Ensemble CONCEPT/21

Season II 2015-16: Music Across the Atlantic
Program I "Music of Catalonia"

4 pm Sunday, November 1, 2015
Louise E. Addicott & Yatish J. Joshi Performance Hall
Indiana University South Bend

Featuring works by distinguished composers from the Catalan Association of Composers.

for violin (2010) — Joan Arnau Pàmies

El jardín de las delicias (2000) — Delfí Colomé
for flute, clarinet, violin, violoncello, and piano

1. Promenade (ensemble)
2. Black Women with Berries (cello and piano)
3. Flying Birds (flute solo)
4. The Two Ears (piano solo)
5. Adultery Fountain (violin, cello and piano)
6. Codex Gluteus (ensemble)
7. Pleasure, fragile as glass (clarinet and piano)
8. Adam (violin solo)
9. Eve (ensemble)
10. Promenade (ensemble)

Quintet* (2015) — Alla Penkina
for flute, clarinet, violin, violoncello, and piano

CAMBALACHE street* (2015) — Eduardo Diago
for flute, clarinet, violin, violoncello, and piano

Tres Momentos* (2015) Domènec Gonzalez De La Rubia

for flute, clarinet, violin, violoncello, and piano

1. Plegaria
2. Meditación
3. Anitya

Leaving the Comfort Zone* (2015) Enric Riu

for flute, clarinet, violoncello, piano, and percussion

I.

II.

III.

* World Premiere

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

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Ensemble CONCEPT/21

Jorge A. Muñiz, director
Caleb R. Wenzel, assistant conductor

Roster
Sherry Kujala, flute
Jason Gresl, clarinet
Zofia Glashauser, violin
David Machiavariani, cello
Jennifer Muñiz, piano
Kevin Kosnik, percussion

Ensemble CONCEPT/21
2015-16 Season

Ensemble CONCEPT/21 (EC/21), a new music ensemble at Indiana University South Bend thrives on performing and presenting music of the 21st century to new audiences, with a special emphasis in featuring works by young composers from the Midwest.
Directed by Spanish-American composer Jorge Muñiz, EC/21 includes three exciting programs in its 2015-16 season, bringing a diverse selection of compositions from across the Atlantic.
In the first program of its second season, the ensemble will be featuring works by distinguished composers from the Catalan Association of Composers, a composer's organization from Catalonia, Spain. The members of Ensemble CONCEPT/21 were delighted to present these works in Chicago as part of the 10th Latino Music Festival on October 1, 2015.

BIOGRAPHIES

JOAN ARNAU PÀMIES

The music of Joan Arnau Pàmies is concerned with underlying issues related to text, notation, sound, and the distinction between composition and performance as categorically different activities. His most recent investigations explore unconventional notational strategies to develop intricate formal processes. Born in Catalonia in 1988, Pàmies' works have been performed and workshopped internationally by new music specialists such as the Arditti Quartet, BCN 216, Dal Niente, ensemble recherche, the JACK Quartet, Moscow Contemporary Music Ensemble, Nora Volkova Ensemble, and Vertixe Sonora Ensemble. His collaboration with double bassist Kathryn Schulmeister received support from New Music USA as one of their 60 featured projects in 2014. Pàmies holds a Bachelor of Music with honors from the New England Conservatory and is currently pursuing a Doctor of Musical Arts at Northwestern University. He has lectured on his own work at the University of Huddersfield (CeReNeM), Goldsmiths, University of London, Columbia University, and Northwestern University.

DELFÍ COLOMÉ (1946-2008)

Delfí Colomé studied piano with Maria Teresa Balcells and worked as collaborative pianist and director of dance groups of Obra del Ballet Popular. Later he studied harmony and instrumentation with Josep Poch and instrumentation and conducting with Luis Moreno Palli. In 1968 he concluded law studies and worked as a lawyer. After entering the Diplomatic Academy in 1973 Colomé won the position of diplomat in 1976 and went on to attain posts of high relevance, such as advisor at UNESCO, member of the team of Pedro Solbes at the European Parliament, director of the Institute of Latin American Cooperation, director of Cultural and Scientific Relations of the Ministry of Foreign Affairs, ambassador to the Philippines and executive director of the Asia-Europe Foundation. In 1980 Carlos Santos first performed Colomé's first work, *La vache qui mi*, and in 1982 Colomé started his activity as lecturer on contemporary music and dance. In 1990 he became a professor of aesthetics of the dance at the Universidad Autónoma de Madrid. In 1992 Colomé designed the script of the arrival of the Olympic Flame in Empúries, Spain, which featured a premiere of one of his compositions. That year he also directed a course on *The Century of Dance* at the Summer Courses of El Escorial. In 1993 he published a monograph on John Cage in the magazine *Creation*. Colomé's piece *Scherzo over Beethoven*, for string quartet commissioned by Juventudes Musicales was first performed in 1995. That year, Colomé also directed *Cairon, a* Journal of the Science of Dance. In 2000 he received an honorary doctorate by University Ateneo de Manila and he premiered *El jardín de las delicias* at the Festival of Santander. In 2003, he received a doctorate by the Universidad Autónoma de Madrid with a dissertation on contemporary dance. Colomé had an atypical profile in the world of contemporary creation for his dedication to diplomacy, dance, and for the fact of feeling less linked to compositional schools of a particular geographical area.

The author says about his composition *El jardín de las delicias (The Garden of Delights)*:

> I always felt a real fascination for *The Garden of Delights* by El Bosco. Its symbolic strength, the exciting provocation of its allegories - even his musical hell- were, for me, elements of pleasant and immediate inspiration. The work intends an approach to ten fragments of the picture, through ten musical readings which hold, at the beginning and at the end, a conducive thread like the *promenades* (as, in fact, the audience is invited to have a walk through the painting) which Mussorgski used in his *Pictures at an Exhibition*.

This work was composed in Manila, Philippines at the beginning of 2000.

ALLA PENKINA

Alla Penkina was born in Nizhny Novgorod, Russia. She studied composition under R. Allayarov (the pupil of Alfred Schnittke) at the State Conservatoire of Music in Ashhabad (1984-89), receiving her doctorate in 1995. From 1995 to 2008 she worked as a professor at the Ashhabad Music College and Conservatoire, a musical editor at the TV-Radio company of Turkmenistan, and also as a professor at the Music School in Nizhny Novgorod and at the California Music School in Shendzhen, China.

Penkina's works have been performed in Russia, Ukraine, Spain, France, Italy, the United States, Macedonia, Romania, and Korea. In 2008 she moved to Spain.

Works of Penkina cover different genres from chamber music to symphonic poems, instrumental concertos. Her music is characterized by restraint, depth, and the intense experience of time and incline to delicate chamber-music textures.

QUINTET

The atmosphere of Quintet is a bit mysterious.
Here, it seems as though fantastic images, characters from folk tales and legends are embodied. They are characterized by refinement, airiness and grace, or clumsiness and brutality.
Music filled rustling of nature, allusions, subtle hints and unfulfilled promises...

EDUARDO DIAGO

A major part of Eduardo Diago's work has been done for the stage, as shown by the 11 chamber operas that he has written, seven of which have been released: *Recorregut* (1991, released in Mexico), *... y un tablero* (1994), *Casting* (1995), *Cecilio in memoriam* (1997), *Omar el impotente* (1998), *Esquizofrenia* (2000) and *Buenos días* (2005). These works have been performed in various festivals including, Acert (Portugal), Theater Festival of the Americas in Mexico, The Circle of Music from the Twentieth Century, Opera Festival of Butxaca' y 'Grec Festival in Barcelona, Opera Festival Peto (Santiago de Compostela), Fira de Tàrrega, etc. Also Diago's works have been performed in many theaters around the country.

Diago's connections with the theatre led him to create the musical theatre group, 3-X with Pablo Ley and Merce Saumell, and later the Company of Operations, and the Company of Eduardo Diago. He also put on various miscellaneous theatre shows and dances.

In the field of scene direction, Diago has directed his operas, as well as those by other composers, for a variety of shows. As music director, he has instructed many chamber groups and the Municipal Band of Barcelona.

Diago's musical portfolio includes stage performances, instrumentals, and works for soloists, as well as symphonic groups.

CAMBALACHE street
morning without timetables
some money in your pocket
hidden object troubled waters
curiosity and expectation

mixture of laughter, races and sweats
stalls tired of always hearing the same
music competing to attract coins
and a sun that gives caresses

every two steps skip a trinket
also a pack of books yawning
and shipwrecked expecting some bank
That's "CAMBALACHE street" ¡do not miss it!

DOMÈNEC GONZÁLEZ DE LA RUBIA

Composer, conductor, teacher and pianist Domènec González De La Rubia studied music in Barcelona and Bratislava. He was educational director of the Municipal School of Music of Torroella and professor of harmony at the Conservatorio del Liceo. As a writer, he has published over 200 articles on different aspects of the history and musical aesthetics. De La Rubia has received scholarships and awards in composition contests including Enric Morera to Symphony Orchestra, Joaquin Maideu for Symphonic Orchestra; Foundation specializing in Piano; Agustí Pedro i Pons of the University of Barcelona in Musicology, Extremadura Federation of Choral Composition, Green Concert for string orchestra 2008; and International Amadeus Choral Composition Award 2010, among others. He studied orchestral conducting at the Municipal Conservatory of Barcelona with excellent marks. He is frequently invited to participate in cycles of conservatories, festivals, and seasons of contemporary music from around the world. As a pianist, he has given numerous recitals both in Spain and abroad and he is a specialist in the history of the Biedermeier piano (early 20th century) and a researcher on composer J.N. Hummel (1778-1837). As a composer, he deploys a broad international and prestigious activity and instrumentalists keep his works in their repertoire. Since 2004 De La Rubia has served as president of the Catalan Association of Composers and since 2010 the president of the Faic, the Iberian Federation of Composers.

TRES MOMENTOS for flute, clarinet, violin, violoncello, and piano

This work refers to three moments of spiritual character. They are not assigned to any particular religion or belief, and perhaps could provide moments of insight to give each person a certain value now. The first and second of them have to do with prayer nearby states, while the third (Anitya) implies a sense of uncertainty and search based on the oriental tradition.

ENRIC RIU

Enric Riu received his Magister Artium (degree) at the Universität für Musik und darstellende Kunst in Vienna, Austria in 1999. He has earned also a DEA (master) by the Universitat de Barcelona (2011), and he's now working on his doctoral thesis.

As a composer, he is currently investigating the possibilities to improve the relationships of communication between the audiences, the instrumentalists and the composer by means of co-creation, multi-reality frames, gestural language and multidisciplinarity.

Now based in Harvard, Ill., Riu collaborates with ensembles like Ensemble CONCEPT/21, Fonema Consort, Proyecto Hélade, and outstanding interpreters like bass-clarinetist Emily Beisel, double-bassist Kathryn Schulmeister, baritone-saxophonist Joan Martí-Frasquier, pianist Andy Costello, and flutist Marc Horne, among others.

LEAVING THE COMFORT ZONE

This is a multidisciplinary project linked to poetry by Álvaro Hernando and a painting by Kevin Horst, in a montage by Cristina Bermejo, with music by Enric Riu in collaboration with the musicians involved in the execution.

This proposal intends to offer, on one side, a personal point of view about Plato's Cave theory, as prevailing today as ever. About 2400 years ago, Plato taught his former students that the reality they perceived was, most of the time, manipulated by a powerful class. This "dominant caste" in order to maintain its control over mankind, created an informative mechanism that tailored a reality to benefit its oligarchic interests. This apparently well-balanced reality, was convenient enough to a scarcely critical (not properly educated) mass who generally did not protest about anything because they were content with what they had, and at the same time they obviously benefited the powerful minority. Plato stressed that only a few chosen free spirits are able to realize that another reality is possible, and that they can overcome fear and decide to look for this reality following another light (the sunlight) which leads them to an open (free) space where the reality is not anymore under the influence of the dominant class.

On the other side, Leaving the Comfort Zone becomes a clear claim in favor of freedom and social equality.

Gruta

Podría entrar en silencio, de puntillas
entrar en silencio en ti
con sordos gritos, sólidos ecos
y quedarme en un eterno reverberar
en esa inmensa cavidad que albergas
descubriéndose
al mundo exterior, en desnudos escalofríos,
mi lamento y mi deseo hecho bramido.

Toda roca y oscuridad
no me dejas ni lugar ni tiempo
más luminoso y cálido a mi mano.

Es por mirar en el brillo tu sombra,
inexistente y a la voz de Dios sorda,
por lo que me he perdido en el laberinto
negro y de aroma húmedo
que es cerrar los ojos besándote.

Cave

I could enter in silence, tip-toeing
enter in silence in you
with deafening cries, solid echoes
and remain in an eternal reverberation
in the immense hollow that you hold
unfolding
to the outer world, in naked chills,
my lament and my desire becoming
bellow.

Every rock and darkness
you don't give me a place or time
more luminous and warm in my hand.

For watching the shining of your shadow,
inexistent and deaf to the voice of God,
I was lost in the labyrinth
black and of humid aroma
that is to close the eyes kissing you.

Álvaro Hernando, Geografía del alma.

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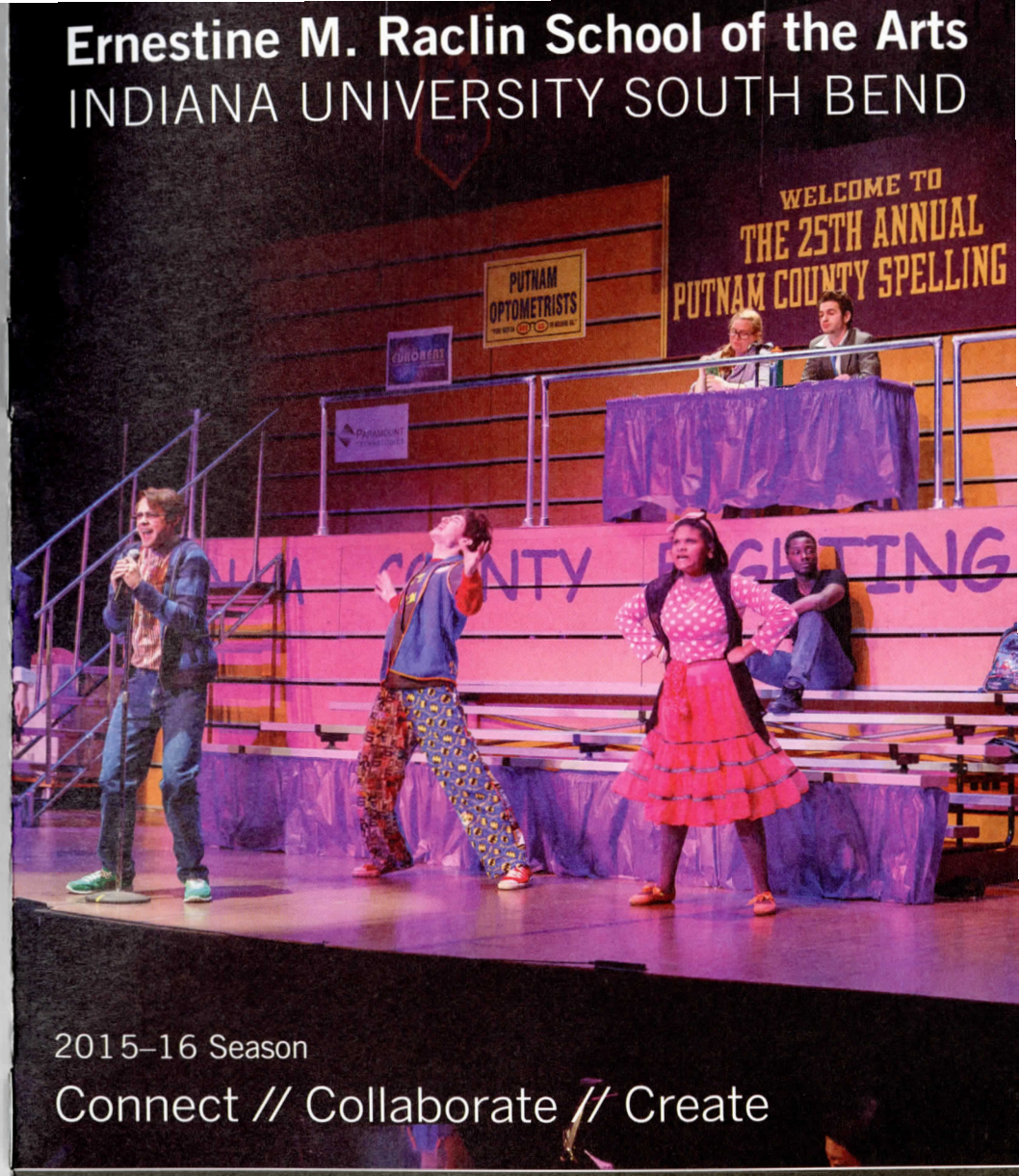

2015–16 Season

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to our Patrons

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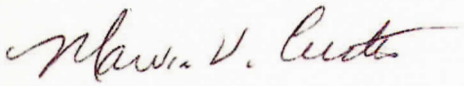
Please take time to familiarize yourself with your surroundings. We have a few policies noted below that we ask you to respect. We want everyone to enjoy the performance and ask that you be courteous to those around you. If we can do anything to aid you, please let us know. Now sit back, relax, and enjoy this presentation by the Ernestine M. Raclin School of the Arts at Indiana University South Bend.



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- Food and beverages are prohibited in our venues.
- For the safety of our performers photography is not allowed.
- Audio and/or video recordings are prohibited to avoid copyright infringement.
- Please refrain from talking during the performance as it disturbs the performers as well as audience members around you.
- 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.
- Please follow the directions of the ushers; they are here for your safety and comfort.

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