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APPENDIX II – PROGRAMME

CHOEUR DE RADIO FRANCE
Alto 2 Competition
January 27 and 28, 2027

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.

BIZET, Carmen, Carmen, Air des cartes, Acte III
HAENDEL, Giulio Cesare, Cornelia, Priva son d'ogni conforto, Acte I
HAENDEL, Orlando, « Fammi combattere mostri e tifei », Acte I
KIENZL, Der Evangelimann, Magdalena, « O Schöne Jugendtage », Acte II
MENOTTI, The Consul, Mother, Lullaby « I Shall Find For You », Acte II
MOZART, Mitridate, Farnace, « Va l'error moi palesa », Acte II
PONCHIELLI, La Gioconda, Laura, « Stella delle marinar », Acte II
PONCHIELLI, La Cieca, « Voce di donna », Acte I
ROSSINI, L'Italiana in Algieri, Isabella, « Cruda sorte », Acte I
ROSSINI, Tancrede, « Di tanti palpiti », Acte I
ROUSSEL, Padmavati, Padmavati, « Les dieux ne m'écoutent plus », Acte I
SAINT-SAENS, Samson et Dalila, Dalila, « Mon cœur s'ouvre à ta voix », Acte II
STRAUSS, Daphne, Gaea, « Daphne wir warten dein »
TCHAÏKOWSKY, Eugène Onéguine, Olga, "Ah, Tanja, Tanja", Acte I
TCHAÏKOWSKY, La Dame de Pique, Pauline, Romance, Acte I
VERDI, Nabucco, Fenena, « Oh, dischiuso è il firmamento », Acte IV
VERDI, Il Trovatore, Azucena, « Stride la vampa », Acte II
VERDI, Un Ballo in Maschera, Ulrica, « Re dell'abisso, affrettati », Acte I
WEBER, Oberon, Fatima, « Arabien, mein Heimatland », Acte III

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.

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1st round (behind screen)

1/ Prepared piece:
The opera aria 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*, 'Kyrie' / 'Hostias'

Final

1/ Choral excerpts:
At the request of the jury, the candidate will perform the following choral excerpt consisting of a certain number of bars :

- **VERDI :** *Requiem*, Fuga finale « Libera me domine »

2/ Trio work (section):
The candidate sings accompanied by two members of the same section.

- **ROSSINI :** *Stabat mater*, « Quando corpus morietur »

3/ Interview with the jury

Au moment choisi par le jury

1/ 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.

2/ Recitation:
The jury may ask the candidate to recite one or more of the following poems in French, English, and German :

Guillaume Apollinaire **: Le Pont Mirabeau**
Walter de la Mare : **The Listeners**
Rainer Maria Rilke : **Herbsttag**