Spring 2015

Red Note New Music Festival Composition Competition Announcement, 2015

School of Music
Illinois State University

Carl Schimmel
Illinois State University

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HOW TO ENTER
See information to the right for details about the separate categories.
This year there are two categories:
The competition is open to all composers, regardless of age or nationality.

RULES AND GUIDELINES
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For details on past competitions, visit

Questions may be addressed to Professor Carl Schimmel at rednote@ilstu.edu.

NOTE New Music Festival director for details about payment or concerns about online hard copies and payments by check are also acceptable if necessary; contact the RED

Composers should make every effort to enter and submit payment electronically, but

The submitted pdf’s and audio files must be free of names and identifying marks.

Submit an ANONYMOUS pdf and audio file (mp3 or MIDI) of each score, via the RED

unconventional notation.

The submitted pdf’s and audio files must be free of names and identifying marks.

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Students, faculty, staff, and alumni of Illinois State University may not enter.

The winning composer must agree to provide parts by January 20, 2015, in order to

Works may include non-interactive electroacoustic elements (e.g., CD playback).

The ISU Chamber Orchestra is an advanced ensemble which features the School of

MOMENTA QUARTET & THE CITY OF TOMORROW, GUEST ENSEMBLES

CARL SCHIMMEL, DIRECTOR

Now in its eighth season, the RED NOTE New Music Festival at Illinois State University is a week-long event which features outstanding performances of contemporary concert music. Highlights of past seasons include appearances by the Orchid Ensemble, Fulcrum Point New Music Ensemble, Color Field Ensemble, Spectral Quartet, and Ensemble Dal Niente. Featured guest composers have included Joan Tower, Lee Hyla, and Augusta Read Thomas. RED NOTE also holds an annual Composition Competition which brings in entries from around the world. This year, we are pleased to host featured guest composer Steven Stucky as well as two guest ensembles. Momenta Quartet and the City of Tomorrow woodwind quintet. Together with the Illinois State University music composition faculty, Professor Stucky and the ensembles will lead a Composition Workshop which is open to all student composers.

RED NOTE NEW MUSIC FESTIVAL 2015
COMPOSITION COMPETITION & COMPOSITION WORKSHOP

STEVEN STUCKY, GUEST ARTIST

Guidelines - Category A (Chamber Ensemble)

Submitted works should be scored for any number of players/vocalists drawn from the ensemble listed below. In addition, ONE more instrument or vocalise may be added (e.g., a second violin, an oboe, etc.).

GUIDELINES - Category B (Chamber Orchestra)

Submitted works should be scored for chamber orchestra, with the following maximum instrumentation:

GUIDELINES - Category B (Chamber Orchestra)

Submitted works should be scored for any number of players/vocalists drawn from the ensemble listed below. In addition, ONE more instrument or vocalise may be added (e.g., a second violin, an oboe, etc.).

Rules and guidelines

The competition is open to all composers, regardless of age or nationality.

This year there are two categories:

Category B
(Works for Chamber Ensemble)
See information to the right for details about the separate categories.

Category A
(Works for Chamber Orchestra)

GENERAL GUIDELINES (applicable to both categories)

• Works may include non-interactive electroacoustic elements (e.g., CD playback).

• Works may have been performed before, but should not have been composed before 1999.

• An entry fee of $25 must be included with the first score submitted, regardless of category. There is an entry fee of $10 for each additional score submitted, regardless of category. For example, a composer who submits one score to Category A and another to Category B must submit a $35 entry fee. Composers may submit as many works as they like in either category.

• Previous winners in either category of the RED NOTE New Music Festival Composition Competition may not enter.

• Students, faculty, staff, and alumni of Illinois State University may not enter.

• The winning composer must agree to provide parts by January 20, 2015, in order to guarantee a performance of the winning work at the RED NOTE New Music Festival.

• Attendance at the Festival is encouraged but not required.

• In the event that no entry is worthy of the award, the University reserves the right to award no prizes or prize money.

• SUBMISSION DEADLINE: October 15, 2014. Results will be announced by January 1, 2015.

How to enter

• Submit an ANONYMOUS pdf and audio file (mp3 or MIDI) of each score, via the RED NOTE webpage: Finearts.IllinoisState.edu/rednote.

• Exceptions to the mp3/MIDI requirement may be made in the case of works which use unconventional notation.

• The submitted pdf’s and audio files must be free of names and identifying marks.

• Composers should make every effort to enter and submit payment electronically, but hard copies and payments by check are also acceptable if necessary contact the RED NOTE New Music Festival director for details about payment or concerns about online submission.

• Questions may be addressed to Professor Carl Schimmel at rednote@ilstu.edu.

• For details on past competitions, visit Finearts.IllinoisState.edu/rednote.

• The composer of the winning work in Category A will receive a $1000 prize, and the work will be performed by faculty members of the Illinois State University School of Music at the RED NOTE New Music Festival in Normal, Illinois, on March 30, 2015.

• If the instrumentation of the winning work is for string quartet or woodwind quintet, it may instead be considered by Momenta Quartet or the City of Tomorrow for performance at the RED NOTE New Music Festival.

• Works must not exceed 15 minutes in duration.

• The final round of the Competition will be judged by established composers from around the United States.

• The composer of the winning work in Category B will receive a $750 prize, and the work will be performed by the Illinois State University Chamber Orchestra, conducted by Dr. Glenn Block, at the RED NOTE New Music Festival in Normal, Illinois, on March 30, 2015.

• The ISU Chamber Orchestra is an advanced ensemble which features the School of Music’s top performers. However, judges reserve the right to consider playability in their deliberations.

• Works must not exceed 12 minutes in duration.

• Works featuring soloists (e.g., cello) may be submitted with the understanding that the soloist must be supplied at no expense to the ISU Chamber Orchestra, and that the soloist must be able to attend at least one full rehearsal with the orchestra in advance of the concert date, as well as the dress rehearsal before the concert.

• The final round of the Competition will be judged by Dr. Glenn Block, conductor of the ISU Chamber Orchestra.

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RED NOTE NEW MUSIC FESTIVAL | COMPOSITION WORKSHOP
MARCH 29 – APRIL 1, 2015

The RED NOTE New Music Festival Composition Workshop will help composers widen their creative perspectives and hone their craft through open rehearsals with guest ensembles Momenta Quartet and the City of Tomorrow, and seminars with distinguished guest faculty composer Steven Stucky and resident faculty composers Martha Harms and Carl Schimmel. Invited participants will have the opportunity to compose a 5- to 10-minute piece for Momenta Quartet, the City of Tomorrow (woodwind quintet), or a mixed instrumentation comprised of members from these two ensembles. Each composition will be carefully rehearsed by the ensembles during the Festival, and will be premiered at a formal concert at the Festival. Each composer will receive a recording of his or her piece. Professor Stucky and the resident faculty composers will also attend the rehearsals, offering comments and suggestions. Participants will discuss their compositional ideas, techniques and aesthetics with the faculty and other fellows. In addition, each student composer will have the opportunity to meet with the faculty composers individually. Each day of the Festival culminates in an evening concert featuring contemporary music performed by Momenta Quartet, the City of Tomorrow, or members of the School of Music faculty.

FACULTY
Steven Stucky
Martha Harms
Carl Schimmel

FEATURED PERFORMERS
Momenta Quartet
The City of Tomorrow

QUALIFICATIONS
Applications must be graduate or undergraduate students.

TUITON
$300 (due by November 15, 2014)

REFUND POLICY
We do not offer refunds for our workshop. All fees are non-refundable.

QUESTIONS?
Please contact Carl Schimmel (rednote@ilstu.edu).

HOW TO APPLY
Submit an ANONYMOUS pdf and audio files and/or MIDI of your best work as a string quartet or wind quintet to Carl Schimmel at rednote@ilstu.edu. The composition workshop will include at least three public performance opportunities during the Festival, and will be premiered at a formal concert at the Festival. Each composer will receive a recording of his or her piece. Professor Stucky and the resident faculty composers will also attend the rehearsals, offering comments and suggestions. Participants will discuss their compositional ideas, techniques and aesthetics with the faculty and other fellows. In addition, each student composer will have the opportunity to meet with the faculty composers individually. Each day of the Festival culminates in an evening concert featuring contemporary music performed by Momenta Quartet, the City of Tomorrow, or members of the School of Music faculty.

DINING AND HOUSING
Dinners will be organized and paid for by the RED NOTE New Music Festival. Tuition participants will be responsible for their own meals, and for their own lodging. Normal, Illinois is a university town with many dining options within walking distance. RED NOTE will assist workshop participants in finding appropriate lodging; options range from staying with one of our graduate student composers at no extra cost, to a room at the new Marriott hotel near downtown at a discounted rate. We will facilitate room sharing and transportation, to reduce lodging costs.

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THE CITY OF TOMORROW

The only wind quintet to win a gold medal at the Fisichella National Music Competition in Italy for ten years, The City of Tomorrow plays with an extraordinary sense of ensemble, not just in terms of rhythmic precision but in tone color, balance, gesture, and sensitivity. Founded by Robert Deine, NewMusicBox, the quintet was formed in 2010 and has since become known for their performances of virtuosic works, including the North American premieres of works by Peter Blanch, Jonathan Berger, Adam Cuthbert, and Evan Ziporyn. City of Tomorrow has performed across the U.S. and Canada, making their New York debut at the 2013 APARC Symposium at The DiMenna Center for Classical Music. Other appearances have included Old First Concerts in San Francisco, New Music EDM in Alberta, the Dame Myra Hess Memorial Series in Chicago, and the Great Lakes Chamber Music Festival. In December 2013, City of Tomorrow collaborated with Hunk Guitart and Grupo Montebello at the Banff Centre in a project to compose and record music from the Second Viennese School. This three-CD set will be released in 2014 by Etcetera/New Arts International.

MOMENTA QUARTET

Praised by the Washington Post as “an extraordinary musical experience” and by The New York Times for its “diligence, curiosity and excellence,” the Momenta Quartet is celebrated for its innovative programming, juxtaposing contemporary works from widely divergent aesthetics with great music from the past. Momenta has premiered over 80 works and collaborated with over 100 living composers while maintaining a deep commitment to classical canons. In his first composition workshop, the New Yorker’s Alex Ross, “few American players assume Haydn’s idiom with such ease.” In recent seasons, Momenta has appeared at such prestigious venues as the United Nations, the Smithsonian’s Freer Gallery, the Rubin Museum, Miller Theatre at Columbia University, Princeton Institute for Advanced Study, Bargemusic, Le Poisson Rouge, the Stone, Roulette. In addition to its long-standing affiliation with Temple University, Momenta has performed and lectured at Cornell, Columbia, and Yeshiva Universities; Williams, Swarthmore, Haverford, Bard-Simon’s Rock, and Bates Colleges; The Mannes and Eastman Schools of Music and Conservatory. Festivals include Music at Grezeta, Cooperstown, Cincinnati College-Conservatory’s Accent12 Festival, and artist residencies at Yellow Barn and the Avaloch Farm Music Institute. The quartet has performed in Hawaii, England, Singapore, and Indonesia, and has received grants from the Koussevitzky Music Foundation, New Music USA, the Aaron Copland Fund, Brooklyn Arts Council, and the New York State Council on the Arts. Momenta has recorded for Centaur Records. Fervous Artists, MRS Classics, PARMA, New World Records, and Albany Records and has been broadcast on WQXR, Q2 Music, WYPR, WWFM, Music for Internets, Austria’s Oe1, and Vermont Public Radio. The quartet’s debut album, MomenVERA, will be released on Albany Records in 2015.

CARL SCHIMMEL

Praised by The New York Times as “vivid and dramatic,” the music of Carl Schimmel is dense with literature and musical allusions, often humorous, and combines historical scholarship with a mathematical rigor. Schimmel has received the Bemis Prize, the Lee Simonson Award, and residencies at MacDowell Colony, Yaddo, and Copland House, as well as performances in venues worldwide, such as Carnegie Hall’s “Hail, Hail,” Martin Hall, Severance Hall, and Martin-the-Fields in London. His music has performed with the Los Angeles Philharmonic, the Phoenix Symphony, the Stuttgart Chamber Orchestra, the Dallas Symphony, and the San Louis, St. Paul, Kansas City, Minnesota Orchestra, and the Florida Chamber Players, Lucy Shetton, the Buffalo Philharmonic Orchestra, and many others. A world-renowned expert on Lutosławski’s music, he is a recipient of the 2005 Pulitzer Prize in Music. Although his compositions are notated in a neoclassical style, Schimmel has written music in many different idioms, often combining serious compositional concepts with serious musical expression. Works with jazz musicians are a specialty of his. Schimmel’s new music compositions are often humorous, and combine historical scholarship with a mathematical rigor. Schimmel has received the Bemis Prize, the Lee Simonson Award, and residencies at MacDowell Colony, Yaddo, and Copland House, as well as performances in venues worldwide, such as Carnegie Hall’s “Hail, Hail,” Martin Hall, Severance Hall, and Martin-the-Fields in London. His music has performed with the Los Angeles Philharmonic, the Phoenix Symphony, the Stuttgart Chamber Orchestra, the Dallas Symphony, and the San Louis, St. Paul, Kansas City, Minnesota Orchestra, and the Florida Chamber Players, Lucy Shetton, the Buffalo Philharmonic Orchestra, and many others.

MARTHA CALLISON HORST

Martha Callison Horst has been commissioned by groups such as the Chicago Symphony, the St. Louis Symphony, the Aspen Music Festival, the Los Angeles Philharmonic, and the New England Symphony. Her works have been performed by many others.

RED NOTE NEW MUSIC FESTIVAL | RESIDENT FACULTY

STEVEN STUCKY

Steven Stucky has an extensive catalogue of compositions ranging from large-scale orchestral works to a cappella miniatures for chorus. He is also active as a pianist, writer, lecturer, and teacher, and for 21 years he enjoyed a close partnership with the Los Angeles Philharmonic. In 1988 André Previn appointed him composer-in-residence of the Los Angeles Philharmonic, and later he became the orchestra’s consulting composer. Stucky’s interest in new music, working closely with Esä-Pekka Salonen. Commissioned by the orchestra, his Second Concerto for Orchestra brought him the Pulitzer Prize in music in 2005. Steven Stucky has taught at Cornell University since 1983 and was recently appointed Professor of Composition at The Juilliard School in New York. He has also taught at the Aspen Music Festival and School, the Eastman School of Music, and the University of California (Berkeley). A world-renowned expert on Lutosławski’s music, he is a resident at the Lutosławski Society’s medal. He is a frequent guest at colleges and conservatories, and his works appear on the programmes of the world’s major orchestras, including the Bavarian Radio Symphony, BBC Symphony, Boston Symphony, Cleveland Orchestra, Colorado Symphony, Copenhagen Philharmonic, Frankfurt Radio Symphony, Houston Symphony, London Sinopietta, London Symphony and Music from the Americas, Pan American Orchestra, Phoenix Symphony, Prague Chamber Orchestra, Radio Symphony, Stuttgart Chamber Orchestra, Swiss Radio Symphony, Toronto Symphony, Tucson Symphony, and many more. Stucky has also fulfilled commissions for many other major American orchestras, including those of Baltimore, Chicago, Dallas, Detroit, Minnesota, DC, and St. Louis. Stuck by diagnosis as a neurologist, he has attracted solo artists as pianist Emanuel Ax, recorder soloist Michala Petri, guitarist Manuel Barrueco, baritone Sanford Sylvan, percussionist Evelyn Glennie, and cellist Elinor Frey.

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