Ensemble CONCEPT/21

Jorge A. Muñiz, director

7 pm Friday, November 14, 2014
Louise E. Addicott and Yatish J. Joshi Performance Hall

"The Origin of Life"

Concert Conversation with the composers and
Associate Professor of Philosophy Lyle Zynda.

The Life of Birds, for flute, clarinet, violin, and violoncello — Mason Bates (2008)

- Moving Parts
- Parakeet Daydream
- The Caged Bird Sings
- On a Wire: Mating Dance
- Old World Flycatcher
- Moving Parts

Warm/Hot, for violin, cello, piano, and percussion — Marjorie Rusche (2013)

Divinum Mysterium, for flute, clarinet, violin, violoncello, piano, and percussion — Daniel Kellogg (2000)

- Beginnings
- "The Spirit of God Moved Upon the Face of the Waters"
- Light
- Rest
- Rejoicing

This concert has been made possible with the generous support of:

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Jorge A. Muñiz, director

Sherry Kujala, flute
Christopher French, clarinet
Zofia Glashauser, violin
David Machavariani, cello
Jennifer Muñiz, piano
Thom Limbert, percussion
Ben Runkel, percussion

Ensemble CONCEPT/21 (EC/21) is a high-quality new music ensemble at the Ernestine M. Raclin School of the Arts that is focused on performing and presenting music of the 20th and 21st century, with a special emphasis in promoting works by composers of the region.

Directed by Associate Professor of Music Jorge Muñiz, EC/21 will include three concerts in its debut season. All performances will begin with informal conversations with visiting composers and the audience. All EC/21 concerts will take place in the newly renovated Louise E. Addicott and Yatish J. Joshi Performance Hall, an acoustically- engineered concert space with 221 seats. Each concert will also be professionally recorded using new technology that is built into Addicott-Joshi Hall, providing composers with a professional-quality recording of their works.

Tonight's concert "The Origin of Life," will include works by Chicago Symphony Composer- In-Residence Mason Bates (*The Life of Birds*), IU South Bend composer Marjorie Rusche (*Warm/Hot*), with the major work being Daniel Kellogg's (University of Colorado) acclaimed *Divinum Mysterium*, written for Grammy award-winners eighth blackbird. The concert conversation will feature IU South Bend Associate Professor of Philosophy Lyle Zynda with guest composer Daniel Kellogg, together with composer Marjorie Rusche.

The second concert, "Like Father, Like Son," is a program exploring the biological and musical relationship between two composers: Don Freund (Indiana University Bloomington) and son, Stefan Freund (University of Missouri); also the descendant relationship between once master/apprentice (now professionals) Rusche is affiliated with Richard Danielpour (Manhattan School of Music) and David Ludwig (Curtis Institute).

The final concert features student works, "New Voices of Michiana." A call for scores has been announced to select works from the Michiana area in combination with selected compositions from the international collaboration of Indiana University South Bend with the Conservatory of Asturias, Spain, "Music Across the Atlantic," featuring young composers from Spain. Selected American works from this third concert will be presented in a concert in Spain during the spring of 2015 as well.

About the Director

The music of **Jorge Muñiz** has been performed in Spain, Italy, Germany, France, and the United States by such ensembles as the Strasbourg Philharmonic Orchestra, Seville Symphony Orchestra, Malaga Symphony Orchestra, Asturias Symphony Orchestra, Oviedo Filarmonía, South Bend Symphony Orchestra, the Das Scardanelli Quartett, Euclid Quartet, Cámara XXI, Duo Ahlert & Schwab, Duo Saxperience, Cuarteto Quiroga, and Duo Sonidos.

In May 2014, the South Bend Symphony Orchestra presented the world premiere of Piano Concerto No. 2, "American Nights," featuring Ilia Ulianitsky, piano, conducted by music director Tsung Yeh. In 2010, the South Bend Symphony Orchestra also presented the world premiere of *Requiem for the Innocent*, written in remembrance of victims of terrorism around the world, featuring baritone soloist Ivan Griffin and five choruses. The *South Bend Tribune* called the work "a creation that is profound, mature and well-proportioned."

"La Nueche de San Xuán" for flute and harp was released in 2011 on a CD by Roberto Álvarez and Katryna Tan, principals of the Singapore Symphony Orchestra. In January 2012, Muñiz's oratorio *Oda a Jovellanos* for tenor, chorus, and orchestra was released on CD and DVD in Spain, featuring tenor Joaquín Pixan, the Prince of Asturias Choir, and the Asturias Symphony Orchestra. In March 2012, the Vesper Chorale and Chamber Orchestra performed the world premiere of Muñiz's *Stabat Mater* for alto, chorus, and orchestra featuring mezzo-soprano Lisa Bloom, conducted by Wishart Bell. In 2013-14, Muniz also completed several new commissions, including "Duende" for the Mizzou New Music Ensemble at the University of

Missouri, Columbia; a new piano quintet, "The Mississippi" for Cuarteto Quiroga and piano, commissioned by the Jornadas de Piano Luis G. Iberni International Piano Festival in Oviedo, Spain; a sonata for saxophone and piano, "Motown Dreams," for Duo Saxperience, and a new Piccolo Sonata for flutist Roberto Álvarez, which was premiered at the 2013 Australian Flute Festival.

In addition to winning the First Grand Prize of the European Young Composers Competition, Muñiz has won several other international awards including the City of Alcobendas Composition Prize, the Flora Prieto Composition Prize, the Guerrero Foundation Music Prize, the Joaquin Turina Music Prize, and the Spanish Society of Authors Young Composers Competition. At Carnegie Mellon University, Muñiz won the String Quartet Competition and the H.G. Archer Prize for Symphonic Composition. Muñiz is the also the recipient of several grants and fellowships from Fulbright and Rotary International, among others.

Jorge Muñiz received his masters in music composition from Carnegie Mellon University where he studied with Leonardo Balada and his doctorate from the Manhattan School of Music with Richard Danielpour. Muñiz is currently associate professor of music – composition and theory, at the Ernestine M. Raclin School of the Arts at Indiana University South Bend.

Program Notes

Recently awarded the Heinz Medal in the Humanities, **Mason Bates** writes music that fuses innovative orchestral writing, imaginative narrative forms, the harmonies of jazz and the rhythms of techno. Frequently performed by orchestras large and small, his symphonic music has been the first to receive widespread acceptance for its expanded palette of electronic sounds, and it is championed by leading conductors such as Riccardo Muti, Michael Tilson Thomas, and Leonard Slatkin. He has become a visible advocate for bringing new music to new spaces, whether through institutional partnerships such as his residency with the Chicago Symphony, or through his classical/DJ project Mercury Soul, which has transformed spaces ranging from commercial clubs to Frank Gehry-designed concert halls into exciting, hybrid musical events drawing over a thousand people. In awarding Bates the Heinz Medal, Teresa Heinz remarked that "his music has moved the orchestra into the digital age and dissolved the boundaries of classical music."

The ambitious nature of the title and its many satellite movement headings, arrayed together as if an oratorio is about to unfold, belie the study of miniatures that is ***The Life of Birds***. As a great deal of my recent music goes the immersive route, bathing the listener in a long and dramatic listening experience, it seems the right time to try something different. Creating a web of short but dense moments from the aviary immediately stuck me as a way into the unusual ensemble, comprised of two winds and two strings.

Some movements relate a pithy narrative; others live on a more abstract level. "Moving Parts" opens the work with a flurry of activity that needs little explanation. The lazy nodding-off of "Parakeet Daydream," illustrated by hushed delicacies low in the instruments, receives several unwelcome awakenings at key moments. "The Caged Bird Sings," the heart of the piece, encapsulates a long-lined melody in a cage of minimalist figuration. The melody seems to escape from its confines in the central section, but it is only a fleeting illusion. A mating dance on tiptoes unfolds in "On a Wire," where the two winds persist in singing their lovesong despite the lopsided accompaniment. Finally, a very unfair fight emerges in "Old World Flycatcher," which is defined as "a small and agile bird that takes its insect prey on the wing." The skittish, insectoid motives in the flute and violin are no match of the clarinet, which enters low in its register but ultimately moves higher to devour its prey - which, like the piece as a whole, is quite small.

Many thanks to the Seattle Chamber Players for giving me my first chance to bring a work to life in Seattle where Jamie (my own bird) and her wonderful family call home.

Marjorie Rusche is an internationally performed award-winning contemporary classical composer who combines romantic, modernist, and vernacular influences in her music. Rusche composes for opera, musical theater, orchestra, chorus, a variety of vocal and instrumental chamber ensembles, soloists, dance, and theatre. Songs from "Comments and Songs of Love and Death" were performed March 7, 2014 on the New York City Underworld Productions Opera CrossCURRENT concert. She was a guest composer March 2, 2013

with Musica Reginae Productions, New York City and was honored as a guest composer at the 13th London New Music for Winds Festival, November 19, 2010, in London, England. Her compositions have been performed live and on radio in Amsterdam, Chicago, London, Los Angeles, Minneapolis, New York City, San Francisco, Vienna, Kenya, Spain, Indiana, Maryland, Michigan, and Wisconsin, her birth state.

Awards and commissions include: 2013-14 and 2012-13 Associate Faculty Professional Development Grants, Indiana University South Bend; 2012 Music Composition Commission from USA Projects, Artists2Artists Fund, USA Open Matching Fund, Cheswatyr Music Commissioning Fund (American Composers Forum) and 30 individual donors; 2012 Associate Faculty Merit Status, Indiana University South Bend; 2011 Stickley Foundation Grant for Music Composition; 2011 Curriculum Development Grant, Indiana University; 2010 Associate Faculty Travel Grant, Indiana University South Bend; 2010-11 IU South Bend Center for a Sustainable Future Sustainability Fellow; Columbia College Chicago Follett Fellowship; Saint Mary's College Women's Choir commission; Portland, Ore. Regional Arts Commission Grant; Indiana Music Teachers Association Convention Commission; South Bend Symphony Orchestra; the American Music Center's Margaret Fairbank Jory Copying Assistance Program, New York City; DuPage Chorale/American Composers Forum-Chicago Chapter; Stickley Foundation Opera Commission Award, South Bend, Ind.; Indiana State Arts Board Individual Composer Fellowship; Meet The Composer-Midwest; the Jerome Foundation, St. Paul, Minn.; the American Chamber Opera Company, New York City; Gotham Ensemble, New York City; Meet The Composer-New York Composer Performance Fund Award; Indianapolis Symphonic Choir, Ind.; McKnight Foundation Fellowship in Music Composition, St. Paul, Minn.; Minnesota State Arts Board Individual Artist Fellowship in Music Composition; Minnesota Composers Forum Demo Tape Grant; the Schubert Club, St. Paul, Minn.; Minnesota Composers Forum/Jerome Foundation Composers Commissioning Program Award; Skylight Comic Opera Theater, Milwaukee, Wisc.; DANCECIRCUS, Milwaukee, Wisc. and yearly ASCAP Standard Awards Grants.

ASCAP, New Music USA, the American Composers Forum, the International Alliance for Women in Music, and Access Contemporary Music. She teaches music composition, orchestration, opera, music theory, and piano at Indiana University South Bend and the University of Notre Dame. She has also been a music instructor at Colombia College Chicago, Saint Mary's College, Southwestern Michigan College, and in Kenya while serving in the U.S. Peace Corps. She earned her D.M. in music composition from the Jacobs School of Music Indiana University, Bloomington, and her M.A. in music composition/theory from the University of Minnesota, Minneapolis.

Warm/Hot for violin, cello, piano & percussion (marimba, suspended cymbal, vibraphone) is part of Access Contemporary Music Chicago's Ten x Ten 2013 project, in collaboration with Homeroom and Spudnik Press. Ten ACM composer members partnered with ten Chicago area print makers to jointly create the pieces (my visual artist is Chad Kouri). The music, written for the Palomar Ensemble, conducted by Francesco Milioto, was recorded in September of 2013 and released mid-November on a vinyl LP which also contains a booklet with the corresponding prints. A Release Concert and Exhibition was held Friday, November 15, 2013, 6 p.m., Ukrainian Institute of Modern Art, 2320 West Chicago Avenue, Chicago, Ill.

"**Daniel Kellogg**, barely out of his 20s, is one of the most exciting composers around – technically assured, fascinated by unusual sonic textures, unfailingly easy to listen to, yet far from simplistic." wrote *The Washington Post*. After being chosen as Young Concert Artists Composer-in-Residence in 2002, Daniel Kellogg has become one of the nation's most prominent young composers. Kellogg, assistant professor of composition at the University of Colorado, had recent premieres with the Philadelphia Orchestra, the National Symphony Orchestra, the San Diego Symphony, the Colorado Symphony Orchestra, Ensemble Orchestral de Paris, the Takács Quartet with the University of Colorado Wind Symphony, and the Aspen Chamber Orchestra; and upcoming premieres with the South Dakota Symphony, the United States Air Force Academy Band, the Takács Quartet, and the choirs of Yale University. Most recently the National Symphony Orchestra took his piece, "Western Skies," on a tour of Asia. Honors include a Charles Ives Fellowship from the

American Academy of Arts and Letters, six ASCAP Young Composer Awards, the BMI William Schuman Prize, and the ASCAP Rudolf Nissim Award. His works have been performed at Carnegie's Weill Recital Hall, the Kimmel Center, Lincoln Center, the Kennedy Center, China's National Centre for the Performing Arts, and broadcast on NPR's "Performance Today" and "St. Paul Sundays," among others. A graduate of the Curtis Institute of Music, Mr. Kellogg earned a Masters of Music and a Doctor of Musical Arts from the Yale School of Music. His teachers include Don Freund, Ned Rorem, Jennifer Higdon, Joseph Schwantner, Ezra Laderman, and Martin Bresnick. He has served as composer-in-residence for the South Dakota Symphony, Young Concert Artists, the Green Bay Symphony, and the University of Connecticut. *The Washington Post* counted his recent CD *Beginnings*, recorded by eighth blackbird, among the top five classical discs of 2004. He resides in Colorado with his wife, concert pianist Hsing-ay Hsu, and daughter Kaela. He has served on the faculty of CU since 2005.

Divinum Mysterium, or "Divine Mystery," is the title of a 13th century chant tune that is still sung in many churches throughout the world. It is the melody set to "Of the Father's Love Begotten," a 4th century prayer by Prudentius, which speaks of the mystery of God's relationship to the Messiah, who is the beginning and the end and is present in all things. Every year during the advent season my church would sing this hymn. We would sing it in unison without accompaniment except for tonic bell tones wrung between the phrases. It is one of the most beautiful and striking experiences in my musical memory and serves as the underlying fabric for the piece.

Divinum Mysterium is in five movements with a prelude and postlude. It roughly follows the creation narrative found in *Genesis*. The chant tune weaves in and out of each movement and serves as the basis for all the musical material. The piece lasts approximately 30 minutes and was completed this past summer.

Divinum Mysterium is a Catherine Shouse Commission and was commissioned by eighth blackbird as part of the national series of works from Meet the Composer/Arts Endowment Commissioning Music/USA. This commissioning program is made possible by generous support from the National Endowment for the Arts, the Helen. F. Whitaker Fund, and the Dayton Hudson Foundation.

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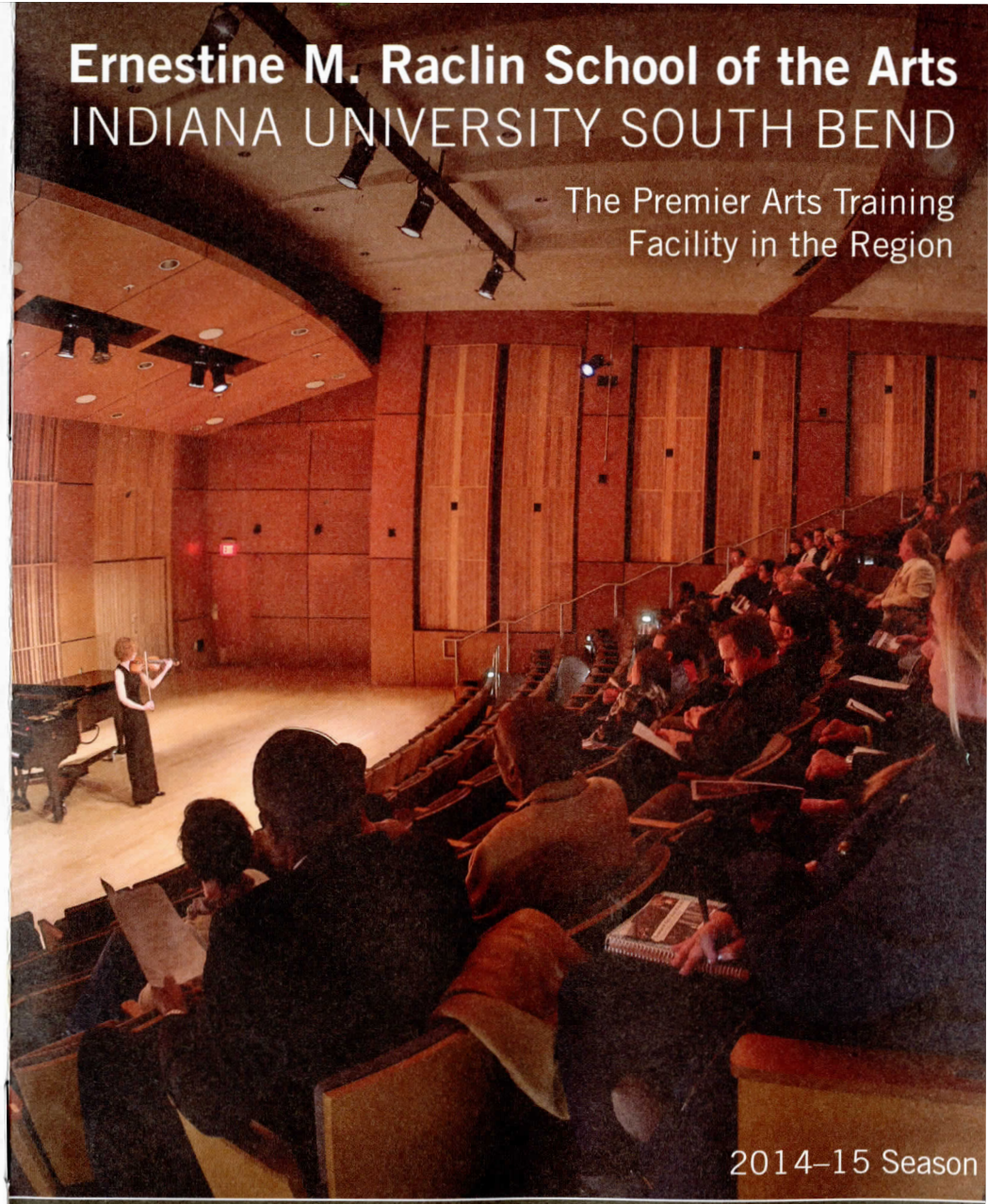

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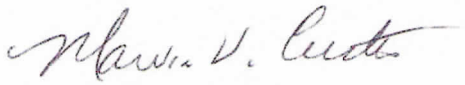

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- Food and beverages are prohibited in our venues.
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- If you have children in attendance, we ask that you take appropriate measures to help them enjoy the performance, while not causing a disruption.
- Indiana University South Bend is a smoke free campus.
- If you wish to greet the performers after the event you may do so in the lobby of the venue.
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