

## **Great Falls Symphony Association: Second Performance Project**

The Second Performance Project of the Great Falls Symphony Association provides an opportunity for orchestral works that have been premiered but never performed again to have a second performance.

Composers are welcome to submit their own works. Additionally, a nominator may also submit works on a composer's behalf - if, say, the composer is no longer living or otherwise unable to complete the application.

### **Composition eligibility:**

1. Works must have received one and only one performance. Multiple performances as part of a single concert cycle - that is, performed by the same ensemble as part of the same program - are acceptable.
2. The first performance must not have been by the GFSA.
3. Works may have been played as part of an informal workshop - that is, an unpolished preview-style read-through - but this is not considered a performance; the work must have been performed publicly as a "finished product" on another occasion.
4. The work must not have any confirmed future performances.
5. There is no set orchestration, but practicality and inclusion of the orchestra membership will be considerations. So while works for large orchestra, strings only, symphonic winds, one-on-a-part strings, etc. may be considered, works closer to standard full orchestra forces are more likely to be chosen.
6. No chorus or concerto/vocal soloists.
7. The work may exist in other (non-orchestral) instrumentations, and these other versions may have been performed in addition to the orchestral premiere. However:
  - a. The orchestral version must still have been performed once and only once.
  - b. The other versions (if they have been performed) must not be for another orchestral instrumentation (chamber orchestra vs. full orchestra, or full orchestra vs. string orchestra, for example), but rather for a substantially different ensemble type, such as wind ensemble or small chamber group. If multiple orchestral versions exist, only one of those versions can have been performed.
  - c. Works that have received a substantial number of performances in other versions may be dispreferred in the selection process.
8. There is no official time requirement for the piece, but programming practicality will be a consideration. Works between 5 and 15 minutes in length are most likely to be chosen.
9. Usable performance materials, score and parts, must exist and be accessible - the GFSA will not provide engraving.
10. While some post-premiere editing and cleanup is reasonable, the submitted work should be recognizably the same as the premiered work. If, say, additional movements were

added to the work following the premiere, only the movements included at the premiere will be considered.

11. The work must have been premiered on or before **August 31, 2023**.
12. **For works premiered between March 1, 2020 and June 30, 2022:** These may have received an online premiere, if:
  - a. The premiere was recorded or livestreamed using human musicians for all parts (except those intended to be electronic even in live performance).
  - b. The premiering ensemble/organization was active before and/or after the premiere (that is, the ensemble was not created solely for the purpose of this premiere).
  - c. Information equivalent to that found in a printed program can be provided. (See application requirements below.)
13. Composers/Nominators can submit a maximum of one piece per year.
14. Composers/Nominators may not resubmit the same piece more than once, but the GFSA may at its discretion revisit works previously submitted for consideration in later years.
  - a. While the winning piece may be taken from previous submission periods, any published short list will consist of pieces from only the current submission period.
15. The GFSA may select multiple works, or none at all.

**Composer eligibility:** There is no restriction of any kind on who can apply. All composers of any age, career status, nationality, or demographic group are welcome. By far, the most important considerations will be the quality of the work and its appropriateness for the GFS and its audience. However, preference may be given to:

1. Living composers;
2. Composers primarily based outside of major population and cultural centers;
3. Works that are unpublished or self-published;
4. Works without a commercial recording;
5. Composers who have not been selected previously;
6. Works submitted during the current submission period.

**Application requirements:** Please apply through this linked [webform](#). In order to complete the application you will need to provide a weblink to an online folder (using a service such as Google Drive or Dropbox) including the following:

1. Electronic scan of the program from the premiere. (This should be a scan of the actual program itself, including the program page that shows the name and composer of the submitted piece.)

- a. **For digital premieres** (see #12 above): Provide a link to the online location of the recording or streamed performance, if it is still active. If that is not available, provide a document titled "Digital Premiere Information" listing:
  - i. Your Name
  - ii. Work Title
  - iii. Premiering ensemble
  - iv. Date of upload/livestream
  - v. Name of streaming/hosting platform (YouTube, Vimeo, etc.)
2. PDF score of the complete work in its complete orchestration (no short scores or reductions).
3. Recording of premiere performance. (Only if this is not available can a MIDI be substituted. If you believe the premiere recording is somehow not representative of the work, you may include both the premiere recording and a MIDI.)
4. Recommendation letter describing how the recommender knows the work and why it deserves another hearing. The letter must come from someone familiar with the work **but not the composer**, ideally someone involved with the premiere performance: conductor, orchestra musician, composition professor, etc.
  - a. While composers may not submit their own letters, nominators may.
  - b. This letter must be in English.
  - c. If desired, a published review from the time of the premiere may substitute for the letter. In this case, the review must show the author, name of publication, and publication date. (This must be an actual review, describing the performance after it takes place - not an announcement of an upcoming performance.)

All materials must be submitted online - no mail submissions, in whole or in part. ***Please do not include any unrequested materials (bios, press kits, etc.).***

**Timeline:** Applications are due **January 15, 2025**. Results will be announced in February 2025.

**Results:** The chosen piece(s) will be performed during the GFSA's 2025-26 season. While there is no cash prize, any composer who wishes to attend the performance will have lodging provided and travel paid for within the United States. The composer will also receive an archival recording for private use.