Chairman’s Report

  The jury - Wim Henderickx, Paul Pankert, Jesse Passenier and Michael Finnissy - received twenty scores, submitted anonymously. They were in a large variety of idioms: some conventionally notated, some more diagrammatic, some had clear indications for performance, others were more ambiguous. Some were jazzy, others had ‘aleatoric’ elements, some seemed quite easy to play, and others were really challenging.

   It was a pre-requisite of the contest that the compositions were in Open Score, meaning that they were to be designed without any specific instrumentation, in order to be accessible to different collections of players. This was, formally, an original idea of the Australian composer Percy Grainger, who published several scores with open scoring - although in fact ‘arrangements’ for different forces had been around since Mediaeval times, when choral works also appeared in keyboard arrangements. Alongside this Transcriptions were also made, where one composer would expand upon or otherwise palimpsest the work of another composer. Grainger’s new extension of this practice proposed that music could start without specifics of instrumentation, from the word go.

   We read the scores independently, without group discussion, awarding each an initial score. From this process it emerged that there were, unsurprisingly, some divergencies of opinion, but two clear ‘winners' who would receive performances at the concert, being *IKaggen* by Wilma Pistorius and *The Miraculous World of Hiëronymus Bosch* by Mark Hendriks.

   Choosing a third ‘winner’ was a little more difficult, demanding further Email discussion. The result was *Missiles à domicile*by Marc-Henri Cykiert.  The jury worked amicably together, without any dispute, to reach these results.

    A further selection of four works from the remaining seventeen compositions will be offered workshop performance and discussion.

Michael Finnissy [chairman of the jury]

Anne Marie Muysken [chair of CoMAMaastricht]