

PROJECT DESCRIPTION



" [REDACTED]
[REDACTED]
[REDACTED]
[REDACTED] "
- [REDACTED]
[REDACTED]

Summary

My name is [REDACTED] and I am a composer, arranger, [REDACTED], and educator. In cooperation with the [REDACTED] for the second time, I plan to compose a new [REDACTED] work, accompanied by visuals by video artist [REDACTED], set to premiere at next year's [REDACTED]. With the anticipated help of the [REDACTED], the [REDACTED] has eagerly agreed to support this new work with its first performance. On behalf of all parties involved in this project, I sincerely thank you for your consideration of my application, for a career in music would not be possible without the invaluable support of the [REDACTED].

Motivations

For the last [REDACTED] years, [REDACTED] and its flourishing music scene have given me a nurturing creative space that I am proud to call home. I have been given the privilege to be able to engage with the community with such opportunities as writing for the [REDACTED], a series of concerts mingling ensembles and crowds of various [REDACTED] backgrounds; writing for and performing at the [REDACTED], a [REDACTED] dedicated to demystifying classical music for new listeners; performing at the

[REDACTED] with [REDACTED], a band dedicated to playing [REDACTED] music; and playing for various musicals at the [REDACTED]. It was through such opportunities, as well as through my intensive four years of study during my Bachelor of Music composition degree at [REDACTED], that I realized the strongest way for me to contribute to [REDACTED]'s growing music community is as a composer.

My goals are as follows:

- [REDACTED]
- [REDACTED]
- [REDACTED]

With this project, I aim to provide an experience that is artistically-fulfilling for myself, and engaging and perspective-broadening for the audience. [REDACTED] music has, historically, been a fascinating but largely experimental and esoteric style of music. I have dived into the genre through two different ends – the classical styles that served as its roots and the [REDACTED] that blossomed from it – with the aim of creating a new voice in [REDACTED] music that upholds the genre's high standard of progressiveness while simultaneously providing it a more accessible face. Having worked with the [REDACTED] before, their mandate of demystifying classical music to broader audiences is one that I truly believe in and strive for myself; this project will aim to do that and more – by engaging the audience in this captivating off-shoot genre in a way that is illuminative, immersive, and enjoyable.

Project Plan

This project is a new multi-movement piece called [REDACTED] and will be an [REDACTED] of a previously-commissioned piece called [REDACTED] – an electroacoustic work written for [REDACTED]. [REDACTED] was inspired by [REDACTED], and following its success in fulfilling my artistic goals and its warm reception during its premiere, an idea was sparked to [REDACTED] a full 5-movement suite – each movement written for [REDACTED], and each about a [REDACTED].

The writing process for [REDACTED] consisted of numerous months of research on production and sound-generating techniques; repeated trial and error in attempting to coherently blend different aspects of classical, [REDACTED] languages; and continuing to develop my personal harmonic language and sense of phrasing. Through this

process, I had struck a balance between what worked best for the instrument (and player) I was writing for - [REDACTED] - and for [REDACTED] - [REDACTED] - while simultaneously crafting a structural narrative and a focused array of sounds inspired by [REDACTED].

Although research and experimentation will truly be an on-going process, I now have creative methods that will serve as the bedrock for the new movements of [REDACTED], and a style that feels authentically mine. With those, I will continue to explore the beauty of these [REDACTED] following new movements:

I) [REDACTED]

II) [REDACTED]

III) [REDACTED]

IV) [REDACTED]

V) [REDACTED]

Once the pieces have been written, I will be making finishing touches on the copying of the score and parts, making sure they are clean and legible, and that they include their correct inscriptions. The performers will then practice the material on their own until closer to the dates of the concerts, when they will begin rehearsing together. Any corrections or adjustments to the score will come out of this time, with the access to direct feedback from the performers during rehearsals.

Finally, this suite will premiere at [REDACTED] - [REDACTED]

[REDACTED]. Considering the sonic density and anticipated length of the suite ([REDACTED] minutes of new music plus [REDACTED]), this would be a way to avoid taking up a large portion of a [REDACTED] and potentially overwhelming some listeners, while giving the audience incentive to [REDACTED]. To round off the project, I will be working with video artist [REDACTED] to produce accompanying visuals to maximize immersion.

I foresee little to no logistical challenges ahead, given that my creative vision is clear, and I have the utmost confidence in our abilities to fulfill our commitments – [REDACTED] and I are disciplined in creating under strict deadlines, as well as in investing long periods of time in crafting the best possible works we can produce. The performers involved in this project – [REDACTED] who were so eager to work with me again – are among the city’s highest calibre of musicians. From my experience with them, I place great trust in their abilities to bring my music and vision to life, as their technical mastery and musicality is exceptional.

Reaching Out to [REDACTED]

The performers of [REDACTED] previously consisted of [REDACTED]
[REDACTED]; and will have some of these instruments swapped out for a string quartet moving forward ([REDACTED] – violins, [REDACTED] – viola, [REDACTED] – cello). While most of these musicians have positions in the city’s prestigious orchestra, they take joy in playing smaller chamber shows and participating in community projects.

Talks of this project began with me reaching out to artistic director [REDACTED], following the success of [REDACTED]. As [REDACTED] had previously commissioned me for two pieces of music for [REDACTED], the [REDACTED] performers and I developed a strong working and artistic chemistry, leading to more collaborations and commissions with several members of the ensemble, including one in the works with [REDACTED] for their ensemble [REDACTED]. This chemistry was founded on my understanding of the players’ individual virtuosic skillsets, and their familiarity and trust in my still-growing writing craft; as well as a mutual resonance in philosophies and artistic vision, particularly about broadening the audience of classical music, and broadening the stage to include those who are underrepresented in the western classical world, such as visible minorities.

The theme for [REDACTED] was [REDACTED],” with [REDACTED] particularly dedicated to music and musicians belonging to [REDACTED]. Among them were pieces showcasing [REDACTED], performed by [REDACTED] musicians, as well as my new works – an original piece drawing from [REDACTED] music, inspired by [REDACTED]; and an arrangement of a track from [REDACTED] – a first for [REDACTED]. The group’s open-mindedness and enthusiasm for new music made them an easy choice for me to connect with.

Finally, video artist [REDACTED] and I have been working together as musical collaborators since graduating from [REDACTED] a few years ago. Being a part of his [REDACTED] project [REDACTED], I have an intimate familiarity with his style and workflow, as well as his dedication to creating quality art, as shown by his now-completed self-produced debut album and self-directed music videos. [REDACTED] will be a

fantastic asset to this project, as he will no doubt excel in adapting to the needs of the music and make them that much more immersive.

██████████ has a loyal, if modestly-numbered, audience. They are an audience that are eager to continue opening their minds, and hungry for high quality music. They are a reminder that organizations like ██████████ are integral to the city, and I am confident I will do my part in fulfilling what ██████████ does for their listeners. As well, I have my feet in both the ██████████ and ██████████ community, and know that I'm able to contribute to the audience's numbers. I am ecstatic to share our creative vision with this broad of a crowd, and confident that, whether one is new to the scene or already in it, they will leave with a different and wider perspective on what ██████████ classical music can be, and return for more.

Timeline

Start date: ██████████ – Composing

██████████ – Completion and delivery of finished works to performers; performers receive and begin practicing music

██████████ – ██████████ – Rehearsals

End date(s): ██████████ – ██████████ – Performances at ██████████

Expected Results and Impacts

Towards the end of my Bachelor of Music degree at ██████████, I invested my own funds to pay for a professional ██████████ to play my music at my graduation recital. I made the decision long before the music was written, as I was not only confident in my abilities as a composer and creative individual at the time, but because I knew it would push me out of my comfort zone to produce a higher quality of work – the motivation and pressure for which could only come from working with such a tremendous and reputable group. The result exceeded my expectations, not only in terms of the quality of the work, but in terms of its reception – my professor and esteemed composer ██████████ would encourage me to orchestrate my ██████████ for ██████████ and would pass off the score to ██████████; the professional ensemble that agreed to play for me when I was still a student has recently commissioned me for a new work for ██████████ we are now working on together. I have worked hard this past year dedicating most of my time in music to writing for other ensembles, including a piece premiered by ██████████, ██████████ for my friend ██████████, a piece for ██████████, and the pieces for ██████████. These works were all passionately-received, and I am confident in my abilities as a composer and creative individual now, but I know that this project is a necessary step to get me to the next level of my craft – the motivation and pressure for which can only come from working in a true professional setting, where everyone, including the composer, is being compensated fairly for their hard work.

This project grants me an opportunity to not only contribute quality material to ██████'s already strong canon of electroacoustic and classical repertoire, but will bring together broader parts of its music community for the sake of appreciating these styles of music in a new and exciting form. For last year's commissions, ██████ had faith in my sound for its new-reaching but still-accessible hybridity and its potential to reach more listeners; however, this time, it is not with faith but with certainty that she commits to championing my music – that sound is now more refined, and ██████ will be no exception to it.

Aside from producing the best possible work that I can, I am absolutely committed to taking this necessary step in increasing my credibility as a working composer. This project, which allows me to work with such esteemed musicians under fair fiscal circumstances, will open the doors to similar opportunities in the future and thereby allowing me more time to further my craft and the art, and to close in on being able to create for a living, instead of juggling that time with unrelated part-time or full-time work.

I firmly believe that with our individual and collective talents, this new work will be a success at next year's ██████. I firmly believe that what we will create is necessary for us and will be of value to others and to the local classical community at large. Once again, on behalf of ██████, I sincerely thank you for your consideration of my application.

