

VI CONCURSO INTERNACIONAL DE CANTO

Alfredo Kraus

RULES

1.- APPLICANTS

1.1. The VI CONCURSO INTERNACIONAL de CANTO ALFREDO KRAUS de LAS PALMAS DE GRAN CANARIA 2017 (hereinafter VI CICA 2017) is open to singers of all nationalities aged:

- 18 to 32 years, inclusive, for Soprano, Countertenor & Tenor.
- 18 to 35 years, inclusive, for Mezzo-soprano, Contralto, Baritone, Bass-Baritone & Bass.

1.2. Ages will be considered to have been reached by the time applicants participate in the Preliminary Round (or the Semi-final round in the case of applicants exempted from the Preliminary Round in accordance with Article 4.4. of these Rules).

2.- APPLICATIONS

2.1. Applications must be made exclusively by using the application form for the VI CICA 2017, which can be downloaded from the website www.cicakraus.com

2.2. The closing date for applications will be:

- 10 June 2017 for participants in the Preliminary Round in Madrid.
- 1 July 2017 for participants in the Preliminary Round in Florence and Las Palmas de Gran Canaria.
- 1 July 2017 for participants directly entering the Semi-final Round in Las Palmas de Gran Canaria in accordance with the conditions laid down in Article 4.4. of these Rules.

2.3. The competition entry fee is €30 (thirty euros). Applicants must pay this amount and any corresponding bank charges by bank transfer to the following account:

Bank: Caja Mar - Account holder: Fundación Internacional Alfredo Kraus
Account number
SWIFT / BIC: CCRIES2AXXX
IBAN ES 55 3058 6100 9327 2003 3561

2.4. If the fee is not paid and no receipt is sent to the organisers, the application will be considered invalid. No other method of payment will be accepted and the entry fee will not be refunded under any circumstances.

2.5. The application form must clearly indicate, in addition to the applicant's personal information:

- The applicant's voice type (Soprano, Mezzo-soprano, Contralto, Countertenor, Tenor, Baritone, Bass-baritone or Bass).

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- The city where the applicant wishes to participate in the Preliminary Round.
- The works to be submitted in the three rounds, to be chosen from the list included in Annexes I & II of these Rules.

2.6. After completing and signing the application form, applicants must send it by email to **concurso@cicakraus.com**, attaching the following documentation in digital format:

- Valid passport or national identity document showing the applicant's age and nationality.
- One recent colour portrait photo in high definition for printing.
- A short CV detailing the music studies, repertoire, awards received and any professional activity undertaken by the applications closing date.
- The receipt for the payment of the entry fee indicated in point 2.3.

2.7. Applicants agree to accept the rules of the VI CICA 2017 and all the conditions that govern it.

3.- TRAVEL AND SUBSISTENCE EXPENSES

3.1. All travel and subsistence expenses shall be met by the applicants.

3.2. The organisers will award a grant of €900 (nine hundred euros) to finalists who are not residents of Gran Canaria and who do not obtain a prize in the Final Round, towards the travel and subsistence expenses for their stay in Las Palmas de Gran Canaria.

4.- PRELIMINARY ROUND

4.1. The Preliminary Round, with piano accompaniment, will be held in one of the cities chosen by the applicant on the application form. The organisers intend to change the venue cities for the Preliminary Round for each competition; the venues for the VI CICA 2017 are:

MADRID

Escuela Superior de Canto – Calle San Bernardo, nº 44.
15 and 16 June 2017, 11.00 am.

FLORENCE

Opera di Firenze – Piazzale Vittorio Gui, 1.
5 and 6 July 2017, 11.00 am.

LAS PALMAS DE GRAN CANARIA

Auditorio Alfredo Kraus – Avenida Príncipe de Asturias
21 and 22 September 2017, 11.00 am.

4.2. Applicants participating in the Preliminary Round will be judged by a panel comprising persons involved in the organisation of the VI CICA 2017 and directors from the institutions collaborating with the competition.

4.3. At the Preliminary Round, with piano accompaniment, applicants must perform a work of Opera of their choice, which must not exceed six minutes in duration. The work must be chosen from the list of works indicated in

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Annexes I & II of these Rules and must be clearly stated on the Application Form submitted. Applicants who wish to enter the Semi-final and Final Rounds with the Zarzuela repertoire must perform one work of Opera and one work of Zarzuela, neither of which may exceed six minutes in duration.

4.4. Applicants who can duly certify, by means of written documentation to be sent to the competition organisers, that they were finalists in another international singing competition in 2015, 2016 and up to May 2017 will be exempt from taking part in the Preliminary Round. These applicants may directly participate in the Semi-final Round in Las Palmas de Gran Canaria providing they meet the requirements to apply for participation in the competition, including payment of the entry fee as per point 2.

4.5. The organisers of the VI CICA 2017 recommend that applicants attend the rounds suitably dressed for the occasion.

4.6. Applicants must provide their own musical scores, plus two extra copies: one for the piano accompanist and one for the judging panel.

4.7. Applicants will be accompanied by a pianist provided by the organisers. They may, however, choose to provide their own pianist, in which case they must notify the organisers and meet all expenses.

4.8. Applicants in the Preliminary Round will perform in ascending alphabetical order of their first surnames.

4.9. The organisers of the VI CICA 2017 will decide how many applicants will continue to the Semi-final Round in Las Palmas de Gran Canaria as contestants.

5.- SEMI-FINAL ROUND

5.1. The Semi-final Round, with piano accompaniment, will be held in:

LAS PALMAS de GRAN CANARIA

Auditorio Alfredo Kraus – Avenida Príncipe de Asturias
25 and 26 September 2017, 11.30 am.

5.2. Contestants entering the Semi-final Round will be judged by the Jury of the VI CICA 2017.

5.3. In the Semi-final Round, contestants must submit four works of Opera. Contestants who wish to choose from the Zarzuela repertoire must submit two works of Opera and two of Zarzuela. No work may exceed eight minutes in duration. Works are to be chosen from the list of works included in Annexes I & II of these Rules and must be indicated on the application form submitted. The works submitted in this round must not be among those already submitted in the Preliminary Round. Contestants who choose any of the Zarzuela pieces included in Annex II and do not have the necessary song or piano material may request a PDF copy from the organisers when submitting their application.

5.4. Contestants must sing in at least two languages and works must be sung from memory in the original language.

5.5. The Jury may ask contestants to perform one or more of the four works submitted, at its discretion.

5.6. Contestants must provide their own musical scores, plus two extra copies: one for the piano accompanist and one for the Jury.

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5.7. Contestants will be accompanied by a pianist provided by the organisers. They may, however, choose to provide their own pianist, in which case they must notify the organisers and meet all expenses.

5.8. Contestants in the Semi-final Round will perform in ascending alphabetical order of their first surnames.

5.9. The Jury will decide how many contestants will continue to the Final Round. The organisers will provide a piano accompanist for finalists, with a maximum of two 20-minute work sessions.

6.- FINAL ROUND

6.1. The Final Round, with orchestral accompaniment and a public audience, will be held in:

LAS PALMAS DE GRAN CANARIA

Sala Sinfónica (Symphonic Hall), Auditorio Alfredo Kraus – Avenida Príncipe de Asturias
29 September 2017, 8.00 pm.

6.2. Contestants in the Final Round will be judged by the Jury.

6.3. As soon as contestants learn that they are finalists, they must inform the organisers of the works they intend to submit for the Final Round. They must submit two works of Opera or two works of Opera and two of Zarzuela if they are participating with this genre. The works must be chosen from those already submitted in the Semi-final Round. The Jury will select only one work from each genre for the Final Round based on its own criteria, the availability of orchestral material and other considerations of a technical nature.

6.4. Contestants in the Final Round must be available on 28 September 2017 for rehearsals with the orchestra. The organisers will provide the work schedule at the appropriate time.

6.5. The order of performances by contestants in the Final Round will be established by the Jury and the organisers.

6.6. After the performances of the contestants in the Final Round, the Jury will decide the order of the Official Prizes (1st, 2nd and 3rd) and the other prizes it is entitled to award.

6.7. Votes for the Audience Prize will be made by the audience attending the Final Round after all contestants have performed. Voting will be made on voting slips during the interval of the Final Round.

6.8. The decision of the Jury will be final and not open to appeal.

7.- CHAIR & JURY

The Competition will be chaired by the Chair of Fundación Internacional Alfredo Kraus. The Jury will be made up of seven members with voting rights: one singer with international experience, acting as chair, and six artistic directors from international theatres, acting as members. There will also be two honorary members who will be entitled to speak but not to vote. The Secretary of the Jury will be appointed by the Chair of the VI CICAK 2017.

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8.- POWERS OF THE JURY

- 8.1. To decide whether or not contestants will perform more than one work; to interrupt a performance or ask contestants to repeat part of the work or the whole work at its discretion.
- 8.2. To determine the number of contestants who will continue to the Final Round, taking into account the vocal, performance and stylistic level of the contestants.
- 8.3. To award points from 1 to 10, eliminating the highest and lowest points.
- 8.4. To reserve the right to not award any of the prizes at its discretion.

9.- PRIZES

Official Prizes

- 1st Prize = €14,000 plus Medal and Diploma.
- 2nd Prize = €12,000 plus Medal and Diploma.
- 3rd Prize = €10,000 plus Medal and Diploma.

Special Prizes

Premio Excmo. Ayuntamiento de Las Palmas de Gran Canaria (Las Palmas de Gran Canaria City Hall Prize) = €3,000.
Awarded to the best singer of Spanish nationality.

Audience Prize = €2,500
For the singer who receives most votes from the audience attending the Final Round.

Invitations to Perform

Orquesta Filarmónica de Gran Canaria (Gran Canaria Philharmonic Orchestra)
The winner of the 1st prize in the competition will be invited to perform with the Gran Canaria Philharmonic Orchestra during one of the following two seasons (2018 or 2019), including travel and subsistence expenses.

Auditorio Alfredo Kraus
One of the competition prize winners will be invited to perform a recital with piano accompaniment during one of the following two seasons (2018 or 2019), including travel and subsistence expenses.

Teatro Real de Madrid, Teatro de La Zarzuela de Madrid, Rossini Opera Festival, Opera di Firenze, Amigos de la Ópera de La Coruña and Amigos Canarios de la Ópera.
One or more of the competition prize winners will be invited to an audition, with the chance to secure a position.

- 9.1. Cash prizes will be subject to the tax withholdings in force and will be paid only by bank transfer.
- 9.2. Contestants agree to accept the decision of the Jury, which will not be open to appeal.

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10.- CONTESTANT RIGHTS

10.1. The *Fundación Internacional Alfredo Kraus* and the organisers of the VI CICA 2017 will be the owners of the international rights to the photographs, audiovisual recordings and any reproduction, circulation or broadcasting by radio, television or streaming of the VI CICA 2017.

10.2. Contestants will specifically and formally waive all rights that may correspond to them in this respect.

Secretary *Fundación Internacional Alfredo Kraus*
May, 2017

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ANNEX I - OPERA Repertoire

BELLINI

I Capuleti e i Montecchi

Atto I - Scena e Cavatina Romeo: "*Se Romeo t'uccise un figlio...*" / **Mezzo-soprano**

La Sonnambula

Atto II - Scena ed Aria finale Amina: "*Ah! non credea mirarti...*" / **Soprano**

Atto I - Scena e Cavatina Rodolfo: "*Vi ravviso, o luoghi ameni...*" / **Bass**

I Puritani

Atto I - Cavatina Arturo: "*A te, o cara...*" / **Tenor**

Atto I - Cavatina Riccardo: "*Ah! Per sempre io ti perdei...*" / **Baritone**

Atto II - Aria Giorgio: "*Cinta di fiori...*" / **Bass-baritone & Bass**

BIZET

Les Pêcheurs de perles

Acte II - Récit et Cavatine Léïla: "*Me voilà seule...Comme autrefois...*" / **Soprano**

Acte I - Récit et Romance Nadir: "*À cette voix...Je crois entendre encore...*" / **Tenor**

Carmen

Acte III - Air Micaëla: "*Je dis que rien ne m'épouvante...*" / **Soprano**

Acte I - Habanera Carmen: "*L'amour est un oiseau rebelle...*" / **Mezzo-soprano**

Acte I - Séguédille Carmen: "*Près des remparts de Séville...*" / **Mezzo-soprano**

Acte II - Air Don José: "*La fleur que tu m'avais jetée...*" / **Tenor**

Acte II - Couplets Escamillo: "*Votre toast...*" / **Bass-baritone & Bass**

BOITO

Mefistofele

Atto III - Aria Margarita: "*L'altra notte in fondo al mare...*" / **Soprano**

Atto I - Aria Faust: "*Dai campi, dai prati...*" / **Tenor**

CILEA

L'Arlesiana

Atto II - Lamento Federico: "*È la solita storia del pastore...*" / **Tenor**

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Adriana Lecouvreur

Atto I - Romanza Adriana: "Io son l'umile ancella..." / **Soprano**

Atto II - Aria Principessa: "Acerba voluttà..." / **Mezzo**

DONIZETTI

L'elisir d'amore

Atto II - Aria Adina: "Prendi, per me sei libero..." / **Soprano**

Atto II - Romanza Nemorino: "Una furtiva lagrima..." / **Tenor**

Atto I - Cavatina Belcore: "Come Paride vezzoso..." / **Baritone**

Atto I - Cavatina Dulcamara: "Udite, udite o rustici..." / **Bass-baritone & Bass**

Lucia di Lammermoor

Parte I - Cavatina Lucia: "Regnava nel silenzio..." / **Soprano**

Parte III - Recitativo & Cantabile Edgardo: "Tombe degli avi miei...Fra poco..." / **Tenor**

Parte I - Cavatina Enrico: "Cruda, funesta mania..." / **Baritone**

Parte III - Aria Raimondo: "Dalle stanze ove Lucia..." / **Bass-baritone & Bass**

La fille du régiment

Acte I - Romance Marie: "Il faut partir..." / **Soprano**

Acte I - Air Tonio: "Ah! mes amis..." / **Tenor**

Acte II - Romance Tonio: "Pour me rapprocher de Marie..." / **Tenor**

Don Pasquale

Atto I - Cavatina Norina: "Quel guardo il cavaliere...So anch'io la virtù mágica..." / **Soprano**

Atto II - Recitativo & Aria Ernesto: "Povero Ernesto...Cercherò lontana terra..." / **Tenor**

Atto I - Cantabile Malatesta: "Bella siccome un angelo..." / **Baritone**

GIORDANO

Andrea Chénier

Quadro III - Racconto Maddalena: "La mamma morta..." / **Soprano**

Quadro I - Improvviso Chénier: "Un dì all'azzurro spazio..." / **Tenor**

Quadro III - Monologo Gérard: "Nemico della patria?..." / **Baritone**

GLUCK

Orfeo ed Euridice

Atto III - Aria Orfeo: "Che farò senza Euridice..." / **Mezzo-soprano & Countertenor**

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GOUNOD

Faust

- Acte III - Air des bijoux Marguerite: "Oh Dieu! que des bijoux!...Ah! je ris..." / **Soprano**
Acte III - Cavatine Faust: "Un trouble inconnu...Salut! Demeure chaste et pure..." / **Tenor**
Acte II - Invocation Valentin: "Avant de quitter ces lieux..." / **Baritone**
Acte II - Ronde Méphisto: "Le veau d'or..." / **Bass-baritone & Bass**

Roméo et Juliette

- Acte I - Ariette Juliette: "Ah! Je veux vivre..." / **Soprano**
Acte IV - Scène et Air Juliette: "Dieu! quel frisson...Amour, ranime mon courage..." / **Soprano**
Acte II - Cavatine Roméo: "Ah, lève-toi, soleil!..." / **Tenor**
Acte I - Ballade Mercutio: "Mab, la reine des mensonges..." / **Baritone**

HÄNDEL

Giulio Cesare

- Atto I - N° 5, Aria Sesto: "Svegliatevi nel core..." / **Mezzo-soprano & Countertenor**
Atto I - N° 14, Aria Cesare: "Va tacito e nascosto..." / **Mezzo-soprano & Countertenor**
Atto I - N° 3, Aria Cesare: "Empio, dirò, tu sei..." / **Mezzo-soprano & Countertenor**
Atto II - N° 25, Aria Cesare: "Al lampo dell'armi..." / **Mezzo-soprano & Countertenor**

Rodelinda

- Atto III - Aria Bertarido: "Vivi tiranno..." / **Mezzo-soprano & Countertenor**

Orlando

- Atto I - Aria Orlando: "Fammi combattere..." / **Mezzo-soprano & Countertenor**

Alcina

- Atto II - N° 26, Aria Ruggiero: "Verdi prati, selve amene..." / **Mezzo-soprano & Countertenor**

Ariodante

- Atto II - Aria Ariodante: "Scherza infida in grembo al drudo..." / **Mezzo-soprano & Countertenor**

Serse

- Atto I - N° 2, Arioso Serse: "Ombra mai fu..." / **Mezzo-soprano & Countertenor**
Atto II - N° 28, Aria Serse: "Se bramate d'amar..." / **Mezzo-soprano & Countertenor**

MASCAGNI

Cavalleria Rusticana

- Acto Unico - Racconto Santuzza: "Voi lo sapete, o mamma..." / **Soprano & Mezzo-soprano**

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MASSENET

Manon

Acte II - Scène et Air Manon: "Allons, il le faut...Adieu, nôtre petite table..." / **Soprano**

Acte II - Air Des Grioux: "En fermant les yeux..." / **Tenor**

Werther

Acte III - Air des lettres Charlotte: "Werther! Qui m'aurait dit...Ces lettres!..." / **Mezzo-soprano**

Acte III - Air Werther: "Pourquoi me réveiller?..." / **Tenor**

Thaïs

Acte II - Air Thaïs: "Dis-moi que je suis belle..." / **Soprano**

Acte I - Air Athanaël: "Voilà donc la terrible cité! Alexandrie..." / **Baritone & Bass-baritone**

MOZART

Die Entführung aus dem Serail

Akt II - Rezitativ & Arie Konstanze: "Welcher Wechsel...Traurigkeit..." / **Soprano**

Akt II - Arie Blonde: "Welche Wonne..." / **Soprano**

Akt I - Rezitativ & Arie Belmonte: "Konstanze...O wie ängstlich..." / **Tenor**

Akt II - Arie Pedrillo: "Frisch zum Kampfe!..." / **Tenor**

Akt III - Arie Osmin: "Ha! wie will ich triumphieren..." / **Bass**

Le nozze di Figaro

Atto III - Recitativo & Aria Contessa: "E Susanna non bien...Dove sono..." / **Soprano**

Atto IV - Recitativo & Aria Susanna: "Giunse alfin...Deh vieni, non tardar..." / **Soprano**

Atto I - Aria Cherubino: "Non sò più..." / **Mezzo-soprano**

Atto III - Recitativo & Aria Conte: "Hai già vinto la causa...Vedrò mentr'io sospiro..." / **Baritone**

Atto I - Aria Figaro: "Non più andrai..." / **Bass-baritone & Bass**

Atto I - Aria Bartolo: "La vendetta..." / **Bass**

Don Giovanni

Atto I - Recitativo & Aria Donna Anna: "Don Ottavio, son morta...Or sai chi l'onore..." / **Soprano**

Atto I - Recitativo & Aria Donna Elvira: "In quali eccessi, o Numi...Mi tradi..." / **Soprano**

Atto II - Aria Zerlina: "Vedrai carino..." / **Soprano**

Atto I - Aria Don Ottavio: "Dalla sua pace..." / **Tenor**

Atto II - Aria Don Ottavio: "Il mio tesoro..." / **Tenor**

Atto I - Aria Don Giovanni: "Fin ch'han dal vino..." / **Baritone, Bass-baritone & Bass**

Atto I - Aria Leporello: "Madamina, il catalogo è questo..." / **Bass-baritone & Bass**

Atto I - Aria Masetto: "Ho capito, signor sì!..." / **Bass-baritone & Bass**

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Così fan Tutte

Atto I - Recitativo & Aria Fiordiligi: "Temerari!...Come scoglio..." / **Soprano**

Atto I - Recitativo & Aria Dorabella: "Ah! Scostati...Smanie implacabili!..." / **Mezzo-soprano**

Atto I - Aria Ferrando: "Un'aura amorosa..." / **Tenor**

Atto II - Aria Guglielmo: "Donne mie..." / **Baritone**

Die Zauberflöte

Aufzug II - Arie Pamina: "Ach, ich fühl's..." / **Soprano**

Aufzug II - Arie Königin: "Der Hölle Rache..." / **Soprano**

Aufzug I - Arie Tamino: "Dies Bildniß ist bezaubernd schön..." / **Tenor**

Aufzug II - Arie Sarastro: "In diesen heil'gen Hallen..." / **Bass**

La Clemenza di Tito

Atto I - Aria Sesto: "Parto, ma tu ben mio..." / **Mezzo-soprano**

Atto II - Aria Tito: "Se all'impero..." / **Tenor**

PUCCINI

Manon Lescaut

Atto II - Aria Manon: "In quelle trine morbide..." / **Soprano**

La bohème

Quadro I - Racconto Mimì: "Sì, mi chiamano Mimì..." / **Soprano**

Quadro II - Valzer Musetta: "Quando me'n vo'..." / **Soprano**

Quadro I - Racconto Rodolfo: "Che gelida manina..." / **Tenor**

Tosca

Atto II - Aria Tosca: "Vissi d'arte..." / **Soprano**

Atto I - Aria Cavaradossi: "Recondita armonia..." / **Tenor**

Atto III - Aria Cavaradossi: "E lucevan le stelle..." / **Tenor**

Madama Butterfly

Atto II - Aria Cio Cio San: "Un bel dì vedremo..." / **Soprano**

La Rondine

Atto I - Aria Magda: "Chi il bel sogno di Doretta..." / **Soprano**

Gianni Schicchi

Atto Unico - Aria Lauretta: "O mio babbino caro..." / **Soprano**

Atto Unico - Aria Rinuccio: "Avete torto!...Firenze è come un albero fiorito..." / **Tenor**

Turandot

Atto I - Aria Liù: "Signore, ascolta..." / **Soprano**

Atto III - Aria Calaf: "Nessun dorma..." / **Tenor**

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ROSSINI

L'Italiana in Algeri

Atto II - Aria Isabella: "Per lui ch'adoro..." / **Mezzo-soprano**

Atto I - Cavatina Lindoro: "Languir per una bella..." / **Tenor**

Atto I - Aria Mustafà: "Già d'insolito ardore nel petto..." / **Bass-baritone & Bass**

Il Barbiere di Siviglia

Atto I - Cavatina Rosina: "Una voce poco fa..." / **Mezzo-soprano**

Atto I - Cavatina Conte: "Ecco, ridente in cielo..." / **Tenor**

Atto I - Cavatina Figaro: "Largo al factotum..." / **Baritono**

Atto I - Aria Basilio: "La calunnia..." / **Bass-baritone & Bass**

La Cenerentola

Atto II - Rondò Angelina: "Nacqui all'affanno...Non più mesta..." / **Mezzo-soprano**

Atto II - Aria Ramiro: "Sì, ritrovarla io giuro..." / **Tenor**

Atto II - Aria Don Magnifico: "Sia qualunque delle figlie..." / **Bass-baritone & Bass**

Atto I - Aria Alidoro: "Là del ciel..." / **Bass-baritone & Bass**

TCHAIKOVSKY

Yevgeny Onegin

Acto I - Aria Olga: "Ach Tania, Tania..." / **Mezzo-soprano**

Acto II - Aria Lensky: "Kuda, kuda..." / **Tenor**

Acto I - Aria Onegin: "Kogda bī zhizn domashnim krugom..." / **Baritone**

Acto III - Aria Grémin: "Liubvi fse vozrastī pokornī..." / **Bass**

VERDI

Ernani

Atto I - Scena & Cavatina Elvira: "Surta è la notte...Ernani, Ernani involami..." / **Soprano**

Atto III - Recitativo & Aria Don Carlo: "Gran Dio!...Oh, de'verd'anni miei..." / **Baritone**

Atto I - Scena & Cavatina Silva: "Che mai vegg'io?...Infelice..." / **Bass-baritone & Bass**

Macbeth

Atto II - Romanza Lady: "La luce langue..." / **Soprano**

Atto IV - Scena & Aria Macduff: "O figli...Ah, la paterna mano..." / **Tenor**

Atto II - Scena & Adagio Banco: "Studia il passo...Come dal ciel precipita..." / **Bass**

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Luisa Miller

Atto II - Scena & Aria Rodolfo: "Oh! Fede negar potessi...Quando le sere al placido..." / **Tenor**

Rigoletto

Atto I - Aria Gilda: "Caro nome..." / **Soprano**

Atto II - Recitativo & Aria Duca: "Ella mi fu rapita...Parmi veder le lagrime..." / **Tenor**

Atto III - Canzone Duca: "La donna è mobile..." / **Tenor**

Atto II - Invettiva Rigoletto: "Cortigiani, vil razza dannata..." / **Baritone**

Il Trovatore

Parte I - Cavatina Leonora: "Tacea la notte placida..." / **Soprano**

Parte II - Canzone Azucena: "Stride la vampa..." / **Mezzo-soprano**

Parte III - Aria Manrico: "Ah sì, ben mio..." / **Tenor**

Parte II - Recitativo & Aria Conte: "Tutto è deserto...Il balen del suo sorriso..." / **Baritone**

La Traviata

Atto I - Scena & Aria Violetta: "È strano...Ah, forse lui...Sempre libera..." / **Soprano**

Atto III - Aria Violetta: "Addio del passato..." / **Soprano**

Atto II - Scena & Aria Alfredo: "Lunge da lei...Dei miei bollenti spiriti..." / **Tenor**

Atto II - Aria Germont: "Di Provenza..." / **Baritone**

I Vespri Siciliani

Atto V - Bolero Elena: "Mercè dilette amiche..." / **Soprano**

Atto II - Aria Procida: "Oh Patria...O tu Palermo..." / **Bass**

Simon Boccanegra

Prologo - Recitativo & Aria Fiesco: "A te l'estremo addio...Il lacerato spirito..." / **Bass**

Un Ballo in Maschera

Atto I - Invocazione Ulrica: "Re dell'abisso..." / **Mezzo-soprano**

Atto III - Scena & Romanza Riccardo: "Forse la soglia...Ma se m'è forza perderti..." / **Tenor**

Atto III - Scena & Aria Renato: "Alzati...Eri tu che macchiavi..." / **Baritone**

La Forza del Destino

Atto IV - Melodia Leonora: "Pace, pace, mio Dio!..." / **Soprano**

Atto III - Recitativo & Romanza Don Alvaro: "La vita è inferno...O tu che in seno..." / **Tenor**

Atto III - Scena & Aria Don Carlo: "Morir!...Urna fatale..." / **Baritone**

Don Carlo

Atto III - Aria Eboli: "O don fatale..." / **Mezzo-soprano**

Scena & Aria Rodrigo: "Son io, mio Carlo...Per me giunto..." / **Baritone**

Atto III - Scena & Cantabile Filippo: "Ella giammai m'amò...Dormirò sol..." / **Bass-baritone & Bass**

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WAGNER

Der fliegende Holländer

Erster Aufzug – Rezitativ & Arie Holländer: *“Die Frist ist um...”* / **Bass-baritone & Bass**

Zweiter Aufzug – Ballade Senta: *“Jo ho hoe! Traft ihr das Schiff...”* / **Soprano**

Tannhäuser

Aufzug II - Elisabeth: *“Dich, teure Halle...”* / **Soprano**

Aufzug III - Wolfram: *“Wie Todesahnung...O du, mein holder Abendstern...”* / **Baritone**

Lohengrin

Dritter Aufzug - Lohengrin: *“In fernem Land...”* / **Tenor**

Tristan und Isolde

Dritter Aufzug - Isoldes Liebestod: *“Mild und Leise...”* / **Soprano**

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ANNEX II - ZARZUELA Repertoire

ALONSO

La Calesera

Acto III / N° 15 - Racconto de Rafael: "Agua que río abajo marchó..." / **Baritone**

La Parranda

Acto I / N° 6 b - Canto a Murcia [Miguel]: "En la huerta del Segura..." / **Baritone**

ARRIETA

Marina

Acto I / N° 2 - Aria de Tiple [Marina]: "Pensar en él esa es mi vida..." / **Soprano**

Acto I / N° 3 bis - Aria de Jorge: "Costa la de Levante..." / **Tenor**

Acto III / N° 9 - Seguidillas [Roque]: "La luz abrasadora de tu pupila..." / **Baritone**

ASENJO BARBIERI

El Barberillo de Lavapiés

Acto I / N° 2 - Canción de la Paloma: "Como nací en la calle de la Paloma..." / **Soprano & Mezzo-soprano**

CHAPÍ

Las hijas del Zebedeo

Acto II / N° 8 - Carceleras Tiple [Luisa]: "Al pensar en el dueño de mis amores..." / **Soprano & Mezzo-soprano**

El rey que rabió

Acto II / N° 9 a - Arieta [Rosa]: "Mi tío se figura...Yo que siempre de los hombres me burlé..." / **Soprano**

CHUECA

La Gran Vía

Acto Único / Tango de La Menegilda: "Pobre chica la que tiene que servir!..." / **Soprano & Mezzo-soprano**

FERNÁNDEZ CABALLERO

Gigantes y Cabezudos

Acto Único / N° 2 - Romanza de Pilar: "¡Esta es su carta!..." / **Soprano**

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GUERRERO

Los Gavilanes

Acto II / N° 7 - Escena de la Flor [Gustavo]: *"Flor roja..."* / **Tenor**

Acto I / N° 1 - [Salida de Juan]: *"¡Mi aldea! Cuánto el alma se recrea..."* / **Baritone**

GURIDI

El caserío

Acto II / N° 10 - Canción [José Miguel]: *"Yo no sé qué veo en Ana Mari..."* / **Tenor**

LUNA

El niño judío

Acto II / N° 6 - Canción española [Concha]: *"De España vengo..."* / **Soprano & Mezzo-soprano**

La pícaro molinera

Acto II / N° 7 [Romanza de Juan]: *"Paxarin tu que vuelas..."* / **Tenor**

MORENO TORROBA

La Marchenera

Acto I / N° 5 - Petenera [Valentina]: *"Tres horas antes del día..."* / **Soprano**

Luisa Fernanda

Acto I / N° 2 - [Romanza de Javier]: *"De este apacible rincón de Madrid..."* / **Tenor**

Acto II / N° 10 - [Romanza de Vidal]: *"Luché la fe por el triunfo..."* / **Baritone**

Maravilla

Acto III / N° 12 - Romanza de Rafael: *"Adiós, dijiste..."* / **Baritone**

SERRANO

La canción del olvido

Cuadro I - Canción del olvido [Rosina]: *"Marinela, Marinela..."* / **Soprano**

Cuadro I / N° 1 - Canción de Leonello: *"Junto al puente de la peña..."* / **Baritone**

El carro del sol

Acto Único / N° 5 D - Canción veneciana [Angelita]: *"Pensando en el que la quiere..."* / **Soprano**

El Trust de los tenorios

Acto I / N° 6 - Comparsa Española; Jota Tenor [Baturro I]: *"Te quiero, Morena..."* / **Tenor**

La dolorosa

Acto I / N° 1 - Relato de Rafael: *"La roca fría del Calvario..."* / **Tenor**

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SOROZABAL

La del manojo de rosas

Acto I / N° 4 - [Romanza de Ascensión]: "No corté más que una rosa..." / **Soprano & Mezzosoprano**

Acto II / N° 9 - Romanza de Joaquín: "No, no me importa...Madrileña bonita..." / **Baritone**

La Tabernera del puerto

Acto II / N° 9 - Romanza de Leandro: "¡No puede ser!..." / **Tenor**

Acto II / N° 8 - [Romanza de Simpson]: "Despierta, negro..." / **Bass**

Black, el payaso

Acto I / N° 5 - Romanza de Bajo [White]: "Aunque todos nos daban por muertos..." / **Bass**

SOUTULLO & VERT

La del Soto del Parral

Acto I - Romanza de barítono [Germán]: "Ya mis horas felices..." / **Baritone**

El último romántico

Acto I / N° 4 - Romanza [Enrique]: "Bella enamorada..." / **Tenor**

VIVES

Doña Francisquita

Acto I / N° 5 - Canción del Ruiseñor [Francisquita]: "Era una rosa que un jardín..." / **Soprano**

Acto II / N° 8 - Romanza [Fernando]: "Por el humo se sabe..." / **Tenor**

Maruxa

Acto I / Escena IV - Coplas de Rufo: "¡¡Ganapanes!!...Gon, golondrón, golondrina..." / **Bass**

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