Indiana University South Bend
Faculty Research Grant Proposal
Jorge Muñiz, Associate Professor of Music – Composition and Theory
Project: Creating “Shakespeare’s Love” and Documenting Jorge Muniz’s Catalogue of Art Song Literature for Tenor, Piano, and Cello

Abstract:

I am requesting FRG funding to support my creative work during the summer of 2014: the creation and artistic development of my newest song cycle for tenor and piano, culminating in a professional digital recording of this score, as well as the creation of new digital recordings of my extant catalogue of art song literature for tenor voice. As Associate Professor of Music (Composition and Theory) at IU South Bend and a professional composer, the interpretation of my scores in sound recordings is fundamental to the development of my work as a teacher and composer. The central work in this project is a new 5-song cycle I am composing to commemorate the 450th birthday of Shakespeare in 2014 (which is the campus theme at IU South Bend this year). Collaborating with professional musicians, an experienced classical recording engineer, and a world-class classical performance/recording venue, I will produce a high-quality recording of this new work, and use my access to these same resources to also document my previous scores for tenor and piano (with 2 songs featuring also cello). For this project, I will collaborate with Romanian tenor Emanuel Cristian Caraman (http://www.emanuelearistancaraman.com), pianist Jennifer Muñiz (http://www.jennifermuniz.com), and cellist Si-Yan Li of the Euclid Quartet (http://www.euclidquartet.com). The latter two are also professors at IU South Bend. The recordings will be captured, edited, and mastered by Matthias Stegmann, a professional recording engineer on staff at the Music Center at Goshen College. The acoustically refined Sauder Hall at Goshen College will be used as the location for the recording sessions. The complete project will feature 13 of my songs featuring contemporary Spanish, Galician, and Asturian poetry, plus my newest 5-song cycle in English set to text from Shakespeare’s plays. The quality of the performers’ and engineer’s previous work gives me assurance as composer that the final recordings will be within high artistic standards. These recordings will become the final creative outcome of my compositions, which will serve to fulfill their purpose as an expressive collaborative art form combining literary works and music composition. The project will help my composition career by providing documentation of my work that can reach wider audiences, particularly singers around the country, as well as promoting the name of my university. With new recordings featuring professional musicians interpreting my scores, especially my newest vocal score, my increased presence in the national new music field will help to attract more composition students to IU South Bend.
Proposal Narrative:

1. What is the project intended to accomplish (objectives, significance)?

Objectives:
I am requesting $8,500.00 in grant support for my creative work during the summer, 2014. The grant will support the completion of the score for my new 5-song cycle entitled Shakespeare’s Love, being written in commemoration of Shakespeare’s 450th birthday in 2014 (also this year’s campus theme). The new cycle is being specifically written for Emanuel Cristian Caraman’s voice, an immensely gifted lyric tenor with a clarion upper register. Central to this project, Dr. Caraman is from Romania with international opera credits and awards. Dr. Caraman holds a masters in Vocal Performance from Indiana University and a Doctor of Music from the National University of Music in Bucharest, Romania. My objectives for this project are: 1) to complete the writing and editing of Shakespeare’s Love, using innovative interpretations of American vernacular styles; 2) to rehearse and develop refined performances of this work and my previously written works for tenor voice, piano, and cello, in collaboration with professional musicians; 3) to produce high-quality digital “demo” recordings of my works for tenor voice, which not only complete the purpose of communicating musical compositions through live performance, but provides a necessary format to pursue dissemination opportunities for my vocal catalogue in the future; and 4) to attract more composition students to the Raclin School of the Arts through my increased presence in the classical new music field.

Significance:
Music is a collaborative art that requires musicians to bring it to life. The primary objective of this project is to fully develop my newest song cycle for tenor voice in manuscript score and digital recording format, as well as to take advantage of access to professional musicians and digital recording resources to document my existing body of work in the genre of art song for tenor voice. As Associate Professor of Music (Composition and Theory) at IU South Bend and a composer, the documentation of my compositions through performances and recordings is fundamental to the development and advancement of my career. Professional recordings help to communicate my works to my peers, as well as to more musicians, audiences, and producers. My recorded music also aids in promotion and the recruitment of composition students to my teaching studio at IU South Bend. For this project, I have the opportunity to collaborate with a gifted operatic tenor whose vocal qualities have inspired me to write Shakespeare’s Love: Emanuel Cristian Caraman (http://www.emanuelcristiancaraman.com), accompanied by pianist Jennifer Muñiz (http://www.jennifermuniz.com), and featuring cellist Si-Yan Li of the Euclid Quartet (http://www.euclidquartet.com) on two of my songs. Dr. Caraman has recently performed with major opera companies in Los Angeles, St. Louis, and Miami, to name a few. The two accompanists on piano and cello are fellow professors at IU South Bend with substantive credentials as artists and teachers. I will work closely with the three musicians to prepare all of the music in this project for recording sessions on August 21-22, 2014. We will rehearse and record the first US recordings of my songs featuring contemporary Spanish, Galician, and Asturian poetry, as well as rehearse and create the world premiere recording of the new song cycle, Shakespeare’s Love, set to text from five of Shakespeare’s plays. The quality of these performers, as well as collaboration with an experienced professional recording engineer,
Matthias Stegmann, in a world-class performance hall, Sauder Hall at Goshen College, will give me assurance that the final product of this project will fall within the highest creative standards.

2. **How does this project fit into my current body of work and art song literature?**

All of my extant works for tenor and piano are my original musical compositions using contemporary texts from established Spanish, Galician, and Asturian poets (all whom have granted me rights to set their poems to my music). The new song cycle will be my original musical settings of famous English soliloquies from leading male characters from five of Shakespeare’s plays, all of which are in the public domain. The critical quality or position of my works within the world’s art song literature (or derivative literature from the Spanish poetry or Shakespearean texts) remains to be seen following future performance/dissemination opportunities.

**Literature to be developed in this project:**

I am currently composing my first draft of the score for the 5-song cycle, *Shakespeare’s Love*, to commemorate Shakespeare’s 450th birthday in 2014. I intend to finish the draft manuscript in late March/early April. The text of this work is based on five soliloquies on diverse aspects of love as portrayed by leading male characters from Shakespeare’s plays. The songs will include "Romeo" (infatuation), "Falstaff" (the womanizer), "Orsino" (passionate and impetuous), "Iago" (jealousy), and "Antony" (eternal love). I will spend time over the summer to edit and refine this piece as I work in rehearsals with the performers, and I will finalize the score before the recording portion of the project on August 21-22, 2014.

Additionally, the performers have agreed to prepare and record my existing art song literature for tenor voice. The first of the existing works is my song cycle *Cantos del Emigrante (Songs of the Emigrant)* (2006), featuring eight songs that portray the life of an emigrant from the first time he arrives into a new country, sentiments of nostalgia, to his final moments as he passes away and remembers his native homeland. The cycle features poetry by three Spanish-Asturian women poets: Taresa Lorences, Né Losada, and Vanessa Gutiérrez. Scored for tenor and piano, two of the songs also feature a small part for violoncello.

The next cycle, *Tres Apuntes (Three Notes)* (2003), features three songs based on the poetry of Spanish-American poet Álvaro Sánchez Albornoz, inspired by ideas and qualities within music itself. There are also two additional single songs to be recorded: *Ode to Covadonga* (2005), about the birthplace of Spain as a country. The song uses text by Álvaro Sánchez Albornoz and describes the landscape of the mountains of Covadonga in Northern Spain and its legendary grotto. The other song, *O Primeiro Madrigal* (2001), is about the origin of the first madrigal (or the first love song) with traditional poetry in Galician.

Most of my Spanish songs for tenor were previously recorded and released commercially in Spain. These recordings are out of print and virtually impossible to find even in Spain. Furthermore, as I do not have promotional licensing rights to these recordings, I am unable to use these recordings to pursue dissemination opportunities here in the United States, where I reside permanently. Also, these former recordings represent only one interpretation of my songs, and they were not produced with optimal digital recording technology, nor do they reach the highest
artistic standards. Creating these new recordings will expand documented references for both my new and existing vocal literature.

3. **What methods will you use to obtain the project's objective?**

As a composer of vocal music, I spend a large part of my time selecting and analyzing texts. In working with poetry or with Shakespeare’s dramatic soliloquies, I focus specifically on understanding the character and qualities of the roles, much like becoming an actor myself. My transcription of the prosody of the texts becomes paramount in my compositional process. I literally write out every single timing and intonation of every syllable in the way that I would recite the work. The result is music that has a sense of space, melody, and time that is close to what would be expected if the song were to be represented in staged form. Most of my song cycles are in fact mini-operas for this reason. Once the text is fully analyzed, I have almost all the raw musical ideas that I need for composing the song: rhythm, melody (since recitation has also a melodic curve as well), and harmony.

Many composers have set Shakespeare’s plays to music, with major operas by Verdi, Berlioz, Britten, and others, as well as two famous ballets on *Romeo and Juliet* by Tchaikovsky and Prokofiev. Many composers have also set Shakespeare’s writing in art song, each with their own original voice and musical imprint. For my Shakespeare settings, I am drawing inspiration and influence from modern and popular styles of American music, particularly rhythms and motives drawn from funk, hip-hop, blues, and bluegrass. Since moving to the United States 16 years ago, I have searched for ways to bring the American vernacular that is attractive to me – to my Spanish roots. My most recent works, including *Funk* (2011), *Three American Nocturnes* (2012), Piano Quintet No. 2 “*Mississippi*” (2012), Sax Sonata “*Motown Dreams*” (2013), and my second Piano Concerto (2013), interweave these elements within the fabric of each composition. My settings of Shakespeare’s famous soliloquies will be set without any reference to their original periods or settings. They will be set in quintessentially American vernacular sound, as if listeners are watching a modern American setting of each Shakespearean play. Imagine Iago in a production of *Othello* set on Wall Street, circa 2014, in his speech plotting his jealous rage using Cassio. My Iago music will feature blue jazz chords and sinister funk bass in the piano, minimalistic hip-hop rhythm with dramatic tempo changes, and *portamento* phrasing in the vocal line. *Shakespeare’s Love* will be intentionally operatic, giving the tenor plenty of vocal weight to act each character, supported by a vast range of orchestral painting from the piano.

Regarding my methods to achieve the finest performances and recordings, I am working with professional musicians whose work I know very well, as well as an experienced classical recording engineer and editor whose work I admire, and we are using a world-class recording venue with a highly refined acoustic environment in order to achieve a high quality recording.

4. **What activities are planned? If this is a collaborative project the applicant should clearly specify his/her role and activities under the grant in relation to other participants.**

Several of my compositions have been recorded professionally over the last 16 years. In most of them, I have been involved in the recording process. It is my desire in documenting performances of my work to showcase to the intended audience the closest performance to my
original vision of the composition as possible. For the performers, it takes months of hard work prior to the recording sessions to musically and technically learn the compositions, and then rehearsing them to perfect the ensemble. In this project, I will spend many hours in rehearsals with the performers to be able to convey exactly the ideas in each piece during the weeks before the recording. For the new work in particular, hearing the music performed in its first few rehearsals allow me to polish finer points in the composition that will ultimately result in my final manuscript score.

Rehearsals with musicians on this project already began in February, 2014, first on my existing Spanish literature. I am currently working on completing the first draft of the final song, “Antony,” in Shakespeare’s Love by the end of March/early April, 2014. The new score, along with the others, will continue to be rehearsed throughout late spring and early summer. As all of the pieces in rehearsal begin to approach performance quality, informal live performances in homes or cafés may be scheduled over the summer, in order for the musicians to have an opportunity to perform the works, usually with invited musician and composer colleagues in attendance for feedback. These live performances help the artists to test dynamics and fine points of each score before an audience, and “relax” fully into performance mind-set prior to recording.

In order to achieve the finest possible demo recordings, I will collaborate with German recording engineer Matthias Stegmann, resident engineer at the Music Center at Goshen College. Matthias’ deep knowledge of the acoustic environment of the center’s performance halls will be a great asset to the project. The sessions will be recorded over two days, August 21-22, 2014, at Sauder Concert Hall at Goshen College. This concert hall is noted for its refined acoustics and has been used for acclaimed recordings by the Tokyo String Quartet and the Euclid Quartet, among others. (Notably, the decision to choose to record in this hall came over a year and a half ago, when the timing of the renovation of IUSB’s new Joshi Performance Hall was yet unknown.) I have reserved Sauder Hall and all of the performers and the engineer have agreed to participate in this project. Approximately 40 total hours of recording and post-production editing and mastering time will be required to create the final demo recordings. I will work closely with the engineer in the editing process.

5. **What outcomes do you expect? How will the results be disseminated?**

The expected outcomes of this project are 1) the final creation of Shakespeare’s Love, an interpretive musical setting of Shakespeare’s writing, in both manuscript form and world premiere recording; 2) to work with professional musicians in capturing professional digital recordings for my existing Spanish literature for tenor voice; 3) to attract more composition students to IU South Bend’s undergraduate and graduate music programs through my increased body of work and increased presence in the national new music scene.

The dissemination aspect of making these recordings is secondary to the foremost aspect of the creative process, which is to bring to life these compositions and document them in the highest quality performances possible, therefore fulfilling my goal as the composer which is to communicate my music audibly to listeners in the way I envision it to be heard. Future dissemination of my music depends on sharing these recordings and my scores with more singers and producers for their review. One possible dissemination result that is attached to the project is
that the Music Center at Goshen College has expressed interest in hosting a public recital with the performers featuring the music in this project for their 2014-15 concert series. This performance would help to promote my music and this project in our region.

6. What qualifications do you bring to the position as grant director?

My music has been performed in Europe, Australia, Asia, and the USA. I am the recipient of many international awards, including the Grand Prize of the European Young Composers Competition, the Flora Prieto Composition Prize, the Guerrero Foundation Music Prize, the Joaquin Turina Music Prize, and the Spanish Society of Authors Young Composers Competition, and others. In 2012 and 2013, I was the recipient of ASCAP Plus Awards from the American Society of Composers, Authors, and Publishers. Awards are granted by an independent panel and are based upon the unique prestige value of each writer’s catalog of original compositions as well as recent performances in areas of the world not surveyed by the Society. Most recently, my commissioned Piano Quintet No. 2, Mississipi, was premiered at the International Piano Festival “Luis G. Iberni” in Spain. Other recent performances of my music took place in Dublin, Ireland, Canberra, Australia, and Singapore. My Second Piano Concerto is also scheduled for a world premiere with the South Bend Symphony Orchestra on May 3, 2014.

7. What previous grants (IUSB and external) have you received, what resulted from those projects?

In the past seven years at IU South Bend, I have been successful in securing grants for my creative work and teaching for a total amount of $92,151.75, including a $49,422 Indiana University New Frontiers in the Arts and Humanities grant for the composition and premiere of my Requiem for the Innocent with the South Bend Symphony Orchestra and several choirs in 2010. Dedicated to the victims of terrorism around the world, this large work received an outstanding critical review from The South Bend Tribune.

8. What efforts are underway to obtain additional funding for this project?

I submitted a proposal to New Music USA Project Grants in the fall, requesting support for this project in the amount of $3,250 to help cover musician fees. This was recently declined due to limited available funding and competitiveness for these grants. A resubmission will be submitted again in the spring, 2014, funding cycle to this same agency. In addition, I am utilizing a fairly innovative, growing method of fundraising for individual artists. I have launched a “crowd funding” campaign with the help of Fractured Atlas, a 501(c)(3) public service organization for professional artists, to help start raising some funds to help support the making of the recording. The fundraising website for this project features a brief video that includes musical samples performed by myself and Emanuel Cristian Caraman. This may be viewed at: https://www.fracturedatlas.org/site/fiscal/profile?id=9751#about_project. Launched around February 21, 2014, a little more than $3,000 has been pledged by individual supporters toward this project to date. Given the unforeseeable success of raising more money from crowd funding and the competitiveness of grants from New Music USA, the requested funding from the Faculty Research Grant would help me insure the success of this creative project for this summer.
**Project Budget and Budget Explanation**

### Expenses:
- **Musician Fees**: $3,500.00 ($1,500 each for tenor and pianist, $500 for the cellist)
- **Concert Hall Rental**: $2,000.00 ($1,000 per day for two full days of recording time)
- **Sound Engineer Fees**: $2,000.00 ($50/hour for 40 hours of recording, editing, mastering)
- **Copying/Misc. Costs**: $500.00 (copying and binding of parts, session hospitality)
- **Piano Technician Fee**: $200.00 (tuning and maintenance of Steinway D piano)
- **Summer Salary/Fringe**: $3,302.00 ($2,600 summer salary for PI + 27% fringe benefits)

**Total Expenses**: **$11,502.00**

### Income:
- **External Contributions**: $3,002.00 (pledged via Fractured Atlas crowd funding campaign)
- **Faculty Research Grant**: $8,500.00 (requested)

**Total Income**: **$11,502.00**

### Additional Notes:

**Musician Fees** – In full disclosure, the pianist Dr. Jennifer Muñiz (also an IU South Bend music faculty member) is my wife. Jennifer was hired for the project because she is a recognized and qualified professional pianist, a specialist in collaborative accompanying, and she knows my music very well. She has been paid as a professional many times to perform my music, as well as the music of other composers. Her fee is equal to the fee of the vocalist in the project. Jennifer and Emanuel will invest many hours of time working together on this project during the spring and summer. Based on my experience working with other professional musicians on recordings, the fees that all three musicians have agreed to accept are extremely low by professional standards for a project of this size.

**Summer Salary/Fringe** – I will be teaching one 3-credit course during Summer Session II. Per FRG guidelines, I am requesting only $3,302.00 in summer salary for my time on this creative project.