

APPENDIX I

Choeur de Radio France
Tenor 2 Competition
Saturday, April 4, 2026

Proposed job :
1 Tenor II position

Deadline for applications :
26 March 2026

Gross annual salary :
(Scale at 1 May 2017)

41 284,44 €

then according to the terms and conditions for taking over the
seniority of the Choir musician

Date of appointment
To be agreed

APPENDIX II – PROGRAMME

CHOEUR DE RADIO FRANCE

Tenor 2 Competition

Saturday, April 4, 2026

Competition programme :

Candidates should prepare three pieces from different periods and styles, chosen by themselves, which allow them to express their vocal type and demonstrate their qualities.

The programme should consist of :

- An aria from an opera (any period) ;
- An aria from an oratorio or cantata by Bach ;
- A lied or melody.

A list of suggested opera arias is provided below for guidance only.

BERLIOZ	La Damnation de Faust « Nature immense » partie IV, scène 16
CILEA	L'Arlésienne, Lamento di Federico « E la solita storia del pastor »
GOUNOD	Faust « Salut demeure chaste et pure » Acte 3 (avec récitatif d'introduction)
MOZART	Die Zauberflöte, Tamino « dies Bildnis ist bezaubernd schön »
MOZART	Die Entführung aus dem Serail, Air de Belmonte Acte 1 n°4 « Konstanze...o wie ängstlich »
MASSENET	Werther, Acte III « Pourquoi me réveiller »
PUCCINI	La Bohème, Air de Rodolfo « Che gelida manina »
TCHAIKOVSKY	Eugène Onéguine, Air de Lensky « Kuda, kuda vy udalitis »
WEBER	Der Freischütz, Air de Max « Durch die Wälder » Acte 1 scène 3 avec récitatif d'introduction
MASSENET	Manon « Ah, fuyez douce image »
GLUCK	Ephigénie en Tauride « Unis dès la plus tendre enfance »
VERDI	Traviata « Lunge da Lei... De' miei bollenti spiriti »
GOUNOD	Roméo et Juliette « Oh ma femme »
MOZART	Don Giovanni – Il mio tesoro intanto
MOZART	Idomeneo - Vedromi intorno

Preliminary warning :

- Candidates must present one piece in French and another in German throughout the programme.
- The original key and language will be respected (except for lieder/melodies, which will be sung in a key adapted to the vocal range).
- Singing from memory is not compulsory.
- Regardless of the test being performed, the jury reserves the right to interrupt the candidate. Conversely, if it deems it necessary, it may conduct a new audition.
- For all pieces, accompaniment will be provided on the piano ; A=442 ;

- Please note that we do not organise rehearsals with the pianist beforehand ;
- Each candidate is requested to bring bound copies of the selected pieces : one copy for the jury and one copy for the accompanist. We do not make copies on site.

1st round (behind screen)

1/ Prepared piece:

One of the three prepared pieces, chosen by the candidate.

2/ Sight-reading:

Sight-reading no. 1: This sight-reading piece will be sent to the candidate 48 hours before the first test.

Sight-reading no. 2: Sight-reading without preparation. A tuning fork is permitted.

2nd round

1/ Prepared pieces:

The two remaining prepared pieces.

2/ Quartet work:

The candidate sings accompanied by the three complementary sections.

- **MOZART** : *Requiem*, 'Domine Jesu' / 'Kyrie' / 'Hostias'

3/ Vocalise:

The jury may ask the candidate to sing the vocalise known as the 'grand Rossini' or any other exercise it deems appropriate, in particular to determine the candidate's vocal range.

Final

1/ Choral excerpts:

At the request of the jury, the candidate will perform one or more of the choral excerpts from the list below (each choral excerpt consists of a certain number of bars):

- **BACH** : *Mass in B minor*, No. 21 Hosanna,
- **RAVEL** : *Daphnis et Chloé*
- **ORFF**: *Carmina Burana* – 'In taberna'

2/ Trio work (section):

The candidate sings accompanied by two members of the same section.

- **MOZART** : *Requiem*, 'Hostias'

3/ Interview with the jury