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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RULES AND GUIDELINES
The competition is open to all composers, regardless of age or nationality.
This year there are two categories:

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

Category B
(Works for Chamber Orchestra)

GENERAL GUIDELINES (applicable to both categories)

- Works may include non-active 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. Students, faculty, staff, and alumni of Illinois State University may not enter.
- 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.

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 website: 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.

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 vocalist may be added (e.g., a second violin, an oboe, etc.).

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 vocalist may be added (e.g., a second violin, an oboe, etc.).

MOMENTA QUARTET & THE CITY OF TOMORROW, GUEST ENSEMBLES
CARL SCHIMMEL, DIRECTOR

RED NOTE NEW MUSIC FESTIVAL 2015
COMPOSITION COMPETITION & COMPOSITION WORKSHOP

STEVEN STUCKY, GUEST ARTIST

CARL SCHIMMEL, DIRECTOR

STEVEN STUCKY, GUEST ARTIST

COMPOSITION WORKSHOP

Please see reverse side for information

RED NOTE NEW MUSIC FESTIVAL | COMPOSITION WORKSHOP
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 composers. Steven Stucky and resident faculty composers Martha Herst and Carl Schimmel. Invited participants will have the opportunity to compose a 5- to 10-minute piece for 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 on 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.

STEVEN STEVYCK

Steven Stucky has an extensive catalogue of compositions ranging from large-scale orchestral works to a cappella miniatures for choir. 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. As a proponent of new music, working closely with Esa-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 1980 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 recipient of 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 London Symphony Radio Symphony, BBC Symphony, Boston Symphony, Cleveland Orchestra, Colorado Symphony, Copenhagen Philharmonic, Frankfurt Radio Symphony, Houston Symphony, London Sinfonietta, London Symphony, Munich Philharmonic, Philharmonia Orchestra, Phoenix Symphony, Prague Philharmonic, Radio Filharmoniczna, Rosza Symphony, Stuttgart Chamber Orchestra, Swedish Radio Symphony, Toronto Symphony, Tucson Symphony, and many more. Study has also fulfilled commissions for many other major American orchestras, including those of Baltimore, Chicago, Dallas, Detroit, Houston, Los Angeles, Minneapolis, Philadelphia, Phoenix, San Francisco and Seattle.

CARL SCHIMMEL

Praised by The New York Times as “vivid and dramatic,” the music of Carl Schimmel is dense with literary and mythological references, often humorous, and combines both radical and experimental with mathematical rigor. Schimmel has received the Bearns Prize, the Lee Elfsasser Award, and residencies at MacDowell Colony, Yaddo, and Copland House, as well as performances in venues worldwide, such as Carnegie Hall’s Wet Willies, Southbank Centre’s Wigmore Hall, Markings Hall, Severance Hall, and Martin-in-the-Fields in London. His music has been performed by noted groups such as the Los Angeles Philharmonic, the London Sinfonietta, the Chicago Symphony Orchestra, the Cleveland Orchestra, the City of Tomorrow and the Left Coast Chamber Ensemble, among many others. He is an Associate Professor in the Department of Music at Illinois State University. An accomplished solo artist as pianist Emanuel Ax, recorder soloist Michala Petri, guitarist Manuel Barrueco, baritone Sanford Sylvan, percussionist Evelyn Glennie, and cellist Elinor Frey.

MOMENTA QUARTET

Momenta Quartet

Praised by The Washington Post for “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 an interest in the deep continuities of the classical canon. 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 U.S. State Department, the Smithsonian’s Freer Gallery, the Rubin Museum, Miller Theatre at Columbia University, Princeton Institute for Science and Culture, Redwood Shady, Symphony Space, Le Poisson Rouge, Roulette. In addition to its long-standing affiliation with Temple University, Momenta has performed and lectured at Cornell, Columbia, and Yoshiva Universities; Williams, Swarthmore, Haverford, Bard-Simon’s Rock, and Bates Colleges; the Mannes and Eastman Schools; the School of Music and Composition at Westminster College; Festivals include Music at Getzela, Cooperstown, Connecticut College-Congress’s Accent12 Festival, and artist residencies at Yellow Barn and the Arabahoz 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. Furios Artists, NRS Classics, PARMA, New World Records, and Albany Records and has been broadcast on WQXR’s “Music in New York,” WNYC, Music for Internets, Austin’s Q, and Vermont Public Radio. The quartet’s debut album, MOMENTA, will be released on Albany Records in 2015.

THE CITY OF TOMORROW

The only wind quintet to win a gold medal at the Flitch National Competition for Music Composition in the United Kingdom, 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” (The Guardian). The City of Tomorrow was formed in 2010 and has since become known for its performances of virtuosic works, including the North American premieres of works by Rob Keeney (2012), Zurab D. Dzadiashvili (2012), and Zemfira (2014). A traveling quintet, City Of Tomorrow has performed across the U.S. and Canada, making their New York debut in April 2013 at the DiMenna Center for Classical Music. Other appearances during the 2012-13 season included Old First Concerts in San Francisco, New Music Edmonton in Alberta, the Dame Myra Hess Memorial Series in Chicago, and the Great Lakes Chamber Music Festival. In December of 2012, City of Tomorrow collaborated with Henk Quittart and Grupo Montebello at the Banff Centre in a project to perform and record music from the Second Viennese School. This three-CD set will be released in 2014 by Etcetera/New Arts International label. Over the next three years, the City of Tomorrow will record their own large-scale concept albums, featuring newly commissioned works by American composers, celebrating the works of prominent composers of the twentieth century.

CARL SCHIMMEL

Carl Schimmel has been commissioned by groups such as the Los Angeles Philharmonic, the Vienna Symphony, the New Yorker, the Cleveland Orchestra, the Chicago Symphony, the Orchestra of St. Martin-in-the-Fields, and Copland House, as well as the Lutosławski Society’s medal. He is a frequent guest at colleges and conservatories, and his music has been performed by such notable ensembles as the Los Angeles Philharmonic, the London Sinfonietta, the Chicago Symphony Orchestra, the Cleveland Orchestra, the City of Tomorrow and the Left Coast Chamber Ensemble, among many others. He is an Associate Professor in the Department of Music at Illinois State University. An accomplished solo artist as pianist Emanuel Ax, recorder soloist Michala Petri, guitarist Manuel Barrueco, baritone Sanford Sylvan, percussionist Evelyn Glennie, and cellist Elinor Frey. 6-8 selected applicants will be notified by email, November 1, 2014.

MARTHA CALLISON HORST

Martha Callison Horst has been commissioned by groups such as New Music USA, the League of Composers, the New York State Council on the Arts, the New Music Network, the Aaron Copland Fund, the American Composers Alliance, Women’s Philharmonic 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. Furios Artists, NRS Classics, PARMA, New World Records, and Albany Records and has been broadcast on WQXR’s “Music in New York,” WNYC, Music for Internets, Austin’s Q, and Vermont Public Radio. The quartet’s debut album, MOMENTA, will be released on Albany Records in 2015.

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FACULTY

Steven Stucky

Martha Herst

Carl Schimmel

FEATURED PERFORMERS

Momenta Quartet

The City of Tomorrow

ELIGIBILITY

Applications must be graduate or undergraduate students.

TUITION

$275

REFUND POLICY

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

QUESTIONS?

Please contact Carl Schimmel (rednote@lstanu.edu).