

Ricardo Lorenz

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EDUCATION

- Ph.D. THE UNIVERSITY OF CHICAGO, Music Composition, 1999
Dissertation: *Concerto for Recorder*. Advisor: Shulamit Ran
Research paper: "Voices in Limbo: Identity, Representation and Realities of Latin American Composers." Advisor: Dr. Philip Bohlman
- M.M. INDIANA UNIVERSITY, Music Composition, 1987
Thesis: *Sinfonietta Concertante*. Advisor: Juan Orrego Salas
- B.M. INDIANA UNIVERSITY, Music, 1984

ADDITIONAL STUDIES

- Jazz arranging and advertising music
Cliff Colnot, De Paul University, 1996
- Orchestral conducting
Barbara Schubert, The University of Chicago, 1994-96
- June in Buffalo Composers' Seminar
Morton Feldman, Bernard Rands, SUNY at Buffalo, 1986
- Piano performance
Alfonso Montecino, Zadel Skolowsky, Michel Block, Indiana University, 1982-1987
- Jazz improvisation
David Baker, Indiana University, 1982
- Art history, drama, and philosophy
Universidad Central de Venezuela, Caracas, 1980

PROFESSIONAL EXPERIENCE

INDIANA UNIVERSITY

Visiting Director, Latin American Music Ensemble, 2003-2005

A fifteen-piece student instrumental ensemble that performs concerts of especially written arrangements of Latin American popular music each semester. The ensemble also serves as a music arrangement workshop for students. Between 2003-2005, the ensemble performed with guest artists David Sánchez (Grammy nominee), Orlando Cotto, Neal Alger, Claudia Pérez, and Sones de México.

(professional experience, continued)

CHICAGO SYMPHONY ORCHESTRA

Composer-in-Residence, *Armonía Musicians Residency Program*, 1998-2002

A pioneer program aimed at building bridges through music between the orchestra, Chicago neighborhoods and community groups. Through this program, Lorenz served as music liaison between the Mexican Fine Arts Center Museum (MFACM) and the Chicago Symphony Orchestra (CSO). Besides composing, arranging and conducting works that brought together CSO musicians and local folk and popular Latino bands, his duties included presenting lectures on music at different Chicago venues and designing radio programs on the same topic for WRTE 90.5 fm (Radio Arte).

BILLINGS SYMPHONY ORCHESTRA

Composer-in-Residence, 1998-1999

The residency began with the premiere by the Billings Symphony of Lorenz's *Concerto for Recorder*. The residency included lecturing to community groups and teaching composition in high schools around the area.

INDIANA UNIVERSITY

Interim Director, Latin American Music Center, 1987-1992

Holding the world's largest collection of score and recordings of Latin American classical music, the Latin American Music Center was founded in 1961 by Chilean composer Juan Orrego-Salas with funds provided by the Rockefeller Foundation. Upon Orrego-Salas' retirement in 1987, Lorenz took on the duties of keeping the collection up-to-date, managing its over-twenty guest lecture/performance a year, and serving as liaison between Indiana University and Latin American composers, performers, music institutions, foundations, and prospective students.

TEACHING EXPERIENCE

MICHIGAN STATE UNIVERSITY: Associate Professor, 2005-present

M483/880/980, Applied Music Composition. Individual instruction in music composition at the undergraduate and graduate levels. Students begin and complete projects each semester.

M422, 20th-Century European and American Music Literature. Developments in Western music, both in the classical and popular spheres, after 1945. Students and instructor work together to articulate a logical narrative of events during the past fifty years. Reading assignments from first sources found in journals and books on the subject. Relationships between classical and popular music are drawn throughout the course.

M892A, Graduate Seminar in Music History. Guided research on the developments of music, both in the classical and popular spheres, after 1945.

(teaching experience, continued)

INDIANA UNIVERSITY: Visiting Assistant Professor, 2003-2005

M413, Latin American Popular Music. Historical and cultural aspects in the development of important popular music genres in Latin America and the Caribbean. Issues of performance and instrumentation and the output of composers, arrangers and performers.

CITY COLLEGES OF CHICAGO: Associate Professor, 1999-2005

Music 102, Music Theory I. Fundamentals of tonal harmony: triads and their inversions, chord vocabulary, jazz chord notation, basic figured bass, phrase structure and cadences, four-part harmonic progressions. Basic keyboard proficiency.

Music 122, Perspectives in Jazz. Styles and history of jazz. Emphasis on analysis of different jazz styles and their relation to socio-political events in America.

Humanities 201, Visual Arts and Music. Gen Ed curricula. Appreciation of abstract elements present in works of art and music such as color, rhythm, form, design, texture, etc. It includes an overview of the history of Western visual arts and music.

THE UNIVERSITY OF CHICAGO: Lecturer, Summer 1997

Music 222, Metal Meets Mozart. A Stuart Tave Fellowship course designed to teach undergraduates basic music analysis techniques through uncovering the similarities that exist between popular and classical music.

THE UNIVERSITY OF CHICAGO: Lecturer, Spring 1995

Music 103, Introduction to Music: Materials and Design. This course is an introduction to Western music through composition. There are no prerequisites, and students compose complete pieces beginning the first week. The course covers a variety of compositional techniques and styles, from serialism and texture-based music to modal and popular styles. Music 103 is one of several courses in the music department designed to fulfill the university's fine arts core curriculum requirements.

ADDITIONAL EXPERIENCE

CIVIC ORCHESTRA OF CHICAGO, Daniel Barenboim, Music Director
Member of the Board, 2002-present

Serves in the Strategic Planning Committee and Marketing Committee.
Serves as liaison between orchestra and City Colleges of Chicago.

NATIONAL PUBLIC RADIO (NPR)

Host of "Sonidos de las Américas," a radio program devoted to broadcasting the American Composers Orchestra's performances of Latin American music at Carnegie Hall. 1995

CARNEGIE MELLON UNIVERSITY

Host of "International Music from Carnegie Mellon," a series of twelve bilingual radio programs devoted to broadcasting live performances by faculty and guest performers at Carnegie Mellon University. 1991

DISTINCTIONS, AWARDS, AND FELLOWSHIPS

Civitella Ranieri Foundation Fellowship Recipient. Residency in Umbria, Italy, Summer 2004

Rockefeller Humanities Fellowship at Tulane University Finalist and Alternate. Spring 2004.

Outstanding Faculty Member Award Nomination, Illinois Community College Trustee Association. 2002

Adjunct Lecturer of the Year Award, Richard J. Daley College. 1998-99

National Prize in Composition, Colombia. Jury member. 1998

Stuart Tave Fellowship Recipient, The University of Chicago. 1997

Association of Recorded Sound Collection Award Nomination for *Scores and Recordings at the Indiana University Latin American Music Center*, Ricardo Lorenz, editor. 1996
Organization of American States Grant to conceptualize an "opera clip." 1996

Concert Artists Guild Award to compose a concerto for recorder virtuoso Aldo Abreu. 1995

Meet-the-Composer Midwest Grant. 1994

Barlow Endowment for Music Composition to compose a chamber work for Minneapolis-based ensemble Zeitgeist. 1993

ASCAP Award for Young Composers. 1992-1993

Century Fellowship for Graduate Study at the University of Chicago. 1992-1996

Sage Fellowship for Graduate Study at Cornell University (declined in order to attend the University of Chicago). 1992

John Sloan Dickey Endowment for International Understanding to visit Dartmouth College as composer-in-residence. 1991

Finalist of the New Music Project competition sponsored by the National Orchestral Association. 1991

Honorary Mention, "Caro de Boesi" Prize for Composition, Venezuela. 1985

Assistant Instructor Grant, Indiana University School of Music, to serve as assistant to Dr. Juan Orrego-Salas, Director of the Indiana University Latin American Music Center (1961-87) and Professor Emeritus of composition. 1983-1986

PUBLICATIONS

- Lorenz, Ricardo. "Orrego-Salas in Half a Century of Sound Recordings." *Latin American Music Review*, Vol. 21, No. 1: Spring/Summer 2000.
- Lorenz, Ricardo, ed. *Scores and Recordings at the Indiana University Latin American Music Center*. Bloomington: Indiana University Press, 1995.
- Lorenz, Ricardo. "Mambozart: ¿Postmodernismo?...me alegra que me lo comenten pues de eso te quería hablar." Score and accompanying essay published in *Argos*, Nos. 22-23, Caracas, 1995.
- Lorenz, Ricardo. "El Concierto para Violín de Juan Orrego-Salas." *Revista Musical Chilena*, año 38, no. 162, Santiago de Chile, 1985.

* for published compositions see selected compositions list *

DISCOGRAPHY

- Salsa Inglesa (Worcestershire)*: Elena Riu, piano; Wilmer Sifontes, Latin percussion. SOMM Recordings, Thames Ditton, United Kingdom, 2004.
- Fantasia para Piano y Orquesta de Cámara*: Gabriela Montero, piano; Manuel Hernández, conductor; Camerata Criolla. Together with other works by Venezuelan composers. CONAC, Venezuela, 2002.
- Pataruco: Concerto for Maracas and Orchestra*. Ed Harrison, maracas; Paul Freeman, conductor; Czech National Symphony Orchestra. Together with other concertos by Morton Gould, Jan Bach and Gustavo Leone. Albany Records, USA, 2002.
- Está lloviendo afuera y no hay agua*. Paulina Zamora, piano. Twentieth-Century Latin American piano music. Indiana University LAMC recording series, USA, 2001.
- Jaromiluna*. Ignace Jang, violin; Sirin Pancaroglu, harp. Twentieth-Century works for violin and harp. Doublemoon Records, Turkey, 2000.
- Cecilia en Azul y Verde*. Carlos Prieto, cello; Edison Quintana, piano. Included along with other Latin American and Spanish works. Urtex Digital Classics, Mexico, 1999.
- Piedra en la Piedra*. Alison Potter, flute; Orlando Cotto, marimba. Included with works for marimba by Astor Piazzolla and Antonio Lauro, among others. USA, 1998.
- Llorença en el Nou Mon*. Andrés Cárdenes, violin; Luz Manriquez, piano. Included along with little gems for the violin by Copland, Sibelius, Ravel, Debussy, and Szymanowski among others. Arabesque Recordings, USA, 1994.

BIO-BIBLIOGRAPHICAL MENTIONS

The New Grove Dictionary of Music and Musicians™ second edition, vol. 15. London: Macmillan Publishers Limited, 2001.

Enciclopedia de la Música en Venezuela, vol. 2. Caracas: Fundación Bigott, 1998.

Compositores de las Américas, Vol. 20. Washington: Organización de Estados Americanos, 1993.

LANGUAGES

Fluent in both English and Spanish. Communicates well in German.

REFERENCES

Dr. Philip Bohlman
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