



Application ID: [REDACTED]

Application Type: Independent Artists Program

Primary Contact: [REDACTED]

Organization: Individual

Application ID: [REDACTED]

Application Deadline: 15/03/2020

Application Type: Independent Artists Program

## Applicant Information

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### Applicant Mailing Address:

[REDACTED]  
[REDACTED], [REDACTED] Street  
Saskatoon, Saskatchewan  
S7N 1A5

Phone: [REDACTED]

E-mail: [REDACTED]

Website: [REDACTED]

Please enter the name of the Individual Applicant or the name of the Artist Collective or Working Title of Collaboration.

[REDACTED]

## Project Details

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Grant Request

\$7,500

\* Project Start Date

01/09/2020

\* Project End Date

31/01/2021

Grant Type

Creative

Applicant Category

Emerging

Artistic Discipline

Music

Project or Event Location

Provide names of communities where your project or event will take place.

Saskatoon, SK

Brief Project Description

Provide a brief description of your grant proposal, not to exceed 25 words.

I will be working with Saskatoon ensemble, [REDACTED], to create a new piece of concert music for wind quintet.

## Project Information

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### Artistic Vision/Artist Statement

Reflect on your artistic practice and work, addressing topics like:

- how you would describe your art (genre, form, medium, themes)
- why you make art — your goals or vision for your work  
how your artistic practice has evolved and developed
- why this project is important to you and how it will advance your artistic practice

*The jury considers your Artistic Vision / Artist Statement in assessing the Artistic Merit of your work and your proposed project. The lead applicant for Artist Collectives or Collaborations should address the group's artistic vision, history, body of work and goals.*

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I compose concert music in the classical idiom primarily for chamber opera and chamber ensembles. The majority of the pieces I have written thus far have been either quirky or comedic in nature. I typically like to experiment with combining different traditions together – such as baroque oratorio and social media, or romantic violin concertos and big band.

I write music because I love music and I love creating music. What I find so special about concert music is its ability to transport its listeners through various emotions. But what I find most fascinating is how each person's experience is usually different. Some might feel joy, others relaxation, and yet others catharsis. Music is not simply a hole that says "you must feel this thing" (or at least it does not have to be); each person is welcome to interpret the music for themselves. For example, my piece "Trio for Oboe, Bassoon & Double Bass" makes my partner imagine a mossy wood; I never had that intention, but I love that this is the imagery he gets!

For the last few years I have been balancing composing part-time while working at the [REDACTED]. After my experiences winning the [REDACTED], working with musicians in Toronto and Montreal, and seeing performances of my opera, [REDACTED] I have gained so much confidence as a composer. So spurred on by the last year, I took a huge leap and quit my job at the library in order to pursue composition full time. This decision was also inspired by a book about being brave and taking risks (thanks, [REDACTED], so that is precisely what I want this next year to be about.

Two of my main goals for this year are to hone my composition craft and to work with local artists. After making so many amazing connections with musicians outside of Saskatchewan, I now want to work closely with my home community. For years I have been wanting to work with [REDACTED], so I thought my first year as a full-time composer would be an excellent time to do so because now I can create the space for it. In regard to the former goal, I want to be consistently writing so that I can be consistently growing. After only two months into my full-time work, I am already finding areas where I can challenge myself.

Finally, I am excited to work on a piece of music that does not require me to fit the music to a text (as I do with opera). I will have the freedom to explore musical ideas without worry of taking the piece outside of the plot. I will get to simply write music for the sake of writing music. However, this will certainly benefit any future operatic writing because I will have a greater understanding of my compositional voice.

### Project Description

Describe your proposed project, addressing topics like:

- What you plan to do with the grant (Provide details)
- How this project fits into your body of work and reflects your artistic vision or artist statement
- What you hope to accomplish — Your project's current state of development and the work and progress you anticipate over the grant term
- How you will organize your activities and time — Your workplan and timeline
- What you hope to discover or learn
- What you hope to do with the project after the grant term — Plans to exhibit, produce, perform, publish or present the work

I would like to apply for subsistence while I work on a new piece of concert music for wind quintet – flute, oboe, clarinet, horn and bassoon – from September 2020 to December 2020. I will be collaborating with Saskatoon ensemble [REDACTED] who has agreed to workshop and premiere the new piece, and has rallied on board two other Canadian wind quintets who will do provincial premieres in Ontario and Nova Scotia afterwards.

My reasoning for writing a wind quintet at this time is that I recently undertook some research into the origins of the wind quintet. Historically, the wind quintet genre was created to show off the full capabilities of each instrument while also allowing them to blend together. Because my research was in conjunction with a chamber opera project, I was unable to utilize my new knowledge, since opera is about showing off the voice and not other instruments. With this new project I would like a chance to apply this research to my work.

The majority of my work with the wind quintet thus far has been for either orchestration (taking prewritten music and adapting it to work with the ensemble) or music that is accompanying the voice. What will be so wonderful about this project is that I will be able to write music that is

designed for each of these instruments. I will be able to dig into the individual potential of each instrument of the wind quintet, explore their different timbres, and learn ways of showing off their beautiful characteristics. I would also like to break my own assumptions of what these instruments can do and write something completely different from what I have written in the past.

My present plan is not to develop a programmatic work (music based on a concept or theme, such as a book or an operatic libretto) like I usually do. Instead I would like to write music for music's sake and see what I can create. What someone may imagine or feel by hearing the music will be their own interpretation, and not my attempting to make them see or feel something. I think this concept is quite exciting, and it attests to the immense uniqueness and individuality of the human race when each individual experiences art in their own way.

While I will step away from programmatic music, I do have plans for integrating a historical tradition into the piece by mimicking the structure of early wind quintets - I. Allegretto, II. Andante con moto, III. Menuetto allegretto, IV. Allegretto. This is based on a commonly used form by Franz Danzi, one of the early composers of the genre of wind quintet. I want to continue to experiment with historical forms and find ways to modernize them.

Over the last few months of composing full time, I have become aware that I typically use the same techniques for composing. With one of the latest projects I undertook, I remained in a fairly traditional tonality (because of the juxtaposition of Baroque oratorio), but now I find that I am stuck here. So one of my goals for this project is to create music that stretches me beyond my current compositional parameters and try tackling composition with new strategies, and thus, push my compositional voice in a new direction. Additionally, because I have often had to write pieces within short timelines while balancing other projects or work, I have not always been able to finish developing ideas as much as I would like. Sometimes this has resulted in parts of the music feeling unfinished. By having four months to dedicate to one project, I will be able to write something that has a lot more depth and feels a lot more polished.

As I have been discovering who I am as an artist, I realized just how proud I am to be a part of the Saskatchewan music community. I truly want to strengthen my relationships with other musicians in order to create a richer and more vibrant music scene. To my absolute delight, members of [REDACTED] have mentioned in the past how they would like to play more of my work, so when I reached out to them for this project, they readily agreed.

[REDACTED]'s Saskatoon's very own woodwind quintet made up of the principal wind players of the Saskatoon Symphony Orchestra. They are passionate about performing classical music, and are committed to outreach and education in our community. Last year [REDACTED] was part of a school tour performing Prokofiev's "Peter & the Wolf" in different elementary schools across the city. In 2018 they were a part of the Wind Quintet International project, Forecasting the Canadian Wind, which presented five new works by five Canadian composers in collaboration with five Canadian wind quintets. [REDACTED] was fortunate to work with Canadian composer [REDACTED] on her piece. [REDACTED] has also performed at the Ritornello festival, Saskatoon Symphony Sunday Chamber Series, and has toured Saskatchewan with concert touring and educational programming.

My timeline for this project is to begin writing in September 2020. Mid-way through writing, I will workshop the piece with [REDACTED] in November 2020 so that I can get their suggestions and thoughts about the work thus far. Then I will go back to writing, integrating [REDACTED] suggestions, with plans to complete the piece in December 2020. I will then rehearse the finished piece with [REDACTED] in January 2021.

The rates for the musicians of [REDACTED] are \$130/service per person. Each session with [REDACTED] will total \$650; for two sessions that will total \$1300. These services are being covered by donation of the Saskatoon Symphony Orchestra.

The new wind quintet will be premiered on May 9, 2021 by [REDACTED] via the Saskatoon Symphony Orchestra. Afterwards it will see provincial premieres in Toronto, ON by [REDACTED], and in Halifax, NS by [REDACTED]. Thank you to [REDACTED] for reaching out to these ensembles.

This project will be an amazing opportunity for me to develop and grow as a composer, to connect with musicians in Saskatchewan and Eastern Canada, and will give me a chance to put a new piece of music into the world.

## Letter of Appraisal

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Letters Received: Letter of Appraisal - [REDACTED]

## Budget

If applying for maximum living expenses/subsistence rate at \$2,000 per month: I intend to devote significant time to this project by reducing my workload.

Please Select

## Revenue

### Grants and Funding

Source	Proposed Budget	Confirmed	Notes
SK Arts Grant	\$7,500	No	Subsistence
Sponsorships, In Kind Donations	\$0	Please Select	
Earned Income	\$0	Please Select	
Personal Contribution	\$0	Please Select	

### Other Revenue

Source	Proposed Budget	Confirmed	Notes
Saskatoon Symphony Orchestra	\$1,300	Yes	Musician services are donated by the Saskatoon Symphony Orchestra

## Expenses

### Subsistence

	Number of Months	Cost per Month
Subsistence/Living Expense		

### Project Expenses

Source	Proposed Budget	Amount Covered by SK Arts Grant	Notes
Subsistence/Living Expenses	\$7,500	\$7,500	
Artist Fees	\$0	\$0	
Other Professional Fees	\$1,300	\$0	SSO musician rate = \$130/service/person (130x5)x2=1300
Travel	\$0	\$0	
Accommodation	\$0	\$0	
Meals/Per Diems	\$0	\$0	
Ground Transportation/Parking	\$0	\$0	
Materials	\$0	\$0	
Equipment	\$0	\$0	
Production Costs	\$0	\$0	
Registration or Program Costs	\$0	\$0	

### Other Expenses

Category Proposed Budget Amount Covered by SK Arts Grant Notes

## Totals

### Total Revenue

	Proposed Budget	SK Arts Grant
Total Revenue	\$8,800	\$7,500

## Total Expenses

	Proposed Budget	Amount Covered by SK Arts Grant
Total Expenses	\$8,800	\$7,500

## Accessibility Fund

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## Support Materials

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## Artistic Resumé

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Click the button below to upload your resumé.

 **Music\_Curriculum\_Vitae\_- [REDACTED]**  
60.7 KB - 2020-03-11 10:38

Total Files: 1

## Support Material Index

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Click the button below to upload an index of support material.

[Sask Arts Support Material Index.pdf](#)


## Support Material

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Click the button below to upload support material.


 **1\_ Letter\_of\_Support\_- [REDACTED].pdf**  
435.2 KB - 2020-03-11 10:40

 **2\_ Letter\_of\_Support\_- [REDACTED].pdf**  
319.9 KB - 2020-03-11 10:40

 **3\_ Letter\_of\_Support\_- [REDACTED].pdf**  
173.5 KB - 2020-03-11 10:40

 **4\_ Trio\_for\_Oboe\_Bassoon\_and\_Double\_Bass.mp3**  
6 MB - 2020-03-11 10:50

 **5\_ [REDACTED]\_for\_wind\_quintet\_-\_in-class\_reading\_session.mp3**  
1.4 MB - 2020-03-11 10:50

 **6\_ [REDACTED]\_excerpt.mp3**  
4 MB - 2020-03-11 10:51

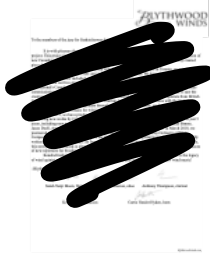
 **7\_ [REDACTED]\_wind\_quintet\_score.pdf**  
11 MB - 2020-03-11 11:37

 **8\_ SSO90\_Brochure.pdf**  
855.3 KB - 2020-03-12 20:03

Total Files: 8



1. Letter\_of\_Support\_ [redacted]



2. Letter\_of\_Support\_ [redacted].pdf

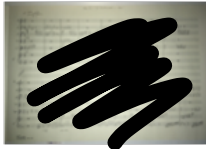


3. Letter\_of\_Support\_ [redacted].pdf

4. Trio\_for\_Oboe\_Bassoon\_and\_Double\_Bass.mp3

5. [redacted]\_for\_wind\_quintet\_-\_in-class\_reading\_session.mp3

6. [redacted]\_excerpt.mp3



7. I\_Purchased\_a\_Car\_-\_wind\_quintet\_score.pdf



8. SSO90\_Brochure.pdf

### Internet Links

URL Link	Notes
[redacted]	[redacted]
[redacted]	[redacted]

## Declaration

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SK Arts frequently communicates information about the agency's programs, activities and grant deadlines. In compliance with Canada's Anti-Spam Legislation effective July 1, 2014, we are required to confirm that you are interested in receiving these notices. Please check beside the statement below to authorize SK Arts to include you in our communications mailing list. If the statement is not checked, you will not be included on the list to receive SK Arts mailings

SK Arts is frequently approached by members of the media or elected officials for grant recipients' contact information. Please check beside the options below to authorize the release of this information if your application is successful. If the options are not checked, your contact information will not be disclosed.

### I, the undersigned:

- **Certify that:**
  - I have read and understand the eligibility criteria for this program, and I meet the program's eligibility requirements.
  - I meet the residency requirements:
    - I am a Canadian citizen or Permanent Resident of Canada  
AND
    - I have been a Saskatchewan resident for a minimum of one year, have a permanent physical address in Saskatchewan, and live and pursue my creative work and career in Saskatchewan for at least six months each year.
  - As an individual applicant, I retain independent creative control of my project  
OR  
As the lead applicant for an Artist Collective or Collaboration, I share creative control of the project with other collective members or participating artists.
- **Understand that:**
  - SK Arts may request additional information beyond that included in this application, including proof of Saskatchewan residency.
  - SK Arts will rely on third-party review and assessment of this application as part of its due diligence.
  - This application may not be funded or may not be funded for the full amount requested.
  - If this application is successful:
    - As the applicant or lead applicant, I am responsible for ensuring that all grant and reporting requirements are fulfilled.
    - SK Arts will release a cheque for the awarded grant amount to me or the identified payee after approval of my signed Request for Grant Release form (and revised budget if required), no sooner than 30 days before the beginning of the project term.
    - SK Arts is required to issue a T4A form for all grant amounts over \$500 made payable to an individual.
    - The financial contribution of SK Arts must be acknowledged whenever possible and appropriate.
- **Authorize SK Arts to:**
  - Contact me at any time about any matter related to this application and/or any conditions associated with the funding received.
- **Accept the conditions of this program, and agree to direct all questions concerning the assessment and/or results of this application to SK Arts.**
- **Declare that the statements and information in this form are accurate and complete.**

I acknowledge and abide to the agreement stated all in the above.