

INTERNATIONAL VOCAL COMPETITION

Les Étoiles Lyriques de Paris

*A springboard of excellence
in the heart of the French capital.*

RULES · 2nd EDITION

24 and 25 October 2026 · Paris, France

*English translation. The Italian version of the rules is authoritative; this translation is
provided for guidance only.*

Presentation of the International Competition

“Les Étoiles Lyriques de Paris”

A springboard of excellence in the heart of the French capital.

The international competition

“Les Étoiles Lyriques de Paris” is a partner of the prestigious international project “Nouvelles Étoiles”, which each year brings together promising young musicians from more than 94 countries.

This project is part of a dynamic of artistic training, career support and international outreach, through:

- online selections open to all candidates.
- concerts in France and abroad.
- courses at an academy of advanced studies.

A vision

to reveal and discover the new voices of the years to come.

Conceived as an artistic and pedagogical platform, the International Competition “Les Étoiles Lyriques de Paris” offers far more than a simple assessment:

it is a journey of experience, a space for encounters and transmission between generations of artists.

Each session is built around three main strands:

- Masterclasses led by international opera singers and pedagogues
- In-depth work with orchestra, allowing the young singers taking part to discover the demands of the artistic and professional stage
- Public performances, concerts and opera recitals, in emblematic Parisian venues.

This International Competition is aimed at opera singers of every level — from young talents to established artists — offering a demanding working environment, strongly motivating for the future.

Winners of previous editions of the “Nouvelles Étoiles” competition will receive a 30% reduction on the entry fee for the “Les Étoiles Lyriques de Paris” competition.

Winners of previous editions of the “Winterreise” international chamber music competition will receive a 30% reduction on the entry fee for the “Les Étoiles Lyriques de Paris” competition.

2. Dates and venues

Candidate registration

from 6 September to 6 October 2026

- Announcement and publication of the results: by 12 October 2026.
- Final in person in Paris, with the possibility of taking part in the Masterclass, and the related final concert of the winners, 24 and 25 October 2026.

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- Artistic direction

Maria Christiany

President of the International Cultural Association Artima

Artistic Director of the UniArt Orchestra

- Chair of the jury.

Elena Bakanova, soprano – Chair of the jury.

Professor of opera singing at the “A. Vivaldi” State Conservatory of Music in Alessandria (Italy) and at numerous international institutions such as the Regia Accademia Filarmonica of Bologna (Cidim), the Accademia Chigiana of Siena and Northeastern University in Shenyang, China

A graduate of the Giuseppe Verdi Conservatory in Milan with the highest marks and distinction, she went on to study with Renata Scotto at the Accademia Nazionale di Santa Cecilia in Rome, and with Mirella Freni and Michel Plasseon. She has sung in the greatest international theatres:

Opéra de Lyon, Teatro Colón (Buenos Aires), Cape Town Opera, Opera Abao in Bilbao, Wexford Opera Festival, Teatro Comunale in Bologna, Teatro Regio in Parma, Teatro Municipale in Piacenza, Teatro di Como, Teatro di Busseto, Teatro di Pisa, Tianjin Grand Theatre, Opéra national du Rhin (ONR), Zurich, Basel, etc. She also has extensive teaching experience as a professor of voice at the conservatories of Bologna, Genoa, Reggio Emilia, L'Aquila and Trieste.

Members of the jury

Svetlana Lifar, mezzo-soprano.

Professor of opera singing at the S. Rachmaninov Conservatoire in Paris.

She completed her musical studies in France at the CNSM in Paris. After winning numerous international prizes, she joined CNIPAL and then the company of the Opéra de Lyon, where she sang roles such as Rosina (*Il barbiere di Siviglia*), Clara (*Betrothal in a Monastery*), Vava (*Moscow, Cheryomushki*, directed by Macha Makeïeff) and Fyodor (*Boris Godunov*). She was soon invited by the Opéra de Paris to sing Flora (*La traviata*), the Dryad (*Ariadne auf Naxos*), the Second Nymph (*Rusalka*) and Dunyasha (*La Cerisaie* by Fénelon). A polyglot artist (French, Italian, Russian, Czech, English, German), she has appeared on the principal French opera stages in roles such as Mercédès (*Carmen*), Sélysette (*Ariane et Barbe-Bleue*), Rosswisse (*Die Walküre*), the Sorceress (*Dido & Aeneas*), and others. Highlights of her career include Pauline in *The Queen of Spades* at La Scala, Marguerite in *La Damnation de Faust* in Shanghai, Suzuki in *Madama Butterfly* in Nice and Antibes, Konchakovna in *Prince Igor* and Larina in *Eugene Onegin* (as well as the slave Smaragdi in *Francesca da Rimini*) in Monte Carlo, and Geneviève in *Pelléas et Mélisande* in Tours and Limoges. On the advice of Viorica Cortez, she has been exploring the dramatic mezzo-soprano repertoire, singing: Bianca (*The Rape of Lucretia*), Mistress Quickly (*Falstaff*), the Nurse (*The Demon* by Rubinstein), the witch Ježibaba and the Third Nymph in *Rusalka*, the Mother (*Les Noces*), Neris (*Médée*), Verdi's *Requiem*, the Old Gypsy Woman (*Aleko*) and Marta (*Iolanta*), the Mother in Humperdinck's *Hänsel und Gretel*, Madame de Croissy in *Dialogues des Carmélites*, Berta in *Il barbiere di Siviglia*, Emilia in *Otello*, Mamma Lucia in *Cavalleria rusticana*, Smeaton (*Anna Bolena*), the Mayor's Wife and the Shepherd Boy (*Jenůfa*), Mrs Sedley (*Peter Grimes*), the Governess (*The Queen of Spades*).

François Le Roux, baritone.

A pupil of the Swiss singer François Loup, François Le Roux was a member of the Opéra de Lyon company from 1980 to 1985. He then embarked on an international career that has taken him to the Opéra de Paris, La Scala in Milan, Covent Garden in London, La Fenice in Venice, as well as Vienna, Munich, Hamburg, Zurich, Los Angeles, San Francisco and Buenos Aires. His repertoire ranges from Monteverdi to contemporary opera; leading composers of our time have entrusted him with the creation of their works, among them H. Birtwistle, H. Dutilleux, H. W. Henze, P. Hersant, W. Lutosławski and T. Takemitsu.

His name remains associated with Debussy's *Pelléas et Mélisande*, which he sang first in the role of Pelléas (recorded under the direction of Claudio Abbado for Deutsche Grammophon) and, from 1997, as Golaud on the world's most important stages; he was Golaud for the centenary of the première of Debussy's opera at the Opéra-Comique (30 April 2002) and for the work's first staging in Moscow in 2007, at the Stanislavski and Nemirovich-Danchenko Musical Theatre.

Raffaele Mascolo, conductor.

Maestro Raffaele Mascolo has broad international experience in the operatic repertoire, acquired and exercised in Germany, the Czech Republic,

Bulgaria, Russia, Portugal, Macedonia, Malta, China, Turkey, Mexico, Poland, Switzerland, Norway, Finland, Belgium, Denmark, Luxembourg, France, Spain and Japan. The many orchestras he has conducted include:

the Arturo Toscanini Philharmonic Orchestra of Parma, the ORER Regional Orchestra of Emilia-Romagna, the Philharmonic Orchestra of the Teatro Regio in Turin, the Orchestra di Padova e del Veneto, the "G. Cantelli" Orchestra of Milan, the Orchestra Sinfonica d'Italia, the Bulgarian Symphony Orchestra of Sofia, the Orchestra of the Helikon Opera Theatre in Moscow, the Danish National Radio Orchestra (NDR), the Orchestra of the Hermitage State Theatre in Saint Petersburg, the Orchestra of the Chelyabinsk Opera Theatre, the West Bohemian Symphony Orchestra of Mariánské Lázně, the National Macedonian Theatre Orchestra Opera and Ballet, the Orchestra of the Fundacja Avangart (Poland), the Savona Symphony Orchestra, the Orchestra of the Teatro Civico of Vercelli, and the Choir and Orchestra of the Accademia Stefano Tempia of Turin. He has given numerous masterclasses at Northeastern University in Shenyang, China, at the "N. Rimsky-Korsakov" State Conservatory of Saint Petersburg on *La Traviata* and *Rigoletto* by G. Verdi as part of the International Conservatory Week Festival, at the "L. Cherubini" Conservatory of Florence, and at the Hochschule für Musik Carl Maria von Weber in Dresden, on the "accompanied recitative" in G. Verdi's popular trilogy. He is Professor of Score Reading and teaches Orchestral Conducting at the "G. Verdi" Conservatory of Milan.

Natalia Korschunova, official accompanist

Artistic Director of the "Winterreise" International Chamber Music Festival. Natalia Korshunova is an internationally renowned pianist and artistic director. Her career spans several disciplines: solo performance, chamber music, teaching and international cultural initiatives. She has given concerts and masterclasses in Russia, Italy, Spain, Germany, Austria, Hungary, the Czech Republic, Bulgaria, Slovenia, Israel, Canada, Ethiopia, Kenya, Djibouti, Chile and South Korea.

Natalia Korshunova is a member of the Council of Experts and the official accompanist of the P. I. Tchaikovsky International Junior Competition. She is also a teacher of voice and an accompanist at the Tchaikovsky Moscow State Conservatory, and collaborates regularly with the Keshet Eilon International Mastercourse in Israel.

Since 2020 she has been Head of Creative Projects at the Association of Winners of the P. I. Tchaikovsky International Music Competition. She is also Executive Director of the Primavera International Chamber Music Festival in Russia, as well as founder and president of the Winterreise International Chamber Music Festival and of its associated International Competition for Composers and Performers. She is currently a teacher and accompanist of the voice class at the Ness Ziona Conservatory, and an accompanist at the Jerusalem International Music Academy.

5. Conditions of participation.

Disciplines

- Opera singing – Opera arias.
- Opera singing – Operatic roles, G. Donizetti “L’elisir d’amore”
- Singing – Chamber vocal music.

Genres / Categories

- Opera – Opera arias
- Opera – Operatic roles
- Lied / Mélodie / Chanson / Chamber romance

To reach the final, candidates must obtain at least 40 points in total from the jury during the online selection by video.

6. Categories divided by age:

Opera singing – Opera arias

- 15–18 years – Pupils of music high schools and specialised music schools
- 19–32 years – Students or graduates, and
- 33 years and over – Professionals (no upper age limit)

Opera singing – Operatic roles

- 18 years and no upper age limit: students, graduates and professionals.

Singing – Chamber vocal music

- 8–18 years – Pupils of music high schools and specialised music schools
- 19–32 years – Students or graduates of higher music institutions
- 33 years and over – Professionals (no upper age limit)

The final will take place in person in Paris, France.

(it may also be held online on specific and justified request, forgoing the concert with orchestra).

7. Required repertoire.

Opera singing – Opera arias

- 4 opera arias in total, in the original language and key.
- 1 *compulsory* aria to be chosen from the list provided (see Annex 1)

Online round

2 opera arias recorded on video.

- Final in Paris in person:

2 opera arias performed live, including the compulsory opera aria chosen from the Annex 1 list.

Opera singing – Operatic roles, G. Donizetti “L’elisir d’amore”

- Role of Adina
- Role of Nemorino

- Role of Giannetta
- Role of Dulcamara
- Role of Belcore
- Online round:

1 aria by G. Donizetti from *L'elisir d'amore* (corresponding to the candidate's own role), chosen by the candidate.

1 aria by G. Donizetti from one of his other operas (excluding *L'elisir d'amore*), chosen by the candidate.

- Final in Paris in person:

The most representative arias and passages from *L'elisir d'amore* (performed live), including the compulsory opera aria chosen from the Annex 1 list.

Singing – Chamber vocal music (duo formation included):

- 4 pieces from the chamber vocal repertoire, in the original language and key.
 - Final possible online if travel is impossible, on justified and documented grounds.
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8. Jury and evaluation criteria.

The international jury is composed of opera singers, professors, conductors and recognised artistic figures from France, Italy and other countries.

Evaluation criteria

- Vocal technique
- Musicality and stylistic awareness
- Stage presence
- Artistic interpretation

The decisions of the jury are final and cannot be appealed.

9. Prizes and opportunities.

Following the jury's assessment on merit, candidates will receive a diploma certificate:

- Grand Prix
- Laureate, 1st Prize, 2nd Prize, 3rd Prize
- Finalist
- Participant

The candidates' teachers will receive official letters of recognition.

Additional prizes

- Grand Prix: free participation in the "Nouvelles Étoiles" Summer or Winter Academy (accommodation, meals and tuition fully included and covered, excluding travel expenses).
- Participation in the Gala Concert with the UniArt Orchestra, under the direction of Maestro Raffaele Mascolo, a conductor of broad and well-established international experience in the operatic repertoire.

- Participation in the performance of L'elisir d'amore by G. Donizetti with the UniArt Orchestra of Paris.
- Special diplomas and invitations to future international artistic projects and concerts;

candidates ranked Laureate 1st Prize, with the highest score in the Opera Arias and Chamber Vocal Music categories, will be invited to take part in a concert in Italy, in the Salone of the Museo Etnografico della Gambarina in Alessandria.

Candidates ranked Laureate 1st Prize, with the highest score, in the Opera Arias category, will be invited to take part in concerts in Paris with the UniArt Chamber Orchestra.

Candidates ranked Laureate 1st Prize, with the highest score, in the Opera Singing – Operatic Roles category, G. Donizetti “L'elisir d'amore”, will have the opportunity to make their debut in the concert-version production with the UniArt Ensemble in Paris, organised by Association Artima, following participation in the corresponding opera workshop.

10. Registration and fees.

Registration steps and procedure

- Complete the form: <https://form.jotform.com/262597169800062> • Send 2 videos of pieces preferably contrasting in character.
- State the repertoire planned for the final.
- Specify whether an accompanist is required.

Fees

- Participation (online selection + final): 135 €
- Rehearsal with pianist: 50 €
- Masterclass before the competition: 100 €

Winners of previous editions of the “Nouvelles Étoiles” competition will automatically receive a 30% reduction on the entry fee for the “Les Étoiles Lyriques de Paris” competition.

Winners of previous editions of the “Winterreise” international chamber music competition will automatically receive a 30% reduction on the entry fee for the “Les Étoiles Lyriques de Paris” competition.

Payment methods

- Bank transfer.
- Western Union (to an account only).
- PayPal: centreartima@gmail.com
- PaySend: IBAN FR76 1820 6001 6060 2728 4185 384 • Bank card: <https://www.centre-artima.com> or Payplug link: <https://secure.payplug.com/p/jeilE2B>
- Lydia (European participants only): +33 6 40 11 18 47

Bank details

Beneficiary: Association Artima

Bank: Crédit Agricole Île-de-France

IBAN: FR76 1820 6001 6060 2728 4185 384

BIC: AGRIFRPP882**Important: state in the reference of the transfer:****“Les Étoiles Lyriques de Paris + name of the candidate”**

All registrations are final and non-refundable.

11. Discounts and scholarships

- 30% discount for winners of the “Nouvelles Étoiles” and “Winterreise” competitions
 - 50% discount on the second category in the case of multiple entries • Partial or full scholarships available on justified and documented request.
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12. Organisational rules

- Visas are the responsibility of the participant (an official letter of invitation is issued on request in order to obtain the visa from the consulate).
 - Accompanist available on specific request only.
 - Attendance is compulsory at all rounds and stages of the competition.
 - Failure to comply with the rules may result in disqualification or exclusion from the competition.
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13. Travel and accommodation

- Travel expenses are the responsibility of the participant.
 - Assistance is available with information and with finding accommodation in Paris at a preferential rate.
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- Final with Orchestra

The final concert will be held in Paris with the UniArt Orchestra, conducted by Maestro Raffaele Mascolo.

- Contacts
- Official website: <https://www.necompetition.com>
- Email: centreartima@gmail.com
- Telephone: +33 6 40 11 18 47

Competition partners

- UniArt Orchestra
- Town Hall of the 9th arrondissement of Paris
- “La Sirène” concert hall
- MCA cultural centre, rue Bleue

Annex 1.

Compulsory arias to be chosen for the final.

Each candidate must choose one opera aria from the list provided.

SOPRANO

1. W. A. Mozart – “Porgi, amor”, from the opera *Le nozze di Figaro*
2. W. A. Mozart – “Ach, ich fühl’s”, from the opera *Die Zauberflöte*
3. W. A. Mozart – “Der Hölle Rache”, from the opera *Die Zauberflöte*
4. G. Verdi – “Addio del passato”, from the opera *La Traviata*
5. G. Puccini – “O mio babbino caro”, from the opera *Gianni Schicchi*

MEZZO-SOPRANO

1. H. Purcell – “When I am laid in earth”, from the opera *Dido and Aeneas*
2. G. F. Haendel – “Lascia ch’io pianga”, from the opera *Rinaldo*
3. G. Bizet – “L’amour est un oiseau rebelle” (Habanera), from the opera *Carmen*
4. G. Donizetti – “O mio Fernando”, from the opera *La Favorite*
5. G. F. Haendel – “Ombra mai fu”, from the opera *Serse*

TENOR

1. W. A. Mozart – “Un’aura amorosa”, from the opera *Così fan tutte*
2. W. A. Mozart – “Il mio tesoro intanto”, from the opera *Don Giovanni*
3. G. Donizetti – “Una furtiva lagrima”, from the opera *L’elisir d’amore*
4. G. Verdi – “La donna è mobile”, from the opera *Rigoletto*
5. J. Massenet – “En fermant les yeux”, from the opera *Manon*

BARITONE / BASS

1. W. A. Mozart – “Deh, vieni alla finestra”, from the opera *Don Giovanni*
2. W. A. Mozart – “Se vuol ballare, signor Contino”, from the opera *Le nozze di Figaro*
3. W. A. Mozart – “O Isis und Osiris”, from the opera *Die Zauberflöte*
4. G. Donizetti – “Bella siccome un angelo”, from the opera *Don Pasquale*
5. G. Bizet – “Votre toast, je peux vous le rendre”, from the opera *Carmen*

For the Opera Singing – Operatic Roles section (*L’elisir d’amore*), compulsory pieces for the final.

Act I

- Bel conforto al mietitore, scene with chorus, Giannetta
- Quanto è bella, quanto è cara! Cavatina of Nemorino
- Benedette queste carte, aria of Adina
- Come Paride vezzoso, cavatina of Belcore
- Chiedi all’aura lusinghiera, duet of Adina and Nemorino
- Udite, udite, o rustici! Cavatina of Dulcamara

Act II

- Venti scudi! E ben sonato, duet of Belcore and Nemorino
- Sarà possibile? Possibilissimo, scene with chorus, Giannetta
- Quanto amore! Ed io, spietata, duet of Adina and Dulcamara

- Una furtiva lagrima, romanza of Nemorino
- Prendi, per me sei libero... Il mio rigor dimentica, aria and cabaletta of Adina