Basic Information

Women’s Philharmonic Advocacy 2019 Performance Grant WORKSHEET

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Orchestra Name: \*

First Name of Person Submitting Form: \*

Last Name of Person Submitting Form: \*

Name On Check \*

If awarded funds, what name/organization should the check be made out?

Address: \*

If awarded funds, where should the award check be mailed?

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APlease provide details about the orchestra that will be performingßß.

Website: \*

Music Director-Conductor: \*

Type of Orchestra \*

Professional

Community

Youth

Affiliation

If youth orchestra or otherwise applicable.

Audience Size (average based on last three concerts) \*

Recordings

All applications must include a recording of the applying orchestra/ensemble as a link to a recording (i.e. YouTube, SoundCloud, etc.) These links can be non-searchable, viewable only by those with a direct link. Instructions for creating a non-searchable link are available for YouTube here: http://bit.ly/2KUhU2s and SoundCloud here: http://bit.ly/2w9MaBd

Recording Description: \*

Link to Recording: \*

Link to Second Recording (Optional):

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CComposition I:

It is strongly suggested, but not required, to program two works by women. Also, we prefer that one of the two works be by a historic woman (born before 1950). Please provide details about the first composition in the following fields.

Composer: \*

Title of Composition: \*

Length of Work: \*

Significance: \*

Tell us about the significance of the work you have chosen. Why is this piece important? Why have you chosen it? If you are commissioning a new work you may say something about what the composer has in mind. Suggested length is 200-600 words.

Proposed Date/s: (these grants are for programming that will take place in the years of 2019 or 2020) \*

It is understood that the date may not be final.

Publicity: \*

Describe your ideas for outreach, education, and audience engagement. How will you connect to listeners and the wider community?

Publicity Files:

Applicants are welcome to include links to additional supporting documents (i.e.: GoogleDocs, Dropbox, etc.)

Budget: \*

Provide any details known for the budget estimate for the first composition. These may include (but are not limited to): Rental Fees; Copyright Fees; Extra Personnel; Extra Administrative Costs, etc.

Budget File:

You may choose to include a detailed budget to supplement the information you included above. As with the Publicity Files, please provide a direct link to an online document (i.e.: GoogleDocs, Dropbox, etc.)

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Composition II:

Please provide programming details for the second composition (suggested but not required). Note: we recommend at least one of the compositions be from a composer born before 1950. Though a second composition is not required, if one is included all relevant fields describing this composition, publicity, and budget are required.

Composer:

Title of Composition:

Length of Work:

Significance:

Tell us about the significance of the work you have chosen. Why is this piece important? Why have you chosen it? If you are commissioning a new work you may say something about what the composer has in mind. Suggested length is 200-600 words.

Proposed Date/s (these grants are for programming that will take place in the years of 2019 or 2020):

It is understood that the date/s may not be final.

Publicity:

Describe your ideas for outreach, education, and audience engagement. How will you connect to listeners and the wider community?

Budget:

Provide any details known for the budget estimate for the first composition. These may include (but are not limited to): Rental Fees; Copyright Fees; Extra Personnel; Extra Administrative Costs, etc.

Budget File:

You may choose to include a detailed budget to supplement the information you included above. As with the Publicity Files, please provide a direct link to an online document (i.e.: GoogleDocs, Dropbox, etc.)

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Please note in order to be considered final, all fields with an asterisk must be completed as requested. One business day following your submission you will receive an email from Grants Administrator Sarah Baer (grants@wophil.org) affirming your completed status. Please ensure that your application contains all the information that best represents your performance intentions.

Commitment to Women and Future Programming: \*

Does your ensemble have any other works by women in mind for future programming? Please describe your commitment to including music by women composers. Where applicable, mention past programming of works by women. (Suggested length is 200-400 words.)

Final Submission: \*

By choosing this box I affirm that all required information has been provided and, if awarded funding, agree to the performance requirements.

Mailing List: \*

Please add me to the Women's Philharmonic Advocacy Mailing List

I do not wish to receive updates via the Mailing List