

Writing Sample: Jennie Orvino

Many grant applications are now all online and sometimes hard to get copies of all the pieces.

New Music USA Grant Application – August 15, 2012

Artist Information (3,000 characters with spacing)

Composer(s) Biography

Please list all of the LIVING composers included on the proposed recording and provide a short biography

Nolan Gasser

Nolan Gasser is a critically-acclaimed composer, pianist, and musicologist—most notably, the architect of Pandora Radio’s Music Genome Project. His original works have been performed at many venues, including Carnegie Hall, the Kennedy Center, and Alice Tully Hall. In addition to the world premiere of Gasser’s *Sonoma Overture* which will be performed by the Santa Rosa Symphony at its opening concert at the Green Music Center on September 30, 2012, other recent compositions by Gasser include *Cosmic Reflection: A Narrated Symphony*—the second commission associated with NASA’s Fermi mission (depicting the entire history of the Universe) —which received its premiere at the Kennedy Center in Washington DC; *World Concerto for Cello and Orchestra* which premiered in Oakland and San Francisco in performances by famed Israeli cellist Maya Beiser and a trio of international soloists on the erhu, sarangi, and oud; and the complete four-movement symphonic oratorio, *American Festivals*, performed at IMG Artists’ 2008 Napa Valley Festival del Sole.

Gasser is the chief musical architect of the Music Genome Project, the musical technology behind Pandora Radio and artistic director of Classical Archives, the largest classical music website on the Internet. He received his PhD in Musicology from Stanford University, where he has been an adjunct professor in Medieval-Renaissance Music History. He lives with his wife and two children in Petaluma, CA.

Edmund Campion

Co-Director at the Center for New Music and Audio Technologies at UC Berkeley (CNMAT) and Composer-in-Residence at the Santa Rosa Symphony, Edmund Campion is internationally known for his ability to seamlessly integrate acoustic instruments with new computer-based instruments and electronics. Born in 1957, Campion completed his doctoral studies in composition at Columbia University. In 1993 he was invited to study at IRCAM (Institute for Research and Coordination in Acoustics and Music) where he composed *Losing Touch* for vibraphone and tape (Billaudot Editions, Paris). He was subsequently commissioned by IRCAM in 1995 to compose and perform *Natural Selection* for interactive electronics and midi grand piano, and was again commissioned by IRCAM in 1999 to work with choreographer François Raffinot on music for the multi-media ballet *Playback*. In 1996, Campion joined the composition faculty at the University of California, Berkeley, where he is Co-Director at the Center for New Music and Audio Technologies (CNMAT).

Among past prizes and honors, he has received the Rome Prize, the Nadia Boulanger Award, the Paul Fromm Award at Tanglewood, a Charles Ives Award given by the American Academy of Arts and Letters, and a Fulbright scholarship for study in France. Campion currently lives in Berkeley, CA.

Characters 2,793

Performer(s) Information (2,000 spaces)

Please list the performer(s) or performing organization(s) on the recording, and provide succinct biographical information for each item listed.

Kronos Quartet

Kronos Quartet is committed to expanding the range and context of the string quartet. The Quartet has pursued a spirit of fearless musical exploration for nearly 40 years and is one of the most celebrated and influential groups of our time. They have performed thousands of concerts worldwide, releasing more than 45 recordings, collaborating with many of the world's most eclectic composers and performers, and commissioning more than 750 works and arrangements for string quartet. In 2011, Kronos became the only recipients of both the Polar Music Prize and the Avery Fisher Prize, two of the most prestigious awards given to musicians. The group's numerous awards also include a Grammy for Best Chamber Music Performance (2004) and "Musicians of the Year" (2003) from *Musical America*.

Jeffrey Kahane is Conductor Laureate of the Santa Rosa Symphony where he performed from 1995 to 2006. An internationally acclaimed pianist as well as conductor, he is currently the Music Director of the Los Angeles Chamber Orchestra.

Bruno Ferrandis took up the baton and became the Symphony's Music Director and Conductor in the autumn of 2006. An advocate of new music, Ferrandis has continued the Symphony's exploration of innovative programming by steadily increasing its commitment to commission and perform new contemporary orchestral works. He has worked closely with American composers Jacob Druckman (created a workshop of his opera *Medea*), William Schuman, David Diamond, George Tsontakis and Edmund Campion, as well as many other international contemporary composers. A graduate of the Guildhall School of Music and Drama in London, he received a master's degree in conducting from The Juilliard School. He was conductor of Juilliard Pre-College Orchestra and Juilliard Opera Center. He also co-founded the New Music ensemble "Music Mobile" with Martin Matalon in New York City, and has recorded three compact discs with the Radio France Orchestra.

Characters 1,959

Record Label or Distributor History (1,500 characters)

If applicable, please provide a brief history of the record label and its commitment to recording and/or distributing the work of living American composers.

Pending approval of the live recordings, internationally acclaimed Delos Productions of Sonoma, CA will produce and distribute the CD. Alternatively, the CD may be self-produced by the SRS.

Delos has often been called **the Great American Label**, pioneering efforts on behalf of American composers, first with Boston's Musica Viva, and soon followed by the celebrated series with Gerard Schwarz, the Seattle Symphony and the New York Chamber Symphony. These recordings received Grammy nominations for the artists, the engineer, and the label, and helped to reawaken American interest in its own classical music. This important series continued with James DePreist and the Oregon Symphony, and with Andrew Litton and the Dallas Symphony, featuring a number of recordings with American composers. The OSO and DSO series were the first to be recorded with John Eargle's much-praised "Virtual Reality Recording" surround sound. One of the recordings on the distinguished Delos series with Zdenek Macal and the New Jersey Symphony won John the Grammy for sound engineering.

Delos has a committed practice of recording works by contemporary composers, including contemporary American composers such as Deborah Drattel and Lowell Liebermann (Liebermann's Symphony No. 2, Op. 67). Contemporary American flutist Jenni Olson's CD *The Dreams of Birds* features flute music from eight of America's leading composers.

Fiscal Sponsor Information (if applicable) If you are using a Fiscal Sponsor please provide that organization's name, address, contact person, and email address.

N/A

Org Tax ID Number

94-6134075

PROJECT DETAILS

Project Release Date*If an exact date is unknown, please estimate a release date (i.e. 6/1/2013)

2/1/2013

Is the Project Self-Released

(They only allow a “YES” or “NO” answer)

No.

Name of Record Label or Distributor (if applicable)

Delos Productions, Inc.

Record Label or Distributor Letter of Commitment

SRS has been in discussions with Delos for seven months who are enthusiastic and want to proceed, depending on the quality of the live performance recordings.

Distribution Details*In a few sentences, summarize your recording's format (CD, Vinyl, MP3, DVD, etc.) and how it will be made available (Spotify, Amazon, CD Baby, Physical Outlets, iTunes, SoundCloud, Youtube, etc.)

500 characters

The recording will be in CD format and will be distributed nationally and internationally if Delos is the producer. If it is self-produced, SRS will sell CDs at all its concerts, events, and on its website, as well as promoting the orchestra to future donors and sponsors by giving out complimentary copies.

(305 characters)

Project Narrative*Please briefly describe the project, the nature of the funding request, and the importance of the project

(3,000 characters)

The Santa Rosa Symphony's (SRS) upcoming 85th season will be its first year as Resident Orchestra of Green Music Center's Weill Hall. Modeled on Ozawa Hall at Tanglewood, its acoustics replicate the intimacy and superb sound quality of Vienna's Musikverein, providing a perfect environment to explore contemporary works as well as larger works from the classical canon. SRS plans to record a CD (single or double) to commemorate the historic opening week of performances, which include two world premieres by living American composers especially commissioned for SRS: Nolan Gasser's *Sonoma Overture* performed at the Orchestra Opening Concert (9/30/12) and Edmund Campion's *The Last Internal Combustion Engine* performed with the Kronos Quartet on Oct. 6, 7, 8, 2012. SRS seeks a \$10,000 from New Music USA to help underwrite recording costs specifically for these two world premieres.

To celebrate 85 years of music making, the Orchestral Opening Concert will pay tribute to three people who helped develop, usher in, and now will carry forward this new era: Conductor Emeritus **Corrick Brown**, Conductor Laureate **Jeffrey Kahane** and current Music Director **Bruno Ferrandis**. Brown will conduct Beethoven's overture, *Consecration of the House* with Maestro Ferrandis taking the podium for the remainder of the program which includes Ravel's *Bolero*, Beethoven's Fourth Piano Concerto performed by Kahane, Copland's *Canticle of Freedom* featuring the SRS Honor Choir, and Petaluma, CA resident Nolan Gasser's *Sonoma Overture*.

The annual Classical Season opens on October 6, 7 and 8, 2012 presenting Campion's world premiere, Mahler's Symphony No. 1 *Titan*, and Mozart's Overture to *The Magic Flute*.

SRS has obtained tentative permission for recording from all artists involved, and all material will be reviewed for approval by them and Maestro Ferrandis. We are anticipating having a CD produced by Delos Productions; alternatively, the CD may be self-produced by the SRS.

This recording has enormous importance for the SRS and for all the artists involved: it represents a watershed in artistic achievement for the North Bay region of California and brings together a community of young, old, and in-between bridging classical music from its earliest days to now.

Grant specifically asked why project is important to the composers . . . A few lines about importance of project to composers Gasser and Campion

(2,349)

Plans and Timetable*Please provide an overview of the plans and timetable for the proposed recording project, including plans for production, marketing, promotion, and distribution.

(2,000 characters)

Timeline:

Current – 9/30/12

Production planning in process. Discussions with SRS recording engineer, artistic director, SRS orchestra representatives, Green Music Center/Sonoma State University liaison, Delos representative, Maestro Ferrandis, and SRS executive director finalizing equipment/set up arrangements.

9/30/12 10/6, 7, 8/12

5 Live performances will be recorded

9/30/12 Dress Rehearsal / Performance

10/6/12 Performance

10/7/12 Performance

10/8/12 Performance

10/15/12 10/30/12 Artists review recordings

10/30/12 12/30/12 Editing of recordings

01/01/13 02/01/13 Delos reviews recordings

02/01/13 02/15/13 If approved, Delos will produce, market, and distribute CD
both nationally and internationally.

If recordings do not meet Delos' criteria, SRS will produce 5,000 CDs to sell at all concerts and on its website, as well as use them as promotion material to sponsors and future grantors.

List of Tracks on Proposed Recording*Please download, complete, and re-upload [New Music USA's Track Template](#) here

We need to list all the tracks that will be on the CD – not samples of the recordings (since they do not exist!)

Project Budget*Download, complete, and re-upload [New Music USA's budget template](#) here.

Work Samples

Please provide three (3) work samples that you feel best demonstrate the artistic merit and diversity of the recording project. Please keep the following in mind for your choices:

- Please provide samples that will be on the final recording, in whatever form is available (final masters with the performers, rough edits with or without the project performers, demos or MIDI)

- In cases where recordings of works on the final recording are not available, submissions may be examples of other work similar to that of the final recording that demonstrate the merit of the composer and/or performer(s).

Work Sample 1 Title*

Will this track be included on the proposed recording?*

Yes (preferred)

No

If YES to the above, please describe the stage of the track's recording and production (i.e. final master, rough cut, same piece with different performers, etc.)

Work Sample 1 Composer*

Work Sample 1 Instrumentation*

Work Sample 1 Performers*

Work Sample 1 Cue for Listening*(ex 3:05-8:05)

Work Sample 1 URL*

Repeat for Samples 2 and 3