

CHOIR WORKSHOP FOR COMPOSERS

6th Edition | 2022

The Virgo Vox association INVITES composers
of all nationalities, without age restrictions and without any limitations
to the aesthetic orientation to participate to the

COMPOSITION OF CHORAL SONGS FOR FEMALE VOCAL ENSEMBLE

The main purpose of the Workshop is to encourage creativity in the field of
Contemporary Music and the composition of new songs, particularly for female
vocal ensemble.

PIECES

Must be inedited and composed for a female vocal
ensemble (10 members)

Best to be a cappella work
(however, the songs with a single instrumental
accompaniment or a small group of instruments will also be
evaluated)

Maximum of number of voices in the composition: 6

Time lenght: from 4 to 10 minutes

If the text is in a language other than Italian, English, German, Spanish or Latin, the phonetic text (in written form)
must also be sent. It is possible to compose the complete text or part of it in the original language of the work.
The themes proposed can be freely interpreted either in the choice of the texts and in the genre to be used (sacred
or profane).

*The songs that will fail to respond to the required themes will be excluded from the evaluations. They may be
proposed again in the next editions if they will meet all the criteria.*

THEMES

THE MEMORY

OF THE SOIL AND OF THE SOUL

PRAY "WHITOUT INTERMISSION"

**A TEXT TO BE CHOSEN
AMONG THE TEXTS PROPOSED BELOW**

MUST SEND

- A form with the personal data, the theme chosen from the ones proposed, an e-mail address and a telephone number.
- A short description of the composition wiht the method of execution .
- A midi file of the composition.
- A declaration by the author that the submitted composition has never been published or performed or awarded before (ther is a form online on Virgo Vox's web site).

The material must be submitted via the dedicated form on www.virgovox.it

On the score (to be sent in PDF) there must be the title of the piece, the chosen theme, the estimated duration of the composition and the writer's name of the text as well as its provenance, when necessary.

The name of the composer must NOT appear on the score: the piece will be submitted to the commission anonymously.

Each composer may submit a maximum of three pieces.

The application for the competition requires the payment of €30 for the first composition (€15 for the followings). The payment includes the annual membership to the Association Virgo Vox. The fee must be paid via PayPal through the website (www.virgovox.it). Bank payment description: Choir workshop 2022- title of the composition and the composer's family name.

DEADLINE

The songs must be
submitted by the end of
31 July 2022

JURY

Alda Caiello, soprano
Petra Grassi, director
Alessandro Solbiati, composer
Giuditta Commerci, Artistic director
A member representing the **Sonzogno**
publishing house
Ensemble Virgo Vox

CRITERIA OF EVALUATION

SUITABLE FOR VOICE
(VOCAL RANGE, , VOICE LEADING)
AND CONDUCTING OF THE PARTS

MUSIC-TEXT RELATIONSHIP

COMPOSITIONAL PLAN

ACKNOWLEDGMENTS

- The publication of the composition in the Virgo Vox Contemporanea series within the catalogue of **Casa Musicale Sonzogno by Piero Ostali**
- One free copy of the volume in which the work is published
- The recording of the composition at the first performance by the Virgo Vox Ensemble during the finals and the assignment of a certificate

The composers of the 5 final pieces will be notified by email **by the 30th of September 2022** and will be invited to the final which will be held on **30 November 2022**

The final selection will be public and the pieces will be performed in front of the committee members who will announce a maximum of 3 winning compositions.

The commission will be formed by three renowned experts in the field of contemporary music, the artistic director of the Virgo Vox ensemble and the publishing manager of Casa Musicale Sonzogno.

The winning songs will be officially announced on www.virgovox.it.

The jury has the right to not award prizes if it does not consider the submitted works suitable. It also has the faculty to mention any worthy composition even if not awarded

The songs submitted may be included in the ensemble's repertoire at the discretion of the artistic director.

TEXTS

- The texts must be set to music in their original language.
- It is possible to choose a different text, from the ones proposed, of the same authors, by indicating the catalogue and edition. If possible please provide a translation in Italian.
- The lyrics that are not in the public domain must be accompanied by a permission, from the author or the publisher who holds the rights, to set the text to music and to publish it.

RAINER MARIA RILKE (1875–1926)**EIN GOTT VERMAGS. WIE ABER, SAG MIR, SOLL
DIE SONETTE AN ORPHEUS, 1-3 (1923)**

Ein Gott vermags. Wie aber, sag mir, soll
ein Mann ihm folgen durch die schmale Leier?
Sein Sinn ist Zwiespalt. An der Kreuzung zweier
Herzwege steht kein Tempel für Apoll.

Gesang, wie du ihn lehrst, ist nicht Begehrt,
nicht Werbung um ein endlich noch Erreichtes;
Gesang ist Dasein. Für den Gott ein Leichtes.
Wann aber sind wir? Und wann wendet er

an unser Sein die Erde und die Sterne?
Dies ist nicht, Jüngling, daß du liebst, wenn auch
die Stimme dann den Mund dir aufstößt, - lerne

vergessen, daß du aufsangst. Das verrinnt.
In Wahrheit singen, ist ein anderer Hauch.
Ein Hauch um nichts. Ein Wehn im Gott. Ein Wind.

*A god has the power. But tell me: How should
a man follow him through the slender lyre?
His sense is divided. At the crossroad of two paths
of the heart there stands no temple for Apollo.*

*Song, how you teach it, is not desire,
not pursuit after something finally attained;
Song is Being. For the God, an easy one.
But when are we? And when does He turn*

*the earth and stars to our being?
Young man, it is not that you love, even if the
voice then throws open your mouth, - learn*

*to forget that you sang out. This slips away.
To sing in truth is a different breath.
A breath for nothing. A whisper in God. A wind.*

TEXTS

RAINER MARIA RILKE (1875–1926)**MEIN LEBEN IST
DAS STUNDENBUCH (1899-1903)**

Mein Leben ist nicht diese steile Stunde,
darin du mich so eilen siehst.
Ich bin ein Baum vor meinem Hintergrunde,
ich bin nur einer meiner vielen Munde
und jener, welcher sich am frühesten schließt.

Ich bin die Ruhe zwischen zweien Tönen,
die sich nur schlecht aneinander gewöhnen:
denn der Ton Tod will sich erhöhen -

Aber im dunklen Intervall versöhnen
sich beide zitternd.
Und das Lied bleibt schön.

*My life is not this steep hour
in which You see me hurrying so.
I am a tree, standing before my background,
I am only one of my many mouths
and that one which closes earliest.*

*I am the rest between two sounds
that can hardly get accustomed to the other:
for the sound of death keeps getting louder -*

*But in the dark interval
they reconcile, trembling.
And the song remains beautiful.*

EMILY DICKINSON (1830–1886)**J677(1863)/ F876 (1864)**

To be alive – is Power-
Existence – in itself-
Without a further function –
Omnipotence – Enough-
To be alive – and Will!
'Tis able as a God-
The Maker – of Ourselves – be what –
Such being Finitude!

TEXTS

EMILY DICKINSON (1830–1886)**J686(1863)/ F861 (1864)**

They say that "Time assuages" –
Time never did assuage –
An actual suffering strengthens
As Sinews do, with Age –
Time is a Taste of Trouble –
But not a Remedy –
If such it prove, it prove too
There was no Malady –