Creating “Shakespeare’s Love” and Documenting Jorge Muniz’s Catalogue of Art Song Literature for Tenor, Piano, and Cello

Final Report submitted for Indiana University’s Faculty Research Grant

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The project of cataloguing and recording all my songs for tenor and piano started early in 2014 with the composition of a new song cycle, Shakespeare’s Love in recognition of the 450th anniversary of the birth of The Bard. This song cycle, in original English was finished in March 2014 and, with a duration of 25 minutes was intended to complete the recording with other earlier song cycles: Cantos del Emigrante, for tenor, cello, and piano and Tres Apuntes, for tenor and piano. In addition, two early songs, “Oda a Covadonga” and “O primeiro madrigal” where also added to the recording list. All these works offer a good representation of my vocal writing (and particularly for tenor) within the span of over 10 years, including the world premiere recording and performance of Shakespeare’s Love.

The performers selected for this recording have performed my music before many times and understand it very well. This made rehearsals of the songs from March until August 2014 very uneventful and productive. Their willingness to produce a high quality recording allowed for multiple run-throughs during the summer and before the recording
dates, which helped tremendously the recording process. We invited a selected audience to attend these run-throughs of the repertoire. Their responses also helped in adjusting and giving the final touches before the recording.

Many hours of rehearsals, in addition to countless hours of individual practice were required in preparing this recording, but all went as planned and on August 21st and August 22nd, we recorded all 70 minutes of songs at Sauder Hall, Goshen College. Emanuel-Cristian Caraman was the tenor, Jennifer Muñiz performed at the piano (with the exception of the three songs from *Tres Apuntes*, which I played) and Si-Yan Li played the cello in two of the songs that include this instrument from *Cantos del Emigrante*.

The usual calculation is that for every hour of music, about 10 hours are needed of recording time. We were fairly close to this standard, since we recorded at Sauder Hall for two days and about 18 hours. It was an intense schedule, particularly for the singer, but I was sure that this was possible for Emanuel and Jennifer, since they know each other very well and their technique allows them to maintain their stamina throughout these 8-10 hour sessions.

The recording engineer was Matthias Stegmann, who is the recording engineer at Sauder Hall. He knows this hall very well, since he has done so many recordings there. This contributed to save time in adjustments of the acoustics of the hall and microphone placements, which gave us more time for recording during the two days we contracted.

In addition to the recording, I wanted to offer a recital to all members of the community, IU South Bend, and donors that have been so supportive of my music and in particular of this project. On October 4, 2014, the performers offered a full recital with the majority of the songs recorded, in addition to the World Premiere of *Shakespeare’s Love*. We were very fortunate that we could offer the concert at the new Louise E. Addicott and Yatish J. Joshi Performance Hall. The performance was a success, as many members of the audience remarked during the reception that followed.

After the recording was finished, Matthias and I worked together very closely for over two months as he edited, cut, spliced, and adjusted levels of every song. After several drafts of the CD, on November 21st, he delivered a final Master CD with all 18 songs. These songs make a great demo recording and I am confident that they will be an excellent presentation of my vocal music to tenors around the country and overseas, helping make connections and possibly leading to new performances of my music for tenor and piano, which would further my career. This recording was made available as a digital download to all donors, it will be soon available as digital streaming at my website, http://www.jorgemuniz.com and it is also attached as a CD to this final report.

I would like to express my most sincere thanks to IU South Bend for the support in this project during 2014. This project would have not been possible with this faculty research grant.