



School of Music
University of Missouri

2020-2021 Series | Faculty & Guest Performances

Music in the American Wild presents:
AMERICAN AVIATRIX

Ann Marie Wilcox-Daehn, mezzo-soprano

Emlyn Johnson, flute

Bill Kalinkos, clarinet

Sarah Peters, violin

Daniel Ketter, cello

Megan Arns, percussion

October 18, 2020 | 7:30pm
Sinquefeld Music Center Parking Lot

Program

**Solitude of Self (2018).....Caroline Mallonée
(b. 1975)**

**Livid Loneliness of Fear (2019)* Ingrid Stölzel
(b. 1971)**

**Il n’y aura pas de regrets (2020)*Carolina Heredia
(b. 1981)**

* denotes premiere performance

We request that all audience members wear their face coverings and practice social distancing for the duration of the event.

Program Notes

This program honors the achievements of American women aviators as we celebrate the 2020 centennial of the passage of the 19th Amendment. Caroline Mallonée's *Solitude of Self* sets a passage from suffragist Elizabeth Cady Stanton's last public address, in which she spoke to the equality of the individual human experience and posed the pointed question, "Who can dare take the rights... of another human soul?" Although Stanton's work did not procure voting rights for all women – and indeed the 19th Amendment did not extend the vote to Black and indigenous women – we still honor the work of these early suffragists and this civil rights milestone.

As many women gathered to make political advances in the early days of the 20th century, others made their way in realms that had historically been open only to men. The new works on this program by Ingrid Stölzel and Carolina Heredia celebrate the lives of two of these groundbreaking women, pilots Amelia Earhart and Bessie Coleman. Though the story of Amelia Earhart is well-documented, it still a decades-long mystery, her work as a poet is lesser known. Stölzel's *Livid Loneliness of Fear* sets the text of "Courage," the pilot's only published poem, and shares a new dimension of Earhart's character through her own words. Heredia's *Il n'y aura pas de regrets* celebrates Bessie Coleman, the first Black woman and first woman of Native American descent to hold a pilot's license. Coleman fought to pursue her passion, traveling to France to gain her license when she was barred from doing so in the United States. She went on to become a death-defying stunt pilot of international renown.

It is a special privilege to share this music about inspiring historic Americans in such an uncertain time. We honor this centennial by remembering these women of the past and keeping their spirit alive to inspire generations to come.

Solitude of Self

Solitude of Self is a setting of selections from a speech by Elizabeth Cady Stanton that she gave later in her life, years after Seneca Falls got the movement started, as she was still working for women's suffrage.

She presents a cogent, strong, and unique argument: we are all our own selves. "We

come into the world alone, we leave the world alone; we each die alone.”

The music portrays the individuality of self at times by juxtaposing different motifs on top of one another. In other sections, the forces come together to illustrate “the long, weary march,” the waves of the Atlantic Ocean, or peaks of ice in the Swiss Alps. The topic of women’s rights is an important one now. It’s been 100 years since women got the vote in New York State, but we are still working for equality, wearing our pussy hats and hashtagging #metoo. I hope this piece feels timely; the process of researching the work done at Seneca Falls and since was enormously satisfying for me this year, and I hope the message of “Solitude of Self” resonates with the audience: let us each embrace our own solitude, even as we stand together and move forward.

--Caroline Mallonee

Think for a moment of the immeasurable solitude of self.

We come into the world alone,

we leave the world alone,

We each die alone.

On the long weary march,

each mortal walks alone.

It matters not whether the solitary voyager is man or woman.

Each soul depends wholly on itself.

To guide our own craft, we must be captain, pilot, engineer;

with chart and compass to stand at the wheel;

to watch the wind and waves

and know when to take in the sail.

I remember once, crossing the Atlantic,

I went up on the deck of the ship at midnight,

a dense black cloud enveloped the sky,

and the great deep was roaring madly

under the lashes of demonic winds.

I felt not danger, nor fear,

but utter desolation and loneliness;

a little speck of life shut in
by tremendous darkness.

I remember climbing the slopes of the Swiss Alps,
Around me lay a huge confusion of rocks,
the gigantic peaks of ice shot up
into the measureless blue of the heavens,
and again my only feeling was the awful solitude.

This is the solitude,
which each and every one of us carries within,
more inaccessible than the ice-cold mountains,
more profound than the midnight sea;
the solitude of self.

Who can take, I ask you,
who can dare take
the rights, the duties, the responsibilities
of another human soul?
--Elizabeth Cady Stanton

Excerpted from Stanton's last public address, 1892

Livid Loneliness of Fear

Livid Loneliness of Fear, for Mezzo Soprano, Flute, Clarinet, Violin, Cello and Percussion, was commissioned by the Music in the American Wild Ensemble as part of their series entitled "The American Aviatrix." Being a long-time resident of Kansas myself, I chose to celebrate the famous American aviation pioneer and Kansas native, Amelia Earhart. When I first learned that in addition to being a record-breaking aviator and outspoken advocate for women's rights, she was also an avid lover and writer of poetry, it was clear that my composition celebrating her pioneering legacy would have to include her words. Her poem "Courage," which was published the year of her first transatlantic flight in 1928, is extraordinary and I was immediately drawn to her vivid imagery and powerful poetic voice.

My setting is guided by this imagery as well as the strong formal aspects of the

poem. In addition, during my research into Amelia Earhart, I found it endearing that her family and friends always called her by her initials, so I thought it fitting to prominently incorporate these pitches at structurally important moments in my composition.

--Ingrid Stölzel

Courage

Courage is the price that Life exacts
for granting peace.
The soul that knows it not
Knows no release
from little things:

Knows not the livid loneliness of fear,
Nor mountain heights where bitter joy
can hear
The sound of wings.

How can life grant us boon of living,
compensate
For gray dull ugliness and pregnant hate
Unless we dare

The soul's dominion? Each time we
make a choice, we pay
With courage to behold the resistless day,
And count it fair.

--Amelia Earhart

First published in Survey Graphic magazine on July 1, 1928 in an article by Marion Perkins entitled "Who is Amelia Earhart?"

Il n'y aura pas de regrets

Il n'y aura pas de regrets is an homage to the incredible pioneer Bessie Coleman (1892-1926), a woman who inspires me not only for her remarkable accomplishments as a professional pilot and flying acrobat but also for her integrity and strong sense of purpose. I couldn't think of a more liberating feeling than flying. Weightless, unaffected by the law of gravity, detached and thriving, euphoric, and peaceful simultaneously. During her short life, her uncompromised commitment to bringing justice to Black US Americans, to fearlessly follow her inner vocational call, and to pursue what she believed was her maximum potential, defeated every external force. I remember her Today, with this work, by the immense legacy that she left behind both, in the aviation industry, and as a role model for all women, Black, Indigenous, People of Color, and human beings as a whole.

I wrote a poem and included it in this piece. It departs from a phrase attributed to Bessie Coleman: "If I can create the minimum of my plans and desires, there shall be no regrets." *Il n'y aura pas de regrets* [There shall no regrets] sets about the idea of detachment as a path for freedom and peace. Utterly, detachment from our own ego will result in a deeper experience of life and connection in its fulness.

Il n'y aura pas de regrets

I fell down
In a swoon of indulgence.
In your coerced kindness.
Your groomed seamlessness.
The redolent flesh.
Fulgent beauty.

The poignant collapse.

The bitter mourn.

The inconceivable vast of emptiness.

I'm weightless now.
Insubstantial.
I've been forgotten.
I've forgotten them.

I've relinquished.

I've surrendered.

I've forgiven.

The Other and myself.

I'm weightless now.

Il n'y aura pas de regrets.

--Carolina Heredia

Biographies

American Wild Ensemble

The American Wild Ensemble began in 2016 with a commissioning project inspired by and performance tour of American national parks, in honor of the National Park Service centennial. Since 2016, AWE has continued to celebrate American places, historic figures, and events by commissioning new works and performing them in site-inspired and site-specific locations. Since 2016 AWE has commissioned 30 new works for 2-7 performers, with support from organizations including the National Endowment for the Arts, Chamber Music America, Mid-America Arts Alliance, and New Music USA, for performances in traditional and nontraditional venues across the country.

The American Wild Ensemble specializes in context-driven music that encourages audiences to explore their environment through a different lens, engage with contemporary music in a new way, and foster the sense of community between performers, listeners, and the spaces that surround them. AWE designs programming that is unique to each of its partnering organizations or locations, offering cohesive, site-inspired performances, workshops, and special events that support and reflect the vision of their collaborators. Ensemble directors Emlyn Johnson (flute) and Daniel Ketter (cello) are both on faculty in the music department at Missouri State University.

Caroline Mallonée

Caroline Mallonee (b. 1975) is an award-winning composer and performer based in Buffalo, NY. Inspired by scientific phenomena, visual art, languages, and musical puzzles, Mallonee has been commissioned to write new pieces for prominent ensembles including the New York Philharmonic, the Buffalo Philharmonic Orchestra, Spektral Quartet, Firebird Ensemble, Present Music, Wet Ink Ensemble, Antares, PRISM Quartet, ANA Trio, Ciompi Quartet, Ethos Percussion, and the Buffalo Chamber Players, for whom she serves as composer-in-residence. Mallonee's music has been programmed at venues in New York City including Carnegie Hall, Lincoln Center, Symphony Space, Merkin Hall, Bargemusic, Tenri Cultural Center, Town Hall, Roulette, and Tonic, as well as further afield at the Long Leaf Opera Festival (NC), Carlsbad Music Festival (CA), Bennington Chamber Music Conference (VT), Cambridge Music Festival (UK), Tokyo Opera City (Japan), the Corcoran Gallery (Washington, DC), Turner Ballroom (Milwaukee, WI) and Jordan

Hall (Boston, MA).

Her music has been performed by soloists including pianists Eric Huebner, Steven Beck, Stephen Gosling, and John McDonald, as well as Haruka Fujii (percussion), Natasha Farny (cello), Miranda Cuckson (violin), Amy Glidden (violin), Salley Koo (violin), Feng Hew (cello), Janz Castelo (viola) and Kimberly Sparr (viola). The New York Philharmonic included her music on its CONTACT! new music series at National Sawdust in 2015 and has commissioned a new piece for the 2020-2021 season as part of its Project 19 commissioning project.

Mallonee has been recognized through commissions and awards from the Fromm Foundation, Meet The Composer, the Jerome Fund for New Music, and ASCAP, from which she received a Morton Gould Young Composers Award.

She is a professional singer in the Vocalis Chamber Choir and is the director of the Walden School Creative Musicians Retreat, a week-long festival for composers and improvisers held in New Hampshire each June. She was a long-time faculty member of The Walden School Young Musicians Program, where she also served as Academic Dean. As a violinist, Mallonee was a founding member of pulsoptional (based in North Carolina) and Glissando (based in New York City).

She studied composition with Louis Andriessen at the Royal Conservatory of the Hague (Fulbright Fellowship, 2005), Scott Lindroth and Stephen Jaffe at Duke University (Ph.D. 2006), Joseph Schwantner and Evan Ziporyn at the Yale School of Music (M.M. 2000), and Bernard Rands and Mario Davidovsky at Harvard University (B.A. 1997).

Ingrid Stölzel

Composer Ingrid Stölzel has been described as having “a gift for melody” (*San Francisco Classical Voice*) and “evoking a sense of longing” that creates “a reflective and serene soundscape that makes you want to curl up on your windowsill to re-listen on a rainy day.” (*I Care If You Listen*)

Stölzel’s compositions have been commissioned by leading soloists and ensembles, and performed in concert halls and festivals worldwide, including Carnegie Hall, Merkin Concert Hall, Kennedy Center, Seoul Arts Center, Thailand International Composition Festival, Festival Osmose (Belgium), Vox Feminae Festival (Israel),

Dot the Line Festival (South Korea), Ritornello Chamber Music Festival (Canada), Festival of New Music at Florida State (USA), Beijing Modern Music Festival (China), Festival of New American Music (USA), and SoundOn Festival of Modern Music (USA). Her music has been recognized in numerous competitions, among them recently the Suzanne and Lee Ettelson Composer's Award, Red Note Composition Competition, the Robert Avalon International Competition for Composers, and the Kaleidoscope Chamber Orchestra Competition. Recordings can be found on various commercial releases including her portrait album "The Gorgeous Nothings" which features her chamber and vocal chamber music. Stölzel teaches composition at the University of Kansas School of Music.

Carolina Heredia

Carolina Heredia is an Intermedia artist, composer, violinist, and educator. Her works have been commissioned and performed in the United States, Europe, and South America by esteemed musicians and ensembles, including JACK Quartet, Alarm Will Sound, Exigence choir, Aspen Contemporary Ensemble, Oberlin New Music Ensemble, clarinetists Alex Fiterstein and Derek Bermel, Tesla Quartet, Argus Quartet, Chiara Quartet, Duo Cortona, and Khemia Ensemble, among others. Her music has been programmed at the Walt Disney Concert Hall under the Green Umbrella Series, the Pulitzer Arts Foundation Saint Louis Symphony Orchestra series, Merkin Concert Hall at the SONIC Festival, Aspen Music Festival, Lake George Music Festival, the Bowdoin Music Festival, the Mizzou International Composers Festival, Strange, Beautiful Music Festival, Crested Butte Music Festival, and the Toronto International Electroacoustic Festival, among many others. Her work *Ius in Bello* (2014), for clarinet and string quartet, was released in 2019 in an album titled *Joy and Desolation*, recorded by Alexander Fiterstein and the Tesla Quartet and produced by Orchid Classics.

Heredia's Fromm Music Foundation commission supported the creation of her work *Ausencias/Ausências/Absences*, a 20-minutes work for string quartet and fixed media, premiered by the JACK Quartet in March 2016. A later extended 30-minutes version includes live dance, and a mix of fixed and interactive mapped video projections. *Ausencias* was awarded several prizes, including the 2018 International New Music Competition John Corigliano Grand Prize, and the 2019 Lake George Music Composition Competition, among others. She has also received a Barlow Endowment Commission to write a work for Duo Axis in 2021.

Carolina Heredia was born and raised in Córdoba, Argentina where she received a Licenciatura in Music Composition degree from the National University of Villa Maria (Córdoba, Argentina) and graduated from the Violin program at the Superior Conservatory of Music, Felix T. Garzón (Córdoba, Argentina). Upon finishing her studies, she worked as a violinist, arranger, producer, and composer. She was also an active part of the popular music scene as a free-lance performer, playing and recording violin for several traditional and progressive Tango, and Latin American Folk, and Rock groups. After moving to the United States in 2009, Carolina completed her Master's in Music Composition degree, her Doctorate in Music Composition degree, and was later a 1-year Research Fellow for the Institute of Humanities at the University of Michigan. Her mentors include Michael Daugherty, Evan Chambers, Erik Santos, and Kristin Kuster. Her mentors from Argentina include Claudio Vittore, Luis Nani, and Pablo DiGiusto. She was a 2017-18 postdoctoral fellow at the University of Missouri School of Music where she holds the position of Assistant Professor in Music Composition and Assistant Director of the Mizzou New Music Initiative.

Mizzou New Music Initiative

The Mizzou New Music Initiative brings together an array of programs intended to position the University of Missouri School of Music as a leading center in the areas of composition and new music. The Initiative is the direct result of the generous support of Dr. Jeanne and Mr. Rex Sinquefield, and the Sinquefield Charitable Foundation. The Sinquefields' vision is to create an incubator for the composition and performance of new music, and to position Missouri as a major center for the music of tomorrow.

This project is generously funded by Mid-America Arts Alliance, the National Endowment for the Arts, and the state arts agencies of Arkansas, Kansas, Missouri, Nebraska, Oklahoma, and Texas.