

REGULATION

CASCAIS OPERA – INTERNATIONAL VOCAL COMPETITION – 2025

1. GENERAL CONDITIONS

- 1.1. The *Associação CIVOC – Concurso Internacional Ópera Cascais* (“CIVOC”), an association based in Portugal at Passeio do Báltico, no 43-2E, 1990-036 Lisboa, legal person no. 517761637, within the scope of its statutes, promotes and organizes (“Organization”) the Cascais Opera - International Vocal Competition 2025, in accordance with the following regulations.
- 1.2. The 2025 “Cascais Opera - International Vocal Competition” (“Competition”) will take place in Cascais and Lisbon, PORTUGAL, between 23 April and 4 May 2025.
- 1.3. The 2nd edition of the Competition, which takes place in 2025, has one category: Opera.
- 1.4. The Competition is open to opera singers of all nationalities who:
 - a. are not younger than 18 years old on the date of the beginning of the competition (23 April 2025)
 - b. are 32 years old, or younger on the day of the final – born on 5 May 1992 or later;
 - c. have completed their professional education or are in their final year and aim for a professional career or have an equivalent level of training.
- 1.5. Singers who in the previous edition of the Competition (2024) were awarded the “Grand Prix - ÉGIDE”, the “1st Prize for best female voice or countertenor ‘Teresa Berganza’” or “1st Prize for best male voice ‘Maurício Bensaude’” are not allowed to participate in this year’s competition (2025). All other former contestants are allowed to apply again in this edition (2025).
- 1.6. All decisions of the Jury shall be final, and no correspondence will be entered into regarding its decisions.
- 1.7. Contestants selected to the Live Phase of the competition, will be informed from 1st to the 10th of February 2025.

1.8. Some contestants may be put on a Waiting List, subject to the decision of the Jury. These contestants will be informed of the Waiting List on the 10th February.

1.9. Waiting List:

- a. The inclusion in the waiting list is always subject to the discretion of the Jury;
- b. Contestants on the waiting list may be invited to the Live Phase until the 10th of March 2025, which is subject to the decision of the Jury and dependent on availability;
- c. Contestants from the Waiting List invited to the Live Phase must confirm their availability until the 24th of March 2025.

1.10. Timetable:

1 Oct 2024 - 15 Dec 2024	Applications open
15 Dec 2024 (23:59 GMT)	Applications close
16 Dec 2024 - 31 Jan 2025	Selection of Contestants
Between 1 - 10 Feb 2025	Announcement of Selected Contestants for Live Phase and Contestants in Waiting List
10 March 2025	1. Deadline for confirmation of participation in Live Phase, and all other details for the Live Phase such as repertoire, bringing of own pianist, etc. 2. If availability of places, invitation of Waiting List Contestants to the Live Phase.
24 March	Deadline for confirmation of participation in Live Phase of the Invited Contestants in Waiting List, and all other details for the Live Phase such as repertoire, bringing of own pianist, etc.
23 April - 4 May 2025	Live Competition: in Cascais and Lisbon, Portugal
23 April	Opening Ceremony
24-25 April	First Round
26 April	Masterclasses
27-28 April	Semi-Finals
29 April	Masterclass and Rehearsals for Semi-Finalist Concert

30 April	Rehearsals for Final and Semi-Finalist Concert
1 May	Nature Day
2-3 May	Rehearsals with piano and orchestra
4 May	Final at Fundação Calouste Gulbenkian

More details of the Program during the Live Phase at cascaisopera.com

- 1.11. The official languages during the Competition are English and Portuguese.
- 1.12. The live performances of the Cascais Opera – International Vocal Competition are open to the public: free entrance for First Round and Semi-Finals, the Final will be ticketed.
- 1.13. Rehearsals for the Final are closed to the public. Other related events of the Competition may be ticketed.
- 1.14. All videos and photos given by the organization to the contestants, during or after the Competition, when and if used by the contestants must always mention Cascais Opera, and whenever possible the homepage (cascaisopera.com) and social media identification (@cascaisopera).
- 1.15. The contestants should mention Cascais Opera in any and all communications (on social media, interviews and similar) about contracts and work opportunities received directly or indirectly due to their participation in Cascais Opera 2025
- 1.16. The order of performance in the Live Round will be determined by the order of application. Changes may be made, depending on the discretion of the Organization.

2. APPLICATIONS

- 2.1. Applications can only be made via the online portal on the competition's website cascaisopera.com, through Muvac. The application is only definitive after the Contestants have paid the application fee and submitted all required information and documentation correctly.

2.2. Information and Documentation necessary:

- a. Filled in the application form.
- b. CV (maximum 1 page) either as a pdf or on Muvac CV format
- c. Colour Headshot (high resolution)
- d. Youtube links to videos of two (2) arias, where:
 - d.1) One of the arias must be either by W. A. Mozart, G. F. Händel or J. S. Bach and may be either from an Opera, Oratorio or Cantata.
 - d.2) One of the two arias must be from an Opera.
 - d.3) The two arias must be sung in the original languages and in the original key.
 - d.4) The two arias must be in different languages and by different composers.
 - d.5) The videos should not be older than 1 year at the start of this application - they should have been recorded after 1st October 2023.
 - d.6) The videos must be recorded in one single take and the sound should not be edited.
 - d.7) The videos must show the Applicant's face while singing.
 - d.8) The videos may be recorded professionally or simply with a phone.
 - d.9) The videos must indicate the repertoire that is sung: Composer, Work and Aria Title. This can either be embedded in the video or added to the description.

2.3. Application fee

- a. Payment and inscription details and deadlines are announced on the Cascais Opera website.
- b. Application fee: 60 Euros (not refundable) payable via our website at the moment of the application submission.
- c. Accepted payment methods: Visa, Mastercard, American Express.

2.4. Participation fee - if selected for the Live Phase. This applies to candidates invited for the Live Phase and to Candidates in the Waiting List subsequently invited to the Live Phase.

- a. Payment and inscription details and deadlines are announced on the Cascais Opera website.
- b. Participation fee: 50 Euros (not refundable) payable at the moment of confirmation of participation via website or bank transfer.
- c. Accepted payment methods: Visa, Mastercard, American Express and bank transfer.

3. THE JURY

3.1. The members of the Jury of the 2025 Competition are:

- a. Sergei Leiferkus - President of the Jury
- b. Anna Samuil - Soprano at Berliner Staastoper, Professor at Hochschule für Musik Hanns Eisler Berlin
- c. Eline de Kat - Artistic Coordinator at Opera de Monte Carlo
- d. Ivan van Kalmthout - Senior Opera Executive
- e. Jennifer Larmore - Mezzo-Soprano, Professor at the Music College of Seoul National University
- f. Juliane Banse - Soprano and Artistic Director at Festival Internacional de Música de Marvão
- g. Pål Christian Moe - Casting Consultant at the Glyndebourne Festival
- h. Artistic Direction of São Carlos National Theatre

3.2. Active contestants shall not communicate with Jury members during the Competition, nor shall any other person communicate with the Jury members on behalf of any contestant. Failure to abide by this rule may result in disqualification, decided by the Organization.

3.3. Each contestant not selected to go through to the subsequent round, may have a consultation with one or multiple members of the Jury to receive feedback. The Finalists will have the opportunity of receiving feedback from members of the jury on 5th May 2025 (day after the Final). More details regarding feedback sessions will be announced.

3.4. The Jury has the right not to grant any prize or award.

4. REPERTOIRE FOR LIVE PHASE

4.1. The arias must be performed in the original language and original key.

4.2. The arias must be sung from memory and in the sequence specified by the contestant beforehand (see timetable).

4.3. Repertoire for the First Round:

- a. Two (2) arias, with a total maximum duration of 10 minutes.
- b. One of the arias must be by W. A. Mozart, G. F. Händel or J. S. Bach. It may be from an Opera, Oratorio or Cantata. It is allowed to repeat the arias sent as a video link for the Application.
- c. The two arias for the First Round must be in different languages.

4.4. Repertoire for the Semifinal:

- a. Three opera arias, with a total maximum duration of 15 minutes.
- b. The three arias must be different from the ones chosen for the First Round. It is allowed to repeat one or more arias sent as a video for the Application if they have not been sung in the First Round.
- c. The three arias for the Semifinal must be in three different languages.

4.5. Repertoire for the Final:

- a. The contestant must choose four (4) opera arias from the repertoire list made available by the Competition (see addendum to this document).
- b. The four (4) arias proposed by the contestants may have been sung in previous phases (Selection Round (online), First Round or Semifinal), but must be part and included on the Attached list.
- c. The Jury will choose two (2) of the four (4) proposed arias for the contestant, to sing in the Final with the orchestra.
- d. Finalists will be informed of the repertoire selected for them at the announcement of the Finalists.

4.6. Contestants are allowed to present minor changes to their repertoire and programmes for the competition until Monday 10 March 2025 (23:59 GMT). After this date no requests for changes will be accepted.

4.7. Contestants selected for the Live Phase from the Waiting List are allowed to present minor changes to their repertoire and programmes for the competition until Monday 24 March 2025 (23:59 GMT). After this date no requests for changes will be accepted.

5. PRIZES AND AWARDS

5.1. The Competition will award the following prizes:

- a. Grand-Prix Égide - 10,000 Euros and a contract for a presentation with São Carlos National Theater
- b. 1st Prize Female Voice 'Tereza Berganza' - 7,500 Euros
- c. 1st Prize Male Voice 'Maurício Bensaude' - 7,500 Euros
- d. 2nd Prize - 5,000 Euros
- e. 3rd Prize - 3,500 Euros
- f. Best Singer under 25 Award – 2,500 Euros
- g. RTP Audience Prize - 1,500 Euros
- h. Stage Skills Award - 1,500 Euros and contract for a presentation at Serbian National Theatre – Novi Sad
- i. Finalist Award - 1,000 Euros. This prize will be awarded to each finalist who has not been awarded any monetary prizes.
- j. Contract for a presentation at Serbian National Theatre – Novi Sad
- k. Contract with the Festival Internacional de Música de Marvão – 2026
- l. Contract with the Orquestra de Câmara de Cascais e Oeiras
- m. Contract with the Festival de Música de Mafra “Filipe de Sousa”

5.2. The “Best Singer under 25 Award”, “RTP Audience Prize” and “Stage Skills Award” are cumulative amongst themselves and to the other prizes (with exception of the Finalist Award). Contracts are cumulative to all prizes.

5.3. Cascais Opera – International Vocal Competition can add extra prizes and contracts to the Competition, of which prior notice will be given to all interested contestants.

6. FACILITIES

6.1. The Competition will supply the following:

- a. Flights for Finalists: Reimbursement up to 300 Euros (based upon the receipt of travel expenses) for international travel expenses for those contestants who are admitted to the Final.
- b. Hotel for Finalists: Guaranteed accommodation in Lisbon for those contestants who are admitted to the Final only (2 May to 5 May 2025 - 3 nights).

- c. Hotel for Semifinalists: Semifinalists that are staying and participating in the Semi-Finalist concert on the 30th April 2025 will receive a reimbursement up to 200 Euros (based upon receipt) of accommodation costs from 29th April to 1st May (2 nights).
- 6.2. The Competition will provide pianists to accompany all the contestants selected for the Live Phase. If the contestants wish, they can bring their own pianists at their own expense (deadlines apply, see above).
- 6.3. Rehearsal and Warm-up rooms: all rehearsal time will be divided equally amongst participants.
- a) Rehearsal rooms for solo rehearsal will be made available for limited periods of time.
 - b) Every contestant will have an equal amount of time to rehearse with the pianists.
 - c) An individual warm-up room will be made available at least 15 minutes (for the 1st Round) and at least 20 minutes (for the Semifinal) before the performances in the competition. More time will be given for the Finalists before the Final.
- 6.4. All contestants admitted and present on the Live Phase, who stay in Lisbon until the Final on May 4th, and the Finalists, will receive 2 free tickets for the Final.
- 6.5. The Competition will host Masterclasses held by members of the Jury and invited professionals of the music and opera world. **All contestants are allowed to actively participate free of charge in all the Masterclasses.** Terms and conditions for the participation in Masterclasses will be made available closer to the start of the competition.

7. LIABILITY

- 7.1. The obtaining of appropriate travel documents, visas and insurance is the sole responsibility of each contestant.
- 7.2. "CIVOC" accepts no liability of any kind whatsoever for any personal illness or injury sustained by the contestant, nor for loss or damage to a contestant's belongings during transit or while at the Competition.

7.3. Medical costs, of whatever nature, will not be reimbursed by “CIVOC”. Doctors will be on call for the duration of the Competition in case of any medical emergency.

8. JUDICIAL

8.1. By submitting the application form through the website, applicants state their agreement:

- a) with all articles and rules in the present regulation
- b) with all ensuing engagements as part of any prize
- c) that all concert and recording engagements obtained by the “CIVOC” regarding the Competition or its designates as part of the prizes will not be subject to any fee payable to the prize-winner’s current or future artist management
- d) that the Competition is authorized to record, videotape, film, broadcast or photograph any Competition concerts or events for any purpose, without payment of any fee.

8.2. All rights, including copyright in such media shall vest in and be owned by “CIVOC” in perpetuity.

8.3. Photographs or video recordings cannot be made by any other parties without prior written permission of “CIVOC”.

8.4. All rights reserved.

9. PRIVACY AND DATA PROTECTION

9.1. In the context of the Competition, “CIVOC” (“Organization”) may collect personal data from participants as necessary for the proper administration and conduct of the competition.

9.2. The types of personal data collected may include, but are not limited to: name, address, phone number, email address, identification information, musical background, image, video and audio recordings, and other information relevant to participation in the competition.

- 9.3. The collection and processing of personal data is primarily for the administration of the Competition, evaluation of entries, communication with participants, notification of winners, and distribution of prizes, if applicable. It may also be used for advertising and marketing of the Competition to the general public.
- 9.4. By entering the competition, participants agree to the collection and processing of their personal data for the purposes referred above, under the terms of the Competition's Privacy Policy.
- 9.5. The Organization is committed to protecting the personal data collected against unauthorized access, misuse, or unauthorized disclosure of participants' personal data and will take the necessary technical and organizational measures to ensure its security and confidentiality.
- 9.6. The Organization will not share participants' personal data with third parties, except when required by law or when necessary for the administration of the competition.
- 9.7. Participants have the right of access, rectification, erasure, restriction of processing, data portability, objection, the right not to be subject to a decision based solely on automated processing, as well as the right to withdraw their consent and the right to file complaints related to data protection with the relevant authorities.
- 9.8. Complete information about the types of data collected, its recipients, what it is used for, on what grounds, and what rights participants have over it, is available in the Competition's [Privacy Policy](https://cascaisopera.com/privacy-policy/), at <https://cascaisopera.com/privacy-policy/>.

Addendum

Regulation of Cascais Opera - International Vocal Competition 2025

List of full operas available to choose from for the proposed repertoire for the Final:

BEETHOVEN, Ludwig van	Fidelio
BIZET, Georges	Carmen
DONIZETTI, Gaetano	Don Pasquale
LEONCAVALLO, Ruggero	I Pagliacci
MASCAGNI, Pietro	Cavalleria Rusticana
MASSENET, Jules	Werther
MOZART, Wolfgang Amadeus	Così fan tutte
	Don Giovanni
	Die Entführung aus dem Serail
	Le Nozze di Figaro
	Die Zauberflöte
PUCCINI, Giacomo	La Bohème
	Madama Butterfly
	Tosca
STRAUSS, Johann	Die Fledermaus
TCHAIKOVSKI, Piotr	Eugene Onegin
VERDI, Giuseppe	Aida
	Falstaff
	La forza del destino
	Macbeth
	Rigoletto
	La Traviata
	Il Trovatore
WAGNER, Richard	Der fliegende Holländer
	Götterdämmerung

WAGNER, Richard	Lohengrin
	Rheingold
	Siegfried
	Tannhäuser
	Tristan und Isolde

List of additional individual arias available to choose from for the proposed repertoire for the Final:

BELLINI, Vincenzo	La Sonnambula	Ah non credea mirarti... Ah! non giunge
DONIZETTI, Gaetano	L'elisir d'amore	Prendi, per me sei libero
	La fille du régiment	Chacun le sait, chacun le dit
GLUCK, Christoph Willibald	Orfeo ed Euridice	Ahimè! Che farò senza Euridice
GOUNOD, Charles	Faust	Avant de quitter ces lieux
	Romeo et Juliette	Je veux vivre
	Romeo et Juliette	Que fais-tu, blanche tourterelle
PUCCINI, Giacomo	Manon Lescaut	Sola, perduta, abbandonata
	La Rondine	Chi il bel sogno di Doretta
ROSSINI, Gioachino	Il barbiere di Siviglia	La calunnia è un venticello
	Il barbiere di Siviglia	Largo al factotum della città
	Il barbiere di Siviglia	Una voce poco fa
	La Cenerentola	Cavatina di Dandini - Come un'ape nei giorni d'Aprile
	La Cenerentola	Nacqui all'affanno e al pianto...Non più mesta accanto
	La Cenerentola	Miei rampolli femminini
SAINT-SAËNS, Camille	Samson et Dalila	Amour! Viens aider ma faiblesse!
VERDI, Giuseppe	Un ballo in maschera	Eri tu che macchiavi
	Don Carlo	O Carlo, ascolta
	Nabucco	Ben io t'invenni