

Kaleidoscope 2023 Call for Scores

Frequently Asked Questions

Q: *When is the deadline for applying?*

A: April 30, 2023.

Q: *Does it matter when my piece was written?*

A: Yes, we are happy to consider any music written in the past 10 years.

Q: *What size is Kaleidoscope and what music have you performed previously?*

A: Most of the music we've performed is by living composers and the size of our ensemble is very flexible. We have performed everything from solo pieces to chamber works to large symphonies.

Q: *If my piece is programmed, will it be recorded?*

A: Yes, performances next season will also be professionally audio and video recorded. Composers will have time to review and give approval before recordings are shared publicly. We have over 100 recordings from past seasons available to watch on our YouTube channel:

<https://www.youtube.com/@kaleidoscopechamberorchestra/videos>

Q: *If my music is selected for performance, how many rehearsals and performances will my piece have?*

A: We rehearse each piece six or more times leading up to two or more performances in different parts of Los Angeles. We know living composers often get shortchanged with rehearsal time and we are committed to performing all music at the highest level possible.

Q: *Do you cover travel expenses for composers?*

A: Yes, composers will be reimbursed for round trip air travel to Los Angeles from their city of residence and be offered one week of housing accommodations leading up to performances. Although we try to schedule

rehearsals and performances on dates when composers are free to attend, we understand it is not always possible, and your attendance is not a requirement for us performing your music.

Q: *Are there any age or nationality requirements to apply?*

A: No. We are happy to consider composers of any age and nationality.

Q: *Why do you ask applicants for age, gender, ethnicity, and other demographic information? How is this info used?*

A: We ask for this information to know how good a job we are doing attracting applicants from different backgrounds year to year. This information is only used internally and is not shared with our selection committee.

Q: *I have applied in the past, why should I apply again this year?*

A: Our selection committee and program needs change each year, so your music might connect with us even more this year. Since it has been a few years since we last held our call for scores, we're very excited to review this year's applications.

Q: *How many pieces can I apply with?*

A: You may apply with as many pieces as you like, but there is a separate \$30 application fee for each piece you wish to submit. You also will need to submit a separate online application for each piece you wish to submit. For instance, if you wish to submit a solo cello piece, two chamber music pieces and one orchestra piece, you would submit \$120. If you only want to submit one piece, that's \$30.

Q: *I would love to apply, but paying \$30 is a financial hardship for me. Will you consider waiving the fee?*

A: Yes. We have intentionally kept the application fee low to not be a hardship for most people, but we understand everyone is in a different position. If you have special circumstances that will make paying the fee a hardship, please email us at: contact@kco.la

Q: *Is there a better chance of being selected if I submit multiple pieces?*

A: This is a hard question to answer, but sometimes one piece a composer sends connects with us much more than another. We have also occasionally chosen to program more than one piece by the same composer in the same year. We consider each piece submitted as a separate application and give it equal consideration to all the other pieces we receive.

Q: *How do I pay the application fee?*

A: Please use the link on our website which allows you to pay the application fee securely via paypal at: www.kco.la/cfs

Q: *Where does the money that's raised from application fees go?*

A: After covering necessary costs to hold our call for scores, including paying committee members to review applications as thoroughly as possible, any additional money raised goes into programming costs and supporting young composers through our music education program. More information about our music education program at: www.kco.la/community

Q: *Is there a maximum or minimum size ensemble you're looking for?*

A: No. We are happy to consider any solo works, chamber music, or orchestra pieces (including concertos and pieces that feature one or more soloists), with or without electronics. Works with voice, works focusing on one section (like string orchestra), and works with less traditional instruments or performance practice are also very welcome.

Q: *How many pieces will you select from this year's call for scores?*

A: We do not have a set number of pieces we are planning to choose, but we generally include one or more works from our call for scores on all of our concerts. Aside from pieces we have already commissioned for next season, we will decide on the pieces we plan to perform from our call for scores before we consider other programming. Works chosen from this call for scores will be performed in our 10th season (2023-2024).

Q: Does my piece need to be a world, US, or west coast premiere?

A: No, it's fine if your piece has already been performed in California or elsewhere. We understand it is sometimes more challenging to get a 2nd, 3rd, and 4th performance of a newer work than the premiere.

Q: When I apply, do you want a set of parts as well as my score?

A: No, please only share your score (and recording, if available).

Q: How large is your audience?

A: Depending on the venue, we often have between 300 and 1000 people per concert. We also have over 35,000 followers online through email and social media, so recordings of performances reach many additional people. All of our self-produced concerts are free admission so we can reach the widest audience possible.

Q: Where have you performed?

A: Over 75% of the concerts we perform each year are at schools, hospitals, homeless shelters, and other partner organizations. Other venues we have performed at include Walt Disney Concert Hall, Zipper Hall at the Colburn School, Huntington Museum, Hahn Hall at Music Academy of the West, UCLA's Hammer Museum, Musco Center for the Arts, Wallis Annenberg Performing Arts Center, LA Theatre Center, Ace Theatre, and Union Station.

Q: Do you announce finalists publicly? If my piece advances to your final round but is not able to be programmed, can I be anonymous?

A: Yes and yes. If any composer does not wish to be recognized as a finalist unless their piece is programmed, we will not announce any finalists publicly until our final programming decisions have been made.

Q: If my piece only advances to your semi-final round, can you let me know?

A: Yes, we are also happy to let you know if your piece advances past our preliminary round. If you would prefer not to receive this information, please let us know on our application form's final question "Is there anything else you would like to share with us".

Q: Who will be judging the applications?

A: Each year a different group of musicians who have worked with Kaleidoscope are invited to participate in judging to ensure diverse feedback and different jury members from previous years. There are multiple people reviewing each piece in each round, so decisions are never up to just one person's preferences. To help provide transparency for our process, we will also announce our committee members when we publicly announce finalists.

Q: Who was on your selection committee last time you held your call for scores?

A: Andrew Nogal, oboe
Ann Miller, violin
Anthony Trionfo, flute
Benjamin Mitchell, clarinet
Christopher Cerrone, composer
Cristina Montes Mateo, harp
Derek Tywoniuk, percussion/composer
Douglas DeVries, flute
Elizabeth Linares Montero, horn
Gabriel Anker, violin
Grace Takeda, viola
Javier Iglesias Martin, cello
Jeff Stern, percussion
Jessica Maxfield, saxophone
Jordan Brokken, bassoon
Kevin Ahfat, piano
Levi Jones, bass
Lucas Lipari-Mayer, trumpet
Niloufar Nourbakhsh, composer
Ninfea Cruttwell-Reade, composer
Pierre Jalbert, composer
Roslyn Black, horn
Saad Haddad, composer
Sara Hershkowitz, soprano

Tim Weiss, conductor
Viet Cuong, composer
Zoë Martin-Doike, viola

Q: *What is your process for deciding which pieces to perform from your call for scores?*

A: Our committee spends hundreds of hours going through applications as thoroughly as possible in multiple rounds. The biggest considerations are: is this music we would love to perform, and is this music we would love to share with our audience.

Q: *Are you judging works blindly?*

A: No, but most of the composers whose works we have chosen in past years were previously unknown to us. If anyone on our committee comes across an applicant they feel they can't be impartial to, such as a student or colleague, they are encouraged to have other people review those materials in their place.

Q: *If my application is unsuccessful, can I receive specific feedback why?*

A: Unfortunately we don't have the ability to offer feedback to everyone who might wish for it. Additionally, it's hard to know if any feedback we could offer would be helpful. Please remember that selecting one piece over another is a very subjective process, and we all have different preferences.

Q: *Should I remove my name from my score?*

A: No, all materials should be clearly labeled with your name.

Q: *Why are you requiring people to submit materials via Google Drive? Wouldn't it be easier for us to just email you our recording and score?*

A: We found that we were spending a lot of time downloading and organizing materials in past years and it greatly slowed down our process. Also, some people sent materials with a download link that expired by the time we got a chance to download. We want to spend as much time as possible getting to

know your music and streamlining this process helps with that.

Q: *Am I required to submit a recording with my application?*

A: No. We have selected pieces without any recording, but it is very helpful to include one when possible. If you do not have a live recording, MIDI is also fine.

Q: *If I'm submitting a recording with my application, why do you prefer mp3 rather than AIFF, WAV, and other higher quality formats?*

A: Sometimes audio files can be quite large, especially with longer works, which take a while to load. So, mp3s are strongly preferred, if possible. We're reviewing your music, not the recording quality or the level of the performers.

Q: *My piece has an important visual aspect. Is it possible to consider a video instead of an audio recording?*

A: Yes. If you wish to submit a video, please upload your video to YouTube or Vimeo or include a link in your Google Drive folder.

Q: *Is everything you perform without a conductor? What is your rehearsal process like?*

A: Yes, Kaleidoscope rehearses and performs all music without a conductor, and our process is very collaborative and democratic, like a string quartet. Every musician shares equal responsibility for the artistic direction of each piece and is expected to know the full score the way a conductor should.

Q: *Do you have a preference for orchestral vs. chamber vs. solo pieces?*

A: No. We work to find a balance with different ensemble sizes throughout each season. For details on past and upcoming programming, please visit our website at: www.kco.la/events

Q: *Is there a minimum or maximum length of piece you will consider?*

A: No, there are no requirements regarding the length of the piece.

Q: Are you willing to consider concertos and pieces with one or more soloists?

A: Yes, several of the pieces we have performed in past seasons have been with soloists.

Q: If my music has already been performed by Kaleidoscope, can I submit a different piece to be considered for next season?

A: Yes. In addition to wanting to work with new composers each season, we also look forward to forming ongoing relationships with composers and performing more of their music when we can. Additionally, most of the pieces we have commissioned have been from composers we have worked with previously.

Q: If I submitted a piece in a previous year that was not selected, can I submit it again?

A: Yes. Although we encourage you to submit your strongest and most recent works each year, our committee also changes year to year and it's possible specific pieces will connect with us more this year.

Q: Is there a certain composition style you are looking for?

A: No. The music we have performed has been very diverse and comes from composers of many different countries and backgrounds.

Q: After I apply, how and when will I receive confirmation of my application?

A: After you submit your application fee, you should automatically receive a receipt via email from PayPal. After submitting your application form, we will send you an email confirmation as soon as possible, but it may take about a week, especially close to our deadline. If you do not receive an email confirmation by May 7 (or see one in your junk or spam folders), please let us know. It could be the email you gave us had a typo or other problem. We will also contact you if we have any questions or have issues accessing your files once we start to review applications. Please make sure your materials stay uploaded in your Google Drive folder until after we announce the results.

Q: I just heard about your call for scores but the deadline passed recently. Can I still apply?

A: We strongly encourage everyone to submit their works before the deadline but if you need a little more time, please let us know and we may consider slightly late applications on a case-by-case basis.

Q: When will chosen works be announced?

A: After all composers are notified via email of the final results, we will make our first public announcement via social media in summer 2023. To follow us on social media, please go to:

www.facebook.com/kaleidoscope.chamber.orchestra/

<https://www.youtube.com/@kaleidoscopechamberorchestra/videos>

www.instagram.com/kco_music/

https://twitter.com/kco_music

Q: I have other questions not mentioned here. How do I get in touch?

A: The best way to reach Kaleidoscope is via email at: contact@kco.la