

Spring 2018

Red Note New Music Festival Composition Competition Announcement, 2018

School of Music
Illinois State University

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Illinois State University

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Illinois State University

RED NOTE

new music festival

March 25th - March 29th, 2018

Composition Competition & Composition Workshop

co-directors
CARL SCHIMMEL AND ROY MAGNUSON
WILLIAM BOLCOM, distinguished guest composer
GABRIELA LENA FRANK, distinguished guest composer
ONIX ENSEMBLE, guest performers



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 three categories: Category A (Works for Chamber Ensemble), Category B (Works for Wind Ensemble), and Category C (Works for Chorus). See information below for details about the separate categories.

GENERAL GUIDELINES (applicable to all three 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 \$15 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 \$40 entry fee. Composers may submit as many works as they like in any category.
- Previous winners in any 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, 2018, 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 unlikely event that no entry is worthy of the award in a given category, the University reserves the right to award no prizes or prize money in that category.
- **SUBMISSION DEADLINE: November 1, 2017.** Results will be announced by January 15, 2018.

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.
- If the instrumentation of the winning work is for some subset of Onix Ensemble's instrumentation, it may instead be considered by Onix Ensemble for performance at the RED NOTE New Music Festival (see <http://www.onixensemble.com>).
- Works must not exceed 15 minutes in duration.
- The final round of the Competition will be judged by nationally and internationally recognized composers.

GUIDELINES – CATEGORY B (Wind Ensemble)

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

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

- 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 Tony Marinello, at the RED NOTE New Music Festival in Normal, Illinois, on March 26, 2018.
- Doublings, or additional instrumentation, not listed above may be permissible at the discretion of Mr. Marinello.
- 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 must not exceed 12 minutes in duration.
- Works featuring soloists (e.g., concertos) may be submitted with the understanding that the soloist must be supplied at no expense to the ISU Wind Symphony, 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 members of the Illinois State University wind conducting faculty.

GUIDELINES – CATEGORY C (Chorus)

- Submitted works must be scored for mixed choir in 4-6 parts, with moderate divisi.
- Works may be with or without accompaniment.
- Works may be untexted, or set to text of any language.
- The composer of the winning work in Category C will receive a \$750 prize, and the work will be performed by the ISU Concert Choir at the RED NOTE New Music Festival in Normal, Illinois.
- Works must not exceed 15 minutes in duration.
- The final round of the Competition will be judged Karyl Carlson, Director of Choral Activities at Illinois State University.

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>

RED NOTE New Music Festival Composition Workshop



RED NOTE NEW MUSIC FESTIVAL FACULTY COMPOSERS

MARTHA HORST

Martha Callison Horst has been commissioned by groups such as Earplay, Empyrean Ensemble, Dal Niente, Chicago Composers Orchestra, and the Left Coast Chamber Ensemble, and her music has also been performed by such notable groups as the Fromm Players, Alea III, and The Women’s Philharmonic. Recent accolades include winner of Symphony Number One’s Call for Scores commissioning contest, the Aaron Copland Award and Residency, co-winner of the 2005 Alea III International Composition Competition, co-winner of the Rebecca Clarke International Composition Competition, and resident at the MacDowell Colony.

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, WASBE, CBDNA, SCI, 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.

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’s numerous residencies and awards include the Bearns Prize, the Lee Ettelson Award, and the Goddard Lieberman Fellowship from the American Academy of Arts and Letters. His works have been performed worldwide, in venues 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.

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 Onix Ensemble, and seminars with distinguished guest faculty composers William Bolcom and Gabriela Lena Frank and resident faculty composers Martha Horst, Roy Magnuson, and Carl Schimmel. Invited participants will each compose a 5- to 10-minute piece for Onix Ensemble. 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 Bolcom and Ms. Frank 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 Onix Ensemble or members of the School of Music faculty.

FACULTY

William Bolcom, distinguished guest composer
Gabriela Lena Frank, distinguished guest composer

Martha Horst
Roy Magnuson
Carl Schimmel

FEATURED PERFORMERS

Onix Ensemble

ELIGIBILITY

Applicants must be graduate or undergraduate students.

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 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.

TUITION

\$300 (due by November 30, 2017)

REFUND POLICY

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

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: October 15, 2017.**
- 6-8 selected applicants will be notified by email, by November 15, 2017.
- The selected applicants must each compose a new work for Onix Ensemble. Score and parts to the new composition must be received by Festival Director Roy Magnuson no later than February 15, 2018. Alternatively, if the composition submitted with your application has NOT received a previous performance, and is scored for a subset of Onix Ensemble’s available instrumentation, you may request that this piece be rehearsed and premiered in lieu of a new composition.
- Questions? Please contact Roy Magnuson (rdmagnu@ilstu.edu).



WILLIAM BOLCOM
GUEST COMPOSER

National Medal of Arts, Pulitzer Prize, and Grammy Award-winner William Bolcom (born 1938) is an American composer of chamber, operatic, vocal, choral, cabaret, ragtime, and symphonic music.

He joined the faculty of the University of Michigan’s School of Music in 1973, was named the Ross Lee Finney Distinguished University Professor of Composition in 1994, and retired in 2008 after 35 years. Bolcom won the Pulitzer Prize for music in 1988 for *12 New Etudes for Piano*, and his setting of William Blake’s *Songs of Innocence and Songs of Experience* on the Naxos label won four Grammy Awards in 2005. He has written four violin sonatas; nine symphonies; four operas, plus several musical theater operas; eleven string quartets; two film scores; incidental music for stage plays; fanfares and occasional pieces; and an extensive catalogue of chamber, choral, and vocal works.

As a pianist, Bolcom has performed and recorded his own work frequently in collaboration with his wife and musical partner, mezzo-soprano Joan Morris. Cabaret songs, show tunes, and American popular songs of the 20th century have been their primary specialties in both concerts and recordings.



GABRIELA LENA FRANK
GUEST COMPOSER

Born in Berkeley, California, to a mother of mixed Peruvian/Chinese ancestry and a father of Lithuanian/Jewish descent, Gabriela Lena Frank explores her multicultural heritage through her compositions.

Gabriela’s work has been described as “crafted with unself-conscious mastery” (*Washington Post*), and “brilliantly effective” (*New York Times*). Gabriela is regularly commissioned by luminaries such as cellist Yo Yo Ma, soprano Dawn Upshaw, and the King’s Singers as well as many of the country’s top orchestras. In 2017, Gabriela is collaborating with Pulitzer playwright Nilo Cruz for an opera for Fort Worth Opera about famed painters Frida Kahlo and Diego Rivera. 2017 also sees the founding of the Gabriela Lena Frank Creative Academy for Music, a non-profit school for emerging composers from around the world who study with Gabriela and various of her renowned performer colleagues.

Gabriela received her Bachelor’s and Master’s degrees from Rice University, and her Doctorate from the University of Michigan. She resides with her husband Jeremy on their farmstead in the Anderson Valley of northern California and is published/managed exclusively by G. Schirmer.



ONIX ENSEMBLE
GUEST PERFORMERS

Onix Ensemble is an extraordinarily talented group of Mexican musicians dedicated to bringing to audiences the finest performances of contemporary music from Mexico and Latin America. Based in Mexico City, Mexico, all members of Onix are internationally acclaimed musicians and soloists in their own right. Onix is recognized for their virtuosity and innovative musical interpretations.

Dedicated to the principles of high quality musical craftsmanship, artistic originality and cultural diversity, Onix was founded in 1996 by Mexican musician and new music advocate, Alejandro Escuer. Onix delivers a unique panorama of exclusive works which are often influenced by literature, theatre, visual arts and new technologies, with an emphasis on original interpretations of works by Latin American composers.

Onix’s repertoire spans a wide musical spectrum, ranging from the most recent trends in new music to classics of the 20th century.

Onix has collaborated on projects both nationally and internationally that have resulted in recordings, world premieres, residencies and projects. They have released five CD recordings and premiered many new works by composers written exclusively for Onix. They have toured extensively in Mexico, the United States, South America and Asia.