

17th International Singing Competition for Baroque Opera «Pietro Antonio Cesti»

Innsbrucker Festwochen der Alten Musik

25. - 30.08.2026

Rules

General information

Art. 1: The Innsbrucker Festwochen der Alten Musik (hereinafter referred to as «Innsbrucker Festwochen») host the 17th International Singing Competition for Baroque Opera «Pietro Antonio Cesti» from 25. to 30.08.2026.

Art. 2: The objective of the competition is to promote Baroque opera singing.

Art. 3: All individuals, regardless of their origin, who were born in 1993 or later are eligible to participate.

Art. 4: By registering for this competition, participants agree to comply with these rules and the performance guidelines and accept the decisions of the jury. The participants further confirm that they are free from any professional obligations for the duration of the competition.

Art. 5: The cast for the Barockoper:Jung 2027 will be selected from the participants (special prizes). By registering for the competition, participants commit to being available for this production between 01. July and 31. August 2027. Participation in the Barockoper:Jung will be compensated separately. Participants selected for the cast will be notified at the latest by 31.10.2026.

Application

Art. 6: The application process must be completed by 31.05.2026 via muvac.com.
The application, along with any other documents mentioned, must be submitted within the specified deadline. Late or incomplete applications will not be considered. The application will only be considered complete once the application fee has been received (see Art. 9).

Art. 7: Changes in the registered competition program and the order of the arias are possible until 31.07.2026.

Art. 8: Participants admitted to the 1st round must register in person on 25.08.2026 between 10:30 a.m. and 3 p.m. at the Haus der Musik Innsbruck (East Entrance, Universitätsstraße 1, 6020 Innsbruck) and present their passport or another valid identification document.
If the registration is not completed within the specified time, participation in the live rounds will only be allowed in exceptional cases and with prior approval.

Art. 9: The fee for 2026 is € 50 for entering the competition and an additional € 70 for participating in the live rounds.

The € 50 application fee must be paid by 31.05.2026 via the application platform (muvac.com). The € 70 participation fee must be paid in cash during the registration process in Innsbruck on 25.08.2026. In the event of subsequent prevention or withdrawal, the registration or participation fee will not be refunded.

Draw

Art. 10: All participants in the 1st round must be present in person for the draw on 25.08.2026 at 4 p.m. at the Haus der Musik Innsbruck.

The order of performance for the 1st round will be determined as follows: The youngest participant will draw the name of another competitor in the presence of all other participants. This person will perform first in the first round. The other participants will then follow in alphabetical order according to the last name of the first person drawn.

The order of performance for the 2nd round will also be determined by a draw, following the same procedure as in the 1st round.

The performance order for the final will be determined by the Innsbrucker Festwochen.

Program & Performance Guidelines

Art. 11: The competition consists of four rounds: Preliminary Round, 1st Round, 2nd Round, and Final, followed by the awards ceremony. Information about the repertoire requirements can be found in Article 14.

- **Preliminary Round (digital)**

All participants must submit a video recording as part of their application, featuring a Baroque aria performance. The performance may be accompanied by any keyboard instrument or ensemble. The video recording must have been made within six months prior to submission and may not originate from a stage performance or a commercial CD production. By submitting the recording, the participant confirms that the video has not been edited. Admission to the 1st Round is based on the evaluation of this recording. Participants admitted to the 1st round will receive a written confirmation of participation via email by 21.06.2026.

- **1st Round (on site)**

This round takes place in Innsbruck. All participants will perform a prepared aria of their choice. They will be accompanied by a répétiteur on the harpsichord. The performance time is limited to five minutes. After the conclusion of the 1st round, the selected participants for the 2nd round will be announced.

- **2nd Round (on site)**

This round takes place in Innsbruck. Participants will perform two arias of their choice, one of which must date from the 17th century and be in the Recitar Cantando style.

They will be accompanied by a répétiteur on the harpsichord. The performance time is limited to ten minutes.

- Final (on site)

This round takes place in Innsbruck. The participants will sing an aria from Giovanni Battista Pergolesi's «Adriano in Siria» and another compulsory piece from the repertoire list. They will be accompanied by an orchestra.

The 1st and 2nd round, as well as the final, are open to the public.

Art. 12:

The Innsbrucker Festwochen will provide a répétiteur for the participants during the 1st and 2nd round. A brief rehearsal (10 minutes per participant in the 1st round and 20 minutes per participant in the 2nd round) will take place before each performance. A schedule will be provided after the drawing. The designated times must be adhered to without exception. Participants who do not follow this rule may be disqualified from the competition.

If a participant is accompanied by their own répétiteur, the preparation times on the harpsichords are limited to 10 minutes in the 1st round and 20 minutes in the 2nd round, just like for all other participants.

Rehearsing on the harpsichords in the competition hall is not allowed. However, the participant's own répétiteur can practice on the harpsichord in the competition hall without the participant, after prior consultation with the competition office.

Art. 13:

In the application form, the participant must specify the planned program and its order. Any changes to the program must be communicated to the Innsbrucker Festwochen in a timely manner. **After 31.07.2026, no changes to the program or its order will be allowed.**

Art. 14:

The competition program consists of arias and / or solo scenes. If an aria is preceded by a solo recitative, it must also be performed. This applies particularly to the compulsory arias and must be strictly followed.

For the aria selection, please note: In the live rounds (1st round, 2nd round, and final), each aria may only be performed once. Only the aria submitted in the preliminary round may be repeated in one of the live rounds.

- Preliminary Round

The video recording must include an aria or solo scene. More detailed guidelines for selecting arias are provided below.

- 1st Round

For the 1st round, participants must prepare an aria or solo scene, with a maximum performance time of five minutes. More detailed guidelines for selecting arias are provided below.

- 2nd Round

For the 2nd round, participants must prepare two arias or solo scenes. One of the chosen arias / solo scenes must originate from the 17th century and be composed in the Recitar Cantando style. The choice of the second aria / solo scene is free, provided it meets the criteria listed below. The two arias must be performed within a total time of ten minutes.

- Final

In the final, participants are required to present an aria from Giovanni Battista Pergolesi's «Adriano in Siria» (a = hz 415 Vallotti) and another compulsory piece from the repertoire list (see altemusik.at/cesti). If no compulsory arias from Giovanni Battista Pergolesi's «Adriano in Siria» are listed for a particular voice category, the participant must choose a compulsory aria from a different Pergolesi opera for that voice category instead. It is allowed to perform compulsory arias from a different voice category.

The following applies to the arias that can be freely selected:

Only arias / solo scenes from operas, oratorios and secular cantatas are allowed.

The selected arias / solo scenes must be by composers who were active between 1600 and 1750. Arias by composers who were predominantly active during this period are also allowed, even if they were composed outside of this time frame.

For example:

- a = hz 440 Bach-Lehmann: Francesco Cavalli, Pietro Antonio Cesti, André-Ernest-Modeste Grétry, Giovanni Legrenzi, Tarquinio Merula, Claudio Monteverdi, Carlo Pallavicino, Luigi Rossi, Antonio Sartorio, Bernardo Strozzi
- a = hz 415 Vallotti: Tomaso Albinoni, Giovanni Bononcini, John Blow, Riccardo Broschi, Pasquale Caffaro, Antonio Caldara, Francesco Cavalli, Marc-Antoine Charpentier, Domenico Cimarosa, Francesco Bartolomeo Conti, Pietro Antonio Cesti, Francesco Gasparini, Geminiano Giacomelli, Christoph Willibald Gluck, Carl Heinrich Graun, Johann Gottlieb Graun, André-Ernest-Modeste Grétry, Johann Adolph Hasse, Georg Friedrich Händel, Niccolò Jommelli, Reinhard Keiser, Giovanni Legrenzi, Antonio Lotti, Jean-Baptiste Lully, Alessandro Melani, Antonio Mazzoni, Johann Mattheson, Tarquinio Merula, Claudio Monteverdi, Carlo Pallavicino, Giovanni Battista Pergolesi, Carlo Francesco Pollarolo, Nicola Antonio Porpora, Francesco Provenzale, Henry Purcell, Jean-Philippe Rameau, Giovanni Alberto Ristori, Luigi Rossi, Antonio Sartorio, Alessandro Scarlatti, Agostino Steffani, Bernardo Strozzi, Georg Philipp Telemann, Pietro Torri, Antonio Vivaldi, Leonardo Vinci

Works by other composers from the specified period (1600 - 1750) are also accepted, if they meet the above-mentioned criteria. In this case, participants are required to choose the appropriate pitch for the respective work (415 hz Vallotti or 440 hz Bach-Lehmann).

The arias / solo scenes must be sung in their original language, from memory, and in their original key.

Art. 15:

Each participant will present their program without interruptions in all rounds. However, the jury reserves the right to interrupt the participant's performance early during the 1st and 2nd round.

Evaluations

Art. 16: The evaluations are conducted according to established principles and procedures.

Art. 17: The decisions of the jury are final and cannot be contested.

Art. 18: Participants who have been in a student-teacher relationship with a jury member within the last two years must disclose this to the Innsbrucker Festwochen. In such a case, the jury member will be excluded from evaluating the participant. The same applies in the case of a family or mentoring relationship between a participant and a jury member.

Prizes

Art. 19: All participants in the final will receive a certificate of participation in the final. The award ceremony takes place immediately after the final. Each participant must accept their prize in person. It may be decided that certain prizes will not be awarded.

The prizes are:

1 st prize*	5,000 €
2 nd prize	3,500 €
3 rd prize	2,500 €
Young Artist Award*	2,000 €
Audience Award	1,500 €

Special prizes:

- Taking part in the Barockoper:Jung production of Giovanni Battista Pergolesi's «Adriano in Siria» at the Innsbrucker Festwochen 2027
- Participation at the Festwochen Masterclass with Anna Bonitatibus**
- Allegorica Award
- Concert within the scope of the Resonanzen Wien
- Concert or opera engagement with Il Gusto Barocco / Jörg Halubek
- Engagement within the scope of Milano Arte Musica
- Engagement at the Musikfestspiele Potsdam Sanssouci
- Engagement with Scherzi Musicali
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* Made possible by the kind donation of Regina and Franz Etz.

** Made possible by a kind donation in the name of Joanna and Eugene Faber.

Please note

Art. 20: On the day before the final, the finalists have the opportunity to rehearse with the conductor and the ensemble to prepare for their performance.

Art. 21: The competition organizer has the exclusive, unrestricted right to make sound recordings, films and photos of the competition events and of the concert given by the finalists, to broadcast such on the radio and on television, to record them and to publish the performances on the website and in other data networks without remunerating the participants and their répétiteurs. This applies to both live broadcasts and subsequent publications. Upon registration for the competition, the competition organizer has the right to publish submitted data (name and age, photo, native country and nationality, voice category, competition program, repertoire, CV) on the website, the evening program and other publications of the Innsbrucker Festwochen.

Art. 22: Participants eliminated in the 1st and 2nd rounds have the opportunity to receive feedback from individual jury members.

Art. 23: The competitors are responsible for the costs of travel to and from the competition, accommodation and catering.

Art. 24: Participants who do not obey these determined rules can be disqualified from the competition.

Art. 25: Within the competition application arising and for the competition required personal data of the participants will be stored and processed by the Innsbrucker Festwochen. The Festival uses personal data resulting from the application only for the purposes of completing the competition or contractual belongings in case of an engagement for the Barockoper Jung and for own advertising measures. As far as it is necessary for the processing of the competition, data will be submitted to third parties (in particular jury members), which were in a permissible manner entrusted by the Innsbrucker Festwochen to take care of the competition or parts of it.

Art. 26: The participant is advised that certain areas of the Haus der Musik Innsbruck (inter alia Großer Saal and Kleiner Saal) are under video surveillance and that this house has an electronic door locking system or access system. With acceptance of a key card the participant agrees to the use and further to the application of the data to the extent required for the execution of the competition. The Tiroler Landestheater und Orchester GmbH Innsbruck as operator of the house will comply with the respective data protection provisions.

The English version is merely for the purpose of information only the German text is legally binding.

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