

Denver Chapter of the American Recorder Society
2019 Augusta Bleys Competition

Call for Entries

The Denver Chapter of the American Recorder Society is pleased to announce the Call for Entries for the 2019 Augusta Bleys Competition for New Works for Recorder Ensemble.

The Denver Chapter was one of the first chapters of the American Recorder Society outside the Northeastern U.S., having been chartered on Sept 25, 1964. Over the years the Chapter has commissioned or been otherwise involved with the composition and performance of numerous new works for the instrument, including “East West” (1984) by Hans Ulrich Staeps and “Dialogue and Dance” (1989) by Cecil Effinger. We wish to continue this tradition with a competition for new works for recorder ensemble in the name of our eminent founder Augusta Bleys.

Eligibility

The competition is open to all composers: professional or amateur, academically-trained or self-taught.

Prizes

Three prizes will be awarded:

\$600 for first prize
\$300 for second prize
\$100 for third prize

Submission

Individual composers may submit up to two compositions each. Pieces should be for SATB recorder ensemble, 3-10 minutes in length. The deadline for submission is March 1, 2019. Entries must be computer-engraved, and all submissions should include scores and parts. Entry submissions should be emailed with scores and parts attached, to augustableyscompetition@gmail.com.

Submissions may include optional parts for other instruments (e.g. voice, viola da gamba, percussion, mandolin), but should be playable with only SATB recorders.

Submissions may include optional *divisi* parts, but should be suitable for performance with one player to a part.

There is no fee for submitting an entry.

Judging

Semifinalists will be chosen by a panel appointed by the Denver Chapter of the American Recorder Society. All entrants will be notified of the choice of semifinalists on or before March 15, 2019.

Semifinalists will be invited to rehearse and conduct their entries, or to designate another person to rehearse and conduct their entries, at the regular monthly meeting of the Denver Chapter at 2-4:30pm at

Unity Church of Denver on April 14, 2019. Semifinalists who accept this invitation in writing will automatically become finalists.

Finalists or their designates will then be responsible for furnishing performance parts for 20-25 participants. Each finalist will have at least twenty minutes to present their piece to the Chapter members. (Depending on the number of finalists, this minimum may be increased, but in all cases, time will be distributed equally between finalists.)

First, second, and third prize awards will be determined by a ranked-choice vote of the members attending the April 14 meeting, after finalists have completed their presentations. Prize awards will be made at the time of the April 14 meeting.

Notes

Contestants should note that final-round judging will be carried out by Recorder Society members who are amateur enthusiasts of the instrument. Style and playing difficulty should be appropriate.

The Denver Chapter of the American Recorder Society reserves the right not to declare finalists if it so chooses. If finalists are declared, prizes will be awarded. No contestant will receive more than one prize.

The Denver Chapter of the American Recorder Society will not fund travel or lodging for composers to come to Denver for the final-round judging.

The April 14 meeting, including presentations and final-round judging, will be videorecorded, and excerpts of the recording may be posted online for the benefit of the Denver Chapter. By submitting an entry, an entrant gives permission for their (or their designate's) likeness, words, and music to be so recorded and so broadcast.

The Chapter may, at some time in the future, publish semifinalist entries in a collected edition for the benefit of the Chapter, or perform semifinalist entries in a public performance for the benefit of the chapter. By submitting an entry, an entrant gives the Chapter permission to so publish and so perform their entry. All other rights to the composition will remain with the composer, including copyright and publishing royalties for editions other than those published by the Chapter.

A document is appended to this Call for Entries, with the notated and sounding ranges of Soprano, Alto, Tenor, and Bass recorder. For non-recorder players, note especially the fact that soprano and bass sound an octave higher than written.

Recorder Range

to be considered

Instrument Name
=====

Comfortable Range
=====

Sounding Pitch
=====

Soprano Descant

Soprano Descant

Soprano Descant Sound

Alto Treble

Alto Treble

Alto Treble Sound

Tenor

Tenor

Tenor Sound

Bass

F Bass

F Bass Sound

Contra Bass

Contra Bass

Contra Bass Sound

Can be considered "ad libitum"

Viol(Treble)

Viol(Bass)