

# SANTA CLARA UNIVERSITY BANNON GRANT FACULTY APPLICATION

“FAITH” – A newly commissioned composition to be premiered  
February 2, 2007 on the Faculty Recital Series at Santa Clara University  
by Associate Professor Teresa McCollough, piano, and members of Santa Clara’s resident  
ensemble: ADORNO.

“FAITH” explores the intersection between creativity and spirituality in the life of Saint  
Francis of Assisi.

Grant Request: \$4,000

November 1, 2006

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Teresa McCollough  
Associate Professor and Acting Chair  
Department of Music

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Paul Fitzgerald  
Associate Dean  
College of A&S

# Bannan Center for Jesuit Education

## Bannan Grant Proposal

### I. Project Title

“FAITH” – A newly commissioned composition for pianist Teresa McCollough, violinist Cynthia Mei, and percussionist Chis Froh exploring the intersection between creativity and spirituality in the life of Saint Francis of Assisi. The work will receive its premiere performance on February 2, 2007 in the Santa Clara University Recital Hall as part of the 2006-07 Faculty Recital Series, sponsored by the Music Department.

### II. Statement of Problem

It is important for students and audiences to be exposed to a wide variety of music, including music written by living composers. The Music Department has sought to bring attention to the richness of contemporary music through our faculty and guest artist recitals that feature new music by leading composers from around the world. Past performances have included new works by Alvin Singleton, Chen Yi, Lou Harrison, George Crumb, Belinda Reynolds, Gabriela Lena Frank, Zhou Long, and others. Bringing these noted composers and their works to campus has enriched the cultural life of the university and provided students and faculty with the opportunity to interact with composers whose works are being performed all over the world. Santa Clara University has an opportunity to lead by example in fostering an environment that is conducive to the general climate of artistic creation. This affirms our position as a leading academic institution committed to cultural relevancy in all disciplines. In particular, the Bannan Center has an opportunity to support an artistic work whose theme of faith and creativity is at the center of the Jesuit ideal of finding God in all things, and focusing on the education of the whole person, both intellectually and artistically.

On February 2, 2007 the new Faculty Recital Series will include the commissioned premiere of Bay Area composer Kurt Erickson’s “FAITH” scored for piano, violin, and percussion. This new work is a musical portrait of Saint Francis of Assisi, capturing some of the essential elements of a unique and enigmatic figure in Catholic history. The program also includes works by contemporary Berkeley composer John Adams (“Hallelujah Junction” performed by faculty pianists Teresa McCollough and Hans Boepple) and George Crumb (“Vox Balanae”, newly choreographed by faculty artist Kristin Kusanovich). Rehearsals will be open to students and community members, and the concert will include a pre-concert talk with Erickson, McCollough, and Kusanovich at 7:15 p.m. The common thread in the program is the influence of spirituality and nature on the creative process.

Without university support it is impossible to commission and perform these new works. This request is not only a **Scholarly Grant** proposal in support of artistic research, but also a **Pedagogical Grant** proposal in support of co-curricular activities that support the Catholic and Jesuit nature of Santa Clara University.

### III. Methods

The concert and events leading up to the premiere will emphasize the richness of new music featuring faculty artists (Teresa McCollough, Hans Boepple, Kristin Kusanovich), and members of the ADORNO, 2006-07 Ensemble-in-Residence in conversation, rehearsal and performance. Our students, faculty, and audiences will have a unique opportunity to take part in the process of premiering a new work through classroom visits by the composer, and open rehearsals and conversations with the artists. The chance to hear a living composer talk about the process of artistic creation and inspiration, and to discuss the compositional challenges encountered along the way, to participate in or observe the rehearsals at different stages leading up to the performance, and finally, to be part of a premiere performance – these are exciting experiences for listener and musician alike. The particular subject of the composition: the life of St. Francis of Assisi, presents an opportunity to collaborate with faculty from across campus as we explore the influence of this important historical figure on today's culture, and how the composer was inspired to create a new work for piano, violin and percussion. Why did the composer choose this subject? How was the instrumentation of the work chosen? How is St. Francis' life portrayed musically? Can music express history, spirituality and emotion? These questions and experiences help students to understand the vitality, complexity, and beauty of the creative process. The success of the project will be achieved by the opportunities provided for Santa Clara University students and faculty to experience the creation and presentation of a new composition in an organic, vital way.

### IV. Timetable

- a. May-July 2006 – Collaborative discussions about the new work between Teresa McCollough and composer Kurt Erickson
- b. June – September – Collaborative discussions about the new work between composer Kurt Erickson and members of the ADORNO Ensemble
- c. December 1, 2007 – Score delivered to Santa Clara University
- d. December – January 2006/07 – Rehearsals of new composition, with input from Composer, as necessary
- e. January 2007, TBA – Open Rehearsals and Fora for Santa Clara University faculty, students, and community members
- f. February 2, 207 – Pre-concert talk with composer Erickson and SCU faculty members Kusanovich and McCollough
- g. February 2, 2007 – Faculty Concert and Premiere Performance
- h. May 2007 – Possible performance by Teresa McCollough in Beijing Modern Music Festival
- i. 2007-08 Season – Performance by the ADORNO Ensemble as part of their San Francisco Gallery Series concert at the San Francisco Museum of Modern Art
- j. 2007-08 Season – Performance by the ADORNO Ensemble at Mission San Jose as part of a sacred themed concert
- k. 2007-08 Season – Recorded interview and subsequent pod cast (interview plus concert) by ADORNO Ensemble during their 2007-08 season.

### V. Relevance to past and future research or teaching of applicant

My research and work as an artist is centered in the commission and performance of new works by living composers. As a teacher I educate students about the importance of supporting contemporary music, so together we can create an audience for new works that will have a lasting impact on the repertoire. More information about my work can be found at [www.teresamccollough.com](http://www.teresamccollough.com)

## VI. Relevance to Bannan Institute Criteria for Funding

- a. *The Ignatian ideal of "finding God in all things"* - For the founder of the Jesuits, Ignatius of Loyola, all of reality was an arena of God's self-revelation

Kurt Erickson's compositions attempt to map out the psychological and religious truths associated with the Christian tradition. Erickson's music has a strong religious imprint to it, formed in large part by a Catholic education and composer residencies at leading sacred music institutions in the Bay Area. [From 2001-2003 Erickson served as Resident Composer at the National Shrine of Saint Francis of Assisi (San Francisco) where his works were commissioned, premiered, and recorded by the Schola Cantorum vocal ensemble. He received his Master's degree in music from The University of Notre Dame, and he also served as 1999-2000 Resident Composer at the Grace Cathedral.]

Erickson's music acts as a conduit for creating vibrant art pieces that mirror God's presence in our world. His works are marked by an emotional and spiritual seriousness that challenge the listener to look beyond the superficial aspects of our existence and focus instead on the deeper truths of our common humanity. His music has a distinct meditative quality that listeners react to on a visceral level.

- b. *The focus on education of the whole person* - which recognizes the full individuality of each person, and seeks to integrate all aspects of that individuality — including the intellectual, aesthetic, moral, spiritual, affective, physical, and social.

Creativity embraces the totality of the individual. Approaching a new composition requires an audience to think, feel, and react in ways to which they may not be accustomed. Music appeals to our head, heart, and soul in a way that requires us to use all of our faculties to comprehend the message being delivered.

- c. *The practical spirituality of The Spiritual Exercises* - This way of Christian prayer, developed by Ignatius, is premised in the belief that one can discover God's presence in one's life and the freedom to respond to that presence through a series of prayer exercises and personal conversations.

*After silence, that which comes nearest to expressing the inexpressible is music.* –Aldous Huxley

Music has an uncanny ability to touch all of our lives. For college students, music is ever present – it is in their dorm-rooms, on their iPods between classes, at all social gatherings, in the background—everywhere they go. Students relate to the world through music; it shapes their identity, and it molds their consciousness. For many students, music *is* their spiritual path, and provides a form of meditation that illuminates a greater power in their lives. Art has the ability to affect us deeply – to stop us in our tracks and force us to rethink our preconceptions, long after the event has ended. Music raises important questions about expression and intimacy, and transcends language as a unique form of communication.

- d. *The commitment to the faith that does justice in the world* - The intellectual aspect of faith in God inevitably drives beyond itself. It necessarily seeks an engagement with persons prevented from fulfilling the divine purpose of full integration by oppressive social systems and unjust structural realities.

The relevancy of Saint Francis to our contemporary world cannot be overstated. Born into immense wealth, his rejection of material possessions in favor of a simpler, more compassionate spirituality challenges each of us to reconsider this seemingly radical notion. Living in Silicon Valley surrounded by a nearly unprecedented array of wealth, this message carries an extra urgency for the Santa Clara University community.

VII. Grants or Fellowships Received during past three Years

**Center for Multicultural Learning: Diversity Speaker Grant** (2003) to bring composer Alvin Singleton to campus for the commission and performance of a new work: *Greed Machine*, for piano and vibraphone. Mr. Singleton was also the guest composer for the 2003 New Music Festival.

**Provost and Dean's research grant** for CD recording (2004): **Music for Hammers and Sticks** (innova 630) featuring Singleton's *Greed Machine* and works by Alex Shapiro, Belinda Reynolds, Steve Mackey, and Zhou Long. This CD was nominated for a 2004 Grammy Award.

**CML Diversity Speaker Grant** (2005) to bring Chen Yi to campus as guest composer for the 2006 New Music Festival

**CML Curriculum Development Grant** (2006) for *La Musica para El Dia de los Muertos* (Music for the Day of the Dead) concert to support the commission and performance of works celebrating the Day of the Dead holiday.

VIII. Publication or other results of most recent internal grant completed

**CML Curriculum Development Grant** (2006) for *La Musica para El Dia de los Muertos* (Music for the Day of the Dead) concert to support the commission and performance of works celebrating the Day of the Dead holiday. November 3<sup>rd</sup>, 2006, Recital Hall, Santa Clara University (program and press release attached)

IX. Approval of your academic chairperson

Since I am Acting Chair of the Department of Music at Santa Clara University, I have asked Associate Dean, Paul Fitzgerald to approve this project.

X. Itemized Budget with Explanation

Commission fee to composer Kurt Erickson for "FAITH"	\$2,000
*Performance fees for 2 players: Cynthia Mei, violin, and Chris Froh, percussion	\$2,000
<u>Total Request:</u>	<u>\$4, 000</u>

\*It should be noted that as a full-time faculty member I am not requesting any fee for my participation in this project. However, all members of ADORNO, and indeed, most of the players we contract to perform and teach at Santa Clara are paid separately for their work because they are not full-time, and not salaried. There are no full-time violinists or percussionists on the faculty at SCU. The rate of compensation for this work in the Bay area is very competitive, and the Music Department must stay within that range in order to present artists of high caliber. \$1500 is an average fee for this type of work, and represents the cost of several rehearsals and performance of FAITH.