

APPLICATION – please follow the format provided below.

A. Abstract:

The purpose of this project is to edit, mix, and master the recording of my composition entitled *The Offering*. This work was recorded by acclaimed saxophonist Dr. Douglas O'Connor as a guest with the USF Symphony Orchestra, and engineered by John Stephan. These funds will be used to pay the post-production fees for the mixing and editing work necessary to complete this recording. This project is part of a larger project I have been working on for two years, which will culminate in the Spring of 2020 with a full-length commercially released recording containing my original compositions for saxophone.

Word count: 99

B. Proposal:

The primary areas of my creative research as a composition professor at USF are commissions, premieres, festival/conference performances and lectures, and commercial recordings of my original compositions. Currently, my compositions have been recorded and released on thirteen albums by artists in the USA, Canada, and France. However, the project I am currently working on is a complete album containing several of my saxophone compositions and this CD will be devoted entirely to my music.

Each composition is being recorded separately and this specific proposal is to assist in covering costs related to the recording of *The Offering* (percussion trio). Dr. Douglas O'Connor is an internationally recognized saxophonist with recent appearances at the Kennedy Center for the Performing Arts, Merkin Hall, Carnegie Hall, and Philadelphia's Kimmel Center for the Performing Arts, and his inclusion on my upcoming CD is a crucial addition to the all-star cast of performers participating in this project. Other artists participating in this album are the Eastman Saxophone Project, Eastman Percussion Ensemble, and recording engineer Paul Coleman. This work, *The Offering*, was premiered by the Thailand Philharmonic Orchestra and recently featured on the opening concert of the National Saxophone Alliance International Convention (NASA). NASA is the largest convention dedicated to featuring compositions for saxophone, high-caliber soloists, and research lectures in the world. If granted funding, this will be the debut commercial recording of this work.

I am thrilled to be working with a first-rate list of performers for this project. The Eastman Saxophone Project has already recorded my 12-saxophone work *Rendezvous* with post-production scheduled for February 2019 in New York, the Red Line Saxophone Quartet's recording of my work *Secret Corners* is finished and ready for inclusion on this album, and recording sessions are scheduled to take place at the Eastman School of Music for my work *Gradient 2.0* for solo saxophone and percussion ensemble. The plan is for this new CD will be released on a Innova Recordings and distributed physically and digitally via Naxos.

My original compositions have been presented in over 500 concerts in 24 countries. Although I continue to receive and fulfill commissions from a variety of ensembles, during the last seven years my primary areas of focus has centered on collaborations with saxophonists and percussionists. These collaborations

have connected me to many of the most recognized performers in the field. Such experiences have created a demand for my saxophone music and have given me the opportunity to explore and expand the saxophone repertoire. This CD will be a culminating project relating to works that many others and I have been strongly committed to and will be a much-needed documentation of these works.

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C. Anticipated Benefits:

As a composer, my work is presented to audiences in two ways: live performance and recording. Recordings are essential to the dissemination and representation of a composition and absolutely necessary for receiving reviews. It is especially important to have compositions recorded by first-rate performers in an environment where the composer is collaborating with the performers and engineer. The result of such a scenario is a recording that definitively represents the artwork at the highest level possible. My compositions for saxophone are becoming frequently popular and often require extended techniques and place the saxophone in non-conventional contexts. I seek to expand the boundaries of saxophone music through a variety of new approaches that are best passed along to performers through representative recordings. The proposed recording will assist future performers in understanding my work, generate reviews of the compositions from commercial media and journals, and provide a definitive representation of the work I am creating.

Word count: 153