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## Grant Application

COMPONENT : Explore and Create - Concept to Realization

APPLICATION NAME : new album of chamber orchestra works released by Centrediscs

APPLICATION ID : 11929-335286

FILE NUMBER : 1003-21-0383

PROFILE : Music and Sound - Composer or Sound Creator

APPLICATION STATUS : Successful

DEADLINE : Apply Any Time

DATE SUBMITTED : [REDACTED] 9:30:15 PM

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### 1. Grant Description

#### 1.1 Name of Application (approximately 10 words, 65 characters)

The name you provide is for your reference and will identify this grant application in your dashboard  
new album of chamber orchestra works released by Centrediscs

1.2 For groups and organizations, provide the name of the contact person responsible for this application.

#### 1.3 Start Date

For project requests, this date must be after the date you submit your application.

For composite requests, this date must be after the deadline date.

: 09/01/2021

#### 1.4 End date

: 09/09/2022

#### 1.5 Grant type

Composite grants are available to applicants who are currently receiving composite grants or who have received at least 1 composite or 2 project grants from the Canada Council in the last 5 years. This excludes grants from the following components and programs: Professional Development, Small-Scale Activities, Travel, Representation and Promotion, Translation, Digital Strategy Fund, Leadership for Change: Grants to Organizational Development, Flying Squad, Visiting Foreign Artists, Creation Accelerator, Frankfurt initiatives, Digital Originals and the COVID-19 Emergency Support Fund.

Project

#### 1.6 What art form(s), style(s), genre(s) and/or expression(s) are most relevant to this application? (approximately 25 words, 150 characters)

Some examples include: hip hop, experimental music, theatre for young audiences, throat singing, documentary film, fine craft, new media, circus aerial acrobatics, transdisciplinary arts, Deaf theatre.

This information helps the Canada Council collect examples of art forms and practices in Canada and will not be used for assessing your application.

experimental music, contemporary classical music, orchestral music, electroacoustic music

1.7 Describe your proposed activities, including the rationale for your artistic choices or the inspiration for the new creative work(s). Indicate when and where you plan to show the work. (Project - approximately 750 words, 5000 characters; Composite - approximately 1500 words, 12,000 characters)

Include information about the key artist leading the projects. For media arts and digital arts projects, details about when and where you plan to show the work are not required.

[REDACTED] is a proposed new album of my works for chamber orchestra to be released on and distributed by Centrediscs. Involving over [REDACTED] musicians from in and around Toronto and Montreal, the album will be approximately [REDACTED] long and feature the following works:

[REDACTED]

[REDACTED] eleven players

[REDACTED]

My first album [REDACTED] featured exclusively chamber music; since then, my output has increasingly shifted towards works for large ensembles and orchestras. Writing for large ensembles has proven to be hugely synergetic with my practice, which focuses on creating dense textural landscapes interspersed with rhythmic and dynamic intensity. Writing these pieces has pushed my practice further towards my ideal artistic vision: creating sonic environments that encompass a range between heavy, lush, and fragile. I love working with the wide sonic palette that the large ensemble affords, especially when combined with electronics.

However!

Writing for orchestra comes with the major downside of not having the rights to recordings of the performances. I am not allowed to publicly share the entire recording of the work that I consider to be my "signature piece," [REDACTED]

In addition to the lack of shareable documentation of [REDACTED] the other pieces on this proposed album only have archival recordings. While perhaps acceptable as such, there are many artefacts of live performance (such as coughing, footsteps) that are made more present by the fact that much of my work has very quiet, subtle moments. These subtler moments present a challenge for the recordist, who must amplify the entire signal in order for the quieter parts of my music to be audible, resulting in a poor signal-to-noise ratio. This is especially challenging in [REDACTED] where small noises play an integral musical role. From working with recordist [REDACTED] and the subsequent success of that album, I know that studio recording will allow the most accurate and detail-oriented representation possible of my music outside of a live setting.

Over the past few years, I've been privileged to work with some of Canada's finest artistic talent, including [REDACTED] and a diverse collection of dynamic and exciting interpreters of new music based in and around Toronto. I reached out to my favourite performers to create an ad-hoc chamber orchestra for this album - many of whom I've worked with before, but some of whom I've been eager to work with for a long time without an opportunity do so. I was delighted that each musician enthusiastically agreed to join the recording project. Many have not been featured on commercial releases before, and would make great additions to the Centrediscs label. The pairing of

[REDACTED]

professional performers with earlier career performers represents a fine opportunity to involve multiple generations of Canadian artists, and display a unique perspective on the performance practice of new music.

Over the past two years, I've been commissioned to write the season-opening piece for the [redacted] and [redacted] and have won prizes from the [redacted] and [redacted]. [redacted] is not simply a "portrait" CD; the works to be presented on this studio recording express a coherent artistic vision that has been emerging along the same timeline as these accomplishments, and has now solidified into a highly personal approach to writing for chamber orchestra. Each work on [redacted] comes from a deep interest in current compositional and avant-pop music trends. The pieces engage with other music in some referential way, whether to several subgenres of metal [redacted], avant-folk [redacted], or concert music of the heavier variety [redacted]. In each example, the references exist along a spectrum ranging from direct quotation, to chaotic obfuscation, to electroacoustic distortion of referential materials. While the title partially comes from the work [redacted], it also refers to the strange and often psychedelic-seeming bestiaries common throughout medieval Western Europe. These illustrated compendiums of flora and fauna were sometimes drawn by artists who hadn't even seen the wildlife in question, and many included mythical cryptids. This encapsulates one of my guiding artistic principals: surreal beauty can be found by rendering the real and familiar into strange and distorted re-imaginings. While they might not be recognizable as their source material, a new beauty is found.

The CD itself will be distributed through Centrediscs as well as digital online streaming. As a CMC Associate Composer, I strongly believe in Centrediscs' dedication to Canadian music, and am very pleased to continue my relationship with them in this endeavour. Their affiliates, especially NAXOS, make it possible for projects like these to receive wide distribution. The physical pressing is slated for the early summer of 2022, with an album release at the Canadian Music Centre in September 2022.

1.8 Briefly outline your work plan including timeline. (Project – approximately 250 words, 1700 characters; Composite – approximately 500 words, 3500 characters)

Identify key steps and the dates for their completion.

Because I am gathering a group of my ideal performers for the Toronto recording, I'm taking a condensed timeline approach similar to an orchestra concert (a single week, with rehearsal every day during the weekdays with a weekend performance - in this case, recording.) Some musicians, including soprano [redacted] and bassoonist [redacted], will be travelling from out of town so this timeline best reflects my respect for their time.

September 1, 2021 - March 1, 2022: Administrative/organizational work (musician scheduling, parts delivery, travel arrangements, venue communication)

February 28 2022: Travel to Montreal [redacted]

March 1-2, 2022: Rehearsal in Montreal with [redacted]

March 3, 2022: Recording of [redacted] in Montreal with [redacted] at [redacted], Montreal

March 4, 2022: Travel back to Toronto [redacted]



March 5, 2022: Travel to Toronto from NYC [REDACTED]

March 6-11, 2022: Rehearsals in Toronto with ad hoc ensemble at 918 Bathurst

March 12, 2022: Recording of ad hoc ensemble at Revolution Recording

March-April 2022: Mixing, editing, and mastering of all 3 tracks

early Summer 2022: Mastered tracks sent to Riparian Acoustics and Centrediscs

late Summer 2022: Promotional blitz, printing and manufacturing of CDs

September 9, 2022: CD release on Centrediscs, CD launch party at the Canadian Music Centre

Fall 2022: Submission to awards (JUNOs, East Cost Music Awards, etc.)

\*All pieces have been previously written and performed, so composition time is not included in this timeline.

1.9 How will your activities: (Project - approximately 250 words, 1700 characters; Composite – approximately 500 words, 3500 characters)

- contribute to your, or your group's, artistic development?
- advance artistic practice?

Consider the following questions, as applicable: What types of artistic risks will you be taking? Are you exploring a traditional artistic practice in a new way? Will you be using technology in an innovative way or experimenting with new models of dissemination?

I have heard that, considering my musical language, live recordings of my work sometimes do an injustice to my music and are a detracting factor in competitive situations. However, the studio recorded documentation of the six works on my first album, [REDACTED] hugely boosted my success in competitions and call-for-scores. These recordings were used in the applications that resulted in my winning of the 2019 [REDACTED] and a slew of other competitive selections. Performers on that album have also told me similar success stories about using the audio for their own applications.

One of my biggest takeaways from the creation of that album continues to be the monumental advantage that having studio



recordings give you as a composer or a performer.

In addition to having lifelong rights to this high-quality documentation of the work, that album and its subsequent [REDACTED] award nominations for [REDACTED] opened the flood gates for commissioning requests, especially from ensembles based outside of Toronto that were, until that point, not in my professional network.

All that to say: I know that releasing an album can have a huge impact on artistic and career development, especially through the new collaborations that it invites. An album lends a sense of legitimacy and longevity to the works therein contained; the music no longer solely occupies digital space, but has a physical presence as well. This is especially true for an album of orchestral works, a relative rarity in Canada and extremely so when narrowed down to 21st-century orchestral works (and when narrowed down again to concerti, and/or works with live electronics.) The scope of orchestral projects usually means that the orchestras are recording "safe" standard repertoire instead of documenting new works as part of a living, breathing orchestral practice. I believe [REDACTED] therefore represents an important and unique entry into the catalogue of recorded Canadian orchestral music, while providing a large number of musicians with a high-quality documentation of their work.

**1.10 If applicable, how will your activities build interest in and knowledge of the artistic practice? Are your activities targeted to a specific public? (approximately 500 words, 3500 characters)**

My music often intersects the boundaries between popular and "classical" music, but not in the usual indie-classical or post-minimalist sense. Acoustic timbres that are designed to emulate distortion; amplified gestures that are diffused around the room; and heavy, downbeat-driven sections are all influenced by genres from glacially slow doom metal to noise music. In this way, there are also elements of sound art, with raw sound used as a developmental feature.

As a millennial composer who listened to as much metal or freak folk as I did the music of Bela Bartok, Gérard Grisey, and Rebecca Saunders, I believe that my music has a personal and distinct voice with a surprising amount of crossover appeal to listeners with curious ears. On the occasions where my music has gotten radio play, I usually receive emails from intrigued listeners from outside the world of "new music" / contemporary classical, with comments comparing my music to that of Frank Zappa or describing my first album as having an appealing "apocalyptic aesthetic." My [REDACTED] magazine also picked up on this potential crossover, identifying similar qualities between my music and many experimental heavy releases.

In order to more fully court this wider audience, I am employing music journalist and composer Nick Storrington in his role as publicist at Riparian Media. I'm hoping that [REDACTED] will receive considerable notice and airplay internationally, which would enable me to extend my reach to this broader audience of experimental popular music lovers. For example, my former teacher [REDACTED] extremely heavy and noisy new music has recently been played by Iggy Pop on his BBC Radio show - twice!

I believe that part of the barrier between my genre of music and wider public appeal is the expectation that the live performance of concert music is the ultimate documentation. Many pieces only exist in low-fidelity recordings, buried deeply in Soundcloud or languishing on YouTube. I really do believe that creating hi-fi recordings of these pieces and releasing them on a well-publicized album could build interest in and knowledge of contemporary Canadian orchestral music, and this genre of "concert music" more broadly. The type of popular-music influenced production that [REDACTED] uses in his audio engineering approach situates these pieces in less of an "intimate concert" setting and more like the experimental popular music it can exist alongside of, which will also help bridge this perceived gap.

This release will also mark Centrediscs as a label willing to support young musical talent in Canada, especially within



experimental and heavy music communities. It's important for classical music labels to shed the notion of classical releases being "stuffy", which Centrediscs has done with albums from Nicole Lizée and Carmen Braden. I would be ecstatic to help continue this trend on Centrediscs, and demonstrate the value of supporting the projects of composers in my generational cohort to other labels.

1.11 If you are hiring artists, explain how you determine the fees to be paid. (approximately 250 words, 1700 characters)

If you are hiring artists, you must pay professional artist fees. This may be governed by industry standards or union rates.

All artist fees have been calculated in accordance with Toronto Musicians' Association Tariff of Fees for rehearsal (including various premium fees for instruments requiring cartage, soloists, and conductor.) As with my last album, I used the AFM rates for all recording fees, including the same premium fee adjustments for soloists, conductor, etc.

While not all of the musicians are members of the union, it's important to me that my project demonstrates "best practice" for ethical compensation of artists.

██████████ rates were provided by him based on day and half-day rates; studio rates are day rates for Studio A at Revolution Recording.

1.12 If applicable, how will you ensure safe working conditions for those involved in your activities? (approximately 100 words, 650 characters)

Recording schedules have been designed to accommodate musicians' wellness, including ample break time. Health and wellness payments have also been included, as per union recommendations.

All recording activities are taking place in professional facilities with a professional engineer. Risks are absolutely minimal.

1.13 If your proposed activity touches upon Indigenous traditional knowledge, linguistic or cultural intellectual property, please describe your relationship to this content and how appropriate protocols are/will be observed or addressed. (approximately 100 words, 650 characters)

N/A

1.14 Describe your distribution, exhibition or dissemination plans and, if applicable, your promotional plans. (approximately 100 words, 650 characters)

The album will be distributed physically through Centrediscs, the label of the Canadian Music Centre. Their digital distribution partner is Naxos, and the album will also be available through iTunes, Spotify, and Apple Music.

For promotion, I will hire Nick Storning of Riparian Media. Nick's publicity for recent releases of contemporary music have seen mass interest from international publications, with reviews of albums in several languages and inclusions on "best of" lists. Nick has written extensively about my work, from longform essays to liner notes. He knows my work exceptionally well, and is particularly well-suited to promote it.

1.15 If there is anything that has not been asked that is essential to understanding your application, provide it here. (approximately 250 words, 1700 characters)

You may wish to explain specific requirements related to your artistic practice or the regional context in which you work, for example.

Do not use this space to provide additional information related to earlier questions.



Centrediscs is a major partner with me on administering the commercial release of [REDACTED] #300 CDs will be manufactured with Centrediscs, who will take care of manufacturing, graphic design, and the creation of booklets after [REDACTED] has mastered all tracks. They are also in charge of distribution, both through local Canadian Music Centre channels and through Naxos for physical distribution in North, Central, and South America. CDs will be available in the Atlantic, Prairie, British Columbia, Ontario, and Quebec Canadian Music Centre locations, as well as streaming online on the Canadian Music Centre website, Amazon, iTunes, and Spotify. There will also be physical copies through NAXOS in brick-and-mortar retail stores including Fred's Records in St. John's, Newfoundland among others.

Additional digital distribution includes over 2,500 subscriptions through Naxos Digital Music Library.

1.16 Provide a one-sentence summary of your project. If possible, use the format ACTIVITY, PERFORMANCE and DATES. (approximately 25 words, 150 characters)  
For example, "To create WORK A for presentation in Vancouver planned for month/year".

This summary will be used in the Canada Council's official reporting.

To record and produce the album [REDACTED] for physical and digital release and distribution through Centrediscs by the end of 2022

1.17 If you have already submitted a Canada Council grant for overlapping activities or expenses, please indicate the component and submission date. (approximately 10 words, 65 characters)  
N/A

1.18 If your project includes travel, a group activity, an in-person event and/or other gathering, describe what precautions you are taking to meet Government of Canada recommendations and public health guidelines. How could you modify your plans if the project is impacted by COVID-19? (approximately 100 words, 650 characters)  
All rehearsal and recording plans for this project are after the Government of Canada's projected timeline regarding vaccination of all adult Canadians who wish to be vaccinated. If in spring 2022 there is need of physical distancing, face masks, and plexiglass barriers, I will ensure that these things are provided in rehearsal and in studio. Revolution Recording has been safely conducting recording sessions with these parameters throughout the pandemic, and will continue to do so.

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## 2. Budget and Appendices

2.1 Complete the following steps:  
Documents Uploaded: [Budget\\_1003\\_en\\_recording.xlsx](#)

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## 3. Grant Amount Requested

Project requests - up to \$60 000, exceptionally up to \$100 000. Composite requests - up to \$60 000 per year, exceptionally up to \$100 000 (to a maximum of \$300 000 over 3 years). Higher amounts may be considered for activities that have elevated costs due to the duration of the project, number of people involved, and/or technical or other requirements related to the artistic practice.

This amount must match the requested amount in your completed budget. If successful, you might not be awarded the full amount requested. Do not include expenses that are not eligible in this component.



### 3.1 Grant Amount Requested

Composite requests can include activities lasting up to 3 years.

Grant Type	Amount
Single Project	54570
Composite - multiple projects, year 1	
Composite - multiple projects, year 2 (if applicable)	
Composite - multiple projects, year 3 (if applicable)	

## 4. Required Documents

4.1 If your project involves artistic collaborators, communities, a co-producer, producing partner, presenter or exhibitor, provide an agreement or a copy of a letter/email that indicates how the partner is involved and how they are supporting your project.

Documents Uploaded: [LETTERSCOMBINED.pdf](#)

## 5. Support Material

5.1 You must submit at least 1 item of support material, and any other relevant documents related to your project.

Year	Brief description	Password	Instructions for viewing	Upload file
2018	A heavy piece of mine recorded by [REDACTED] for previous album. Shows our previous work together at Revolution Recording.		Watch 0'00"-1'34", then 5'10"-6'52"(end). 3 minutes total. This video allows you to follow along with the score in real-time.	[REDACTED].?
2019	An excerpt of the archival recording of [REDACTED] to be recorded on this album.		A 2.5 minute excerpt of "Foreverdark" for amplified cello, chamber orchestra, and live electronics.	[REDACTED]
2020	A 3 minute excerpt of [REDACTED] to be recorded on this		A 3 minute excerpt of the archival recording.	[REDACTED] [REDACTED] [REDACTED]





	album. Shows subtle, noisy soundworld benefitted by studio recording.			
2020	From the archival recording of [REDACTED], " [REDACTED]" to be recorded on this album.		Listen from 8'23"-9'03" and 9'44"-10'50" (1.5 minutes).	[REDACTED] [REDACTED] [REDACTED] [REDACTED] CS

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## 6. Submit Application

I confirm that:- I agree with the statements above- the statements in my application are complete and accurate, to the best of my knowledge.

Yes

6.1 Approximately how long did it take you to complete this application form?  
more than 3 hours

