

Proposal for Summer Funding, Humanities Division

I am applying for a summer grant to fund the study of musical composition during the summer of 2013. I have applied to several institutes and festivals with composition programs and, if I am awarded a grant, the funding will primarily go towards paying the tuition fees and living costs associated with the program I attend. Because these programs are competitive, I have applied to several in order to increase my chances of acceptance into at least one. I will provide a complete list of programs below, but before doing so I would like to address why I am interested in studying composition this summer and how the work I do will carry over into both my senior year and my post-graduate career.

I began writing music in high school, mostly tonal model compositions in the style of classical or romantic era composers. Since coming to Swarthmore, I have developed and refined my technique as a composer, studying with Prof. Gerald Levinson. At the start of my college composition career, I wrote for smaller groups: solo cello, clarinet trio, and string quintet. Though I continue to write chamber works, I have also started to write for larger ensembles. I wrote a piece for big band that will be played by the College Jazz Ensemble this spring and I hope to write pieces for choir, concert band, and orchestra.

The curriculum at Swarthmore emphasizes history, theory, and performance. I study composition through a 1-credit, repeated class which takes the form of individual weekly lessons and have taken this class every semester since my sophomore fall. My experience at a summer program would allow me to focus solely on composition in a concentrated way. Attending a summer festival would thus both build on my previous work at Swarthmore while also affording me the opportunity for an intense, immersive focus that is not part of my college course of study. Additionally, a summer festival would allow me to work with several different professional composers. The opportunity for supplemental lessons to go along with my primary studies at Swarthmore would be an enriching experience. They would allow me to build on my work with Prof. Levinson by incorporating exposure to a variety of styles and viewpoints.

My summer studies would be integrated into the academic goals I have set for my senior year. As an honors minor and course major in music, I will undertake advanced academic work during my final year at Swarthmore. My honors preparation will be to prepare a portfolio of compositions to present to an external examiner. My summer development as a composer will greatly assist me in putting together this portfolio. As a course major, I will also undertake a comprehensive examination which will consist of focused study of a single work. Though the general focus of the summer programs I have applied to is my own development as a composer, there will also be opportunities to attend masterclasses, seminars, workshops, and performances. I hope to use these experiences over the summer as a jumping off point for my senior comprehensive.

My experiences this summer will also be integrated into my post-Swarthmore plans. I currently aspire to attend graduate school in music with a focus on composition. Attending a program this summer would help me work towards this goal in a number of ways. I plan on using the work I do this summer to start assembling a portfolio for my graduate applications.

Working with composers in the field, many of whom are on graduate faculties, will also give me the opportunity to develop professionally.

None of the programs I have applied to will take up my entire summer. In the weeks before and after the festival, I plan to do supplementary, individual work in composition. This will allow me to prepare for the intense, concentrated focus before I attend the festival and also digest the experience of the festival and prepare to bring what I have learned back to Swarthmore.

Below is a listing of the programs I have applied to along with their cost of attendance (including both tuition and living expenses as listed by the individual program). Each program consists of a combination of individual lessons, masterclasses, and workshops as well as opportunities for original work to be performed and recorded. The European American Musical has a slightly different model, focusing on general music theory and musicianship with the goal of developing composition technique. I chose these programs primarily based on the quality and aesthetic tastes of their faculty (in consultation with Prof. Levinson). The programs are listed below in order of my preference for attendance. In other words, my plan will be to attend the program that is highest on the list that I am accepted to. There is one exception: The Yellow Barn festival occurs earlier in the summer and thus does not conflict with many of the other programs. This would allow me to attend Yellow Barn and another festival if I am accepted to both and they do not conflict. For instance, if I am accepted to California Summer Music and Yellow Barn, I will attend both. If I am accepted to Bowdoin and Yellow Barn, I will attend Bowdoin as these programs conflict. I plan to cover any fees that exceed \$4350. If the total cost of attendance turns out to be less than \$4350, I will use any money left over for travel (for instance, if I am only accepted to California Summer Music, I would use \$4200 towards tuition and \$150 dollars towards a plane ticket). I have thus included an estimated travel cost only for programs whose cost of attendance does not exceed \$4350. Any money left over after tuition and travel would be returned.

Bowdoin International Music Festival, Brunswick, ME (June 22-August 3)

http://www.bowdoinfestival.org/composition_program.php

Cost of attendance: \$6100

California Summer Music, Rohnert Park, CA (July 6-29)

<http://www.csmusic.org/program-composition.php>

Cost of attendance: \$4200

Estimated travel costs: \$400 (airplane)

Atlantic Music Festival, Waterville, ME (July 8-August 4)

<http://atlanticmusicfestival.org/the-institute/programs/composition-program>

Cost of attendance: \$4225

Estimated travel costs: \$150 (train and bus)

European American Musical Alliance Summer Program, Paris, France (July 1-27)

<http://eamusic.org/composition-program/>

Cost of attendance: \$4400

The American Conservatory Summer Session, Fontainebleau, France (July 8-August 3)

<http://www.fontainebleauschools.org/music/program.html>

Cost of attendance: \$3500

Estimated travel costs: \$1400 (airplane)

Yellow Barn, Putney, VT (June 12-29)

<http://www.yellowbarn.org/applicants/young-artists-program>

Cost of attendance: \$2300

Estimated travel costs: \$100 (train and bus)

Brevard Music Center Summer Institute, Brevard, NC (June 21-August 4)

<http://www.brevardmusic.org/institute/college/composition/>

Cost of attendance: \$5400

Wintergreen Festival Composition Academy, Wintergreen, VA (July 8-August 4)

<http://www.wintergreenperformingarts.org/music-academy/composition-academy/>

Cost of attendance: \$3400

Estimated travel costs: \$150 (train and bus)