

# Chamber Music America

## 2018 CLASSICAL COMMISSIONING PROGRAM GUIDELINES

**Application Deadline:** April 29, 2018, 12:00 Midnight, ET

**Grant Notification:** July 2018

**Grant Period:** July 1, 2018 – June 30, 2021

*This program is supported by The Andrew W. Mellon Foundation,  
The Aaron Copland Fund for Music, and the Chamber Music America Endowment Fund.*

Chamber Music America's *Classical Commissioning Program* provides grants for the commissioning and performance of new works by American composers to professional U.S.-based presenters and ensembles whose programming includes Western European and/or non-Western classical and contemporary music. The program supports works scored for 2–10 musicians performing one per part, composed in any of the musical styles associated with contemporary classical music.

The Board of Directors of Chamber Music America has made diversity, inclusion, and equity a primary focus of the organization's work. CMA seeks to fulfill its vision for the future, where people of all races, religions, genders, and abilities are able to fully participate in the performance, presentation, and enjoyment of the many styles of small ensemble music. CMA's Board of Directors has adopted the acronym ALAANA (African, Latinx, Asian, Arab, and Native American) for use in its equity focus. Read CMA's *Statement of Commitment to Diversity, Inclusion, and Equity*.

Women and ALAANA composers have historically been under-represented in the *Classical Commissioning* program. Given its commitment to equitable grant making, CMA's goal is to award a majority of the grants to ensembles and presenters who apply with women or ALAANA composers.

### ELIGIBILITY: ENSEMBLES

An ensemble is eligible if it

- is a professional group with a commitment to Western European or non-Western contemporary classical music (as demonstrated on a submitted work sample)
- consists of "fixed" personnel and instrumentation or is part of a flexible roster or a collective that performs in varying configurations of no more than 10
- in the case of a duo, performs as equal partners, rather than as soloist and accompanist, and consistently publicizes itself as a duo
- has 501(c)(3) status, OR the leader/primary member of the ensemble is a U.S. citizen or permanent resident

### ELIGIBILITY: PRESENTERS

A presenter is eligible if it

- is a 501(c)(3) organization or otherwise eligible for charitable contributions for federal income, estate and gift-tax purposes
- presents classical, contemporary, other music genres, and/or multi-disciplinary performing arts programs

### PRESENTERS AND ENSEMBLES

- must be based in the U.S. or its territories
  - must be CMA Organization-level members
  - must have no overdue reports or financial obligations to CMA
  - must have waited one full grant cycle after completing any previous CMA commissioning project before re-applying
- Ensembles may apply to either CMA's 2018 *Classical Commissioning* or *New Jazz Works* program, but not both. Similarly, a composer may appear on only one application in either program. A presenter may submit only one application and apply with only one ensemble.

### ELIGIBILITY: THE COMPOSER

- must be a U.S. citizen or permanent resident
- may not have outstanding commitments to this commissioning program, or to *New Jazz Works*
- may be a member of the applicant's ensemble
- is an individual, not a group
- may not appear as a composer on more than one application to a CMA commissioning program—including *New Jazz Works*—for the period beginning July 1, 2018

## THE COMPOSITION

The proposed new work must be

- a new concert-music piece written for 2–10 musicians and scored for one musician per part (a conductor, if used for the performances of the work, is considered one of the 10 musicians)
- in the form of a notated score (the composer retains all rights)
- finished and two copies of the score—one in print and one digital—submitted to CMA by September 30, 2019
- performed at least three times in public in the U.S. or its territories by June 30, 2021
- performed exclusively by the commissioned ensemble (including guest artists) through June 30, 2021

The program does not fund previously written works or arrangements of previously written works, works-in-progress, portions of works (such as individual movements or variations), compositions that are soloistic in nature (such as concertos or works for soloist and accompaniment), music for dramatic works (staged or unstaged), chamber opera, incidental music for other media, or fees for non-musician participants in the proposed work. If the work is to be written as part of a collaborative project involving other artistic disciplines, it must also be a stand-alone work for concert performance.

## GRANT COMPONENTS AND FUNDING

### Composer Fee

The fee ranges from \$5,000 to \$20,000, depending on the length and scope of the proposed work, as well as on the size of the ensemble for which it is scored. CMA may fund the request in full or in part.

	<b>Up to 10 minutes</b>	<b>10 to 25 minutes</b>	<b>More than 25 minutes</b>
2 to 4 musicians	\$5,000 to \$7,500	\$7,500 to \$15,000	\$13,000 to \$18,000
5 to 10 musicians	\$7,500 to \$10,000	\$10,000 to \$17,000	\$15,000 to \$20,000

### Rehearsal Honorarium

Each musician, including guest artists, receives \$1,000 toward rehearsal of the new work.

If the composer is a member of the ensemble or if s/he will conduct the work, the rehearsal honorarium is considered to be included in his/her commission fee. Conductors are eligible for honorariums; however, the number of musicians (including the conductor) may not exceed 10.

### Copying Costs

Up to \$1,000

## GRANT AWARD AND PAYMENT

CMA contracts with and makes grant payments to the applicant entity—either the ensemble or presenter. It is the grantee's responsibility to compensate the composer and, if the grantee is a presenter, the ensemble.

If a grantee ensemble has 501(c)(3) status, payment is made to the organization. If not, all grant payments are made to the designated primary ensemble member, who must provide government-approved documentation showing his/her U.S. citizenship or permanent resident status. A presenter grantee must provide proof of non-profit status.

Grant funds are taxable; grantees must comply with all applicable city, state, and federal laws, ordinances, codes, and regulations affecting the project. The designated ensemble member or presenter grantee is solely responsible for the management of the project, and the disbursement and reporting of grant income.

**PANEL REVIEW PROCEDURE** *Classical Commissioning* applications are reviewed by an independent panel of chamber music professionals versed in current compositional trends and performance practices. The panel does not include members of the CMA staff or board. See [Representative list of recent panelists](#).

### Round 1: Composer's Audio Review

The Composer's Audio Samples—listened to “blindly”—are evaluated for the composer's skill and potential to write a compelling new work. Panelists listen to 2 minutes of each Audio Sample from the beginning.

### Round 2: Ensemble Audio Review

Applicants advanced to this round—listened to “blindly”—are evaluated based on the group's artistry, technical facility, and ensemble cohesiveness. Panelists listen to 2 minutes of each file from the beginning.

## **THE APPLICATION**

CMA uses an online application through Submittable. Only online applications will be accepted. Go to <https://cma.submittable.com> to create a free Submittable account if you do not already have one.

- Log-in at <https://cma.submittable.com>
- You may type directly into the online form or draft your responses in an offline document and cut/paste your information into the online application.
- To save the work you have done on your application, you must click the "Save Draft" button at the bottom of the form before exiting. You may return to your saved application to continue working on it by following the log-in instructions. Submittable maintains your draft for 21 days.
- CMA recommends that you also save your draft in an offline document as backup.

## **Uploads**

### Audio Summary Document

Provides personnel, instrumentation, and information about each selection to guide the panel's listening, including notes about any special tunings, other musical or technical elements, or electronics.

### Audio Uploads

Audio files must be uploaded to the online application. Acceptable file-types are mp3 or m4a. Submissions are reviewed from the beginning; therefore, editing of each audio file is recommended.

### The Composer's Work Samples:

- should provide high quality performances of past works;
- two selections, preferably chamber music, with up to 5 minutes of a single work, or excerpt from a work on each file;
- must include work[s] written within the past 25 years;
- may be re-recorded from a commercially released studio recording.

### The Ensemble's Audio Work Samples

- small ensemble works (2-10 musicians), with up to 5 minutes of a single work or an excerpt from a work on each file;
- should show the group's ability to perform contemporary music at a high level;
- two selections (contrasting works are recommended);
- must include at least one work written within the past 25 years (Audio File 1 or 2);
- must include at least one unedited recording from a live concert performance (either Audio File 1 or 2); the remaining sample may be re-recorded from a commercially released or studio recording.

### Additional important Ensemble Audio notes:

- The files may not include works: 1) performed by soloists or that contain extensive solo passages; 2) that prominently feature guests/soloists not involved in the proposed commission; 3) with orchestra; 4) that are scored for more than 10 musicians; and 5) that are performed by more than one musician per part.
- If the ensemble is a subset of a larger collective or roster, a majority (greater than 50 percent) of the musicians that will perform the commissioned work must appear on each work sample. Include, if possible, at least one work with the same (or similar) instrumentation and size as the work to be commissioned;
- If the new work is for a small group, such as a duo or trio, do not include audio performed by a larger ensemble;
- If the ensemble is of fixed instrumentation and personnel (such as a string quartet) and has had a personnel change, the recording must feature a majority (greater than 50 percent) of the current members;
- If desired, include a work of another period if the music reflects the group's mission and strengths.

### Guest Artist's Work Samples, if applicable:

- one selection, preferably contemporary music;
- may be re-recorded from a commercially released studio recording.

### Memorandum of Understanding (MOU)

MOU(s) from the composer and, if applicable, guest artist(s) are required. Presenter applicants must also upload one from the ensemble. A composer should not sign an MOU with more than one applicant, and an ensemble should not appear on more than one application. If a duplication occurs, the applicants will decide which application moves forward. If no agreement is reached, both applications will be disqualified.

### **To Submit an Application**

- Go to <https://cma.submittable.com> and click on “2018 Classical Commissioning Application.”
- Complete all text boxes and prepare your attachments.
- Name files as indicated below:
  - Audio Summary Document: **Applicant Ensemble name – Audio Summary Document** (e.g., XYZ Ensemble-Audio Summary Document); acceptable file types: xls, xlsx, pdf
  - Audio files: **Applicant Ensemble Name – Audio** (e.g., XYZ Ensemble-Audio 1); acceptable file types: mp3, m4a
  - Memorandum(s) of Understanding from the Composer and, if a Presenter applicant, between the Ensemble and Presenter
  - Composer’s bio or résumé and guest artist bio(s), if applicable
- Upload attachments to application.
- When complete, sign and date the application.
- Click “Submit” to send the application to CMA. You will receive a confirmation email.

### **OTHER INFORMATION**

[FAQS](#) | [APPLICATION](#) | [APPLICATION WORKSHOP SCHEDULE](#)

### **SUPPORT**

For program and membership assistance, contact:

Program: [Susan Dadian, program director](#), CMA Classical/Contemporary, (212) 242-2022, x102

Technical: [support@submittable.com](mailto:support@submittable.com)

[Chamber Music America](#), the national network for ensemble music professionals, was founded in 1977 to develop, support, and strengthen the chamber music field. With a membership of nearly 6,000, including musicians, ensembles, presenters, artist managers, educators, music businesses, and advocates of ensemble music, CMA welcomes members representing a wide range of musical styles and traditions. CMA provides its members with grant programs, consulting services, a national conference, professional development seminars, access to instrument and other insurances, and several publications, including *Chamber Music* magazine; the weekly *Accent* e-newsletter; and a member-driven website, [www.chamber-music.org](http://www.chamber-music.org).

## **SAMPLE MEMORANDUM OF UNDERSTANDING**

### **Required of ALL Applicants**

#### **From the Composer (on his/her letterhead, scanned and submitted with signature)**

To Chamber Music America:

This letter confirms my intention to compose a new work, [provide title, if known], for [insert Ensemble or Presenter Name], which has applied for funding from Chamber Music America's *Classical Commissioning Program*.

My commission fee is \$\_\_\_\_\_. The proposed work will be approximately \_\_\_\_\_ minutes long and scored for \_\_\_\_\_ [instrumentation].

I understand that if the grant is awarded:

- the work must be completed and two copies of the score submitted by September 30, 2019;
- [Ensemble Name] will have exclusive rights to perform and record the work, without paying rental or other fees, through June 30, 2021.

I confirm that I am not part of any other grant application to Chamber Music America's 2018 *Classical Commissioning* or *New Jazz Works* programs, and that I have no unfinished CMA-sponsored commissions at this time.

This letter is not a binding or legal agreement, and does not impose any legal obligation or duty. [Applicant] will formalize the above terms with a written contract if awarded a 2018 CMA *Classical Commissioning* grant.

Signed \_\_\_\_\_  
[Composer Name]

### **For Presenter Applicants Only**

#### **From the Ensemble**

To Chamber Music America:

This letter confirms [insert Ensemble name]'s intent to perform a proposed work [provide title, if known] by \_\_\_\_\_ [insert Composer name] in collaboration with [insert Presenter Name]—which has applied for funding from Chamber Music America's 2018 *Classical Commissioning Program*.

If a grant is awarded, [Ensemble Name] will give three public performances of the work in the U.S. by June 30, 2021.

I confirm that our ensemble is not a part of any other application to the 2018 CMA *Classical Commissioning* or *New Jazz Works* programs and that we have no unfinished CMA-sponsored commissions at this time.

This letter is not a binding or legal agreement, and does not impose any legal obligation or duty. [Applicant] will formalize the above terms with a written contract if awarded a 2018 CMA *Classical Commissioning* grant.

Signed \_\_\_\_\_  
[Ensemble Contact]  
[Ensemble Member Name]

**For Each Guest Artist, if applicable**

To Chamber Music America:

This letter confirms my intent to perform a proposed work [provide title, if known] by \_\_\_\_\_ [insert composer name] in collaboration with [Insert Ensemble and, if applicable, Presenter Name]—which has [have] applied for funding from CMA's 2018 *Classical Commissioning* grant program.

If awarded, I agree to perform the new composition with the ensemble on at least three occasions at concert venues in the U.S. by June 30, 2021.

This letter is not a binding or legal agreement, and does not impose any legal obligation or duty. [Applicant] will formalize the above terms with a written contract if awarded a 2018 CMA *Classical Commissioning* grant.

Signed \_\_\_\_\_  
[Guest Artist Name]