

1ST INTERNATIONAL COMPETITION  
OF CHORAL COMPOSITION  
AND CHORAL ARRANGEMENT

# BONDÌ CARA VENEZIA

## HELLO DEAR VENICE

FOR THE 1600TH FOUNDATION  
ANNIVERSARY OF VENICE

**PRIZE MONEY 7,000 EURO**  
**Registration deadline 28 February 2022**

### Art. 1

A.S.A.C. Veneto (Association for the Development of Choral Activity), with the patronage of the Ministry of Culture, Feniarco (Italian National Federation of Regional Choral Associations) and the Conservatory of Music "B. Marcello" of Venice, in order to promote new choral compositions inspired by the city of Venice which celebrates this year its 1600 years of history, announces a Competition for Choral Composition and Arrangement open to composers from all over the world, regardless of age.

### Art. 2

The **participation fee** is Euro 30 for each score sent.

### Art. 3

The competition is divided into two categories

- **Category A: Original piece**
- **Category B: Choral arrangement of a folk Venetian or boat song.**

#### Art. 4

The compositions and / or the choral arrangements:

- must have a minimum duration of 3 minutes and a maximum of 6 minutes,
- **has not been published,**
- **has never been performed in public**
- must not have participated in other competitions
- **must not have been awarded prizes**
- must not have been diffused online or in various websites
- must not have been transmitted in other contexts or through other methods, neither entirely nor partially,
- and **must be intended for amateur choirs** with one of the following choir formations:
  - Mixed voice choir (SATB) with the possibility of division for each vocal section;
  - Female or male choir “a cappella” with 3-4 voices (SSA or SSAA, TBB or TTBB) with the possibility of division for each vocal section;
  - vocal group for up to 6 vocal parts (without division);
  - children’s choir up to 2 voices, a cappella or with possible accompaniment of piano, guitar, percussion instruments and / or body percussion

For each choral formation, **short solo parts** can be written to be performed by the members of the choir.

#### Art. 5

Each participant can send a maximum of **two (2) compositions or two (2) choral arrangements** for each category indicated in art. 3.

#### Art. 6

For category A (original piece) the author can use **any literary source, or part of it**, inspired by Venice, its lagoon or its history. Literary sources must be either in **Italian, Venetian dialect or Latin**. If the text is protected by copyright, a **usage permit signed by the author** or whoever holds the rights must be obtained and presented at the time of registration. Each score belonging to category A must be **accompanied by a copy of the original text** and an **Italian translation** if the chosen text is written in dialect or Latin.

For category B (Choral arrangement of Venetian folk songs) the choral arrangers must take an indication from **Venetian melodies attached in the Appendix\*** of this regulation. The text, belonging to the attached folk melodies, can be used in full or in part.

#### Art. 7

The winning and / or cited compositions and choral arrangements will be performed in “Preview”, by well known Choirs and / or Vocal groups with purposely adequate artistic level, specially appointed by the Artistic Com-

mission of ASAC Veneto during the concerts organized on the occasion of the Venetian Choral Festival scheduled in October 2022.

**A volume of the awarded and / or cited scores will be published** in collaboration with an **important publishing firm**.

#### **Art. 8**

The scores **cannot be performed or sent** to other competitions until the winners are announced.

#### **Art. 9**

The Jury reserves the **right to cite and publish** any composition particularly deserving. The prizes, at the Jury's absolute discretion may not be awarded.

#### **Art. 10**

The compositions will be evaluated by a **Jury of international renown** which includes composers and conductors known in the international panorama of choral music. The Jury's decision is final and cannot be contested.

#### **Art. 11**

The Jury will evaluate the compositions / choral arrangements on the basis of the **following criteria**:

- suitability for performance by amateur choirs
- suitability for vocal performance;
- style and stylistic coherence;
- relationship with the lyrics;
- level of compositional writing;
- originality of language.

#### **Art. 12**

The scores must be **anonymous**. The cover must indicate:

- the title of the song;
- category;
- choir formation
- a motto of recognition (example: "ad excelsa tendo");
- duration.

#### **Art. 13**

The **motto of recognition**, different for each project presented (example: "ad excelsa tendo"), must also be reported in the online registration form.

#### **Art. 14**

**The registration form** (to be filled out on the online platform available at: **<https://form.jotform.com/212844541034348>**) must contain the following data:

- name and surname
- place and date of birth,
- residence (street number, street, city, province, country)
- email address
- telephone number (of composer)
- motto of recognition (example: "ad excelsa tendo")
- the artistic curriculum (max 3000 characters)
- photo of the composer to be used for promotional purposes (in case of awarding of prizes)
- copy of Identification Card;
- a self-declaration certifying that each composition presented meets the requirements of art. 4 of this announcement; that it was carried out by the proposer and that the work has not been published, performed, awarded or participated in other competitions
- an authorization of consent and free of composers' / arrangers' fees for public performance
- an authorization for audio and video recording of the composition, its transmission and authorization for archiving the material created
- an authorization for its use for a possible discographic publication without compensation other than those provided in relation to the copyright on the performance of the piece
- the score (s) in PDF format A4, written with a computer video music notation program.
- Note: Manuscripts are not allowed.
- an mp3 audio file for each composition sent, possibly also produced with virtual or midi sounds.
- Note: The audio file is not mandatory, but recommended.
- an indication of the duration in minutes of the composition
- a copy of the bank transfer of € 30 (thirty) for each attached score (non-refundable)
- a declaration of consent for the processing of personal data of the participant in the competition (Legislative Decree 196/03 – Privacy Code).

**The presence of signatures or other identification marks on the scores will result in its exclusion from the competition.**

### **Art. 15**

#### **Prizes for every category:**

- 1st Prize: € 2,000 (Two thousand euros), First Prize Diploma, Execution and Publication
- 2nd Prize: € 1,000 (One thousand euros), First Prize Diploma, Execution and Publication
- 3rd Prize: € 500 (Five hundred euros), Third Prize Diploma, Execution and Publication

The prizes will be paid by bank transfer.

In case of a tie the prizes will be divided equally among the winners.

### Art. 16

There may be **citations of compositions or choral arrangements** and therefore may be published and performed with the awarded projects.

### Art. 17

**The results of the Competition** will be announced by **11 April 2022** by email to the participants and will be published on the ASAC Veneto website.

### Art. 18

A.S.A.C. reserves the **right to publish** and disseminate performances of the winning competitions and citations of the Jury through audio / video media on its social channels.

Compositions submitted for the competition will be considered as the intellectual property of the composer who submitted the piece and all copyrights relating to it will remain with the composer.

### Art. 19

Participation in the competition **implies acceptance** of these regulations. For anything not expressly covered and or stated by this competition announcement, the provisions of the Civil Code and of the special laws on the subject are valid. The Court of Treviso is competent for any dispute or controversy.

For **further information**, please contact the ASAC Secretariat at the following email address: [asac.veneto@asac-cori.it](mailto:asac.veneto@asac-cori.it)  
addressing the attention to: Artistic Director. **M.o Giorgio Susana**

**THANKS TO THE "CORO MARMOLADA" OF VENICE AND MR. SERGIO PIOVESAN  
FOR MAKING ITS ARCHIVES AVAILABLE TO ASAC VENETO**

# APPENDIX

## VENETIAN MELODIES

# E MI ME NE SO 'NDAO

Canto lagunare del XVII secolo

♩ = 68

E mi me ne so 'nda o don - de che i fe - va i go - ti  
 go de le fu - gas - se de que - le de Mal - ghe - ra,  
 tra - sto a la sen - ti - na, co'n ba - te - lin da scio - po  
 ca - mi - nao la se - ca, tu - ta la pe - sca - ri - a,  
 vi - sto l'or - to dei A - brei co' tu - te le Vi - gno - le,  
 ca - mi - nao par tu - to, go vi - sto un Bu - ra - ne - lo,  
 mi me ne so 'nda - o, don - de che i fe - va lesque - le

zio - gan - do la spi - ne - ta ai al - tri zio - ghi. Mi  
 go ca - mi - nà par te - ra fi - no a Fu - si - na. Dal  
 an - de - vo de ga - lo - po a la Zu - e - ca. Go  
 go da la po - pa in - dri - o ai do Ca - ste - li. Go  
 da le Vi - gno - le in - dri - o me so re - du - to. Go  
 l'a - ve - va un bel se - ste - lo a l'ha - mo - stra - o. E  
 zio - gan - do la spi - ne - ta le do - ne be - - le

**Venetian song of the seventeenth century with which a boatman ideally and with a veiled melancholy retraces an itinerary through different places of the Venice lagoon.**

*Paraphrase of the text*

"And I went where they made glasses (Murano), playing the spinet and other games. (The spinet could be a game or the musical instrument).  
 I have some focaccias like those from Marghera; I walked on the ground up to Fusina (town on the lagoon eaves after Marghera where the Brenta flowed).  
 Passing from the main traveller to the bilge, on a hunting boat (in Venetian "sciopon" from schioppo, shotgun), I sailed quickly towards the Giudecca.  
 I walked the shoal (parts of the lagoon dry at low tide) and the whole fish market (Rialto).  
 I turned the stern back towards the two castles (fortified areas defending the entrance to the port of Lido, perhaps corresponding to the current Fort of S. Andrea and to another in the facing area of San Nicolò di Lido).  
 I saw the garden of the Jews (the Israelite cemetery at the Lido) with the whole Vignole island (in front of the Lido), and from the Vignole I came back.  
 I walked and met a buranello (inhabitant of the island of Burano in the North Lagoon) who had a nice basket and showed it to me.  
 And I went where they made the bowls, playing the spinet to beautiful women".

# RITMO DELL'ÀRGANO

Canto ritmico di lavoro - Isola di Pellestrina (VE)



O issa la lerza (1)  
 volta e gira che  
 l'è un bel sacco,  
 o issa la lerza volta  
 e gira lerza

(1) lerza = *winch*

**Collected in Pellestrina (Ve), even this more than a song is a chant that was used to coordinate the movements when working on the winch for all the maneuvers necessary for the sailing ships.**

*Lift the winch, / turn and turn / it's a nice sack, / lift the winch, / turn and turn the winch.*



# SIA BENEDETE LE RICAMADÓRE

**Andante**

Sia be-ne-de-te le ri-ca-ma-do-re che le ri-ca-ma'l  
E queiche nas-se den-tro de sta cu-na, fa da de-te-ra e

cuor ai so mo-ro-si pon-to perpon-to le ghe fa na ste-a e'n  
mar de sol e lu-na, pol dir-se ben ba-sà da la for-tu-na pol

me-zo al pe-to le ghe for-ma'l cuo-re. Sia be-ne-de-te  
dir se ben ba-sa da la for-tu-na

ste ri-ca-ma-do-re e for-tu-na' queiche'n cuor se por-ta

zor-no per zor-no a-no do-po a-no in tu-tala so-vi-ta stori-ca-mo in

tu-ta la so vi-ta stori-ca-mo chetu-toque-o chexe be-o al mondo

xe be-o per-chè ga fa-to lo-re pon-to su pon-to o-re so-ra o-re

sia be-ne-de-te e ri-ca-ma-do-re Sia be-ne-de-te ste ri-ca-ma-do-re.

# SIA BENEDÉTE LE RICAMADÓRE

Sia benedéte le ricamadóre  
che le ricama el cuor ai so moroši,  
ponto per ponto le ghe fa 'na stea,  
e in mežo al pèto le ghe forma el cuore.

Sia benedete le ricamadore  
E fortuna' quei che in cuor se porta,  
žorno par žorno, ano dopo ano,  
in tuta fa so vita 'sto ricamo.

E quei che nasse dentro de 'sta cuna,  
fata de tera e mar, de sol e luna,  
pol dirse ben bašà da ta fortuna,  
pol dirse ben bašà da ta fortuna.

Che tuto quéo che xe bèò al mondo,  
xe bèò perché ło ga fato łóre,  
ponto su ponto, ore sóra ore,  
sia benedéte 'ste ricamadóre.

Sia benedete ste ricamadore.

Carrier: Ines Battaion

Recording: Sergio Piovesan

Transcription: Enzo Fantini

**A song linked to the particular female work of the "ricamadóre": These women were masters in building the precious Burano lace with needle and thread (an art born on the island around 1500) but, at the same time, they were able to prepare their men's hearts to welcome a solid and lasting emotional bond. The song is a legend that tells the origin of Burano lace.**

*Blessed are the embroiderers / who call their lovers to their hearts / point by point they make him a star / and in the middle of his chest they form his heart. Blessed are the embroiderers / and lucky those who carry this embroidery in their hearts / day after day, year after year / throughout their life.*

*And those who are born inside this crib (the lagoon) / made of land and sea, sun and moon / can be considered well kissed by luck / can be considered well kissed by luck.*

*Because if everything in the world is beautiful / it is beautiful because they did it / point by point, hour after hour / these embroiderers are blessed.*

*Blessed be these embroiderers.*

# NINA NANA VENEZIANA

## Barcarola (Autore anonimo)

*Moderato*

Sen - ti che be - la ba - ve - ta, par che la in - vi - ta a par - lar, \_\_\_\_\_  
La bar - ca len - ta se mo - ve co - me u - na fo - gia la va, \_\_\_\_\_

9  
dir ghe vo - ria tan - te co - se ma no la vo - gio sve - giar. \_\_\_\_\_ El ven - to ghe sfio - ra'l  
tu - to xe fer - mo l'in - tor - no, San Gior - gio par in - can - tà. \_\_\_\_\_ Las - sar - te vo - gio bel

19  
vi - so, l'a - qua la fa ni - no - lar, \_\_\_\_\_ co - me d'un ma - gi - co so - gno que - sto Ve -  
vi - so, stren - zer - te for - te al mio sen; \_\_\_\_\_ xe col - pa de la ba - ve - ta se'l so - gno

30  
ne - zia pol far. \_\_\_\_\_ Ni - na na - na, in me - zo a l'a - qua d'ar - gen - to  
vien \_\_\_\_\_ real - tà. \_\_\_\_\_

41  
ni - na na - na, in gon - do - le - ta se va. \_\_\_\_\_ Ni - na na - na, be - la xe sta mia cit -

55  
tà \_\_\_\_\_ sen - ti che be - la ba - ve - ta lon - tan la ne por - te - rà

This is a nineteenth-century Venetian song that continues the trend of eighteenth-century boat songs. It is a love song for the beloved woman and for the city of Venice and moreover, being a barcarola (a gondolier's song), it is also a very suitable tune for a lullaby.

*Feel what a beautiful breeze, / it seems to invite you to talk, / I would like to say many things, / but I don't want to wake her / The wind touches her face, / the water cradles her, / as in a magical dream / this is what Venice can do. **Ninna nanna\* in the middle of the silver water, / Ninna nanna you go in a gondola, / Ninna nanna, how beautiful this city of mine, / feel what a beautiful breeze, it will take me far.***

*The boat moves slowly, / like a leaf goes, / everything around is still, / San Giorgio seems enchanted. / I want to leave you with a beautiful (serene) face, / hold you tight to my chest, / it's this breeze's fault / if the dream comes true.*

\*Ninna nanna means lullaby but in this passage is also used for its onomatopoeic value.