

United
by Music



EURO  VISION
SONG CONTEST

VIENNA 2026



ESCplus
International

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For this reason, we welcome any contributions or corrections that may be made, as it is important for us to provide accurate and up-to-date information. Furthermore, we are committed to continuously improving the quality of our content with each new edition.

We hope that the texts presented in this handbook are useful and provide value to your reading.

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Introduction

The Eurovision Song Contest was born in 1956 in the Swiss city of Lugano. The contest began as an original creation of Marcel Bezençon, a Swiss journalist, businessman, and president of the European Broadcasting Union (EBU-UER). The competition based its format on Italy's renowned Sanremo Festival, which currently serves to select that country's representative for Eurovision. The musical event was designed to test the limits of live television broadcasting technology and to build bridges between the nations of a Europe completely broken by pain and destroyed after the Second World War.

Only seven countries took part in the first contest, which has grown in spectacle and number of participating nations over the decades. While in the 1950s the festival did not exceed ten participating countries, in the 1960s and 1970s it approached twenty, a figure that was greatly surpassed in the 1980s. The fall of the Iron Curtain in the early 1990s and the breakup of Yugoslavia and the Union of Soviet Socialist Republics (USSR) led to a significant increase in the number of contestants.

In Millstreet 1993, the EBU faced more than thirty applications for the first time, so a regional semifinal, Kvalifikacija za Millstreet, had to be created, held before the contest to determine which countries could compete, a situation that occurred again in Oslo 1996. From the 1990s onward, numerous rules for relegating countries were experimented with, as it seemed impossible to gather all participants in a single night.

With the arrival of the new millennium, the organization was modernized and these relegation rules came to an end in Istanbul 2004 with the creation of the semifinal round. There was a single semifinal until 2007, which was expanded to two shows held on the Tuesday and Thursday before the grand final starting from Belgrade 2008. In that edition, the record number of participating countries was set at 43, later matched in Düsseldorf 2011



and Lisbon 2018.

A total of 1,841 songs have been part of the contest's history, including entries from the qualifying rounds of Millstreet 1993 and Oslo 1996, from the canceled edition of Rotterdam 2020, and the 35 proposals of Vienna 2026. A total of 52 countries have participated at least once out of more than 60 that are eligible, making the event one of the longest-running European traditions in history.

The Eurovision Song Contest has 72 winning songs, as it should be remembered that in Madrid 1969 four countries (Spain, France, the Netherlands, and the United Kingdom) tied at the top of the scoreboard for the first and only time in its history. Thus, 27 countries have won the contest. Among them, Ireland and Sweden are the most successful with seven victories. They are followed by France, Luxembourg, the United Kingdom, and the Netherlands with five wins. Among the winning artists, the Irishman Johnny Logan stands out with three awards, two as a performer (1980 and 1987) and another as a composer (1992), and the Swede Loreen with two crystal microphones (2012 and 2023).

Since Belgrade 2008, Eurovision winners have been awarded a trophy that has become an icon. The crystal microphone designed by Kjell Engman of the prestigious Swedish company Kosta Boda represents the ultimate culmination of the contest's grand final. Upon receiving it, the artist becomes part of the history of the festival and of music.

Like any international competition, the contest has clear participation rules that have evolved over the decades. Although the contest includes the prefix "Euro," the right to participate does not depend on the country being located on the European continent, but on being an active (full) member of the EBU, which also includes non-European countries such as Israel or Morocco. Likewise, non-European broadcasters with associate member status may participate if invited by the EBU, as is the case with Australia since the Vienna 2015 edition or Kazakhstan, which competed in the Junior Eurovision Song Contest between 2018 and 2022.

Each participating country has the right to submit only one original song. The entry must not have been commercially released before September 1 prior to the event and must not exceed three minutes in length. Songs may be selected internally by the participating



broadcaster or openly through a national selection. The presentation and/or lyrics of a song must not go against “the reputation of the festival,” nor may they contain political slogans, advertising mentions, or offensive language.

The language of the participating songs has been free since the removal of the language rule in Jerusalem 1999. Since then, many countries have set aside their national languages and opted for English to present their songs. Although the contest rules allow language freedom, participating broadcasters may establish their own rules in this regard. Thus, there are countries that only allow songs in one of their national languages, while others opt only for songs in English, alongside those that allow the use of any language, a mix of several, or even invented languages. As a result, as many as 71 different languages have been heard on the Eurovision stage.

Due to difficulties in finding a host for the 1980 edition, which ultimately took place in The Hague (Netherlands), the EBU requires that the winning country

commit to hosting the following edition. Until that year, the winning country was not obliged to do so, although it was offered as the first option and usually accepted. In the case of an Australian victory, the Eurovision Song Contest would have to be held in collaboration with a European broadcaster. In recent editions, the Australian broadcaster committed to organizing the contest on Icelandic soil. Thus, a total of 26 different countries have hosted the European festival. The United Kingdom has hosted the contest the most times, a total of eight editions, as the BBC took on the organization when another broadcaster was unable to do so.

Following the success of the contest, the EBU has created several similar formats that have achieved notable success, such as Junior Eurovision, held since 2003, the Eurovision Dance Contest, held in 2007 and 2008 and later canceled, or the biennial Eurovision Young Musicians, Eurovision Young Dancers, and Eurovision Choir, the latter being the most recently created. In addition, the contest has also held special shows to commemorate its anniversaries,



such as Songs Of Europe in 1981, Congratulations in 2005, and Eurovision Song Contest's Greatest Hits in 2015. On the 50th anniversary of the contest, "Waterloo" by ABBA (Sweden 1974) was chosen as the best song in history.

Since 1956, the contest has been held uninterrupted. However, in 2020, for the first time since its creation, the Eurovision Song Contest was canceled due to the Coronavirus pandemic. March 18, 2020 marked a pause in the successful history of the European competition. After its triumphant and long-awaited return in Rotterdam 2021, Italy, the United Kingdom, Sweden, and Switzerland have been the most recent countries to host the Eurovision Song Contest. Thus, in 2026, Austria takes on the organization of the 70th edition of the contest.

Over these years, the Festival has shown that music is always above any difference, as that was the purpose with which it was born in 1956: to unite a Europe devastated after the Second World War. The musical event is more alive than ever, but ongoing

conflicts on the continent, such as the Ukraine-Russia war and the Palestine-Israel conflict, have had an impact on the contest. In fact, its 70th edition will not be the grand celebration it aspired to be due to the boycott of five countries (Slovenia, Spain, Ireland, Iceland, and the Netherlands) in opposition to Israel's participation.

Currently, the Eurovision spectacle continues to capture the attention of people from all over the world, not only from participating countries. In recent years, audiences of more than 200 million viewers worldwide have been estimated. Eurovision is an event that brings together a massive social audience, with followers united around music from very diverse parts of the planet.

Beyond the music, Eurovision continues to promote the great values of inclusion, equality, and diversity. It has managed to create a universal community of Eurovision fans around the power of music to bring people together through a shared television experience.

Eurovision Song Contest 2026

The Eurovision Song Contest celebrates its 70th edition in a complicated international context and under a climate of tension due to the boycott by five countries (Slovenia, Spain, Ireland, Iceland, and the Netherlands) over Israel's participation.

The Austrian broadcaster ORF takes on the organization of its third Eurovision Song Contest after the previous editions in 1967 and 2015. Interestingly, 11 years ago, the Central European country also hosted the celebration of the contest's 60th anniversary. Following JJ's victory with "Wasted Love" in Basel 2025, the Austrian capital of Vienna welcomes the televised event. For months, a Eurovision Song Contest with new features has been taking shape, but with the same clear objective of filling every corner of the world with music, diversity, and inclusion.

After accepting the offer from the EBU, ORF officials began working immediately, starting first with the search for a host city. Interested cities were able to submit their bids with complete and detailed proposals to host the contest between June 2 and July 4.

At the close of the submission period, Vienna, Innsbruck, Graz, the joint bid of Linz and Wels, Oberwart, and St. Pölten were the official candidates, although some of them withdrew due to lacking the necessary infrastructure, leaving only Vienna and Innsbruck in contention. Subsequently, a process of evaluating the proposals was carried out.

In the case of Vienna, under the alternative slogan "Europe, Shall We Dance?", they focused on their extensive experience in organizing events with a "clear commitment to climate neutrality." All of this aimed to ensure that Eurovision Song Contest 2026 would be a "pioneering event that inspires and assumes responsibility in equal measure." In Innsbruck, emphasis was placed on its geographical location and its alpine



Photo: Iván Trejo / ESCplus

landscape combined with urban cosmopolitanism. Under the slogan “Together On Top,” the city promised to create something great “on equal terms, with vision and with the spirit of a united Europe.”

Finally, on August 20, the EBU and the host broadcaster ORF officially revealed the destination of the Eurovision Song Contest 2026: Vienna. For the third time in its history, the European contest will take place in the Austrian city. Notably, the competition returns to being held in the capital of the host country, something that had not happened since Lisbon 2018. The contest not only repeats city but also venue: the Wiener Stadthalle.

Throughout the process, Michael Krön was responsible for leading the core team of the Eurovision 2026 project, replacing the Swiss Moritz Stadler and Reto Peritz. The executive producer heads a group of renowned professional prestige. On this occasion, Daniel Hack (head of production) and Christine Tichy (technical director) replace the Swedes Christer Björkman and Tobias Åberg. Stefan Zechner assumes the central role of the team as Austria’s Head of Delegation at the Eurovision Song Contest. They are joined by Martin Szerencsi (legal advisor), Roman Horacek (head of press), Iris Keutter (marketing director), Oliver Lingens (manager of side events and logistical processes and supervisor of delegation care), Christina Lassnig (executive producer), and Christina Heinzle-Conrad (liaison with ORF’s general management).

At the same time, the organization of the festival has undergone significant changes in its internal structure. Surrounded by controversies and with more shadows than lights, Martin Österdahl stepped down from the executive supervision of the Eurovision Song Contest on June 27. With already very limited functions since the arrival of Martin Green CBE in 2025 as event director, the Swedish official described his tenure at the helm of Eurovision as “a period of notable innovation and resilience.”

Martin Österdahl oversaw the Eurovision Song Contest in its editions of Rotterdam 2021, Turin 2022, Liverpool 2023, Malmö 2024, and Basel 2025. In the case of Junior Eurovision, this included Paris 2021, Yerevan 2022, Nice 2023, and Madrid 2024. The position of executive supervisor of the Eurovision Song Contest has been abolished. Currently, the British Martin Green CBE, event director, is the highest authority, together with the participation of the Estonian Gert Kark, who assumes the role of EBU representative within the Eurovision and Junior Eurovision Reference Group.

In the selection of Vienna as the official host, the economic project was decisive, as the city has financial backing from the City Council and the collaboration of major institutions. Thus, the city approved an investment of 22.6 million euros. This figure represents a significant reduction compared to previous editions, but an increase compared to the last time Vienna hosted the event in 2015. At that time, the

city invested 17 million euros, although the economic return was higher, around 28 million. Michael Ludwig, mayor of Vienna, emphasized that organizing Eurovision Song Contest 2026 places Vienna at the center of attention and serves as a form of national and international promotion.

For the contest, Vienna has a comprehensive accompanying program featuring special performances by Eurovision stars at different locations across the city. As in 2015, Rathausplatz, the usual site of the capital's traditional Christmas market, will be a hub of music and gathering, once again becoming the Eurovision Village where fans will have the opportunity to follow the broadcast even if they have not obtained tickets to attend the Wiener Stadthalle. The successful Arena Plus project from Basel 2025 opened a new way to bring the celebration of the contest closer to those fans who cannot access the arena. Meanwhile, Vienna City Hall (Wiener Rathaus) will host the EuroClub and the turquoise carpet along with the opening ceremony on Sunday, May 10.

Once again, the Eurovision Song Contest is supervised by the Reference Group, whose mission is to control and direct the event. Starting in June 2025, the contest's executive committee was completely renewed with the arrival of Spain's Ana María Bordas (RTVE) as president, replacing Switzerland's Bakel Walden (SRG SSR). The Head of Original Content at RTVE will hold the position for a two-year period, marking the first time that Spain leads the highest supervisory body. During her tenure as president, she hopes to "bring new ideas" to strengthen the festival and ensure that all delegations feel more involved and committed.

The current committee includes Michael Krön (ORF - Vienna 2026 producer), Moritz Stadler (SRG SSR - 2025 producer), Ebba Adielsson (SVT - 2024 producer), Carla Bugalho (RTP), Claudia Van Der Pas

(AVROTROS), Molly Plank (DR), Tomislav Štengl (HRT), David Tserunyan (AMPTV), and Gert Kark (EBU representative).

Eurovision Song Contest 2026 will maintain its classic format of two semifinals (Tuesday, May 12 and Thursday, May 14) and the grand final (Saturday, May 16). In the elimination rounds of this 70th edition, following its successful implementation in 2024, the Big 4 (Germany, France, Italy, and the United Kingdom) along with the host country, in this case Austria, will perform live during the respective semifinals in which they vote by draw among the rest of the contestants, but without competing.

The 2026 edition features 35 participating countries. This is the lowest figure in two decades since the implementation of the current semifinal system in Istanbul 2004. Compared to Basel 2025, there are two fewer countries. These consist of five withdrawals (Slovenia, Spain, Ireland, Iceland, and the Netherlands), broadcasters that maintained their firm stance of not sharing the stage with Israel, and three returns (Bulgaria, Moldova, and Romania). In this way, never before have so many countries been absent voluntarily. One would have to go back to Copenhagen 2014 to see a similar figure (four countries). It should be remembered that between 1994 and 2003, the country rotation system led to massive withdrawals that made way for other broadcasters returning.

On December 15, 2025, the official list of participants was announced, days after the final decision regarding Israel's participation, which was taken on December 4 at the 95th General Assembly of the EBU.

The five countries that signed the boycott of Israel described its participation on the Eurovision stage as "incompatible" and "inadmissible," both because of the conflict in Gaza and due to violations of the contest's rules in the last two editions. Of all

of them, only Iceland and the Netherlands will broadcast the contest live.

On the positive side, Vienna 2026 features three highly anticipated returns: Bulgaria, Moldova, and Romania, whose comeback to the contest was announced almost consecutively last autumn. With their return, the EBU managed to maintain an acceptable participation threshold that has made the current semifinal system viable.

On October 30, Romania (TVR) announced its return after two editions without competing, since Liverpool 2023. In returning to the contest, they committed to leveraging the country's "creative potential." They also confirmed that the EBU "adapted its invitation" taking into account the broadcaster's circumstances.

The following day, October 31, it was Bulgaria's (BNT) turn. The Bulgarian broadcaster confirmed its return to the European competition after three editions of absence, since Turin 2022. They highlighted that their return to the contest "is part of the effort to promote Bulgarian culture and talent to an international audience."

A few days later, on November 3, came the announcement of Moldova's (TRM) return after its last-minute withdrawal in Basel 2025. This decision was made following a consultation process with representatives of the Moldovan music industry to strengthen the country's presence in the Eurovision Song Contest and achieve competitive entries.

Meanwhile, North Macedonia (MRT) considered its possible participation until the very last moment. However, they emphasized that deadlines prevented them from establishing a clear and comprehensive strategy for a potential participation in the contest, where financial support would once again be necessary. Despite their decision not to participate in Vienna 2026, the Programming Council of the public broadcaster MRT supports their return to the Eurovision Song Contest in 2027. In addition, two notable potential debuts were discussed, Canada (CBC/Radio-Canada) and Kazakhstan (Khabar Agency), although in this 70th edition they did not materialize.

In this way, the 70th Eurovision Song Contest features 35 participating countries, which are listed below in strict alphabetical order:

- | | | | | | |
|---|------------|---|------------|---|----------------|
|  | Albania |  | Finland |  | Montenegro |
|  | Armenia |  | France |  | Norway |
|  | Australia |  | Georgia |  | Poland |
|  | Austria |  | Germany |  | Portugal |
|  | Azerbaijan |  | Greece |  | Romania |
|  | Belgium |  | Israel |  | San Marino |
|  | Bulgaria |  | Italy |  | Serbia |
|  | Croatia |  | Latvia |  | Sweden |
|  | Cyprus |  | Lithuania |  | Switzerland |
|  | Czechia |  | Luxembourg |  | Ukraine |
|  | Denmark |  | Malta |  | United Kingdom |
|  | Estonia |  | Moldova | | |



Photo: Wien Tourismus / Christian Stember

Host City

Vienna

For the third time in its history, the Eurovision Song Contest is being held in Vienna, a city that combines tradition and innovation. It is the capital of Austria, a European Union country whose form of government is a federal parliamentary republic. Currently, its Federal President is Alexander Van der Bellen. Meanwhile, the conservative Christian Stocker has been Chancellor since 2025. In addition, the social democrat Michael Ludwig has been the Mayor of Vienna since 2018.

The imperial city constitutes one of the nine federal states of the Central European country (Bundesland Wien). It has around 2 million inhabitants. This figure rises to nearly 3 million people if we take into account its metropolitan area of influence. It is the fifth most populous European capital, behind only Berlin, Madrid, Rome, and Paris.

There are different theories about the etymological origin of Vienna. The most widespread dates back to the 3rd century AD, when reference is made to Vindobona, a Celtic name meaning “white city.” The current name comes from the Latin ‘Vienna’, the name of the ancient Roman province of Gaul in southern France. Meanwhile, the German name ‘Wien’ originates from the Danube tributary of the same name. According to Old High German, ‘Wênia’ means torrent or “rocky stream flowing through the forest.” Other theories point to the Proto-Gaelic word ‘benna’, which translates as hill or peak.

The territory where Vienna now stands dates back to 1000 BC, when the Illyrians inhabited the land and established the first civilization. Later, the Celts arrived from Gaul around 400 BC. It was not until the 1st century AD that the Romans established the large camp of Vindobona.

In 1276, King Rudolf I of Habsburg took control of the territory and made Vienna the capital of Austria. Habsburg rule lasted until the fall of the Austro-Hungarian Empire in 1918.

Thanks to its rich and extensive history, Vienna is considered a European imperial jewel that combines history, tradition, art, and music. It is one of the oldest capitals in Europe.

Geographically, the city is located in the northeast of Austria. It is close to the borders with Slovakia (50 kilometers away), Hungary, and the Czech Republic (65 kilometers away). Its 414.65 square kilometers extend on both sides of the Danube River. Within Viennese territory, we find the last foothills of the Eastern Alps.

As for its climate, Vienna is situated in an area with oceanic influences and humid continental currents, resulting in very cold winters with frost and snowfall. Summers, on the other hand, are mild and humid, while spring and autumn are variable. In May, coinciding with the celebration of the Eurovision Song Contest, the average maximum temperature reaches 21.1 °C, while the minimum is around 10.9 °C, making it the fourth rainiest month of the year.

Currently, Vienna ranks among the top positions in indices of stability, healthcare, culture, environment, education, infrastructure, art, and gastronomy. As a curiosity, it has been chosen on several occasions as the most livable city, ahead of other European cities such as Copenhagen (Denmark) and Zurich (Switzerland).

Vienna's economy is the driving force of Austria, generating a quarter of the Gross Domestic Product (GDP). It is characterized by a strong services and finance sector, being home to numerous companies and international organizations. Currently, Austria's GDP per capita is around 55,710 euros, making it one of the richest countries in the European Union.

As for transport, Vienna has a comprehensive network that is an example of efficiency, coverage, and quality of service. The extensive system connects the historic center with the outlying districts through a combination of metro (U-Bahn), trams (Straßenbahn), buses, and trains. For the more nostalgic, another form of transport is the fiaker, the horse-drawn carriage that is a symbol of Vienna and one of its tourist attractions. At the international

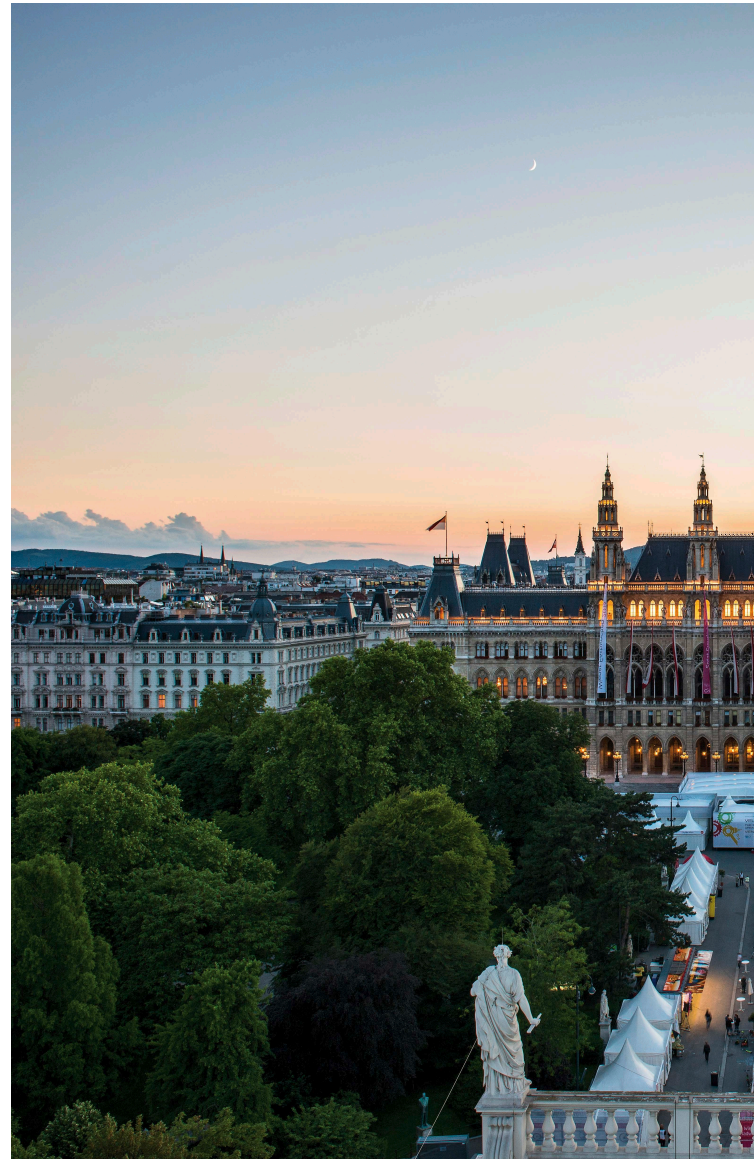


Photo: WienTourismus / Christian Stemper



Photo: WienTourismus / Christian Stemper

level, Vienna Airport (Flughafen Wien-Schwechat) is the most important in the country, reaching 6.5 million passengers in 2025. Vienna is a city committed to sustainability and innovation. Therefore, in its policy to reduce pollution, the use of bicycles is encouraged through bike lanes, rental stations, and pedestrian areas.

It should not be forgotten that Vienna is considered the “European capital of culture” with centuries of history. Throughout the 18th and 19th centuries, Vienna was the cradle of classical music, being the birthplace of great composers such as Franz Schubert and Johann Strauss. In the 20th century, the Austrian capital became a symbol of Western philosophical thought, giving rise to the so-called Vienna Circle, an intellectual group that followed Aristotelian doctrines. In addition, there are other disciplines and institutions such as the Academy of Fine Arts, the Imperial Burgtheater, the Kunsthistorisches Museum, the MuseumsQuartier district, and the Spanish Riding School (Spanische Hofreitschule).

Austrian gastronomy is another of Vienna’s tourist attractions. One of the most famous dishes is the Wiener Schnitzel, a breaded escalope whose origin is disputed between the Austrian capital and the Italian city of Milan. Goulash, Schweinebraten, and the classic Austrian dumplings Speckknödeln are other highly acclaimed specialties. As for desserts, the Sacher cake is one of the most iconic chocolate cakes since its origin in 1832. Other highlights include Apfelstrudel, a puff pastry with caramel and apple, and Kaiserschmarrn, the favorite dessert of Emperor Franz Joseph I and his wife, Empress Sissi. In addition, Vienna stands out for its wine production in the districts of Stammersdorf and Nußdorf. German-origin spirits such as Schnaps and Stroh rum are also very typical, along with numerous varieties of beer.



Photo: WienTourismus / Christian Stemper

Venue

Wiener Stadthalle

The Wiener Stadthalle in Vienna opens its doors once again to the Eurovision Song Contest for its 70th edition. It is the most important indoor multipurpose venue in Austria.

It is located between Roland Rainer Platz and Hütteldorfer Straße, in District 15 Rudolfsheim-Fünfhaus of the Austrian capital. It was established in an area that, until 1922, housed the Schmelz Cemetery. In June 1952, the Vienna City Council decided to build a multifunctional event hall. The Austrian Roland Rainer was responsible for designing the original halls, with construction lasting more than two years. Finally, Adolf Schärf, then Federal President of Austria, officially inaugurated the Wiener Stadthalle on June 21, 1958.

Throughout its seven decades of history, the venue has undergone successive renovations and expansions in 1974, 1994, and 2006. The original main hall that hosts the Eurovision Song Contest 2026 is a flexible multipurpose space with a capacity of approximately 16,083 people. After its most recent renovation in 2006, the Wiener Stadthalle has six halls that can be used independently or in combination.

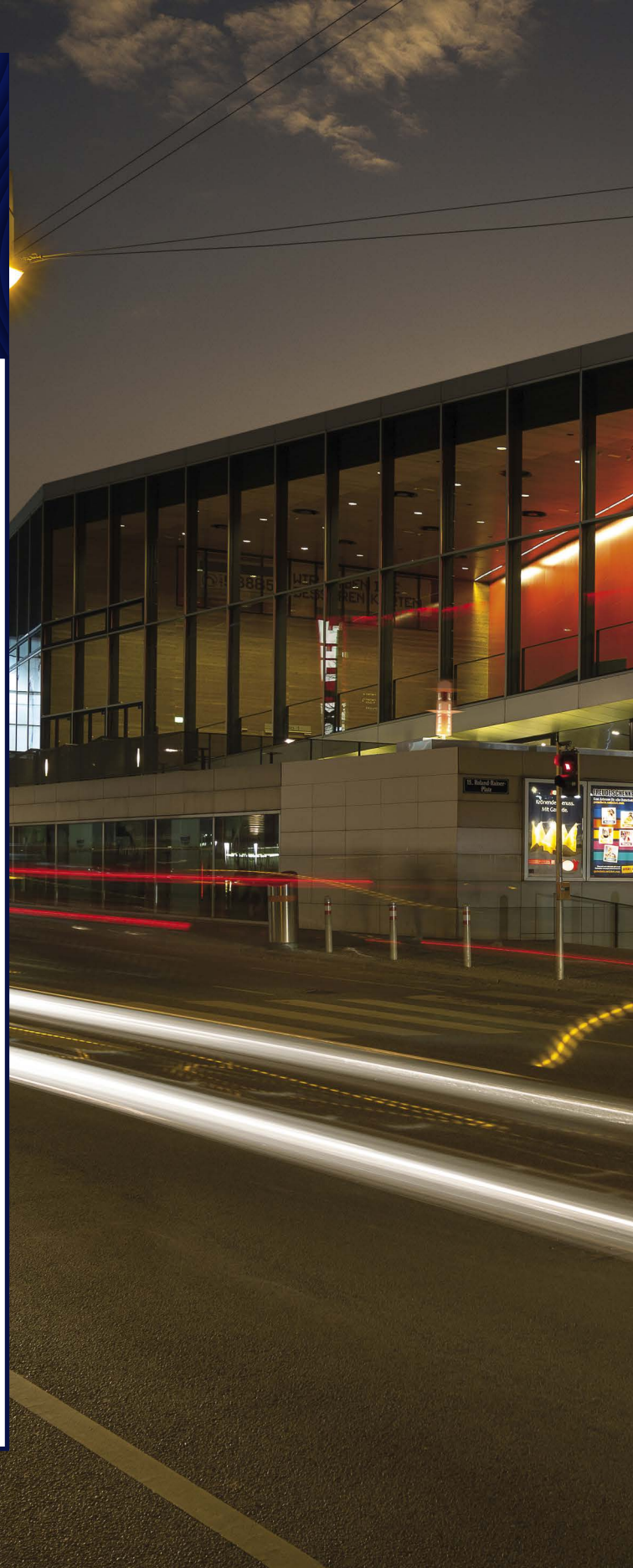




Photo: Wien Tourismus / Christian Stemper



Photo: ORF/Christian Öser

Halls A and B are gyms and sports halls built in 1957, whose space can also be used for conferences, exhibitions, or conventions. Specifically, Hall A measures 18 x 36 meters and has a height of 7.6 meters with a capacity of 390 people, while Hall B is larger, reaching 30 x 60 meters with a height of 11.8 meters and the capacity to accommodate up to 650 spectators.

Hall C houses an indoor ice rink. It has dimensions of 30 x 60 x 7.3 meters.

Hall D is the original building consisting of an indoor sports arena inaugurated in 1958. It has large dimensions, 98 x 110 meters, and a maximum height of 26.6 meters, with a roof interior area capable of supporting nearly 100 tons of technical equipment. In total, it has a usable area of 98 x 55.2 x 15.4 meters. It has a quadrangular shape with a

space of 10,000 square meters, allowing it to adapt to a variety of events such as sports competitions, concerts, and conferences.

It is a flexible space that offers various standard and customized configurations, with 10,741 seats and a capacity that can be expanded to 16,083 people. It should be remembered that for the Eurovision Song Contest 2015, the venue reached a capacity of 10,500 spectators, a figure similar to that of 2026, including both seated and standing audiences in front of the stage.

The venue has special curtain systems and ground-level stands on the north and south sides, which can be completely closed to divide the hall into several sections. Above these, there are two levels, and if necessary, seating can be built on one side of the floor area. The stage can



pools, a residential building, a workshop with a garage, an administrative building with a restaurant, along with the machinery area and the transformer substation. In recent years, the venue has committed to renewable energy through the installation of 3,000 photovoltaic panels on the roofs of Halls D (2022) and F (2024), with a total surface area equivalent to 21 tennis courts.

Additionally, the city of Vienna manages an underground parking facility with 750 spaces (Märzparkgarage) beneath Märzpark, on Hütteldorfer Straße. During major events in Hall D, 704 additional parking spaces are made available to visitors, along with a short-term parking area.

The Wiener Stadthalle building stands out for its large steel roof over the main lobby, which slopes downward in the center and follows the incline of the side stands. Its iconic design, with large windows and geometric shapes that simulate trapezoidal and quadrangular lines, makes the venue one of the most architecturally prominent buildings in Vienna.

reach 600 square meters and includes two VIP rooms, dressing rooms, and offices.

Hall E is a small multipurpose room inaugurated during the 1994 expansion. It has a capacity of 1,482 people and dimensions of 50 x 25 x 4.5 meters.

Finally, Hall F was built in 2006 and designed by the architecture studio Dietrich Untertrifaller Architekten. It is an auditorium with a capacity of 2,036 people in tiered seating, equipped with a stage and state-of-the-art technology for events. Its dimensions are 68.2 x 73.4 x 12.5 meters in a hall that includes an integrated catwalk and an audio and video system.

The six halls are interconnected. In addition, the complex includes the Stadthallenbad area, consisting of three public swimming

Currently, the Wiener Stadthalle is part of Wien Holding, a Viennese company that organizes events in the Austrian capital. Meanwhile, Halls A, B, and C, as well as the indoorswimming complex Stadthallenbad, are managed by the Viennese sports venue corporation Wiener Stadthalle Betriebs- und Veranstaltungsgesellschaft GmbH, along with other stadiums in the city such as the Allianz Stadion and the Franz-Horr-Stadion (Generali Arena).

As a curiosity, just as happened with the Malmö Arena in 2024, the Eurovision Song Contest returns to a venue that has already vibrated to the rhythm of Eurovision entries. In 2015, the Wiener Stadthalle also hosted the European competition in an edition that likewise commemorated a significant anniversary of the contest—its 60th edition.

EUROVISION
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VIENNA 2026



United by Music

Slogan & Logo

On the occasion of its 70th anniversary, the Eurovision Song Contest introduces a new generic logo, unveiled by the EBU on August 18, marking a new stage and replacing the emblem in use since Vienna 2015. It does not represent a radical break, but rather an evolution aimed at consolidating the brand while maintaining its essence. The heart, an iconic element, remains central and incorporates the flag of the host country, which in this edition is Austria.

The design simplifies its elements into a “unique and exclusive brand,” with a more prominent heart, featuring stronger lines and a more intense presence. The word ‘Eurovision’ appears in the foreground with curved and sinuous shapes, highlighting a simplified cursive ‘E’.

The term ‘Song Contest’ gains greater prominence by being positioned at a higher level compared to the previous design. According to Martin Green CBE, the Contest Director, the aim is to reinforce the brand as the great European music festival, beyond its association with the EBU telecommunications network.

The new visual identity introduces the Singing Sans typeface, created specifically to replace Gotham, which had been used during the last ten editions. This font provides greater personality and visual strength thanks to its curved ornamental elements.

For Eurovision 2026, the logo incorporates the Austrian flag and the number 70 to

mark the contest’s anniversary. The zero is replaced by the new Eurovision heart, symbolizing past, present, and future, with a renewed and elegant image.

Alongside the logo appears the so-called “chameleonic heart,” conceived as an “emotional compass” of the festival, capable of reflecting cultural influences, music, movement, and the identity of the host country. It is a 3D heart, dynamic and versatile. In Vienna 2026, this 70th anniversary heart includes 70 layers in shades of blue, fuchsia, violet, and pink, representing each edition of the contest and evoking music, sparkle, and memorable moments.

The new image embraces color and brightness through striking backgrounds, curved shapes, and the layering of multiple tones and gradients ranging from violet to blue, passing through red and pink. According to Martin Green CBE, the design is “bold, fun, and full of emotion,” and is prepared to evolve in future editions, maintaining the concept of the chameleonic heart while allowing adaptations depending on the host country.

This renewal is part of a branding strategy initiated by Martin Österdahl and continued by Martin Green CBE, with the aim of making the Eurovision brand clearer. For its development, the EBU has collaborated with the British studio PALS, also involved in the visual concept of Liverpool 2023.

The new identity is accompanied by the slogan “United By Music,” used since 2023 and established as a permanent motto since Malmö 2024. This message reinforces the role of music as a unifying element between countries, artists, and audiences, consolidating the festival’s global strategy and its purpose of connecting millions of viewers around the world. In Vienna 2026, the slogan is presented in two typographic versions: Singing Sans and a brush-style handwritten font.

Auri

The Official Mascot of Eurovision 2026

Eurovision will once again feature an official mascot in the Vienna 2026 edition. Following precedents such as Eurocat (Zagreb 1989), Eurobird (Malmö 1992), the drone Leo (Turin 2022), and Lumo (Basel 2025), Auri joins as the new ambassador of the contest. Conceived as a “true ray of sunshine,” its name comes from the Latin aurum (gold), and its design is inspired by the artistic, architectural, and historical attractions of the Austrian capital.

The broadcaster ORF emphasizes that Auri is not just a friendly character, but aims to become a close companion for all visitors of the 70th edition. It represents unity and creativity, symbolizing the power of shared experiences. Its role will be to welcome delegations and fans from all over the world, conveying values such as openness, respect, and the joy of being together under the slogan “united by music.”

The character is a furry creature predominantly in violet and fuchsia tones in different shades, in line with the festival’s emblem. Notable features include its yellow crest, its multicolored striped socks, and its white sneakers, designed to move around the various event spaces in Vienna. Its face is characterized by a big smile, bright eyes, and a donut-shaped violet nose, reinforcing its cheerful and approachable image.

Among its most distinctive features is a waist bag shaped like the Eurovision heart along with the flag of Austria as the host country. In addition, Auri always wears golden headphones with which it listens to the songs of the festival throughout its 70-year history. It also conveys a clear message to younger audiences: to believe in oneself and pursue dreams with the support of family and friends.

Auri is the protagonist of the children’s book ‘AURI - Die Show seines Lebens: Das Kinderbuch zum Eurovision Song Contest’, created for the 70th anniversary. Written by Yvonne Lacina-Blaha and illustrated by Herwig Holzmann, it tells its adventures leading up to the festival stage.

After its presentation, Auri toured Austria on a reading tour alongside the author, visiting children and families with inspiring stories. It also participated in the Vienna Marathon and has gained popularity on ORF children’s programs, encouraging cultural participation among younger audiences.



Photo: ORF

Voting System

The voting system of the Eurovision Song Contest has evolved over the years to adapt to an audience increasingly interested in participating in the selection of the winner. Although the current scoring system has remained in place since Stockholm 1975, significant changes have been introduced. In its early editions, results were decided exclusively by national juries composed of numerous members who aimed to represent each country's society. However, with the advancement of telecommunications, televoting was introduced experimentally in Dublin 1997 and officially in Birmingham 1998, allowing viewers to directly influence the result. Since then, the weight of the professional jury and televoting has varied until reaching the current mixed format.

Since Moscow 2009, the voting system has been based on a 50% split between the professional jury and the public. Each participating country, including those competing in the semifinals but not reaching the final, awards points to its ten favorite songs with the classic allocation of 12, 10, and from 8 to 1 points, according to the combination of both voting systems.

From Stockholm 2016 onward, votes began to be announced separately: first those of the professional juries and then those of the televote, with both combined to determine the final result. Each broadcaster has a panel of experts whose members vote individually, and whose results are combined to form the jury ranking. At the same time, the public votes through telephone calls, SMS, and online voting. In the event of a tie, the televote result is prioritized and, if it persists, the jury result. If the tie continues, it is determined which country has received votes from more countries and, if still tied, the highest points received (12, 10, etc.) are compared.

After the Basel 2025 edition, various complaints led the European Broadcasting Union to introduce changes to the rules with the aim of strengthening trust,

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transparency, and public participation, as well as increasing controls to detect fraudulent or coordinated voting.

One of the main new features is the return of national juries to the semifinals for the first time since Turin 2022, thus aligning the voting system with that of the grand final. Although a 50/50 split is mentioned, in practice the televote carries slightly more weight due to the inclusion of the “Rest of the World” vote, which acts as an additional country. This places the public vote at 50.6% compared to 49.4% for the professional jury. The aim is to encourage a broader musical balance and greater diversity in the songs reaching the final, since in previous editions qualification depended solely on the public.

Changes have also been introduced in the composition of professional juries, which now increase from five to seven members and include more diverse profiles, even incorporating young people aged 18 to 25 to better connect with younger audiences. All members must sign a declaration committing to vote independently and impartially.

Regarding the contest mechanics, the ten most voted countries from each semifinal qualify for the final, where they join the members of the Big 4 and the host country, forming a total of 25 finalists. In the final, the mixed system remains unchanged: the juries award 2,030 points (35 countries) and the televote 2,088 points (36 countries), once again giving a slight advantage to the popular vote.

Viewers from non-participating countries can also vote through the “Rest of the World” system. This vote is carried out mainly online and remains open for nearly 24 hours, from after the second dress rehearsal until the start of the live shows.

Another relevant modification is the reduction in the maximum number of votes per payment method, from 20 to 10. This measure aims to prevent mass voting and allow viewers to distribute their support among more entries. In the event of irregularities being detected, the organization may annul a country’s votes and replace them with an average based on neighboring countries, as already happened in Turin 2022.

Voting can be carried out through the official online platform using a bank card, while in participating countries the traditional televote via calls and SMS is also maintained, with costs depending on each broadcaster. Online voting, however, has a fixed price of 0.99 euros adjusted to the local currency.

Finally, following its success in Malmö 2024, in the Eurovision 2026 final voting is allowed from the start of the show before the first performance, while in the semifinals voting continues to open once all competing performances have concluded.

Stage

Once again, set designer Florian Wieder has been responsible for the design, marking his 10th Eurovision project.

On this occasion, for Vienna 2026, the host broadcaster gave Florian Wieder considerable freedom to create a stage concept that preserves the familiar while also taking a step forward toward something new and innovative. In this way, a stage emerges where minimalism meets the latest technology to deliver a visual and lighting spectacle worthy of a European contest in constant technical and musical evolution.

The stage's centerpiece is a curved leaf-shaped LED surface. It is a large continuous screen that connects the wall and the floor, offering endless visual possibilities. This stage space bears slight reminiscences of the design seen in Moscow 2009, although on this occasion a single LED structure will be installed.

In addition, other notable elements are included, such as the elegant spiral arch that surrounds the entire stage design. Descending from the venue's ceiling, it integrates with the rest of the space, merging with the catwalk that connects the stage to the green room. Meanwhile, a comprehensive network of golden structures gives depth and brilliance to the back of the stage, allowing for a special touch through lighting and visual effects.

Gold is the main feature of the stage, inspired by the gilding of the dome of the Secession building (Vienna Secession Building), an emblem of the modernist movement of the early 20th century that has influenced the creative spirit of the stage concept. This avant-garde artistic movement, founded in Austria by Gustav



Photo: ORF / Roman Zach-Kiesling



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Klimt in 1897, is characterized by organic lines, geometry, and the concept of the “total work of art,” combining fine arts, architecture, and craftsmanship. Thus, ORF’s production team seeks to break with conventions and make room for new forms and stage elements. For this reason, the scenographic concept embraces renewal, openness to radical creativity, and a new freedom of design.

On one hand, the leaf symbolizes origin and potential, representing new beginnings and a shared design to accommodate the diverse music of all of Europe “written upon it.” On the other hand, the curved line is the ultimate expression of resonance, development, and musical movement, embodying connection, emotion, and Viennese charm. Finally, the golden structure connects art with functionality, creates order, supports the artistic vision, and forms a deliberate contrast with the organic curved line.

Overall, Florian Wieder highlights that the combination of these elements, without losing the Eurovision essence of previous editions, has made it possible to create a concept that opens new creative paths.

Regarding the green room, it was not until February 26 that details of its design were revealed. Once again, it will be located in front of the stage and directly connected by a large catwalk with LED screens. The design team aims to provide comfort and, among other things, facilitate the parade of the winning artist through the audience.

In addition, this is the first time that the green room has been designed with a specific and distinctive style inspired by Vienna’s traditional cafés. Stefanie Groiss-Horowitz, ORF’s Head of Programming, emphasizes that it is a space that exudes Viennese charm, moving away from the classic sterile sofas and tables.

The concept proposed by Florian Wieder is

inspired by Viennese café culture, officially recognized as Intangible Cultural Heritage by UNESCO. It represents a particular way of life and a deeply rooted social tradition. Historically, the Viennese café has been a meeting point for all of society, serving as a place of exchange, openness, and democratic encounter where different perspectives naturally coexist.

For this reason, the green room installed at the Wiener Stadthalle in Vienna becomes a “place of meeting, emotion, and shared experiences at the heart of Europe.” The green room will serve as a stage to showcase Austria as the host country, vibrating with the gathering of artists and their emotions in a shared, authentic, and unforgettable moment.

Finally, on March 11, details of the lighting design for the Eurovision Song Contest 2026 were revealed.

The 70th edition of the European contest aims to redefine excellence in lighting design with a technical, creative, and sustainable vision described as “impressive and grand.”

The visual concept is led by the acclaimed Tim Routledge, as in the editions of Liverpool 2023 (where he won a BAFTA Award) and Basel 2025.

On this occasion, it will feature more than 2,100 LED and laser units along with over 8,500 individually controllable LEDs. In addition, as a novelty, 80 high-speed cable winches will allow the creation of moving light effects. The lighting design aims to give each performance its own visual identity, transforming the venue into a dynamic and immersive space.

For the first time, a system entirely based on LED and laser technology is used, replacing traditional lighting, which allows energy consumption to be reduced while setting new standards in sustainability.



Photo: ORF / Roman Zach-Kiesling

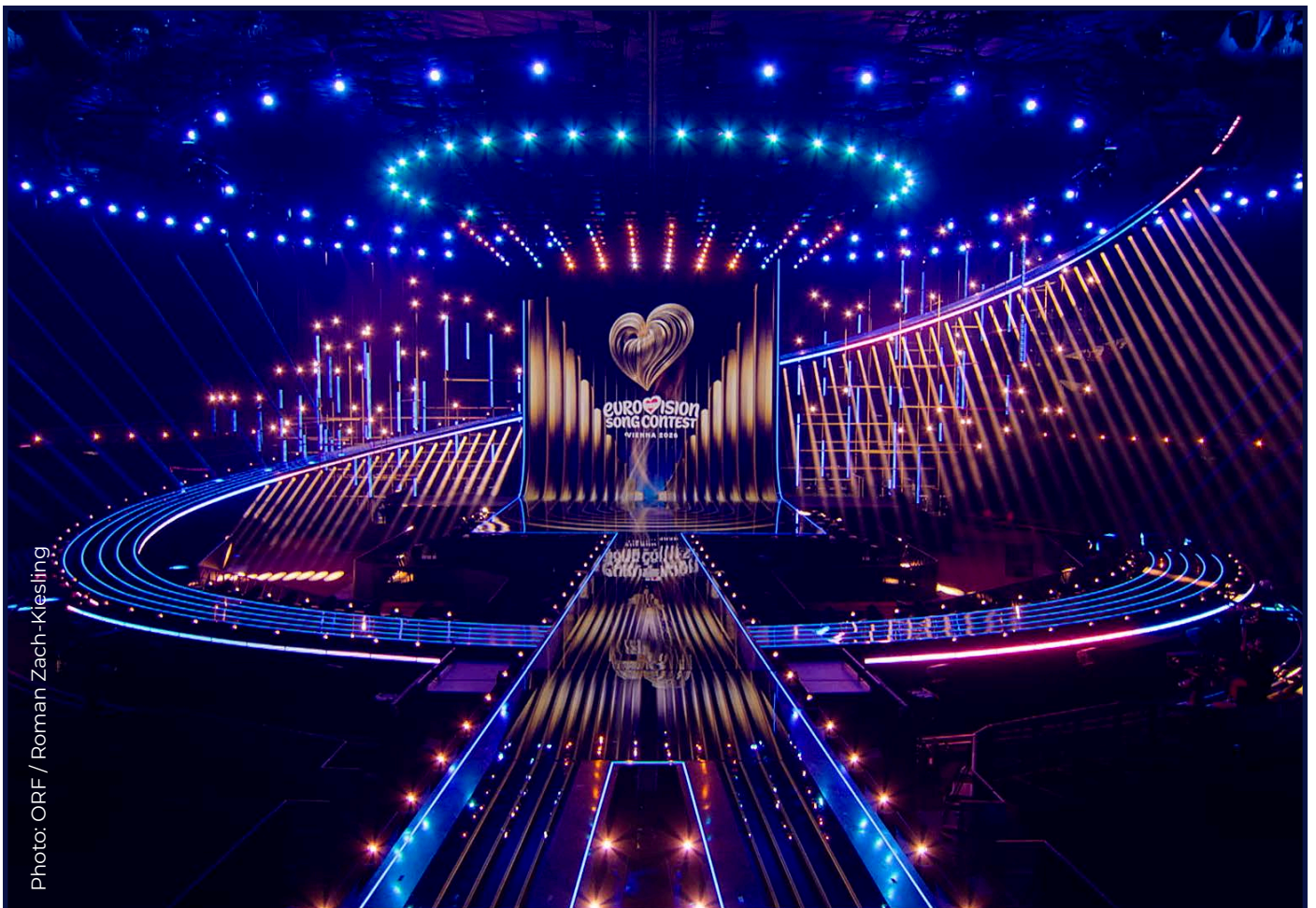


Photo: ORF / Roman Zach-Kiesling

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Current situation of Eurovision

A Contextual Analysis of Eurovision's Current Landscape

After an edition in Malmö 2024 that ended surrounded by controversies beyond the musical aspect, Basel 2025 deepened the reputational crisis in which the Eurovision Song Contest finds itself due to Israel's participation, which has been part of the contest since Luxembourg 1973. Faced with an uncertain situation, it is necessary to look back at the events that occurred prior to the celebration of its 70th edition and that have overshadowed its anniversary.

After the Eurovision Song Contest 2025, several countries expressed their discomfort over different aspects, especially those related to voting, requesting a breakdown of the results along with a debate on the format, and even an audit of the viewers' vote which, once again, was mobilized in favor of Israel.

The first broadcaster to request this was Spain's RTVE, whose officials raised the possibility that the current voting system may not be the most appropriate as it is influenced by the ongoing conflicts in the Middle East and Ukraine. The truth is that since Turin 2022, the viewers' vote has been influenced by the geopolitical situation, leading Israel and Ukraine to capture the majority of phone calls, SMS, and online votes. All of this has resulted in a more than evident disparity between the rankings of national juries and the televote. Other countries joined this request, such as Belgium (VRT and RTBF), Finland (Yle), Norway (NRK), and San Marino (San Marino RTV).

In response to these requests, the EBU

issued a statement defending that the voting system "is the most advanced in the world." It also refused to publish the breakdown. It should be remembered that the company responsible for managing the televote is Once Germany GmbH from Cologne (formerly known as Digame). In this process, broadcasters do not know the details of the voting (except in the case of Italy's RAI). Once the votes are counted, they are verified and sent to the EBU, which then determines the points.

The controversy escalated when the conclusions of an investigation carried out by the Eurovision organization were revealed, according to which Israel used institutional advertising to mobilize the televote in its favor. Data provided by Verifica RTVE showed that the Israeli government conducted an online campaign to secure a massive vote. This resulted in the Israeli entry being the most voted by the public with 297 points, receiving maximum scores from 13 countries, including Spain and the 'Rest of the World' vote.

According to the report, through a YouTube account managed by the Israeli government, 89 videos were distributed targeting 35 countries in different languages, accumulating more than 8.3 million views. This campaign sparked a debate about the limits of using state resources in public competitions.

Some time later, the EBU detailed a series of new measures implemented in the Eurovision voting system, restoring national juries in the semifinals, increasing



Photo: Stijn Smulders - EBU

the number of members in expert panels, limiting the number of votes per payment method to 10, and introducing greater control over institutional campaigns.

Adding to this tense situation was the leak of a letter that the EBU sent to the Israeli delegation in 2024, urging them to comply with Eurovision rules. In the letter, it was confirmed that the Israeli delegation had been separated from the rest of the participants due to offensive and provocative behavior. In fact, over the last two editions, several artists and delegations described the tense atmosphere experienced at the contest, breaking with the values of unity, celebration, and expression that Eurovision has always upheld. This occurred despite the EBU's attempts to focus on participants' well-being through the implementation of a Code of Conduct and a Duty of Care Protocol.

Another point to highlight is the statements made by Julia Varela and Tony Aguilar, commentators for RTVE, during the second semifinal of Eurovision 2025. Before Israel's performance, they called for peace, recalling the 50,000 civilian victims in Gaza, including more than 15,000 children, according to the United Nations.

RTVE's gesture provoked an immediate reaction from the Israeli broadcaster KAN, which filed a formal complaint with the EBU. Hours later, the organization contacted the Spanish broadcaster to demand that references to the conflict not be repeated in the grand final, threatening them with "punitive fines." As a result, RTVE opted for an on-screen message before the official EBU ident, and ultimately no sanction was imposed.

This swift action by the EBU contrasts with the leniency of its position toward Israeli commentators in Malmö 2024, who discredited and attacked some participants, especially the Irish entrant Bambie Thug. It should be remembered that Eurovision rules emphasize that commentators "must remain neutral and must not make excessively discriminatory comments about contestants or songs."

Regarding Israel's participation, both before and after the last edition of Eurovision, the delegations of Slovenia, Iceland, and Ireland joined Spain's calls to initiate a debate within the EBU. These formal requests were not taken into account in either 2024 or 2025.

In this context, it is inevitable to refer to Russia. In 2022, due to the invasion of Ukraine, the EBU decided to expel Russian public broadcasters CTR, VGTRK/RTR, and RDO. At the time, it was a rapid and unanimous decision by the organization, arguing that they did not provide objective information. It was later made permanent. Despite parallels with Russia, Israel has not faced the same outcome. The organization consistently argues that its members “are public broadcasters and not governments.” However, the Israeli broadcaster KAN has violated many basic principles of the EBU and press freedom, particularly in its coverage of the Gaza conflict.

All critical broadcasters emphasize that Eurovision “is increasingly influenced by geopolitical tensions.” There was even discussion of possible pressure from the event’s main sponsor, the Israeli company Moroccanoil, to keep broadcaster KAN in the contest. This has been denied on several occasions by Martin Green CBE, Eurovision’s director. However, the EBU maintains its refusal to provide “specific details of commercial partnerships.” The haircare company continues as a sponsor of the festival, marking its sixth consecutive edition, in addition to Tel Aviv 2019 when it also collaborated.

On the opposite side are the few but strong supporters of Israel within the EBU, with Germany and Austria as its main advocates. In fact, several media outlets reported that the German public broadcaster threatened to withdraw from Eurovision if Israel were excluded. Meanwhile, the Austrian broadcaster ORF, host of the 2026 contest, repeatedly reiterated its desire for Israel to compete in Vienna. In fact, Roland Weißmann, former Director General, even met with members of the Israeli broadcaster and government to publicly express support.

Thus, the exchange of statements was constant throughout the second half of 2025, escalating to the point where several countries conditioned their participation in Eurovision 2026 on Israel’s presence.

During this time, the EBU repeatedly delayed holding a meeting with its members to debate the consequences of maintaining the Israeli delegation in the competition.

Initially, there was an attempt to vote on the matter during the 93rd EBU General Assembly held on July 3 and 4 in London (United Kingdom). However, the organization managed to gain time and postponed the

decision until the end of the year, citing the need for an “open and constructive debate” and initiating a period to gather information and “address challenges.”

Due to growing dissatisfaction among delegations, the EBU attempted to quell critical voices by organizing an Extraordinary Assembly on November 15 to debate and vote on Israel’s participation. President Delphine Ernotte-Cunci emphasized that the issue “deserved a broader democratic basis,” and therefore all members were included.

However, the ceasefire in Gaza that came into effect on October 10 was used by the EBU to cancel the Extraordinary Assembly and instead organize only a debate, without a vote at the General Assembly.

Geneva hosted the 95th General Assembly in an atmosphere of tension never before seen within the organization. On December 4 and 5, the Swiss city welcomed representatives of all public broadcasters. Although Eurovision officials aimed to open a debate among attendees, a group of countries, led by Spain, demanded a secret vote.

According to EBU statutes, at least five members were required. Ultimately, eight members (Spain, Slovenia, Ireland, Montenegro, the Netherlands, Turkey, Algeria, and Iceland) requested the consultation in secret.

On the other hand, the organization had a strategy in reserve. When forced to proceed with a vote, it was structured conditionally. That is, a first vote was held on whether to approve the new Eurovision rules. Only if the majority rejected this first vote would a second vote be held specifically on Israel’s participation.

In total, 738 delegates voted in favor of the new regulations, 264 voted against, and 120 abstained. As the rules were approved, no

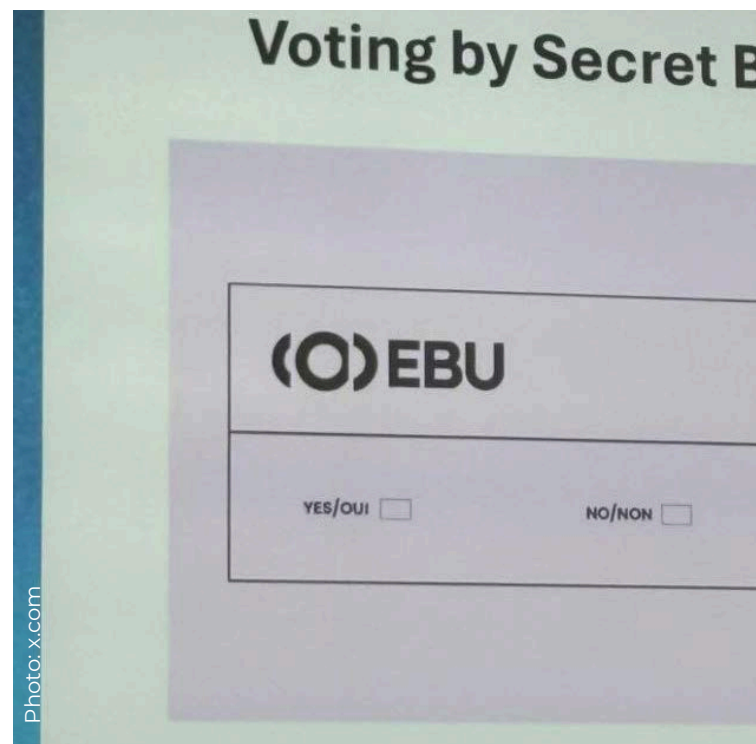




Imagen: EBU

Ballot – Procedure (II)

1 Delegates will be given the first ballot sheet to vote with, which will look like this

(The other different coloured sheets will be kept for any further votes (if necessary).)

The **number of votes** that a given Member has are indicated in the upper right corner of the ballot

If a delegate wants to **abstain** there is no need to mark the ballot and it can be placed directly in the collection box outside of the meeting room.

second vote on Israel was held, effectively allowing the participation of the Israeli broadcaster KAN in the 70th edition of the European contest. In a statement, the EBU highlighted the “clear support” of its members for the reforms to “strengthen trust and protect the neutrality of the Eurovision Song Contest.”

The 95th EBU General Assembly marked a turning point that led to the gradual withdrawal of the five countries that had previously conditioned their participation in Vienna on Israel’s presence.

As a result, Eurovision Song Contest 2026, which aimed to reach a record number of participants according to organizers, ultimately has 35 participating countries. This is the lowest figure since the current semifinal system was introduced. Among the absences are Slovenia, Spain, Ireland, Iceland, and the Netherlands—historic participants with a long track record and consistently strong audience figures.

In addition, Spain, a member of the Big 5, is one of the five countries contributing the most financially to the organization. During this period, RTVE’s current management has carried out an intense critical campaign against the EBU’s decision to maintain Israel in the Eurovision Song Contest. It has also raised an essential debate regarding the preservation of the event’s apolitical nature.

From the Spanish broadcaster, it has been proposed that countries currently involved in armed conflicts should not be allowed to compete in Eurovision, in order to avoid the influence of geopolitical situations on voting through what is referred to as the “sympathy vote.” This initiative has faced criticism not only from Israel but also from Ukraine. Both countries have received the highest scores from the public vote in recent editions, even winning their respective semifinals in Basel 2025.

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The background features a vertical gradient from dark blue at the bottom to a lighter blue at the top. On the right side, there are several overlapping, wavy, light blue lines that create a sense of depth and movement.

Hosta

Hosts

Victoria Swarovski and Michael Ostrowski will be the two hosts of Eurovision 2026 chosen by the host broadcaster ORF.

The duo will present the two semifinals, on May 12 and 14, as well as the grand final on May 16, welcoming millions of viewers with a “Good Evening Europe!” from the Stadthalle in Vienna.

The host broadcaster has opted for two professionals with extensive experience in leading live shows. Singer, actress, and businesswoman Victoria Swarovski has a broad television career hosting major entertainment formats, while actor Michael Ostrowski is known for his humorous work in both film and Austrian television.

Coinciding with their official presentation on January 29, Stefanie Groiss-Horowitz, ORF's Director of Programming, emphasized that both hosts have “two motivated, exciting, and extraordinary personalities” to captivate viewers around the world.

Meanwhile, to accompany the artists during the show, the Austrian broadcaster has chosen one of its leading radio presenters, Emily Busvine, who will serve as the green room host located in front of the stage at the Wiener Stadthalle in Vienna.





Victoria Swarovski

Victoria Swarovski (born on August 16, 1993, in Innsbruck, Austria) is a television presenter, businesswoman, model, designer, and singer. As a member of the world-renowned Swarovski family, she decided from a very young age to pursue her own professional path, independent from the family business.

At just 16 years old, she signed her first record deal with Sony Music and released several singles. At 18, she moved to Los Angeles, where she worked, among others, with Grammy Award-winning songwriter Diane Warren.

Her big breakthrough came in 2016 when she won the television dance show *Let's Dance*. Shortly afterward, she became the youngest judge in the history of *Das Supertalent*. Since 2018, she has been part of the presenting team of *Let's Dance*, one of the most successful television programs in the German-speaking world.

Among other highlights of her television career are hosting the special 100 Jahre Disney Show, as well as the GLAMOUR Women of the Year Awards and the Bambi Awards, one of Europe's most prestigious entertainment awards.

In addition to her television career, in 2020 Victoria founded her own beauty brand, ORIMEI. As a model, she has appeared on the cover of numerous national and international magazines, including *Glamour*, *Elle*, *L'Officiel*, *Gala Style*, and *Forbes*. Born in Tyrol, she has also designed several collections of dirndl—the traditional Alpine dress—as well as other fashion and accessory lines.

Victoria Swarovski is considered a curious and multifaceted person, always seeking new challenges. At the beginning of 2026, she fulfilled one of her lifelong dreams by participating in the Dakar Rally, the toughest rally competition in the world.

“It is something that can hardly be described in words. I have been fortunate to experience incredible things, but the Eurovision Song Contest is, by far, the most spectacular. I am very excited: not everyone can say they have presented in front of 170 million people. When I received the offer, I had to look at it twice to make sure it was real. But I immediately knew I had to accept it and face this challenge. At the Eurovision Song Contest, people from all over the world come together to celebrate life and music, and it is precisely that positivity that makes the show so special. I am also very excited to be able to present alongside Michael Ostrowski.”

Michael Ostrowski

Michael Ostrowski (born on January 3, 1973, in Leoben, Austria) is an actor and television presenter from the region of Styria. This versatile artist is primarily known for his work as an actor, where he usually performs in comedic roles.

In several film productions he has also participated as a screenwriter, including *Nacktschnecken*, *Contact High*, and *Die unabsichtliche Entführung der Frau Elfriede Ott*, and he has also worked as a director on *Hotel Rock'n'Roll*.

In the film *Der Onkel*, released in 2022 (currently available on ORF ON), Ostrowski not only played the leading role alongside Anke Engelke and Simon Schwarz, but was also responsible for the screenplay and direction. Likewise, the book *Der Onkel*, published by Rowohlt Verlag and on which the film is based, is also his work.

He has also appeared in numerous television series, such as *Eberhoferkrimi*, *Ein Krimi in Passau*, and *Vier Frauen und ein Todesfall*.

His big breakthrough came in 2004 with the film *Nacktschnecken*, which tells the somewhat disastrous career in the porn film industry of three former students and became the second highest-grossing film of the year in Austria. Today, he is one of the most sought-after Austrian actors.

At the same time, Ostrowski frequently works as a host at events and galas, including the *Nestroy Theaterpreis* and the *Amadeus Austrian Music Awards*. For hosting the special *100 Jahre Radio*, he was awarded the Austrian television prize *Romy*.

"I am delighted to be able to host the Eurovision Song Contest. Victoria is a fantastic partner, and I am convinced that together we will do a wonderful job. When I received the confirmation to host the show, I had just come out of a root canal treatment and thought that, in the end, the news came at quite a convenient moment," he comments with a laugh.

He adds: "The Eurovision Song Contest is always an entertaining show: from the costumes to the performances and the songs. There is no comparable event in the world. It represents tolerance, coexistence, and a spirit of unity—values that I am proud to stand for."



Photo: ORF / Thomas Ramstorfer



Emily Busvine

Green Room

Emily Busvine (born in 1996 in Vienna, Austria) is a well-known radio host, presenter, and actress. She grew up in several cities such as Berlin, Warsaw, and Moscow, among other places. She holds both British and Austrian nationality. In addition, she is fluent in German, English, French, Korean, and Russian.

She studied political science and social anthropology at the University of Cambridge in the United Kingdom. Later, in 2018, she returned to Austria where she completed a master's degree at the Diplomatic Academy of Austria.

In 2020, she joined the FM4 ORF radio station as an intern. Since then, she has worked as an editor and presenter across different formats, addressing political and cultural topics with an accessible approach for younger audiences. At the beginning of 2026, she joined the morning program FM4 Morning Show as a co-host alongside Philipp Emberger.

That same year, she was the English-language commentator for the international broadcast of Vienna Calling - Wer singt für Österreich?, the Austrian national selection for the Eurovision Song Contest. She also provided the voice-over for the video announcing Vienna as the host city for the 70th edition of the European contest.

She has also taken part in media forums such as the Internationale Tage der Information organized by Journalismusfest Innsbruck.

Emily Busvine has extensive training as an actress in institutions such as the Vienna's English Theatre Academy, the school of Susanne Rossouw-McGuinness, and the Schauspielschule in Wien film academy. In theatre, she has had the opportunity to take on major roles. She made her debut in *The Rainmaker* in 2022, a successful play followed by others such as *Eurydike* (2022), *Das Licht der Welt* (2023), and *A Christmas Carol* (2024). Among her current projects are the dramas *Der Menschenfeind* and *The Great Gatsby*. In film, through FH Salzburg (Salzburg University of Applied Sciences), she has been part of short films such as *Gott im Quadrat* (2022), *For a while* (2023), *Red Rocks* (2023), *12. März* (2025), and *Ascent*, the most recent, released in 2026.

On a more personal note, in her free time she loves board games along with the epic adventures of *Dungeons & Dragons*. She also enjoys walking her dog Wookiee in the Vienna Woods. As a music enthusiast, she plays the guitar and the piano. As for sports, another of her great passions, she practices horse riding, swimming, rowing, ice and roller skating, snowboarding, tennis, yoga, and fencing.

Regarding her selection as the green room presenter of the Eurovision Song Contest 2026, Emily Busvine acknowledged that it was a great surprise when she received the call. She emphasized the professional leap it represents for her career, moving from the radio studio to an international stage before hundreds of millions of viewers. "Being on live television is something completely different," the presenter stressed.

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articipants



ALBANIA

**ALIS
NÂN**

Lyrics: Desara Gjini
Music: Alis Kallacej

Photo: RTSH



BIOGRAPHY

Alis Kallaçi, artistically known as Alis, was born on June 29, 2002, in Shkodër. From a very young age, he showed a strong interest in music, taking part in competitions during his teenage years where he won awards in both singing and piano. His musical training includes studies at the 'Prenk Jakova' School of Arts in Pristina, where he graduated in piano, in addition to developing skills on the guitar.

Considered one of the emerging talents of the Albanian scene, Alis stands out for a style that combines contemporary pop with classical influences and elements of rhythm and blues. His songs are characterized by emotional performances and lyrics focused on themes such as love, family, and everyday experiences. At the same time, he studies music education, with the aim of also dedicating himself to teaching.

In 2024, he made the leap to television by participating in X Factor Albania, where he impressed from his audition with "Blue Suede Shoes." He was part of Arilena Ara's team and, after performing songs by international artists, managed to win the competition. This victory marked a decisive boost in his career, allowing him to overcome his shyness and consolidate his musical vocation.

After the show, he released his first single, "Se Të Dua," together with Arilena Ara, which achieved great popularity in Albania. That same year, he made his debut at Festivali i Këngës with "Mjegull," achieving third place. In 2025, he returned with "Nân," an emotional ballad composed by himself together with lyricist Desara Gjini, inspired by the bond between mothers and children.

With this entry, he achieved a resounding victory in the contest, which allowed him to represent Albania at the Eurovision Song Contest 2026. For Alis, this achievement represents the fulfillment of a dream and an opportunity to take his music beyond his borders. In addition to his career as a performer, he has also worked as a songwriter for other artists in contests such as Kënga Magjike.

ALBANIA IN EUROVISION

Debut year:	2024
Number of entries:	22
Number of wins:	<i>They have never won</i>
Best result:	<i>5th in 2012</i>

Albania has participated in Eurovision since 2004, when it debuted in Istanbul with Anjeza Shahini and "The Image Of You," achieving a notable 7th place. Since then, it has competed continuously, qualifying for the final on 11 occasions, although it has only reached the Top 10 twice. Its best result was 5th place achieved by Rona Nishliu in 2012 with "Suus," while its highest score was obtained by Eugent Bushpepa in 2018. The country selects its representatives through Festivali i Këngës, a historic music competition. In recent years, results have been irregular: in 2024 it failed to reach the final, but in 2025 Albania resurged with Shkodra Elektronike and "Zjerm," achieving 8th place.

LYRICS

Ta dish se nana po ju pret,
E nana ju po ju përcjell,
Nana në prag aty ngel në derë,
Dy javë, dy vjet , iku kjo verë.

Zemra po dhemb,
E lotin mezi po e mban.
Ju tash po ikni,
Do qani pak,
Do harroheni,
Për jetë ma t'mirë, e di.

E ne na duket, shohim hijet,
Në korridor ecin me vrap,
Dëgjojmë zërat, hala n'oborr.

E qeshun me t'madhe,
Hap dritaren, e askush
Nuk asht aty.
Marr t'shtroj për t'fjet,
N'divana e n'tok,
Baj za, askush s'përgjigjet.

Ta dish se nana po ju pret,
E nana ju po ju përcjell,
Nana në prag aty ngel në derë,
Dy javë, dy vjet , iku kjo verë.

Rri e kujtoj,
Kyt vend që dikur s'pat qetësi,
Rrëmuje e ngrohtë,
Gjithë librat n'tok,
Shpejt u ba ftohtë,
Shkretinë e plot.

Ta dish se nana po ju pret,
E nana ju po ju përcjell,
Nana në prag aty ngel në derë,
Dy javë, dy vjet , iku kjo verë.

Kur po vjen, moj nan,
Se malli m'than,
Po mos u mërzit,
Nana ka me t'prit.



ARMENIA

SIMÓN
PALOMA RUMBA

Lyrics: David Tserunyan, Eva Voskanyan, Rosa Linn
Music: Lilit Navasardyan (LI'LITH)

Photo: Robert Koloyan



BIOGRAPHY

SIMÓN, stage name of Simon Hovhannisyan, was born on August 9, 1994, in Hrazdan. Raised in a family of doctors, he showed a strong inclination toward music, dance, and acting from a very young age, to the point that his surroundings joked that he learned to sing and dance before he learned to speak. His main inspiration has been Michael Jackson, whose influence is evident in his stage and artistic style.

Although he studied Economics at the Armenian National Agrarian University, he soon decided to focus on his true vocation. His first media appearance came in 2012 when he participated in Parir, T'e Karogh Es, the local version of So You Think You Can Dance. This experience marked the beginning of his career as a dancer, eventually becoming one of the most recognized in the country.

Over time, he shifted his career toward music, standing out as a lead artist in live venues in Yerevan, where he combined his powerful voice with dynamic choreography. In 2021 he launched his YouTube channel, debuting with a cover of "Legendary," where he already showcased his visual and stage-oriented approach.

At the same time, he was part of the Anahit Simon Live Band project alongside Anahit Hakobyan, performing covers of international hits in renowned venues such as Club12 Yerevan. His official solo debut came in 2025 with "Ay Paparey Bye," a song with which he competed in Depi Evratesil 2025, finishing in second place.

That same year he released "Paranoia," consolidating his musical identity based on the fusion of contemporary pop with Armenian influences and folk elements. His artistic proposal stands out for the combination of music and dance, creating high-energy performances.

In 2026 he was internally selected to represent Armenia at Eurovision with "Paloma Rumba," thus fulfilling one of his biggest dreams. He also received the "Breakthrough of the Year" award at the Khazer Awards.

ARMENIA IN EUROVISION

Debut year:	2006
Number of entries:	18
Number of wins:	<i>They have never won</i>
Best result:	4th in 2008 and 2014

Armenia debuted in Eurovision in 2006 with André and the song "Without Your Love," beginning a notable trajectory in its early years within the contest. In 2008 and 2014 it achieved its best results by reaching fourth place with Sirusho and Aram Mp3 respectively. Throughout its participation, it has opted for modern entries and a recognizable musical identity. In 2022, Rosa Linn finished twentieth with "Snap," although the song gained significant international success after the festival. In recent years it has alternated between qualifications and eliminations. In 2025, PARG represented the country with "SURVIVOR" and finished in twentieth place in the grand final of the European contest.

LYRICS

Pa-la-la-la-la,
La-la-la-la-la,
Pa-la-la-la-la-la!

Same old place, familiar faces,
Copy paste my days (put on a smile
and go on!).
One last round of kissing the ground
And then I'll be gone for good!

Paloma Rumba, let's go!
Delete my number. burn the phone!

Take my chance to finally dance
Away from all the anger.
Too much sweat and tears and
regrets,
'Cause I don't wanna talk about
numbers all day long!

Paloma Rumba, let's go!
Delete my number, burn the phone!

I'm not a machine,
Just stuck on a wage,
In a rage, as a cage,
With a badge, oh no!
Can't take no more,
Take no more,
I'm done for sure, yeah!

I'm not a robot,
Just playing the part,
And I'm losing my heart,
I'm falling apart,
So watch me go,
Steal the show,
Like a pro, yeah!

This meeting could have been an email,
Free coffee won't keep me here man!
Can't do this anymore,
Already at the door!

Paloma Rumba, let's go!
Rock this! Rock this!
Delete my number, burn the phone!
Rock this! Rock this!

You ole-ole-ole-ole-fa, Paloma Rumba!
You ole-ole-ole-ole-fa, Paloma Rumba!
You ole-ole-ole-ole-fa, Paloma Rumba!
You ole-ole-ole-ole-fa, Paloma Rumba!

Are you ready?

Pa-la-la-la-la,
La-la-la-la-la,
Pa-la-la-la-la-la!

Go!

One more time!



AUSTRALIA

DELTA GOODREM
ECLIPSE

Lyrics: Delta Goodrem, Ferras AlQaisi, Jonas Myrin, Michael Fatkin
Music: Delta Goodrem, Ferras AlQaisi, Jonas Myrin, Michael Fatkin

Photo: Carlotta Moya

BIOGRAPHY

Delta Goodrem was born on 9 November 1984 in Sydney and is one of the most influential artists in contemporary Australian music. A singer, songwriter and pianist, she has built a career spanning more than two decades, during which she has sold over nine million records worldwide, establishing herself as a key figure in pop and adult contemporary music.

From a very young age she showed artistic talent, appearing in commercials and television series. Her breakthrough came after signing with Sony Music and releasing her debut album in 2003, *Innocent Eyes*, an unprecedented success that remained at number one for 29 weeks in Australia. With this work, she achieved five consecutive singles reaching the top of the charts, marking a milestone in the country's music industry.

At the same time, she gained popularity playing Nina Tucker in the series *Neighbours*. However, at the height of her success, she was diagnosed with Hodgkin lymphoma, which forced her to pause her career. After overcoming the illness, she returned with *Mistaken Identity* (2004), a more introspective album that also reached number one and reflected her personal journey.

Over the years, she has accumulated numerous awards, including several ARIA Music Awards and World Music Awards, as well as nine number-one hits on Australian charts. Her style, characterised by piano use and a soprano voice, has evolved across albums such as *Delta* (2007), *Child of the Universe* (2012) and *Wings of the Wild* (2016).

In addition to her music career, she has stood out on television as a coach on *The Voice Australia*, where she has won several seasons, and as an actress in recent projects. In 2021 she released *Bridge Over Troubled Dreams*, closing her chapter with Sony, and later founded her own label, ATLED Records.

In 2026 she was selected to represent Australia at the Eurovision Song Contest 2026 with "Eclipse".

AUSTRALIA IN EUROVISION

Debut year:	2015
Number of entries:	11
Number of wins:	<i>They have never won</i>
Best result:	<i>2nd in 2016</i>

Australia debuted in Eurovision in 2015 as a special guest on the occasion of the festival's 60th anniversary, after years of following and broadcasting the contest in the country. Since then, it has participated continuously, with a very positive debut thanks to Guy Sebastian, who finished fifth in Vienna. In 2016, Dami Im achieved second place with "Sound of Silence", the best Australian result to date. In subsequent years, it has maintained a presence in the final with variable results and some eliminations in the semifinals. In 2023, Voyager stood out with a ninth-place finish. In 2025, Go-Jo failed to qualify for the final after finishing eleventh in his semifinal of that year's European contest.

LYRICS

Shadows in the moonlight
 Dancing with the sun
 Planets are aligning to love as one
 And it won't be long 'til the morning comes
 In a sky full of stars
 Though our lives were apart
 We've only just begun

One touch
 One kiss
 All my life for a night like this
 The world stops for us
 Only love exists when we eclipse
 When we eclipse
 When we eclipse
 When we eclipse

Call it perfect timing
 I call it divine
 Gravity is pulling your heart to mine
 And it won't be long 'til the morning comes
 In a sky full of stars
 I am right where you are
 Forever's just begun

One touch
 One kiss
 All my life for a night like this
 The world stops for us
 Only love exists when we eclipse
 When we eclipse
 When we eclipse
 When we eclipse
 (When we eclipse
 We are one love)

One touch
 One kiss
 All my life for a night like this
 The world stops for us
 Only love exists when we eclipse
 When we eclipse
 When we eclipse
 When we eclipse



AUSTRIA

COSMÓ
TANZSCHEIN

Lyrics: Benjamin Gedeon, Elias Stejskal, Ella Stern
Music: Benjamin Gedeon, Elias Stejskal, Ella Stern

Photo: ORF / toechterundsoehne / Matthias Heschl

ORF / Österreichischer Rundfunk / www.orf.at

#AUT

BIOGRAPHY

Benjamin Gedeon, known artistically as COSMÓ, was born on 18 June 2006 in Budapest, although he has developed his career in Austria, where he lives in Halbtorn. Of multicultural origin —German father and Hungarian mother—, he grew up surrounded by diverse influences that shaped his artistic identity. From a very young age he showed interest in music, beginning his training at the age of four at the Neusiedl am See Central Music School. He specialised in piano and, at 13, began vocal training after participating in a school competition.

His style draws inspiration from artists such as ABBA, Queen and Billy Joel, resulting in a pop sound with an 80s influence. During his early years, he began composing and recording songs in a home studio built together with his father, releasing tracks such as “Wrong Medicine” and “Give Me A Moment”. At the same time, he shared covers on YouTube that demonstrated his vocal versatility.

After an unsuccessful attempt to enter The Voice Kids Germany in 2020, he managed to participate in 2022, where he performed “Strangers In The Night” and joined Álvaro Soler’s team. Throughout the show, he stood out for his interpretative ability and went on to win the tenth season, which marked his breakthrough into popularity. He later performed at concerts and festivals in Austria, consolidating his stage presence.

In addition to being a performer, COSMÓ has developed a songwriting career from a young age. In 2021 he won the podium.jazz.pop.rock competition with “Fall Into Your Arms”, and continued releasing music and collaborating with other artists. In 2025 he released his debut album, FROM MY ROOM, an intimate project created in his own personal environment.

That same year he adopted the stage name COSMÓ, in homage to his Hungarian roots, and began a new era. In 2026 he entered the Austrian preselection for Eurovision with “Tanzschein”, winning the competition and earning the right to represent the country at Eurovision 2026.

AUSTRIA IN EUROVISION

Debut year:	1957
Number of entries:	58
Number of wins:	3
Best result:	1st in 1966, 2014 and 2025

Austria has participated in Eurovision since 1957 and has three victories in its history. The first came in 1966 with Udo Jürgens and “Merci, Chérie”, while in 2014 Conchita Wurst won with “Rise Like A Phoenix”. In 2018 they achieved 3rd place with Cesar Sampson and recorded three consecutive eliminations in the semifinals. In 2023 they were finalists again with Teya & Salena and in 2024 the country was represented by Kaleen with “We Will Rave”, achieving 24th place in the final. In 2025, JJ represented Austria with “Wasted Love” and achieved victory, returning the country to the top of the European contest. Austria has hosted the contest in 1967 and 2015 in Vienna, and will host the festival again in 2026 following its latest win.

LYRICS

Steh vor dem Club
Bin schon gespannt
Sag hast du Lust,
Auf einen Tanz?
Wir treten ein
Auf der Suche nach Ekstase
Doch hinterm Neonlichterschein
Liegt eine Tier-Oase
Und der Löwe
Versucht bei einer Gazelle
Der Hunger macht ihn böse
Und er rückt ihr auf die Pelle
Im Gehege geht er durch wie eine
Säge
Ist bekanntlich nicht romantisch
Er steht nicht aufs Gerede

ey ey
Das kann doch gar nicht wahr sein
Die machen sich zum Affen
Und Tänzer seh ich gar kein
ey ey
Ich hätt eine Idee
Ein Konzept, ja das wär einfach perfekt

Sie brauchen einen Tanzschein
Da muss ich streng sein
Weil ohne Tanzschein
Lass ich Sie nicht rein
Haben Sie einen Tanzschein?
Das soll kein Witz sein
Weil ohne Tanzschein
Da kommen Sie nicht rein

Ich schließ die Augen
Dann bin ich Clubbesitzer
Und auf der schwarzen Liste
Stehen die Steroidenspritzer
Und auch wenn sie nur bellen
Und eigentlich gar nicht beißen
Das ist hier die Regel
Hunde müssen draußen bleiben

ey ey
So kann es jeden Tag sein
Wir tanzen durch die Nacht
Und Löwen seh ich gar kein
ey ey
Draußen macht sich wer zum Affen
Doch der Türsteher sagt mit einem
Lachen

Sie brauchen einen Tanzschein
Da muss ich streng sein
Weil ohne Tanzschein
Lass ich Sie nicht rein
Haben Sie einen Tanzschein?
Das soll kein Witz sein
Weil ohne Tanzschein
Da kommen Sie nicht rein

Der Gorilla in der Ecke
Träumt von seiner Pirouette
Er scheut sich vor den Blicken,
die die Artgenossen schicken
Ich nehm ihn an der Hand, ja
Bildet einen Gang
Wir schauen uns in die Augen
Und jetzt fangen wir an
ey ey ey ey
Du kannst mir vertrauen
ey ey ey ey
Hier ist alles erlaubt
ooh
Wir haben uns doch lang genug
versteckt

Und alle wollen einen Tanzschein
Sie wollen wie wir sein
Doch ohne Tanzschein
Werden sie Tiere bleiben
Haben Sie einen Tanzschein?
Das soll kein Witz sein
Weil ohne Tanzschein
Da kommen Sie nicht rein



AZERBAIJAN

JIVA
JUST GO

Lyrics: Fuad Javadov
Music: Fuad Javadov

Photo: Ictimai TV



BIOGRAPHY

JIVA, stage name of Jamila Hashimova, is an Azerbaijani singer born on 9 September 1982 in Moscow, recognized for her powerful voice and her ability to convey emotion on stage. Although she was born in Russia, she developed her career mainly in Azerbaijan, where she has built a solid and versatile trajectory within contemporary music.

Her first professional steps date back to 2003, when she achieved second place in the “Baku Autumn” competition, standing out for a sincere performance that caught the jury’s attention. In the following years, she took part in various television and music projects, such as “Show Time” in 2007, and in 2011 she attempted to represent Azerbaijan in Eurovision through the national selection, although she did not manage to advance to the decisive stages.

During this period, she was part of the group RAST as a backing vocalist, with whom she explored a fusion of romantic pop, European sounds and traditional Azerbaijani music. This experience allowed her to perform on international stages, including the prestigious Montreux Jazz Festival in 2014, where she shared the stage with renowned musicians. Later, she became the lead vocalist of Hazz Band, further exploring the blend of jazz and contemporary pop.

In 2017 she began her solo career under the name JIVA, embracing a style that combines pop, dance and R&B. Since then, she has released various singles in Azerbaijani, Russian and English, demonstrating remarkable artistic versatility. Among her most notable tracks are “Stop Crying”, “Hey Guy”, “Telefon Söhbəti”, “Yalan” and “Rəqs Et”, consolidating her presence in the music scene of her country and beyond.

The major turning point came in 2025, when she was declared the winner of “The Voice Azerbaijan”, which significantly boosted her popularity. Following this success, she released new material and was internally selected to represent Azerbaijan at Eurovision 2026 with the ballad “Just Go”.

AZERBAIJAN IN EUROVISION

Debut year:	2008
Number of entries:	18
Number of wins:	1
Best result:	1st in 2011

Azerbaijan debuted in Eurovision in 2008 with Elnur & Samir and the song “Day After Day”, achieving eighth place in its first participation. Between 2009 and 2013 it experienced its strongest period, with several consecutive Top five results and its victory in 2011 with Ell & Nikki and “Running Scared”. In later years, results were more irregular, although it still achieved some notable placements such as Chingiz’s eighth place in 2019. In 2024 Fahree feat. İlkin Dovlatov failed to qualify for the final, being eliminated in the semifinals. In 2025 Mamagama also did not reach the final and finished in last place in its semifinal, stringing together several years without appearing in the grand final of the European contest.

LYRICS

I carried your love inside my heart
each day,
You said our fire would never fade
away.
Your name was my dream at night,
Your name when I saw the light,
Oh, I was yours all the way.

But now I see through your disguise,
The truth is burning in my eyes.

Go - I don't love you anymore, go,
Without you I'll shine, you know,
I'll erase you from my soul.
Go - I don't wanna see your face, go,
No more tears will ever flow,
I'm begging you - just go.

You said we'd be forever, side by side,
You said our love would never die.
But you fooled me once again,
You played your little game,
You burned the faith I had inside.

Now every word feels like a lie,
I'm done - I'm saying goodbye.

Go - I don't love you anymore, go,
Without you I'll shine, you know,
I'll erase you from my soul.
Go - I don't wanna see your face, go,
No more tears will ever flow,
I'm begging you - just go.

Məni tərək et, yoruldum yalandan
(Leave me, I'm tired of the lies)
Məni tərək et, bezmişəm bu oyundan
(Leave me, I'm fed up with this
game)
Məni tərək et, qurtulum bu alovdan
(Leave me, I want to escape from this
fire)
Məni tərək et, çıx mənim dünyamdan
(Leave me, get out of my world)



BELGIUM

ESSYLA
DANCING ON THE ICE

Lyrics: Barbara Petitjean, ESSYLA
Music: ESSYLA, Emil Stengele, Nicolas d'Avell

Photo: James Barbosa

BIOGRAPHY

Alice Van Eesbeeck, known artistically as ESSYLA, was born on 30 March 1996 in Perwez, in the province of Walloon Brabant (Belgium). A singer and songwriter, she has been building a promising career in professional music over recent years, although her relationship with this art began at a very young age, growing up surrounded by instruments and progressively developing her artistic identity.

Raised in a culturally diverse environment, she received Walloon influences from her mother and Flemish influences from her father. This blend deeply shaped her style, where genres such as French chanson, jazz, folk, rock, and American funk coexist. Although she grew up listening to music in French, she has always sung in English, inspired by great international voices. Critics highlight her eccentric personality and her fresh, colourful and eclectic approach.

She trained at the Higher Royal Institute of Music and Pedagogy (IMEP) in Namur and formed her own band at an early age. She adopted the stage name ESSYLA after her participation in *The Voice Belgique*, where she reached the final in 2020 as part of Typh Barrow's team. Her appearance gave her great visibility and allowed her to collaborate with artists such as Typh Barrow and rapper Ben'do. In 2019, she participated in Eurovision Choir as part of the Almakalia choir representing Belgium.

In 2023 she officially debuted as ESSYLA with the single "Let You Go" and released her first EP, *I'll Be Okay*. Her work combines modern pop with funk influences and a clear message of female empowerment. In 2025, she released "Tip Toe", her latest single before her Eurovision journey.

In 2026 she will take a decisive step in her career by representing Belgium at Eurovision 2026 with "Dancing On The Ice", an electropop song that conveys hope, determination, and the importance of moving forward despite difficulties. The song was created during a songwriting workshop organised by Sabam.

BELGIUM IN EUROVISION

Debut year:	1956
Number of entries:	67
Number of wins:	1
Best result:	1st in 1986

Belgium is one of the founding countries of Eurovision since 1956 and has maintained almost continuous participation since then, alternating between the broadcasters RTBF and VRT for the selection of its representatives. Its only victory came in 1986 with Sandra Kim and "J'aime La Vie", when the singer was only 13 years old. In addition, it has achieved two second places and several Top ten results, although it also has a number of early eliminations. In 2024 it was represented by Mustii with "Before The Party's Over", failing to qualify for the final. In 2025 Red Sebastian competed with "Strobe Lights" and also did not reach the final, scoring only 23 points and finishing 14th.

LYRICS

I got that summer on my skin
It burns, it lives, it burns within
That wheel is hot and I'm driving
Rain's a goner, but I'm sinking
I'm gonna burst, I'm gonna scream
I want love
But I'm not loyal
Call me Queen
Though I'm not royal
Want to go
What if I'm all alone?

I keep dancing on the ice
Where everything dies
Frozen to the bone
I keep dancing on the ice
Cause I feel alive
I'm satisfied
Keep dancing on the ice
Keep dancing on the ice

Got king winter in my back
Gotta keep goin on the track
Sunscreen that sticks on wet bodies
Ice-cream melting on my blue jeans
(melting on my blue jeans)
I want love
But I'm not loyal
Call me Queen
Though I'm not royal
Want to go
What if I'm all alone?

I keep dancing on the ice
Where everything dies
Frozen to the bone
I keep dancing on the ice
Cause I feel alive
I'm satisfied
Keep dancing on the ice
Keep dancing on the ice

Oh oh oh oh oh
Oh oh oh oh oh
Oh oh oh oooooh
Oh oh oh oh oh oh oooooh

I want love
Keep dancing on the ice
Call me Queen
Keep dancing, keep dancing on the ice
Want to go
Keep dancing on the ice
I want love
Keep dancing on the ice
Call me Queen
Keep dancing, keep dancing on the ice
Want to go
Keep dancing on the ice



BULGARIA

DARA BANGARANGA

Lyrics: Anne Judith Stokke Wik, Darina Yotova, Dimitris Kontopoulos, Monoir
Music: Anne Judith Stokke Wik, Darina Yotova, Dimitris Kontopoulos, Monoir

Photo: Vasil Germanov

BIOGRAPHY

Darina Nikolaeva Yotova, known artistically as DARA, was born on 9 September 1998 in Varna, Bulgaria. From a very young age she showed a clear musical vocation, training at the Dobri Hristov National School of Arts. This education provided her with a very solid technical foundation and vocal control that would later define her style. Her rise to fame came in 2015, when she participated in the fourth season of X Factor Bulgaria at only 17 years old. Although she finished in third place, her performances stood out for their energy and personality, which allowed her to sign with Virginia Records.

In 2016 she debuted with the single “Kvo Ne Chu”, which became the most viewed video of the year in Bulgaria and a radio hit. From that point on, DARA embraced a pop sound with R&B influences, moving away from traditional chalga and closer to more international trends. In the following years she released songs such as “Nedei” and “Vse na men”, as well as collaborating with artists like Plamen & Ivo together with Pavell and Venci Venc’. Her artistic growth also came through international producers such as Monoir, with whom she released English-language songs like “My Time” and “Cold as Ice”, managing to gain airplay outside Bulgaria, especially in neighbouring countries. She participated in the Bulgarian version of Your Face Sounds Familiar in 2020, where she once again finished in third place.

From 2021 onwards, DARA established herself as a key figure in Bulgarian music television by becoming a coach on The Voice of Bulgaria, where she has won the show several times with artists from her team. In 2022 she released her first album, “Rodena takava”, a project that gathers her early hits, while in 2025 she released “Ádhara”, a more personal project focused on her international development. Among her most notable songs are “Thunder”, “Call Me” and “Mr. Rover”, which have topped airplay charts in Bulgaria for weeks. She has also worked with composers and producers from countries such as the United States, the United Kingdom and South Korea, expanding her sound and reach. In 2024 she was runner-up in Dancing Stars and, at the beginning of 2026, she has taken her music to venues in cities such as Berlin, Madrid and London.

BULGARIA IN EUROVISION

Debut year:	2005
Number of entries:	5
Number of wins:	<i>They have never won</i>
Best result:	<i>2nd in 2017</i>

Bulgaria debuted in Eurovision in 2005 with Kaffe and the song “Lorraine”, failing to qualify for the final. Its first notable result came in 2007 with Elitsa Todorova and Stoyan Yankoulov, who finished fifth with “Water”. In 2016 Poli Genova achieved the best result up to that point with a fourth place and “If Love Was a Crime”. In 2017 Kristian Kostov reached second place, the country’s best-ever result. After several subsequent absences, it returned in 2021 with VICTORIA, who achieved 11th place. In 2022 it once again failed to reach the final with the group Intelligent Music Project, which finished second to last in its semifinal, scoring only 29 points and marking one of the country’s worst positions in the contest.

LYRICS

Come alive
Surrender to the blinding lights
No one's gonna sleep tonight
Welcome to the riot
I'm the bangarang

Bangaranga bangaranga
Bangaranga
I'm the bangarang
Bangaranga bangaranga
Bangaranga, I'm the bangarang
Blinding lights
Welcome to the riot

I'm an angel
I'm a demon
I'm a psycho
For no reason
I'm a mover
I'm a teaser
I don't follow
I'm the leader
Lemme
Hype ya, hype ya up
Lemme hype ya up
Imma imma
Let you get so hooked
Imma leave you shook

Come alive
Surrender to the blinding lights
No one's gonna sleep tonight
Welcome to the riot
I'm the bangarang

Bangaranga bangaranga
Bangaranga
I'm the bangarang
Bangaranga bangaranga
Bangaranga, I'm the bangarang
Blinding lights
Welcome to the riot

Close to the edge I can feel it inside
Bodies on bodies and sparks 'bout to fly
I'm (oh, I'm) about to lose my mind (mind)
I'm the bangarang

Bangaranga bangaranga
Bangaranga
I'm the bangarang
Bangaranga bangaranga
Bangaranga, I'm the bangarang
Blinding lights
Welcome to the riot

I'm a rebel,
I'm a danger
I'm a mover,
For a freedom
Let me light you, light you up
Let me light you up
Come on, let me pull you in so deep
I am gone leave you weak

(I'm the bangarang)
(I'm the bangarang)



CROATIA

LELEK ANDROMEDA

Lyrics: Tomislav Roso
Music: Filip Lacković, Lazar Pajić, Zorja

Photo: Dario Njavro

HRT / Hrvatska Radiotelevizija / www.hrt.hr

#CRO

BIOGRAPHY

LELEK is a Croatian folk-pop group made up entirely of women, formed in Zagreb in 2024 with the intention of reviving the essence of traditional Balkan music and adapting it to a contemporary sound. The current lineup consists of Inka Večerina Perušić, Judita Štorga, Korina Olivia Rogić, Lara Brtan, and Marina Ramljak, five artists who have built a highly recognizable proposal based on vocal harmonies, refined aesthetics, and genre fusion.

Their debut came at the end of 2024 with "Tanani Nani", their first single, in which they already made their influences and artistic approach clear: reinterpreting Croatian folklore from a modern perspective.

The group quickly gained visibility in their country, especially after their participation in Dora 2025, the Croatian preselection for Eurovision, where they achieved a notable fourth place with "The Soul of My Soul", also being one of the most positively received entries by the public.

After the contest, they continued developing their project with new releases such as the Croatian version "Zašto mi otimaš Dom", a remix with Billogorz, and the collaboration "Tane" with MARIN, consolidating their presence in the Croatian music scene. After some lineup changes, the group returned stronger to Dora 2026, where they won with "Andromeda" after scoring 173 points, thus earning the right to represent Croatia at the Eurovision Song Contest 2026 in Vienna.

In a very short time, LELEK has become a standout proposal within the Croatian music landscape thanks to its ability to combine tradition and modernity in an accessible and contemporary format.

The selection of LELEK represents a clear statement by Croatia in favor of an entry with well-defined cultural roots, but presented with a modern aesthetic and production.

CROATIA IN EUROVISION

Debut year:	1993
Number of entries:	31
Number of wins:	<i>They have never won</i>
Best result:	<i>2nd in 2024</i>

Croatia debuted in the Eurovision Song Contest in 1993 following the dissolution of Yugoslavia. During the 1990s it achieved several strong results, including two 4th places in 1996 and 1999, its best positions to date. However, in the 2000s its performance became more irregular and it accumulated several semifinal eliminations. After a period of reduced presence in finals, the country returned to prominence in 2024 with Baby Lasagna and "Rim Tim Tagi Dim", which achieved 2nd place with 547 points, the best result in its history and one of the most popular entries among the public in the contest. In 2025 it once again remained in the semifinals with Marko Bošnjak and his "Poison Cake", which did not go beyond 13th place.

LYRICS

Dok pališ svijeću pitaj svoju baku,
Zašto je kćeri radala u strahu.
Zašto su mnogi odabrali groblje?
Nisu naše majke iznjedrile roblje.

Mnoge su suze potekle k'o rijeka.
Zašto se piše povijest ispočetka?
Sinovi naši nisu podanici.
Da l' vas noću bude iz kolijevke krici?

Uzmi me sebi
Kraljice zemljo.
Tvoja je duša,
Njima sam tijelo.
Vodi me do zvijezda,
Porušenih gnijezda.
Tamo gdje uz krike
Isprate vojnike.
Vodi me do zvijezda,
Daleko od pogleda,
Andromeda

Sve urezane ožiljke do kosti
Nijedna majka neće vam oprostiti.
Na stolu srama zlato sa đerdana,
Dok peru ruke krvlju naših rana.

Izdajice
Izdajice
Izdajice
Izdajice

Uzmi me sebi
Kraljice zemljo.
Tvoja je duša,
Njima sam tijelo.
Vodi me do zvijezda,
Porušenih gnijezda.
Tamo gdje uz krike
Isprate vojnike.
Vodi me do zvijezda,
Daleko od pogleda,
Andromeda

Vodi me do zvijezda,
Porušenih gnijezda.
Tamo gdje uz krike
Isprate vojnike.
Vodi me do zvijezda,
Daleko od pogleda,
Andromeda

Andromeda
Andromeda
Andromeda
Andromeda
Andromeda
Andromeda



CYPRUS

**ANTIGONI
JALLA**

Music and Lyrics: Antigoni Buxton, Charalambous Kallona, Claydee Lupa, Connor Mullally-Knight, Demetris Nikolaou, Paris Kalpos, Trey Qua

Photo: CyBC

BIOGRAPHY

Antigoni is a British-Cypriot singer and songwriter born on 9 March 1996 in London, who has built her musical career through a very personal combination of contemporary British pop and Mediterranean influences. Raised in North London, she grew up in an environment where Cypriot culture was always very present, something that has shaped both her sound and her artistic identity.

From an early age she showed an interest in music: she started playing the guitar as a child and during her teenage years she was already writing her own songs. Her education included institutions such as the American School in London and later BIMM, where she specialised in songwriting and artistic development.

After an early attempt in the industry with a major record label that did not fully work out due to creative differences, Antigoni chose to follow her own path, developing a distinctive style that she has described as “med-pop”, a blend of contemporary sounds and Mediterranean roots.

From 2020 onwards she began to consolidate her career with the release of her first EP, “A1”, followed by new singles and collaborations that allowed her to grow on digital platforms. Her popularity took a major leap in 2022 after her participation in Love Island UK, which increased her media visibility and opened doors in television, festivals and social media.

In 2023 she released her second EP, “Hexagon”, and in recent years she has continued to explore sounds closer to the Middle East and the Mediterranean with songs such as “Habibi” and “Agapi”.

In November 2025 she was internally selected to represent Cyprus at the Eurovision Song Contest 2026 with the song “Jalla”, thus fulfilling one of her major professional and personal goals: bringing her cultural heritage to an international stage.

CYPRUS IN EUROVISION

Debut year:	1981
Number of entries:	42
Number of wins:	<i>They have never won</i>
Best result:	<i>2nd in 2018</i>

Cyprus debuted in the Eurovision Song Contest in 1981 and has participated almost continuously since then. For decades it achieved modest results, although it secured several Top 10 placements in the 1990s and early 2000s. Its best result came in 2018 with Eleni Foureira and “Fuego”, which reached 2nd place with 436 points, becoming one of the most iconic performances of the festival in recent years. Since then, the country has maintained a strategy focused on international pop and artists with regional projection. In 2024, Silia Kapsis finished in 15th place with “Liar”, while in 2025 Theo Evan failed to qualify for the final by a narrow margin, finishing in 11th place with “Shh”.

LYRICS

I'm dancing on the table baby
Shake my hips do tsifteteli
And they want
JALLA...

Follow me into the music
Let's dance the night away
I wanna play
With the rhythm
Moving left right
And kouina to kormi sou
Shake your shoulders, hips too
Tika taka 1 2
Let your body move

Hear the beat of the drum
Got you feeling alive
Melody of the song
Got you hypnotised
Getting lost in the rhythm
But it's never enough
Might just have you falling in love

JALLA JALLA they want JALLA
JALLA JALLA they want JALLA
I'm dancing on the table baby
Shake my hips do tsifteteli
JALLA JALLA they want JALLA
JALLA! JALLA! JALLA! JALLA!

OPA! OPA ELLA JALLA!
OPA! OPA ELLA JALLA!
Kori mou, kori mou
Sasto tze fiamé!

Let em stare
If they're watching they got eyes for
me
We don't care if they're talking
Aas' tous na laloun
En na ta poun, en na ta poun
Tze as' tous na laloun
En na ta poun poun poun

Hear the beat of the drum
Got you feeling alive
Melody of the song
Got you hypnotised
Getting lost in the rhythm
But it's never enough
Might just have you falling in love

JALLA JALLA they want JALLA
JALLA JALLA they want JALLA
I'm dancing on the table baby
Shake my hips do tsifteteli
JALLA JALLA they want JALLA
JALLA! JALLA! JALLA! JALLA!

OPA! OPA ELLA JALLA!
OPA! OPA ELLA JALLA!

JALLA JALLA they want JALLA
JALLA JALLA they want JALLA
You want more?

JALLA JALLA, JALLA JALLA
JALLA JALLA, JALLA
JALLAAAAAAAAAAAA!

They want
JALLA JALLA they want JALLA
JALLA JALLA they want JALLA
I'm dancing on the table baby
Shake my hips do tsifteteli
JALLA JALLA they want -



CZECHIA

DANIEL ZIZKA
CROSSROADS

Lyrics: Daniel Zizka
Music: Daniel Zizka, Viliam Béreš

Photo: Hana Knizova



ČT / Česká Televize / www.ceskatelevize.cz

#CZE

BIOGRAPHY

Daniel Žižka, born in 2003 in Prague, is a Czech singer, songwriter and actor who has stood out from a very young age for his artistic talent. His passion for music began in childhood, and by the age of 10 he was already writing his own songs while training at the Jaroslav Ježek Conservatory, a renowned institution focused on jazz and popular music. There he developed his vocal and compositional technique under professional guidance, laying the foundations of his career.

At the age of 15 he recorded his first studio song, at which point he decided to pursue music professionally. At the same time, he expanded his training in musical theatre, combining his two main interests: music and acting. His style moves between alternative and electronic pop, with international influences and a modern approach. All his songs are performed in English, reinforcing his global projection.

During his early years he released music under the stage name Daniell, with singles such as "Wrong", "Go On", "Airplane" and "AIM". The latter track, focused on personal growth, reflected his intention to convey positive messages. In 2024 he released his first EP, *Talk*, consolidating his artistic evolution, and in 2025 he presented "Never Felt Like Less", where he showed greater interpretative maturity.

In addition to his music career, Daniel has developed a career as an actor in film and television, participating in various Czech productions since 2018. This facet has helped strengthen his stage presence and expressive ability.

He combines his professional activity with continuous training, both academic and self-taught, and performs concerts in clubs across his country. He also works as a vocal coach, supporting new generations of artists. His growing popularity places him as one of the emerging talents of Czech music.

In 2026 he is internally selected to represent Czechia at Eurovision with the song "CROSSROADS".

CZECHIA IN EUROVISION

Debut year:	<i>2007</i>
Number of entries:	<i>14</i>
Number of wins:	<i>They have never won</i>
Best result:	<i>6th in 2018</i>

Czechia debuted in Eurovision in 2007 with the last place in the semifinals by the group Kábat, beginning a period of poor results that continued in 2008 and 2009. After that, the country withdrew for five years. It returned in 2015, and in 2016 reached its first final with Gabriela Gunčíková. Its greatest success came in 2018, when Mikolas Josef achieved 6th place with "Lie To Me". In 2019 it maintained a good level with an 11th place, and in subsequent years it alternated qualifications with some eliminations. Notably, Vesna achieved an unexpected 10th place in Liverpool 2023. In 2024 Aiko finished 11th, just 5 points away from qualifying. In 2025, ADONXS dropped one place, finishing 12th in the semifinals.

LYRICS

Follow a voice unknown
Learn how to swim in open waters on
your own
A jar hollow won't reach the ocean
floor
Where foreign fields and tangled
strings unfold

Mother, I'll get lost without a map
There's too many ways
Inside this vicious spider web
Crossroads, patterns and exceptions
in a woven road

I'm amazed on how well we get on
well
Then trade our pain for metal frame
Oh, I gotta find what's out there

Mother, I'll get lost without a map
There's too many ways
Inside this vicious spider web
Crossroads, patterns and exceptions
in a woven road

We are creatures wired well for this
space
We're the human race
Oh, we try our best to operate on
pure love and rage
Ungrateful child in a golden cage
For Mother Earth, man cannot
change

Oh, crossroads

Yeah, yeah



DENMARK

SØREN TORPEGAARD LUND
FØR VI GÅR HJEM

Music and Lyrics: Clara Sofie Fabricius, Søren Torpegaard Lund, Thomas Meilstrup,
Valdemar Littauer Bendixen

Photo: Nikolaj Thaning Rentzmann

DR / Danmarks Radio / www.dr.dk

#DEN

BIOGRAPHY

Søren Torpegaard Lund was born in Gudme and grew up in the small town of Oure, in a quiet environment that fostered the development of his artistic sensitivity from a very early age. During his school years, he became interested in theatre and singing, soon discovering that his true vocation lay on stage.

At just 17 years old, he took a decisive step by entering the prestigious performing arts academy in Fredericia, becoming the youngest student ever to achieve this. There he received comprehensive training in acting, singing, and dance, completing his studies in 2019 with a solid foundation that would mark the beginning of his professional career.

His entry into the professional world was swift, participating in major Danish musical theatre productions. He quickly established himself as one of the country's young talents, standing out especially for his stage and vocal versatility. Among his most notable roles is his performance in the musical *West Side Story*, playing the role of Tony at the Copenhagen Opera House. He has also been part of other major musicals such as *Grease*, *Kinky Boots*, and *Dance of the Vampires*. In 2021, his talent was recognized with the Reumert Talent Award, one of the most important performing arts awards in Denmark.

After several years focused on theatre, Søren decided to explore a more personal side as a singer and songwriter. In 2023 he participated in the Dansk Melodi Grand Prix with the song "Lige her", managing to connect with both the public and critics. That same year he began releasing his own music, combining musical theatre influences with contemporary pop. In 2024 he released his first EP, *Øjesten*, showcasing a more intimate and authentic style.

In 2026 he returned to the Dansk Melodi Grand Prix with "Før vi går hjem", a more mature entry that led him to win the competition and represent Denmark at the Eurovision Song Contest 2026, the biggest international stage of his career. He is also a visible figure within the LGBTQ+ community in his country.

DENMARK IN EUROVISION

Debut year:	1957
Number of entries:	54
Number of wins:	3
Best result:	1st in 1963, 2000 and 2013

Denmark debuted in the Eurovision Song Contest in 1957 and has achieved three victories throughout its history. The first came in 1963 with Grethe and Jørgen Ingmann and "Dansevise". Decades later, it won again in 2000 with Olsen Brothers and "Fly on the Wings of Love", and its most recent victory was in 2013 with Emmelie de Forest and "Only Teardrops". Although the country has achieved several Top 10 results, in recent years it has gone through a difficult period with multiple semifinal eliminations. In 2024, Saba also failed to qualify for the final with "Sand". Last year, they returned to the final for the first time since 2019 with Sissal and her popular "Hallucination", which did not go beyond 23rd place.

LYRICS

Min krop den skrider
Kan du høre den?
Jeg burde sig' nej
Sagde det var sidste gang
Men du har mig
Ja du har mig

Du er så syrlig
Du smelter på min tunge
Helt ustyrlig
Jeg' så freaking dum
Men du har mig
Ja du har mig

Kys mig tag mit hjerte knus det igen
Men please sig den her aften aldrig
vil ende

Vi lader natten stå i flammer og
glemmer os selv
Holder om hinanden til vi brænder
ihjel
Glemmer at vi vågner og fortryder
igen
Før vi går (x3)
Før vi går hjem

Tror jeg forsvinder
I neonlys og røg
Natten binder
Mig til dine øjne
Sig du har mig
Du har mig

Kys mig tag mit hjerte knus det igen
Men please sig den her aften aldrig
vil ende

Vi lader natten stå i flammer og
glemmer os selv
Holder om hinanden til vi brænder
ihjel
Glemmer at vi vågner og fortryder
igen
Før vi går (x3)
Før vi går hjem

Kys mig tag mit hjerte knus det igen
Knus det igen
Men please sig den her aften aldrig
vil ende
Før vi går hjem
Kys mig tag mit hjerte knus det igen
Hjertet ved hvad det vil - bare la det
bestemme

Vi lader natten stå i flammer og
glemmer os selv
Holder om hinanden til vi brænder
ihjel
Glemmer at vi vågner og fortryder
igen
Før vi går (x3)
Før vi går hjem

Vi lader natten stå i flammer og
glemmer os selv
Holder om hinanden til vi brænder
ihjel
Glemmer at vi vågner og fortryder
igen
Før vi går (x3)
Før vi går hjem



ESTONIA

VANILLA NINJA *TOO EPIC TO BE TRUE*

Lyrics: Sven Lõhmus
Music: Sven Lõhmus

Photo: Ken Mürk - ERR

ERR / Eesti Rahvusringhääling / www.err.ee

#EST

BIOGRAPHY

Vanilla Ninja is one of the most recognizable names in early-2000s European pop-rock. The Estonian band was formed in 2002 in Tallinn, driven by the record label TopTen, with an initial lineup consisting of Lenna Kuurmaa, Maarja Kivi, Piret Järvis, and Katrin Siska.

From their earliest steps, they embraced a very clear mix of pop-rock guitars, polished aesthetics, and catchy melodies, which quickly allowed them to stand out in their country's music scene. Their first major appearance came with their participation in the Estonian preselection for the Eurovision Song Contest in 2003, a platform that helped introduce the group before the release of their debut album.

From there, their career made a significant leap into the international market, especially in Germany, Austria, and Switzerland, where they achieved success with songs such as "Tough Enough" and "When The Indians Cry". The band evolved both in sound and lineup, with changes in members marking different phases, while always maintaining their pop-rock identity.

In 2005, they reached one of the key moments of their career when they represented Switzerland at the Eurovision Song Contest, achieving a strong 8th place with "Cool Vibes", a result that boosted their popularity across Europe.

After several years of intense activity, international tours, and multiple albums, the group slowed down their pace and its members began developing individual projects. However, far from disappearing, Vanilla Ninja made a strong comeback in 2021 with new music and a tour that reconnected with their fanbase.

Today, the group remains active as a trio formed by Lenna Kuurmaa, Piret Järvis, and Kerli Kivilaan, and in 2026 they returned to the spotlight after winning the Eesti Laul, becoming Estonia's representatives in Eurovision with "Too Epic To Be True", proving that their story is still very much alive.

ESTONIA IN EUROVISION

Debut year:	1996
Number of entries:	31
Number of wins:	1
Best result:	1st in 2001

Estonia debuted in the Eurovision Song Contest in 1994 and achieved its greatest success in 2001, when Tanel Padar, Dave Benton, and 2XL won the contest with "Everybody", giving the country its first and only victory to date. In the following years it alternated between strong results and several semifinal eliminations. In the 2010s, the 6th place of Ott Lepland in 2012 with "Kuula" stood out. After some irregular years, Estonia returned to reaching the final on several recent occasions. In 2024, 5Miinust and Puuluup finished in 20th place with "(Nendest) narkootikumidest ei tea me (küll) midagi". In 2025, Tommy Cash reached the podium, finishing 3rd with the viral "Espresso Macchiato", which almost managed to win the televote.

LYRICS

Too epic to be true
But here I am with you
The spark between us
Wrote the plot for us
Too epic to be true

Maybe this could be heaven
Maybe I'm just a fool
Maybe we're closer than we think
And I've got a clear view

When I said I loved you I meant it
It is not so hard to believe it

Too epic to be true
But here I am with you
The spark between us
Wrote the plot for us
Too epic to be true

Maybe I am so reckless
I don't play by the rules
Maybe we're closer than we think
And we've got the clear view

When I said I loved you I meant it
It is not so hard to believe it

Too epic to be true
But here I am with you
The spark between us
Wrote the plot for us
Too epic to be true

My life was uncontrolled
Pure rebel rock'n roll
Before you came to me, like that

Too epic, too epic, too epic
Too epic, too epic, too epic

Too epic to be true
But here I am with you
The spark between us
Wrote the plot for us
Too epic to be true

Too epic, too epic, too epic, epic to be true
Too epic, too epic, too epic, epic to be true

The spark between us wrote the plot for us
Too epic to be true



FINLAND

LINDA LAMPENIUS X PETE PARKKONEN *LIEKINHEITIN*

Lyrics: Pete Parkkonen, Vilma Alina

Music: Antti Riihimäki, Lauri Halavaara, Pete Parkkonen, Vilma Alina

Photo: Nelli Kentta - YLE



YLE / Yleisradio / www.yle.fi

#FIN

BIOGRAPHY

Linda Lampenius and Pete Parkkonen form the duo representing Finland at the Eurovision Song Contest 2026, bringing together two very different but complementary careers. Their collaboration was initiated by producer Antti Riihimäki, at Linda's own suggestion, while she was working on the song "Liekinheitin". The artistic connection between them emerged immediately in the studio, based on perfectionism and intense emotional involvement, resulting in a stage proposal that combines intimacy, interpretative strength, and a highly detailed visual narrative.

Linda Lampenius, born in Helsinki in 1970, is an internationally renowned violinist with an established career in the classical and crossover fields. Raised in a family of artists, she showed her talent from a very young age and trained at the Sibelius Academy. Throughout her career she has performed across Europe, Asia, and the United States, collaborating with orchestras and prominent figures. Her versatility has allowed her to blend genres such as pop, rock, and jazz, as well as explore fields such as television, fashion, and theatre. Her stage presence and technical virtuosity have made her a widely recognized figure, further reinforced in recent years by renewed popularity in Finland.

Pete Parkkonen, born in 1990, is one of the most well-known pop singers in his country. He rose to fame after participating in *Idols*, which launched his successful recording career. His debut album reached number one and was certified gold. Over the years, he has evolved his style, moving from English-language pop rock to Finnish-language projects with strong impact. He has also stood out on television, winning shows such as *Dancing With The Stars* and *Tähdet*, *Tähdet*, consolidating his popularity.

The union of both artists represents a generational and stylistic encounter. With "Liekinheitin", they combine Pete's vocal power with Linda's violin virtuosity, creating an emotional and contemporary proposal.

FINLAND IN EUROVISION

Debut year: 1961

Number of entries: 59

Number of wins: 1

Best result: 1st in 2006

Finland has participated in the Eurovision Song Contest since 1961 (the same debut year as Spain) and has only one victory: the one achieved by Lordi in 2006 with "Hard Rock Hallelujah". The following year it hosted the contest in Helsinki. Its record is modest among the Nordic countries, with only two Top 5 results: the 2006 victory and the second place of Käärijä in 2023 with "Cha Cha Cha". Also notable are two sixth places in 1973 and 2021 with the group Blind Channel. Traditionally, it has had irregular results, including several last-place finishes. In 2024 it reached the final with a 19th place for Windows95Man, and in 2025 Erika Vikman finished in 11th place despite being one of the favorites in the grand final.

LYRICS

Ois viisaampi häipyä täältä
Miten tunteet vois jäädyttää?
Sä oot, sä oot liekinheitin

Samas illas, savuu ilmas
Etin ihmisjoukosta sua
Puhut muille, sun tutuille
Oot ku et ees tuntis mua
Vähän outoo, ettet sä kato mua
silmiin
Ku viime yönä et saanut musta
käsiä irti
Vaik saan sult runtuu, niin se hyvältä
tuntuu

Ois viisaampi häipyä täältä
Mut tulel vieläkin leikin
Miten tunteet vois jäädyttää
Ku sä oot liekinheitin? Ooh
Saat mut palamaan (A-aah, aah)
Saan sust palan vaan
Oot niin kuuma, mut jääkylmä
Sä oot, sä oot liekinheitin, liekinheitin

Pariin iltaan en sua kii saa
Voiko ihminen kuolla kiimaan? Joo
Aina kun ollaan iho ihoa vasten
Mä saan sust palovammoja
kolmannen asteen
Oh dear Lord, saanko viel yhen
kasteen
Kun syntiä taas teen?
Oo-oooh

Ois viisaampi häipyä täältä
Mut tulel vieläkin leikin
Miten tunteet vois jäädyttää
Ku sä oot liekinheitin? Ooh
Saat mut palamaan (A-aah, aah)
Saan sust palan vaan
Oot niin kuuma, mut jääkylmä
Sä oot, sä oot liekinheitin, liekinheitin
Liekinheitin



FRANCE

MONROE *REGARDE !*

Lyrics: Fredie Marche

Music: Christopher Cohen, Fred Savio, Fredie Marche, Maxime Morise

Photo: Thomas Braut / France TV

BIOGRAPHY

Monroe Vata Rigby, known professionally as Monroe, was born on 19 November 2008 in Salt Lake City (United States). Of French-American origin and with Congolese roots, she grew up in a multicultural environment that deeply shaped her identity. Her mother, born in the Democratic Republic of the Congo and raised in France, encouraged a bilingual education, so Monroe is fluent in both French and English, and also speaks Spanish and German.

From a very young age she showed a clear musical vocation. She began singing in her church choir, where she developed a solid foundation in classical music and vocal technique. Her parents supported her talent by encouraging her to also train in piano. During her childhood and adolescence she participated in musical theatre productions and youth opera programs, which strengthened her stage presence and interpretative ability.

Among her influences are very diverse artists, ranging from the a cappella group Pentatonix to lyrical figures such as Cecilia Bartoli, as well as Céline Dion. This combination of references helped shape a versatile style that blends classical tradition with contemporary sensitivity. Over time, Monroe has established herself as one of the rising young talents of lyrical music in France.

Her rise to prominence came in 2024 thanks to her participation in the television program *Prodiges*, where she performed demanding opera pieces such as “Una furtiva lagrima” and “Der Hölle Rache”. Her vocal mastery and stage confidence earned unanimous recognition from both the jury and the public, leading her to win the competition. This success allowed her to sign with Warner Classics and receive a scholarship to continue her training.

In 2025 she released her debut album, *Monroe*, in which she combined major works from the classical repertoire with more accessible pieces. That same year she embarked on a concert tour focused on sacred music and opera. In 2026 she was selected to represent France at the Eurovision Song Contest with “Regarde!”.

FRANCE IN EUROVISION

Debut year:	1956
Number of entries:	68
Number of wins:	<i>El país tiene 5</i>
Best result:	<i>1st in 1958, 1960, 1962, 1969 and 1977</i>

France debuted in the Eurovision Song Contest in 1956 and is a member of the Big 5; it has only missed Eurovision in 1974. Its greatest success is concentrated in the early decades, when it achieved five victories between 1958 and 1977. After a more discreet period at the beginning of the 21st century, with some notable results, the country experienced a recent resurgence. In 2021, Barbara Pravi came close to victory with a 2nd place, followed by irregular results in 2022 and 2023, the year in which La Zarra did not go beyond 16th place. In 2024, Slimane and his song “Mon Amour” returned France to the Top 5 with a 4th place, and in 2025 the young Louane with her emotional song “Maman” achieved 7th place.

LYRICS

Quand tout s'illumine
Dans tout Paris,
Que les rues se vident, je reste ici

J'ai cherché ton amour
Dans tous les faubourgs
Je chante tous les jours

Regarde-moi, regarde-toi
C'est ça l'amour, ça te foudroie
Regarde-moi, regarde-toi
C'est ça l'amour
Tu ne seras jamais perdu

Allez viens, je peux t'emmener
Là où c'est fort, fort de s'aimer
Allez viens, tu n'es pas fou
Dans ma poitrine, tu rythmes mon
pouls
Allez viens sous la pluie battante
Je dirai aux gens qu'il est présent
Je dirai aux femmes, aux hommes,
aux enfants
Je dirai au monde dans chaque
chanson

J'ai cherché ton amour
Dans tous les faubourgs
Je chante tous les jours

Regarde-moi, regarde-toi
C'est ça l'amour, ça te foudroie
Regarde-moi, regarde-toi
C'est ça l'amour
Tu ne seras jamais perdu.

C'est ça l'amour
Chuuuuut
Il est partout
Chuuuuut
Il est là, là, là !

Haaaaaa
(Ah, ah, ah, ah)

Regarde-moi, regarde-toi
C'est ça l'amour, ça te foudroie
Regarde-moi.



GEORGIA

BZIKEBI
ON REPLAY

Lyrics: Lizi Japaridze
Music: Giga Kukhianidze

Photo: GPB

BIOGRAPHY

Bzikebi, whose name means “wasps” in Georgian, is a musical group formed in Tbilisi in 2008 by Giorgi Shiolashvili, Mariam Tatulashvili, and Mariam Kikuashvili. Unlike other formations, their origin was not spontaneous but the result of a strategic decision by the Georgian public broadcaster, which brought together three young talents with the aim of representing the country in the Junior Eurovision Song Contest 2008.

The group’s debut was directly linked to this contest, where they participated with “Bzz..”, an original entry based on invented sounds and an insect-inspired aesthetic. Their performance, with a strong theatrical component, broke away from the usual patterns of the competition. The result was a historic victory that gave Georgia its first win in Junior Eurovision and turned Bzikebi into an immediate phenomenon. After this success, the group gained great popularity in Georgia, especially among children’s audiences. They released the album *Zabuzei* and appeared in numerous television programs and live performances, consolidating their presence in the local music scene. However, over time, the group’s activity decreased as its members grew older and took different paths.

In the following years, the most visible career was that of Giorgi Shiolashvili, who continued his musical training, specializing in piano and participating in various artistic projects. His development included studies at the Tbilisi State Conservatoire and an international period at the Norwegian Academy of Music in Oslo. He also expanded his training into disciplines such as organ and jazz singing, continuing his studies in Sweden. Meanwhile, Mariam Tatulashvili and Mariam Kikuashvili maintained a more discreet profile, largely away from public life, although still informally connected to music.

The legacy of Bzikebi remained alive in Georgia, even with the creation of the Bzikebi Studio, a children’s music school that trained new generations of artists. The group made a brief return in 2022 at a commemorative Junior Eurovision event.

GEORGIA IN EUROVISION

Debut year:	<i>2007</i>
Number of entries:	<i>18</i>
Number of wins:	<i>They have never won</i>
Best result:	<i>9th in 2010 and 2011</i>

Georgia debuted in the Eurovision Song Contest in 2007 with Sopho Khalvashi. Since then, it has participated almost continuously, except in 2009, when it was disqualified for political reasons. Its best results came in 2010 and 2011, reaching 9th place. In later years, the country has struggled to qualify for the final, with the standout result being Nina Sublatti’s 11th place and her iconic “Warrior” in 2015. It has alternated between national finals and internal selections in its choices. After several eliminations, in 2024 it managed to return to the final with a 21st place thanks to Nutsa Buzaladze and her “Firefighter”. In 2025, it once again remained in the semifinals with Mariam Shengelia, finishing 15th in the second semifinal in Basel.

LYRICS

Lights on
Stand by
Unmasked, you and I
Step left
Step right
Neon Lights, they ignite
Na, na, na, na, na, na we go wild, oh
my
Shameless, we tear it up, don't ask
why

Don't, think, let, go

Keep me on replay, okay

la, la, la, la, la, la, la, la, la, la
la, la, la, la, la, la, la, la, la, la

Keep me on replay, okay

la, la, la, la, la, la, la, la, la, la
la, la, la, la, la, la, la, la, la, la
la, la, la, la, la, la, la, la, la, la

Keep me on replay, okay

La, la, la light it up
We go high-low, high-low
Ta, ta, ta take it over, feel it in your
soul
Can't digitise our thunder
No code, no clone

Don't, think, let, go

Keep me on replay, okay

la, la, la, la, la, la, la, la, la, la
la, la, la, la, la, la, la, la, la, la
la, la, la, la, la, la, la, la, la, la

Keep me on replay, okay

la, la, la, la, la, la, la, la, la, la
la, la, la, la, la, la, la, la, la, la
la, la, la, la, la, la, la, la, la, la

Keep me on replay, okay

Take my hand, don't disappear
This is real, this is clear
Not afraid of the trial
Stay with me a little while
We don't wait in line for miracles
We jump in, we tear the veil
Right here right now
No maybe
No void that can take me

Yeah, yeah, we rise and fall and rise
again

la, la, la, la, la, la, la, la, la, la
la, la, la, la, la, la, la, la, la, la
la, la, la, la, la, la, la, la, la, la

Keep me on replay, okay

la, la, la, la, la, la, la, la, la, la
la, la, la, la, la, la, la, la, la, la
la, la, la, la, la, la, la, la, la, la

Keep me on replay, okay



GERMANY

SARAH ENGELS

FIRE

Lyrics: Dario Schürmann, Luisa Heinemann, Raphael Lott, Sarah Engels, Valentin Boes

Music: Dario Schürmann, Luisa Heinemann, Raphael Lott, Valentin Boes

Photo: Marcel Brell



SWR / Südwestrundfunk / www.swr.de

#GER

BIOGRAPHY

Sara Engels (Cologne, October 15, 1992) is a German singer who became known nationwide after her participation in the popular talent show *Deutschland sucht den Superstar*, where in 2011 she achieved a notable second place.

Raised in the nearby town of Hürth, she showed an interest in music from a very young age, training in singing and taking part in school performances that served as her first contact with the stage. Her family roots, with Italian ancestry on her mother's side, have also influenced her artistic sensitivity and her openness to different styles.

The success of the program was the definitive boost to start her professional career. Her first single, *Call My Name*, was immediately well received in German-speaking countries, reaching top positions in the charts, something she would repeat with her debut album.

In the early years of her career, she combined solo releases with collaborative projects, especially alongside Pietro Lombardi, with whom she formed a highly media-covered duo both musically and personally. That period was marked by significant television exposure, joint tours, and a strong connection with the German public.

After that phase, Sara Engels redirected her career toward a more personal path. From 2018 onwards, she resumed her solo trajectory with new works in German and a more mature sound evolution, incorporating contemporary pop and electronic influences.

In recent years, she has expanded her profile as a multifaceted artist, participating in television programs, dubbing, and musical theatre. In 2026, after winning the German national selection, she will represent her country at the Eurovision Song Contest in Vienna with the song *Fire*. It is a combination of contemporary pop and a message of personal empowerment, a direction that aligns with the evolution her career has followed in recent years.

GERMANY IN EUROVISION

Debut year:	1956
Number of entries:	69
Number of wins:	2
Best result:	1st in 1982 and 2010

Germany is one of the founding countries of Eurovision since 1956 and has participated almost continuously, with the only absence in 1996 after failing to qualify from the pre-selection round. It has two victories in its record: Nicole in 1982 with "Ein Bißchen Frieden" and Lena in 2010 with "Satellite." Throughout its history, it has achieved numerous Top Ten results and several podium finishes, although it also has several last-place finishes in the final. As a member of the Big Five, it qualifies directly for the final each year. In 2024 it finished in twelfth place, and in 2025 it finished in fifteenth place in the grand final of the European contest with the duo Abor and Tyna.

LYRICS

Stop denying, 'nying, no lying, lying no more

Boy, I'm out of your league
Nonsense, what you've been doing to me
Just know that I could take my revenge
I could go out with all of your friends

I could fake it 'til I make it, but I won't
(Fake it 'til I make it, but I won't)
If you crave it, you could take it, but you don't
(Crave it, you could take it, but you don't)
I don't want it, I don't need it
And I won't let you repeat it
You just play until you break it and it's blown (blown, blown)

I'm on fire, fire
You're a liar, liar
Stop denying, 'nying, no lying, lying no more
Like a vampire, you hide and come out the night
Stop denying, 'nying, no lying, lying no more

I'm on fire, fire
(I'm on fire, fire)
Stop denying, 'nying, no lying, lying no more

Just wait a minute, you're gonna see (see, see)
That you won't find another like me
You'll come around and I'll be too late
'Cause I won't do the same old mistake

I could fake it 'til I make it, but I won't
(Fake it 'til I make it, but I won't)
If you crave it, you could take it, but you don't
(Crave it, you could take it, but you don't)
I don't want it, I don't need it
And I won't let you repeat it
You just play until you break it and it's blown

I'm on fire, fire
You're a liar, liar
Stop denying, 'nying, no lying, lying no more
Like a vampire, you hide and come out the night
Stop denying, 'nying, no lying, lying no more

I'm on fire, fire
(I'm on fire, fire)
Stop denying, 'nying, no lying, lying no more
Like a vampire, you hide and come out the night
Stop denying, 'nying, no lying, lying no more

(I'm on fire)
I'm on fire (I'm on fire, fire)
You're a liar, liar
Stop denying, 'nying, no lying, lying no more

Like a vampire, you hide and come out the night
Stop denying, 'nying, no lying, lying no more
I'm on fire
I'm on fire
Like a vampire, you hide and come out the night
Stop denying, 'nying, no lying, lying no more



GREECE

AKYLAS
FERTO

Lyrics: Akylas, Orfeas Nonis
Music: Akylas, TEO.x3, papatanice

Photo: Nikos Stolis

ERT / Ellinikí Radiofonía Tileórasi / www.ert.gr

#GRE

BIOGRAPHY

Akylas Mytilinaios was born in 1999 in Serres, northern Greece, into a close-knit family facing economic difficulties. Far from holding him back, this context shaped his character and fueled his determination to carve out a path in the artistic field. From a very young age he showed interest in music and performing arts, beginning his training at the Music School of his hometown, where he acquired knowledge of theory, singing and composition. In parallel, he took part in theatre workshops that strengthened his expressiveness on stage.

Before focusing fully on music, he explored other professional paths. After moving to Thessaloniki and training in cooking, he worked in the restaurant industry, a stage he combined with his creative development. A key milestone in his career came when he worked for two years as a singer on cruise ships, performing daily before international audiences. This experience proved fundamental in refining his vocal technique and gaining stage confidence.

In 2021 he began to gain significant notoriety by posting musical covers on social media, especially TikTok, where he connected with thousands of followers thanks to his approachable style. That same year he took part in The Voice of Greece, reaching the live shows as part of Panos Mouzourakis's team. Although he did not win, he gained significant media visibility. He also released his first original track, "Fthinokraso", inspired by his early experiences in Athens.

Once settled in the Greek capital, he developed his own identity within indie-pop. His breakthrough came in 2024 with "Atelié", which established him as one of the country's emerging new voices. His music, of an intimate nature, reflects personal experiences and is accompanied by a theatrical and contemporary aesthetic. He defines himself as a queer artist and conveys messages of freedom and acceptance.

In 2026 he reached a new milestone by winning the Greek national preselection "Sing For Greece" with the song "Ferto", thus earning the right to represent Greece at the Eurovision Song Contest 2026.

GREECE IN EUROVISION

Debut year: 1974

Number of entries: 46

Number of wins: 1

Best result: 1st in 2005

Greece debuted in Eurovision in 1974 with Marinella and «Krassi, Thalassa Ke T'agori Mou», achieving 11th place. Since then, it has maintained a strong presence, with occasional absences for different reasons. Its greatest success came in 2005 with Helena Paparizou and «My Number One», during a period in which it achieved numerous Top 10 results in a row. Although it has never finished second, it has achieved three third places, including the memorable one by the group Antique with their classic "Die For You". It has been a regular finalist, with few eliminations in the semifinals such as in 2023. In 2024 it narrowly missed the Top 10 with an 11th place thanks to Marina Satti, while in 2025 it improved with a 6th place with Klavdia.

LYRICS

Prépi na péxo, den tha páo páso
Mi ambicion es fuego, nunca fracaso
No hay limite, todo lo arraso
Kinigáo ta páda méhri na ta ftáso
Thélo éna stéma ki énan thróno na kátso
Ena block epitagón ke check se ólus na grápsó
Fére mu éna potó pu thélo na xedípsáso
Férta mu óla óla páli den tha hortáso

Real estate, féрто
Sashimi tuna, féрто
Hrisó rolói yialí designer su léo féрто
Leather palto, féрто
Ke escargot, féрто
Rally cars, yacht me stars su ípa féрто

Férto mu, Férto mu, Férto
Férto mu, Férto mu, Férto
Férto mu, Férto mu, Férto
Su ípa féрто
Férto mu, Férto mu, Férto
Férto mu, Férto mu, Férto
Férto mu, Férto mu, Férto

Je veux le sommet, pas juste un pas,
Rien ne me suffit, je réclame tout ça.
Akómi ki óla den ine arketá
Thélo tósa polá pu den ine aptá
Thélo dóxa eoniótita ke leftá
Rúha epilégmena pu ne tóso akrivá
Na fonázun to ónoma mu tóso dinatá
Ke na horévo, horévo óso páo psilá

Diamond rings, féрто
Cuban links, féрто
Submarines, jet machines thélo
opóte féрто
Gi ki uranó, féрто
Ton kósmo ólo, féрто
Endós ki ektós planíti, an den to ho féрто

Férto mu, Férto mu, Férto
Férto mu, Férto mu, Férto
Férto mu, Férto mu, Férto
Su ípa féрто
Férto mu, Férto mu, Férto
Férto mu, Férto mu, Férto
Férto mu, Férto mu, Férto

Thélo dóxa eoniótita ke leftá
Rúha epilégmena pu ne tóso akrivá
Na fonázun to ónoma mu tóso dinatá
Na léne féрто mas Akyla, féрто

Kíta mama, ósa sterithíkame paliá
Niótho pos tha kataféro
Na proféro
Mi mas lípsi káti xaná
Des me mamá, agorázo na klíso kená
Tha su páro ke séna polá
Spítia amáxia ke exohiká
Vévea... an kerdíso...
Whatever, katálaves... opóte...

Férto mu, Férto mu, Férto
Férto mu, Férto mu, Férto
Férto mu, Férto mu, Férto
Férto mu, Férto mu, Férto
Férto mu, Férto mu, Férto
Férto mu, Férto mu, Férto
Su ípa féрто



ISRAEL

NOAM BETTAN
MICHELLE

Lyrics: Nadav Aharoni, Noam Bettan, Tslil Klifi, Yuval Raphael
Music: Nadav Aharoni, Tslil Klifi

Photo: Shai Franco

KAN / Israel Broadcasting Corporation / www.kan.org.il

#ISR

BIOGRAPHY

Noam Bettan, born on 5 March 1998 in Ra'anana, is a singer and songwriter from a French Jewish family originally from Grenoble. He grew up in a multicultural environment that shaped his artistic identity: he speaks Hebrew, French, and English fluently. His style combines contemporary pop with singer-songwriter sensitivity. In February of this year, he won the twelfth season of the program Rising Star (Hakolchav HaBa), used as the national selection for Eurovision.

The song "Michelle", which deals with a toxic romantic relationship and the difficulty of leaving someone you still love, has sparked debate: while the official interpretation is personal and emotional, some voices point to possible secondary meanings or political undertones (especially in relation to Europe/France), although these have not been confirmed by the team. The lyrics, in Hebrew and French, reflect the tension between emotional pain and the desire to move forward.

CURRENT SITUATION OF ISRAEL IN EUROVISION

Debut year:	1973
Number of entries:	47
Number of wins:	4
Best result:	1st in 1978, 1979, 1998 and 2018

Since 2024, the geopolitical situation driven by the conflict in Gaza has led to an unprecedented situation in the Eurovision Song Contest. Critical voices against Israel's participation have increased due to accusations made against the broadcaster KAN regarding the use of the contest as a form of whitewashing the country on an international level.

Throughout recent editions, the Israeli public broadcaster has systematically violated the rules of the European contest, as confirmed by the EBU in a letter that was leaked to the press. Participating artists and delegations have accused Israel of a defiant attitude that has broken with the values of unity, diversity, and respect that have always characterized the Eurovision Song Contest.

In addition, during this time, Israel has carried out an intense orchestrated campaign aimed at mobilizing the viewers' vote. In fact, in 2025, it was confirmed that Israel had used institutional advertising to secure a massive vote. This resulted in a televote with clear discrepancies compared to the national juries, something that led some European broadcasters to request audits and changes to the voting system due to these irregularities.

Following the approval of the new contest rules and the confirmation of Israel's participation in the 2026 edition, this situation led to a boycott by five countries (Slovenia, Spain, Ireland, Iceland, and the Netherlands), which have withdrawn in protest.

In the face of the instrumentalization of the contest for political purposes by Israel, at ESCplus we seek to promote critical thinking and give visibility to this reality. We invite media outlets and fans to join this movement in response to the violation of human rights, wishing for an end to the conflict and respect for the lives of all civilians.

LYRICS

(Mmm-mmm-mmm-mmm)
(Mmm-mmm-mmm-mmm)

Michelle zu hahava reeila
Ani baafela
Eich eishart oti batzel
Kochevet bli thila
Meshugaat gdola
Ani kam venofel

Oh Michelle,
Je ne sais plus quoi faire
Tu étais ma lumière
Dieu j't'en supplie réveille-moi
J'ai plongé dans le noir
Ramène-moi de l'espoir
Et ma mademoiselle

Alors je danse, danse avec les maux
Tu me verras rire, rire à nouveau
T'es ma douleur, j'n'étais qu'un décor
J'ai crié
Crié
Crié
Crié

Michelle!
Je te laisse partir, adieu ma belle
Je te laisse partir, mais je t'aime
La reine des problèmes
Michelle, Michelle, Michelle, Michelle
(Aie-aie-aie-aie-aie-aie-oh-oh-oh-oh)
(Aie-aie-aie-aie-aie-aie-oh-oh-oh-oh)

Walking down
Florentin
Ocean eyes
Memories
I, I'm losing my mind
An angel but is it hell
Trapped in your carousel
Round and round
Under your spell

Michelle!
Je te laisse partir, adieu ma belle
Je te laisse partir, mais je t'aime
La reine des problèmes
Michelle, Michelle, Michelle, Michelle
(Aie-aie-aie-aie-aie-aie-oh-oh-oh-oh)
(Aie-aie-aie-aie-aie-aie-oh-oh-oh-oh)

Vulai Basof
Iheie lanu tov
Mitpalel alaich
Shetizki leehov
SHETIZKI LEEHOV
Bein dimaa le dimaa
Yesh mi sheishma
Yesh mi sheishma

Michelle!
Je te laisse partir, adieu ma belle
Je te laisse partir, mais je t'aime
La reine des problèmes
Michelle, Michelle, Michelle, Michelle
(Aie-aie-aie-aie-aie-aie-oh-oh-oh-oh)
(Aie-aie-aie-aie-aie-aie-oh-oh-oh-oh)



ITALY

SAL DA VINCI *PER SEMPRE SÌ*

Lyrics: Alessandro La Cava, Federica Abbate, Francesco Da Vinci
Music: Alessandro La Cava, Eugenio Maimone, Federica Abbate, Federico Mercuri, Giordano Cremona, Sal Da Vinci

Photo: RAI

BIOGRAPHY

Salvatore Michael Sorrentino, known professionally as Sal Da Vinci, was born in New York in 1969 into a family of Neapolitan origin. From a very young age he showed a clear inclination toward music and performance, stepping onto the stage at just six years old. This early exposure to the public marked the beginning of a career that would turn him into a prominent figure of Neapolitan song.

His childhood was closely linked to the artistic world, taking part in numerous performances. In 1976 he took one of his first professional steps by recording the song "Miracolo 'e Natale" together with his father. Years later, in 1993, he achieved important recognition by winning the Canale 5 Italian Music Festival with the song "Vera". This track gained significant international reach, especially in Latin America thanks to the version by singer Marcos Llunas, which topped the charts for months.

In 1994 he released his debut album, titled "Sal Da Vinci", which included popular songs such as "Fai Come Vuoi". Over the years he continued releasing albums, although one of his most notable returns to the charts came in 2008 with "Nammuratè", included in the album "Canto Per Amore". His career has followed a steady evolution, establishing him as a relevant figure in Italian music.

In 2024 he achieved one of his biggest successes with "Rossetto e caffè", a song that reached millions of streams and strengthened his presence in the current music scene. He later collaborated with the group The Kolors, expanding his reach to new audiences. His latest release, "L'Amore E Tu", shows a more intimate and emotional side.

Sal Da Vinci has also built a career as an actor in film and musical theatre, participating in productions such as "Il principe dei sogni" and "Un mondo perfetto". He has also maintained a consistent connection with the Sanremo Festival, where he achieved a third place in 2009.

ITALY IN EUROVISION

Debut year:	1956
Number of entries:	51
Number of wins:	3
Best result:	1st in 1964, 1990 and 2021

Italy is one of the founding countries of Eurovision since 1956, inspired by its classic Sanremo Festival. It has achieved three victories: in 1964 with Gigliola Cinquetti, in 1990 with Toto Cutugno and in 2021 with Måneskin. Although its participation has been irregular, with a very long absence between 1998 and 2010, it returned in 2011 with Rafael Gualazzi. Since then, it has maintained a very competitive trajectory, accumulating numerous Top 10 results. In recent years, notable results include 2nd place in 2019 with Mahmood and his "Soldi", and 4th place in 2023 with Marco Mengoni's triumphant return to Liverpool. In 2025, Lucio Corsi achieved an unexpected 5th place thanks to the professional jury vote.

LYRICS

È cominciato tutto quanto dal principio
 Lo che per te ero solo un uomo sconosciuto
 Poi diventato un re dal cuore innamorato
 Tu una regina ora vestita in bianco sposa

Abbiamo sognato figli in una grande casa
 E superato tutte le difficoltà
 Perché un'amore, non è amore per la vita
 Se non ha affrontato la più ripida salita

E si accenderà la musica
 E qui ti aspetterò
 Il più grande giorno ti regalerò

Saremo io e te
 Per sempre
 Legati per la vita che
 Senza te
 Non vale niente
 Non ha senso vivere
 Con la mano sul petto
 Io te lo prometto
 Davanti a Dio
 Saremo io e te
 Da qui
 Sarà per sempre sì

So bene che è una grande incognita il futuro
 Ma insieme te non mi spaventerà perché
 Costruiremo tutto ma non alzeremo un muro
 Litigare e far l'amore poi che male c'è

E si accenderà la musica
 Per te io canterò
 Il più grande giorno ti regalerò

Saremo io e te
 Per sempre
 Legati per la vita che
 Senza te
 Non vale niente
 Non ha senso vivere
 Con la mano sul petto
 Io te lo prometto
 Davanti a Dio
 Saremo io e te
 Da qui
 Sarà per sempre

Si, soltanto si
 Per questi giorni
 E mille altri ancora
 Un semplice si
 L'eternità è dentro una parola

Saremo io e te
 Per sempre
 Legati per la vita che
 Senza te
 Non vale niente
 Non ha senso vivere
 Con la mano sul petto
 Io te lo prometto
 Davanti a Dio
 Saremo io e te accussi
 Sarà p semp sì



LATVIA

ATVARA
ĒNĀ

Lyrics: Jānis Jačmenkins, Liene Atvara
Music: Jānis Jačmenkins, Liene Atvara

Photo: Ralfs Cimermanis

BIOGRAPHY

Liene Stūrmane, known professionally as Atvara, was born in 1993 in Liepāja, a Latvian city with a strong musical tradition. From an early age she grew up in an environment where music played a prominent role, which fostered the development of her artistic sensitivity and her interest in singing. She began her training in specialized centers in her hometown and later expanded it in Riga, where she specialized in modern singing with influences from jazz and pop, thus acquiring a versatile foundation that would define her style.

During her youth she began appearing on music television programs in Latvia, which allowed her to gain stage experience. In 2017 she participated in the Latvian version of The X Factor, taking on demanding repertoires that helped strengthen her technique and stage presence, despite not advancing in the competition.

Before establishing herself as an artist, she combined her musical vocation with other jobs. She worked as an English teacher and expanded her education in communication and marketing in Copenhagen. During this period she also collaborated with digital media and projects related to radio in Latvia, staying close to the cultural field.

Prior to her breakthrough as a performer, Atvara was already active as a songwriter, taking part in projects related to the Latvian Eurovision preselection, Supernova, and collaborating with other artists. The real boost to her career came in 2024, when she made her solo debut with "Pie manis tveries". The song was very well received, reached the top 10 in Latvia and went viral on TikTok, as well as being part of the soundtrack of a television series.

In 2025 she continued to grow with new collaborations, including work alongside Intars Busulis, and made her debut as a presenter at the Gamma Awards. That same year she embarked on her first tour, with more than twenty concerts across the country. She also released "Dzīve mūs mētā", included in her debut album, consolidating her position in the Latvian music scene.

LATVIA IN EUROVISION

Debut year: 2000

Number of entries: 26

Number of wins: 1

Best result: 1st in 2001

Latvia debuted in Eurovision in 2000 with the group Brainstorm and has participated continuously since then, selecting its representatives through different national selections. Its early period included a 3rd place on its debut and a victory in 2002 with Marie N and «I Wanna». After some good results, such as Aminata's 6th place in 2015, the country went through difficult years without qualifying for the final. This streak lasted for several editions until 2024, when Dons and his intimate ballad "Hollow" achieved 16th place in the final. In 2025, the group Tautumeitas improved the Baltic country's results with a 13th place, the best since 2015.

LYRICS

Tik daudz silta
Aukstiem ļaudīm dots
Bet pie tuviem
Atnāc iztukšots
Citu acīm
Skaisti izgleznots
Bet viens piliens
Pārvērš tevi toņos melnbaltos

Un tā lēnām, lēnām
Kļūsti mēmāks
Lēni lēnām, lēnām
Paliec ēnā
Tu Domā "vēlāk, vēlāk, nedaudz
vēlāk"
Un tā lēnām, lēnām
Paliec ēnā

Meitiņ klusē, veļu necilā
Šodiņ tētis mājās nepārnāks
Rīt ar smaīdu glāzes skandinās
Slīksim kopā šaubu atvarā

Un tā lēnām, lēnām
Kļūsti mēmāks
Lēni lēnām, lēnām
Paliec ēnā
Tu Domā "vēlāk, vēlāk, nedaudz
vēlāk"
Un tā lēnām, lēnām
Paliec ēnā

(Lēnām, lēnām)
(Lēnām, lēnām)

Lēnām, lēnām paliec ēnā



LITHUANIA

LION CECAH
SÓLO QUIERO MÁS

Lyrics: Tomas Alenčikas

Music: Aurimas Galvelis, Tomas Alenčikas

Photo: PUBLICITĀTES Photo

LRT / Lietuvos Nacionalinis Radijas ir Televizija / www.lrt.lt

#LTU

BIOGRAPHY

Lion Ceccah, stage name of Tomas Alenčikas, was born on August 1, 1991 in Vilnius, Lithuania. From a very young age he showed a strong connection to the arts, training in both music and acting. He studied at the Karoliniškės Music School and later graduated in Musical Theatre from the Vilnius College, completing his education with a master's degree at the Vytautas Magnus University Music Academy. In addition, he studied violin and dance for years, developing a multidisciplinary artistic foundation.

His career took an important turn in 2017 when he participated in the Lithuanian version of X Factor under the alter ego Alen Chicco, where he finished in fourth place. From then on, he began releasing his own songs and consolidating his artistic identity, combining experimental pop with elements of drag culture and a strong visual component. He also founded Studio 91, a creative space in Vilnius dedicated to exhibitions, performances and workshops, contributing to the development of drag art in the country.

Under the name Alen Chicco, he released several singles and the album *Mūsų Lietuva* (2021), a project that offered a modern vision of Lithuanian identity. His artistic proposal is characterized by a striking aesthetic, the use of elaborate costumes and a conscious exploration of gender identity, moving away from traditional labels. Despite his extroverted stage image, the artist himself defines himself as an introverted person off stage.

His career has also been marked by activism. In a social context that was initially not very favorable, he defended the visibility of drag art and denounced hate speech, even after suffering an assault. This experience influenced his music, where he addresses themes such as diversity, respect and freedom of expression.

He has tried on several occasions to represent Lithuania in Eurovision, achieving notable results in different national selections. In 2025 he finished in second place with «DROBĖ», and finally in 2026 he achieved victory with «Sólo Quiero Más», thanks to the support of the public.

LITHUANIA IN EUROVISION

Debut year:	1994
Number of entries:	26
Number of wins:	<i>They have never won</i>
Best result:	<i>6th in 2006</i>

Lithuania debuted in Eurovision in 1994, being one of the first Eastern countries to join after the dissolution of the USSR. Its debut was difficult, with a last place and no points, its worst result in history. Since then, it has had a modest track record and has not yet managed to win. Its best result came in 2006 with LT United and «We Are The Winners», reaching 6th place. It has only achieved three Top 10 finishes, including the memorable 8th place by The Roop with their "Discoteque". In recent years it has maintained average results. In 2023 Monika Linkytė narrowly missed the Top 10 with "Stay", finishing 11th. In 2024 Silvester Belt achieved 14th place in the final, and in 2025 Katarsis reached an unexpected 16th place.

LYRICS

Tai gąsdina, vaidenasi visur kur aš esu
Kas drįsta, tas klausia dėl ko aš gyvenu?
Tai nežeidžia manęs jau seniai
Tai nežeidžia manęs jau
Vis iš naujo sukuosi, rūke tiesios krantai
Sako į vidų žvelki ir rasi ko niekad neradai
Kai viskas griūna gyvenimą pamatau
Ir kuo toliau žiūriu
Aš tiesiog noriu daugiau

Sólo quiero más
Even if we're living in a mad world
Even if there're no more gods to pray for
Sólo quiero sólo quiero más
Sólo quiero más
Even if we're living in a mad world
Even if we're standing as the sky falls
Sólo quiero
Sólo quiero más
Sólo quiero más

Dolor y alegría, así es la vida
Gal lengviau būtų su subtitrais?
Comme dans un vieux film la douleur
Crée la musique qui unit sans mots

Sólo quiero más
Even if we're living in a mad world
Even if there're no more gods to pray for
Sólo quiero sólo quiero más
Sólo quiero más
Even if we're living in a mad world
Even if we're standing as the sky falls
Sólo quiero
Sólo quiero más
Sólo quiero más
(Even if we're living in a mad world)
Ich will einfach mehr
(Even if there're no more gods to pray for)
Je veux juste plus
(Even if we're living in a mad world)
Voglio solo di più
(Even if we're standing as the sky falls)
Aš tiesiog noriu daugiau



LUXEMBOURG

EVA MARIJA
MOTHER NATURE

Lyrics: Eva Marija Puc, Julie Aagaard, Maria Broberg, Thomas Stengaard
Music: Eva Marija Puc, Julie Aagaard, Maria Broberg, Thomas Stengaard

Photo: Massen Photography

RTL / RTL Télé Lëtzebuerg / www.rtl.lu

#LUX

BIOGRAPHY

Eva Marija Kavaš Puc was born on December 24, 2005 in Luxembourg, into a family of Slovenian origin deeply connected to music. Her parents, from Ljubljana and Beltinci, moved to the Grand Duchy in 2003 to work in European Union institutions. In this multicultural environment, Eva Marija grew up surrounded by her three younger siblings, with whom she shares a passion for music, even forming a small family choir.

Her education has been marked by a clear international dimension. She studied at the European School of Luxembourg II and, from a very early age, developed her artistic vocation. At just three years old, she decided to dedicate herself to music after seeing Alexander Rybak win the Eurovision Song Contest 2009, a moment that sparked her interest in the stage.

She later trained at the Luxembourg Conservatory, where she received a comprehensive musical education that included violin, singing, piano and electric bass. This training allowed her to explore multiple genres, from jazz and classical music to pop and rock. Her Slovenian roots have also influenced her artistic identity. She is currently completing studies in composition at the Institute of Contemporary Music Performance in London.

From the age of 14, she began performing on various stages both in Luxembourg and in other countries, gradually consolidating her own style. As a songwriter, she has released singles such as “When 2 Lovers Meet” (2021) and “Toxic Trait” (2023), in which she demonstrates her musical sensitivity and creative ability. In 2025 she also released “TIME TO GO” and “sweet child”, reaffirming her artistic evolution.

In addition, she has performed in major venues in Slovenia, including the Kazina Jazz Club in Ljubljana, and at events such as MESSTIVAL in Reckange-sur-Mess, where she shared the stage with her brother Marko. Her trajectory reflects a young, versatile artist in constant growth within the European music scene.

LUXEMBOURG IN EUROVISION

Debut year:	1956
Number of entries:	40
Number of wins:	5
Best result:	1st in 1961, 1965, 1972, 1973 and 1983

Luxembourg is one of the founding countries of Eurovision since 1956 and one of the most successful in the contest, with five victories to its name. For decades it was one of the most consistent participants, accumulating 20 Top 10 finishes and hosting the festival on four occasions. After its withdrawal in 1993 due to changes in its public broadcaster, the country remained absent for more than three decades. Its return came in 2024, coinciding with the anniversary of its last victory. That year, the Israeli artist TALi qualified for the final and finished in a strong 13th place. In 2025, Laura Thorn and her iconic “La poupée monte le son” also managed to reach the final, but this time had less luck and the country finished in 22nd place.

LYRICS

From the start
When all was fun and games
Wasn't hard
But all good things can end

Back when I was younger
I planted a seed under the moonlight
And even when there's thunder
I go back when I wonder who am I

From the ground
To my skin
As I'm howling at the wind
Dig my roots in the mud
And I lean my head back
Let it out
Let it in
Letting go of all my sins
Dig my roots in the mud
And I lean my head back

Mother Nature she knows
Mother Nature she knows
I know that
Mother Nature she knows
Mother Nature she knows
Mother Nature she knows

See the leaves
How they grow back again
And I heal
And learn to love myself again

Even when there's thunder
Oh I don't have to wonder who am I

From the ground
To my skin
As I'm howling at the wind
Dig my roots in the mud
And I lean my head back
Let it out
Let it in
Letting go of all my sins
Dig my roots in the mud
And I lean my head back

Mother Nature she knows
Mother Nature she knows
I know that
Mother Nature she knows
Mother Nature she knows

O-o-oh
Mother Nature she knows
Mmm
Mother Nature she knows



MALTA

**AIDAN
BELLA**

Lyrics: Aidan Cassar

Music: Aidan Cassar, Joep van den Boom, Sarah Bonnici

Photo: PBS

BIOGRAPHY

Aidan Cassar, known professionally as Aidan, was born in December 1999 in Żejtun, Malta. From a very young age he showed a great passion for music and for the Eurovision Song Contest, a goal that shaped his artistic development from childhood. This vocation materialized during his teenage years, when he began taking his first steps in the music industry.

His recording debut came in 2015 with the single “Rule the World”, the starting point of a career focused on contemporary pop with Mediterranean influences. In 2018 he got his first big opportunity by participating in the Maltese Eurovision national selection with “Dai Laga”, achieving a notable fourth place that gave him national visibility. During those years he also tried to make his way through talent shows and released new tracks such as “Mine”, consolidating his presence in the music scene.

In 2019 he represented Malta in the OGAE Song Contest with “The Feeling”, expanding his recognition. One of his milestones came in 2021 with “Naħseb Fik”, performed in Maltese at the Mużika Mużika festival. The song was awarded for its music video and sparked debate due to similarities with international songs, something the artist publicly defended. That same period included hits such as “24/7”, alongside Carlo Gerada, which reached number one in Malta. In 2022 he returned to the national selection with “Ritmu”, one of the most popular songs of the edition. Although he finished in second place, it achieved great commercial success and topped radio charts. That year he also expanded his international exposure by taking part in Eurovision-related events and performing at festivals such as Isle of MTV. In 2023 he experienced a controversial moment when he was disqualified from the national selection with “Reġina”. However, that same year he released his first album, This Is Aidan, and collaborated with Ira Losco on “Rip (Rest in Peace)”. After new releases in 2024 and 2025, his breakthrough came in 2026 when he won the Maltese national selection with “Bella”, thus earning the right to represent Malta at Eurovision.

MALTA IN EUROVISION

Debut year:	1971
Number of entries:	38
Number of wins:	<i>They have never won</i>
Best result:	<i>2nd in 2002 and 2005</i>

Malta debuted in Eurovision in 1971. It has traditionally opted for songs in English, except in its early participations. Its best result is 2nd place, achieved in 2002 with Ira Losco and “7th Wonder” and in 2005 with Chiara and “Angel”. In addition, it has achieved 14 Top 10 finishes and several additional podiums, also highlighting the third places in 1992 and 1998, again with Chiara. In 2021, Destiny achieved a 7th place with the country’s highest-ever score. After several years without qualifying for the final between 2022 and 2024 with such high-profile figures as Sarah Bonnici, in 2025 Miriana Conte and her controversial “SERVING” brought Malta back to the final with a 17th place.

LYRICS

Hello, my friend
Is it the end?
I don't recall the time you said
goodbye
Hello, my friend
I'm feeling blue
I gave it all, you took me by surprise

What if our worlds align again?
Right by the summer sky, my friend
I hope you know, it's fun to love again
And if you're feeling cold tonight
I'll meet you here, now don't be shy

Che bella
Jien hawn għadni nistenna
I'll keep holding onto you
After all of this time, it's you
And only you
Bella
Forsi taħseb ftit fija
All the nights that you danced with
me
By the sea
They're calling me

Che bella
Bella, bella, bella, bella
Bella, bella, bella
Bella, bella
After all this time it is you
Ma che bella, bella, bella
Bella, bella, bella, oh-oh-oh

What if our worlds align again?
Right by the summer sky, my friend
I hope you know, it's fun to love again
And if you're feeling cold tonight
I'll meet you here, now don't be shy

Che bella
Jien hawn għadni nistenna
I'll keep holding onto you
After all of this time, it's you
And only you

Miskin min hu bħali
Miskin min hu hekk
Irbaħtli l-battalja
Int Jean la Valette
U tlietli kull sens
Qed inħoss id-dinja dduur bija

Che bella
U hallejtni nistenna
I'll keep holding onto you
After all of this time, it's you
And only
Che bella



MOLDOVA

SATOSHI
VIVA, MOLDOVA!

Lyrics: Vlad Sabajuc

Music: Andrei Vulpe, Cătălin Temciuc, Vasile Advahov, Vlad Sabajuc

Photo: TRM



BIOGRAPHY

Satoshi, stage name of Vlad Sabajuc, was born on 13 September 1998 in Cahul, in the south of Moldova. Raised in a family of doctors alongside his older brother, he grew up in a stable environment, although distant from music. However, his frequent stays in the rural surroundings of his maternal family deeply influenced his personal development, shaping his sensitivity and his way of interpreting the world.

His interest in music emerged at the age of 13, when he began composing and learning drums in a self-taught way. He later moved to Chişinău to study at the Academy of Music, Theatre and Fine Arts, where he began to define his artistic profile. In parallel, he worked in radio, television and dubbing, expanding his experience in the communicative field.

In 2019 he created the Satoshi project, inspired by a Japanese concept related to lucidity and clear thinking. Initially focused on technical rap, his style evolved towards a fusion of trap and pop, incorporating more melodic and atmospheric sounds. His lyrics, increasingly profound, address themes such as fears, emotions or internal conflicts, consolidating a mature and personal artistic identity.

His discography includes four albums: *Rush* (2022), *+373* (2024), *Sport* (2024) and *Minim Efort* (2025), as well as numerous singles. Each reflects his musical evolution and his ability to balance different genres with a distinctive voice. His collaboration with Carla's Dreams in 2022 provided a key boost, expanding his popularity in Romania.

Since 2024 he has performed at major festivals such as *Untold* or *Neversea*, and has taken his music to international stages such as London. In live performances, he stands out for combining energy and intimacy, creating a close connection with the audience.

In 2026 he reached a milestone by winning the Moldovan national final with "Viva, Moldova!", thus earning the right to represent Moldova at Eurovision 2026.

MOLDOVA IN EUROVISION

Debut year:	2005
Number of entries:	20
Number of wins:	<i>They have never won</i>
Best result:	<i>3rd in 2017</i>

Moldova debuted in 2005 with *Zdob și Zdub* and «Boonika Bate Toba», achieving 6th place. The following year it dropped to 20th place, but returned to the Top 10 in 2007 with Natalia Barbu. Since then, it has alternated between modest results and standout appearances, accumulating five Top 10 finishes in total. Its best result came in 2017, when SunStroke Project reached 3rd place with «Hey Mamma». In 2025, Moldova announced its withdrawal from the contest due to the low quality of the songs preselected for Basel, an unusual decision that reflected internal dissatisfaction with the level of the national selection process and the lack of a competitive entry.

LYRICS

Viva Moldova, aloha, adio, vida loca
 Soroca, Europa, Palma de Mallorca
 Saluti a tutti, Moldova is on duty
 E una e nova, welcome to Moldova
 Moldova, aloha, adio, vida loca
 Soroca, Europa, Palma de Mallorca
 Saluti a tutti, Moldova is on duty
 E una e nova, Republica Moldova

Patria-mamă, te amo, forever ne
 cheamă
 La lucru, la zeamă, noi trecem vamă
 Familia e baza, mi casa es su casa
 Asseyez-vous la masă, și spune-ne
 qué pasa

Undeva, undeva, între praf și stele
 Suntem noi, rătăcit stringând spre
 ele

Viva Moldova, aloha, adio, vida loca
 Soroca, Europa, Palma de Mallorca
 Saluti a tutti, Moldova is on duty
 E una e nova, Republica Moldova

Welcome to Moldova
 Republica Moldova

Doina, te quiero
 Hora, te quiero
 Limba română, moldovano vero
 Vibe-ul mereu Maria Mirabela
 Focul din vatră
 Doga, Vieru
 Peace, Europa
 Hasta la vista
 Asta e viața, nu mai fi tristă
 In vino veritas — vine Moldova
 Noroc, Cin-cin, Terra Nova

Dorule, dorule, du-mă, dorule
 Dorule, dorule, du-mă, dorule
 Dorule, dorule, du-mă, dorule
 Dorule, dorule, dor-

Viva Moldova, aloha, adio, vida loca
 Soroca, Europa, Palma de Mallorca
 Saluti a tutti, Moldova is on duty
 E una e nova, welcome to Moldova
 Moldova, aloha, adio, vida loca
 Soroca, Europa, Palma de Mallorca
 Saluti a tutti, Moldova is on duty
 E una e nova, Republica Moldova

Welcome to Moldova
 Welcome to Moldova



MONTENEGRO

TAMARA ŽIVKOVIĆ
NOVA ZORA

Lyrics: Boris Subotić
Music: Boris Subotić

Photo: Marko Tošković

BIOGRAPHY

Tamara Živković was born on 5 June 2000 in Kotor, a coastal town in the southwest of the country. A professional singer and flautist, she began her musical training at a very young age at the local conservatory, developing both her vocal and instrumental technique. She currently divides her life between her hometown and Belgrade, where she studies at the University of Arts.

From the beginning, she participated in numerous children's festivals in Montenegro and the Balkan region. At just 14 years old she gave her first solo concert, combining the flute with her voice, which already showed her artistic versatility. Among her early notable experiences is her victory at the Glas Boke festival in 2019, as well as her participation in events such as Beogradsko Proleće.

Her television debut came in 2016 on Pinkove Zvezdice, although she did not manage to reach the final stages. Even so, this experience allowed her to become known in the regional scene. Later, in 2022, she participated in Zvezde Granda, one of the most popular music competitions in Serbia, where she reached the grand final. There she was evaluated by a jury that included Marija Šerifović, the winner of Eurovision 2008.

Her official recording debut did not come until 2024 with the single "Da Li Smesh?", with which she participated in the Belgrade Spring Festival. That same year she took part in Montesong with "Poguban Let", entering as a reserve. In 2025 she continued expanding her repertoire with songs such as "Prošla Godina", "Bez Kontrole" and "Konačno Svoja", the latter presented at the Biser Jadrana Festival in Tivat. In addition to her solo career, she has worked as a backing vocalist for various established artists, enriching her musical experience. Her influences range from pop to electronic sounds, with references such as Lady Gaga or Rosalía.

In 2025 she won Montesong with the song "Nova Zora", becoming Montenegro's representative at Eurovision 2026.

MONTENEGRO IN EUROVISION

Debut year:	<i>2007</i>
Number of entries:	<i>14</i>
Number of wins:	<i>They have never won</i>
Best result:	<i>13th in 2015</i>

Montenegro debuted in Eurovision in 2007. Since then, it has had a trajectory marked by irregularity and the financial difficulties of its public broadcaster. It has only managed two qualifications to the final: in 2014 with Sergej Ćetković (19th) and in 2015 with Knez, who achieved its best result with 13th place thanks to «Adio». The rest of its participations have ended in the semi-finals or have been marked by absences in 2010, 2011, 2020 and 2021. After its return in 2022 without success with Vladana, it came back in 2025 with Nina Žižić, who presented a powerful vocal proposal with a classic Balkan style, but finished 16th in the semi-finals, failing to connect enough with the televote to reach the final.

LYRICS

Ko je ovdje ko?
Ma kraj je.
Moj je jači hod,
Za dalje.
Iz srca sad vadim olovo,
Sve je gotovo,
Sve je gotovo.

Lijepo žene, jake kao stijene.
Lijepo žene, lijepo su zbog sebe.
Finally breathin' and finding love
inside.

Kiša traje, kiša traje,
Nebo znak mi daje.
Grmi sijeva, grmi sijeva,
Sudbina se mijenja.
Oe oe oe oe eo oe eo,
Iza gora, iza mora,
Rodila se nova zora.
Nova zora.

Ko si ti da mi pričaš,
Ko sam ja?
Da l' ću doć ili poč?
Ja sam otišla.
Sve sto vodi do tebe,
Sam srušila.
Iz tvojih otrova,
Se sunce probija,
I nova zora zasija.

Lijepo žene, jake kao stijene.
Lijepo žene, lijepo su zbog sebe.
Finally breathin' and finding love
inside

Kiša traje, kiša traje,
Nebo znak mi daje.
Grmi sijeva, grmi sijeva,
Sudbina se mijenja.
Oe oe oe oe oe
Iza gora, iza mora,
Rodila se nova zora.

Nema okova, nema okova,
Nema.
K'o od gromova rođena
Žena.
Nema okova, nema okova,
Nema.
K'o od gromova rođena
Žena.



NORWAY

JONAS LOVV
YA YA YA

Lyrics: Jonas Lovv, Sondre Skaftun
Music: Jonas Lovv, Sondre Skaftun

Photo: Fredrik Hovdevik / Warner Music Norway

BIOGRAPHY

Jonas Lovv, born Jonas Lovv Hellesøy on 8 September 1994 in Bergen, is one of the most prominent emerging voices in contemporary Norwegian pop-rock. Raised in the district of Fyllingsdalen, he showed a strong interest in music from a very young age, gradually developing a personal style that now defines his artistic identity.

Although he may seem to many like a recent artist, his career dates back more than a decade in the local Bergen scene. In 2014 he made his first step on television by participating in *Idol*, although he did not manage to advance to the televised stages. Even so, he continued to grow as a musician, joining several local bands, performing in packed venues and taking part in festivals, as well as being played on radio stations.

In 2017 he founded the band *Shuffle Baby* together with Erlend Aarli and Truls Prestegard. This synth-pop project, influenced by 1980s electro-funk, marked his first major professional experience. Working in a self-taught way from a home studio, they released several singles and the EP *Posers* (2019), reaching more than 300,000 streams on Spotify despite their independent nature.

After the band disbanded in 2020, he began his solo career with several singles and the EP *Fotografisk Minne* (2023). His song "Lovely Liar" was highlighted by NRK P3 as one of the best songs of the moment, consolidating his rising profile.

His major media breakthrough came in 2025 with his participation in *The Voice – Norges Beste Stemme*, where he captivated the audience with his raspy voice and intense stage presence. His performance led him to Espen Lind's team and to the semi-finals of the show.

Since then, Jonas Lovv has established himself as a versatile artist who combines pop, rock and alternative sounds. He also stands out for his live energy, his emotional connection with the audience and his use of fashion as a form of artistic expression, breaking stereotypes and reinforcing his unique identity.

NORWAY IN EUROVISION

Debut year:	1960
Number of entries:	64
Number of wins:	3
Best result:	1st in 1985, 1995 and 2009

Norway has participated in Eurovision since 1960 and has been present in most editions, with the exception of 1970 and 2002. It has won three times: in 1985, 1995 and 2009, the latter with Alexander Rybak and «Fairytale», one of the biggest successes in the contest. However, it is also one of the countries with the most extreme results, accumulating several last places and four 'nul points'. Since the introduction of the semi-finals, it has had an irregular participation with some eliminations. In 2023 it achieved 5th place with Alessandra Mele, in 2024 it dropped to last place in the final and in 2025 Kyle Alessandro finished 18th in the final with a modern and scenically ambitious proposal.

LYRICS

You've been thinking bout love,
How it got you so low.
Baby I'm an animal,
I got no self control.
Left it right all over you and your
pretty clothes

I iaiai aiaiai
I got some broken bones
I iaiai aiaiai
I know it won't let go ya ya ya ya

Pretty little liar, put your makeup on
ya ya ya ya
Bang bang like you want it
Like you know I'm gonna love it
Bang bang goes that broken heart
Bleeding right all over me until I fall
apart

I iaiai aiaiai
I got some broken bones
I iaiai aiaiai
I know it won't let go ya ya ya ya

ah ya ya ya ya
ya ya ya ya ya ya
ya ya ya ya ya ya yaaaa

Gooooo ya ya ya ya
Won't let go ya ya ya ya



POLAND

**ALICJA
PRAY**

Lyrics: Alicja Szemplińska, Sinclair Alan Malcolm, Weronika Gabryelczyk
Music: Alicja Szemplińska, Sinclair Alan Malcolm, Weronika Gabryelczyk

Photo: Daria Irena

TVP / Telewizja Polska / www.tvp.pl

#POL

BIOGRAPHY

Alicja Szemplińska, born on 29 April 2002 in Ciechanów, is a Polish singer who has stood out from a very young age for her powerful voice and artistic sensitivity. She grew up in an environment that nurtured her talent, as her teachers encouraged her to take part in school performances and local festivals. In addition, her time in a church choir allowed her to gain stage experience and develop her vocal technique from childhood. At just 12 years old she began formal musical training, taking her first steps toward a professional career.

Her first major breakthrough came in 2016 when she won the program Hit, Hit, Hurray!, which gave her visibility and the opportunity to train with Seth Riggs, a renowned vocal coach of international artists. This period proved key in refining her technique and better understanding the music industry.

In 2019 she rose to national fame by winning The Voice of Poland, becoming, at 17 years old, the youngest winner of the format. This victory opened the doors to Universal Music Polska and led to her first single, "Prawie my", which achieved millions of views.

Her musical style is deeply influenced by genres such as soul, blues and gospel. Over time, she has also incorporated elements of R&B and pop, creating a personal sound marked by emotion and authenticity.

In 2020 she won the national selection Szansa na Sukces – Eurowizja 2020 with "Empires", which allowed her to represent Poland at the Eurovision Song Contest 2020, ultimately cancelled due to the pandemic. Despite this setback, she continued developing her career with numerous releases and projects.

In 2024 she released her first album, "Nie wracam". Finally, in 2026 she succeeded in representing her country at the Eurovision Song Contest 2026 with "Pray", thus closing a cycle that began years earlier and reaffirming herself as a solid artist within the Polish music scene.

POLAND IN EUROVISION

Debut year:	1994
Number of entries:	28
Number of wins:	<i>They have never won</i>
Best result:	<i>2nd in 1994</i>

Poland debuted in Eurovision in 1994 with a strong start thanks to Edyta Górniak and «To Nie Ja!», which achieved a historic 2nd place. Despite that debut, the country has had an irregular trajectory, with several absences in different periods and few notable results afterwards. Its only additional Top 10 in the early years came in 2003 with Ich Troje, who finished 7th. In the recent era, it has alternated between qualifications and eliminations, with Ochman's 12th place in 2022 standing as one of its best recent results. In 2025, Justyna Steczkowska returned to the contest with a sophisticated and highly polished vocal and staging proposal, achieving 14th place with 156 points and consolidating a solid result within the mid-table.

LYRICS

Freedom just
Freedom, freedom
Won't you give it all to me
Lay down all my struggle
And give back the missing piece,
the missing piece of me
Lord are you giving up on me
Cos I'm not giving up on me
Thought you would forgive all my
sins
You told me to pray
Gotta just pray

Pretty girls rock
I've been on my shit now it's pretty
on top
You ain't my loss
Step down
Take five
Now I'm the boss
Imma go
Move fast
Take this style
Take this class
Make that money
When you run with me
Told me go shake that ass
Take that off
Two steps back
Why it always feel the same

Someone come get me out of here
Get me out of here,
Guess I gotta fight
Till nobody can hurt, yeh

In my era
No more errors so stay outta my way
Dropping all them number ones
With white gloves on my hand
Honey I'm trying to stay
Where the sky ends
Paving my own ways
With one important phrase
Pray!

Pray!
Pray!
Pray!

I think u need a sip holy water mhm
Don't want no problems with my
mothers daughter, ey
Now I guess I'm taking over
Scared!
Trickery ain't nothing new
Front page of your news
There ain't nothing you can't do
Nothing you can do

In my era
No more errors so stay outta my way
Dropping all them number ones
With white gloves on my hand
Honey I'm trying to stay
Where the sky ends
Paving my own ways
With one important phrase
Pray!
Pray!
Pray!
Pray!



PORTUGAL

BANDIDOS DO CANTE ROSA

Lyrics: Bluay, Duarte Farias, Francisco Raposo, Francisco Pestana, Gonalo Narciso, Gui Alface, Kasha, Luís Aleixo, Miguel Costa

Music: Duarte Farias, Francisco Raposo, Francisco Pestana, Luís Aleixo, Miguel Costa

Photo: Ctia Figueiredo

RTP / Rádio e Televisão de Portugal / www.rtp.pt

#POR

BIOGRAPHY

Bandidos do Cante is a Portuguese group formed by Miguel Costa, Duarte Farias, Francisco Raposo, Luís Aleixo and Francisco Pestana, mostly originating from the Alentejo region. Their musical proposal is based on cante alentejano, a choral tradition recognised as Intangible Cultural Heritage of Humanity, which they reinterpret with a contemporary approach incorporating pop elements. This fusion has allowed them to bring a genre deeply rooted in Portuguese culture closer to new generations.

Cante alentejano, characterised by its a cappella performance and choral structure led by solo voices, is one of the group's main defining features. Raised in this musical environment, the members grew up listening to and taking part in these traditions, which led to their artistic connection from a young age. The project emerged spontaneously after a gathering among friends in which they began singing together, leading them to record a version of the song «CASA», which became very popular in Portugal.

In their early days they were known as Amigos do Alentejo, but adopted the name Bandidos do Cante in 2023. That same period marked the beginning of their consolidation, participating in musical projects alongside the group D.A.M.A. In 2024 they achieved their first major success with «Amigos Coloridos», a song that defined their style and was very well received, leading them to carry out an extensive tour across the country.

The following year they released «Já Não Há Pardais No Céu», strengthening their musical identity and gaining recognition in the industry, including a nomination as breakthrough artist. Their growing popularity was reflected in notable performances and concerts with large audiences.

In 2026 they released their debut album, Bairro das Flores, a work that combines tradition and modernity, featuring collaborations with well-known artists.

PORTUGAL IN EUROVISION

Debut year: 1964

Number of entries: 57

Number of wins: 1

Best result: 1st in 2017

Portugal debuted in Eurovision in 1964 with António Calvário and «Oração». Throughout its history it has had an irregular participation, with several absences for economic or political reasons. It has featured notable artists such as Simone de Oliveira, Paulo de Carvalho and Dulce Pontes. Its greatest moment came in 2017, when Salvador Sobral won with «Amar Pelos Dois» and set the record of 758 points. In 2018 it hosted the festival in Lisbon, where it finished last in the rankings. In recent years it has alternated results, with a 10th place in 2024 and a 21st place in 2025 with the group NAPA, whose proposal opted for an alternative and unconventional style that, despite its personality, did not achieve broad international support.

LYRICS

No silêncio do luar
Sopra o vento devagar
Traz o cheiro das roseiras
E o teu nome a sussurrar

Meu amor se hoje for
À noitinha ao meu jardim
Por lá encontrarei rosas
Fazem-me lembrar de ti

Não há pressa de onde eu sou
Não há preço p'ra esta calma
Se falhei paguei em dobro
Sobrou pouco ou quase nada

Só as rosas que plantei
Quando a gente era verdade
Sobrou pouco, eu não reguei
E o jardim virou saudade

Meu amor se hoje for
À noitinha ao meu jardim
Por lá encontrarei rosas
Fazem-me lembrar de ti
Fazem-me lembrar de ti
Com saudade do teu beijo
És a rosa mais bonita
Que brotou ao sul do Tejo

Fazem-me lembrar de ti
Com saudade do teu beijo
És a rosa mais bonita
Que brotou ao sul do Tejo

És a rosa mais bonita
Que brotou no Alentejo



ROMANIA

ALEXANDRA CĂPITĂNESCU *CHOKÉ ME*

Lyrics: Alexandra Căpitănescu, Majii

Music: Alexandra Căpitănescu, Călin Grăjdan, Majii, Ștefan Condrea

Photo: Vanda Bienville



BIOGRAPHY

Alexandra Căpitănescu was born in Galați, on the banks of the Danube, into a family that quickly detected her interest in music. From a very young age she began to train in singing, starting lessons at just ten years old, which allowed her to build a solid technical foundation. In parallel, she has always stood out for her academic interest, going on to study Physics at the University of Bucharest, a discipline she combines with her artistic career and which brings a unique perspective to her way of understanding music.

The major turning point in her career came in 2023 with her participation in The Voice of Romania. From the blind auditions she attracted attention for her vocal power and interpretative intensity, managing to advance through the competition until being crowned the winner. This victory marked her definitive entry into the music industry and allowed her to become known to a wider audience.

After her win, she began her recording career with the release of her first EP, where she started defining her style, characterised by a blend of pop and rock with alternative nuances. Her music stands out for the emotional weight of its lyrics, focused on personal experiences, inner conflicts and processes of overcoming, always performed with authenticity.

Among her early works are songs such as "Nu pot" (2023) and "A ta" (2024), as well as the EP Căpitanu' (2024), released under the Universal Music Romania label. Later, she continued expanding her repertoire with tracks such as "Arde", "Tare", "Dilaila", "Stea căzătoare" and "De sărbători" (2025), showing constant evolution and increasing artistic maturity. One of her strongest assets is her live presence, where she manages to connect intensely with the audience thanks to her energy and expressiveness on stage.

In 2026 she took a decisive step by winning Selecția Națională with "Choke Me", which allowed her to represent Romania at Eurovision 2026.

ROMANIA IN EUROVISION

Debut year:	1994
Number of entries:	27
Number of wins:	<i>They have never won</i>
Best result:	<i>3rd in 2005 and 2010</i>

Romania debuted in Eurovision in 1994 with Dan Bittman and «Dincolo De Nori», after failing to pass the pre-qualification in 1993. Its best results came in 2005 and 2010, with two third places that marked its historical peaks. However, its trajectory has been irregular, including the disqualification in 2016 due to debts of the public broadcaster. In 2017 it returned with a 7th place finish, one of its best modern results. Since 2018 it has accumulated several semi-final eliminations, although in 2022 WRS returned to the final with an 18th place. In 2023 it obtained its worst result with a double zero and since then it has not participated in 2024 or 2025, remaining absent from the contest while restructuring its future participation.

LYRICS

Phantom
You feel like a phantom
Why do you wanna tame me?
It's hard to breathe in
Do you feel me?
Do what I say
And don't you ever betray me
You are here to obey me
Are you not?

All I need is your love
I want it to choke me, choke me,
choke me
Born for you to control
I want you to choke me, ch-ch-ch-
choke me, ch-ch-ch-choke me
Love me, make my lungs explode like
Oh, oh, oh, oh, oh, oh, oh, oh, oh
All I need is your love
I want it to choke me, ch-ch-ch-
choke me, ch-ch-ch-choke me

Save me
Inside, I'm blazing
I want you to call me, call me, call me,
call
My body is begging
Do what I say
And don't you ever betray me
You are here to obey me
Are you not?

All I need is your love
I want it to choke me, choke me,
choke me
Born for you to control
I want you to choke me, ch-ch-ch-
choke me, ch-ch-ch-choke me
Love me, make my lungs explode like
Oh, oh, oh, oh, oh, oh, oh, oh, oh
All I need is your love
I want it to choke me, ch-ch-ch-
choke me, ch-ch-ch-choke me
All I need is your love
I want it to choke me, choke me,
choke me

Born for you to control
I want you to choke me, ch-ch-ch-
choke me, ch-ch-ch-choke me
Love me, make my lungs explode like
Oh, oh, oh, oh, oh, oh, oh, oh, oh
All I need is your love
I want it to choke me, ch-ch-ch-
choke me, ch-ch-ch-choke me



SAN MARINO

SENHIT SUPERSTAR

Music and Lyrics: Anderz Wrehov, George Alan O'Dowd, John-Emil Johansson,
Julie Aagaard, Senhit Zadik Zadik, Thomas Stengaard

Photo: Panini S.p.A. / Mary Stuart

BIOGRAPHY

Senhit, born in Bologna in the late seventies, is a singer and actress of Eritrean origin whose career is characterized by its versatility and international reach. She grew up in a multicultural environment between Italy and San Marino, a key influence in building an open and diverse artistic identity. Before dedicating herself to music, she studied visual communication and played football, although she soon found her true vocation on stage.

Her beginnings are rooted in musical theatre, where she gained solid performance training. She took part in major successful productions such as *Fame*, *The Lion King*—where she played Nala in Germany—and *Hair*. These experiences allowed her to develop a strong stage presence and consolidate her artistic profile. Later, she decided to focus on pop music, signing her first record deal in the mid-2000s. She released several albums, first in Italian and later in English, seeking to expand her international reach.

Her relationship with the Eurovision Song Contest began in 2011, when she represented San Marino with «Stand By». Although she did not manage to qualify for the final, the contest gave her visibility in Europe. She returned in 2020 with «Freaky!», but the cancellation of the contest postponed her participation. Finally, in 2021 she performed «Adrenalina», alongside rapper Flo Rida, managing to qualify San Marino for the final and delivering a highly memorable performance.

In recent years, Senhit has evolved towards a more contemporary sound, blending pop, electronic and urban elements. She has released numerous singles and international collaborations, consolidating this phase with the album *Dangerous* in 2024. Her career also includes tours, personal projects and a constant presence in media and digital platforms. Ahead of Eurovision 2026, Senhit presents «Superstar», a proposal that features a collaboration with Boy George. The song combines influences from different generations and styles, betting on a message of empowerment, authenticity and artistic freedom.

SAN MARINO IN EUROVISION

Debut year:	2008
Number of entries:	16
Number of wins:	<i>They have never won</i>
Best result:	<i>19th in 2019</i>

San Marino debuted in Eurovision in 2008 with Miodo and «Complice». After two years of absence, it returned in 2011 with Senhit. Between 2012 and 2014, Valentina Monetta achieved three consecutive participations, finally managing the country's first qualification for the final in 2014 with a 24th place. Between 2015 and 2018 it once again recorded a series of eliminations. In 2019, Serhat achieved the second qualification for the final and its best result, 19th. In 2021, Senhit together with Flo Rida placed 22nd. After several eliminations, in 2025 Gabry Ponte managed to take the country to the final with a highly recognizable electronic proposal aimed at the international audience, although it finished in last place in the final.

LYRICS

All the boys
In the back
Wearing black
Looking like
(They're) Up to something
All the girls on the floor
Looking for
Something more
(Like it's) All or nothing
Neon nights
Smokey eyes
Dripping diamonds
Flashing lights,
And there you are
Ohhhhh
Look at you
Staring at your shoes
Like you're scared or something

Oh baby there you are
Girl go and get it like a superstar
Girl go and do it for the broken hearts
Coz baby you're a superstar
There you are
Girl go ahead and show them all your
scars
Girl go and show exactly who you are
Let them know you're a superstar

Baby you're a gem
FREAKY QUEEN
Of 4am
You're really something
And it's about time
You get up
Show it off
What you're becoming
They're dropping jaws, on the floor
They never seen perfection like this before

Ohhhhh
Baby I know that
You been to
Hell and back
(But) There is one thing

Oh baby there you are
Girl go and get it like a superstar
Girl go and do it for the broken hearts
Coz baby you're a superstar

There you are
Girl go ahead and show them all your
scars
Girl go and show exactly who you are
Let them know you're a superstar

All the boys in the bar sipping cool
Champagne
All the girls on the dancefloor freakin
insane

You're a superstar (scream)

Oh baby there you are
Girl go and get it like a superstar
Girl go and do it for the broken hearts
Coz baby you're a superstar

There you are
Girl go ahead and show them all your
scars
Girl go and show exactly who you are
Let them know you're a superstar



SERBIA

LAVINA KRAJ MENE

Lyrics: Andrija Cvetanović, Bojan Ilić, Ivan Jegdić, Luka Arandžević, Nikola Petrović, Pavle Samardžić, Pavle Arandžević

Music: Andrija Cvetanović, Bojan Ilić, Luka Arandžević, Nikola Petrović, Pavle Samardžić, Pavle Arandžević

Photo: RTS



BIOGRAPHY

LAVINA, whose name means “avalanche” in Serbian, is a band formed in 2020 in the city of Niš, in southeastern Serbia. The group is composed of six members: Luka Arandžević as vocalist, Pavle Arandžević on keyboards, Pavle Samardžić and Andrija Cvetanović on guitars, Nikola Petrović on bass, and Bojan Ilić on drums. From their beginnings, they have focused on a style based on progressive metal, blending heavy metal and progressive rock with Balkan influences and a marked sonic intensity.

Their musical proposal is characterized by complex rhythms, unexpected changes, and a combination of aggressive passages with more elaborate melodic moments. Inspired by groups and local bands such as Styptic, they have developed a distinct identity within the Balkan metal scene. They are also known for their powerful live performances, where energy and stage presence play a fundamental role.

In 2022 they released their first studio album, *Odyssey*, under the Miracle of Bravery Records label. The album, composed of eight songs, reflects the group’s diverse influences and combines powerful riffs with orchestration and choirs. Tracks such as «Id», «Myopic» and «Paragon» consolidated their style and marked their entry into the music scene. The production involved collaboration with international professionals, which helped refine their sound.

Their live debut took place in February 2023, coinciding with the definitive addition of Bojan Ilić on drums. From that point on, they began participating in festivals and competitions such as the Wacken Metal Battle of the Balkans, strengthening their presence in the emerging metal circuit.

In the following years LAVINA continued releasing new songs, such as «In Your Absence», «IRON WILL» and «This Too, Will Pass», where they explored new sounds without abandoning their essence. At the same time, they toured several European countries and performed at major festivals, expanding their international reach.

SERBIA IN EUROVISION

Debut year: 2007

Number of entries: 18

Number of wins: 1

Best result: 1st in 2007

Serbia debuted in Eurovision in 2007 with Marija Šerifović and «Molitva», a victory in its first participation that marked the beginning of its journey in the contest. Since then, it has maintained a relatively solid performance, with four Top 10 finishes, including the third place of Željko Joksimović in 2012 with «Nije Ljubav Stvar». It has also achieved good results with entries such as «Oro» in 2008 or Konstrakta’s fifth place in 2022 with «In Corpore Sano». In recent years it has alternated qualifications with tighter eliminations in the semifinals. In 2025, Princ presented a classic-style ballad heavily focused on vocal performance, and failed to reach the final, finishing 14th in the semifinal.

LYRICS

Toliko trebalo je
Da potonem u naručje
Podle, stare, navike

Srce si otvorila
Uzalud poklonila
Iz nemara da zgazim ga

Kako da ti pokažem da stalo mi je
Naravno, pre ili kasnije, srušiću sve

Ja još ti čuvam mesto kraj sebe
A ova jednostrana ljubav ubija me
Zar ne vidiš koliko lomim se
Što više dajem manje imam te

Zašto me gledaš s visine
Dok zovem u prazno
I odgovaraš glasom tišine
Da ipak je kasno

Ne mogu još dugo ovako
Da puzim i molim, i klanjam se
Tu si bila kad bilo je lako
Dok mislila si da sam savršen

Ja još ti čuvam mesto kraj sebe
A ova jednostrana ljubav ubija me
Zar ne vidiš koliko lomim se
Što više dajem manje želiš me

Još uvek sanjam da si kraj mene
A ova nemoguća ljubav ubija me
Zar ne vidiš koliko lomim se
Što više dajem manje želiš me



SWEDEN

FELICIA *MY SYSTEM*

Lyrics: Audun Agnar, Emily Harbakk, FELICIA, Julie Bergan, Theresa Rex
Music: Audun Agnar, Emily Harbakk, FELICIA, Julie Bergan, Theresa Rex

Photo: Ninja Hanna

SVT / Sveriges Television / www.svt.se

#SWE

BIOGRAPHY

Felicia Eriksson, born on 5 October 2001 in Tullinge, is a Swedish artist whose career reflects a remarkable personal and professional evolution within the current music landscape. She grew up in a rural area of Stockholm, where she was influenced by the epadunk culture, a phenomenon linked to youth in rural regions. Before fully dedicating herself to music, she studied Business Administration and worked in various jobs.

Her rise to fame came in 2022 as the voice of the Fröken Snusk project, created by producer Rasmus Gozzi. Under an anonymous identity and wearing a pink balaclava, she achieved huge success with “Rid mig som en dalahäst”, which surpassed 20 million streams. Her provocative and direct style quickly resonated with a young audience.

In 2023 she consolidated her popularity with numerous releases, more than 120 concerts, and a strong presence on digital platforms, becoming one of the most streamed artists in Sweden. Her concept, based on epadunk—a mix of electronic music, techno-pop, and folk elements—went beyond music to become a cultural phenomenon.

In 2024 she took part in Melodifestivalen with “Unga & Fria”, achieving a strong impact despite not reaching the final. That same year she won Masked Singer Sverige, reinforcing her popularity, although she also faced controversy regarding her streaming numbers, which were ultimately dismissed. 2025 marked a turning point following her departure from the Fröken Snusk project, a situation that deeply affected her on a personal level. She later revealed her identity as the original voice and began a new solo phase, more authentic and personal.

Under the name Felicia, she signed with Warner Music and released songs such as “Black Widow”, “Sugar High” and “Hard”, as well as the EP *My System* (2026). Her renewed proposal blends pop, electronic music, and K-pop influences. In 2026 she achieved a decisive victory at Melodifestivalen with “My System”, which allowed her to represent Sweden at Eurovision.

SWEDEN IN EUROVISION

Debut year:	1958
Number of entries:	65
Number of wins:	7
Best result:	1st in 1974, 1984, 1991, 1999, 2012, 2015 and 2023

Sweden has participated in Eurovision since 1958 and is one of the most successful countries in the contest, with seven victories. The most recent came in 2023 with Loreen and «Tattoo», which marked her second personal win and consolidated the country's position in the festival's history. Its national selection, Melodifestivalen, is one of the most widely followed and competitive formats in Europe. Throughout its history it has maintained great consistency, with only one semifinal elimination in 2010. In 2024, Marcus & Martinus finished 9th with 174 points. In 2025, KAJ achieved 4th place with 321 points thanks to «Bara Bada Bastu», a festive and light-hearted entry with a strong cultural identity that went viral in several countries.

LYRICS

I don't even want you
No you don't take up space
On any given Monday
I'm forgetting how you taste

I killed the whole idea of you
Been dancing on your grave
Cause I don't even want you
Then Friday screams your name

Cause now you're in my head, my heart, my body parts
You're always coming back on the weekends
You're in every touch
And thought - and every shot
No I can't get you out of my system
No I can't get you out of my system

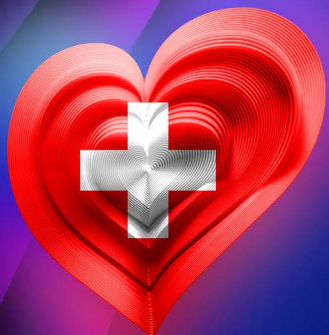
Hate the morning after
Hate the way you make me feel
I am a disaster
I just need to fix myself for real

Cause now you're in my head, my heart, my body parts
You're always coming back on the weekends
You're in every touch
And thought - and every shot
No I can't get you out of my system

No I can't get you out of my system
No I can't get you out of my system

If I deleted all the memories of you and me
And barricaded my walls
If I encrypted all my feelings for security
It wouldn't matter at all

Cause now you're in my head, my heart, my body parts
You're always coming back on the weekends
You're in every touch
And thought - and every shot
No I can't get you out of my system
No I can't get you out of my system



SWITZERLAND

VERONICA FUSARO

ALICE

Lyrics: Charlie McClean, Veronica Fusaro
Music: Charlie McClean, Veronica Fusaro

Photo: SRF / Nils Sandmeier

BIOGRAPHY

Veronica Fusaro was born on 23 April 1997 in Thun, into a family with diverse cultural roots, with an Italian father and a Swiss mother. This mix of influences has shaped her artistic identity, making her one of the most prominent voices on the current Swiss music scene. As a singer and songwriter, she has developed a distinctive style that fuses alternative pop with elements of soul and rock, characterized by strong emotional depth and a warm, recognizable voice.

She became known in 2014 when she participated in *The Voice of Switzerland*, where she was part of Stefanie Heinzmann's team. Although she did not reach the final stages, her appearance on the show was key in defining her intimate and alternative style.

In 2016 she received the "Demo of the Year" award from Demotape Clinic for her debut single "Come To Me" and was recognized as "Best Talent" by the radio station SRF 3. She later released several EPs under the label Deepdive Records, such as *Lost in Thought* (2017), *Ice Cold* (2018) and *Sunkissed* (2019), consolidating her artistic development.

Throughout her career she has performed more than 500 concerts in Switzerland and abroad, participating in major festivals such as the Glastonbury Festival, the Montreux Jazz Festival and the Gurtenfestival. She has also supported Mark Knopfler on tour, further expanding her international profile.

Her major breakthrough came in 2019 with "Rollercoaster", one of the most-played songs of the year in Switzerland. After several singles, she released her first album in 2023, *All The Colors Of The Sky*, which reached fifth place in the Swiss charts and was critically acclaimed for its emotional depth. That same year she received the Thun Music Award.

In 2025 she released her second album, *Looking For Connection*, a work that explores the search for authenticity in the digital age. In 2026 she presented *Live at Powerplay Studios – Stripped Down*, reaffirming her interpretative ability.

SWITZERLAND IN EUROVISION

Debut year:	1956
Number of entries:	66
Number of wins:	3
Best result:	1st in 1956, 1988 and 2024

Switzerland was the host country of the first edition of Eurovision in 1956, where it also achieved victory with Lys Assia and «Refrain». Throughout its history it has won three times, including Céline Dion's victory in 1988, one of the most memorable in the contest. After decades of irregular results and several semifinal eliminations, the country regained competitiveness in recent years. In 2021, Gjon's Tears finished third with «Tout l'Univers», marking the beginning of a stronger period. In 2024, Nemo won with «The Code». In 2025, Zoë Mè finished in 10th place with 214 points, all from the jury, with an elegant and highly refined vocal proposal that, however, failed to resonate with the televote.

LYRICS

Alice
Your pretty green eyes are magic
My precious prize
I've studied your ways, the way you behave
Can I spill my secrets to you

Alice
Let me inside
I promise, I'll be polite
No I won't make a mess, why you looking so stressed
Just let me talk to you

I've been watching you

I know you really really love me don't lie
Know you gotta gotta give it some time
So honey don't cry, honey don't cry

Alice
Don't you be scared
Be honest
I live in your head oh - I'm lonely too
This world's been so cruel
I've been here waiting for you

Alice
Stop knocking on that door don't panic
Lay low on the floor you're safe in my arms
No I'd never harm a hair on your head because

I'm in love with you

I know you really really love me don't lie
Know you gotta gotta give it some time
So honey don't cry, honey don't cry

Cause I know you really really love me inside
Only gotta gotta give it some time
So honey don't cry, honey don't cry

Alice
Light in my life has vanished
Please open your eyes
Why are you turning cold from feather to stone
Baby don't leave me alone



UKRAINE

LELEKA
RIDNYM

Lyrics: Adama Cefalu, Viktoriia Leleka
Music: Adama Cefalu, Jakob Hegner, Viktoriia Leleka

Photo: UA:PBC

BIOGRAPHY

LELÉKA is a Ukrainian folk-jazz musical project founded in 2016 in Berlin by singer and composer Viktoria Leléka. Born in 1990 in Shajtarske (Ukraine), the artist grew up connected to the performing arts, training in acting at the National University of Theatre, Film and Television of Kyiv. After working as an actress at the Molodyi Theatre, she moved to Germany, where she expanded her training in jazz singing and composition at the Hochschule für Musik Carl Maria von Weber in Dresden, thus consolidating her international artistic profile.

The group is made up of musicians from different European countries: Swedish pianist Povel Widestrand, Polish bassist Thomas Kolarczyk, and German drummer Jakob Hegner. They all met in Germany and share a musical vision that fuses contemporary jazz with Ukrainian folk roots. From their beginnings, LELÉKA has focused on reinterpreting traditional songs with a modern approach, incorporating electronic elements and innovative arrangements.

The project began to gain recognition after winning first prize at the Creole – Global Music Contest in Berlin in 2017. Throughout their career, they have accumulated various awards, such as the European Jazz Award at Jazzwoche Burghausen, and have performed at numerous international festivals. Their discography includes several notable works, from their self-titled debut EP to albums such as *Sonce u Serci*, nominated for the Deutscher Jazzpreis, *Rizdvo* (2023), and *Kolysanky* (2025), where they further develop their sonic identity.

LELÉKA's music is characterized by the combination of traditional melodies, jazz harmonies, and a highly expressive voice that has been particularly praised by critics. Their artistic proposal seeks to revitalize Ukrainian cultural heritage from a contemporary perspective, connecting with diverse audiences.

Their major media breakthrough came in 2026, when Viktoria Leléka won Vidbir, the Ukrainian Eurovision preselection, with the song «Ridnym» thanks to the unanimous support of both the jury and the public.

UKRAINE IN EUROVISION

Debut year: 2003

Number of entries: 21

Number of wins: 3

Best result: 1st in 2004, 2016 and 2022

Ukraine debuted in Eurovision in 2003 and has since become one of the most successful countries in the contest. Its first victory came in 2004 with Ruslana and «Wild Dances», and it later added two more wins with Jamala in 2016 and Kalush Orchestra in 2022. It is the only country that has always managed to qualify for the final. In addition to its victories, it has accumulated several second and third places that reinforce its consistency at the top of the scoreboard. In 2023, Tvorchi finished 6th with «Heart of Steel». In 2025, Ziferblat achieved 9th place with a highly visual and contemporary artistic proposal, maintaining the country's tendency to frequently place within the Top 10.

LYRICS

Green into rust,
Trust in the change
Everything fades be that as it may
Red into dust
Cut from the branch
Leaves in the flames
Nothing is safe

Vyshyu, vyshyu
Vyshyu novu dolyu
Vyshyu, vyshyu
Nayridnishym

When we oppose our fears
And turn all our woes to cheers
I know the roots still carry water
When all the seeds we've sown
Blossom and lead us home
We'll see the trees grow even taller

Novy dolyu vyshyu
Ridnym nayridnishym

When we oppose our fears
And turn all our woes to cheers
We'll see the trees grow even taller-
o-o-o

When we oppose our fears
And turn all our woes to cheers
I know the roots still carry water
When all the seeds we've sown
Blossom and lead us home
We'll see the trees grow even taller



UNITED KINGDOM

LOOK MUM NO COMPUTER

EINS ZWEI DREI

Lyrics: Julie Aagaard, LOOK MUM NO COMPUTER, Lasse Nymann, Thomas Stengaard

Music: Julie Aagaard, LOOK MUM NO COMPUTER, Lasse Nymann, Thomas Stengaard

Photo: BBC / Michael Leckie

BIOGRAPHY

LOOK MUM NO COMPUTER, stage name of Sam James Bartle, is one of the most distinctive figures in the contemporary British electronic scene. Born in England in the late 1980s, he showed from a very young age an almost obsessive curiosity for technology, mechanics and electronics, developing a mindset based on dismantling, experimenting and rebuilding. This self-taught and hands-on approach eventually became the foundation of his artistic identity.

Before starting his solo career, he was part of the band ZIBRA, with which he performed on major stages such as the Glastonbury Festival in 2015. However, he soon felt the need to explore a more personal path, one in which he could freely merge his passion for music and technology.

His solo project was born from a clear premise: to create music using instruments designed and built by himself. Through online videos, he began showcasing his creations, from modified toys to complex electronic devices turned into instruments. His approach, rooted in the DIY (do-it-yourself) movement, quickly captured public attention, establishing him as a reference figure in experimental electronic music.

One of his main trademarks is his ability to transform everyday objects into musical tools. He has developed synthesizers from consoles, bicycles turned into sound machines and massive modular systems for live performance. He has also restored traditional instruments, such as church organs, adapting them to the electronic field, demonstrating a creativity that goes beyond convention.

Since 2019 he has released numerous works, including *These Songs Are Obsolete*, the *Look Mum No Bootleg* releases, and projects such as *Double Barrelled Decadence* and *Hungry Vultures*, where he combines experimentation, melody and technology. In addition, he has collaborated on audiovisual projects, film music and video games.

UNITED KINGDOM IN EUROVISION

Debut year:	1957
Number of entries:	68
Number of wins:	5
Best result:	1st in 1967, 1969, 1976, 1981 and 1997

The United Kingdom debuted in Eurovision in 1957 and has only missed 1958. It has five victories and is the country with the most second places, with a total of 16. It has hosted the contest on nine occasions. Throughout its history it has featured highly prominent artists such as Cliff Richard and Bonnie Tyler, combining established figures and new proposals. In 2022 it achieved one of its best recent results with Sam Ryder, finishing second with 466 points. In 2023 it hosted the festival in Liverpool. In 2025, *Remember Monday* finished in 19th place with 88 points, with a country-pop styled proposal that was well executed vocally but did not receive televoting support, which awarded them zero points.

LYRICS

So sick of doing the whole 9 - 5
I pay my dues, I'm just stayin' alive
And I'm so bored of it, bored of it
Oh what's the point of it, point of it?

A paracetamol to quench the pain
The office cubicle has trapped me again
Am I a mouse in a cage am I?
d d d demotivational

Ah - if only there was a language
That I could count in
That would make me feel better
Oh yah!

Eins, zwei, drei darling I need something salty
Eins, zwei, drei with a slice of pepperoni
I'll pay you can owe me
That'll be a pony
Eins, zwei, drei
I'm coming back to life

Eins, zwei, drei got me feeling okey dokey
Eins, zwei, drei goodbye drudgery hello me
So light you can throw me
Kill at Karaoke
Eins, zwei, drei
I'm coming back to life

Counting in English doesn't cut the mustard
So sick of munchin' roly poly with custard
I'm so bored with it, bored with it
Oh what's the point of it, point of it?

I've always been a fan of aviation
I'm jumping on a plane to another nation
All my pounds they feel counterfeit
I need some euros to counter it

Eins, zwei, drei darling I need something salty
Eins, zwei, drei with a slice of pepperoni
I'll pay, you can owe me
That'll be a pony
Eins, zwei, drei
I'm coming back to life

Eins, zwei, drei got me feeling okey dokey
Eins, zwei, drei goodbye drudgery hello me
So light you can throw me
Kill at Karaoke
Eins, zwei, drei
I'm coming back to life

Eins
Zwei
Drei

Eins Zwei Eins Zwei Drei

Eins, zwei, drei darling I need something salty
Eins, zwei, drei with a slice of pepperoni
I'll pay you can owe me
That'll be a pony
Eins, zwei, drei
I'm coming back to life

Eins Zwei Drei
Eins Zwei Drei
Eins Zwei Drei
Got Me Feeling okey dokey
Eins Zwei Drei
I'm coming back to life

United by Music

EUROVISION
SONG CONTEST














VIENNA 2026



Show

FIRST SEMI-FINAL

MAY 12TH, 2026

1		Moldova	Satoshi	«Viva, Moldova!»
2		Sweden	FELICIA	«My System»
3		Croatia	LELEK	«Andromeda»
4		Greece	Akylas	«Ferto»
5		Portugal	Bandidos do Cante	«Rosa»
6		Georgia	Bzikebi	«On Replay»
7		Finland	Linda Lampenius & Pete Parkkonen	«Liekinheitin»
8		Montenegro	Tamara Živković	«Nova Zora»
9		Estonia	Vanilla Ninja	«Too Epic to Be True»
10		Israel	Noam Bettan	«Michelle»
11		Belgium	Essyla	«Dancing On The Ice»
12		Lithuania	Lion Ceccah	«Sólo Quiero Más»
13		San Marino	Senhit	«Superstar»
14		Poland	Alicja	«Pray»
15		Serbia	Lavina	«Kraj mene»

ONLY VOTING










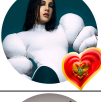


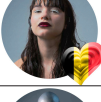




Germany



Italy

FIRST SEMI-FINAL SCOREBOARD

	Country	Performer(s)	Song
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			

		Notes	Points
01	 Moldova Satoshi «Viva, Moldova!»		
02	 Sweden FELICIA «My System»		
03	 Croatia LELEK «Andromeda»		
04	 Greece Akylas «Ferto»		
05	 Portugal Bandidos do Cante «Rosa»		
06	 Georgia Bzikebi «On Replay»		
07	 Finland Linda Lampenius & Pete Parkkonen «Liekinheitin»		
08	 Montenegro Tamara Živković «Nova Zora»		
09	 Estonia Vanilla Ninja «Too Epic to Be True»		
10	 Israel Noam Bettan «Michelle»		
11	 Belgium Essyla «Dancing On The Ice»		
12	 Lithuania Lion Ceccah «Sólo Quiero Más»		
13	 San Marino Senhit «Superstar»		
14	 Poland Alicja «Pray»		
15	 Serbia Lavina «Kraj Mene»		

SEGUNDA SEMI-FINAL

MAY 14TH, 2026

1		Bulgaria	DARA	«Bangaranga»
2		Azerbaijan	JIVA	«Just Go»
3		Romania	Alexandra Căpitănescu	«Choke Me»
4		Luxembourg	Eva Marija	«Mother Nature»
5		Czechia	Daniel Žižka	«CROSSROADS»
6		Armenia	Simón	«Paloma Rumba»
7		Switzerland	Veronica Fusaro	«Alice»
8		Cyprus	Antigoni	«JALLA»
9		Latvia	Atvara	«Ēnā»
10		Denmark	Søren Torpegaard Lund	«Før Vi Går Hjem»
11		Australia	Delta Goodrem	«Eclipse»
12		Ukraine	Leléka	«Ridnym»
13		Albania	Alis	«Nân»
14		Malta	AIDAN	«Bella»
15		Norway	JONAS LOWV	«Ya Ya Ya»

ONLY VOTING



France








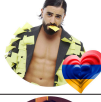
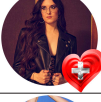




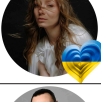

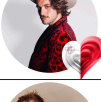

United Kingdom



Austria






SECOND SEMI-FINAL SCOREBOARD

	Country	Performer(s)	Song
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			

		Notes	Points
01	 Bulgaria DARA «Bangaranga»		
02	 Azerbaijan JIVA «Just Go»		
03	 Romania Alexandra Căpitănescu «Choke Me»		
04	 Luxembourg Eva Marija «Mother Nature»		
05	 Czechia Daniel Žižka «CROSSROADS»		
06	 Armenia Simón «Paloma Rumba»		
07	 Switzerland Veronica Fusaro «Alice»		
08	 Cyprus Antigoni «JALLA»		
09	 Latvia Atvara «Ēnā»		
10	 Denmark Søren Torpegaard Lund «Før Vi Går Hjem»		
11	 Australia Delta Goodrem «Eclipse»		
12	 Ukraine Leléka «Ridnym»		
13	 Albania Alis «Nân»		
14	 Malta AIDAN «Bella»		
15	 Norway JONAS LOWV «Ya Ya Ya»		


FINAL

MAY 16TH, 2026

	Germany	Sarah Engels	«Fire»
	France	Monroe	«Regarde !»
	Italy	Sal Da Vinci	«Per sempre sì»
	United Kingdom	LOOK MUM NO COMPUTER	«Eins, Zwei, Drei»
	Austria	COSMÓ	«Tanzschein»

FINAL RUNNING ORDER

	Country	Performer(s)	Song
01			
02			
03			
04			
05			
06			
07			
08			
09			
10			
11			
12			
13			
14			
15			
16			
17			
18			
19			
20			
21			
22			
23			
24			
25	Austria	COSMÓ	«Tanzschein»

	Notes	Points
01		
02		
03		
04		
05		
06		
07		
08		
09		
10		
11		
12		
13		
14		
15		
16		
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19		
20		
21		
22		
23		
24		
25	 Austria COSMO «Tanzschein»	

NOTES

EUROVISION SONG CONTEST



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