



FIFTH INTERNATIONAL COMPOSITION COMPETITION FOR CHILDREN'S AND YOUTH CHOIRS *CORINFESTA*

1. The **Associazione Emiliano Romagnola Cori** (A.E.R.CO.), together with the **Fondazione C.G. Andreoli** of the 'Unione dei Comuni dell'Area Nord di Modena', with financial support of the **Ministry of Culture** and of the **Region Emilia-Romagna** and with the patronage of **FENIARCO**, announces the Fifth International Composition Competition for Children's and Youth Choirs *CORINFESTA* with the aim of creating new material to be widely disseminated.
2. Participation is open to composers of any nationality.
3. The competition is divided into two sections:

Section A: *Towards Polyphony*

- a. two voices (SS or SA), no *divisi*;
- b. a cappella or with piano accompaniment and possible small and/or body percussion;
- c. of a maximum duration of 3 minutes;
- d. the text chosen may be sacred or secular, in Italian (also dialectal) or English or Latin, enclosing the Italian translation; if secular, it must be suitable for the age of the singers to whom this Section refers. It will also be possible to choose one of the texts suggested in the paragraph 'good texts for good music' (*).
- e. the difficulty and general approach of the piece must take into account the pedagogical context of a children's choir;
- f. it is desirable to use tools for the inclusion of diversities and disabilities (Sign Languages, soundtracks, ...). It will be the composer's responsibility to illustrate the choices made by means of a dotted or synthetic-discursive legend.

Section B: *Many voices, a school of life*

- a. three voices (SSA or SAT or SABr), no *divisi*;

- b. a cappella or with piano accompaniment and possible small and/or body percussion;
 - c. of a maximum duration of 5 minutes;
 - d. the text chosen may be sacred or secular, in Italian (also dialectal) or English or Latin, enclosing the Italian translation; if secular, it must be suitable for the age of the singers to whom this Section refers. It will also be possible to choose one of the texts suggested in the paragraph 'good texts for good music' (*).
 - e. it is desirable to use tools for the inclusion of diversity and disabilities (Sign Languages, soundtracks, ...). It will be the composer's responsibility to illustrate the choices made with a dotted or synthetic-discursive legend.
4. Each candidate may submit a maximum of two entries (one for each section or two for a single section). Submissions shall be made exclusively via the appropriate online form (<https://form.jotform.com/aercobologna/corinfesta>) by and no later than midnight on 30/06/2023.
5. The participation fee is 30 euros per entry.

Each work must be sent in PDF format. The composer's name must not appear on the score. The AERCO office shall receive the scores and send them to the members of the jury. The identity of the composers will not be disclosed by the AERCO office until after the evaluation phase has been completed. The online form shall also contain the following information: a. personal details (name, surname, address, telephone number, e-mail address); b. curriculum vitae; c. a declaration that the pieces submitted have never been published and/or awarded; d. source of the literary text, if any; e. permission to use and publish any protected literary texts from the author or publisher or rights holder; f. performance notes, if any; g. mp3 file obtained from the MIDI of the score.

The jury shall consist of five members who are composers and choir directors. They are: *John Rutter* (UK), *Tullio Visioli* (Italy), *Tim Sharp* (USA), *Daniela Nasti*, (Italy), *Chris Artley* (New Zealand). The judgement will be final and unappealable.

The evaluation criteria will be: a) quality of the textual treatment; b) overall artistic impression; c) performability: compositional attention to vocal and perceptual requirements.

9. The following prizes will be awarded:

First Prize Winners (one per Section)

- cash prize of € 1,500 (one thousand five hundred euros);
- public and multimedia performance, within 8 months from the announcement of the winners, by the '*Cincinnati Youth Choir*' (USA) for Section A and by the '*Crystal Children's Choir*' (USA) for Section B;

- the winners will be 'composer in residence' for AERCO throughout 2024. AERCO will select 4 choirs (primarily from among its members), who will have the opportunity to commission the winners with a piece dedicated to their choir. AERCO will pay the winning composers a sum of EUR 500 per commission.

- The winners will be ex officio jury members of the 2025 edition;

- publication, with the permission of the authors, by a major publishing house or by AERCO;

- diploma.

Runners-up (one per Section)

- cash prize of 600 euros (six hundred euros);

- public and multimedia performance, within 8 months of the announcement of the winners, by an important Italian or foreigner choir;

- publication, with the permission of the authors, by a major publishing house or by AERCO;

- diploma.

Third classified (one for each Section)

- publication, with the permission of the authors, by a major publishing house or by AERCO;

- diploma.

For all submitted scores

- All the pieces entered in the competition, except those chosen for publication with a publishing house or with AERCO, if authorised by the composers, will be published on the www.corinfesta.it website for choirs to use as new repertoire; they will also constitute repertoire to be used for the special category of the 'Concorso Corale Nazionale Città di Riccione' (www.coroallegrenote.it).

10. The jury reserves the right to indicate other compositions in addition to the winners, as well as the two (one for each Section) with the best treatment of inclusion strategies and the two (*) (one for each Section) with the best use of suggested texts. The composers of the shortlisted pieces will receive a certificate of mention.

11. Participation in the competition implies full acceptance of these rules.

(*) Special Mention: *Good Lyrics For Good Music*

The Artistic Direction has selected seven poetic compositions in order to highlight to the composers the importance of choosing 'good texts for good music'; to get in touch with the authors of the texts, write to aercobologna@gmail.com.

1. **I brutti sogni** (Patrizia Longobardi)

I brutti sogni... ma che paura
vengono quando la notte è più scura

Fatti di pelle di squame di pesce
provo ad urlare, la voce non esce

Fatti di unghie di spine di rovo
provo a scappare ma non mi muovo

Fatti di fame di orco digiuno
mi guardo intorno, non c'è nessuno

Fatti di zanne lunghe così
mi fan tremare...scappar la pipì

Poi zitti... zitti, quando ti svegli,
vanno a nascondersi tra i capelli...
li pettino via poi sai cosa faccio?
Per terra, coi piedi, li schiaccio!!!

2. **L'uomo e l'acqua** (Elisa Gastaldon)

In un giorno come tanti
sento vita e sento canti.

In un giorno come ieri
c'è un incontro tra i più veri.

L'uomo e l'acqua: un solo cuore
come i petali di un fiore.

Vita e vita in un confronto
che coinvolge tutto il mondo.

L'uomo e l'acqua: un grande amore
come l'arte di un pittore.

Un abbraccio trasparente
ma sensibile e potente

L'uomo e l'acqua: che splendore
niente chiasso né rumore.

Un sorriso forte e sano
e la vita va lontano.

3. **Il Piccolo Sutra del Fiocco di Neve** (Alfonso Ottobre)

Vagavo nell'aria pulita
di un brusco gennaio, facevo
progetti scendendo con calma,
dubbioso se andare a far mucchio
in collina o su un tetto d'ardesia.

E ora son qui,
su una tiepida mano che mi porta
vicino a uno sguardo che ride;
una scintilla di luce
e svanisco felice.

4. **La storia più bella** (Elio Pecora)

"Qual è la storia più bella?
chiede Ginetto a suo nonno -
(Esita il nonno.) - ma quella?
quella che ami di più?"

"Alice che passa lo specchio
e va per un mondo incantato,
Pinocchio che nella balena
ritrova il suo babbo perduto,
il gatto che fa del padrone
un ricco signore contento,
Merlino che va sulla Luna...
e cento altre storie, altre cento,
mi piacciono tutte, ma una
è quella che amo di più:
racconta di un nonno e un bambino
che parlano insieme del mondo
e il cielo sereno li guarda
così felici quaggiù."

5. **Grano d'oro** (Franca Renzi)

Grano d'or che matura nel sole
ce n'è per tutti, per chi lo vuole

riempie i campi, e anche la mente
profuma buono ma non si sente

e poi nascosto, all'improvviso,
compare il timido fiordaliso

urla colore a più non posso,
ecco il papavero tutto rosso

e guarda bene: la camomilla!
Dolce presenza, molto tranquilla

Scende la sera, tutti a dormire
resta dei grilli il lento frinire...

6. **Fitta e fosca** (Roberta Gallo)

Fitta e fosca
la foresta
Corvi torvi
in antro oscuro.

Pipistrelli
merli e grilli
fan saltare
urla e strilli.

Nella casa della strega - al burrone
nel maniero di quell'orco - gran puzzone
ogni fiaba cosa inventa - cosa spiega?

Che la principessa, infine
tra i cespugli con le spine
trova un principe e la sposa
e la storia è tutta rosa.
È così ancor d'allora?...

Care bimbe e bimbi belli,
se voi fate un po' i monelli,
l'importante è che troviate
ciò che siete e ciò che piace.

Per resto, amate assai,
oltre il sempre e oltre il mai.

7. **Carefree Grass** (Emily Dickinson)

The Grass so little has to do -
A Sphere of simple Green -
With only Butterflies to brood
And Bees to entertain -

And stir all day to pretty Tunes
The Breezes fetch along -
And hold the Sunshine in its lap
And bow to everything -

And thread the Dews, all night, like Pearls -
And make itself so fine
A Duchess were too common
For such a noticing -

And even when it dies - to pass
In Odors so divine -
Like Lowly spices, lain to sleep -
Or Spikenerds, perishing -

And then, in Sovereign Barns to dwell -
And dream the Days away,
The Grass so little has to do
I wish I were a Hay -