



School of Music
University of Missouri

2020-2021 Series | Guest Artist Recital

Duo Cortona

Rachel Calloway, mezzo soprano
Ari Streisfeld, violin

February 5, 2021 | 7:00pm
Online Event

Program

Papalote (Kite) **Hilda Paredes**

Songs of Bright Orange Notes **John Liberatore**

- I.
- II.
- III.
- IV.

First Snow **Evan Chambers**

Lindisfarne Hymn

Whom am I to Say? **Annika K. Socolofsky**

The Thaw **Carolina Heredia**

Sappho Cycle **Robert Morris**

- I. To the Graces and Muses
- II. Mnemosyne
- III. Making of the Poem
- IV. Pneuma
- V. The Lyric Poem
- VI. A Prayer to Aphrodite
- VII. Eros
- VIII. To Anaktoria
- IX. You Forgot

Program Notes

***Papalote* by Hilda Paredes**

Papalote: Poem by Rocio González. English Translation by Hilda Paredes

Kite

(in San Mateo del Mar men
fish by tying the corners of their
nets to kites which are suspended
by the strength of the wind)

Kite tied to its net,
pursued patient of the moon
kite without thread between the waves
breeze's lover that envelops.

You were made centuries ago
by children who saw birds
purely devoted to the wind.

Staring at you there
excited by the foam's song,
beautiful brother of the salt
I know why you search for your lovers in the air.

***Songs of Bright Orange Notes* by John Liberatore**

Program Note

Songs of Bright Orange Notes (2019)

"Songs of Bright Orange Notes" set poetry by Randall Potts, a poet whose ability I admire to craft poignant yet ambiguous imagery through vernacular, almost ritualistic prose. As I assembled the composition, I chose four poems simply because they appealed to me. But after the pieces were finished, I realized a connection. The first poem is an intimate portrait of two lovers falling asleep, comforted by each other's presence (the piece was written for Duo Cortona—a married couple). Following this, the next three poems each comment on the ephemeral beauty and brevity of living things. Thus, as a whole, the piece contemplates the fragility of life, and the entanglement of life and love.

Texts: (used with Permission)

I.

Randall Potts, "Familiar"

You comfort me
Make dark into a den:
Breath circulates

Our bodies warm—
My name melts:
Only we are are—
We are unafraid

We curl into sleep
Your spine & mine

Our vertebrae fuse—

We travel on as one.

II.

Potts, “Swarm”

1000s of Lady Bugs swarm
Over meadow’s percolating heat.

Sunlight glints on their flickering wings
Breeze swirls & billows them

They jitter, shape-shift in the light
On their auspicious spring awakening—

As I stride through a square knot
Not a wing touches me, they compensate

Like a song of bright orange notes
They improvise their twirling melody—

To me a song as airy as sleep—
Before the dirge

Of Summer.

III.

Potts, “Dream”

I dream a reactor to ruin
A dam to rubble—

“Someday machines
Can finish your work,” I shout
To the Watchmen--

To dark city hills I sing
“Sleep, sleep
Let us vanish without [a] trace!”

To myself I whisper, “*My body is a fuse
I have begun to burn.*”

IV.

Potts, “Eclipse”

This evening eclipse
Perplexes me, as if the day
Had got ahead of itself

By stumbling
On some forgotten obstacle—
Pitched Forward
As though plush darkness
Was just ahead to cushion
Its fall, to let it down easy.
Leaves' shadows are rent
To sickle-shaped remnants
Fingers' shadows whittled
Away, it's dimming, cooling
Bird's gone, dusk chorus
Skipped--
Then, at the last instant
Day catches itself, rights itself:
A slow seesaw rebuttal
Dark retreats, shadows
Flip, cast their opposites
And that golden hour, before
Twilight is restored, must be
Lived all over again. The chorus
Begins.

***Lindisfarne Hymn* by Evan Chambers**

Though our lives they may be dark and troubled
And our nights they might be cold and long,
Though our days they may come hard and heavy
Still our hearts they can be clear and strong.
Singin' Glory Halleluja,
Singin' Glory Hallehlujah,
Singin' Glory Halleluja, Hallelujah through it all...
Though our bodies they shall grow weaker
And our lov'd ones fall ill and die
Though our suffering may make us weary,
Still our song can ring out to the sky.
Singin' Glory Halleluja,
Singin' Glory Hallehlujah,
Singin' Glory Halleluja, Hallelujah through it all...

When this world is filled with rage and violence
It may seem as if all hope has gone,
Then we gentle souls can come together
And our singing shall go on and on!
Singin' Glory Halleluja,
Singin' Glory Hallehlujah,
Singin' Glory Halleluja, Hallelujah through it all!
Sing along at home!

Singin' Glory Halleluja,
Singin' Glory Hallehlujah,
Singin' Glory Halleluja, Hallelujah through it all...

***Who am I to say?* by Annika K. Socolofsky**

Program Note

The text for this song is derived from the English nursery rhyme “Tinker, tailor, soldier, sailor,” which invites young girls to fantasize about what occupation their future husbands might have. As a child, I was told by nursery rhymes, by songs, by books, by stories, by the radio, by friends, and by society that my worth in life would be measured by the worth of my future husband. This message pours a foundation of endlessly conditioned heteronormativity so deep within us that even the most liberal and queer among us hold shame in a death grip close to our heart. It is that shame that brought some gay people to oppose same-sex marriage. It is that shame that kept me from finding my true self for 24 years of life. It is that shame that keeps me from imagining my own wedding day. It is that shame that perpetually haunts me with doubt, and makes me wonder, *who am I to say who I should marry?* Millions have been robbed of their agency, truth, and self-worth, and it is a long road to reclaim it.

Text

Who should I marry?

Who am I to say?

Tinker, tailor, soldier, sailor?

Who should I have?

What if my husband is a wife?

***The Thaw* by Carolina Heredia**

Text by Gabriel Fried

One day we will speak about the darkness
When you are older and I am old
We, too, may have to speak about the cold
The cold we have been
The separate sound we woke to
The chisel, the lone fox scuffing morsels
On a meadow so long frozen
It has demoralized the sun
But for now we bask within the spark we have made
The flick that thawed the visible heart.

***Sappho Cycle* by Robert Morris**

The texts are found in SAPPHO: Lyrics in the Original Greek with Translations by Willis Barnstone

I. To the Graces and Muses

Come, come now,
tender Graces,
and Muses of the splendid hair.

II. Mnemosyne

(violin solo)

III. Making of the Poem

Come to me now, Muses.

Leave your gold house.

IV. Pneuma

V. The Lyric Poem

Come, holy tortoise shell,
my lyre, and become a poem

VI. A Prayer to Aphrodite

On your dappled throne, Aphrodite,
sly eternal daughter of Zeus,
I beg you: do not crush me with grief,

but come to me now – as once
you heard my far cry, and yielded,
slipping from your father's house

to yoke the birds to your gold
chariot, and came. Handsome swallows
brought you swiftly to the dark earth,

their wings whipping the middle sky.
Happy, with deathless lips, you smiled:
“What is wrong, why have you called me?”

What does your mad heart desire?
Whom shall I make love you, Sappho,
who is turning her back on you?

Let her run away, soon she'll chase you;
refuse your gifts, soon she'll give them.
She will love you, though unwillingly.”

Then come to me now and free me
from fearful agony. Labor
for my mad heart, and be my ally.

VII. Eros

Now in my
heart I
see clearly

a beautiful
face
shining,

etched
by love.

VIII. To Anaktoria

Some say cavalry and others claim
infantry or a fleet of long oars
is the supreme sight on the black earth.

I say it is

the one you love. And easily proved.
Did not Helen, who was queen of mortal
beauty, chose as first among mankind
the very scourge

of Trojan honor? Haunted by Love
she forgot kinsmen, her own dear child,
and wandered off to a remote country.

Weak and fitful

woman bending before any man!
So Anaktoria, although you are
far, do not forget your loving friends.

And I for one

would rather listen to your soft step
and see your radiant face – than watch
all the dazzling chariots and armored
hoplites of Lydia.

IX. You Forgot

And I am wholly
Gone into oblivion.

You forgot.

Biographies

Duo Cortona

Duo Cortona is a contemporary music ensemble dedicated to the creation of works for its unique instrumentation: mezzo-soprano and violin. This ensemble explores new sounds and possibilities for its intimate, expressive, and vital combination. Duo Cortona works to establish a new and thus far unexplored repertoire, pursuing the endless possibilities of this union. We create opportunities for both established and emerging composers through commissions, competitions, educational workshops, university residencies, and major concert performances.

Duo Cortona was founded at the Cortona Sessions for New Music by husband-and-wife team Ari Streisfeld and Rachel Calloway. Recent and upcoming performances include the Southern Exposure Series for New Music, East Carolina New Music Initiative, University of Wisconsin, College of Charleston, New Music New College, the Gabriela Lena Frank Creative Academy of Music, Resonant Bodies Festival, The Stone, the SONiC Festival, New Music on the Point, and Contemporary Undercurrent of Song Project (Princeton).

Hilda Paredes

Firmly established as one of the leading Mexican composers of her generation, Hilda Paredes has been based in London for 35 years. Musicians, singers and conductors frequently praise the perfect balance she achieves between brilliant compositional technique and a keen sensibility for the particular instruments and individuals for whom she writes.

While there is a testimony of constant collaboration with Mexican poets and artists in her works, she also draws inspiration from music and cultures from around the world. Her music has been acclaimed by the critics for the refinement of her craft, marked by the intensity of the relationship between time, dramatic force and poetic approach.

The versatility of her work is manifest in a catalogue that includes a wide range of electroacoustic works created at IRCAM, at SWR Experimentalstudio and at CIRM, where the electronics of her widely celebrated opera *Harriet, Scenes in the life of Harriet Tubman*, were created. After the premiere at the Muziekgebouw Amsterdam, the Dutch critic, Joep Stapel, placed *Harriet* as the number one Best Classical Music of 2018. In 2019, Hilda was awarded a prestigious Ivors Composer Award for this work.

Hilda Paredes' music has been commissioned and performed by many prestigious ensembles, orchestras and soloists including Trio Arbós, Arditti Quartet, Aventure, Collegium Novum Zurich, Contrechamps, Court Circuit, Ensemble Intercontemporain, L'Instant donné, Hilliard Ensemble, Ensemble Modern, Ensemble Recherche, Ensemble Signal, Grup Instrumental de Valencia, ICE, London Sinfonietta, Lontano, The New Julliard Ensemble, Neue Vocalsolisten, Plural Ensemble, Psappha, Ensemble Phoenix Basle, MDi Ensemble, Orchestra di l'Arena de Verona, RTE, OFUNAM, Filarmónica de la Ciudad de México, amongst many others. Paredes continues to be involved in the musical life of her native Mexico as a composer and teacher and was also radio producer of new music.

After studying composition at the Conservatoire in Mexico City with Mario Lavista, she was an active participant in master classes at Dartington Summer School, studying with Peter Maxwell Davies, Harrison Birtwistle and Richard Rodney Bennett. She was also a student at Franco Donatoni's Masterclasses at the Academia Chighiana. Paredes graduated from the Guildhall School of Music and subsequently obtained her Master of Arts at City University in London, and later completed her PhD at Manchester University under Prof. John Casken.

Paredes' works have featured on the AEON, Mode Records NY, Bridge and IBS labels, amongst others and are published by [University of York Music Press](#).

John Liberatore

John Liberatore is a composer, pianist, and one of the world's few glass harmonica players. Described by critics as “enchanted” and “truly magical” (Boston and New York Classical Review, respectively), his music seeks poignancy through levity, ambiguity through transparency, and complexity within simple textures— “to feel pulled along at varying speeds in multiple directions, but always forward.” (clevelandclassical.com)

Over the past several years, his music has received hundreds of performances in venues around the world. He is the recipient of an NEA Fellowship from the MacDowell Colony, and other fellowships from Tanglewood, Yaddo, the Brush Creek Arts Foundation, the I-Park Artist's Enclave, and the Millay Colony. Other notable distinctions include commissions from the Fromm Music Foundation and the American Opera Initiative, two ASCAP Morton Gould Awards, and the Brian Israel Prize. Through a 2012 Presser Music Award, he studied in Tokyo with Jo Kondo—a mentorship that made an indelible impression on his music.

In 2015, Liberatore commissioned glass blowers G. Finkenbeiner Inc. for a new glass harmonica, becoming one of the few exponents of this rare instrument in contemporary music. So far, he has collaborated as a composer and performer with Roomful of Teeth, percussionist Daniel Druckman, soprano Jamie Jordan, the Concert Choir of Old Saint Patrick's, and as a soloist at the Third Practice Festival.

In 2018, Albany Records released *Line Drawings*, a portrait album of Liberatore's chamber music. The album features Liberatore's recording debut on the glass harmonica (alongside Druckman and Jordan), as well as pieces for The Mivos Quartet, pianist Ryan MacEvoy McCullough, Bent Frequency, and Duo Damiana. Other recordings of his work are available on Centaur, Innova, and Ravello record labels.

He holds degrees from the Eastman School of Music (PhD, MM) and Syracuse University (BM, summa cum laude). In 2015, he was appointed assistant professor of theory and composition at the University of Notre Dame.

Evan Chambers

Evan Chambers is currently Professor of Composition at the University of Michigan.

His 2007 orchestral song cycle *The Old Burying Ground* was performed in Carnegie Hall in February 2008; a recording is available on Dorian/Sono Luminus.

Chambers' compositions have been performed by the Cincinnati, Kansas City, Memphis, New Hampshire, and Albany Symphonies, among others; has also appeared as a soloist in Carnegie Hall with the American Composers Orchestra. He won first prize in the Cincinnati Symphony Competition, and in 1998 was awarded the Walter Beeler Prize by Ithaca College. His work has been recognized by the American Academy of Arts and Letters, the Luigi Russolo Competition, Vienna Modern Masters, NACUSA, and the American Composers Forum. He has been a resident of the MacDowell Colony and Yaddo and been awarded individual artist grants from Meet the Composer, the Arts Foundation of Michigan and ArtServe Michigan. His composition teachers include William Albright, Leslie Bassett, Nicholas Thorne, and Marilyn Shrude, with studies in electronic music with George Wilson and Burton Beerman. Recordings have been released by Albany Records, the Foundation Russolo-Pratella, Cambria, Clarinet Classics, Equilibrium, and Centaur. His solo chamber music disk (*Cold Water, Dry Stone*) is available on Albany records.

Annika Socolofsky

Annika Socolofsky is a composer and avant folk vocalist from the US Midwest. Described as “unbearably moving” (Gramophone) and “just the right balance between edgy precision and freewheeling exuberance” (The Guardian), her music erupts from the embodied power of the human voice and is communicated through mediums ranging from orchestral and operatic works to unaccompanied folk ballads and unapologetically joyous Dolly Parton covers. Annika writes extensively for her own voice, including composing a growing repertoire of “feminist rager-lullabies” titled *Don't say a word*, which serves to confront centuries of damaging lessons taught to young children by retelling old lullaby texts for a new, queer era. Annika has taken *Don't say a word* on the road, performing with a number of ensembles including [Eighth Blackbird](#), [Albany Symphony](#), Dogs of Desire, [Knoxville Symphony](#), and [Latitude 49](#), among others.

As a composer, Annika has collaborated with artists such as the Rochester Philharmonic, Albany Symphony, Knoxville Symphony Orchestra, Eighth Blackbird, Third Coast Percussion, So Percussion, Möbius Percussion, Contemporaneous, Latitude 49, Music from Copland House, marimbist Ji Hye Jung, Bang on a Can All-Stars cellist Arlen Hlusko, sean-nós singer Iarla Ó Lionáird, bitKlavier, and The New Works Project. Upcoming projects include a Dolly Parton-meets-queer Love Actually subversive Country mini-opera for Quince, a song cycle for voice and ~Nois, a micro-documentary on small business owners with XUAN and Akropolis Reed Quintet, and a hardanger fiddle collaboration for Bergamot Quartet. Annika has received grants and awards from Harvard University's Fromm Foundation, Barlow Endowment, The Cortona Prize, ASCAP, and BMI and is a 2020 - 21 Gaudeamus Award Nominee.

Her research focuses on contemporary vocal music, using the music of Dolly Parton to create a pedagogical approach to composition that is inclusive of a wide range of vocal qualities, genres, and colors. She is Assistant Professor of Composition and Artistic Director of Pendulum New Music at the University of Colorado Boulder. She holds her PhD in Composition from Princeton University. Her primary musical mentors have been Reza Vali, Kristin Kuster, Dan Trueman, Juri Seo, and Evan Chambers. She plays a hardanger d'amore 5x5 fiddle made by Salve Håkedal. www.aksocolofsky.com

Carolina Heredia

Carolina Heredia is a composer of acoustic and electronic Classical New Music, as well as an Intermedia producer and artist. Her works have been commissioned and performed in the United States, South America, and Europe by several esteemed musicians and ensembles, including JACK Quartet, Alarm Will Sound, Aspen Contemporary Ensemble, Oberlin New Music Ensemble, Alex Fiterstein, Derek Bermel, Tesla Quartet, and Khemia Ensemble, among others. Her music has been featured at the SONIC Festival NYC, Aspen Music Festival and School, Bowling Green New Music Festival, the Mizzou International Composers Festival, SEAMUS, Strange Beautiful Music, 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 2015 Fromm Music Foundation Commission supported the creation of her work *Ausencias/Ausências/Absences*, for string quartet and fixed media, which was premiered by the JACK Quartet in March 2016. *Ausencias/Ausências/Absences* 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 was awarded a Barlow Endowment General Commission for the creation of an intermedia work for New York-based the Duo Axis, in 2021.

Carolina holds a Doctorate in Music Composition degree and was a Research Fellow for the Institute of Humanities at the University of Michigan. Her mentors include Michael Daugherty, Evan Chambers, Erik Santos, and Kristin Kuster. She was a 2017-18 postdoctoral fellow at the University of Missouri School of

Music where she currently holds the position of Assistant Professor in Music Composition and Assistant Director of the Mizzou New Music Initiative.

Robert Morris

Robert Morris received his musical education at the Eastman School of Music (B.M. in composition with distinction) and the University of Michigan (M.M. and D.M.A. in composition and ethnomusicology), where he studied composition with John La Montaigne, Leslie Bassett, Ross Lee Finney, and Eugene Kurtz. At Tanglewood, as a Margret Lee Crofts Fellow, he worked with Gunther Schuller. Morris has taught composition, electronic music, and music theory at the University of Hawaii and at Yale University, where he was Chairman of the Composition Department and Director of the Yale Electronic Music Studio. He was also Director of the Computer and Electronic Studio, Director of Graduate (music) Studies, and Associate Professor of Music at the University of Pittsburgh. In 1980 Morris joined the faculty of the Eastman School of Music where he presently teaches as Professor of Composition with additional affiliation within the theory and musicology departments. (He was chair of the Composition Department from 2008-11 and 1999-2005. Before that he was a member of both the composition and music theory departments.) Other teaching posts have included positions at the Philadelphia College of the Performing Arts, the Governor's School for the Arts held at Bucknell University, the University of Pittsburgh Computer Music Workshop, and the Berkshire Music Center at Tanglewood.

Morris has written music for a wide diversity of musical forms and media. He has composed over 160 works including computer and improvisational music. Much of his output from the 1970s is influenced by non-Western music and uses structural principles from Arabic, Indian, Indonesian, Japanese, and early Western musics. While such influences are less noticeable in his more recent works, the temporal and ornamental qualities of Eastern music have permanently affected Morris's style. Moreover, Morris has found much resonance among his musical aesthetics, his experiences in hiking (especially in the Southwestern United States), his study and appreciation of Carnatic Music of South India, and his reading of ancient Indian, Chinese, and Japanese Buddhist texts. Among his present compositional projects is a series of the works to be played outdoors in a natural setting. Six of these works are complete and have been performed throughout the United States: [*Playing Outside*](#) (2000), [*Coming Down to Earth*](#) (2002), [*Oracle*](#) (2005), [*SOUND/PATH/FIELD*](#) (2006), [*Arboretum*](#) (2007-8), and [*Sun, Moon, Earth*](#) (2012).

In addition to his music, Morris has written four books and over 50 articles and reviews which have appeared in the *Journal of Music Theory*, *In Theory Only*, *Music Theory Spectrum*, *Journal of the American Musicology Society*, and *Music* contributing to theories of musical analysis and aesthetics, compositional design, and electronic and computer music. Morris has also contributed to the study and analysis of Carnatic music of south India and helped develop a theoretic foundation for Chitravina N. Ravikiran's concept of [*Melharmony*](#). Morris was the recipient of the "Outstanding Publication Award" of the *Society for Music Theory* in 1988 for his book, *Composition with Pitch-Classes: A Theory of Compositional Design*, published by Yale University Press, and in 2001 for his article "Voice Leading Spaces" in *Music Theory Spectrum* 20/2. His most recent book, *The Whistling Blackbird: Essays and Talks on New Music*, was published by the University of Rochester Press in December of 2010. In 2017, The Society for Music Theory Executive Board awarded Morris with *Lifetime Membership* "in recognition of truly outstanding contributions to the field of music theory." Morris is presently Co-editor of *Perspectives of New Music* and Contributing Editor of *The Open Space Magazine*.

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.

Requests for accommodations related to disability need to be made to building coordinator, Susan Worstell, 206 Sinqefield Music Center, 573-884-2604, at least seven days in advance of the event. Events are subject to change. For up-to-date information, please visit our web site: www.music.missouri.edu

Please consider visiting our partner organizations:

University Concert Series • www.concertseries.org | Odyssey Chamber Music Series • www.odysseymissouri.org

Columbia Civic Orchestra • cco.missouri.org | We Always Swing Jazz Series • www.wealwaysswing.org

CAAM • www.ChoralArtsAllianceofMissouri.com | KMUC Classical 90.5 FM • www.kmuc.org