

2021 Research, Scholarship, and Creativity Grant Application

Application Deadline - 5 pm, Monday, February 15th, 2021.

Please direct inquiries about applications to Sarah Wolter (swolter2@gustavus.edu).

Guidelines

Research, Scholarship, and Creativity Grants are available to support faculty members in their professional scholarly and creative work. Course improvement projects will not be considered (expenses for such projects should be covered by departmental budgets or other sources.) All proposals should be aimed toward the production of some tangible result, e.g., the publication of an article, chapter, or book; or an exhibit of works of arts. Private, personal creativity projects will not be considered.

*Grants will be awarded for up to \$1500 in project costs. Grants also include stipends: \$700 for continuing instructors/assistant professors; \$600 for associate professors; \$500 for professors. Faculty may choose to allocate part of all of their stipends to project costs.

*Applications will be accepted for stipends and project costs, as well as for stipends only.

*Joint applications are accepted but the maximum allowable project costs and stipend remain fixed.

*A faculty member cannot receive both the Research, Scholarship, and Creativity grant and the Presidential Faculty/Student Collaboration grant in the same year.

*RSC grants are awarded through a competitive process but a large number are funded each year.

*Monies may also be used as matching funds for outside support awarded to the faculty member.

*Grant recipients need to get IRB approval if their research involves human subjects and IACUC approval for animal research.

*Applicants whose previous grant reports are past due will not be eligible to apply.

*Priority will be given to quality proposals submitted by candidates who have not been funded through a Research, Scholarship, and Creativity grant in the past two years.

*Awards are made in the spring for the following academic year; project expenses must be incurred and reimbursed during that fiscal year (June 1st - May 31st).

For examples of previously funded applications, see <https://gustavus.edu/kendallcenter/grant-opportunities/grant-examples.php>.

Criteria for Selection

To distinguish among proposals that meet all criteria identified in the application, the committee looks for evidence of exceptional merit, compelling project design, and feasibility of project. Priority will be given to quality proposals submitted by candidates who have not been funded through a Research, Scholarship & Creativity grant in the past two years and to applicants who are not requesting funding for extensions or continuations of projects previously funded by a Research, Scholarship & Creativity grant.

I. Personal Data

First Name *

Yumiko

Last Name *

Oshima-Ryan

Gustavus E-mail *

yumiko@gustavus.edu

Campus Phone Number *

5079337303

Rank/Status *

- Full Professor
- Associate Professor
- Assistant Professor
- Continuing Instructor
- Visiting Faculty

Department(s)/Program(s) *

Music

Administrative Assistant *

Mairin Bierer

II. Information on Previous Grants & Permission to Share Proposal

Have you previously received an RSC grant? *

- Yes
- No

If you replied "yes" to the previous question, briefly describe your previous RSC grant project(s) and outcome(s).

I proposed to record Gauche Dances for piano (left hand), Op. 96 by Takashi Yoshimatsu (1953 -). The recording has been completed and I received an official invitation from the Naxos Music Library to publish the album under - Japanese Classics series.

https://www.naxos.com/series/japanese_classics.htm

Naxos Records has committed to releasing the album on their label, as part of their Japanese Classics Series. However, for Naxos Records to release the album I must pay their fee for post-production and mechanical royalties, which totals \$5,000, which holds me back from going forward in this final process.

Is your current proposed RSC project an extension or continuation of a project previously funded by an RSC grant? If so, please explain.

No.

If successful, my proposal can be used as an example to assist future faculty applications. This decision will not in any way influence the evaluation of my application. Click "Yes" to give permission. *

Yes

No

III. Project Information

Please compose your answers offline and copy/paste into the appropriate text boxes. While answers inputted into this form should be available if you close the form and return in the same browser, we cannot guarantee that this function will work.

A. Purpose: What are the intellectual, conceptual, or artistic issues you will address in the course of the grant period? How does your work fit into the larger field of study? *

I am proposing to start working on a new album, entitled "Our Planet Earth" piano solo works by Karen Tanaka and submit it for publication through Naxos Records.

Karen Tanaka (b. 1961 -) is one of the most leading female composers in Japan. Karen Tanaka is a versatile composer and pianist. Her works have been performed by distinguished orchestras and ensembles worldwide including the BBC Symphony Orchestra, Los Angeles Philharmonic, Orchestre Philharmonique de Radio France, among many others. Born in Tokyo, she started formal piano and composition lessons as a child. After studying composition with Akira Miyoshi at Toho Gakuen School of Music in Tokyo, she moved to Paris in 1986 with the aid of a French Government Scholarship to study with Tristan Murail and work at IRCAM. After extensive travel and learning opportunities around Europe she was appointed as Co-Artistic Director of the Yatsugatake Kogen Music Festival, previously directed by Toru Takemitsu, in 1998. In 2012, she was selected as a fellow of the Sundance Institute's Composers Lab for feature film and mentored by Hollywood's leading composers. Recently, she served as an orchestrator for the BBC's TV series, Planet Earth II. Her music is published by Chester Music in London, Schott Music in New York (PSNY), and Editions BIM in Switzerland. Karen Tanaka lives in Los Angeles and teaches composition at California Institute of the Arts.

Tanaka's extensive musical background, versatile experiences, and her love of nature and concern for the environment has influenced many of her works including pieces for the piano titled, Our Planet Earth, a set of fifteen short pieces:

1. Ocean
2. Green
3. Solar Energy
4. ~ Interlude~ Lonesome George's Murmuring
5. Magma
6. Ozone
7. Wind Energy
8. ~ Interlude~ Lonesome George's Song
9. Our Land
10. Water of Life
11. Bio Energy
12. ~ Interlude~ Lonesome George's Dream
13. Light
14. Paradise of Life
15. Our Planet Earth

In the preface of the music, Tanaka discusses the last Pinata Island tortoise as follows:

"Lonesome George... is the last remaining Pinata Island tortoise, one of the subspecies of Galapagos tortoises. Galapagos once was a paradise of hundreds of thousands of tortoises. During the past few centuries, the population has been heavily depleted and some species have become extinct. First, because they were hunted by whalers and fishermen and second, the island's native and endemic vegetation had been devastated by goats that were brought to the island by fishermen. It was believed that the Pinta tortoise had become extinct. However, in 1971 a scientist came across a solitary male tortoise on Pinata Island and he became known as Lonesome George."

Tanaka expresses that "Humans who drove the Galapagos tortoise into extermination are also responsible for severely damaging our beautiful natural environment. Our Planet Earth was written as a message to children to love the beauty of our Planet Earth and the animals, in the hope that they will develop safe and clean energy and protect the natural environment. These are the lessons we can learn from Lonesome George." Our Planet Earth is structured by short fifteen pieces with three interludes which are "Lonesome George's Murmuring," "Lonesome George's Song," and "Lonesome George's Dream." All three interludes act as the voice of the last remaining tortoise, George. Like many other Tanaka's works, these are utterly beautiful because of their simple texture and longing melody line, which shine the entire work to convey the message from the composer, making the audience stop, listen, and contemplate the impact humanity has had on the environment.

My ultimate goal is to record the entire set and publish them via Naxos Music Library. The release of the album under Naxos Records will give exposure to Tanaka's works both nationally and internationally via their platforms for streaming and downloading.

This will more easily expose students, teachers, and listeners of classical music to a contemporary Japanese composer. As Takashi Yoshimatsu, whose solo piano works for the left hand I recorded for my last album, Our Planet Earth shares an important feature, which is the most recent musical trends in Japan. This feature is a revival of lyricism using tonal melody and harmony, and a rejection of the atonal music that dominated the mainstream of modern Japanese composition through the 1970s.

Our Planet Earth is originally dedicated for children and most works are very tonal and simple in their texture, however, performers are not limited

to children but for all ages because each piece has profound messages and requires sensible musicality to express lyricism which brings vivid images to listeners.

In No. 13 "Light," for example, Tanaka suggests to performer: "Very softly, Imagine a beautiful shimmering light." The entire piece is written by tremolos on pedals and it is technically quite demanding to play without getting too loud because of the nature of tremolo, repeating same notes, create increasing volume as it continues. The idea of "beautiful shimmering light" requires not only strong independent fingers to control the dynamics but also the performer's focused mind on carrying to create long phrasings in such way that music sounds one to convey "shimmering light." The Performer is required to have an exceptional listening skill and maturity to be able to focus on making intricate phrasing shapes. "Light" is also a great teaching piece because it has such a clear image that students could be easily inspired and motivated to work on crafting the delicate sound with tremolos.

I want to reach out to wider audience, not only music students and teachers, but also to people who share the same passion as Tanaka, to protect for our earth. Tanaka's titles are very specific, such as "Wind Energy" and "Solar Energy," and each piece of music has such a powerful spirit that helps to motivate people to feel hope for the future. I believe the musical energy comes from her use of rhythm. No. 14 "Paradise of Life", for example, has a distinctive L.H. rhythmic pattern, "play like African marimbas and drums," which drives the entire piece like a vigorous dance. This strong rhythmic energy wishes us to dance and the piece reaches its climax with the final accented chords as if one cry out for joy and praise the earth. The final piece of the set, No. 15. "Our Planet Earth", Tanaka indicates, "Imagine our beautiful and precious planet." The piece carries an almost spiritual yet vivid image of the earth as if the listeners are looking at a live image from a satellite. It gives listeners the space to contemplate our planet through sound and listen to the sincere message from the composer.

B. Feasibility: What qualifications do you bring to this project? What have you done/will you do to prepare for this project? What is the time period for your proposed work (summer, summer and academic year, academic year only)? Please explain how the work's scope is appropriate for the planned time frame. *

During October 2020, I performed three works by Tanaka at the Show Case Performances at the College Music Society National Conference, titled Color and Timbre in Piano Works by Karen Tanaka. For the preparation of this performance, I was very fortunate to work with Tanaka on multiple different pieces, including "Light", No. 13 of the Our Planet Earth. What I most admire is her warmth both found in her personality and her music.

I am also thrilled to keep working with Tanaka by getting her feedback to learn the entire set, Our Planet Earth. We were college classmates together at the Toho Gakuen School of Music in Tokyo over 30 years ago and we seemed not much "changed" since then, except our teacher, Akira Miyoshi (1933-2013), passed away. We missed him so much during this work process and Tanaka's feedback comprised a lot about his teaching such as how to carry each phrasing reach to the peak, or how she wants me to imagine the space to create the sound. Tanaka has also promised to visit Gustavus after the pandemic is over. I cannot wait to see our students, colleagues, and friends meet her and share the legacy from Mr. Miyoshi, which still lives within us.

This project will take a similar timeline as my previous albums, which were quite successful and productive. I will start with presenting a lecture recital at Minnesota Music Teachers Association, with 3-4 pieces from the set, including the No. 13, "Light," which I have already performed at the College Music Society National Conference. During the summer 2021, I will focus on the advanced level works and bring them to the faculty recital in Fall 2021. Live performance is not only great opportunity for me to share music with my students/Gustavus community, but also deepens the relationship with the pieces before recording them. During my sabbatical, Spring 2022, I will work on the entire set and ask for feedback from Tanaka. I will plan to have recording sessions during Spring break in 2022, when the Björing Recital Hall is open, and the building is quiet. I will work with recording engineer, John Scherf whom I have worked with on previous recordings and I have always been satisfied with the results. He is not only an amazing engineer but also an artist himself, and I am able to rely on his musical judgment during these very intense recording sessions.

C. Project Design: Please describe your project design and activities, including location, staff, schedule and itineraries, and desired outcomes. *

May 2021

- Start practicing new pieces from the Our Planet Earth

June 2021

- Start working with Tanaka for her critique via zoom meetings and emails.
- Start preparing for virtual lecture & performance videos

June, 13-15, 2021

Minnesota Music Teachers Association Convention, Virtual

Title: Color and Timbre in Solo Piano Works by Karen Tanaka. (selected works for early Intermediate - Advanced students) by Karen Tanaka ---

October, 2021

Faculty Piano Recital at Gustavus

Program will be the following selected works from Our Planet Earth

No. 1 "Ocean"

No. 5 "Magma"

No. 7 "Wind Energy"

No. 13 "Light"

No. 14 "Paradise of Life"

No. 15 "Our Planet Earth"

Spring Semester, 2022

During the sabbatical:

Practicing and working with Tanaka for No. 2, 3, 4, 6, 8, 9, 10, 11, 12 from Our Planet Earth

Spring Break, 2022

Start recording sessions with recording engineer John Scherf, who is a recording engineer, writer, and producer with more than 25 years of experience in everything from live mixing for radio broadcast to award-winning audiophile recordings on SuperAudio CD. His work has been recognized nationally with more than 40 awards, including the Corporation for Public Broadcasting's Gold Award for Technical Achievement, the coveted Robert F. Kennedy Award for Journalism, and nominations for the Grammy Award (<http://johnscherf.com/about/>).

My desired outcome is to finish recording at least six pieces of the fifteen of the set with the RSC grant and keep searching for additional funding, such as Minnesota States Arts Board for completing the recording sessions with John. After completing the recording of the entire set, I will send the recording to the Naxos Records to see if they are interested my album for their library.

D. How will restrictions due to Covid-19 potentially affect your project? [This is not a criteria for selection of the RSC.]

-Minnesota Music Teachers Association has announced that their Convention will be virtual due to Covid-19.

- I am not certain about my recital in October 2021 at Gustavus, however, I am fine with either a virtual or in person recital. I gave a virtual recital in November 2020, which had a very good attendance, and I also have another virtual recital on February 27, 2021.

IV. Budget

Download the RSC budget form here: https://drive.google.com/file/d/1nSVRzWgV_q4sVXuMU0sVPYumer61BEOU/view?usp=sharing. Then upload the completed RSC budget form by clicking "Add File" below. *



Provide a rationale/justification for your budget. *

During my sabbatical Spring 2022, I will start recording my album with the recording engineer John Scherf. My budget request is asking support to pay for his fee.

V. Additional Information

Have you applied for funding from another source to support this project but do not yet know the outcome of that application? *

Yes

No

If you replied "yes" to the previous question, please 1) indicate the funding source(s) and amount requested, 2) explain how the RSC grant funds will be used in addition to the other funding if received, and 3) explain how the RSC grant project would be impacted if external funding is not received.

Have you received funding from another source to support this project? *

Yes

No

If you replied "yes" to the previous question, please 1) indicate the funding source(s) and amount requested, and 2) explain how the RSC grant funds will be used in addition to the other funding received.

If you apply for and receive funding for both the Research, Scholarship, and Creativity grant and the Presidential Faculty-Student Collaboration grant, which will you accept? Grant guidelines specify recipients can only accept funding for one of the grants in a year.

Research, Scholarship, and Creativity grant

Presidential grant

If there are any additional materials that you think would be helpful to the committee in deciding upon your application, please upload them here.

If there are any additional materials that you think would be helpful to the committee in deciding upon your application (e.g. links to Google Drive files), please include URLs here.

VI. Area of Focus

One approved RSC grant will also be selected for the Area of Focus award. This designation carries with it an additional \$500. An RSC grant can connect to the Area of Focus in many ways, depending on the individual proposals. The Area of Focus for the 2021-2022 grant period is "Innovation and Technology."

Would you like your proposal to be considered for the Area of Focus award? *

Yes, consider my application for this designation.

No, do not consider my application.

If you answered "yes" above, please provide a short description of how your project engages this year's area of focus, "Innovation and Technology."

One of my desires is to publish Tanaka's music via Naxos Records. By doing this Naxos Records would promote my album internationally and make the album available digitally on over 70 platforms for streaming and downloading.

Music technology, especially streaming and downloading music, has changed the way listeners consume music. It is now the norm for any listener with a smartphone to have millions of songs at their fingertips. This is the most fascinating technology for both musicians and listeners, expanding music's reach to new levels.

As a result of this technological innovation, the payment of high mechanical royalties has become a stumbling block for a musician wanting to publish their album via a company like Naxos Record. Every time a song is sold as a CD, downloaded on a digital music retail site, or streamed through services like Spotify, musicians are owed a mechanical royalty which is collected by the publisher and paid (50%) to the composer.

The Area of Focus award would help me pay the mechanical royalties for Tanaka's works. The rights are based in JASRAC (Japanese Society for Rights of Authors, Composers and Publishers), who works with HFA (Harry Fox Agency) in the U.S. I will pay the fee via HFA's Song File for both recording CD and downloading fee. This will give me a great first step for working on my album and incorporating Tanaka's music into this rising technological innovation in which millions will have access to her work right at their fingertips at anytime and anywhere.

Applicant's E-Signature

Signature *

Yumiko Oshima-Ryan
