (Brangäne)

Countertenor

B. Britten, *A Midsummer Night's Dream*: Welcome wanderer/I know a bank
J. Dove, *The Flight*: Dawn, still darkness (Refugee)
Ph. Glass, *Akhnaten*: Thou dost appear beautiful (Akhnaten)
Ch. W. Gluck, *Orfeo ed Euridice*: Che farò, senza Euridice? (Orfeo) (Wiener Fassung 1762, Bärenreiter)
Ch. W. Gluck, *Orphée et Eurydice*: J'ai perdu mon Eurydice (Pariser Fassung 1774, Bärenreiter)
G. F. Händel, *Alcina:* Verdi prati (Ruggiero) (Bärenreiter)

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G. F. Händel, *Ariodante:* Dopo notte (Ariodante) (Bärenreiter)
G. F. Händel, *Giulio Cesare*: Va tacito e nascosto (Cesare) (Bärenreiter)
G. F. Händel, *Rinaldo:* Cara sposa (Rinaldo) (Bärenreiter, 1731) (F-Dur)
G. F. Händel, *Rinaldo:* Cara sposa (Rinaldo) (Bärenreiter, 1711) (G-Dur)
G. F. Händel, *Rinaldo:* Di speranza un bel raggio/ Venti, turbine (Rinaldo) (Bärenreiter, 1731) (F-Dur)
G. F. Händel, *Rinaldo:* Di speranza un bel raggio/ Venti turbini (Rinaldo) (Bärenreiter, 1711) (G-Dur)
G. F. Händel, *Rinaldo:* Or la tromba (Rinaldo)
G. F. Händel, *Tamerlano*: A dispetto d'un volto ingrato (Tamerlano) (Bärenreiter)
G. F. Händel, *Theodora:* Or lulled with grief/Sweet rose and lily (Didymus) (Bärenreiter)
G. F. Händel, *Tolomeo:* Che più si tarda omai/ Inumano fratel/ Stille amare (Tolomeo) (Bärenreiter)
T. Morrison, *Oscar*: My sweet rose (Oscar)
W. A. Mozart, *Ascanio in Alba*: Perchè tacer degg'io/Cara, lontano ancora (Ascanio) (Bärenreiter)
W. A. Mozart, *Mitridate, Re di Ponto:* Ah, giacchè son tradito/Son reo, l'error (Farnace) (Bärenreiter)
W. A. Mozart, *Mitridate, Re di Ponto:* Va', l'error mio palesa (Farnace) (Bärenreiter)
W. A. Mozart, *Mitridate, Re di Ponto:* Vadasi - O ciel!/ Già dagli occhi il velo è tolto (Farnace) (Bärenreiter)
W. A. Mozart, *Mitridate, Re di Ponto:* Venga pur, minacci e frema (Farnace) (Bärenreiter)
N. Rimskij-Korsakow, *Snégourotchka*: Turcha sso gromom ssgovarivalas (Lehl)
G. Rossini, *Tancredi:* Oh, patria/Di tanti palpiti (Tancredi)
J. Strauß, *Die Fledermaus:* Ich lade gern mir Gäste ein (Prinz Orlofsky)

Tenor

H. Berlioz, *Les Troyens*: O blonde Cérès (Iopas)
G. Bizet, *Carmen:* La fleur que tu (Don José)
B. Britten, *Billy Budd*: I am an old man (Captain Vere)
B. Britten, *Peter Grimes:* Now the Great Bear (Peter Grimes)
G. Donizetti, *L'elisir d'amore*: Una furtiva lagrima (Nemorino)
G. Donizetti, *La Favorita*: Spirto gentil (Fernando)
G. Donizetti, *La fille du régiment*: Ah! Mes amis/Pour mon âme (Tonio)
Ch. W. Gluck, *Iphigénie en Tauride*: Quel langage accablant pour un ami qui t'aime!/Unis dès la plus tendre enfance (Pylade)
Ch. Gounod, *Faust*: Quel trouble inconnu me pénètre? /Salut! Demeure chaste et pur (Faust)
Ch. Gounod, *Roméo et Juliette*: L'amour, l'amour/Ah, lève-toi, soleil (Roméo) (B-Dur, H-Dur)
G. F. Händel, *Alcina*: All'offesa, il disprezzo/È un folle, un vile affetto (Oronte) (Bärenreiter)
G. F. Händel, *Theodora*: I know thy virtues/Descend, kind pity (Septimius) (Bärenreiter)
J. Massenet, *Manon*: Je suis seul/Ah! Fuyez (Des Grieux)
J. Massenet, *Werther:* Traduire/Pourquoi me réveiller (Werther)
W. A. Mozart, *Così fan tutte*: Un'aura amorosa (Ferrando)
W. A. Mozart, *Die Entführung aus dem Serail:* Konstanze! dich wieder zu sehen/O wie ängstlich, o wie feurig (Belmonte)

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W. A. Mozart, *Die Entführung aus dem Serail:* Ich baue ganz (Belmonte)
W. A. Mozart, *Die Entführung aus dem Serail:* Frisch zum Kampfe (Pedrillo)
W. A. Mozart, *Die Zauberflöte:* Dies Bildnis ist (Tamino)
W. A. Mozart, *Don Giovanni*: Dalla sua pace (Don Ottavio)
W. A. Mozart, *Don Giovanni:* Il mio tesoro (Don Ottavio)
A. Ponchielli, *La Gioconda*: Cielo e mar (Enzo)
G. Puccini, *La Bohème*: Che gelida manina (Rodolfo)
G. Puccini, *Manon Lescaut*: Donna non vidi mai (Des Grieux)
R. Strauss, *Capriccio*: Kein Andres, das mir so (Flamand)
R. Strauss, *Der Rosenkavalier:* Di rigori armato (Sänger)
P. I. Tschaikowsky, *Eugen Onegin*: Kuda kuda (Lenski)
G. Verdi, *Luisa Miller*: Oh! fede negar potessi/Quando le sere (Rodolfo)
G. Verdi, *Macbeth*: O figli, figli miei/Ah, la paterna mano (Macduff)
G. Verdi, *Rigoletto*: Ella mi fu rapita/Parmi veder le lagrime (Duca)
G. Verdi, *La Traviata:* Lunge da lei/De' miei bollenti spiriti/O mio rimorso (Alfredo)
R. Wagner, *Der Fliegende Holländer*: Willst jenes Tags (Erik)
C. M. v. Weber, *Der Freischütz*: Nein, länger trag ich nicht die Qualen - Durch die Wälder, durch die Auen (Max)

Bariton/Bass-Bariton/Bass

L. v. Beethoven, *Fidelio:* Hat man nicht auch Gold (Rocco)
V. Bellini, *I Puritani:* Ah per sempre io ti perdei (Riccardo)

V. Bellini, *La Sonnambula:* Vi ravviso, o luoghi ameni (Rodolfo)
G. Bizet, *Carmen*: Votre toast (Escamillo)
A. Borodin, *Fürst Igor:* Ni sna, ni otdikha (Igor)
H. Berlioz, *Damnation de Faust*: Une puce gentille chez un prince logeait (Méphistophélès)
H. Berlioz, *Damnation de Faust:* Voici des roses, de cette nuit écloses (Méphistophélès)
B. Britten, *Billy Budd:* Handsome indeed/O beauty, o handsomeness (Claggart)
B. Britten, *Billy Budd:* Look! Through the port (Billy Budd)
G. Donizetti, *L'elisir d'amore:* Come paride vezzoso (Belcore)
Ch. W. Gluck, *Iphigénie en Tauride:* Dieux qui me poursuivez
(Oreste)
Ch. Gounod, *Faust:* Avant de quitter ces lieux (Valentin) (Es-Dur)
Ch. Gounod, *Faust:* Vous qui faites l'endormie (Méphistophélès)
Ch. Gounod, *Faust:* Le veau d'or est toujours debout (Méphistophélès)
Ch. Gounod, Roméo et Juliette: Mab, la reine des mensonges (Mercutio)
G. F. Händel, *Acis and Galatea:* I rage, I melt, I burn/O ruddier than the cherry (Polyphème) (Bärenreiter)

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G. F. Händel, Agrippina: Nella Britannia vinta/Cade il mondo (Claudio) (Bärenreiter)
G. F. Händel, *Ariodante*: Invida sorte avara (König)
G. F. Händel, *Ariodante*: Voli colla sua tromba (König)
G. F. Händel, *Orlando:* O voi, del mio poter/Sorge infausta una procella (Zoroastro) (Bärenreiter)
G. F. Händel, *Rinaldo:* Sibilar gli angui d'Aletto (Argante) (Bärenreiter)
J. F. Halévy, *La Juive*: Si la rigueur et la vengeance
E. Korngold, *Die tote Stadt*: Mein Sehnen, mein Wähnen (Fritz)
A. Lortzing, *Der Wildschütz:* Wie freundlich strahlt/Heiterkeit und Fröhlichkeit (Graf von Eberbach)
W. A. Mozart, *Così fan tutte:* Rivolgete a lui lo sguardo (Guglielmo)
W. A. Mozart, *Die Entführung aus dem Serail*: O wie will ich triumphieren! (Osmin)
W. A. Mozart, *Don Giovanni:* Madamina il catalogo è questo (Leporello)
W. A. Mozart, *Le nozze di Figaro:* Bravo signor padrone/Se vuol ballare (Figaro)
W. A. Mozart, *Le nozze di Figaro:* Hai già vinta la causa/Vedrò mentr'io sospiro (Conte)
W. A. Mozart, *Le nozze di Figaro:* Tutto è disposto/Aprite un po' quegl'occhi (Figaro)
W. A. Mozart, *Le nozze di Figaro:* La vendetta, oh, la Vendetta! (Bartolo)
W. A. Mozart, *Zauberflöte*: In diesen heil'gen Hallen kennt man die Rache nicht (Sarastro)
M. Mussorgsky, *Boris Godunow*: Kak vo górode bylo vo Kazàni (Varlaam) (fis-Moll, f-Moll)
J. Offenbach, *Les contes d'Hoffmann*: Scintille, diamant (Dapertutto) (E-Dur)
G. Puccini, *La Bohème:* Vecchia zimarra (Colline)
G. Rossini, *Guglielmo Tell*: Resta immobile (Guglielmo)
G. Rossini, *Il barbiere di Siviglia:* Largo al factotum (Figaro)
G. Rossini, *Il barbiere di Siviglia:* La calunnia è un venticello (Don Basilio)
G. Rossini, *La Cenerentola:* Come un'ape ne' giorni (Dandini)
R. Strauss, *Ariadne auf Naxos:* Lieben, Hassen, Hoffen, Zagen (Harlekin)
I. Strawinsky, *The Rake's Progress:* Fair lady, gracious gentlemen (Nick Shadow)
A. Thomas, *Hamlet:* O vin, dissipe (Hamlet)
P. I. Tschaikowsky, *Eugen Onegin:* Lyubi vse vozrasti pokorni (Gremin)
P. I. Tschaikowsky, *Eugen Onegin:* Uzhel ta samaya Tatyana (Onegin)
P. I. Tschaikowsky, *Pique Dame:* Ja vas ljublju (Jeletzki)
G. Verdi, *Don Carlos*: Son io, mio Carlo/Per me giunto (Rodrigo)
G. Verdi, *Falstaff:* È sogno? O realtà? (Ford)
G. Verdi, *Il Trovatore:* Tutto è deserto/Il Balen Del Suo Sorriso/Per me ora fatale (Conte di Luna)
G. Verdi, *I vespri siciliani:* O patria/O tu Palermo (G. da Procida)
G. Verdi, *Macbeth:* Studia il passo, mio figlio (Banco)
G. Verdi, *Simon Boccanegra:* A te l'estremo addio/Il lacerato spirito (Fiesco)

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Piano Trio

Pre-selection

a) Joseph Haydn, E major, Hob XV:28
and
b) Johannes Brahms, Trio, op. 8 (2nd version 1889):
1st and 3rd movement

Pieces and movements may be recorded individually. Up to 5 uploads are allowed.

First round (approximately 45 minutes)

1. One of the following piano trios without repeats:

Joseph Haydn, C major, Hob XV:27 or E-flat major, Hob XV:29 or E-flat major, Hob XV:30 or E-flat minor, Hob XV:31

or

Wolfgang Amadeus Mozart, B-flat major KV 502 or E major KV 542 or C major KV 548 or G major KV 564

2. Eines der folgenden Werke:

Henriette Bosmans: Trio (1921)
Rebecca Clarke, Piano Trio (1921)
Frank Martin, Trio sur des mélodies populaires irlandaises
Bohuslav Martinu, Piano Trio No. 2 in D minor H327
Maurice Ravel, Trio A major (1914)
Artur Schnabel, Piano Trio (1945)
Dmitri Schostakowitsch, Trio No. 2 E minor, op. 67
Mieczyslaw Weinberg, Trio op. 24

Second round (maximum 55 minutes)

3. One of the following works:

Anton Arenskij, No. 1 D minor , op. 32
Johannes Brahms, No. 2 C major op. 87 or No. 3 C minor op. 101
Ernest Chausson, G minor op. 3
Antonin Dvořák, F minor op. 65
Louise Farrenc, Trio No. 1 E flat major op. 33 or Trio No. 2 D minor op. 34
Gabriel Fauré, D minor op. 120
Fanny Hensel, Trio D minor op. 11
Edouard Laló, No. 3 A minor op. 26
Emilie Mayer, Trio E minor op . 12
Felix Mendelssohn Bartholdy, No. 1 D minor op. 49 or No. 2 C minor op. 66
Camille Saint-Saëns, E minor op. 92
Clara Schumann, Trio G minor op. 17
Robert Schumann, No. 1 D minor op. 63 or No. 2 F Major op. 80 or No. 3 G minor op. 110
Bedřich Smetana, G minor op. 15

4. One of the following works:

Minas Borboudakis, ROAI I (2002)
Violeta Dinescu, Ichtys op. 17 (1991)
Thierry Escaich, Lettres mêlées (2003)
Bruno Mantovani, 8 moments musicaux (2008)
Judith Weir, Piano Trio Two (2004)

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Semifinal

5. One of the works by Ludwig van Beethoven: D major op. 70 No. 1 or E-flat major op. 70 No. 2 or B-flat major op. 97

6. Oscar Jockel, Composition commissioned by ARD International Music Competition 2027 (World premiere)
   The sheet music will be sent upon acceptance into the competition. The commissioned piece may be played from the sheet music, but it may not be performed publicly prior to the competition.

Final

7. Bernd Alois Zimmermann, Pas d'action et Finale, from: Présence. Ballett blanc in 5 scenes (Molly Bloom) (1961)
8. One of the works by Franz Schubert: B major D 898 op. post. 99 or E-flat major D 929 (op. 100)

Jury Piano Trio

Jean-Marc Phillips-Varjabédian, France, Chairman
Milana Chernyavska, Germany
Terezie Fialová, Czech Republic
Ellen Margrete Flesjø, Norway
Thomas Hoppe, Germany
Vashti Hunter, Great Britain/Germany
Jehye Lee, Korea

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Violin

Pre-selection

a) Two caprices by Niccolò Paganini and/or Henryk Wieniawski
b) A sonata by Wolfgang Amadeus Mozart; Beginning from K. 306

Pieces and movements may be recorded separately. Up to 5 uploads are allowed.

The pieces in groups 5, 7, and 8 must be performed from memory.

First round (30 minutes maximum)

1. Ludwig van Beethoven, from one of the sonatas:

No. 1, No. 8 or No. 10: 1st movement and a slow movement

2. One of the following works:

George Benjamin, Three miniatures
Minas Borboudakis: Diamaxai a (Universal Edition; universaledition.com/Werke/DIAMAXAI-a/P0370656)
Adriana Hölszky: Nouns to Nouns Ib
Isabel Mundry, Balances for Violin
Kaija Saariaho, Bon vent
Rebecca Saunders, Breath (2018)
Salvatore Sciarrino, Sei Capricci (1975/76) (Selection based on total time)
Jörg Widmann, Etude No. 2 or No. 3

Second round (45 minutes maximum)

The program should be put together, taking total duration into account, so that all three categories are covered and a complete sonata is included. No repeats.

3. One of the following works:

Johannes Brahms, Sonata No. 2 A major op. 100 or No. 3 D minor op. 108
Gabriel Fauré, Sonata No. 1 A major op. 13
César Franck, Sonata for violin and piano A major FWV8
Amanda Maier-Röntgen, Violin Sonata in B minor
Helena Munktell, Violin Sonata in E-flat major op. 21 (1905)
Carl Nielsen, Romance G major CNW60
Franz Schubert, Fantasy C major D 934
Robert Schumann, Sonata No. 2 D minor op. 121 or Sonata No. 3 A minor WoO 2
Clara Schumann, 3 Romances op. 22
Wilhelm Stenhammar, 2 Sentimental Romances op. 28 (1910)
Alice Tegnér, Violin Sonata A minor (1901)

4. One of the following works:

Grażyna Bacewicz, Sonata No. 3 or No. 4
Béla Bartók, Sonata No. 2 Sz 76
Lili Boulanger, 2 morceaux for violin and piano Nocturne et Cortège
Rebecca Clarke, Sonata G major (Fragment app. 1907-1909)
Claude Debussy, Sonata G minor L140
Charles Ives, Sonata No. 1
Ernst Krenek, Sonata op. 99

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Witold Lutosławski, Partita
Olivier Messiaen, Thème et variations
Carl Nielsen, Sonata No. 2, op. 35
Sergej Prokofjew, Sonata No. 2 D major op. 94a or Cinq mélodies op. 35a
Maurice Ravel, Sonata in G major (1923/27)
Einojuhani Rautavaara: Notturno e danza
Dmitrij Schostakowitsch, Preludes op. 34 arrangement for violin and piano (selection based on total playing time!)
Karol Szymanowski, Nocturne and Tarantella op. 28
Joaquín Turina, Sonata No. 1 op. 51

5. A program of ten minutes maximum by Johann Sebastian Bach

from the Sonatas or Partitas for solo violin; a fugue must be included

Semifinal with the Münchener Kammerorchester (without conductor)

6. Aziza Sadikova, Composition commissioned by ARD International Music Competition 2027 (World premiere)
   The sheet music will be sent upon acceptance into the competition. The commissioned piece may be played from the sheet music, but it may not be performed publicly prior to the competition.

7. One of Wolfgang Amadeus Mozart's violin concertos

KV 207, KV 211 or KV 218 (Bärenreiter)

Final (with the Symphonieorchester des Bayerischen Rundfunks)

8. One of the following concertos for violin and orchestra:

Igor Strawinsky, concerto D major (1931) (Schott)
Sergej Prokofjew, concerto No. 2 G minor op. 63 (1935) (Boosey & Hawkes)
Paul Hindemith, Chamber Music No. 4, op. 36 No. 3 for Solo Violin and Orchestra (Schott)

Jury Violin

Katarina Andreasson, Sweden, Chairwoman
Fabio Biondi, Italy
Guy Braunstein, Israel
Albena Danailova, Bulgaria
Andrej Bielow, Ukraine
Baiba Skride, Lithuania
Tianwa Yang, China

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Wednesday, September 1: beginning of the 1st round
Saturday, September 4: beginning of the 2nd round
Tuesday, September 7: Semifinal
Friday, September 10: Final

Voice

Wednesday, September 1: beginning of the 1st round
Saturday, September 4: beginning of the 2nd round
Wednesday, September 8: Semifinal
Saturday, September 11: Final

Piano Trio

Saturday, August 28: beginning of the 1st round
Tuesday, August 31: beginning of the 2nd round
Friday, September 3: Semifinal
Monday, September 6: Final

Violin

Friday, September 3: beginning of the 1st round
Monday, September 6: beginning of the 2nd round
Thursday, September 9: Semifinal
Sunday, September 12: Final

Prize Winners' Concerts

Concert with the Münchener Rundfunkorchester

Wednesday, September 15, 8 p.m.

Concert with the Münchener Kammerorchester

Thursday, September 16, 8 p.m.

Concert with the Symphonieorchester des Bayerischen Rundfunks

Friday, September 17, 8 p.m.

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Honorary Committee

Markus Blume
Bavarian State Minister of Science and the Arts

Brigitte Fassbaender
Singer and Director

Dr. Thomas Goppel
Honorary President of the Bavarian Music Council

Dr. Winrich Hopp
Artistic Director of "musica viva" at Bayerischer Rundfunk

Dominik Krause
Lord Mayor of the State Capital of Munich

Prof. Dr. Norbert Lammert
Former President of the German Bundestag

Zubin Mehta
Conductor

Kent Nagano
Conductor

Sir Simon Rattle
Chief conductor of the Symphonieorchester und Chor des Bayerischen Rundfunks

Antje Valentin
Secretary General of the German Music Council

Patrons

Dr. Katja Wildermuth
Bayerischer Rundfunk

Florian Hager
Hessischer Rundfunk

Ralf Ludwig
Mitteldeutscher Rundfunk

Hendrik Lünenborg
Norddeutscher Rundfunk

Dr. Yvette Gerner
Radio Bremen

Ulrike Demmer
Rundfunk Berlin-Brandenburg

Martin Grasmück
Saarländischer Rundfunk

Prof. Dr. Kai Gniffke
Südwestrundfunk

Katrin Vernau
Westdeutscher Rundfunk

Barbara Massing
Deutsche Welle

Stefan Raue
Deutschlandradio

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Main Committee

Dr. Katja Wildermuth · Head of the committee
General Director of Bayerischer Rundfunk, Munich

Prof. Lydia Grün
President of the University of Music and Theatre, Munich

Dominik Deuber
Head of the Orchestra, Choir and Concerts Department,
Norddeutscher Rundfunk

Annette Josef
Head of MDR Klassik,
Mitteldeutscher Rundfunk

Prof. Christoph Poppen
Conductor

Martin Roth
Head of the Music Department,
Südwestrundfunk, Baden-Baden

Sonia Simmenauer
Performing Arts Agent

Tanja Tetzlaff
Violoncellist

Andrea Zschunke
Head of the Music Program Group,
Westdeutscher Rundfunk, Cologne

Prof. Dr. Stephan Frucht – coopted member
Artistic Director Siemens Arts Program

Artistic Direction

Dr. Meret Forster

Managing Director

Elisabeth Kozik

Head of digital formats

Ben Alber

Project Management

Anja Krainz

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Upcoming

August 28 to September 15, 2028
horn · piano · viola · violoncello

September 3. to 21, 2029
piano duo · double bass · oboe · trombone

September 2 to 20, 2030
voice · harp · clarinet · string quartet

Subject to alterations!
In cases of doubt, the German text applies.

The text of this invitation is available
in German and English.

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