

Chamber Music America

CLASSICAL COMMISSIONING PROGRAM 2010 GUIDELINES

Grant Period: July 1, 2010–June 30, 2013
In-Office Application Deadline: Friday, April 9, 2010, 5:00 P.M.
Grant Notification: June 2010

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

OVERVIEW

The Classical Commissioning Program provides support to U.S.-based professional classical, contemporary and world music ensembles and presenters for the creation and performance of new chamber works by American composers.

Commissioned works may be composed for groups ranging in size from two to ten musicians, scored for any combination of instruments, and represent any of the musical languages and styles associated with contemporary classical music.

CMA funding may be applied to the composer's fee, an honorarium to the ensemble for rehearsing the new piece, and copying costs. If a grant is awarded, three public performances of the new work are required.

ELIGIBILITY

An ensemble is eligible if it:

- is a CMA Organization-level member, based in the U.S.
- has 2-10 members
- has performed together as a professional classical/contemporary group for a minimum of 2 years
- in the case of a duo, performs together as equal partners (rather than as soloist and accompanist) and consistently publicizes itself as a duo
- is able to document a minimum of 10 public performances and 3 different programs within the past 5 years
- has a commitment to contemporary music (demonstrated by the submission of a sample CD recording and concert programs)
- has waited 12 months from the date it completed a previous CMA commissioning project
- has no overdue reports or financial obligations to CMA, and
- can verify the U.S. citizenship or permanent residency status* of the primary ensemble member named in the application, or 501(c)(3) tax-exempt status if the ensemble is incorporated as a not-for-profit organization

*U.S. citizenship or permanent residency status may be verified by any of the following: Valid U.S. passport; Certified U.S. birth certificate; Report of Birth Abroad (Form FS-240); Certificate of Citizenship or Naturalization from USCIS; Proof of permanent resident status (a.k.a. "green card).

NOTE: An ensemble may appear on only one application in either CMA's *Classical Commissioning* or *New Jazz Works* program for the grant period beginning July 1, 2010.

A presenter is eligible if it:

- is based in the United States
- has 501(c)(3) tax-exempt status
- presents classical, contemporary and/or other music genres, multi-disciplinary performing arts, or a guest-artist series at a college/university venue
- has presented at least 10 public music concerts in the past 5 years
- presents at least three days of programming, if a festival
- applies with no more than one ensemble (the ensemble must comply with the eligibility criteria, above, and submit a Letter of Commitment)
- is a CMA Organization-level member
- has no overdue final reports or financial obligations to CMA.

A presenter/festival may submit only one application by the April 9, 2010 deadline. However, a presenter may appear on more than one ensemble application for a performance of a proposed work in its venue.

The **composer** named in the application:

- must be either a U.S. citizen or permanent resident of the U.S.
- may have no outstanding commitments to any CMA commissioning program
- may be a member of the applicant's ensemble; however, s/he may not apply on his/her own
- signs a Letter of Intent with the applicant ensemble or presenter (sample letters follow the guidelines)
- may appear on only one application in either CMA's *Classical Commissioning* or *New Jazz Works* program for the grant period beginning July 1, 2010

The **composition** must be:

- a new concert music piece of substantial length (a previously written work, a work in progress, or an arrangement of a previously written work is not acceptable)
- written for 2-10 musicians and scored for one to a part
- in the form of a notated score (the composer retains all rights)
- delivered (two copies of the score) to CMA by September 2011
- performed in at least three public concerts in the U.S. by June 30, 2013 (premiere performance scheduled by February 1, 2012)
- premiered no earlier than October 2010
- performed exclusively by the commissioned ensemble in each performance (including guest artists, if applicable) through the end of the grant period

Once an application has been approved for funding, any changes in personnel and/or instrumentation described in the application must be approved in advance by CMA.

Licensing

Grantees must maintain current licenses with ASCAP and BMI. Performances of the commissioned work must be licensed either by the presenter/festival or the ensemble.

THE APPLICATION

In the written application, ALL applicants will be asked to:

- document 10 public performances/presentations in the past 5 years
- list personnel and instrumentation for the ensemble
- submit a recorded sample of the ensemble's and composer's work (see instructions below)
- verify the U.S. citizenship or permanent residency status of the primary ensemble member OR provide the ensemble's 501(c)(3) tax-exempt determination letter
- provide background information about the ensemble (topics can include, but are not limited to, its history, creative goals, and key projects)
- provide the name of the composer for the proposed new work
- describe the composer and his/her previous work with the ensemble and/or the presenter, if any
- explain why the composer was selected, and how the applicant will benefit from working with him/her
- provide a copy of the composer's résumé
- describe how the applicant will market the new work

Presenter applicants will also be asked to provide a copy of their 501(c)(3) tax-exempt determination letter.

WORK SAMPLES

The listening sample should demonstrate the best work of the ensemble and composer [and guest artist(s), if applicable] and show the group's ability to perform the proposed commission.

The Ensemble Work Sample must:

- be submitted on a single CD-R
- demonstrate the group's ability to perform contemporary music (must include music written in the last 25 years)
- be 20-30 minutes in length
- include at least 10 minutes (unedited) from a live performance; the remainder may be re-recorded from a commercially released recording
- represent the group's current personnel
- have been recorded within the past five years
- use individual tracks for each work or movement (portions of movements or excerpts of larger works are also acceptable)
- not include arrangements or transcriptions

NOTE FOR ENSEMBLES OF MIXED INSTRUMENTATION: Include at least one work with the personnel (and instrumentation, if possible) that will perform the proposed commission. The program recognizes that individual members and group size may vary with different repertoire; however, the core of an established ensemble should remain the same.

The **Composer's** and each **Guest Artist's** (if applicable) **Work Samples**:

- may be a commercial recording OR may feature tracks from a commercial recording re-recorded on a CD-R
- should represent the composer's recent compositions
- should feature recent recordings of the guest artist(s), if applicable
- must use individual tracks for each work, movement, or portion of a movement

Work Sample Description

On the application's Work Sample page, the ensemble will be asked to provide:

- the work's title, composer, track length, date recorded, total length of work, and date composed
- cue times (indicating where the panel should direct its listening)
- ensemble size and instrumentation, and
- specific elements that the applicant would like the panel to listen for.

A work sample description is not required for the Composer and Guest Artist(s).

Labeling the CDs

Label each disc and insert with the:

- name of applicant
- name of partner ensemble (if applicant is a presenter or festival)

THE GRANT REQUEST

Support may be requested for the following:

Composer Honorarium

The honorarium may range 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. The requested amount may be funded in full or in part.

The range is summarized below:

	Up to 10 Minutes	10 to 25 minutes	More than 25 minutes
2 to 4 musicians	\$5,000 to \$7,500	\$10,000 to \$15,000	\$13,000 to \$18,000
5 to 10 musicians	\$7,500 to \$10,000	\$12,000 to \$17,000	\$15,000 to \$20,000

Ensemble Honorarium

\$1,000 per ensemble musician toward rehearsal and performance (honorarium is not provided for guest artists)

Copying Costs

Up to \$1,000

PAYMENT

If a grant is awarded, payments will be made to the ensemble or presenter/festival applicant. It is the grantee's responsibility to compensate the composer and, if a presenter, to compensate the ensemble. Below is the payment schedule:

- Commission: grantee receives 50 percent of the composer's fee after signing the commissioning contract, and 50 percent upon CMA's receipt of the completed score.
- Copying costs: disbursed when CMA receives the score and supporting invoices for expenses.
- Ensemble honorarium: 50 percent to grantee after CMA receives a copy of the score and written confirmation that the premiere has been scheduled; 50 percent upon completion of three performances and receipt of the final report.

If the ensemble *is not* incorporated as a 501(c)(3) organization, one ensemble member, designated to represent the ensemble, signs the application on the group's behalf and, if a grant is awarded, signs the grant contract and is responsible for compensating the composer and each member of the group as outlined above. CMA will make all grant payments to this member, unless the ensemble elects to direct payments to a manager or agent. The designated primary ensemble member must be a U.S. citizen.

If the ensemble *is* incorporated as a 501(c)(3) not-for-profit organization, a designated contact person will represent the ensemble for purposes of this application, signing the application form on the group's behalf and, if a grant is awarded, signing the grant contract. CMA makes payments to the organization, which is responsible for compensating the composer and each member of the group.

NOTE: Grant funds are taxable income. Grantees must comply with all applicable city, state, and federal laws, ordinances, codes, and regulations that apply to the project. Please be aware of tax and compliance implications before submitting an application.

LETTERS OF INTENT

Sample Letters of Intent are provided at the end of these guidelines. A composer should not sign a Letter of Intent with more than one applicant, and an ensemble may not appear on more than one application.

HOW THE APPLICATION WILL BE REVIEWED

An independent panel of classical/contemporary chamber music professionals, versed in current compositional trends and performance practices, reviews the applications. The panel does not include members of the CMA staff or board.

Audio Review

Ensemble recording: In an initial “blind review” of the submitted CD-R (applicants and performers are not identified to the panel), the panel evaluates each ensemble’s performance of new music. Panelists will listen to approximately 4-7 minutes of each work sample during the blind review. Scores are based on the ensemble’s artistry, cohesiveness, sound, and ability to perform contemporary music.

World music recordings will be adjudicated by appropriate experts prior to the panel meeting; these specialists will make recommendations to the full panel for further review.

The composer’s and guest artist’s work samples are reviewed only if the applicant advances to a later round.

Written Application Review

If an applicant is successful in the Audio Review, the written application is then evaluated according to considerations relevant to the success of the project, including:

- history of performing and/or presenting contemporary music
- significance of the commission to the composer, ensemble and/or presenter
- quality of the proposed project—idea for the commission, reason for selecting the composer and his/her ability to write for the ensemble
- plan for marketing and promoting the premiere and subsequent performances of the new work
- ability to secure additional funds, if the cost of the commission is higher than the program’s allowable range

PREPARING THE APPLICATION

Application Form: [Adobe](#) / [Word](#)

The downloadable application form must be submitted in hard copy. This is not an online application. CMA does not accept emailed, handwritten, or faxed applications.

Packaging: Copies of the application form and required supplementary materials (see below) must be packaged in a single envelope or box.

Deadline: The package must arrive in its entirety at CMA’s offices on or before Friday, April 9, 2010, 5:00 p.m. Incomplete applications will not be accepted.

The Application Package:

- 1 stapled, complete application form, with an original signature, clipped to
 - up to 3 samples of the applicant's (and if a presenter, the ensemble's) publicity materials,* and
 - the applicant's current operating budget**Publicity materials may include such items as season brochures, fliers and postcards, press releases, website or press-kit items, etc., and must be from the two most recent seasons.*
- 6 additional sets of the above items (i.e., application form clipped to sample publicity and current operating budget)
- 1 copy of the applicant's operating budget from the most recently completed fiscal year
- 1 copy of proof of U.S. citizenship for the primary ensemble member, or ensemble's 501(c)(3) status, if incorporated as a not-for-profit organization
- 1 copy of the ensemble's complete repertoire list (indicate commissioned works)
- 1 copy of the composer's Letter of Intent (see sample letter at end of the guidelines)
- 1 copy of each guest artist's Letter of Intent, if applicable (see sample letter)
- 1 piece of documentation for each of the applicant's 10 public performances listed in the application (*programs, reviews, season brochures, etc.*)
- 1 copy of the composer's résumé
- 1 copy of the composer's complete list of works
- 1 copy of each guest artist's bio, if applicable
- 1 copy of the ensemble's CD-R work sample (see instructions above)
- 1 copy of the composer's CD-R work sample (see instructions above)
- 1 copy of each guest artist's CD-R work sample, if applicable (see instructions above)
- A completed checklist—found at the end of the application form

Presenters only—please ALSO provide:

- 1 copy of your 501(c)(3) tax-exempt determination letter
- 1 copy of the ensemble's Letter of Intent (see sample letter)
- 1 piece of documentation for each of the ensemble's 10 concerts listed in the application (e.g., programs, postcards, print and digital promotion)

The application must:

- be typed and submitted in hard copy
 - be packaged in a single envelope or box, and
 - arrive in its entirety on or before Friday, April 9, 2010, 5:00 P.M.
- No late, incomplete, handwritten, faxed, or emailed applications will be accepted.*

MAIL TO:

Classical Commissioning Program
ATT: Susan Dadian, program director, CMA Classical/Contemporary
Chamber Music America
305 Seventh Avenue
New York NY 10001

STAFF SUPPORT

QUESTIONS ABOUT APPLICATION PROCESS:

See Classical Commissioning Program [FAQs](#)

Classical Commissioning grant application workshops will be offered at CMA's New York City offices. You can participate in person or via teleconference. Please visit the CMA website for the workshop schedule. To R.S.V.P., contact Marc Giosi, Program Associate, mgiosi@chamber-music.org, or (212) 242-2022, ext. 14.

Need additional assistance?

Contact Susan Dadian, program director, CMA Classical/Contemporary, (212) 242-2022, ext. 13, sdadian@chamber-music.org.

CMA Membership: To join CMA, or to inquire about your current membership, contact Adam Reifsteck, membership manager, (212) 242-2022, ext. 28, areifsteck@chamber-music.org or visit www.chamber-music.org/membership/join.html.

CHAMBER MUSIC AMERICA, the national service organization for the ensemble music profession, was founded in 1977 to develop and strengthen an evolving chamber music community. With a membership of over 6,000, including musicians, ensembles, presenters, artists' managers, educators, music businesses, and advocates of ensemble music, CMA welcomes members representing a wide range of musical styles and traditions. In addition to its funding programs, CMA provides its members with consulting services, access to health and instrument insurance, conferences, seminars and several publications, including *Chamber Music* magazine, and a website, www.chamber-music.org.

Sample Letters

Sample Letter of Intent for the Composer

Required for ALL applicants.

To Chamber Music America:

This is to confirm my intent to compose a new work [provide title, if known] for [Insert Ensemble, Presenter or Festival Name] by _____ [date].

The commission fee is \$_____.

I am able to meet CMA's September 2011 delivery deadline for the new composition.

I am not a party to any other application in this year's Classical Commissioning Program grant cycle, nor do I have any unfinished CMA-sponsored commissions at this time.

Sincerely,
[Composer Name]

Sample Letter of Intent for the Partner Ensemble

Required for Presenter and Festival applicants only.

To Chamber Music America:

This is to confirm that _____ [insert ensemble name] is committed to three public performances in the U.S. of a new composition [provide title, if known] written by _____ [insert composer name].

We are not a party to any other application in this year's CMA Classical Commissioning Program grant cycle, nor do we have any unfinished CMA-sponsored commissions at this time.

Sincerely,
[Ensemble Member Name]