

COMPOSING THE NEW WORKS FOR VOICE: Workshop with Sven-David Sandström

A series of lectures and composition sessions intended for composers, recommended for conductors, and open to the public, on issues pertaining to the composition of works for voice in solo, choral and operatic genres. Sven-David Sandström will meet with composers in private and shared sessions, in combination with public lectures addressing aspects of the voice as an instrument, text setting, characterization, choral orchestration, and preparation of the score.

July 29—August 2nd, Sweeney Hall and MA066
Jacobs School of Music

Sven-David Sandström

Born in Sweden in 1942, Sven-David Sandström is one of the most important composers of our time, and certainly one of the most assured and distinguished in



the field of vocal, choral, and operatic music. He is the author of dozens of choral compositions, including a high mass, several oratorios, and three operas. In recognition of his pre-eminence in the field, German conductor Helmuth Rilling has commissioned him to compose a new Messiah to commemorate the 250th anniversary of Handel's death in 2009.

Sandström studied art history and musicology at the University of Stockholm from 1963 to 1967. He attended composition and classes with Ingvar Lidholm at the Stockholm Musikhögskolan from 1967 to 1972. He also took special courses in advanced techniques of composition with György Ligeti and Per Nørgård. Soon he was the recipient of numerous awards and prizes, including the Christ Johnson Prize and Major Award, the

Tuesday July 29, 7:30-9:30 pm. Introduction. Is the voice an instrument for our time? Writing for the voice in vocal, choral, and operatic works. What are the differences? What are the objectives? The voice as an instrument, whether solo or in an ensemble. Vocal traditions available to the postmodern composer: popular music, classical *bel canto*, and extended techniques in contemporary vocal composition. The voice types. The choral ensemble types.

Wednesday July 30, 7:30-9:30 pm. Text-music interactions. Rhetoric in music history and current approaches. Choosing a text. Characterization and pacing — story and drama, poetry and mood. Composing the Art Song.

Thursday July 31, 4-6 pm. The Choral Work. Choral compositional techniques in history (chant, heterophony, polyphony, fugues, multiple choruses, sound mass, aleatory, etc). The great genres of choral composition and their characteristics (mass, oratorio, cantata, motets, etc.). Contemporary choral composition. Choral orchestration (voicing, effects, correct handling). From composition to performance. Preparing the choral score.

Friday August 1, 2:30-4:30 pm. Opera in history and opera today. What's the point? Preparing a libretto. Classical, historical, or current subjects? Great opera scenes: characterization and pacing, story and drama. What creates dramatic tension in opera?

Saturday August 2, 2-4 pm. The future of choral music and the future of opera. Are there new ways to address this? Enduring questions and new directions. Sharing works.

Nordic Council Award and the Buxtehude Award.

In 1981 Sven-David Sandström joined the faculty of the Stockholm Musikhögskolan. In 1983 he served as chairman of the Swedish section of the ISCM. A former professor of composition and pro-Rektor of the Royal College of Music in Stockholm, Sven-David Sandström is professor of composition in the Jacobs School of Music. This year will mark his retirement from teaching in the United States as he prepares to complete numerous com-

missions and devote his attention to training composers in the art of vocal and choral composition.

In his early works Sven-David Sandström made use of quarter-tone tuning. Later he turned to tonal and modal writing, and now he is recognized for a very personal and communicative style. His works have been performed throughout Scandinavia and Europe by the Concertgebouw Orchestra Amsterdam, the Kroumata Percussion Ensemble, the Hogersten Motet Choir and others. His catalogue of published and performed compositions includes more than ninety works in various genres. Recent large-scale works include *De ur alla minnen fallna* - Missa da requiem, for soloists, chorus and orchestra; *High Mass* for soloists, chorus and orchestra; the oratorio *Moses* for the 300th anniversary of the Oslo Cathedral; and the full-length opera *Staden* (The City). He is published by Warner/Chappell, Nordiska Musikfläget and others; and recorded on BIS, MAP, CBS and other labels.

Application deadline for active fellows: July 21, 2008

Application deadline for auditors: none

Application fee: none

Application procedure: Please send curriculum vitae, best contact information, a representative sample of your work including voices in PDF format, and a recording in mp3 format to:

latinamericanmusiccenter.lamc@gmail.com

Tuition Fee: Thanks to support from New Frontiers for the Arts and the Humanities at Indiana University and from the Guillermo and Lucille Espinosa Fund, attendance to the private lessons is underwritten for 10 composer fellows, who will participate in private individual and shared sessions with Professor Sandström. Attendance in the general lectures is free and open to the public.

BORDERLAND IMAGINATIONS: Contemporary Opera, Media, and New Artistic Expressions

An informal colloquium on the occasion of the premiere of the opera *¡Únicamente la verdad!* (Only the Truth!) by Mexican composer Gabriela Ortiz as part of the Jacobs School of Music's Summer Festival. Scholars, performers, and presenters led by Jacobs School of Music Professor Marianne Kielian-Gilbert, will explore the future of opera, the impact of popular and traditional genres on new postmodern art of Latin America, and the interactions of opera with new technologies and multi-disciplinary genres. All sessions are open to faculty, students, and the public.

Friday, 8 August, 1:30-4:30 p.m., Sweeney Hall

Saturday, 9 August, 1:30-4:30 p.m., Sweeney Hall

Contesting stereotypes about border culture, and exploring interactions of music genres, technology, and dance, *Borderland Imaginations* also considers the challenges of contemporary opera. Presenters from musicology, music theory, composition, Latin American music and culture, and opera conducting and production, will offer perspectives on the creative potential of border spaces for artistic expression and on the frontiers of contemporary opera.

Three panel discussions will highlight, respectively, the creative interactions of contemporary music with popular and traditional genres — especially those from Latin America; the new crossings of opera, technology, and multi-media genres in approaches taken by composers and presenters; and finally the particular creative collaborations and artistic concerns leading to *¡Únicamente la verdad!*

Confirmed Presenters and Distinguished Guests:

Edmon Colomer (Music Director, Artistic Director and Principal Conductor of the Daejeon Philharmonic Orchestra in South Korea and Principal Guest Conductor of the Orchestre de Picardie in France), **Brian Dickie** (General Director, Chicago Opera Theatre), **Rosemary Holland** (Artistic Director, Carolina Performing Arts, Chapel Hill), **Christopher Hunt** (Director Emeritus, Adelaide Music Festival; Professor, Arts Administration, Indiana University), **Don Freund** (Composition, Indiana University), **Stephanie Kane** (Criminal Justice and Gender Studies, Indiana University), **Marianne Kielian-Gilbert** (Music Theory, Indiana University), **Steven Lankenau** (Director of Programming, Brooklyn Philharmonic), **Javier León** (Folklore and Ethnomusicology, Indiana University), **Alejandro Madrid** (Latin American and Latino Studies, University of Illinois at Chicago), **Nick Mangano** (Chair and Artistic Director of the Department of Theater Arts, Stony Brook University), **Konstantinos Mavromichalis** (Production and Responsive Visuals Designer, *¡Únicamente la Verdad!*), **John H. McDowell** (Folklore and Ethnomusicology, Indiana University), **Chía Patiño** (Stage Director, *¡Únicamente la Verdad!*, former fellow of the Cafritz-Domingo program at the National Opera, Washington, D.C.), **Gabriela Ortiz** (Composer, *¡Únicamente la Verdad!*, Professor of Composition, National Autonomous University of Mexico, Mexico City), **Rubén Ortiz-Torres** (Visual Artist and Librettist, *¡Únicamente la Verdad!*, Visual Arts, University of California, San Diego),

Rodrigo Sigal and **Francisco Colasanto** (Sound designers, *¡Únicamente la Verdad!*), Mexican Center for Music and Sonic Arts), **Carmen Helena Téllez** (Conductor, *¡Únicamente la Verdad!*, Director, Latin American Music Center and Contemporary Vocal Ensemble; Professor, Choral Conducting, Indiana University).



Marianne Kielian-Gilbert is Professor of Music at the Indiana University Jacobs School of Music where she teaches music theory and analysis. She has published on Stravinsky's music, tonal analysis, and music analysis and cultural studies,

with particular emphasis on feminist theory and music. A long-time member of the Editorial Board of *Perspectives of New Music*, she has also been a co-editor of that journal. Kielian-Gilbert's recent work examines connections between music and cultural studies in relation to different perceptual, contextual, and philosophical orientations. Another dimension of her work includes multi-disciplinary/multi-media presentations that have explored gender and sexuality in Britten's music, music of contemporary women composers, Picasso and Stravinsky, the poetry of Sylvia Plath in the music of Shulamit Ran, and tango and dance.

For more information:
music.indiana.edu/summer