



Preliminary Questionnaire University Residency Project

The University Residency Program offers qualified institutions of higher education the opportunity to apply for a grant funding up to \$10,000. Grants offered through the Program help cover direct costs of a full performance of *Defiant Requiem: Verdi at Terezin*. Schools of music and music departments at academic institutions can add resources that may not be covered in an annual departmental budget. Examples include supplementing an orchestra with professional musicians, engaging established soloists, covering hall rental fees or renting audio-visual equipment. Funding may also be used to cover expenses for ancillary programming such as a film screening of the documentary *Defiant Requiem*.

Grant funding is not guaranteed or approved until the formal grant application is received and an amount is approved in writing from The Defiant Requiem Foundation General Manager. It is important to note that along with expenses associated with the presentation of all programming and performances affiliated with the residency, that travel and lodging for two to three Defiant Requiem Staff members may also be part of the presenting institution's project costs.

While it is normally a department or school of music that initiates this process at an academic institution, any department is able to initiate, liaise and drive the process forward.

The available events that highlight the residency are as follows (more complete information can be found on our website):

***Defiant Requiem: Verdi at Terezin* (FULL VERSOIN)**

Conducted and narrated by Maestro Murry Sidlin, this is a concert-drama featuring the complete Requiem Mass as composed by Giuseppe Verdi with full orchestra, chorus, and soloists. Additional elements include video footage from Terezin, survivor interviews, and scripted texts for 3 actors that accompany the Requiem as the story of Terezin is told. This performance runs two hours without an intermission.

***Defiant Requiem: Verdi at Terezin* (CHAMBER VERSION)**

This is the same length and structure of the full version (the entire Verdi *Requiem* is performed), but instead of a full orchestra and chorus, an instrumental ensemble of piano, cello, and violin performs with a smaller choral ensemble. This is a very functional and budget-friendly method of allowing institutions with much smaller or non-existent instrumental programs to still present this work, as long as a chorus of at least 65 is available.

Hours of Freedom: The Story of the Terezin Composer

Approximately 90-minutes in length, this concert showcases music by fifteen composers imprisoned in Terezin during the WWII. *Hours of Freedom* combines video, music and narrative to highlight works by Viktor Ullman, Gideon Klein, Zigmund Schul, Pavel Haas and Rudolf Karel among others. Building on the themes of *Defiant Requiem*, *Hours of Freedom* explores the sustenance that music provided in the camp. This music was often the last composed by these gifted artists – many of whom were in their 20s and 30s when they were murdered. The compositions portray the agony and suffering of camp life, hope for the future, and the inspiration and revelation that comes through music.

This concert requires 15 – 16 musicians (SATB soloists, Piano, SQ4, Bass, Flute, Oboe, Clarinet, Trumpet, Horn)

Note: All of the above performances are typically conducted by Maestro Murry Sidlin, serving as a guest conductor.

Film Screening of the Emmy-Nominated Documentary *Defiant Requiem*

Shown as an independent event or in conjunction with a concert performance, the film *Defiant Requiem* runs 90 minutes and tells the remarkable story of Rafael Schächter and his prisoner choir that sang the Verdi Requiem as an act of artistic defiance. This is a film about how a rare form of courage, hope, and survival sparked an entirely unique method of fighting Nazi oppression, enabling the prisoners to maintain their dignity and humanity while battling the worst of mankind with the best of mankind. A post-screening Q&A with Murry Sidlin enhances the experience with an engaging and provocative discussion with the audience.

All of the above events may be combined with master classes for musicians, discussion sessions on Terezín and its role in the Holocaust and its application to contemporary antisemitism, and a presentation of the Foundation's educational materials, mostly designed as a tool for teachers of high school students.

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Application Process

Please respond to the below questions and return a completed copy to: Sean Kehoe, General Manager at skehoe@defiantrequiem.org. You will then be contacted to confirm receipt of this Questionnaire and to review any questions we may have before we send you the formal application which requires detailed cost information and the amount of your grant request.

Name and location of institution:

Proposed dates of DRF residency:

Primary institution contact (name, phone and email):

What is the size of your institution? Number of undergrads? Grad students?

What concert performance(s) or film screening are you considering? (*Defiant Requiem: Verdi at Terezin (FULL)*, *Defiant Requiem: Verdi at Terezin (CHAMBER)*, *Hours of Freedom: The Story of the Terezin Composer*); *Screening of the documentary film Defiant Requiem*

What is the average size of your ensemble for most full symphony concerts presented by your institution: (Please list all instrument counts)

Violin I	Flute	Trumpet
Violin II	Oboe/EH	Horn
Viola	Clarinet	Trombone
Cello	Bassoon	Tuba
Double-Bass		

What is the average size of your choral ensemble for large choral concerts?

Soprano	Alto	Tenor	Bass
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Does your institution frequently engage professional musicians to supplement your orchestra or singers and/or soloists for your choral programs?

Has your institution or department ever presented performances involving cross-departmental or community collaborations? (For example, a related faculty panel discussion with faculty from performing arts and from a department focused on social studies, history, or cultural studies, depending on the nature and themes of the performance.)

Have you contacted other departments on your campus or community members to them about the goal of presenting a work with The Defiant Requiem Foundation and what ancillary events might you consider?

Yes or No, please list any potential departments and/or faculty/staff members that you could foresee collaborating with even peripheral involvement in either the primary performance event or any ancillary events during the week prior.