

MUSIC ALIVE

A Residency Program of
MEET THE COMPOSER and the LEAGUE OF AMERICAN ORCHESTRAS

Guidelines and Application 2010

Music Alive is made possible by
The Andrew W. Mellon Foundation.

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The Aaron Copland Fund for Music and
The ASCAP Foundation.



League
of American
Orchestras

Music Alive At-A-Glance

Music Alive offers financial and administrative support for composer-in-residence positions with orchestral ensembles. Residencies may be structured around one or multiple composers. **The residency duration may range from one to two years with a minimum onsite composer presence of three weeks per season as well as a minimum performance of one work (created within the last ten years) per season by each resident composer.** Residencies must begin in the 2011-2012 season for two year residency proposals, but may begin in either the 2011-12 or 2012-13 season for one year residency proposals. Residencies may be organized in one continuous stay or in periodic visits over time.

MTC and the League are interested in making significant awards (relative to each orchestra's overall budget and programming size) for significant activity that is particularly deep, meaningful, and innovative and which demonstrates learning and leadership for the field (see Program Goals – Deep and Innovative Residencies, below). We anticipate awarding 4 to 8 residencies with most awards in the \$50,000 - \$100,000 range.

Support from Music Alive shall be applied principally to composer fees (i.e. residency fees, commission fees, etc.). Additional supported expenses include other direct costs (see p. 4, Application Notes) and an appropriate allocation for indirect costs related to the residency. The award will be distributed through a negotiated payment schedule based on the organization's needs. In addition, MTC and the League will support residencies with technical assistance and professional development services including a mandatory workshop in New York City prior to the start of the residency.

Applications are submitted jointly by an organization and composer who wish to work together. **To apply, organizations** must be members in good standing with the League of American Orchestras and have completed and fully documented any previous projects supported through Music Alive or other Meet The Composer programs. Applicant **composers** must be based in the U.S. (either as citizens or permanent residents), must not be enrolled in a degree-granting program (i.e. no students) and likewise must have completed and fully documented any previous projects supported through Music Alive or other Meet The Composer programs. Organizations and composers may appear on no more than one application per deadline. Applications from a consortium of organizations are acceptable.

Program Goals - Deep and Innovative Residencies

Music Alive is a program that seeks to enable orchestral ensembles of all sizes nationwide to succeed with new music, to create opportunities for composers at all stages in their careers, and to build audiences for new music, deepening the quality of their new music experiences. Additionally the program is intended to encourage organizations to experiment, to stretch their creative work, to enhance the new music opportunities they provide, to imagine strategies and promising practices for sustained partnerships with composers and community organizations, and to enrich the repertoire with new music of our time.

Therefore, MTC and the League are looking to fund residencies that demonstrate deep and innovative approaches to the composer residency model. Through Music Alive, we would like to challenge orchestras and composers to think creatively in ways that composers might be utilized to not only further their own and the orchestra's artistic goals, but also how the residency might advance the orchestra's organizational goals, be that through typical residency activities or by stretching into new territory.

Following are a list of areas that we encourage orchestras and composers to explore when considering what might constitute a deep and innovative residency experience.

- Creating new approaches to education and adult learning
- Building partnerships with organizations in your community
- Developing programming around the creation of new work
- Engaging with non-traditional audiences
- Performing in unexpected venues
- Using social media tools to encourage wide on-line interaction around new music and the residency itself
- Using the residency to grow commitment to new music inside and outside the organization

In mid-January 2010 MTC and the League will launch a set of five video segments highlighting past Music Alive residencies that were particularly deep, innovative, and meaningful. The videos will be found on MTC's Music Alive website (www.meetthecomposer.org/musicalive) as well as the League's website (www.americanorchestras.org/utilities/music_alive.html). In addition, MTC and the League will be moderating an online discussion, which prospective applicants will be able to join, about how deep, meaningful, and innovative composer residency plans might be developed. Details will be provided shortly. We encourage all applicants to peruse the videos and participate in the discussion in advance of submitting an application.

Criteria

The criteria for evaluating Music Alive applications proceed directly from the program goals. Below are the three areas of consideration when evaluating Music Alive residencies.

- **ARTISTRY** – The artistic merit of the composer's work and the organization's ability to perform it. *Note: The program supports composers at all professional career levels who have demonstrated accomplishment in orchestral music, regardless of musical style and background.*
- **OPPORTUNITY** – What the residency offers the composer, organization and community
- **CAPACITY** – The ability of the organization and composer to make the residency succeed

How to Apply

Applications are submitted on-line by authorized representatives of the sponsoring organization at www.mtconline.org. Before beginning an application, read these guidelines thoroughly and have the following items prepared ahead of time:

1. Sponsoring Organization information
 - a. Application contact person's name, address, phone, email
 - b. Organization name, address, phone, email, website
2. Composer Information
 - a. Name, address, website, email, phone
 - b. Biography (1,500 character limit)
 - c. List of works (scanned document to be uploaded to your application)
3. Residency Director Information
 - a. Name, address, email, phone
4. Signed letter or statement from each composer expressing goals for the residency, including why composer and organization are well matched (scanned document to be uploaded and attached to your application)
5. Signed letter or statement from the Music Director expressing the organization's goals for the residency, including why the organization and composer(s) are well matched (scanned document to be uploaded and attached to your application)

6. A 3-5 page residency plan that clearly states goals and describes plans in detail, addressing directly the review criteria listed on p. 3 (uploaded and attached to your application)
7. Project Budget (uploaded and attached to your application)
8. Audited financial statements of the organization's most recently completed fiscal year (scanned document to be uploaded to your application)
9. Composer Work Samples (see Work Samples, p.5)
 - a. Work Sample Description
 - i. title, year completed, performing ensemble/conductor, soloist (if any), year of recording, brief description
10. Orchestra Work Samples (see Work Samples, p. 5)
 - a. Work Sample Description
 - i. title, composer, performing ensemble/conductor, soloist (if any), year of performance/recording, brief description

Deadline: Applications must be completed online by midnight on **April 12, 2010**.

Applications may be completed all at once or in stages, but must be submitted before midnight eastern standard time.

All work samples (CDs/scores) must be mailed separately and **postmarked by April 12, 2010**. Please send all work samples to:

Meet The Composer

Attn: Music Alive

90 John St., Suite 312

New York, NY 10038

Applicants are strongly encouraged to contact Meet The Composer or the League in advance of submitting an application for review.

Contact Information: Scott Winship, Program Manager, Meet The Composer, 212-645-6949 x102, swinship@meetthecomposer.org

Application Notes

Finding the right match

Finding the right match between a potential composer-in-residence and organization is very important. It is necessary to consider whether the composer's temperament and style are well suited to the organization and its community.

Project Budget

The project budget should set forth clearly the revenue and expenses relating to the proposed residency activity. At least 80% of Music Alive funds should be applied to composer fees and direct project expenses (commissioning fees, composer travel, lodging, per dia, incremental musician fees (as related to the performance of the composer's work), etc.). Incremental costs are those expenses in excess of the orchestra's normal scope of performances; for example a new festival, a new series of concerts, a recording, and/or extra musicians. Up to 20% of Music Alive funds may be applied to administrative or other organizational costs associated with the residency. A standard minimum fee for composers' time is \$2,500 per week, but may be higher in some cases. Applicants are strongly encouraged to be realistic in their budget requests, which must comply with industry standards for composer commissioning, copying and

residency fees. If you have questions about the budget or industry standards please contact Meet The Composer or the League in advance of submitting an application.

Work Samples

Work samples are one of the most important parts of the application. Organizations and composers are strongly urged to give careful consideration to the choice of work samples. Organizations should be sure to consult with each applicant composer about the selection of the appropriate and most representative work samples for submission. Failure to do so may hinder your application. If either the organization or the composer will not be able to meet the requirements for work samples, please contact Meet The Composer or the League in advance of the deadline to discuss alternatives.

All audio work samples must be:

- Recordings of live performances
- CD only, labeled with the name of the artists and the applicant organization

Composer work samples

- Recordings and scores of two recent orchestral works, OR if unavailable, recordings and scores of one recent orchestral work AND one recent large ensemble work
- MIDI realizations are discouraged
- Provide two copies of each

Organization work samples

- Recordings of two live performances within the last two years
- Must submit two separate works (different movements of the same work will not be accepted)
- At least one work must be by a living composer
- Do not send concerto recordings
- Provide two copies of each

Please note:

- If you wish the panel to begin by listening to a specific segment of the work sample, please provide a separate five minute excerpt of that segment (in addition to the full work)
- If no excerpt is provided the panel will begin listening from the start of the work

Please organize work samples as follows (if including excerpts)

- Track 1: work sample #1 excerpt – roughly five minutes
- Track 2: work sample #1 complete work
- Track 3: work sample #2 excerpt – roughly five minutes
- Track 4: work sample #2 complete work

Work samples without excerpts should be organized as follows

- Track 1: work sample #1 complete work
- Track 2: work sample #2 complete work

All work samples (CDs/scores) must be mailed separately and **postmarked by April 12, 2010**. Please send all work samples to:

Meet The Composer
Attn: Music Alive
90 John St., Suite 312
New York, NY 10038

Program History

Launched as a joint program between Meet The Composer and the League of American Orchestras in 1999, Music Alive's initial season awarded short term residencies to 8 orchestras and composers. Since then, the program has grown to encompass over 60 orchestras and 76 composers with residencies spanning one to three years in duration.

Meet The Composer

Meet The Composer supports the creation of new musical work and the engagement of new work with people and communities throughout the United States. We are motivated by a core belief that interaction with a living composer and his or her music has the power to invigorate and inspire musicians and audiences alike.

MTC was founded in 1974 as a project of the New York State Council on the Arts. Led by the visionary composer John Duffy, Meet The Composer soon became an independent organization dedicated to the idea of composers as active professionals with a central role in our country's musical culture. In the thirty-five years since, MTC has grown to become a truly national organization, serving in all fifty states composers and audiences of a thrillingly broad range of new music.

The League of American Orchestras

Founded in 1942, and chartered by Congress in 1962, the League of American Orchestras leads, encourages, and supports America's orchestras while communicating to the public the value and importance of orchestras and the music they perform. The League's vision is to be a transformative and unifying force for the orchestra field — a catalyst for understanding and innovation, a place for conversations that matter, and a champion for orchestras.

The League provides a wealth of services, meaningful information, learning and leadership opportunities, and grass-roots advocacy to its diverse membership, which encompasses nearly 1,000 member symphony, chamber, youth, and collegiate orchestras of all sizes, and links a national network of thousands of instrumentalists, conductors, managers, board members, volunteers, staff members, and business partners.