



2023 Program Manual

Susan and Ford Schuman Center for Composition Studies

Information subject to change | Updated 6/7/11/2023

Dear 2023 Composer Fellows,

Congratulations on your acceptance as Fellows to the Susan and Ford Schumann Center for Composition Studies at Aspen! We eagerly look forward to working with you all. This handbook is intended to lay out important details regarding the wonderful opportunities you will have at Aspen.

2023 ARTIST-FACULTY

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BASIC STRUCTURE OF THE COMPOSITION PROGRAM

- All Fellows are commissioned (required) to write an 8 to 15-minute piece for the Aspen Contemporary Ensemble's First Glimpse concert series (see [Section A](#) below).
- All Fellows are also required to submit an orchestral piece up to 7-minutes in length for reading by the Aspen Conducting Academy (ACA) orchestra (see [Section B](#) below).
- All Fellows have the option to compose for one of the two following scenarios while at the festival (see [Section C](#) below):
 - A song /short cycle of songs, no longer than 10 minutes in length, for voice and piano.
 - A choral work, no longer than 5 minutes, to be read in an open workshop by the singers of the Seraphic Fire Professional Choral Institute, with up to 5 instrumentalists from the Aspen Contemporary Ensemble complement.
- All fellows receive a 1-hour private lesson each week with composition faculty, supplemented by opportunities to work with visiting composers privately or in visiting composer classes as scheduling permits.
- All Fellows attend three 2 to 2½ hour-long composition seminars each week (on Tuesdays, Thursdays, and Fridays (**updated 6/21/23**), starting at 1 pm – subject to change) that will cover a broad range of topics on compositional, aesthetic, and professional issues, and will offer presentations by Fellows as well as visiting composers.
- Ad hoc performance opportunities for Fellows are available but are mostly of your own making. Feel free to get together with your colleagues, and you can take it from there. The Festival will make every best effort to help you find venues for ad hoc performances.
- There are prizes awarded each year to two Composition Fellows honoring their summer accomplishments at the AMFS: the Hermitage Prize (a 6-week residency at the Hermitage Artist Retreat), and the Jacob Druckman Prize that confers an orchestral commission for the subsequent season. Recipients are selected by a committee comprised of the Susan and Ford Schumann Center for Composition Studies and the Aspen Contemporary Ensemble faculty, the Vice President for Artistic Administration, the President and CEO (composer), and the Music Director (composer).
- For the 2023 season and in conjunction with the AMFS season theme Adoration of the Earth, the composition program will partner with local non-profit [Wilderness Workshop](#) to offer supplementary workshops as a part of the composition curriculum.

WHAT TO BRING FOR THE COMPOSITION PROGRAM

Bring a good sampling of your work with you – both in score and audio formats. You will need them for seminars, visiting composer classes, lessons, and to share with the many fine performers you will be meeting.

Once the summer season concert schedule is published, review it to see what repertoire is of most interest to you and bring scores if you have them. We're sure to be discussing a good deal of this music in our seminar sessions.

RESOURCES PROVIDED FOR COMPOSITION FELLOWS

- One classroom in the Bucksbaum Building is a dedicated space for Composition Fellows and Faculty. It has a piano, audio and video playback equipment, and wireless internet access. At the beginning of the session, we will create a flexible schedule whereby you can each have private time to work in the room. Just remember that there are 8-10 of you, so time slots will be limited. Composition Fellows book practice room space via the web-based tool offered by the AMFS.
- In this classroom, AMFS will also provide a full-service part making studio, which will include a printer that can handle up to double-sided 11x17 pages (for printing originals, not for mass copies) as well as a binding machine and coils in a variety of sizes. This equipment is for the sole use of the Composition Fellows and Faculty and is intended to encourage self-sufficiency in our composition students.
- All public performances at the Benedict Music Tent and Harris Hall (including the ACA Orchestra Readings) will be professionally recorded by the AMFS recording team. These recordings will be made available to performers via an online platform within 24 hours following the concert. Public performances on the Bucksbaum Campus will not be recorded.

EXPECTATIONS

- Fellows are expected to attend all private lessons, seminars, and to make the most of the Festival by attending as many concerts as possible, as well as sitting in on rehearsals. Indeed, we will have field trips to certain rehearsals so that we can discuss what we've seen and heard there in seminar sessions.
- Students are expected to adhere to the [Leave of Absence Policy](#) on the AMFS website and submit Leave of Absence Requests through the [AMFS Student Portal](#).
- Complete the pre-season questionnaire by December 15. Take note of the inventory of available percussion instruments and auxiliary instrument doubling, as well as the prepared piano policy and electronic media policy as you formulate your instrumentation for your Aspen projects. (see [Appendix 1](#))
- Please double check all deadlines and adhere to them. (see [Appendix 3](#))

SECTION A: First Glimpse Chamber Music Commission

- Performances will be scheduled on the final two Thursdays of the student Spotlight Recitals in Harris Concert Hall.
- Treat this assignment as a commission from the Aspen Music Festival and School.
- Instrumentation for this project is to be chosen from the information given below.
- Target duration is 8-15 minutes.
- Composer Fellows are responsible for printing and binding their own parts. For each service that your work is played, you are responsible for bringing an updated set of parts and at least three scores (one for conductor, one for library, one for self), regardless of whether musicians are reading off tablets.
- First Glimpse Commission Project Deadlines

- June 1: PDF score and parts of this piece must be uploaded to the Shared Folder located on your [AMFS Student Portal](#)
- Updates must be sent to the ACE librarian (not to the musicians directly) no later than 48 hours before the next rehearsal.

[Instrumentation Possibilities](#)

- The full Aspen Contemporary Ensemble (ACE) (conducted):
 - Flute (doubling Piccolo and Alto Flute)
 - Clarinet (doubling E-flat Clarinet and Bass Clarinet)
 - Percussion (see list below of available percussion [Appendix 1](#))
 - Piano
 - Violin (2)
 - Viola
 - Cello
 - Doublings should be limited to one doubling per player.
- Composers may also choose a subset of ACE including at least five players. Decisions regarding a subset instrumentation of ACE require approval by Tim Weiss, Director of ACE.

SECTION B: Aspen Conducting Academy (ACA) Readings

- All Fellows are required to submit an orchestral score for a public reading by the Aspen Conducting Academy (ACA) orchestra. We especially urge you to submit new works, even ones that might be incomplete, so please consider writing something brand-new for this occasion. Note that arrangements of other composers' works are not permitted.
- Orchestral works will be assigned to one of two readings, typically in weeks 3 and 4 of the season. Both events take place in the Benedict Music Tent.
- Two or three scores from the initial readings will be selected for a second reading on a composer's workshop, which typically takes place in the penultimate week of the season, in the Benedict Music Tent. If your score is selected, you may revise it in any way you like, and the Orchestra Library staff will assist you in printing up new scores and parts. Scores are selected by a committee comprised of the Susan and Ford Schumann Center for Composition Studies and the Aspen Contemporary Ensemble faculty, the Vice President for Artistic Administration, the President and CEO (composer), and the Music Director (composer). Criteria are non-specific.
- Works must be purely for orchestra. Do not submit concertos or other works with soloist(s).
- The duration should be no more than 7 minutes. If you submit a longer piece, we will ask you to identify an excerpt (or excerpts) from it totaling no more than 7 minutes.
- The ACA is the training ground for emerging young conductors, under the direction of Music Director Robert Spano, who will assign the conductors who will work with each of the ten of you.
- The instrumentation available is:
 - 3-3-3-3 4-3-3-1 Timp **3** perc Harp Piano/Celesta Strings (6/5/4/3/2 stands) (*updated 1/13/23*)
 - Available wind doublings: 1 Piccolo, 1 Alto Flute, 1 English Horn, 1 Eb Clarinet, 1 Bass Clarinet, 1 Contrabassoon. Doublings should be limited to one doubling per player.
- See [Appendix 1](#) for a list of the available percussion instruments. It is very important that you only call for instruments appearing on this list.
- NB: Please note that, starting in the month of May, each of you should plan for one review of your piece with the composition faculty while it is still in progress.
- Composer Fellows are responsible for printing and binding their own parts. See [Appendix 2](#) for important information about score and part preparation.

- ACA Reading Project Deadlines
 - June 1: The instrumentation for your orchestra piece must be submitted to Instrumentation for Orchestra form located on your AMFS Student Portal.
 - June 15: PDF score of this piece must be uploaded to the Shared Folder located on your AMFS Student Portal. This score will be reviewed by Maestro Spano for conductor assignments.
 - June 30: Seven printed scores and the full set of parts are due to the ACA librarians.

SECTION C: OPTIONAL Commission for Singer (AOTVA) and Piano OR Choral Work

To be composed while in Aspen | *Project details subject to change*

Section C1: Optional Commission for Singer (AOTVA) and Piano

PROJECT PARAMETERS

- Fellows are invited to compose a song, short cycle of songs, or duet scene for singer(s) and piano.
- Duration: 10 minutes maximum.
- Two-singer maximum (duets) for scenes.
- Fellows will work with the singer / instrumentalist over the course of the summer on developing the work for public performance at the August 19 Opera Encounters, featuring guest conductor and artists Matthew Aucoin and Christopher Theofanidis
- Participating composers and singers must attend a pre-season zoom session with Patrick Summers and Chris Theofanidis pre-season (*N/A 2023*).
- Composers must provide permissions for text used if not already in the public domain.
- Composers are responsible for preparing and binding parts and scores.

ARTISTIC GUIDELINES - FOR DISCUSSION BETWEEN COMPOSER AND SINGER

- Consider the AMFS season theme “Adoration of the Earth.”
- The theme of “climate” is encouraged for this project. Ex. political climate, technology climate, climate change, social climate, etc.
- Established (rather than original) text is encouraged. The Poetry Foundation is a great place to begin: <https://www.poetryfoundation.org/>
- Style: Is the style declamatory, lyrical, or both? Is it poetry, slam poetry, a fragment of a public speech or other publication, something original?
- Dramatic scenes are encouraged. Focus on two characters meeting for the first time.

PROJECT DEADLINES (*updated as of 7/5/2023*)

Project Deadlines (all items to be uploaded through your AMFS Student Portal).

- June 26: In-person project meeting, 3-4 pm, Bucksbaum Building 107
- July 9: Singer / composer groups, topics, and libretto submitted through form on AMFS Student Portal
- July: In-person group meetings with Christopher Theofanidis and Patrick Summers to discuss ideas and progress
- July 30: First draft scores due
- August 6: Final digital scores due
- August 8-11: Coachings and revisions
- August 12: Final print copies due to the AOTVA library
- August 18: Dress rehearsal at Wheeler, 7-9pm
- August 19: Performance at Opera Encounters, 10am-12pm

Maestro Summer’s List of exemplary duets

- After Life - (Cipullo) - characters meeting in the afterlife
- Dead Man Walking (Heggie) - Sister Helen meets Joe for the first time

- Silent Night - (Puts) - characters from different cultures meeting each other.
- Die Walküre (Wagner) - Siegmund meets Sieglinde
- Falstaff (Verdi) - Mistress Quickly meets Falstaff
- Hansel und Gretel (Humperdinck) - the title characters meet the Witch
- The Snowy Day (Thompson) - Peter meets the bullies
- La bohème (Puccini) Rodolfo meets Mimi
- Don Giovanni (Mozart) - recitative and duet, “La ci darem la mano”

Section C2: Optional Choral Work with the SFPCI

PROJECT DESCRIPTION *(subject to change)*

- Fellows are invited to compose a choral work to be sung by members of the Seraphic Fire Professional Choral Institute (SFPCI). Participants are selected based on response in the pre-season survey.
- Four compositions will be workshopped in a two-hour public reading session on Sunday, August 13 from 6:30-8:30 pm in Edlis Neeson Hall.
- One composition will be pre-selected for programming on the SFPCI program recital Wednesday, August 16 at 3pm in Harris Hall.
- Duration: no longer than 5 minutes
- Chorus: four part SATB
- Instrumentation: Acapella, Piano, OR String Quartet.

PROJECT DEADLINES *(updated as of 7/11/23)*

- Writing takes place pre-season and during weeks 1-3
- July 20: Digital score draft due by 11:59 pm to [Shared Folder](#) located on your [AMFS Student Portal](#) (firm deadline)
- July 21-23: Digital drafts reviewed by Composition and SFPCI Faculty
- July 24: Zoom reviews with Composition and SFPCI Faculty (15-20 minutes per student)
- July 30: Revised digital score due [Shared Folder](#) located on your [AMFS Student Portal](#) (firm deadline)
- Week of July 31: Recital composition selected, scores and parts prepared for ensemble
- August 4: Final score and parts due to the AMFS Music Library (one week before the reading)

APPENDIX 1: PERCUSSION INSTRUMENTS AVAILABLE IN ASPEN

Please be aware that with several orchestras and a host of other activities at Aspen, and with many of the instruments rented and trucked into a little mountain town, the scheduling of percussion instruments across the Festival is a complex task and admits virtually no flexibility. The instruments listed below will be available for readings, rehearsals, and performances. Requests for additional instrumentation beyond this list will not be considered.

First Glimpse Chamber Music Commission Percussion Availability

[See page](#) [for diagram](#) or [click here for electronic copy.](#)

Vibe

High Octave Crota (C5 – C6 sounding C7 – C8)

Toms (2)

Bongos

Concert B.D.

Triangle

Tambourine

Wood Blocks (3)

Slapstick

Sus Cymbal

Orchestra / Ad Hoc Percussion Availability

Timpani (set of 4)

Bass Drum (1)

Snare Drum (1)

Tom-toms (3)

Bongos (1 set)

Tambourine

Kick Bass Drum

Triangle

Suspended Cymbals
(2: M & L)

Crash Cymbals (piatti)

Hi-hat

Splash Cymbal

Chinese Cymbal

Cowbell

Tam-tam

Wood Block (1)

Temple Blocks
(set of 5)

Glockenspiel

Tubular Bells

Vibraphone

Xylophone

Marimba

Auxiliary Instrumental Doublings Available for Orchestral Readings

1 Piccolo

1 Alto Flute

1 English Horn

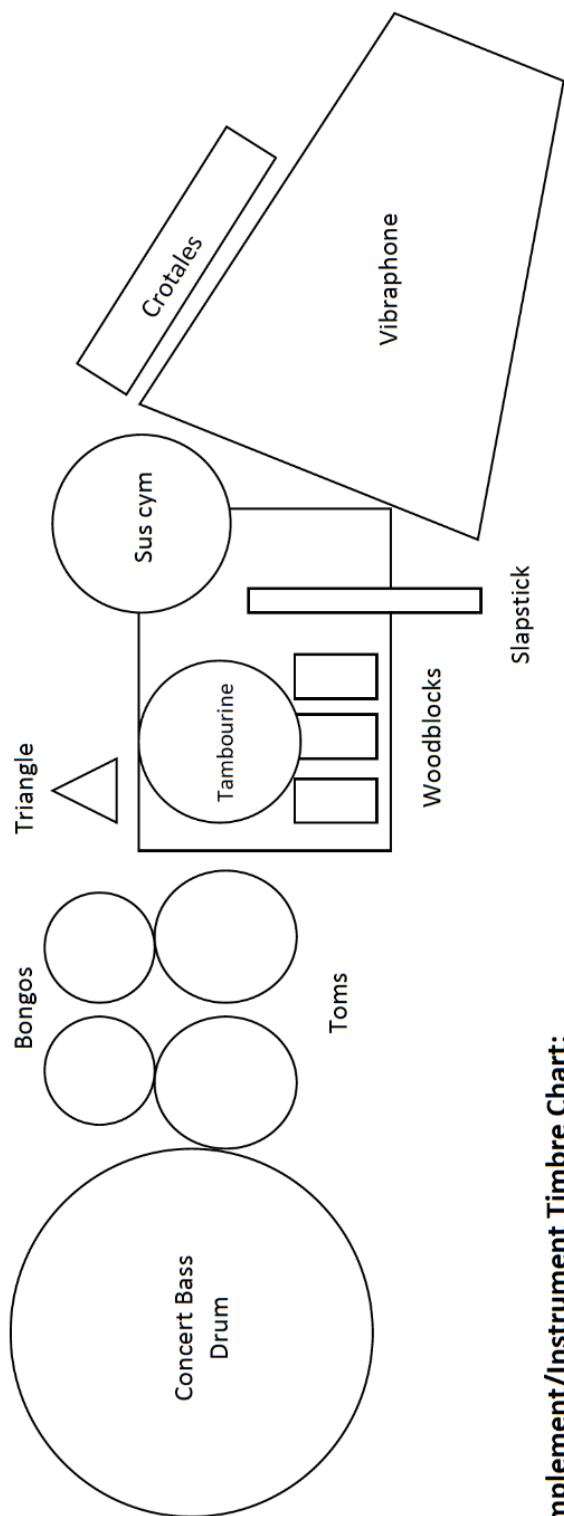
1 E-flat Clarinet

1 Bass Clarinet

1 Contrabassoon

Percussion Configuration for Chamber Music Compositions

Percussion Configuration for Chamber Music Compositions



Implement/Instrument Timbre Chart:

	Bass Drum	Bongos	Toms	Triangle	Tambourine	Woodblocks	Sus cym	Crotales	Vibes	Slapstick
Sticks	Thin/lots of contact	Standard	Standard	High contact/resonance	More drum, little jingle	High contact/thin	High contact	Mostly contact	Mostly contact	-
(Other)	BD mallets: Standard	Hands: standard	Hands: thinner/quiet	-	2 Hands: standard	-	Bowing: ethereal	Bowing: all pitch	Bowing: all pitch	2 hands: standard
Yarn mallets	Pointed/fuller	Thuddy/not ideal	Standard	PPPPP max dynamic/only ring	50/50 drum/jingle	PPPP max dynamic	Standard (rolls)	PPP max, mostly contact	Standard	-
Plastic mallets	Very sharp/not full	Standard	Standard	High contact/resonance	mostly drum, little jingle	Standard	High contact	Standard	FFF min dynamic	-
Rubber mallets	Rounder/not full	Standard	Standard	Med contact/high resonance	mostly drum, little jingle	Standard	High contact	Standard, veiled	High contact & pitch	-
Metal mallets/tri beater	Very thin/high contact	Very thin/high contact	Very thin/high contact	Standard	Very thin, all drum	No, due to cracking risk	High contact/thin	Standard	High contact & pitch	-

Prepared Piano Policy

Any “non-conventional” use of the piano, which includes, but is not limited to, hand-muting/plucking/brushing of strings, manipulating hammers, striking any part of the instrument, etc. is defined as prepared-piano.

Any prepared-piano should be done in consultation with the AMFS Head of Piano Technology. Specifically in the Benedict Music Tent, the schedule logistics around piano usage is complex, so we ask for your flexibility and cooperation regarding piano selection in that space. The Head of Piano Technology reserves the right to substitute an alternate piano or deny the use altogether. Alternate methods to produce the same effect without inflicting damage to the instrument may be suggested.

See [All-School Directory](#) for contact information.

Brian Turano

bturano@aspenmusic.org

Head of Piano Technology

Amplification and Use of Electronic Media

The AMFS has extremely limited resources and inventory for accommodating non-acoustic elements. Though we are unable to guarantee availability, should the AMFS own the desired equipment, every effort will be made to make it available for ONLY the dress rehearsal and performance of your piece. If you intend to incorporate any form of electronic media in your pieces to be performed in Aspen, we strongly recommend that you bring the required equipment and know how to operate it. All uses of electronic media must be made known in advance, and in as much detail as you can provide, to the composition faculty and the Director of Operations, even if you plan to use your own equipment.

See [All-School Directory](#) for contact information

Jon Thompson

jthompson@aspenmusic.org

Director of Operations

[APPENDIX 2: SCORE AND PART PREPARATION](#)

Along with the instructions below, please also refer to the [MOLA Guidelines for Music Preparation](#). The AMFS library staff also highly recommends Elaine Gould's [Behind Bars](#).

The AMFS Head Librarian will visit the Composition Studio during Week 0 for a Library Workshop. This workshop will cover how to use the printer and the binding machine, as well as all score and part preparation protocols, procedures, and deadlines.

The AMFS Library expects composers to present bound, performance ready scores and parts to the library for each composition. Failure to comply with score and part preparation procedures and deadlines may result in your piece being removed from the program, at the discretion of the Vice President of Artistic Administration. While composers must publish their music themselves, the AMFS library staff is happy to consult about page turns, layouts, and other concerns. Please feel free to make an appointment at least 7 days in advance of upcoming due dates. Both the Bucksbaum Campus and Tent Libraries are open Tuesday-Friday 9am-5pm and Saturday-Sunday 9am-1pm. They are closed on Mondays.

[See All-School Directory](#) for contact information

Josie Bearden

Head Librarian

jbearden@aspenmusic.org

[For Chamber Music and Orchestral Readings](#)

- Print parts on heavy paper (but no more than 60 lb.)
- No separate pages (“sliding” parts) or “accordion-fold” parts. Parts longer than 4 pages should be taped using library tape. Spiral binding is not appropriate for parts.
- The preferred sizes for parts are 9x12 and 10x13, and we urge you to make every effort to find a printer who can handle these professional sizes, however, letter size (8½x11) may be acceptable. Staff size should be between 7 and 8.5 mm. Legal size (8½x14) and tabloid (11x17) are not acceptable for parts.
- Every page of each part must carry a header giving title, instrument name, and page number, in the event that the pages become separated.
- Plan page turns with care, making sure that there is sufficient time for each turn, taking into consideration the tempo, the distance that the player will have to cover to reach the stand (e.g. bassists sit farther from their stands than oboists), and the risk of a hasty page-turn being audible (more important in a chamber music context).
- Give measure numbers either at the beginning of each staff or every 5 bars.
- Insert cues as needed, especially if an instrument has 10 or more bars of rest. Being liberal with cues is not a problem.
- All dynamics and most expression marks go beneath the staff in italics. Tempo and technical markings (e.g. pizzicato, fluttertongue, mute indications, mallets required) go above the staff in roman type.

- All scores should be printed at 11x17, double-sided, spiral bound. Beware of both using too small a staff size (4.0 mm is the minimum, but 4.5 and larger is preferred) and permitting yourself too much white space between staves and choirs within the orchestra. Avoid overcrowding the page with too many measures. Remember that the instrument names, clefs, notes, dynamics, expression and tempo marks must be legible on the podium music stand from a distance of 4 to 5 feet.
- The front matter of all scores should include: Title, instrumentation, movements (if any), full program note copy, date of composition, your birth year, and accurate performance time.
- Percussion parts should have a title page that lists all the instruments required by the part, plus any indications of unusual mallet requirements or the use of bows. All percussion parts should be in the same printed part for First Glimpse chamber works. Orchestral works require individual parts.

[Specific Guidelines Relative to the ACA Readings](#)

- Every wind player must have their own part. Do not combine 1st and 2nd lines into a single part.
- Use separate staves for string divisi whenever there is the slightest possibility that combining the parts on one staff could be hard to read.
- Divisi limitations: the faculty recommend the following maximum divisi formats: Vln I a 2; Vln II a 2; Vla a 2; Vcl a 2; Db a no divisi.
- Make the following number of string parts: 9 each of Violin I; 8 each of Violin II; 6 each of Viola; 4 each of Cello; 3 each of Double Bass.
- Be sure to list required woodwind doublings on the front cover of the appropriate parts.
- Make as many percussion parts as there are players/instruments.
- Production and the costs of part and score preparation are the composer's responsibility.

APPENDIX 3: SUMMARY OF DEADLINES

Deadline	Project	Description
Dec. 15	Pre-Season Questionnaire	The pre-season questionnaire must be completed, along with requested instrumentation for your chamber work. You will be notified by January 5 as to whether your request is approved.
May TBD	AOTVA Project	Topic ideas due through a form on your AMFS Student Portal . Deadline TBA.
June 1	First Glimpse Commission	PDF score and parts of "First Glimpse" commission must be uploaded to the Shared Folder on your AMFS Student Portal.
June 1	ACA Reading	Instrumentation for your orchestral piece for ACA readings must be submitted through the "Instrumentation for Orchestra" form on your AMFS Student Portal. This must include a complete list of percussion requirements.
June 15	ACA Reading	PDF score of your orchestral work must be submitted to the Shared Folder on your AMFS Student Portal.
June 30	ACA Reading	ACA Readings printed scores and parts due to ACA Librarians.
July 2	AOTVA Project	Topic and Libretto Submission form due through your AMFS Student Portal.
July 15	AOTVA Project	Final digital scores due to the Shared Folder on your AMFS Student Portal. Parts are due to the AOTVA library faculty one week prior to the performance.
July 16	SFPCI Project	Digital score draft due to the Shared Folder on your AMFS Student Portal by 11:59 pm (firm deadline). Drafts will be reviewed by faculty this week.
July 21	SFPCI Project	Revised digital scores due to the Shared Folder on your AMFS Student Portal.
July 30	AOTVA Project	Final digital scores due to the Shared Folder on your AMFS Student Portal.
August 4	SFPCI Project	Final digital score and parts due to the Shared Folder . Printed score and parts due AMFS Music Library (one week before performance or reading)

PRE-SEASON QUESTIONNAIRE

To be completed online on through your [AMFS Student Portal](#) by December 15.

1. Do you give permission for your birthdate to be published in the AMFS program book?
Yes
No
2. Do you want your parts back following a reading or public performance?
Yes
No

First Glimpse Chamber Commission - Approval on a first-come, first-served basis; you may be asked for a second preference

3. Confirm the instrumentation of your chamber work, including anticipated doublings. Please take note of Appendix 1 regarding available percussion, and policies concerning prepared-piano and electronics. You may select a maximum of 5 instrumentalists from the Aspen Contemporary Ensemble instrumentation.
4. Do you anticipate needing a conductor?

ACA Reading / Orchestral Work

5. Will your work have been performed previously (new works encouraged)?

Singer / Piano OR Choral Work

6. Are you planning to submit any of the following works (you may submit singer/instrumentalist OR choral but not both)?
Singer / Piano
Choral
Neither
7. What instrumentation are you requesting, including anticipated doublings? Please take note of Appendix 1 regarding available percussion, and policies concerning prepared-piano and electronics.

Agreement

8. I have reviewed the 2023 Composition Program Manual and agree to its terms and deadlines.