

Chamber Music America

2014 CLASSICAL COMMISSIONING PROGRAM GUIDELINES

Deadline: Friday, March 21, 2014, 5:00 P.M.
Grant Notification: June 2014
Grant Period: July 1, 2014-June 30, 2017

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

OVERVIEW

Chamber Music America's *Classical Commissioning Program* provides grants to U.S.-based presenters and professional contemporary classical and world music ensembles for the commissioning and performance of new works by American composers.

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.

Grants provide a composer's fee ranging from \$5,000 to \$20,000 depending upon instrumentation and length of the work; a \$1,000 honorarium to each ensemble member for rehearsing the new piece; and up to \$1,000 for copying costs.

If a grant is awarded, the composer must complete the work by September 30, 2015, and the ensemble is required to give three public performances in U.S. venues by June 30, 2017. The ensemble has exclusive rights for performing and recording the new work until June 30, 2017. The composer retains all rights to the composition.

ELIGIBILITY: ENSEMBLES

An ensemble is eligible if it:

- is based in the U.S. or its territories;
- is a professional group with a commitment to contemporary classical or world music (as demonstrated on a submitted work sample and in recent concert programs);
- 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;
- is a CMA Organization-level member;
- appears on only one application;
- has no overdue reports or financial obligations to CMA; and
- has waited 12 months after completing any previous CMA commissioning project before re-applying.

One ensemble member should be designated as the primary ensemble member and authorized representative for the group. S/he must be a U.S. citizen or permanent resident and will sign the application form and letters of intent on the group's behalf.

Ensembles may not apply to both CMA's *Classical Commissioning* and *New Jazz Works* programs during the grant period beginning July 1, 2014.

ELIGIBILITY: PRESENTERS

A presenter is eligible if it:

- is based in the U.S. or its territories;
- is a 501(c)(3) or other not-for-profit organization;
- presents classical, contemporary, other music genres, and/or multi-disciplinary performing arts programs;
- is a CMA Organization-level member;
- has no overdue reports or financial obligations to CMA; and
- has waited 12 months after any previous CMA commissioning project has been completed before applying to this year's program.

Note: A presenter may submit only one application and apply with only one ensemble. However, a presenter's venue may appear as a performance site on any number of applications submitted by ensembles.

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; and
- may not appear as composer on more than one application to a CMA commissioning program—including *New Jazz Works*—for the period beginning July 1, 2014.

VERIFICATION OF U.S. CITIZENSHIP OR PERMANENT RESIDENCY

Ensembles and presenters must be U.S.-based. Composers must be U.S. citizens or permanent residents.

A copy of an IRS tax-exempt determination letter satisfies the "U.S. based" requirement for presenters, as well as for ensembles.

If the ensemble is not a 501(c)(3), the primary ensemble member must instead submit a copy of any of the following:

- a valid U.S. passport
- a U.S. birth certificate
- a Report of Birth Abroad form (FS-240)
- a USCIS certificate of citizenship or naturalization
- a permanent resident/green card

A copy of one of the above-named documents must also be submitted to verify the composer's U.S. citizenship or residency status.

THE COMPOSITION

The proposed new work must be:

- a new concert-music piece of substantial length, written for 2-10 musicians and scored for one musician per part;
- in the form of a notated score (the composer retains all rights);
- premiered no earlier than October 1, 2014, and scheduled by February 1, 2016;
- finished and two copies of score submitted to CMA by September 30, 2015;
- performed at least three times in public in the U.S. or its territories by June 30, 2017;
- performed exclusively by the commissioned ensemble (including guest artists) through June 30, 2017.

The program does not fund previously written works, works in progress, arrangements of previously written works, staged works, 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.

WORK SAMPLES

The work samples constitute a crucial element of the application. They should demonstrate the highest quality of the ensemble's playing (and guest artists); demonstrate the group's ability to perform contemporary music; and present examples of the composer's work that demonstrate his/her artistic compatibility with the ensemble.

All work samples must be submitted on CD-Rs. (DVDs or mp3 data CDs are not accepted.)

Submit separate discs for the ensemble, composer, and—if applicable—the guest artist(s).

The **Ensemble's Work Sample** must:

- be a single CD-R and contain up to three tracks (contrasting works are recommended);
- place each work or movement on separate tracks (portions of movements and excerpts from larger works are acceptable);
- total no more than 20 minutes;
- include work[s] written within the past 25 years;
- include at least one unedited track from a live concert performance (on either Track 1 or 2); the remaining track[s] may be re-recorded from commercially released or studio recordings;
- 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.

Important to note:

- If the ensemble is a subset of a larger collective or roster, a majority of the musicians that will perform the commissioned work must appear on each track of the work sample.
- If the ensemble is of fixed instrumentation and has had a personnel change, the recording must feature all of the current members.

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

- must be submitted on separate, single CD-Rs;
- must consist of three works (preferably contrasting works of chamber music);
- must place each work or movement on a separate track (portions of movements and excerpts from larger works are acceptable);
- must total no more than 20 minutes per CD-R;
- must include work[s] written within the past 25 years;
- may be re-recorded tracks from a commercially released studio recording.

Important to note:

- recording quality, though not judged, affects the panelists' listening; submit the highest quality (fidelity) as possible to best reflect the ensemble's and guest artists' sound;
- the panel's judgment of the composer's work may be affected by the artistic quality of the performance on the CD-R;
- if desired, include work(s) of another period if the music reflects the group's mission and strengths;
- for ensembles of mixed instrumentation, include, if possible, at least one work with the same (or similar) instrumentation and size as the work to be commissioned;
- test the CD-Rs on a standard CD player;
- CMA recommends that applicants, and if possible, a knowledgeable listener from outside the group, review all copies of the CDs carefully before they are submitted with the application.

Labeling

Write the following on the face of the CD-Rs:

- name of applicant (and, if applicant is a presenter or festival, of the ensemble) on the ensemble CD-R
- name of composer and the guest artist(s) on their CD-Rs

MEMORANDUM OF UNDERSTANDING

Memorandums of Understanding, submitted with the application, are not legally binding, but confirm the participants' mutual agreement to participate in the proposed commissioning project.

All applicants must submit a Memorandum of Understanding from the composer. Presenter applicants must also submit one from the ensemble, stating that the group agrees to perform the commission the required three times in the U.S.

A composer should not sign a Memorandum of Understanding with more than one applicant, and an ensemble should not appear on more than one application. If a duplication occurs, the applicants will be asked to determine which application moves forward. If the applicants are not able to reach agreement, the applications in question will be disqualified.

Sample Memorandums of Understanding are provided at the end of these guidelines.

THE GRANT REQUEST

Support may be requested for the following:

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. 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	\$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

Up to ten ensemble musicians, including guest artists, receive \$1,000 each 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

PAYMENT

Grant payments are made to the grantee. 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 the ensemble is not incorporated, all grant payments will be made to the primary ensemble member; s/he is designated to sign the grant contract and is responsible for compensating the composer and each member of the group.

NOTE: Grants are taxable income. The grantee is responsible for management of the funds, including distributing payments and tax reporting.

PANEL REVIEW PROCEDURE

An independent panel of classical/contemporary/world 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.

[Representative list of recent panelists.](#)

Ensemble Audio Review

In an initial "blind review" (applicants and performers are not identified to the panel), the panel evaluates the recorded performance based on the ensemble's artistry, cohesiveness, and ability to perform contemporary music.

Panelists will listen to approximately 4 minutes of each CD-R work sample during the blind review, including the live performance track(s). **CMA recommends that the applicant give cue times for the strongest part of the tracks on the CD-R Work Sample page to direct the panel's listening.**

Application Review

If an applicant is successful in the Ensemble review, the following evaluation takes place: Composer's recording: the panel evaluates the composer's music—also listened to "blindly"—for originality and ability to write a compelling new work.

The application is then evaluated further, including:

- quality of the project—idea for the commission, reason for selecting the composer and his/her ability to write for the ensemble
- recordings of proposed guest artist(s) in terms of ability to perform contemporary chamber works and potential contribution to the project.

Finally, the panel evaluates the top-scoring applicants for:

- the composer's compatibility with the ensemble's artistic strengths
- the applicant's ability to carry out the project at a high artistic level

PREPARING THE APPLICATION

Note: The application cannot be submitted online. Download the form to your computer, and complete it using one of the software programs listed below. The application must be typed/printed (not handwritten) and submitted in hard copy.

[FAQS APPLICATION \(MS WORD/ADOBE\)](#)

Packaging: Copies of the application form and required supplementary materials (see below) and completed checklist must be sent in a single package. A checklist is supplied to aid you in assembling the package.

The Package:

- 6 stapled, complete application forms, **one with an original signature**

If a presenter applicant:

- your audited financial statement or a copy of your IRS Form 990 or 990EZ for the most recently completed fiscal year
- your 501(c)(3) IRS tax-exempt determination letter;
- the ensemble's CD-R work sample, Memorandum of Understanding, proof of U.S. residency or citizenship;
- the composer's bio or résumé, CD-R work sample, Memorandum of Understanding, proof of U.S. residency or citizenship;
- if applicable, guest artist bio(s), CD-R work sample(s), and Memorandum(s) of Understanding.

If an ensemble applicant:

- a document verifying U.S. citizenship or permanent residency status for the primary ensemble member in the application, OR—if you are a 501(c)(3) organization—a copy of your IRS tax-exempt determination letter;
- your ensemble CD-R work sample;
- the composer's CD-R work sample, résumé or bio, Memorandum of Understanding, and proof of U.S. citizenship or residency;
- if applicable, guest artist bio(s), CD-R work sample(s), and Memorandum(s) of Understanding.

The application must:

- be typed typed/printed (not handwritten) and submitted in hard copy
- be packaged in a single envelope or box, and
- arrive in its entirety on or before Friday, March 21, 2014, at 5:00 P.M.

No late, incomplete, handwritten, faxed, or emailed applications will be accepted.

SEND TO:

Chamber Music America, 2014 Classical Commissioning Program, UPS Box 458, 243 Fifth Avenue, New York, NY 10016.

SUPPORT

Classical Commissioning grant application workshops will be offered via teleconference on February 5 and 26, and March 5. Reservations are required. Please visit the CMA website for the workshop schedule and to complete the reservation form.

For program and membership assistance, contact:

- [Susan Dadian, program director](#), CMA Classical/Contemporary, (212) 242-2022, ext. 5082
- [Aryo Wicaksono, membership manager](#), (212) 242-2022, ext. 5293

The national network of ensemble music professionals, [Chamber Music America](#) (CMA) was founded in 1977 to develop, strengthen, and support the chamber music community. With a membership of nearly 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 awards programs, CMA provides its members with grant opportunities; consulting services; access to instrument and other insurances; conferences and seminars; several publications, including *Chamber Music* magazine; and a website, www.chamber-music.org.

SAMPLE MEMORANDUM OF UNDERSTANDING

Required of ALL Applicants

From the Composer (on his/her letterhead, submitted with original 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:

- 1) the work must be completed and two copies of the score submitted by September 30, 2015;
- 2) [Ensemble Name] will have exclusive rights to perform and record the work, without paying rental or other fees, through June 30, 2017.

I confirm that I am not part of any other grant application to Chamber Music America's 2014 *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 2014 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 *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, 2017.

I confirm that our ensemble is not a part of any other application to the 2014 CMA *Classical Commissioning Program*, 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 2014 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 2014 *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, 2017.

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 2014 CMA *Classical Commissioning* grant.

Signed _____
[Guest Artist Name]