



SAN FRANCISCO
CONTEMPORARY
MUSIC PLAYERS

SFCMP presents **SF Search 2018**

Bay Area Under-30 Call for Scores

A program of San Francisco Contemporary Music Players

San Francisco Contemporary Music Players (SFCMP), **Steven Schick**, artistic director, is pleased to invite applications for SFCMP's **SF Search 2018: Under-30 Call for Scores** to be held in conjunction with our 2018 *At the Crossroads* concert series. Three composers will be selected for performance on a competitive basis. The selected pieces will be rehearsed during the week of March 20, 2018 and the composer will participate in a reading session at 9:30am on Friday, March 23. Each composer's piece will be read by the ensemble followed by feedback from SFCMP musicians, and a panel made up of professional composers, and Artistic Director, Schick. The three works will be performed that evening, March 23 at 9:30pm, as part of [SFCMP's subscription-series](#) concert at ZSpace in San Francisco.

Composers from the San Francisco Bay Area who are under 30 years of age on January 8, 2018, are invited to submit an original composition for consideration. Three composers will receive \$500, a reading session and feedback, an archival recording, and a public performance by SFCMP on a subscription-series concert.

To apply, each composer is asked to submit a score no more than six minutes in length for the following instrumentation: **oboe (doubling english horn), clarinet (doubling bass clarinet), percussion, violin, and double bass**. The submitted piece should reflect an influence of and a sensitivity to the kind of musical practice and sound-world which Oliveros championed in her life and career. The selected works will be performed alongside and integrated into Pauline Oliveros' seminal work *The Witness*.

CONTEST OUTLINE

Applicants enter the contest by submitting a completed contemporary classical score and parts along with a written narrative about the motivation behind the music and its connection to composer Pauline Oliveros.

The judges are looking for a composer with a unique and contemporary musical voice who represents the spirit of Pauline Oliveros and how it might be integrated into a performance of her piece *The Witness*.

SCORE CRITERIA

- The score must be original
- The score must be no longer than 6 minutes
- The score must be for oboe, clarinet, percussion, violin, and double bass. Standard instrumental doublings are acceptable.
- The score you submit will be the score that is performed by the Players

REHEARSAL, PANEL AND PERFORMANCE

Three winners will receive \$500, a panel and reading session with SFCMP in the morning of Friday, March 23, 2018 and a performance that evening at 9:30pm at ZSpace in San Francisco as part of our [At the Crossroads concert series](#).

WHO IS ELIGIBLE TO APPLY

1. Those who have an address in the San Jose-San Francisco-Oakland, CA or Sacramento-Roseville Combined Statistical Areas as defined [here](#)
2. Those who can be present at the reading session and concert (March 23, 2018).
3. Those who are less than 30 years of age at the deadline date (January 8, 2018).

SUBMISSION DEADLINE

January 8, 2018 at midnight, PST. Winners will be notified by February 1.

HOW TO APPLY

Send an email to: director@sfcmp.org with the following information.

Please provide the following information in the email:

- Use the Subject line "SF Search 2018"
- Address to "Dear SFCMP Call for Scores Committee"
- Provide applicant's contact information: Name, phone number, permanent mailing address, email

Please attach the following information in .PDF format:

- Electronically notated conductor's score and parts with industry standard notation
- Narrative describing Pauline Oliveros and *The Witness* influence (max 1 page, min 200 words)
- MP3 audio file *if available* live performance preferred
- One high-resolution image
- Composer bio (max 200 words)

*For questions about this application please contact Lisa Oman, Executive Director
at 415-278-9566 or email director@sfcmp.org.*

ABOUT SFCMP

The San Francisco Contemporary Music Players (SFCMP), a unionized ensemble of highly skilled musicians, performs innovative contemporary classical music. We nourish the creation and dissemination of new works through high-quality musical performances, commissions, and community outreach. We promote the music of composers from across cultures and stylistic traditions who are creating a vast and vital 21st century musical language. We seek to share these experiences with as many people as possible, both in and outside of traditional concert settings.

Led by Artistic Director Steven Schick since 2011, SFCMP plays an important role in the regional and national cultural landscape. The most long-standing, continually performing new music ensemble outside the East Coast, SFCMP uses performances, collaborative projects, commissions, and educational outreach activities to give audience members and participants opportunities to discover musical repertoire that is new to them – and to use these experiences as ways to better understand, interact with, and enjoy their lives and our world.

In addition to programmatic innovation, our performances are rooted in artistic virtuosity. Our 24 core musicians are among the Bay Area's leading performers and educators. They are active as soloists and chamber musicians and leaders of several dynamic performance groups in California and beyond.

Now embarking on our 47th season, we have performed more than 1,200 new works by over 600 composers. Over 300 of these have been premieres, and we have commissioned some 80 new works from such composers as John Adams, George Crumb, and Julia Wolfe. SFCMP has been presented by leading cultural festivals and concert series including San Francisco Performances, Cal Performances, the Stern Grove Festival, the Festival of New American Music at CSU Sacramento, the Monday Evening Concerts in Los Angeles, the Ojai Festival, and France's prestigious MANCA Festival.

SFCMP exists to ensure that classical music continues to evolve at a high level, while being inquisitive, provocative and engaging to audiences and participants across the cultural spectrum.

FREQUENTLY ASKED QUESTIONS (FAQ)

Are there available doublings for the clarinet player e.g. bass clarinet?

Yes, if the playing of the two instruments is by a single player.

Would the use of small objects and percussion by the ensemble be permissible?

As long as the objects/percussion can easily be played by non-percussionists and, if needed the composer must provide them.

Can the piano be prepared?

Absolutely, as long as it won't damage our rented concert piano.

How comfortable are the players with alternate tunings?

If the score contains alternate tunings, the panel would like to see the score before submitting it.

Is the full ensemble instrumentation required?

Yes