Spring 2016

Red Note New Music Festival Composition Competition Announcement, 2016

School of Music
Illinois State University

Carl Schimmel
Illinois State University

Roy Magnuson
Illinois State University

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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.

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.

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 are not to include three percussionists but otherwise must meet the guidelines.
• 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
2 Flutes (divisi possible, 1 dbl. piccolo or alto flute)
2 Oboe (1 dbl. English Horn)
3 B-flat Clarinet (divisi possible)
1 Bass Clarinet
2 Bassoons
4 Saxophones (AATB or SATB)
4 Horns
4 Trumpets
3 Trombones
3 Bass Trombone
Euphonium (divisi possible)
Tuba (divisi possible)
String Bass
Piano
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.
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 Hodgkinson 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 Hodgkinson and the resident faculty composers will 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 Hodgkinson
Carl Schimmel
Roy Magnuson

Featuring Performers
ensemble mise-en

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.

Bernard Rogers and Ross Lee Finney. Other major mentors were Elliott Carter, Roger Sessions, Milton Babbitt, Benjamin Britten, and Luigi Dallapiccola. During 2012, 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 New York City’s new music scene.

abilities, and also has programs for young and inexperienced composers. The ensemble takes pride in curating programs that allow for diverse cultural exchange within (total of 6 hours) in quick succession will be performed for audiences from all walks of life.

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

Sydney Hodgkinson | Guest Composer

Sydney Hodgkinson (b.1934) currently holds the Almond 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 Directories Ensemble (Michigan), Eastman’s Musica Nova Ensemble and the Kilborn Orchestra, the Voices of Change (SMU, Dallas), Bath Festival, Toronto’s NewMusic Concerts, the Aspen Contemporary Ensemble as well as many guest appointments.

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 Wind Ensemble Composing, and his new book, 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.

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).

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 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-Institut 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 (re) poison rouge, Bohemian National Hall, Italian Academy, the DiMenna Center, Teiner Cultural Institute and many others. The ensemble mise-en has premiered dozens of works by lesser known, or underrepresented composers alongside well-known composers of the contemporary scene. This has included portrait concerts of composers Brent Sarensen, Wolfgang Mitterer, Hans Abrahamsen, Sofia Gubaidulina, Lukas Ligeti, upcoming projects 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 workshops. All fees are non-refundable.

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 own meals, and for their lodging. Normal hotel 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.

Eligibility
Applicants must be graduate or undergraduate students.

Tuition
$300 (due by December 4, 2015)

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Featured Performers
ensemble mise-en

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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 ensemble realizes and foregrounds the ensemble as a poetic space, coalescing around a rea aesthetic agenda, visualized in the name mise-en; “mise”, 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 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-Institut 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 (re) poison rouge, Bohemian National Hall, Italian Academy, the DiMenna Center, Teiner Cultural Institute and many others.

The 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 and connections with 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.

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