

**INTERNATIONAL BAROQUE SINGING COMPETITION**

**CAVALLI MONTEVERDI COMPETITION**

**Second edition**

**Announcement of Competition**

**Crema and Cremona October 27 - November 1, 2025**



The Associazione Musicale Giovanni Bottesini and the Fondazione Teatro Amilcare Ponchielli announce the second edition of the International Baroque Singing Competition **CMC - Cavalli Monteverdi Competition**.

The Competition will take place in **Crema** and **Cremona** from **October 27 to November 1, 2025**.

## JURY

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The Jury will consist of artistic directors and casting managers from leading theatrical institutions, as well as conductors who are specialists in the repertoire.

The composition of the Commission will be published on the Competition's social media and on the institutional websites of Teatro Ponchielli and Associazione Bottesini.

In case of a tie in the voting, the President of the Jury may exercise the right to double vote.

The vote of the Jury is unquestionable and unappealable.

## PRIZES

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### \*SECTION A – Claudio Monteverdi

Candidates compete for the assignment of roles in the opera *L'incoronazione di Poppea*, scheduled in the Monteverdi Festival 2026.

The following roles are available for application:

Poppea  
Nerone  
Ottone  
Ottavia  
Drusilla  
Arnalta  
Seneca  
Amore  
Valletto  
Nutrice

The Jury reserves the right not to award all competition roles and/or to award a different role than the one submitted, even outside the competition announcement. The assigned roles could be cover.

### \*SECTION B – Francesco Cavalli

Candidates compete for the assignment of roles in the opera *Le nozze di Teti e Peleo*, scheduled in the Monteverdi Festival 2026.

The following roles are available for application:

Teti  
Peleo  
Fama  
Pallade  
Himeneo  
Mercurio

Momo  
Giove  
Plutone  
Tritone  
Sileno  
Discordia  
Meleagro

The Jury reserves the right not to award all competition roles and/or to award a different role than the one submitted, even outside the competition announcement. The assigned roles could be cover.

\*Candidates may only enter ONE SECTION and this choice must be expressed at the time of registration. The competition roles will provide for a direct writing with the Teatro Ponchielli Foundation for the period of 3 weeks and no. 2 performances within the Monteverdi Festival with a total value of € 1,500 gross all-inclusive of all expenses.

#### **CASH PRIZES:**

- **\*First prize:** €5,000 (five thousand/00)
- **\*Second prize:** €3,000 (three thousand/00)
- **\*Third prize:** €1,500 (one thousand five hundred/00)

In case of ex-aequo, the prize money will be divided according to the number of winners

\* Prizes will be paid by bank transfer by the organisation. Any taxes required by the Italian State will be charged to the competitor. Any transaction costs required by the competitor's bank will be borne by the competitor. 80% of the prize will be paid by the organisation within 60 days of the final of the competition. The remaining 20% will be settled within 15 days from the performance of a concert that may be requested by the Associazione Bottesini in the 12 months following the conclusion of the Competition. The concert will be without cachet, but all travel and accommodation expenses for the rehearsals and the concert will be reimbursed. If the winner does not attend the requested concert for any reason, he/she will lose the right to receive the missing 20% of the prize. If the Associazione Bottesini does not request the winner to perform the concert, the remaining portion of the prize will still be paid within 12 months of the conclusion of the competition.

#### **ADMISSION REQUIREMENTS**

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The competition is open to Baroque music singers of all vocal registers and nationalities. Candidates must be **between the ages of 18 and 35**, and more specifically be born between November 2, 1989, and October 27, 2007.

## REGISTRATION

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### A. Pre-selection enrolment:

**By Monday, September 8, 2025**, each candidate must complete the application form (found on the official websites of the Associazione Bottesini and Teatro Ponchielli), including:

- Enrollment form
- Photocopy of ID card or passport
- A recent photograph
- Brief curriculum vitae of up to two pages (in Italian or English)
- 2 recent videos showing performance of two opera arias from Baroque or Late Baroque repertoire. Videos must necessarily be uploaded to YouTube (no WeTransfer)
- The list of the arias to be presented, chosen according to the criteria of the Musical Program of the Competition
- A scan of the receipt of **euro 30.00** (thirty/00) to validate the registration for the preselection. The payment can be made by bank transfer to the current account in the name of the Associazione Musicale Giovanni Bottesini:

**BANCO BPM - sede di Crema**

**Name holder: Associazione Musicale Giovanni Bottesini**

**IBAN: IT91S0503456841000000000612**

**SWIFT/BIC: BAPPIT22**

Indicate “CMC 2025 pre-selection fee” followed by the candidate's first and last name in the reason for payment. Any transaction fees are the responsibility of the contestant. In case you wish to pay by PayPal, the payment must be **31.50 (thirty-one/50) euros** and can be made by clicking on the DONATION button found on the homepage of the website [www.associazionebottesini.com](http://www.associazionebottesini.com)

All of the above documentation must be received **no later than September 8, 2025**.

Please note: **under no circumstances can the preselection fee be returned**. Only one entry (the first in a chronological sense) will be considered for each candidate. The music program (for preselection and auditions in Crema and Cremona), once submitted, **cannot be changed**.

**Pre-selections will be conducted by the Competition management.**

The secretary's office will post on social media (Facebook and Instagram) the names of candidates who have passed the pre-selection, and **will contact only admitted candidates by email**.

----- ONLY FOR CANDIDATES WHO PASS THE PRE-SELECTIONS -----

### **B. Competition registration reserved for admitted candidates**

The admitted candidates, after the communication will have **until October 3** to send to the secretariat their Italian tax code (required to be eligible for auditions) and the copy of the payment by bank transfer of **euro 80.00** (eighty/00) as registration fee. The reason for payment must be marked “CMC 2025 Registration Fee” followed by the candidate's first and last name.

In the event that you wish to pay by PayPal, the payment must be 84.00 euros (eighty-four/00) and can be made by clicking the DONATION button found on the homepage of the website [www.associazionebottesini.com](http://www.associazionebottesini.com).

Please note: **under no circumstances can the preselection fee be returned.**

**Failure to pay and submit the materials by the above deadlines will result in the candidate's exclusion from the Competition. Applicants with citizenship other than Italian must also provide their Italian tax code within the specified deadlines, under penalty of exclusion from the competition.**

### **COMPETITION PROGRAM**

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All arias in each stage of the competition must be performed from memory.

The organization provides accompanying harpsichordists and it will not be possible to be accompanied by one's personal harpsichordist. Each candidate will have the opportunity to prepare for the competition auditions by rehearsing with harpsichordists provided by the organization at the times communicated by the Secretariat at the official convocations. Pairing with the harpsichordist will be determined by the Secretariat and no changes can be requested.

In addition, candidates, at the time of auditions should bring with them all sheet music for voice and harpsichord of the pieces indicated in the submitted program, to be handed over to the harpsichordist. The organization of the Competition will provide candidates with the musical material for the opera “Le nozze di Teti e Peleo”. Candidates who choose to compete for a Section A role will need to independently source parts of “L’incoronazione di Poppea” edited Holly Kassel, Benel Writer edition.

#### **SECTION A – CLAUDIO MONTEVERDI\***

All candidates must indicate, at the time of registration, the role for which they intend to compete. Guidance on the arias to be submitted for each role can be found in the enclosed application form and music program.

The reference edition for “L’incoronazione di Poppea” is Bärenreiter, Edited by Emily M. Smith, 2017.

#### **SECTION B – FRANCESCO CAVALLI\***

All candidates must indicate, at the time of registration, the role for which they intend to compete. Guidance on the arias to be submitted for each role can be found in the enclosed application form and music program.

The organization of the Competition will provide candidates with the musical material for the opera “The Marriage of Thetis and Peleus.”

\* The Jury reserves the right not to award all competition roles and/or to award a different role than the one submitted, even outside the competition announcement. The assigned roles could be cover.

## PROGRAM OF THE WEEK

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The competition will be organized as follows:

- Rehearsals: Monday, Oct. 27, at the Istituto Musicale L. Folcioni in Crema (Teatro San Domenico)
- First Round: Tuesday, Oct. 28 and Wednesday, Oct. 29 in Crema at the Crema Town Hall Reception Hall
- Concert by the Bottesini Association with announcement of candidates admitted to the semifinals: Wednesday, Oct. 29, at 8 p.m. at the Sala Pietro da Cemmo in Crema Civic Museum. All candidates must be present
- Semifinals: Thursday, Oct. 30 at the Teatro Ponchielli
- Rehearsals with the Cremona Antiqua Orchestra, conducted by Maestro Antonio Greco: Friday, Oct. 31 at Teatro Ponchielli (time to be defined)
- Settlement Rehearsal and Final: Saturday, November 1 (time to be confirmed) at the Teatro Ponchielli in Cremona. At the end of the final, the judges will conduct voting and the winners will be announced that evening.

### SECTION A – CLAUDIO MONTEVERDI

- **First round**: each candidate will have 7 minutes for his or her audition and must then bring one or more arias (from the musical program communicated at the time of registration) **not exceeding the 7 minutes allotted**. Should the candidate's performance exceed 7 minutes, the jury reserves the right to interrupt the performance.
- Semifinal: candidates must perform the program indicated by the Jury, chosen from the arias indicated during registration;
- Final: candidates must perform the program indicated by the Jury, chosen from the arias indicated during registration.

### SEZIONE B – FRANCESCO CAVALLI

- **First round**: each candidate will have 7 minutes for his or her audition and must then bring one or more arias (from the musical program communicated at the time of registration) **not exceeding the 7 minutes allotted**. Should the candidate's performance exceed 7 minutes, the jury reserves the right to interrupt the performance.
- Semifinal: candidates must perform the program indicated by the Jury, chosen from the arias indicated during registration;
- Final: candidates must perform the program indicated by the Jury, chosen from the arias indicated during registration.

### FINAL DISPOSITIONS

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Candidates waive any remuneration and give permission free of charge for any recordings or broadcasts made by public or private radio or television organizations. In addition, candidates must make themselves available for any concerts scheduled as a result of the competition.

It is up to the jury to make decisions for anything not stipulated in the regulations.



**MUSICAL PROGRAM - the tuning will be at 440 hz**

**COMPETITION ROLES for SECTION A - Claudio Monteverdi, The Coronation of Poppea**

<p><b>POPPEA</b> (soprano) The candidate is required to bring to the competition all of the arias listed below</p> <ul style="list-style-type: none"> <li>• "Vanne, ben mio" + "Signor, sempre mi vedi" (Atto 1, scena 3) + "Speranza, tu mi vai (Atto 1, scena 4)</li> <li>• "Signor, signor le tue parole" (Atto 1 scena 10)</li> <li>• "Chi nasce sfortunato" + "A te le calve tempie" (Atto 1, scena 11)</li> <li>• "Pur ti miro" (Atto 3, scena 8)</li> </ul>
<p><b>NERONE</b> (sopranista/soprano) The candidate is required to bring to the competition all of the arias listed below</p> <ul style="list-style-type: none"> <li>• "In un sospir che vien" + "Adorati miei rai" + "Non temer, non temer" (Atto 1, scena 3)</li> <li>• "Idolo mio" + "Quest'eccelso diadema" + "Ma che dico, o Poppea" + "Poppea, sta' di buon core"(Atto 1, scena 10)</li> <li>• "Son rubin' amorosi" (Atto 2, scena 5)</li> <li>• "Ascendi, o mia diletta" + "Per capirti negl'occhi" (Atto 3, scena 8)</li> <li>• "Pur ti miro" (atto 3 scena 8)</li> </ul>
<p><b>OTTONE</b> (controttenore) The candidate is required to bring to the competition all of the arias listed below</p> <ul style="list-style-type: none"> <li>• "E pur io torno qui" + "Caro tetto amoroso" + "Apri un balcon, Poppea" + "Sorgi e disgombrama omai" + "Sogni, portate a volo" (Atto 1, scena 1)</li> <li>• "Ad altri tocca in sorte" + "La messe sospirata" + "Sperai che quel macigno" (Atto 1, scena 11)</li> <li>• "Otton, torna in te stesso" + "A te di quant'io son" + "Le tempeste del cor" (Atto 1, scena 12 e 13)</li> <li>• "I miei subiti sdegni" + "Sprezzami quanto</li> <li>• "Eccomi trasformato" (atto 2, scena 12)</li> </ul>
<p><b>OTTAVIA</b> (mezzosoprano) The candidate is required to bring the arias of Octavia in the program, as well as 2 arias from those listed below and relevant to the characters of Fama and Teti. <b>The candidate will compete for the role of Ottavia while singing arias of different characters.</b></p> <ul style="list-style-type: none"> <li>• "Disprezzata regina" (Atto 1, scena 5)</li> <li>• "Addio Roma" (atto 3, scena 7)</li> </ul> <p>From the opera <i>Le nozze di Teti e Peleo</i> From the role of <b>Fama</b>:</p> <ul style="list-style-type: none"> <li>• Prologo pag 9-11 "Ha vinto Averno" (fino all'ingresso di Tempo escluso) [3']</li> </ul> <p>From the role of <b>Teti</b>:</p> <ul style="list-style-type: none"> <li>• Atto I, scena 7 pag 88-92 "O sventurato incontro" (Recitativo) – "Arresta il nuoto" (Aria strofica con l'orchestra) [4'30]</li> <li>• "Qual osa" pag 122-127 (lamento) [6'30] + in tessitura acuta</li> <li>• Atto III, scena 4 pag 184-188 "Pure orecchie sentiste" (lamento) [5'30"] + in tessitura grave</li> <li>• Atto III, scena Peleo-Teti pag 218-221 "Menti, infido campion" (lamento) [2'30"] furente</li> </ul>
<p><b>DRUSILLA</b> (soprano)</p>



The candidate is required to bring the Drusilla arias in the program, as well as 2 arias from the role of Amore. **The candidate will compete for the role of Drusilla while singing arias from a different character.**

- "Felice cor mio" (atto 2, scena 8)
- "O felice Drusilla" (atto 3, scena 1)

From the role of **Amore**:

- "Riveritemi, adoratemi" (prologo)
- "Dorme, l'incauta dorme" + "O sciocchi, o frali" (atto 2, scena 11)
- "Ho difesa Poppea" (atto 2, scena 12)

**ARNALTA** (contralto/controttenore)

The candidate is required to bring the Arnalta arias on the program, as well as the aria from the role of Nutrice. **The candidate will compete for the role of Arnalta while singing an aria from a different character.**

- "Oblivion soave" (atto 2, scena 10)
- "Oggi sarà Poppea" (atto 3, scena 6)

From the role of **Natrice**:

- "Il giorno femminil" + "Credetel pur" (atto 2, scena 8)

**SENECA** (basso profondo)

The candidate is required to bring to the competition all of the arias listed below

- "Ecco la sconsolata" + "Ringrazia la fortuna" (atto 1, scena 6)
- "Le porpore regali" (atto 1, scena 7)
- "Amici, è giunta l'ora" + "Itene tutti a prepararmi il bagno" (atto 2, scena 3)

**AMORE** (soprano)

The candidate is required to bring to the competition all of the arias listed below

- "Riveritemi, adoratemi" (prologo)
- "Dorme, l'incauta dorme" + "O sciocchi, o frali" (atto 2, scena 11)
- "Ho difesa Poppea" (atto 2, scena 12)

**VALLETTO** (soprano)

The candidate is required to bring the Valletto arias in the program, in addition to the arias from the role of Amore. **The candidate will compete for the role of Valletto while singing arias from a different character.**

- "Sento un certo non so che" + "Se sto teco" + "Dunque amor così" (Atto 2, scena 4)

From the role of **Amore**:

- "Riveritemi, adoratemi" (prologo)
- "Dorme, l'incauta dorme" + "O sciocchi, o frali" (atto 2, scena 11)
- "Ho difesa Poppea" (atto 2, scena 12)

**NATRICE** (contralto/controttenore)

The candidate is required to bring the Nutrice arias in the program, in addition to the arias from the role of Arnalta. **The candidate will compete for the role of Nutrice while singing an aria from a different character.**

- "Il giorno femminil" + "Credetel pur" (atto 2, scena 8)

From the role of **Arnalta**:

- "Oblivion soave" (atto 2, scena 10)
- "Oggi sarà Poppea" (atto 3, scena 6)

**COMPETITION ROLES** for SECTION B - Francesco Cavalli, *Le nozze di Teti e Peleo*

<p><b>TETI</b> (mezzosoprano/contralto)</p> <p>The candidate is required to bring to the competition all of the arias listed below</p> <ul style="list-style-type: none"><li>• Atto I, scena 7 (?) pag 88-92 “O sventurato incontro” (Recitativo) – “Arresta il nuoto” (Aria strofica con l’orchestra) [4’30]</li><li>• “Qual osa” pag 122-127 (lamento) [6’30] + in tessitura acuta</li><li>• Atto III, scena 4 pag 184-188 “Pure orecchie sentiste” (lamento) [5’30”] + in tessitura grave</li><li>• Atto III, scena Peleo-Teti pag 218-221 “Menti, infido campion” (lamento) [2’30”] furente</li></ul>
<p><b>PELEO</b> (tenore/baritono)</p> <p>The candidate is required to bring to the competition all of the arias listed below</p> <ul style="list-style-type: none"><li>• Atto I, scena 6 pag 71-72 “Quando amore e fortuna” [1’30”]</li><li>• Pag 75-76 “Se per troppo diletto” [1’30”]</li><li>• Atto II, scena 1 pag 109-110 “Dormo, sogno o son desto” [1’10”]</li><li>• 112-114 “Tetide mi soccorre” [2’30”]</li><li>• Atto III, scena 4 pag 181-183 “T’amai, Teti, nol nego” [2’30”]</li><li>• Atto III, scena ... pag 217-218 “Per tutto ov’il pié movo” [1’15”]</li><li>• Pag 221-223 “Guerrier, se pur tal nome” [2’30”]</li></ul>
<p><b>PALLADE</b> (soprano 1)</p> <p>The candidate is required to bring the Pallade arias on the program, as well as the Fama aria. <b>The candidate will compete for the role of Pallade while singing an aria of a different character.</b></p> <ul style="list-style-type: none"><li>• pag 155-156 “Perch’hai sopra le stelle” [1’30”]</li><li>• Atto III, scena 4 pag 196-198 “Benché solo a mirare queste membra” [1’30”]</li><li>• Pag 208 “Se non voi ch’a tuo mal roti la spada” [1’]</li></ul> <p>From the role of <b>Fama</b>:</p> <ul style="list-style-type: none"><li>• Prologo pag 9-11 “Ha vinto Averno” (fino all’ingresso di Tempo escluso) [3’]</li></ul>
<p><b>FAMA</b> (soprano/mezzosoprano)</p> <p>The candidate is required to bring the aria of Fama on the program, as well as 3 arias from those listed below and relevant to the characters of Pallade and Teti. <b>The candidate will compete for the role of Fama while singing 3 arias of different characters.</b></p> <ul style="list-style-type: none"><li>• Prologo pag 9-11 “Ha vinto Averno” (fino all’ingresso di Tempo escluso) [3’]</li></ul> <p>From the role of <b>Pallade</b>:</p> <ul style="list-style-type: none"><li>• pag 155-156 “Perch’hai sopra le stelle” [1’30”]</li><li>• Atto III, scena 4 pag 196-198 “Benché solo a mirare queste membra” [1’30”]</li><li>• Pag 208 “Se non voi ch’a tuo mal roti la spada” [1’]</li></ul> <p>From the role of <b>Teti</b>:</p> <ul style="list-style-type: none"><li>• Atto I, scena 7 (?) pag 88-92 “O sventurato incontro” (Recitativo) – “Arresta il nuoto” (Aria strofica con l’orchestra) [4’30]</li><li>• “Qual osa” pag 122-127 (lamento) [6’30] + in tessitura acuta</li><li>• Atto III, scena 4 pag 184-188 “Pure orecchie sentiste” (lamento) [5’30”] + in tessitura grave</li><li>• Atto III, scena Peleo-Teti pag 218-221 “Menti, infido campion” (lamento) [2’30”] furente</li></ul>



<p><b>HIMENEO</b> (sopranista)</p> <p>The candidate is required to bring the Himeneo arias on the program as well as the Fama aria. <b>The candidate will compete for the role of Himeneo while singing an aria of a different character.</b></p> <ul style="list-style-type: none"> <li>• Atto III, scena Ultima pag 223-225 “Vanne all’ombre d’Averno” [2’30]</li> <li>• Pag 225-226 “Già cede Febo all’argentato lume” [1’15”]</li> <li>• pag 227-228 “Di verde alloro” [1’]</li> </ul> <p>From the role of <b>Fama</b>:</p> <ul style="list-style-type: none"> <li>• Prologo pag 9-11 “Ha vinto Averno” (fino all’ingresso di Tempo escluso) [3’]</li> </ul>
<p><b>MERCURIO</b> (Tenore)</p> <p>The candidate is required to bring the Mercurio arias on the program, as well as Momo's aria. <b>The candidate will compete for the role of Mercurio while singing an aria of a different character.</b></p> <ul style="list-style-type: none"> <li>• Atto I, scena 6 pag 74-75 “L’atre nubi del volto” - poi si omette l’intervento di Peleo a pag 75-76 – pag 77-82 Aria “Su, dunque, in liete” [5’]</li> <li>• Atto II, scena 1 pag 139-142 (Aria) “Treccia, ch’il pregio” [4’30”]</li> </ul> <p>From the role of <b>Momo</b>:</p> <ul style="list-style-type: none"> <li>• Atto II, scena 1 pag 142-146 (Aria) “Dame, s’io vi dirò” [3’30”]</li> </ul>
<p><b>MOMO</b> (Tenore)</p> <p>The candidate is required to bring the aria of Momo in the program, as well as 3 arias from among those given below and pertaining to the role of Peleo. <b>The candidate will compete for the role of Momo while singing 3 arias of a different character.</b></p> <ul style="list-style-type: none"> <li>• Atto II, scena 1 pag 142-146 (Aria) “Dame, s’io vi dirò” [3’30”]</li> </ul> <p>From the role of <b>Peleo</b>:</p> <ul style="list-style-type: none"> <li>• Atto I, scena 6 pag 71-72 “Quando amore e fortuna” [1’30”]</li> <li>• Pag 75-76 “Se per troppo diletto” [1’30”]</li> <li>• Atto II, scena 1 pag 109-110 “Dormo, sogno o son desto” [1’10”]</li> <li>• 112-114 “Tetide mi soccorre” [2’30”]</li> <li>• Atto III, scena 4 pag 181-183 “T’amai, Teti, nol nego” [2’30”]</li> <li>• Atto III, scena ... pag 217-218 “Per tutto ov’il pié movo” [1’15”]</li> <li>• Pag 221-223 “Guerrier, se pur tal nome” [2’30”]</li> </ul>
<p><b>GIOVE</b> (basso/baritono)</p> <p>The candidate is required to bring to the competition all of the arias listed below</p> <ul style="list-style-type: none"> <li>• Atto I, scena 5 pag 59-61 “Divi son pur quell’io” - si omette il pertichino di Mercurio – poi si prosegue con “Un folletto”</li> <li>• Pag 63-65 “E qual sciagura puote” - si omette l’intervento di Momo - poi si prosegue con “Di furor l’alma Teti”</li> <li>• Pag 67-69 “Alle tue chiare e spaventose note”</li> <li>• Pag 69-71 “Il guerriero Peleo”</li> <li>• Pag 146-147 “Come Nettun l’instabile campagna” tessitura acuta</li> <li>• Atto II, scena 1 pag 160-163 “Dunque in faccia al Tonante”</li> </ul>
<p><b>PLUTONE</b> (basso)</p> <p>The candidate is required to bring the Plutone arias on the program, in addition to the arias reported below and pertaining to the roles of Tritone and Sileno. <b>The candidate will compete for the role of Plutone while also performing the arias of two different characters.</b></p> <ul style="list-style-type: none"> <li>• Atto I, scena 1 pag 18-19 “Ormai rassegna i pianti” [1’15”]</li> <li>• pag 22-23 “Formidabili numi” [2’30”]</li> <li>• pag 27-28 “Vanne ai campi del sole” [1’]</li> </ul>



From the role of **Tritone** (basso):

- Atto I, scena 4 pag 50-51 “Pur ti colsi, impudica [1’]
- Atto I, scena 7(?) pag 86-88 “Io ardo e mi consumo” [2’30”]
- pag 92-94 “Ma che si tarda” - si taglia il breve intervento di Teti, poi “Dunque iniqua” [1’]

From the role of **Sileno** (basso):

- Atto II, scena 1 pag 147-149 “Dolce Lio” - Al posto del primo intervento di Bacco (“Che non si bene”) inseriamo il piccolo ritornello strumentale di pag 149 - poi continua Sileno con “Tra i Lauri, tra l’edere” - si omettono il secondo intervento di Bacco (“E gli acini si pigino”) ed il duetto - poi si prosegue con il ritornello strumentale di pagina 150 e nuovamente con Sileno a pag 151 che canta “Viva, viva il nostro Dio” [2’]

**TRITONE** (basso)

The candidate is required to bring the Tritone arias on the program, in addition to the arias reported below and pertaining to the roles of Plutone and Sileno. **The candidate will compete for the role of Tritone while also bringing arias of two different characters.**

- Atto I, scena 4 pag 50-51 “Pur ti colsi, impudica [1’]
- Atto I, scena 7(?) pag 86-88 “Io ardo e mi consumo” [2’30”]
- pag 92-94 “Ma che si tarda” - si taglia il breve intervento di Teti, poi “Dunque iniqua” [1’]

From the role of **Plutone** (basso):

- Atto I, scena 1 pag 18-19 “Ormai rassegna i pianti” [1’15”]
- pag 22-23 “Formidabili numi” [2’30”]
- pag 27-28 “Vanne ai campi del sole” [1’]

From the role of **Sileno** (basso):

- Atto II, scena 1 pag 147-149 “Dolce Lio” - Al posto del primo intervento di Bacco (“Che non si bene”) inseriamo il piccolo ritornello strumentale di pag 149 - poi continua Sileno con “Tra i Lauri, tra l’edere” - si omettono il secondo intervento di Bacco (“E gli acini si pigino”) ed il duetto - poi si prosegue con il ritornello strumentale di pagina 150 e nuovamente con Sileno a pag 151 che canta “Viva, viva il nostro Dio” [2’]

**SILENO** (basso)

The candidate is required to bring the Sileno arias on the program in addition to the arias reported below and pertaining to the roles of Plutone and Tritone. **The candidate will compete for the role of Sileno while also bringing arias of two different characters.**

- Atto II, scena 1 pag 147-149 “Dolce Lio” - Al posto del primo intervento di Bacco (“Che non si bene”) inseriamo il piccolo ritornello strumentale di pag 149 - poi continua Sileno con “Tra i Lauri, tra l’edere” - si omettono il secondo intervento di Bacco (“E gli acini si pigino”) ed il duetto - poi si prosegue con il ritornello strumentale di pagina 150 e nuovamente con Sileno a pag 151 che canta “Viva, viva il nostro Dio” [2’]

From the role of **Plutone** (basso):

- Atto I, scena 1 pag 18-19 “Ormai rassegna i pianti” [1’15”]
- pag 22-23 “Formidabili numi” [2’30”]
- pag 27-28 “Vanne ai campi del sole” [1’]

From the role of **Tritone** (basso):

- Atto I, scena 4 pag 50-51 “Pur ti colsi, impudica [1’]
- Atto I, scena 7(?) pag 86-88 “Io ardo e mi consumo” [2’30”]
- pag 92-94 “Ma che si tarda” - si taglia il breve intervento di Teti, poi “Dunque iniqua” [1’]



**DISCORDIA** (alto/contralto)

The candidate is required to bring to the competition all of the arias listed below.

- Atto I, scena 1 pag 26-27 “Tacete, angeli ombrosi”
- Atto II, scena 1 pag 115-118 “Pur dell’atre caverne”
- Atto III, scena 1 pag 166-168 (In abito di Meleagro) “Dal gran signor”
- Atto III, scena Discordia pag 215-217 “Veritade è schiettezza”

**MELEAGRO** (controttenore)

The candidate is required to bring to the competition all of the arias listed below.

- Atto I, scena 1 pag 39-40 “Hor ferito” - poi si salta l’intervento di Peleo - si prosegue con “E che t’affligge”
- Atto I, scena 3 pag 42-45 si parte dal ritornello strumentale, poi “Snelli e destri” - pag 44 si omette l’intervento di Teti, poi ritornello strumentale seguito da “Cacciator di mostri orribili”
- Atto II, scena 1 pag 99-103 “Soccorso, o cieli” - poi si salta l’intervento di Teti - si prosegue con “Certo e gli è morto” - poi si omette ulteriore intervento di Teti – si conclude con “O lagrimevol vista” pag 110-112 Omettendo gli inserti di Peleo “Ohimé sono o non sono” “Sei tu corpo spirante” “Dallo scoglio vicino”