



british composer awards

2010

nomination form making music award

Nominations for this category of the British Composer Awards must be received from members of Making Music, or other amateur groups, who have given the first UK performance of the nominated work between 1 April 2009 and 31 March 2010. Please read the accompanying rules and regulations carefully before completing the form.

Entries must be sent, together with the appropriate supporting material, to:
British Composer Awards, BASCA, British Music House, 26 Berners Street, London W1T 3LR.

The closing date for nominations on this form is Friday 24 September 2010.

NAME:

ORGANISATION:

POSITION HELD:

ADDRESS:

TELEPHONE:

E-MAIL:

SIGNATURE:

DATE:

TITLE OF WORK:

DURATION:

NAME OF COMPOSER:

DATE AND VENUE OF FIRST UK PERFORMANCE:

Checklist for materials included:

- Three copies of the score
- Recording (CD or DVD in the required format – see Rules and Regulations)
- Programme notes
- Concert programme/supporting material relating to the first performance
- Composer biography or CV
- In the event that all or part of the recording is broadcast by BBC Radio 3 in programmes about the British Composer Awards, it will be necessary to obtain permission in advance from the owner of the sound recording and from the performers. Please tick here to indicate that permission has been obtained.

Return of scores and materials after the awards:

- Please return the materials to me. (You will need to enclose a stamped, addressed envelope)
- I would like to collect the materials. (Collection is by arrangement between 3 and 28 January 2011)
- Please donate scores to the Sound and Music (SAM) collection.

Please note that materials not returned, collected or donated to SAM will be disposed of.

Please complete the questionnaire overleaf.



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This questionnaire must be completed as part of the nomination.

Why did you decide to commission this composer or, if you are not the commissioner, to give the first performance of this work?

What challenges did the work pose for amateur performers?

How was it rewarding to meet those challenges?

In what ways was the composer involved in preparations for the first performance?

How did the performers benefit from the composer's involvement?

How has the overall experience shaped your attitudes to commissioning new works?
