

New York Composers Circle

Membership Handbook



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Membership Guidelines

On the following pages are the policies regarding Membership Application Guidelines and the Membership Agreement.



New York Composers Circle Membership

One of the principal purposes for which NYCC was formed is to support and accelerate the growth of the cultural fabric of New York by aiding the artistic growth of its musical composer and performer members through salon and concert performance forums.

In the informal Salon environment, both composer and performer members have a forum to present, discuss and analyze new musical works and works in progress.

In the formal musical competition and live concert environment, the public is exposed to the composer and performer members' works. The documents below set forth the member and organization's relationship and the expectations of both.

Membership Application Guidelines

Thank you for your interest in the New York Composers Circle. NYCC is always seeking talented composers with a high level of compositional competency and creativity, and a commitment to the creation and promotion of new music. While we do encourage composers of all levels of development to apply, NYCC expects members to demonstrate knowledge and skill in score writing¹ and composition necessary to make meaningful contributions to the group. A successful applicant will demonstrate full competence in music composition and exhibit the ability to work regularly with the group and its administrators in NYCC's various areas of operation. NYCC members participate in all aspects of NYCC's organization, ongoing operations and productions.

Application procedure:

Each applicant will be considered for admission by the Steering Committee upon fulfillment of the following requirements:

- Provide three scores you consider representative of your work along with audio files, if available.
- Provide a brief resume.
- Provide a cover letter explaining your interest in NYCC and what you feel your admission as a member might contribute to the group.
- Present one or two representative works (score and audio) at an NYCC salon.
- Attend at least one additional salon.
- Attend at least one NYCC concert, preferably more than one.
- Fill a volunteer position at one NYCC event (these include door, stagehand and reception).

Responsibilities of Membership:

Upon admission to membership in NYCC, all members are expected to adhere to the Responsibilities of Membership as outlined below:

- Adherence to the “**Membership Agreement.**”
- Timely payment of annual membership dues.²
- Timely payment of concert and performer fees when your work is programmed on a given concert.³

Payment of dues constitutes your agreement with the terms of the “**Membership Agreement.**”

¹ With respect to composers of electronic music, NYCC expects members to demonstrate knowledge and skill in areas corresponding to written scores, such as sound synthesis, sequencing and programming languages.

² Payment of membership dues does NOT guarantee performance of your works on NYCC concerts. The works to be performed will be determined by the Score Proofing Panel, the Program Committee and the Artistic Director.

³ These fees may vary depending on the type of instrumentation and ensemble. Pieces requiring additional rehearsals due to their degree of difficulty or duration may also require higher fees. Fees may vary from season to season.

Membership Agreement

Welcome to the New York Composers Circle. New York Composers Circle (NYCC) is a self-supporting, all-volunteer organization engaged in the annual production of a series of concerts and salons during the standard concert season. NYCC members are required to pay annual dues, attend concerts and salons, contribute to performer fees and concert fees, as well as volunteer in various support roles at concerts and salons. The success of NYCC's activities depends entirely on its member's participation. Accordingly, members are expected to:

- Remit yearly membership dues, concert fees and performer fees in a timely fashion;
- Attend at least two salons per season;
- Attend at least two concerts per season, with the added stipulation that at least one attended concert will not include your own composition;⁴
- Volunteer to be considered for service on at least one of the following committees:
 - The **Program Committee** comprised of members who meet at least once per year to review and select scores for concerts for the subsequent season. Committee members serve on a rotating basis.
 - The **Salon Coordination Committee** comprised of members who assist the Salon Director in developing agendas and special presentations for salons. Committee members serve on a rotating basis.
 - The **Production Committee** comprised of members who perform in various roles at concerts and salons, such as door and ticketing, seating arrangement, stage set-up and breakdown, reception and refreshment organization, etc. Committee members serve on a rotating basis.
 - The **John Eaton Competition Committee** comprised of members who meet once per year to review and select winner(s) for the John Eaton Memorial Competition. Committee members serve on a rotating basis.

Adjustments or exceptions for members who do not reside in the vicinity of New York City, or who have physical mobility limitations, are respected and will be considered on a case by case basis by the relevant administrators.

Members whose works are selected for performance will be responsible for contributing concert fees and performer fees.⁵

Payment of dues constitutes your agreement to all terms above as well as any Riders to this Membership Agreement. Works of members who do not agree with these terms, or who fail to abide by any of these terms, will not be considered for concert programming and may face other penalties.

We hope your experience as an NYCC member is mutually beneficial and productive. If you have any questions or concerns, please do not hesitate to contact the Executive Director.

⁴ Attendance at every concert and salon is not required but NYCC strongly encourages members to attend as many events as possible to support the organization and its composers.

⁵ These fees may vary depending on instrumentation and ensemble. Pieces requiring additional rehearsals due to their degree of difficulty or duration may also require higher fees. Fees may vary from season to season.

Media-Use Policy Rider

Rider to the New York Composers Circle Membership Agreement

The following Rider to New York Composers Circle's (NYCC) Membership Agreement is a statement of NYCC's Media Use Policy. All media produced by NYCC, whether of performances or other events, are the intellectual property of New York Composers Circle, Inc. and are protected under United States copyright law. Violations of any of the terms of the Media Use Policy will constitute a breach of trust, contract and copyright, and actions may be taken by NYCC including removal of unfairly used media, termination of membership, and legal action. In all circumstances, music compositions in themselves remain the intellectual property of the composer.

Video recordings of performances, rehearsals and other events:

All video recordings, with or without sound, are the copyrighted intellectual property of New York Composers Circle, Inc. Videos will be disseminated by NYCC on its own platforms, such as NYCC's YouTube channel, website, social media accounts, or physical media.

Videos may be linked to or embedded in the websites or social media sites of composers and performers using only official NYCC YouTube channel links. Videos may not be downloaded, ripped or otherwise taken⁶, nor may they be uploaded or posted online or committed to computer memory or physical media. Anyone found to violate this policy will receive a Cease-and-Desist letter by electronic or physical transmission and/or will have their illicit video made private or removed from YouTube or other site, and legal action may potentially be taken.

Video recordings of performances may not be taken or produced by parties other than those designated by NYCC.

Audio recordings of performances and rehearsals:

Audio recordings of NYCC performances and rehearsals are the productions of NYCC. Upon receipt of an audio recording, composers agree that the recording is to be used only for promotional or archival purposes. It is required that all audio recordings will be properly credited with date and location of performance, all performer names and instruments, recording engineer, and New York Composers Circle credited as presenter.

NYCC reserves the right to use audio recordings for promotional or archival purposes.

Photographs of performances, rehearsals and other events:

All photographs taken by NYCC staff are the copyrighted intellectual property of New York Composers Circle, Inc. NYCC accepts the downloading and posting of photographs for fair-use purposes. It is asked that those wishing to use photographs for fair-use purposes credit the photographer and copyright.

⁶ NYCC recognizes one exception to this rule. Video footage taken of a rehearsal—*never* of a performance—of a piece by the composer of said piece *using only an iPhone or a similar consumer-level device* is permissible, but only for the composer's archival purposes.

Organizational Activities

On the following pages are the policies regarding the submission, proofing and selection of scores for performance consideration, the guidelines for submission to and conducting of salons, the roles and responsibilities behind NYCC's artistic productions, and the John Eaton Memorial Competition.



Concerts

Score Submission, Proofing, and Selection Process

Composer members in good standing may submit up to two original scores⁷ to be considered for programming on an NYCC concert. All members will receive a regular Call for Scores near the end of each calendar year via email. NYCC may also periodically send out Calls for Scores for special opportunities, such as a performance by a feature artist.

Submitted scores may be for any chamber instrumentation. Please note that the use of exotic or difficult to employ instruments may decrease the chances of a piece being programmed. Works may include an electronic or playback element, or may be wholly electronic, field-recorded or acousmatic.

Members in good standing may submit up to two works for consideration. All score submissions are to be sent via email to both the Executive Director and Artistic Director, unless a manner of submission other than email is approved by the Executive Director.

For completed works, submitters must include the following:

- A clean PDF copy of the score;
- An MP3 of the work if available, or provide a web link if posted online;
- Title;
- Complete instrumentation;
- Duration;
- Premiere status (whether World, U.S., New York, or not a premiere).

Submitted scores of completed works should conform as closely as possible to the “MOLA Guidelines for Music Preparation” which can be found online.

<https://mola-inc.org/resources/11631>

For works in progress, a portion of the score must be submitted. Submitters of works in progress must include the following:

- A PDF copy of the completed portion of the score;
- An MP3 of the portion if available, or provide a web link if posted online;
- Title or working title;
- As complete an instrumentation as possible;
- Anticipated duration;
- The date by which the piece will be completed.

Only those pieces which successfully undergo the entire selection process can be programmed on an NYCC concert. Submission does not guarantee that a work will be performed (see the following page). NYCC does not promise to program two works by any one composer even if two submitted works pass successfully through the process.

⁷ It is understood that a wholly electronic, field-recorded or acousmatic work may not incorporate a score. In the case of such works, an MP3 file of the work should be submitted as well as any supporting documentation deemed necessary by the composer. Should such a work be selected and programmed, the composer must supply a concert-ready stereo WAV or AIFF file of the piece.

General and special instructions for submission of works will be listed with each Call for Scores.

Each work submitted for inclusion on an NYCC concert is subjected to a three-stage process as follows:

1. The **Score Proofing Panel** reviews each piece to ensure all notational and presentational elements meet required standards of accuracy and clarity, informs composers of required edits where necessary, and may disqualify works falling short in standards of accuracy and clarity;
2. All pieces passed by the Score Proofing Panel are rendered anonymous and then reviewed by the **Program Committee** to judge whether or not they warrant inclusion on a concert;
3. Finally, the **Artistic Director** organizes pieces into a series of concerts over a season, during which selected compositions may be added, removed, or changed in position by the Artistic Director.

Once the concert season has been arranged and determined by the Artistic Director, composer members may no longer withdraw or otherwise alter the scheduling of their pieces.

The primary goals of the proofing and selection process are:

- To ensure that all scores and parts achieve a sufficient standard of notational accuracy and clarity in order that, among other concerns, performers' rehearsals may be efficient and focused on the music and its successful performance;
- To ensure that NYCC's concert programs achieve and maintain a high standard.

Outline of the full process:

1. Composer members in good standing submit works to the Executive Director and the Artistic Director in response to a Call for Scores made near the end of the calendar year.
2. The deadline for response to the Call for Scores will be the beginning of the calendar year, precise date TBD.
3. Following the Call deadline, the Score Proofing Panel Director activates their panel and assigns submission materials to the Score Proofing Panel judges.
4. There will be a deadline (precise date TBD) for the Score Proofing Panel process, including completion of any final edits requested of composers, resulting in each submission being approved or disapproved.
5. The Score Proofing Panel Director transmits the approved submission materials to the Program Committee Director.
6. Following the above deadline and the reception of materials, the Program Committee Director anonymizes all materials.
7. The Program Committee Director activates their panel and assigns the approved and anonymized submission materials to the Program Committee judges.
8. There will be a deadline (precise date TBD) for the Program Committee process, resulting in each submission receiving a yes or no vote for inclusion in an NYCC concert.
9. Following the above deadline, the Program Committee Director transmits the approved submission materials to the Artistic Director.
10. The Artistic Director begins to organize the pieces into concert programs.

Score Proofing Panel Guidelines

The Score Proofing Panel consists of a minimum of three judges. Any NYCC member, including any member simultaneously serving in other capacities, may be selected to serve as a Score Proofing Panel judge provided they are qualified to do so. This includes the Score Proofing Panel Director.

The Score Proofing Panel judges are selected by the Score Proofing Panel Director and the Artistic Director from among the composer and performer membership.⁸ To facilitate the evaluation of works involving special considerations such as works for pipe organ, percussion, harp, etc., a non-member may be selected by the Executive, Deputy, or Artistic Director to serve as an adjunct Score Proofing Panel judge.

The Artistic Director notwithstanding, no judge may serve within the same season on both the Program Committee and the Score Proofing Panel.

Judges must be technically and musically qualified, each possessing all of the following qualities:

- High level of score reading facility;
- Knowledge of professional notation standards;
- Ability to assess scores for readability and playability;
- Familiarity or facility with performance of, or writing for, winds, brass, strings, keyboards, percussion, voice, and electronics/fixed media.

The Score Proofing Panel judges' responsibilities include:

- Reviewing all assigned score submissions for
 - notational standards and accuracy,
 - layout issues such as page turns, margins, crowding and so on;
- Clarity and playability, taking into account the applicable instrumental or vocal idioms;
- Making notes per piece as to their findings and providing those notes to the Director;
- Reviewing any resubmitted works, following edits by their composers.

The Score Proofing Panel Director's responsibilities include:

- Compiling submission materials and readying them for distribution to the judges;
- Dividing submissions as equally as possible among judges and distributing the materials to the judges for review;⁹
- Collecting the panel judges' critical comments and editing them where necessary for transmittal to the relevant composers, requesting those composers to make all necessary changes to their materials and to resubmit their materials in a timely fashion;
- Overseeing the process to its completion such that all pieces either pass the proofing process or are disqualified in the event the composer refuses to make changes deemed reasonably necessary;
- Rendering all qualified submission materials to the Program Committee Director.

⁸ No member is obligated to serve as a judge, but composer members are encouraged to serve when they are selected unless personal circumstance renders service difficult or impossible.

⁹ The Director must take care that no composer on the panel receives their own work.

Program Committee Guidelines

The Program Committee consists of the Program Committee Director and between five and seven Program Committee judges, one of whom is the Artistic Director.

The Program Committee judges are selected by the Program Committee Director and the Artistic Director from among the composer and performer membership.¹⁰

The Artistic Director notwithstanding, no judge may serve within the same season on both the Program Committee and the Score Proofing Panel.

Program Committee judges must exhibit a thorough grasp of NYCC's mission and goals and be dedicated to serving the best interests of the group itself and its concert audiences. Further, submission adjudication sessions require that each judge conduct themselves in a cooperative spirit. While subjectivity and individual discernment are valuable, a detached objectivity and a willingness to compromise is often required to arrive at final decisions.

Each judge must have some or all of the following qualifications such that the committee as a whole will possess all of the below qualifications:

- Facility with score reading;
- Ability to assess scores for readability/playability;
- Ability to distinguish from only a score or from a score and sound file, what may or may not constitute a suitable, high quality live concert;
- Knowledge of idiomatic instrumental/vocal writing;
- Familiarity/facility, in aggregate, with winds, brass, strings, keyboards, percussion, voice, and electronics/fixed media;
- Knowledge and facility in 20th-century, modern composition practices.

The Program Committee judges' responsibilities include:

- Reviewing all submissions for:
 - artistic excellence within the piece's idiom,
 - musical fitness for an NYCC concert;
- Taking notes on each piece, whether criticism or praise, sufficient to defend their viewpoint;
- Reviewing all of the season's submissions again in the adjudication session(s) with the other judges present, as called and chaired by the Program Committee Director;
- Assigning a 0–10 rating for each piece in accordance with the “Guidelines for the 0–10 Grading Scale”;
- Working with the other judges in the adjudication session(s) to arrive at a consensus yes or no decision for each piece.

The Program Committee Director's responsibilities include:

- Collecting all qualifying materials from the Score Proofing Panel Director;
- Rendering all materials anonymous by:
 - renaming all computer files in an orderly fashion using piece titles and abbreviated instrumentations,
 - redacting all instances of the author's name in PDFs or other images,

¹⁰ No member is obligated to serve as a judge, but composer members are encouraged to serve when they are selected unless personal circumstance renders service difficult or impossible.

- removing all instances of the author's name in the ID3 tags of audio files,
- removing all instances of the author's name in any provided additional materials;
- Distributing the anonymized submission materials to the Program Committee judges for their review;
- Organizing and chairing one adjudication meeting in person, and a further meeting if necessary;
- Overseeing the adjudication process and ensuring the proper implementation of the “Guidelines for the 0–10 Grading Scale”;¹¹
- Working toward the judges reaching a consensus yes or no decision on each piece;
- Recording results for all submissions and any important comments or factors in those results;
- Communicating findings to the Artistic Director.

¹¹ The Program Committee Director must exercise prudence in the inevitable circumstance of a work coming before the Program Committee which was composed by one of the judges. The Director may instruct the composer to leave the room during the discussion and grading of their piece, or may allow the composer to remain but tacitly disregard their remarks and grades in the final decision, or employ another suitable method.

Guidelines for the 0–10 Grading Scale

This 0–10 Grading Scale has been devised as a robust system that allows for individual tastes and preferences while constraining gradation within objective measures of quality. The aim of this system is to facilitate the judging process and ensure that the scores of different judges have a high degree of interrelation.

The numbers of the scale represent non-arbitrary gradations of meaning along a common and well-defined scale. Each individual judge's scores, as well as the aggregated judging panel scores, will reflect the impact, quality and desirability of each submission as accurately as possible.

The scale employs the numbers 0 through 10 as follows:

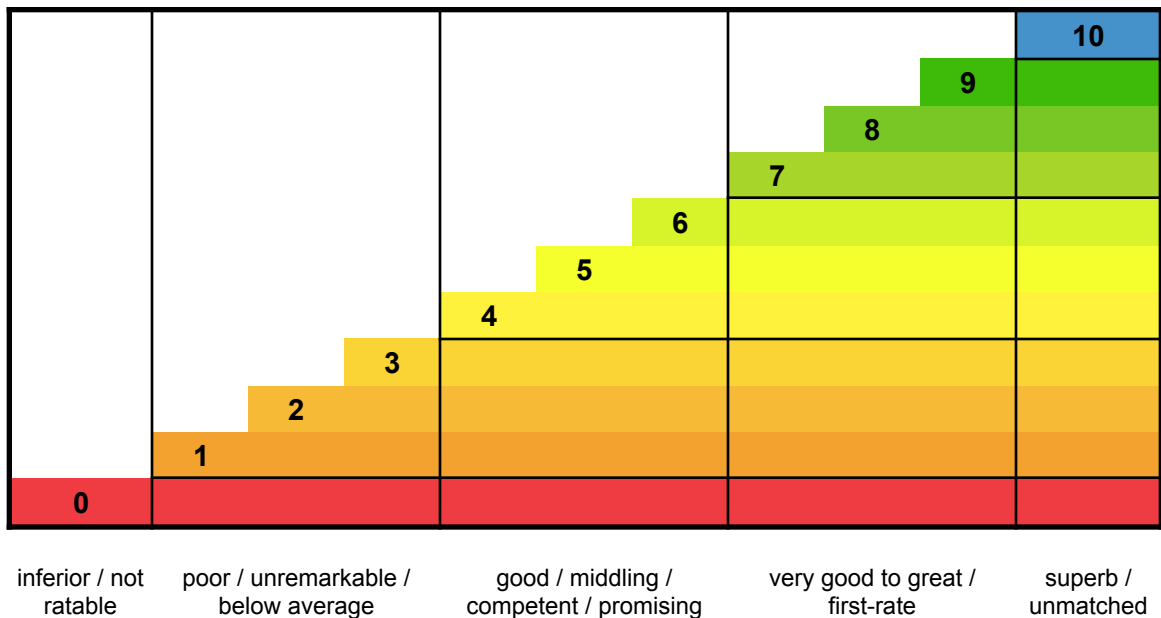
- 0 represents the extreme of a composition which is inferior or wholly beneath warranting a rating, as opposed to being of a low rating.
- 10 represents a superlative work, a composition of such excellence as to exceed all expectations and to embody the best music of its kind.

Consequently, a grade of either 0 or 10 would be given only in rare or exceptional instances.

The intermediary numbers 1–9 are split into three groups of three.

- 1–3 are used for gradations of poor, unimpressive work.
- 4–6 are for gradations of good, competent, promising work.
- 7–9 are for gradations of very good or even great, impressive work.

It is proposed that only integers be employed in initial adjudications. If a round of voting yields too many matching grades among the most highly rated then a second round of voting may be called, this time allowing the addition of one decimal place (with the integer 10 remaining the absolute upper limit).



Salons

Salon Format

New York Composers Circle salons are one of the key activities of the group. Salons are open to the public and constitute part of NYCC's objective to bring to the public an understanding and appreciation of what goes into the making of new music.

Salons are programmed ahead of time by the Salon Director with assistance from the Salon Committee. The Salon Director is responsible for determining the format of each salon.

There are three general types of salon formats. A single salon may consist either of one of the following types or of a combination of any two types:

- A pre-selected schedule of member composers presenting their works within a moderated forum.
- A presentation by a professional of interest to the membership, such as but not limited to
 - an industry professional,
 - an instrumentalist,
 - a lecture about or by a well-known composer.
- A soloist or ensemble providing live readings of member works-in-progress or other music of interest.¹²

Salons will be held live. Salons will also include an online element whenever possible.

¹² Live readings in a salon are likely to occupy the entirety of the available time, therefore when live readings are scheduled, they should probably constitute the sole event for that salon.

Salon Guidelines

Submission of works:

In advance of each salon, a call for works will be sent to all NYCC composer members in good standing. All properly submitted works will be considered for presentation in the salon by the Salon Committee.

- Only works by composer members and applicants for membership will be presented.
- Works by non-NYCC composers may be presented if they are part of a special presentation.
- Submissions must be musical works consisting of sound and a score (if a score is applicable to the genre).

In order for a work to be properly submitted, all of the following must be provided by reply email to the call for works:

- Title and instrumentation.
- Duration of work.
- Attached score in PDF form (may be unnecessary in the case of electronic works).
- Attached or linked audio file, or weblink to streaming audio.
- Answers to the following five questions:
 1. Why do you wish to present this work to the salon?
 2. What compositional procedures did you use to construct your work?
 3. What challenges did you encounter while working on this piece?
 4. What would you like to gain from presenting this work?
 5. Are you open to constructive comments and criticism from salon attendees?

Selection of works:

The Salon Committee exercises sole discretion as to which submissions are selected and scheduled for salons.

- Primary preference will be given to works in progress.
- Secondary preference will be given to works recently composed.
- Preference will also be given to works by members who present less frequently.
- Preference will also be given to works exhibiting exceptional qualities, including but not limited to such as the following:
 - Unusual and interesting structure, instrumentation, etc.
 - Forward-thinking, cutting-edge, and/or adventuresome elements.

Salon scheduling:

Salons will be held at a maximum frequency of once per month, on the last Sunday of any given month from September through June, unless otherwise noted. Salon dates and locations will be announced via direct email to members and posted on the NYCC website. Dates and locations will be announced as far in advance as scheduling and other considerations permit.

Composer presentations, including both music and discussion, shall not exceed 25 minutes.

It is possible that a salon may run longer than anticipated and that one or more scheduled NYCC composers' works may not be presented due to time restrictions. Any scheduled works that are not able to be presented will receive priority for the subsequent salon.

Salon Moderator:

The Executive Director, or an NYCC member appointed by the Executive Director, will serve as Salon Moderator.

Duties of the Salon Moderator include but are not limited to:

- Facilitating engagement and discussion of the works, for example by pursuing ideas that may arise in the course of the discussion or by posing questions of interest that went unasked during discussion (the five questions to submitters—see previous page—may serve as examples).
- Keeping the discussion focused on the music.
- Maintaining civility in the room.

Salon IT Facilitator:

The role of IT Facilitator will be filled by the NYCC's Technical Director or by their designee. The IT Facilitator will arrange and run the online portion of the salon to allow for out-of-town NYCC members and any interested members of the public to attend.

Salon etiquette:

Presenters should welcome constructive criticism. Composers who are not open to comments by attendees, or who do not intend to consider the comments, should not submit a work for salon presentation.

Attendees are free to offer comments that may be critical of presented works, as long as the comments are respectful and constructive. Comments should not be overly long nor overly tangential.

The Salon Moderator will maintain control of the online space with respect to procedure and etiquette.

Salon attendance:

Live salons are essential to the collegiality of the NYCC membership. In-person attendance demonstrates the participants' commitment to the group, therefore:

- Members living in the New York City area are expected to attend in person.
- Online attendance is discouraged except for members whose residence is not within a reasonable, commutable distance of New York City and those members with mobility concerns.

Salon Committee

The Salon Committee develops agendas and special presentations for all salons.

The Salon Committee consists of three members.

- The Salon Director will exercise final decision-making authority regarding all salon activities.
- Two regular committee members will serve under the Director to achieve the committee's purpose.

Salon Committee members are appointed by the Steering Committee. The Salon Director will serve at the discretion of the Executive Director. The term of service for a regular member will be at the discretion of either the Salon Director or of the Steering Committee with the agreement of the Salon Director. Though there are no strict term limits for service in this committee, it is preferred that the two regular members' periods of service should stagger, with one serving member remaining on the committee while the other member transitions.

The Salon Committee will:

- Send out the call for works in the appropriate manner;
- Choose members' works to be presented from those submitted;
- Solicit presentations on subjects of interest;
- Schedule all salon presentations.

Production Committee Roles, Guidelines and Procedures

Artistic Director

The Artistic Director will be responsible for conceiving, developing and implementing NYCC's artistic vision and focus. The Artistic Director will also be responsible for making major decisions concerning the aesthetic values and activities of NYCC in consultation with the Executive Director or Steering Committee. Duties include:

- Evaluating, appointing, hiring and supervising artistic personnel including performers, conductors, designers and managers;
- Developing and implementing concert programs for each season;
- Working directly with the Production Manager and Technical Director;
- Working with the Executive Director and Treasurer to develop annual program budgets;
- Acting as a spokesperson for NYCC's artistic purpose via speaking engagements, public and social appearances, and, as requested, at fundraising events and solicitations;
- Fostering the development of good relations with other cultural organizations by participating in meetings and joint activities where appropriate;
- Reporting to the Board of Directors regularly to give an update on artistic activity and direction;
- Supervising the maintenance of any written procedures manuals for technical and production staff;
- Personally producing at least one concert per season.

Salon Director

The Salon Director oversees all aspects of the planning and execution of NYCC's Salon series through the implementation of the Salon Guidelines. They select a committee of volunteers from the membership to assist in selecting the program for each salon. Duties include:

- Finalizing selection of pieces to be presented in each salon;
- Selecting live presentations for in-person salons;
- Collecting all materials (links, pdf manuscripts, recordings, etc.) for each salon;
- Forwarding all materials and agenda to the Executive Director prior to the salon.

Technical Director

The Technical Director oversees all technical production aspects of concerts, salons and other activities, heads the Production Team, and directs the Website Administrator. Duties include:

- Conceiving technical strategies for concerts and other productions;
- Producing and directing live broadcasts;
- Monitoring technical strategies for effectiveness and identifying areas of improvement;
- Scouting for and evaluating new technology and tools;
- Serving as Salon IT Facilitator (arranging and running the online portion of a salon as well as any visual projections) unless a substitute is assigned to the task.

Production Manager

The Production Manager will facilitate communication across all creative and technical departments for each concert. The Production Manager will act as the Artistic Director's right

hand in concert presentations, overseeing sets, props, lights and sound, and calling all technical cues during performances. Duties include:

- Planning, organizing and implementing all aspects of a concert production;
- Overseeing, where necessary, such operations as sets, props, lights and sound;
- Calling all technical cues during concerts;
- Coordinating and contracting with third-party vendors for audio, video and other necessary technical needs of each concert;
- Assembling and assigning a team of volunteers for duties such as concert setup and striking, stagehand, reception organization and service, and door duty;¹³
- Guiding the Stage Manager when necessary;
- Delegating all Stagehands and their tasks to the Stage Manager.

Stage Manager

The Stage Manager will serve, under the Production Manager's guidance, to ensure all on-stage elements of each concert are planned correctly and executed in a timely fashion. The specific duties of the Stage Manager can vary based on factors such as the scale and complexity of a given production. Duties include:

- Conceiving each concert's "stage plan" to ensure the best possible placement and removal of stage set elements, including but not limited to performer gear, instruments, chairs and stands;
- Instructing, directing and delegating stagehands in the execution of the stage plan;
- Ensuring that performers and composers are ready for their entrances and are aware of their spots;
- Providing or delegating any necessary additional support during dress rehearsals and performances.

Stage Hands

The Stagehands will work behind the scenes as well as on stage to facilitate the execution of the stage plan for each concert under the direction of the Stage Manager. Duties include:

- Helping to unpack or place gear including sound, lighting and video equipment;
- Helping to unpack or place, when directed, instruments and other performer equipment;
- Learning the Stage Manager's stage plan such that each Stagehand thoroughly understands their positions, actions and timings;
- Executing the concert stage plan unobtrusively;
- Moving any large stage item, such as a piano, to its necessary positions in the course of a concert;
- Operating, when directed, sound, video or visual effects equipment;
- Operating, when directed, fly systems to raise and lower lighting or scenery;
- Supporting, when directed, production teams by the preparation, collection or distribution of items such as props, furniture, seating and safety barriers;
- Ensuring that the performance venue, props and furnishings are ready for use by the performers and audience;
- Assisting with concert setup and striking.

¹³ It is recommended that stagehands be chosen, where possible, either from our newest composer members or from interested local students who are involved in music, theater or stage productions.

The John Eaton Memorial Competition

The John Eaton Memorial Competition, sponsored by the New York Composers Circle, is a prestigious event in the world of contemporary classical music named for our long-time beloved member, who passed away in 2015. The organization looks for new contemporary works to present alongside our members' works each year at our concerts. The score proofing, grading, and musical selection guidelines are used in the selection process, and an award of a performance is given to the winner of this competition along with our public announcement and award benefits.

The competition was first held in the 2006-2007 season, and one winner and three honorable mentions were named. Since then, there have been sixteen winners, and thirteen honorable mentions or runners-up awarded. However, there was no prize awarded in 2016 and 2021.