

Spring 2016

Red Note New Music Festival Composition Competition Announcement, 2016

School of Music
Illinois State University

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Illinois State University

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Illinois State University

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ILLINOIS STATE UNIVERSITY

RED NOTE

NEW MUSIC FESTIVAL

SUNDAY APRIL 3RD - THURSDAY APRIL 7TH, 2016

SYDNEY HODKINSON, GUEST COMPOSER

ENSEMBLE MISE-EN, GUEST PERFORMERS

ROY MAGNUSON & CARL SCHIMMEL, CO-DIRECTORS

RED NOTE New Music Festival | Composition Competition

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

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 the year 2000.
- 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 February 1, 2016, 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: November 15, 2015.**
Results will be announced by January 15, 2016.

HOW TO ENTER

- Submit an **ANONYMOUS** pdf **AND** audio file (mp3 or MIDI) of each score, via the RED NOTE webpage: <http://finearts.illinoisstate.edu/rednote>.
- The submitted pdf's and audio files must be free of names and identifying marks.
- Questions may be addressed to Professor Carl Schimmel at rednote@ilstu.edu.
- For details on past competitions, visit <http://finearts.illinoisstate.edu/rednote>.

GUIDELINES - CATEGORY A (Chamber Ensemble)

- Submitted works may be scored for any number of players or vocalists, but no more than one instrument or voice type may be doubled. For example, a work for two violins and wind quintet would be eligible, but a work for two violins and two cellos would not be eligible.
- In addition, works which include three or more of any instrument or voice type other than percussion are not eligible (e.g., a work for three trombones). Large ensemble works which require three percussionists but otherwise meet the guidelines are eligible.
- 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, in April 2016.
- If the instrumentation of the winning work fits the instrumentation of ensemble mise-en, it may instead be considered by ensemble mise-en for performance at the RED NOTE New Music Festival (see <http://www.mise-en.org>).
- 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.

GUIDELINES - CATEGORY B (Wind Ensemble)

- Submitted works should be scored for wind ensemble, with the following maximum instrumentation:

Piccolo	4 Trumpets
2 Flutes (divisi possible, 1 dbl. piccolo or alto flute)	3 Trombones
2 Ob (1 dbl. English Horn)	1 Bass Trombone
3 B-flat Clarinet (divisi possible)	Euphonium (divisi possible)
1 Bass Clarinet	Tuba (divisi possible)
2 Bassoons	String Bass
4 Saxophones (AATB or SATB)	Piano
4 Horns	Timpani + 4 Percussionists

- Additional doublings may be allowed at the discretion of Dr. Martin Seggelke, conductor of the Illinois State University Wind Symphony.
- 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 Wind Symphony, conducted by Dr. Martin Seggelke, at the RED NOTE New Music Festival in Normal, Illinois, on April 3, 2016.
- The ISU Wind Symphony 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 may be any duration.
- Works featuring soloists (e.g., concertos) may be submitted with the understanding that the soloist(s) must be supplied at no expense to the ISU Wind Symphony, and that the soloist(s) 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. Martin Seggelke.

RED NOTE New Music Festival | Composition Workshop

↩ See reverse side for information ↪

RED NOTE New Music Festival | Composition Workshop

April 3 - April 7, 2016

The RED NOTE New Music Festival Composition Workshop will help composers widen their creative perspectives and hone their craft through open rehearsals with guest performers ensemble mise-en, and seminars with distinguished guest faculty composer Sydney Hodkinson and resident faculty composers Carl Schimmel and Roy Magnuson. Invited participants will each compose a 5- to 10-minute piece for ensemble mise-en. Each composition will be carefully rehearsed during the Festival, and will be premiered at a formal concert. Each composer will receive a recording of his or her piece. Professor Hodkinson and the resident faculty composers will also attend 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 or as part of group lessons. Each day of the Festival culminates in an evening concert featuring contemporary music performed by ensemble mise-en or members of the School of Music faculty.

Faculty

Sydney Hodkinson
Carl Schimmel
Roy Magnuson

Featured Performers

ensemble mise-en

Eligibility

Applicants must be graduate or undergraduate students.

Tuition

\$300 (due by December 4, 2015)

Refund Policy

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

Dining and Housing

Dinners will be organized and paid for by the RED NOTE New Music Festival. Workshop participants will be responsible for their other 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 next door for a discounted rate.

We will facilitate room shares and transportation, to reduce lodging costs.

HOW TO APPLY

- Submit an ANONYMOUS pdf AND audio file (mp3 or MIDI) of your best work for chamber ensemble, via the Composition Workshop link on the RED NOTE webpage: <http://finearts.illinoisstate.edu/rednote>.
- The submitted pdf's and audio files must be free of names and identifying marks.
- No application fee is required. However, please note that if you would like to submit your work in the Composition Competition you must submit it again separately via the Composition Competition link on the RED NOTE homepage.
- SUBMISSION DEADLINE: November 1, 2015.
- 6-8 selected applicants will be notified by email, by November 20, 2015.
- The selected applicants must each compose a new work (up to 7 instruments) for ensemble mise-en. Score and parts to the new composition must be received by Festival Co-Director Roy Magnuson no later than February 20, 2016. Alternatively, if the composition submitted with your application has NOT received a previous performance, and is scored for a subset of ensemble mise-en's available instrumentation, you may request that this piece be rehearsed and premiered in lieu of a new composition.

Questions?

Please contact Professor Roy Magnuson (rdmagnu@ilstu.edu).

Sydney Hodkinson | Guest Composer



Sydney Hodkinson (b.1934) currently holds the Almand Chair of Music Composition at Stetson University and has served as Composer-in-Residence and faculty conductor at Colorado's Aspen Music Festival and School for fifteen years. A distinguished 55-year teaching career includes posts at the Universities of Virginia, Ohio, Michigan, Southern Methodist and Rochester -- and visiting professorships at Western Ontario, Oberlin, Indiana and Duke Universities. As conductor, he held positions as director of the Contemporary Directions Ensemble (Michigan), Eastman's Musica Nova Ensemble and the Kilbourn Orchestra, the Voices of Change (SMU, Dallas), Banff Festival, Toronto's NewMusic Concerts, the Aspen Contemporary Ensemble as well as many guest appointments.

Hodkinson received his Bachelor's and Master's degrees from the Eastman School of Music and his Doctorate from the University of Michigan, studying primarily with Bernard Rogers and Ross Lee Finney. Other major mentors were Elliott Carter, Roger Sessions, Milton Babbitt, Benjamin Britten, and Luigi Dallapiccola. During 2012, Dr. Hodkinson was awarded the Bolcom Extended Residency in Composition from the University of Michigan. Earlier awards include those from the National Institute of Arts and Letters, Guggenheim Foundation, Canada Council, National Endowment for the Arts and the Ford Foundation. He currently resides in Ormond Beach, Florida.

For more information, please visit www.sydhodkinson.com.

ensemble mise-en | Guest Performers



ENSEMBLE MISE-EN is a New York-based contemporary music collective led by composer Moon Young Ha. Comprised of talented young musicians, the ensemble strives to bring a repertoire of challenging new sounds to diverse audiences, and to impart an experience that is simultaneously multi-cultural, intellectually stimulating, and aesthetically pleasing. As a collective, the multi-national personnel has coalesced around a real aesthetic agenda, crystallized in the name mise-en: "mee", in Korean, means "beauty", and "zahn", "to decorate", and the group unabashedly promotes "beautiful" artwork to increasingly diverse audiences of contemporary sounds.

The ensemble promotes large-scale, dynamic performances of contemporary music featuring the works of established and budding composers. Since its inception in 2011, ensemble mise-en has collaborated with many esteemed partners such as: Washington Square Contemporary Music Society, International Alliance for Women in Music, Austrian Cultural Forum New York, Open Meadows Foundation, New York University, New York Foundation for the Arts, I-Park, Goethe-Institute Boston, Villa

Gillet (FR) and others. To date, the ensemble has presented a total of 208 pieces, including 86 works written for the group, and 54 US/NY premieres. The ensemble has performed at exciting venues such as (le) poisson rouge, Bohemian National Hall, Italian Academy, the DiMenna Center, Tenri Cultural Institute and the cell.

ensemble mise-en has premiered dozens of works by lesser known or underperformed composers alongside reigning powers of the contemporary scene. This has included portrait concerts of composers Bent Sørensen, Wolfgang Mitterer, Hans Abrahamsen, Sofia Gubaidulina, Lukas Ligeti, upcoming programs dedicated to the works of Toshio Hosokawa, and more. The ensemble has also focused on reexamining problematic and influential works of the twentieth century, including two concert collaborations with the Italian Academy at Columbia University, last winter's "Franco Donatoni Portrait", and in the fall of 2014, a Luciano Berio program which focused on works the composer wrote during his time in New York.

The ensemble's music festival, said by The New York Times to be "examining unusual corners of the composition world", presented more than 60 works selected from an international call for scores that has elicited more than 2300 submissions since 2014. The 2016 festival will also present 30 new works, with each composer present over four days of performances, workshops, and rehearsals by the ensemble. On the final day of the festival, a new music marathon consisting of four concerts (total of 6 hours) in quick succession will be performed for audiences from all walks of life.

ensemble mise-en's mission is to create an experience that allows them to engage with their audiences through workshops and presentations, providing the public with meaningful connections to the vast, growing body of contemporary music. Their summer festival supports interaction between audiences of all backgrounds and abilities, and also has programs for young and inexperienced composers. The ensemble takes pride in curating programs that allow for diverse cultural exchange within New York City's new music scene.

Resident Faculty



CARL SCHIMMEL

Praised by *The New York Times* as "vivid and dramatic," the music of Carl Schimmel is dense with literary and musical references, often humorous, and combines intensity of expression with mathematical rigor. Schimmel has received the Bears Prize, the Lee Ettelson Award, and residencies at MacDowell Colony, Yaddo, and Copland House, as well as performances in venues worldwide, such as Carnegie Hall's Weill Hall, Merkin Hall, Severance Hall, and St. Martin-in-the-Fields in London. His music has been performed by Left Coast Chamber Ensemble, the Minnesota Orchestra, Da Capo Chamber Players, Alarm Will Sound, the Buffalo Philharmonic Orchestra, and many others.



ROY MAGNUSON

The music of Roy David Magnuson has been performed throughout the United States and Europe at venues such as the World Saxophone Congress, and WASBE, and by ensembles such as San Francisco Wind Ensemble, the Royal Northern Wind Ensemble, and the Air Force Band of Mid-America. Due to the success of his wind writing, in 2008 Roy was asked to contribute a chapter to the GIA Publication Composers on Composing for Band, Volume IV which is currently available via GIA Publications. Roy is a member of ASCAP and his music is recorded on Albany Records and NAXOS.