

# X CONCURSO INTERNACIONAL DE CANTO

## *Alfredo Kraus*

ORGANIZE



Alfredo Kraus  
FUNDACIÓN  
INTERNACIONAL



Cabildo de  
Gran Canaria

FROM **21** TO **27**  
SEPTEMBER 2025

GRAN CANARIA

[www.cicakraus.com](http://www.cicakraus.com)

FIRST ROUNDS AT VENUES IN  
MÁDRID FLORENCE  
LAS PALMAS DE GRAN CANARIA

CONTRIBUTORS



# Introduction

Rosa KRAUS LEY

Chair

*Fundación Internacional Alfredo Kraus*  
*Concurso Internacional de Canto Alfredo Kraus*

The international career of Gran Canarian tenor Alfredo Kraus has always been a point of pride for his home island of Gran Canaria and the city of his birth, Las Palmas de Gran Canaria. From 1956 to 1999, the name Alfredo Kraus was well known at the greatest opera theatres and concert halls, in films, and on radio and television. His name lives on today through his recordings, videos and documentaries, and on social media. After his death, the Gran Canarian tenor became a legend, a status few artists achieve. For new generations of singers who missed the opportunity to hear him live, Alfredo Kraus has become a figure of reference. For professional singers and his countless admirers, Kraus is closely identified with Gran Canaria.

Alongside his artistic activity, Alfredo Kraus was intensively involved in teaching after 1980, giving master classes in Madrid, Barcelona, Las Palmas de Gran Canaria, Santander, Milan, Rome, Turin, Perugia, Siena, London, Chicago and New York. He also held several Chairs of singing at institutions including the Escuela Superior de Canto, Madrid, the Conservatorio del Liceo, Barcelona, the Escuela de Música Reina Sofía, Madrid, and the Centro de Estudios de Técnica Vocal Alfredo Kraus, Perugia (Italy). Having experienced the ups and downs of every beginner singer during his studies in Las Palmas de Gran Canaria, Barcelona, Valencia and Milan, Kraus always harboured a strong desire to help young people make their way in this field. In 1989 he brought this idea to fruition through a project he had long dreamed of: the creation of an international singing competition on his island of Gran Canaria, hosted in the city of his birth.

The first competition, *I Concurso Internacional de Canto Alfredo Kraus*, was held in Las Palmas de Gran Canaria in May 1990. Conceived as a biennial event because of Kraus' limited free time between performances, the competition continued in 1992, 1994, 1996 and 1999, after the 1998 event had to be cancelled due to a family bereavement. The first five competitions were made possible with the constant support of the *Cabildo de Gran Canaria* (Gran Canaria Island Council) and the *Fundación Orquesta Filarmónica* (Philharmonic Orchestra Foundation), belonging to the Cabildo. Their support recognised Alfredo Kraus' international career, his contribution as a cultural ambassador of the island, and his involvement in teaching and training younger generations.

The early death of Alfredo Kraus, in 1999, marked the end of an era in the holding of the competition. In the following

years, the *Fundación Internacional Alfredo Kraus (FLAK)* set out to revive the Gran Canarian tenor's original intentions: a competition for young singers from around the world, judged by a highly qualified jury at an event hosted in the city of his birth. The initiative had taken shape by 2016 and became a reality in 2017 with the *VI CICAK*, continuing in numerical order from the final competition organised by Alfredo Kraus. The institutional framework and esteemed patronage of the *Cabildo de Gran Canaria* made it possible to continue this tribute to Alfredo Kraus, Gran Canaria's foremost cultural ambassador.

As the custodian of our tenor's artistic legacy, the *FLAK* has sought to ensure the new phase of the competition follows the ideals of its creator. After an 18-year absence, the *VI CICAK*, held in 2017, opened a new phase of this biennial event, continuing with the *VII CICAK* in 2019, the *VIII CICAK* in 2021 and the *IX CICAK* in 2023. The *Auditorio Alfredo Kraus*, the iconic auditorium in Playa de Las Canteras opened by Kraus in 1997, is now the venue for the semi-final and final rounds of the competition. Following Alfredo Kraus' original idea, the preliminary rounds for each event will be held in various European cities and in Las Palmas de Gran Canaria. In addition, the three official prizes in the second phase are for opera and zarzuela, providing a more feasible repertoire for young singers performing with an orchestra for the first time.

In this second phase of the competition, all the necessary information is now in digital format and can be downloaded from the competition website, in Spanish and English. To bring the rules into line with the format of today's international competitions, the application form has been redesigned. The annexes with the list of opera and zarzuela pieces for applicants to perform have been updated for each competition. An email address has been provided so that applicants can contact the organisers at any time. In this second phase, the Jury of the contest is made up of directors of opera and zarzuela theatres. The position of Chair of the Jury, held by Alfredo Kraus in the first phase, now corresponds to an internationally renowned performer.

In the new phase of the *CICAK*, the *FLAK* has revived a major achievement in culture, education and tourism for Gran Canaria. By continuing the competition, the Cabildo de Gran Canaria has breathed new life into one of the most cherished creations of the great tenor, the island's most internationally renowned artist of the 20th century.

# History

The *Concurso Internacional de Canto Alfredo Kraus* (Alfredo Kraus International Singing Competition), created by tenor Alfredo Kraus, was conceived from the start as a biennial event. First held in May 1990, the competition continued in 1992, 1994 and 1996, followed by a three-year gap until 1999 after a cancellation in 1998 due to a bereavement in the tenor's family. In line with Alfredo Kraus' wishes, the first five competitions were hosted in the city of his birth, Las Palmas de Gran Canaria, with the support and sponsorship of the *Cabildo de Gran Canaria* (Gran Canaria Island Council), an unfailing supporter of this initiative. During this first phase, the competition was organised by the *Fundación Orquesta Filarmónica* (Philharmonic Orchestra Foundation).

For the nine years the competition was held under the guidance of Alfredo Kraus as Chair, the *CICAK* became a hallmark among international events of its kind, earning global recognition not only among conservatories, theatres, auditoriums and orchestras, but also in the context of cultural tourism to Gran Canaria. Other institutions joined the Cabildo de Gran Canaria and the *Fundación Orquesta Filarmónica* as collaborators: *Spanish Ministry of Culture (INAEM)*; *Spanish Ministry of Foreign Affairs – Directorate General of Cultural and Scientific Relations*; *Canary Islands Government – Regional Ministry of Tourism and Transport, Deputy Ministry of Culture and Sports*; *Las Palmas de Gran Canaria City Council*; *Madrid City Council - Education Department*; *SOCAEM - Canary Islands International Music Festival*; *RTVE Symphonic Orchestra and Choir*; *SGAE – Spanish General Society of Authors and Publishers*; *University of Music and Performing Arts, Vienna*; *Giuseppe Verdi Conservatory, Milan*; *Queen Sofía School of Music, Madrid*; *Higher School of Singing, Madrid*; and *Royal Opera House of London*. The competition is sponsored by UNELCO, with the collaboration of *IBERLA*, the *International Federation of Friends of Alfredo Kraus*, local firms *Dommel* and *Óptica Jaén*, and private benefactors.

From 1990 to 1999, the preliminary rounds were held in Milan, Vienna, New York, London and Madrid, with Las Palmas de Gran Canaria hosting the Semi-final and Final rounds. Alfredo Kraus acted as Chair and was joined by jury members who were invited to Gran Canaria, including sopranos Edda Moser, Ingrid Bjoner, Ángeles Gullín, Tatiana Menotti and Marcella De Osma; mezzosopranos Christa Ludwig, Fedora Barbieri, Alicia Nafé, Mabel Perestein and María Isabel Torón; tenors Pedro Lavirgen, Juan Oncina and Jesús (Suso) Mariátegui; baritones Sesto Bruscantini and Antonio Blancas; and basses Walter Berry and Antonio Campó.

With the presence of Alfredo Kraus and the added attraction of the *CICAK* being held in the city of his birth, an average of 85 applicants signed up for the preliminary rounds of the

first five competitions. The competition archives show that applicants were of 30 nationalities, from Spain, Portugal, France, Italy, Germany, the United Kingdom, Belgium, Switzerland, Austria, Holland, Sweden, Norway, Romania, Bulgaria, Poland, Hungary, Czech Republic, Slovenia, Russia, the United States, Mexico, Venezuela, Colombia, Brazil, Argentina, Chile, Australia, Japan, China and South Korea.

The five competitions from 1990 to 1999 included the categories of Opera and Zarzuela and Lied and Oratorio. The original six official prizes (three winners in each category) were complemented by special prizes from public institutions and private patrons, in addition to the audience prize. The prize-giving took place after the televised concert of the Final Round with the *Gran Canaria Philharmonic Orchestra*. From 1990 to 1996, the final was held in the *Pérez Galdós Theatre*. In 1999 the *Auditorio Alfredo Kraus* became the competition venue.

In 2017, 18 years after the death of the Gran Canarian tenor, the *FLAK* and the *Cabildo de Gran Canaria* revived the *CICAK*. The second phase continued with the valuable participation of the *Orquesta Filarmónica de Gran Canaria* and the holding of the final public gala in the *Sala Sinfónica* of the *Auditorio Alfredo Kraus*.

The following is a summary of the four previous competitions:

- *VI CICAK* 2017: 105 applicants of 22 nationalities; 11 finalists. Jury Chair: Jaume Aragall. Director: José Miguel Pérez Sierra. 1st Prize and Prize for the best singer of Spanish nationality: Carles Pachón, baritone (Spain); 2nd Prize: Galeano Salas, tenor (Mexico/USA); 3rd Prize and Audience prize: Leonor Bonilla, soprano (Spain).

- *VII CICAK* 2019: 110 applicants of 31 nationalities; 9 finalists. Jury Chair: Mariella Devia. Director: Óliver Díaz. 1st Prize, Prize for the best singer of Spanish nationality and Audience prize: Manuel Fuentes Figueira, bass-baritone (Spain); 2nd Prize: Rodrigo Sosa dal Pozo, countertenor (Venezuela/Italy); 3rd Prize: María Caballero, soprano (Mexico).

- *VIII CICAK* 2021: 124 applicants of 28 nationalities; 10 finalists. Jury Chair: Francisco Araiza. Director: Óliver Díaz. 1st Prize and Audience prize: Olga Syniakova, mezzosoprano (Ukraine); 2nd Prize: Regina Freire, soprano (Portugal); 3rd Prize: Susana Vieira, soprano (Portugal); Prize for the best singer of Spanish nationality: Teresa Villena, soprano (Spain); *Fundación Martín Chirino* Prize for the best Canary Islands singer: not awarded.

- *IX CICAK* 2023: 110 applicants of 32 nationalities; 9 finalists. Jury Chair: Giuseppe Sabbatini. Director: Óliver Díaz. 1st Prize, Legado Maestro Alonso CB Prize for the best zarzuela singer and Audience prize: Génesis Moreno, soprano (Venezuela); 2nd Prize and *Fundación Martín Chirino* Prize for the best opera singer: Carlos Alberto Velázquez, tenor (Mexico); 3rd Prize: Aitana Sanz, soprano (Spain).



## Biography

# Alfredo Kraus

*Alfredo Kraus* was born in Las Palmas on 24 November 1927 and baptised Alfredo José María del Carmen Kraus Trujillo. He was the second of the four children of Otto Kraus Polensky, from Vienna, and Josefina Trujillo Mujica, from Las Palmas. His parents introduced him to music at an early age and he began to study piano when he was four. At the age of eight, he joined the children's choir of his primary school, *Colegio del Corazón de María* (now the *Claret*). When he reached adolescence, his brother Francisco enrolled him in classes with María Suárez Fiol de León, his first singing teacher. At 17, the young Alfredo joined the choir of the *Sociedad Filarmónica de Las Palmas* and the *Coral Polifónica de Las Palmas*.

Following his father's wishes, Alfredo Kraus studied Technical Industrial Engineering in Las Palmas de Gran Canaria, graduating in 1950. After completing his university studies, he continued his vocal training away from Gran Canaria, firstly in Barcelona, with Russian mezzo-soprano Gali Markoff, and later in Valencia, with tenor Francisco Andrés. He continued to train in Milan, with Catalonian soprano Mercedes Llopart, his most influential singing teacher. In 1955, Kraus won a prize at the *XVI Geneva International Music Competition*. Shortly afterwards, he signed his first professional contract with the *Opera of Cairo*, where he made his début in January 1956 in *Rigoletto* and *Tosca*. After successfully performing at theatres in France, Italy, Spain and the United Kingdom, Kraus had his first performance in Portugal in 1958, with the legendary production of *La Traviata*, sharing the stage with Maria Callas. Alfredo Kraus continued on a brilliant career path, performing until 1999 at the world's major theatres and concert halls. His popularity resulted in two roles in Spanish full feature films, *Gayarre* and *El Vagabundo y la Estrella*.

Alfredo Kraus' reviews, recordings, audio and video material and numerous admirers around the world bear witness to his vocal mastery. With his keen intelligence and obsessive daily study, Alfredo Kraus was able to choose and maintain an appropriate repertoire which, in addition to mastering superlative technique, allowed him to continue singing past the age of 70.

Considered one of the greatest light lyric tenors of the second half of the 20th century, Kraus had a repertoire that focused mainly on bel canto. His memorable performances include *Don Giovanni*, *Il Barbiere di Siviglia*, *La Sonnambula*, *I Puritani*, *L'Elisir d'amore*, *Don Pasquale*, *Lucrezia Borgia*, *Lucia di Lammermoor*, *La Favorita*, *La Fille du Régiment*, *Linda di Chamounix*, *Rigoletto*, *La Traviata* and *Falstaff*. He also tackled late 19th century French opera, in which he was unsurpassed in works such as *Faust*, *Werther*, *Manon*, *Roméo et Juliette*, *Les Pêcheurs de Perles*, *Lakmé* and *Les Contes d'Hoffmann*. His extensive concert and recital repertoire, ranging from classical chamber pieces to popular songs, was complemented by an ample Zarzuela repertoire. Kraus made up for his infrequent stage performances of this genre with many studio recordings of Zarzuela and concert performances of romances.

In 1991, Alfredo Kraus celebrated 35 years in his profession with a recital in the *National Auditorium of Music*, in Madrid, and received a warm tribute in Las Palmas de Gran Canaria. In January 1996, to mark 40 years as a professional singer, Alfredo Kraus went on a two-year international tour, performing on major stages. The following year, he took a nine-month break from the stage after the death of his beloved wife and faithful companion throughout his career, Rosa Ley Bird.

Alongside his artistic activity, Alfredo Kraus taught extensively after 1980, passing on his experience to younger generations. From that time, he alternated his performances with teaching. He was Chair of the *Superior School of Singing*, Madrid, and director of the *Alfredo Kraus Chair* at the *National Conservatory of Music*, *Liceu Grand Theatre*, Barcelona and the *Ramón Areces Chair of Singing* at Madrid's *Queen Sofía School of Music*. After teaching at the *Alfredo Kraus Vocal Technique Studies Centre*, Perugia, Kraus gave master classes in Madrid, Barcelona, Santander, Las Palmas de Gran Canaria, Milan, Rome, Turin, Siena, London, Chicago and New York.

One of Kraus' most cherished projects was the *Concurso Internacional de Canto Alfredo Kraus*, which

the tenor himself organised in Gran Canaria from 1990 to 1999. After his death, the biennial event was revived with the *VI CICA*K in 2017, followed by the *VIII CICA*K in 2021 and the *IX CICA*K in 2023.

Throughout his career, Alfredo Kraus received numerous distinctions and awards, including *Grand Cross of the Order of Alfonso X the Wise*; *Order of Isabella the Catholic*, *Commander by Number*; *Knight of the French Legion of Honour*; *Austrian Grand Cross of Honour for Science and Art*; *Enrico Caruso Prize*, Italy; *Metropolitan Opera House Prize*, New York; and the title of *Kammersänger* from the *Opera of Vienna*. He also received awards in the islands of his birth, including *Canary Islands Gold Medal*; distinction as *Favourite Son of the City of Las Palmas de Gran Canaria*; the *Can de Plata* and *Can de Oro Awards for the Arts*, from the *Cabildo Insular de Gran Canaria*; and the *Canary Islands Fine Arts and Performance Prize*.

Gran Canaria's foremost artistic ambassador of the second half of the 20th century, Alfredo Kraus died at the age of 71 in Boadilla del Monte (Madrid) on 10 September 1999. In 2009, his remains were laid to rest alongside those of his wife in the Pantheon of the Illustrious in the Cemetery of Vegueta, on the island where they were born.

During his extensive career, Alfredo Kraus visited 21 countries, performing in opera, concerts or recitals in 108 cities: SPAIN (Seville, Madrid, La Coruña, San Sebastián, Bilbao, Oviedo, Barcelona, Las Palmas de Gran Canaria, Vigo, Gijón, Santa Cruz de Tenerife, Puerto de Pollensa, Palma de Mallorca, Málaga, Aspe, Monóvar, Alicante, Cadiz, Zaragoza, Valencia, Arrecife and Haría (Lanzarote), Granada, Santander, Albacete, Santa Cruz de la Palma, Badajoz, Cordova, Mérida, Santiago de Compostela, Murcia, Salamanca, Jerez de la Frontera, Úbeda and Peralada); PORTUGAL (Lisbon); ANDORRA (Andorra la Vella); FRANCE (Cannes, Marseille, Paris, Orange, Toulouse); BELGIUM (Brussels); MONACO (Monte Carlo); ITALY (Venice, Turin, Trieste, Modena, Palermo, Como, Reggio Emilia, Genova, Livorno, Rovigo, Rome, Naples, Parma, Milan, Bergamo, Florence,

Bologna, Piacenza, Mantua, Pesaro, Catania, Brescia, Bari, Lecce, Macerata, Cagliari, Busseto); GERMANY (Wiesbaden, Hamburg, Frankfurt, Munich, Cologne, Berlin); AUSTRIA (Vienna, Salzburg); SWITZERLAND (Geneva, Zurich, Lugano); UNITED KINGDOM (London, Edinburgh, Liverpool); RUSSIA (Moscow); EGYPT (El Cairo); SOUTH AFRICA (Pretoria); JAPAN (Tokyo); UNITED STATES (Chicago, Philadelphia, New York, San Francisco, Sacramento, Hartford, Dallas, Montclair, New Brunswick, Stanhope, Pennsauken (New Jersey), Washington, San Juan (Puerto Rico)); MEXICO (Mexico City); VENEZUELA (Caracas); CHILE (Santiago de Chile), PERU (Lima) and ARGENTINA (Buenos Aires and Rosario).

Three auditoriums, in Las Palmas de Gran Canaria, Majadahonda (Madrid) and Aspe (Alicante), and two cultural centres, in Mirasierra-Fuencarral (El Pardo, Madrid) and Tejeda (Gran Canaria) have been named after *Alfredo Kraus*. A primary school in Lomo Los Frailes (Tamaraceite, Gran Canaria), the *Chair of singing* at Barcelona's *Liceo Conservatory*, and the *Aula Cultural* (cultural department) of the *University of Las Palmas de Gran Canaria* are also named after him. In 2000, the Opera Season in Las Palmas de Gran Canaria, organised by *Amigos Canarios de la Ópera*, took the name *Alfredo Kraus*, the same year that the Spanish postal service highlighted his career with a stamp in its *Personajes Populares* (Popular Figures) series.

Three city squares (Las Palmas de Gran Canaria, Bilbao and Almería), an avenue (Seville) and a pedestrian crossing (Arrecife, Lanzarote) carry the name of Alfredo Kraus. Eighteen streets throughout Spain have been named after Alfred Kraus: in Carrizal de Ingenio and San Bartolomé de Tirajana (Gran Canaria), San Cristóbal de la Laguna and Los Llanos de Aridane (Tenerife), La Pineda (Tarragona), Santander, Zaragoza, Illescas and Navahermosa (Toledo), Cordova, Jaén, Bailén (Jaén), Alcalá de Guadaíra and Dos Hermanas (Seville), San Fulgencio and Torrevieja (Alicante), Vélez (Málaga) and Mérida (Badajoz). Five Associations have preserved the memory of Kraus, in Aspe, Bilbao, Buenos Aires, Gijón, Oviedo and Seville.

Every 24 November since 2003, the *Fundación Teatro Auditorio in Las Palmas de Gran Canaria* has held its *Tribute to Alfredo Kraus*, a musical event to commemorate the day the illustrious Gran Canarian tenor was born.

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# RULES

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# X CONCURSO INTERNACIONAL DE CANTO

## Alfredo Kraus

### RULES

#### 1.- APPLICANTS

1.1. The *X CONCURSO INTERNACIONAL DE CANTO ALFREDO KRAUS DE LAS PALMAS DE GRAN CANARIA* 2025, hereinafter *X CICA*K, is open to singers of all nationalities aged:

- 18 to 33 years, inclusive, for Soprano, Countertenor and Tenor.
- 18 to 36 years, inclusive, for Mezzosoprano, Contralto, Baritone, Bass-baritone and Bass.

1.2. These ages will be considered to have been reached at the time applicants participate in the Final Round, planned for 27 September 2025. This means that in the lower age limit applicants must have turned 18 by this date, and in the upper age limit applicants must not have turned 34 or 37 by this date, according to the category.

#### 2.- APPLICATIONS

2.1. Applications for the *X CICA*K must be made exclusively by using the application form, which can be downloaded, in Spanish and English, from [www.cicakraus.com](http://www.cicakraus.com)

2.2. The closing dates for applications are:

- 26 May 2025 for applicants in the Preliminary Round in Madrid.
- 3 June 2025 for applicants in the Preliminary Round in Florence.
- 27 June 2025 for applicants in the Preliminary Round in Las Palmas de Gran Canaria and for applicants directly entering the Semi-final Round in Las Palmas de Gran Canaria in accordance with the conditions of Article 6.7 of these Rules.

2.3. Before applying for participation in the *X CICA*K, applicants must pay €35 (thirty five euros) by way of a user and beneficiary fee to contribute to the cultural objectives and activities of the *Fundación Internacional Alfredo Kraus (FLAK)*. This amount must be paid by bank transfer into the following account:

Bank: Cajamar.

Account holder: Fundación Internacional Alfredo Kraus.

Account number: SWIFT / BIC: CCRIES2AXXX IBAN ES 55 3058 6100 9327 2003 3561

In the details of the transfer, applicants must include the following:

APORTACIÓN *FLAK* and their given name and first surname.

2.4. If the fee is not paid and no proof of payment is sent to [concurso@cicakraus.com](mailto:concurso@cicakraus.com), the application for the *X CICA*K will be considered invalid. Proof of payment must be sent before the closing dates for applications stipulated in Article 2.2. of these Rules.

2.5. No other method of payment will be accepted and the fee will not be refunded under any circumstances.

2.6. The application form must clearly indicate:

- The applicant's full personal information.
- The applicant's voice type (Soprano, Mezzosoprano, Contralto, Countertenor, Tenor, Baritone, Bass-baritone or Bass).
- The city, among the choices offered, where the applicant wishes to enter the Preliminary Round.
- The repertoire of pieces to be performed at the Rounds, to be chosen from those listed in Annexes I and II of these Rules.
- The signature of the applicant, signed by hand and scanned, or with electronic signature.

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2.7. The completed application form must be sent to [concurso@cicakraus.com](mailto: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 size photo in high resolution.
- A short CV detailing the music studies, repertoire, awards obtained and any professional activity undertaken by the applications closing date.
- Proof of payment of the fee stipulated in point 2.3. of these Rules.

2.8. Applicants must agree to accept all the Rules of the *X CICA*K.

### 3.- TRAVEL AND SUBSISTENCE EXPENSES

3.1. All expenses for travel, subsistence and insurance, in any of the three cities of the rounds of the contest, shall be met by the applicants.

3.2. The organisers of the *X CICA*K will award a grant of €800 (eight hundred euros) gross to contestants who reach the Final Round but are not awarded any of the official or special prizes or any other type of prize, towards the travel and subsistence expenses for their stay in Las Palmas de Gran Canaria. Finalists who live in Gran Canaria are excluded from this grant.

### 4.- ROUNDS

4.1. After successfully completing the application for the *X CICA*K, applicants will receive notice to attend the corresponding round from the email address [concurso@cicakraus.com](mailto:concurso@cicakraus.com). Notice will be sent with sufficient time, in Spanish or English as necessary, indicating the city, the date, the place, and the time of the round.

4.2. Special requests for a certain day or time, only with due cause related to work or study, may be made by applicants at [concurso@cicakraus.com](mailto:concurso@cicakraus.com) when sending their application. Special requests will be received only until the applications closing date established in Article 2.2. of these Rules.

4.3. Applicants in the Preliminary Rounds and contestants in the Semi-final Round will be accompanied by the official pianists of the *X CICA*K; the organisers will not accept any pianists who are not part of the *X CICA*K. Contestants in the Final Round will perform with the *Orquesta Filarmónica de Gran Canaria*.

4.4. Applicants in the Preliminary Round and contestants in the Semi-final Round will perform in alphabetical order.

4.5. Contestants in the Final Round will perform in the order of the musical programme established by the organisers of the *X CICA*K.

4.6. The organisers of the *X CICA*K suggest that applicants and contestants attend the rounds suitably dressed for each round of the competition.

### 5.- REPERTOIRE

5.1. The pieces to be performed at each round must be chosen exclusively from those stipulated in Annexes I and II of these Rules and be clearly indicated in the application form. The organisers will not accept any repertoire other than that included in the Annexes.

5.2. Pieces chosen for the Preliminary Round with piano cannot be sung again in the following rounds.

5.3. For the Semi-Final Round with piano and the Final Round with orchestra, contestants must choose the same repertoire of four pieces for both rounds.

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- 5.4. The chosen pieces must be sung from memory in the language in which they were composed.
- 5.5. Applicants must obtain their own scores plus 1 (one) printed copy for the official pianists of the *X CICA*K.
- 5.6. The organisers of the *X CICA*K will not provide applicants or contestants with any copies of the Opera scores specified in Annex I of these Rules.
- 5.7. For the Zarzuela scores specified in Annex II of these Rules, if applicants are unable to obtain a score of their chosen piece, they may request a PDF copy from the organisers; the PDF copy will be sent by email and will be for exclusive use as part of the *X CICA*K.

## 6.- PRELIMINARY ROUND

6.1. The Preliminary Round will be held in one of the cities that applicants may choose from on the application form. For this round, the three venues for the *X CICA*K are:

### MADRID

Teatro Nacional de La Zarzuela.  
Sala Bristol / Calle Fuencarral, No. 118, 28004 Madrid (Bilbao Metro Station).  
5 and 6 June 2025, starting at 9:30 am.

### FLORENCE

Teatro del Maggio Musicale Fiorentino.  
Piazzale Vittorio Gui, 1 - 50144, Florence (Tramvia Porta al Prato - Leopolda).  
13 and 14 June 2025, starting at 9:30 am.

### LAS PALMAS DE GRAN CANARIA

Auditorio Alfredo Kraus.  
Avenida Príncipe de Asturias, s/n – 35010, Las Palmas de Gran Canaria (Bus Number 17).  
18, 19 and 20 September 2025, starting at 9:30 am.

- 6.2. At the Preliminary Round, with piano accompaniment, applicants must perform 1 (one) Opera piece chosen from the list in Annex I of these Rules, which must be specified on the application form.
- 6.3. Applicants in the Preliminary Round who later wish to enter the Semi-final and the Final Round with a Zarzuela piece must perform one (1) Opera piece and one (1) Zarzuela piece in the Preliminary Round, both chosen from the list in Annexes I and II of these Rules. The two pieces to be performed must be specified on the application form.
- 6.4. Applicants in the Preliminary Round will perform in alphabetical order.
- 6.5. Applicants who enter the Preliminary Round will be judged by a Tribunal comprising the following members, who will have the right to speak and vote: the Chair of the *FLIAK* and the *X CICA*K, acting as the Chair of the Tribunal; a member of the institution hosting the Round, acting as a member of the Tribunal; and the Artistic Director of the *FLIAK* and the *X CICA*K, acting as the Secretary. The Tribunal will award points from 1 (minimum) to 10 (maximum), taking into account the vocal, interpretive and stylistic level of each applicant. The decision of the Tribunal will not be open to appeal. In view of this, the *X CICA*K will not answer requests for feedback from applicants.
- 6.6. After the performance of the final applicant at each venue, the Tribunal of the Preliminary Round will decide which applicants are eligible to go on to the Semi-final Round as contestants. The organisers of the *X CICA*K will then contact each applicant by email to inform them of the decision of the Tribunal.
- 6.7. Applicants who can duly certify that they were finalists and/or winners, from January 2021 to April 2025, inclusive, in other internationally renowned singing competitions, will be exempt from taking part in the Preliminary Round and may apply to enter

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the Semi-final Round directly. These applicants, including finalists in previous years of the *CICAK*, must send documentation proving this circumstance to the organisers by email. Once the documentation has been received, the organisers will accept or decline such applications at their discretion. Where such applications are accepted, applicants must comply with all the requirements for application, including the payment of the fee referred to in point 2.3 above.

### 7.- SEMI-FINAL ROUND

7.1. The Semi-final Round will be held in:

#### LAS PALMAS DE GRAN CANARIA

Auditorio Alfredo Kraus.

Avenida Príncipe de Asturias, s/n – 35010, Las Palmas de Gran Canaria (Bus Number 17).

21, 22 and 23 September 2025, starting at 9:30 am.

7.2. For the Semi-Final and Final Round, contestants must provide the same repertoire of four pieces, to be chosen from the list in Annexes I and II of these Rules. These pieces must not include any of the pieces chosen for the First Round.

7.3. Contestants in the Semi-final and Final Rounds who wish to perform only in the Opera category must correctly indicate 4 (four) Opera pieces under **Option A** on the application form. If they also wish to perform in the Zarzuela category, they must correctly indicate 2 (two) Opera pieces and 2 (two) Zarzuela pieces under **Option B** on the application form.

7.4. At the Semi-Final Round, with piano accompaniment, contestants must perform either 1 (one) Opera piece or 1 (one) Opera piece and 1 (one) Zarzuela piece, depending on the option chosen (A or B). At this round, contestants will have free choice of which piece(s) they perform from the repertoire submitted.

7.5 Contestants in the Semi-final Round will perform in alphabetical order.

7.6. Contestants entering the Semi-final Round will be judged by the Jury of the *X CICAK*. The Jury will award points from 1 (minimum) to 10 (maximum), taking into account the vocal, interpretive and stylistic level of each contestant. The decision of the Jury will not be open to appeal. In view of this, the *X CICAK* will not answer requests for feedback from contestants.

7.7. After the end of the Semi-final Round and the performance of the final contestant, the Jury of the *X CICAK* will decide which contestants are eligible to go on to the Final Round as finalists. The organisers of the *X CICAK* will then inform each contestant of the Jury's decision by email.

7.8. Finalists must have full availability in Las Palmas de Gran Canaria from 24 to 27 September 2025, inclusive, to be able to participate in all the rehearsals for the Final Round with the orchestra. The organisers of the *X CICAK* will give the finalists sufficient notice of the rehearsal schedule.

7.9. If the organisers of the *X CICAK* require a finalist to be present and the finalist cannot be located from 24 to 27 September 2025, the organisers reserve the right to disqualify the finalist. Because of this, it is recommended that finalists remain in Las Palmas de Gran Canaria during these dates.

### 8.- FINAL ROUND

8.1. The Final Round, with the participation of the *Orquesta Filarmónica de Gran Canaria* and a public audience in the auditorium, will be held in:

#### LAS PALMAS DE GRAN CANARIA

Auditorio Alfredo Kraus.

Avenida Príncipe de Asturias, s/n – 35010, Las Palmas de Gran Canaria (Bus Number 17).

Sala Sinfónica - 27 September 2025, at 7.00 pm.

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8.2. In the Final Round, with orchestra accompaniment, contestants must perform 2 (two) pieces.

8.3. From the repertoire chosen by contestants for the Semi-final and Final Round, the organisers of the *X CICA*K will select the 2 (two) pieces for performance in the Final Round; that is, either two opera pieces or one opera and one zarzuela piece. The organisers of the *X CICA*K will make their choice based on artistic and technical criteria, and their decision will be final.

8.4. The order of performances for the contestants in the Final Round will be established by the organisers of the *X CICA*K according to the musical programme of the event.

8.5. Contestants in the Final Round will be judged by the Jury of the *X CICA*K. After all the finalists have performed, the Jury will award points from 1 (minimum) to 10 (maximum), taking into account the vocal, interpretive and stylistic level of each finalist. During the final deliberation, the Jury will decide on the Official and the Special Prizes of the *X CICA*K that it is exclusively entitled to award. The Audience Prize will be voted on during the interval by the audience attending the Final Round, after seeing all the finalists perform.

8.6. Finalists agree to accept the decision of the Jury of the *X CICA*K, which will be final and not open to appeal. The organisers of the *X CICA*K will therefore not answer requests for feedback from finalists.

## 9.- CHAIR AND JURY

9.1. The Institutional Chair of the *X CICA*K corresponds to the Chair of the *FLAK*, who will have the right to speak and vote during the deliberation of the Jury in the Semi-final and Final Rounds. In the unlikely event of a member of the Jury being absent from one or both of these Rounds with just cause, the absent member may give their vote to the Chair of the *X CICA*K, who will be entitled to vote on behalf of the absent member of the Jury, who must give their proxy vote expressly in writing.

9.2. The Jury of the *X CICA*K will be chaired by an internationally renowned performer, who will be entitled to speak and vote, and will have the deciding vote in the event of a tie.

9.3. The members of the Jury of the *X CICA*K will be six directors of European theatres or, failing that, their representatives, all of whom will have the right to speak and vote.

9.4. The Secretary of the Jury of the *X CICA*K will be the Artistic Director of the *FLAK* and the *X CICA*K, who will have the right to speak and vote during the deliberation of the Jury in the Semi-final Round. In the unlikely event of a member of the Jury being absent from the Semi-final Round with just cause, the absent member may give their vote to the Secretary of the Jury of the *X CICA*K, who will be entitled to vote on behalf of the absent member of the Jury, who must give their proxy vote expressly in writing.

## 10.- POWERS OF THE JURY

10.1. In the Semi-Final Round, the Jury will hear the contestants perform with piano accompaniment, and may interrupt contestants or ask them to repeat part of the piece, and decide, in the case of contestants who wish to perform two pieces, whether the contestant will perform the second piece.

10.2. In the Semi-Final Round, after hearing all the contestants perform, the Jury will decide on the number of contestants who will go on to the Final Round with orchestra.

10.3. In the Semi-Final and Final Round, the Jury will award points from 1 (minimum) to 10 (maximum), taking into account the vocal, interpretive and stylistic level of each contestant and finalist.

10.4. In the Final Round, after hearing all the finalists perform with the orchestra, the Jury will deliberate and announce its decision, which will be final and not open to appeal, and decide on the Official Prizes and the Special Prizes it is entitled to award, reserving the right to not award any of the prizes at its discretion.

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## 11.- PRIZES

### 11.1. Official Prizes

**1st Prize X CICA**K = €14,000 (gross), Medal and Diploma.

**2nd Prize X CICA**K = €12,000 (gross), Medal and Diploma.

**3rd Prize X CICA**K = €10,000 (gross), Medal and Diploma.

### 11.2. Special Prizes

**Audience Prize to the singer who receives most votes in the Final Round** = €2,500 (gross) and Diploma.

*Prize offered by Cabildo de Gran Canaria.*

**Prize for the best opera singer** = €2,500 (gross), Medal and Diploma.

*Prize offered by Fundación Martín Chirino de Las Palmas de Gran Canaria.*

**Prize for the best Zarzuela singer** = €2,000 (gross), Plaque and Diploma.

*Prize offered by Legado Maestro Alonso CB.*

**Prize for the best bel canto singer** = €2,000 (gross), Plaque and Diploma.

*Offered by Bodega El Grifo on its 250th anniversary.*

11.3. All the cash prizes of the X CICAK are subject to the tax withholdings that may correspond in each case in accordance with the legislation in force. Cash prizes will be paid only by bank transfer.

## 12.- RIGHTS OF THE CONTEST

12.1. The *Fundación Internacional Alfredo Kraus*, organiser of the *X Concurso Internacional de Canto Alfredo Kraus*, will be the owner of the international rights of use, for an indefinite period, to the photographs and the audiovisual recordings of any kind for any reproduction, circulation or broadcasting by radio, television or streaming, for archival, circulation and promotional purposes as part of the activities of the **FLAK** and the X CICAK.

12.2. As a result of the foregoing, by filling in the application form, contestants expressly assign, free of charge for an indefinite period, all rights that may correspond to them in this respect.

## 13.- DATA PROTECTION

13.1. Processing of the personal data of the participants and winners of the X CICAK is compulsory in the terms laid down in these Rules. In accordance with the foregoing, simply by participating in this contest, the data subject expressly accepts the processing of their personal data in accordance with the terms of these Rules.

13.2. In compliance with the data protection regulations in force in Spain, General Data Protection Regulation (GDPR) 679/2016 and Organic Law on Data Protection and Guarantee of Digital Rights (OLDPGDR) 3/2018, **FUNDACIÓN INTERNACIONAL ALFREDO KRAUS**, hereinafter the **FLAK**, holder of Tax Identification Number G81431546 and with registered office in Plaza Tenor Stagno, 1 - 35002 Las Palmas de Gran Canaria, provides the following information with reference to this matter: -Purposes of the processing. The data of the persons participating in the X CICAK will be processed by the **FLAK** for the following purposes, including but not limited to: - Managing their application and participation in this contest. - Providing the data subject with the necessary information so that their participation complies with these Rules. - Verifying there are no

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actions that are fraudulent or contrary to these Rules. Similarly, if the data subject is the winner, their data will be processed for the following purposes: - Verifying that the prize was obtained lawfully and that their participation is in accordance with these Rules. - Publishing and using their data for promotional purposes.

13.3. Consent of the data subject for processing of their data. Given the compulsory nature of the content of the processing of the personal data of the data subject, the application and participation by the data subject indicates their full, express acceptance of the purposes of the processing indicated. Therefore, if the data subject DOES NOT CONSENT to any processing of their data, they must refrain from participating. Notwithstanding the foregoing, at any time the data subject may exercise their rights of access, to rectification, to erasure/to be forgotten, to restriction of processing, to data portability and to object in writing by sending a communication to the registered office of the **FLAK**, Plaza Tenor Stagno, 1 - 35002 Las Palmas de Gran Canaria, providing proof of their identity and stating Data Protection as a reference. They may also make a claim regarding their rights to the *Agencia Española de Protección de Datos* (Spanish Data Protection Agency), [www.aepd.es](http://www.aepd.es).

13.4. Data updating. The data subject is informed that, as the subject of the data provided to the **FLAK**, they are obliged to notify the **FLAK** as soon as possible of any change in their data to enable the aforementioned entity to update their data. Unless otherwise notified, the **FLAK** will understand that the data provided by the data subject are accurate and up to date.

13.5. Storage of data. The data will be stored for the statutory retention periods or while the data subjects continue to consent to their use by the entity. The **FLAK** may publish the image and the name of the persons who are winners through the communication medium that the **FLAK** considers appropriate, without limitation. For these purposes, the winners, by accepting the prize, automatically authorise the **FLAK** to publish their personal data, including their image, for the purpose of informing the other participants and the general public who the winners of the **X CICA** are.

13.6. Legal basis of processing. The processing of the data provided will be based on the consent of the participating persons to the articles of the Rules of the **X CICA** and in compliance with mandatory obligations of the **FLAK**. For further information, data subjects may visit the **FLAK** website: <https://www.fiak.es/aviso-legal>.

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### ANNEX I / OPERA

#### Vincenzo BELLINI

##### **I CAPULETI E I MONTECCHI**

Atto I / Aria & Cabaletta Romeo: "Se Romeo...La tremenda..." (Ms).

##### **LA SONNAMBULA**

Atto II / Aria Amina: "Ah! non credea mirarti...Ah! non giunge..." (S).

##### **I PURITANI**

Atto I / Aria Riccardo: "Or dove fuggo io mai...Ah! Per sempre..." (Br).

#### Georges BIZET

##### **LES PÊCHEURS DE PERLES**

Acte I / Récit & Romance Nadir: "À cette voix...Je crois entendre encore..." (T).

##### **CARMEN**

Acte III / Air Micaëla: "Je dis que rien ne m'épouvante..." (S).

Acte I / Havanaise Carmen: "Quand je vous aimerai...L'amour..." (Ms).

Acte I / Séguédille Carmen: "Près des remparts de Séville..." (Ms).

Acte II / Air Don José: "La fleur que tu m'avais jetée..." (T).

Acte II / Couplets Escamillo: "Vôtre toast..." (Bbr & B).

#### Francesco CILEA

##### **L'ARLESIANA**

Atto II / Scena Federico: "È la solita storia del pastore..." (T).

##### **ADRIANA LECOUVREUR**

Atto I / Romanza Adriana: "Io son l'umile ancella..." (S).

Atto II / Aria Principessa: "Acerba voluttà..." (Ms).

Atto I / Romanza Maurizio: "La dolcissima effigie..." (T).

#### Gaetano DONIZETTI

##### **L'ELISIR D'AMORE**

Atto II / Aria & Cabaletta Adina: "Prendi, per me sei libero...Il mio rigor..." (S).

Atto II / Aria Nemorino: "Una furtiva lagrima..." (T).

##### **LUCREZIA BORGIA**

Atto I / Aria & Cabaletta Alfonso: "Vieni, la mia vendetta...Qualunque sia..." (Bbr & B).

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### **LUCIA DI LAMMERMOOR**

Parte I / Scena & Cavatina Lucia: "Regnava nel silenzio...Quando rapito in estasi..." (S).

Parte III / Scena & Cantabile Edgardo: "Tombe degli avi miei...Fra poco..." (T).

Parte I / Aria & Cabaletta Enrico: "Cruda, funesta smania...La pietà..." (Br).

### **LA FILLE DU RÉGIMENT**

Acte I / Air Tonio: "Ah! mes amis..." (T).

Acte II / Romance Tonio: "Pour me rapprocher de Marie..." (T).

### **LA FAVORITA**

Atto III / Aria & Cabaletta Leonora: "Fia dunque vero...O mio Fernando!...Su! crudeli..." (Ms).

Atto IV / Recitativo & Aria Fernando: "Favorita del Re!...Spirto gentil..." (T).

### **LINDA DI CHAMOUNIX**

Atto I / Recitativo & Aria Linda: "Ah! tardai troppo...O luce di quest'anima..." (S).

### **DON PASQUALE**

Atto I / Aria Norina: "Quel guardo...So anch'io la virtù mágica..." (S).

Atto I / Aria Malatesta: "Bella siccome un angelo..." (Br).

## **Umberto GIORDANO**

### **ANDREA CHÉNIER**

Quadro III / Racconto Maddalena: "La mamma morta..." (S).

Quadro III / Monologo Gérard: "Nemico della patria?..." (Br).

## **Christoph W. GLUCK**

### **ORFEO ED EURIDICE**

Atto III / Aria Orfeo: "Che farò senza Euridice..." (Ms & Contratenor).

### **ALCESTE**

Acte I / Air Alceste: "Divinités du Styx..." (S & Ms).

## **Charles GOUNOD**

### **FAUST**

Acte III / Scène & Air Marguerite: "Oh Dieu! que des bijoux!...Ah! je ris..." (S).

Acte III / Cavatine Faust: "Quel trouble inconnu...Salut! Demeure..." (T).

Acte II / Invocation Valentin: "Ô sainte médaille...Avant de quitter..." (Br).

Acte II / Ronde Méphistophélès: "Le Veau d'Or..." (Bbr & B).

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### **ROMÉO ET JULIETTE**

Acte I / Ariette Juliette: "Ah! Je veux vivre..." (S).

Acte IV / Scène & Air Juliette: "Dieu! quel frisson...Amour..." (S).

Acte III / Chanson Stéphano: "Que fais-tu, blanche tourterelle..." (Ms).

Acte II / Scène & Cavatine Roméo: "L'amour...Ah, lève-toi, soleil!..." (T).

### Georg F. HÄNDEL

#### **AGRIPPINA**

Atto II / Accompagnato & Aria Ottone: "Otton, Otton...Voi ch'udite..." (Ms & Ct).

#### **GIULIO CESARE**

Atto I / Aria Cesare: "Empio, dirò, tu sei..." (Ms & Contratenor).

Atto I / Aria Sesto: "Svegliatevi nel core..." (Ms & Contratenor).

#### **SERSE**

Atto I / Aria Serse: "Ombra mai fu..." (Ms & Contratenor).

### Ruggero LEONCAVALLO

#### **PAGLIACCI**

Atto unico / Aria Canio: "Vesti la giubba..." (T).

Atto unico / Prologo Tonio: "Si può?... (Br).

### Pietro MASCAGNI

#### **CAVALLERIA RUSTICANA**

Atto unico / Racconto Santuzza: "Voi lo sapete, o mamma..." (S & Ms).

Atto unico / Addio Turiddu: "Mamma, quel vino..." (T).

### Jules MASSENET

#### **HÉRODIADE**

Acte I / Scène & Air Salome: "Celui dont la parole...Il est doux, il est bon..." (S).

Acte II / Scène & Air Hérode: "Ce breuvage pourrait...Vision fugitive..." (Br).

#### **MANON**

Acte II / Scène & Air Manon: "Allons, il le faut...Adieu, nôtre petite table..." (S).

Acte IV / Scène & Air Des Grioux: "Je suis seul...Ah, fuyez douce image..." (T).

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### **WERTHER**

Acte III / Air Charlotte: "Va! Laisse couler mes larmes..." (Ms).

Acte III / Air Werther: "Pourquoi me réveiller?..." (T).

### **THAÏS**

Acte II / Air Thaïs: "O mon miroir fidèle...Dis-moi que je suis belle..." (S).

Acte I / Air Athanaël: "Voilà donc la terrible cité!..." (Br & Bbr).

## **Wolfgang A. MOZART**

### **ASCANIO IN ALBA**

Parte I / Aria Ascanio: "Cara, lontano ancora..." (Ms & Ct).

### **LE NOZZE DI FIGARO**

Atto IV / Recitativo & Aria Susanna: "Giunse alfin...Deh vieni, non tardar..." (S).

Atto I / Aria Cherubino: "Non sò più cosa son..." (Ms).

Atto III / Recitativo & Aria Conte: "Hai già vinta la causa...Vedrò mentr'io sospiro..." (Br).

Atto I / Aria Figaro: "Non più andrai..." (Bbr & B).

### **DON GIOVANNI**

Atto II / Recitativo & Aria Donna Elvira: "In quali eccessi, o Numi...Mi tradì..." (S & Ms).

Atto I / Aria Don Ottavio: "Dalla sua pace..." (T).

Atto II / Aria Don Ottavio: "Il mio tesoro..." (T).

Atto I / Aria Leporello: "Madamina, il catalogo è questo..." (Bbr & B).

### **COSÌ FAN TUTTE**

Atto I / Recitativo & Aria Fiordiligi: "Temerari!...Come scoglio..." (S).

Atto I / Recitativo & Aria Dorabella: "Ah! Scostati...Smanie implacabili!..." (Ms).

Atto I / Aria Ferrando: "Un'aura amorosa..." (T).

Atto II / Aria Guglielmo: "Donne mie..." (Br & Bbr).

### **LA CLEMENZA DI TITO**

Atto I / Aria Sesto: "Parto, ma tu ben mio..." (Ms & Ct).

### **DIE ZAUBERFLÖTE**

Aufzug I / Rezit & Arie Königin: "O, zittre nicht...Du, du, du..." (S).

Aufzug II / Arie Königin: "Der Hölle Rache..." (S).

Aufzug II / Arie Pamina: "Ach, ich fühl's..." (S).

Aufzug I / Arie Tamino: "Dies Bildniß ist bezaubernd schön..." (T).

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Jacques OFFENBACH

### **LES CONTES D'HOFFMANN**

Acte I / Couplets d'Olympia: "Les oiseaux dans la charmille..." (S).

Prologue / Chanson de Kleinzach Hoffmann: "Il était une fois..." (T).

Giacomo PUCCINI

### **MANON LESCAUT**

Atto II / Aria Manon: "In quelle trine morbide..." (S).

### **LA BOHÈME**

Quadro I / Racconto Mimì: "Sì, mi chiamano Mimì..." (S).

Quadro II / Valzer Musetta: "Quando me'n vo'..." (S).

Quadro III / Aria Mimì: "Donde lieta uscì..." (S).

Quadro I / Racconto Rodolfo: "Che gelida manina..." (T).

Quadro IV / Aria Colline: "Vecchia zimarra, senti..." (Bbr & B).

### **TOSCA**

Atto II / Aria Tosca: "Vissi d'arte..." (S).

Atto I / Aria Cavaradossi: "Recondita armonia..." (T).

Atto III / Aria Cavaradossi: "E lucevan le stelle..." (T).

### **MADAMA BUTTERFLY**

Atto II / Aria Cio-Cio-San: "Un bel dì vedremo..." (S).

### **GIANNI SCHICCHI**

Atto unico / Aria Lauretta: "O mio babbino caro..." (S).

Atto unico / Aria Rinuccio: "Avete torto!... Firenze è com'un albero fiorito..." (T).

### **TURANDOT**

Atto III / Aria Calaf: "Nessun dorma..." (T).

Gioachino ROSSINI

### **L'ITALIANA IN ALGERI**

Atto I / Cavatina Isabella: "Cruda sorte..." (Ms).

Atto II / Aria Isabella: "Per lui che adoro..." (Ms).

Atto II / Aria Taddeo: "Ho un gran peso sulla testa..." (Br & Bbr).

Atto I / Cavatina Mustafà: "Già d'insolito ardore nel petto..." (Bbr & B).

### **IL BARBIERE DI SIVIGLIA**

Atto I / Cavatina Rosina: "Una voce poco fa..." (Ms).

Atto I / Cavatina Figaro: "Largo al factotum..." (Br).

Atto I / Aria Basilio: "La calunnia..." (Bbr & B).

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### **LA CENERENTOLA**

Atto II / Andante & Rondò Angelina: "Nacqui all'affanno...Non più mesta..." (Ms).

Atto II / Aria Ramiro: "Sì, ritrovarla io giuro...Dolce speranza..." (T).

Atto II / Aria Don Magnifico: "Sia qualunque delle figlie..." (Bbr & B).

### **SEMIRAMIDE**

Atto I / Cavatina Semiramide: "Bel raggio lusinghier...Dolce pensiero..." (S).

## Camille SAINT-SAËNS

### **SAMSON ET DALILA**

Acte II / Récit & Air Dalila: "Samson...Amour! viens aider ma faiblesse..." (Ms).

Acte II / Air Dalila: "Mon coeur s'ouvre à ta voix..." (Ms).

## Johann STRAUSS II

### **DIE FLEDERMAUS**

Akt II / Arie Adele: "Mein Herr Marquis..." (S).

Akt II / Csárdás Rosalinde: "Klänge der Heimat..." (S).

## Ambroise THOMAS

### **MIGNON**

Acte I / Romance Mignon: "Connais-tu le pays..." (Ms).

## Giuseppe VERDI

### **ERNANI**

Atto I / Aria & Cabaletta Silva: "Che mai vegg'io!...Infelice!...Infin che un brando...(Bbr & B).

### **MACBETH**

Atto IV / Scena & Aria Macduff: "O figli...Ah, la paterna mano..." (T).

Atto II / Scena & Adagio Banco: "Studia il passo...Come dal ciel precipita..." (Bbr & B).

### **LUISA MILLER**

Atto II / Scena & Aria Rodolfo: "Oh! Fede negar potessi...Quando le sere..." (T).

### **RIGOLETTO**

Atto I / Scena & Aria Gilda: "Gualtier Maldè...Caro nome..." (S).

Atto II / Recitativo & Aria Duca: "Ella mi fu rapita...Parmi veder le lagrime..." (T).

Atto III / Canzone Duca: "La donna è mobile..." (T).

Atto II / Invettiva Rigoletto: "Cortigiani, vil razza dannata..." (Br).

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### **IL TROVATORE**

Parte I / Aria & Cabaletta Leonora: "Tacea la notte placida...Di tale amor..." (S).

Parte III / Aria Manrico: "Ah sì, ben mio..." (T).

Parte II / Recitativo & Aria Conte di Luna: "Tutto è deserto...Il balen..." (Br).

### **LA TRAVIATA**

Atto III / Aria Violetta: "Addio del passato..." (S).

Atto II / Scena, Aria & Cabaletta Alfredo: "Lunge da lei...Dei miei bollenti spiriti..." (T).

Atto II / Aria Germont: "Di Provenza..." (Br).

### **I VESPRI SICILIANI**

Atto V / Bolero Elena: "Mercè, dilette amiche..." (S).

Atto II / Aria Procida: "O tu, Palermo..." (Bbr & B).

### **UN BALLO IN MASCHERA**

Atto III / Scena & Romanza Riccardo: "Forse la soglia...Ma se m'è forza perderti..." (T).

Atto III / Scena & Aria Renato: "Alzati...Eri tu che macchiavi..." (Br).

### **DON CARLO**

Atto III / Aria Eboli: "O don fatale..." (Ms).

Atto IV / Scena & Aria Posa: "Son io, mio Carlo...Per me giunto...lo morirò..." (Br).

## Richard WAGNER

### **TANNHÄUSER**

Aufzug II / Arie Elisabeth: "Dich, teure Halle..." (S).

Aufzug III / Arie Wolfram: "Wie Todesahnung...O du, mein holder Abendstern..." (Br).

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GRAN CANARIA

ORGANIZA



COLABORAN



DEL **21** AL **27**  
SEPTIEMBRE 2025

**21 TO 27**  
SEPTEMBER 2025

# X CONCURSO INTERNACIONAL DE CANTO

## Alfredo Kraus

### ANNEX II / ZARZUELA

Francisco ALONSO

#### **LA LINDA TAPADA**

Acto II / Canción del Gitano: "En la cárcel de Villa..." (Br).

#### **CURRO, EL DE LORA**

Acto I / Romanza de Lola: "Sevillana he nació..." (S).

Acto I / Entrada de Curro: "¡Soy Curro el de Lora!..." (Br).

Acto II / Racconto de Curro: "De nuevo al verla..." (Br).

#### **LA CALESERA**

Acto I / Calesera de Maravillas: "Todos dicen que te quiero..." (S).

Acto III / Racconto de Rafael: "Agua que río abajo marchó..." (Br).

#### **LA PARRANDA**

Acto I / Canto a Murcia de Miguel: "En la huerta del Segura..." (Br).

Acto II / Canción del Platero de Miguel: "¡Óyeme, mujer!...Diga usted, señor platero..." (Br).

#### **LA PICARONA**

Acto II / Madrigal de Ginés: "De una mujer cuando llora..." (T).

#### **LA CASTAÑUELA**

Acto III / Bolero de Castañuela: "Pregunto muy quedito a mi corazón..." (S & Ms).

#### **ROSA, LA PANTALONERA**

Acto I / Habanera de Rosa: "Ni siquiera...Yo no sé lo que tendrá..." (S).

Acto II / Romanza de María de la "O": "Deja ya de trabajá... ¡Ay! Gitanita..." (S & Ms).

#### **LA ZAPATERITA**

Acto II / Noche madrileña de Casanova: "Noche perfumada..." (Br).

#### **Del film FORJA DE ALMAS**

Canción de la reja de María Jesús: "¿Por qué no puedo ser suya?..." (S & Ms).

Francisco ASENJO BARBIERI

#### **EL BARBERILLO DE LAVAPIÉS**

Acto I / Canción de Paloma: "Como nació en la calle de La Paloma..." (S & Ms).

Acto II / Seguidillas: "En el templo de Marte..." (T & Br).

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### Ruperto CHAPÍ

#### **EL MILAGRO DE LA VIRGEN**

Acto I / Romanza de Mateo: "Flores purísimas..." (T).

#### **LAS HIJAS DEL ZEBEDEO**

Acto II / Carceleras de Luisa: "Al pensar en el dueño de mis amores..." (S & Ms).

#### **LA CHAVALA**

Acto único / Canción de la gitana de Concha: "Fue mi madre la gitana..." (S & Ms).

#### **EL BARQUILLERO**

Acto único / Romanza de Socorro: "Cuando está tan hondo..." (S & Ms).

### Federico CHUECA & Joaquín VALVERDE

#### **LA GRAN VÍA**

Acto único / Tango de La Menegilda: "Pobre chica..." (S & Ms).

### Salvador CODINA

#### **LA GALEOTA**

Acto II / Romanza de Saúl: "Mi barca..." (Bbr & B).

### Federico CHUECA

#### **LA GRAN VÍA**

Acto único / Tango de La Menegilda: "Pobre chica..." (S & Ms).

### Manuel FERNÁNDEZ CABALLERO

#### **EL DÚO DE LA AFRICANA**

Acto único / Canción Andaluza de La Antonelli: "Yo he nacido muy chiquita..." (S & Ms).

#### **EL CABO PRIMERO**

Acto único / Canción Española de Rosario: "Yo quiero a un hombre..." (S).

#### **GIGANTES Y CABEZUDOS**

Acto único / Romanza de Pilar: "¡Esta es su carta!..." (S).

### Gerónimo GIMÉNEZ

#### **EL BAILE DE LUIS ALONSO**

Acto único / Canción de la gitana de Juana: "Ay! Malhaya la presona..." (S & Ms).

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### **LA TEMPRANICA**

Acto único / Canción de María: "Sierras de Granada..." (S & Ms).

Acto único / Zapateado de Grabié: "La tarántula é un bicho mú malo..." (S & Ms).

### **MARÍA DEL PILAR**

Acto III / Romanza de Valentín: "Cual rayo que aniquila..." (Bbr & B).

### Gerónimo GIMÉNEZ & Amadeo VIVES

#### **EL HÚSAR DE LA GUARDIA**

Acto único / Romanza de Lissette: "Un pobre nido solo es la aldea..." (S).

### Jacinto GUERRERO

#### **LOS GAVILANES**

Acto II / Escena de Gustavo: "Flor roja..." (T).

Acto I / Salida de Juan: "¡Mi aldea! Cuánto el alma se recrea..." (Br).

#### **EL HUÉSPED DEL SEVILLANO**

Acto II / Romanza de Juan Luis: "Mujer de los negros ojos..." (T).

### Jesús GURIDI

#### **LA MEIGA**

Acto I / Romanza de Ramón: "Yo te vi pasar..." (T).

### Pablo LUNA

#### **EL NIÑO JUDÍO**

Acto II / Canción española de Concha: "De España vengo..." (S & Ms).

#### **LA PÍCARA MOLINERA**

Acto II / Romanza de Juan de Colás: "Mi locura non tien cura...Paxarín, tú que vuelas..." (T).

### Federico MORENO TORROBA

#### **LA MARCHENERA**

Acto I / Petenera de Valentina: "Tres horas antes del día..." (S).

#### **LUISA FERNANDA**

Acto I / Romanza de Javier: "De este apacible rincón de Madrid..." (T).

Acto II / Romanza de Vidal: "Luché la fe por el triunfo..." (Br).

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### **LA CHULAPONA**

Acto II / Romanza de José María: "Tiene razón, amigo..." (T).

### **MONTE CARMELO**

Acto I / Habanera de Esperanza: "Madre de mis amores..." (S).

### **MARAVILLA**

Acto III / Romanza de Rafael: "Adiós, dijiste...Amor, vida de mi vida..." (Br).

## Manuel NIETO & Gerónimo GIMÉNEZ

### **EL BARBERO DE SEVILLA**

Acto único / Polaca de Elena: "Me llaman la Primorosa..." (S).

## José SERRANO

### **LA ALEGRÍA DEL BATALLÓN**

Acto único / Canción gitana de Dolores: "A una ¡itana presiosa..." (S & Ms).

Acto único / Canción & Guajiras de Tajuña: "A...quí está..." (T).

### **LA REINA MORA**

Acto único / Canción de Coral: "Compañero del arma y la via..." (S & Ms).

### **EL TRUST DE LOS TENORIOS**

Acto I / Jota del Baturro: "Te quiero, Morena..." (T).

### **EL CARRO DEL SOL**

Acto único / Canción Veneciana de Angelita: "Pensando en el que la quiere..." (S).

### **LA CANCIÓN DEL OLVIDO**

Cuadro I / Canción de Rosina: "Marinela..." (S).

Cuadro I / Canción de Leonello: "Junto al puente de La Peña..." (Br).

### **LOS DE ARAGÓN**

Acto único / Romanza de Gloria: "Vuelven las horas lejanas..." (Ms).

### **LOS CLAVELES**

Acto único / Romanza de Rosa: "Qué te importa que no venga..." (S & Ms).

### **LA DOLOROSA**

Acto I / Relato de Rafael: "La roca fría del Calvario..." (T).

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# X CONCURSO INTERNACIONAL DE CANTO

## *Alfredo Kraus*

Pablo SOROZÁBAL

### **LA ISLA DE LAS PERLAS**

Acto I / Romanza de Tehaé: "No me quiere, la mujer que me quería..." (T).

### **LA DEL MANOJO DE ROSAS**

Acto I / Romanza de Ascensión: "No corté más que una rosa..." (S).

Acto II / Romanza de Joaquín: "No, no me importa...Madrileña bonita..." (Br).

### **LA TABERNERA DEL PUERTO**

Acto II / Romanza de Leandro: "¡No puede ser!..." (T).

Acto II / Romanza de Simpson: "Despierta, negro..." (Bbr & B).

### **ENTRE SEVILLA Y TRIANA**

Acto I / Romanza de José María: "Tú qué sabes del cariño..." (T).

Reveriano SOUTULLO & Juan VERT

### **LA DEL SOTO DEL PARRAL**

Acto I / Romanza de Germán: "Ya mis horas felices..." (Br).

### **EL ÚLTIMO ROMÁNTICO**

Acto I / Romanza de Encarnación: "La Encarna yo soy..." (S & Ms).

Acto I / Romanza de Enrique de Gorbea: "Bella enamorada..." (T).

Amadeo VIVES

### **MARUXA**

Acto I / Romanza de Rufo: "Ganapanes!! Atrevidos!..." (Bbr & B).

### **DOÑA FRANCISQUITA**

Acto I / Canción del ruiseñor de Francisquita: "Era una rosa que un jardín..." (S).

Acto II / Romanza de Fernando Soler: "Por el humo se sabe..." (T).

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SEPTEMBER 2025

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# APPLICATION FORM

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# X CONCURSO INTERNACIONAL DE CANTO *Alfredo Kraus*

## Formulario de inscripción

Hoja 1 de 2

## Application form

Page 1 of 2

Apellidos:  
*Surname(s):* \_\_\_\_\_

Nombre:  
*Given name(s):* \_\_\_\_\_

Nombre artístico:  
*Artistic name(s):* \_\_\_\_\_

Nacionalidad:  
*Nationality:* \_\_\_\_\_

Fecha de nacimiento:  
*Date of birth:* \_\_\_\_\_ Lugar de nacimiento:  
*Place of birth:* \_\_\_\_\_  
DÍA DAY MES MONTH AÑO YEAR

Dirección de residencia:  
*Residential address:* \_\_\_\_\_

Correo electrónico:  
*Email address:* \_\_\_\_\_ Teléfono:  
*Telephone:* \_\_\_\_\_

### El firmante declara:

- Que desea participar en el X CICAK cuyas pruebas Semifinal & Final tendrán lugar en Las Palmas de Gran Canaria del 21 al 27 de septiembre de 2025.
- Que está de acuerdo con las condiciones señaladas en el Reglamento del X CICAK y que, en relación con la cesión de derechos de imagen, acepta expresamente lo establecido en el art. 12 de dicho Reglamento.
- Que acepta las decisiones y el fallo del Jurado del X CICAK.

Enviar a [concurso@cicakraus.com](mailto:concurso@cicakraus.com) adjuntando la documentación solicitada en el artículo 2.6.

### I declare:

- I wish to take part in the X CICAK 2025, whose Semi-final & Final Rounds will be held in Las Palmas de Gran Canaria, Spain, from 21 to 27 September 2025.
- I accept the conditions laid down in the Rules of the X CICAK, and in relation to the transfer of image rights, I expressly accept the terms of Article 12 of these same Rules.
- I agree to accept the rulings and the decision of the Jury of the X CICAK.

Send the completed form, signed and dated, to [concurso@cicakraus.com](mailto:concurso@cicakraus.com), attaching the documentation required in point 2.6 of the Rules.

### Firma y aclaración: *Sign and print name:*

↑ POR FAVOR, FIRME SOBRE LA LÍNEA  
PLEASE SIGN ON THE LINE ↑

- Acepto recibir informaciones y noticias de la Fundación Internacional Alfredo Kraus de acuerdo a su política de privacidad.  
*I agree to receive information and news from Fundación Internacional Alfredo Kraus in accordance with its privacy policy.*

### Fecha / Date:

\_\_\_\_\_ ↑  
DÍA DAY MES MONTH AÑO YEAR

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# X CONCURSO INTERNACIONAL DE CANTO

## Alfredo Kraus

### Formulario de inscripción

Hoja 2 de 2

### Application form

Page 2 of 2

Apellidos:

Surname(s):

Nombre:

Given name(s):

Tipo de voz:  
Voice type:

SOPRANO  
SOPRANO

MEZZOSOPRANO  
MEZZO-SOPRANO

CONTRALTO  
ALTO

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COUNTERTENOR

TENOR  
TENOR

BARÍTONO  
BARITONE

BARÍTONO-BAJO  
BASS-BARITONE

BAJO  
BASS

Desea realizar la Prueba Preliminar en la ciudad de:

I wish to take part in the Preliminary Round in:

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(SPAIN)

FLORENCIA /  
FLORENCE (ITALY)

LAS PALMAS DE  
GRAN CANARIA (SPAIN)

#### OBRAS ELEGIDAS | WORKS CHOSEN

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ZARZUELA: 1.

##### PRUEBAS SEMIFINAL & FINAL | SEMI-FINAL & FINAL ROUNDS

###### OPCIÓN A | OPTION A

OPERA: 1.

2.

3.

4.

###### OPCIÓN B | OPTION B

OPERA: 1.

2.

ZARZUELA: 1.

2.

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# X CONCURSO INTERNACIONAL DE CANTO *Alfredo Kraus*

ORGANIZE



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