

2nd DMA Recital

Mariana Flores Bucio

Soprano

Wednesday, May 24th, 2023 – 5:00 pm
Conrad Prebys Music Center – Conrad Prebys Concert Hall

Program

Manual for the use of wings (2017)
solo voice

Gilda Lyons

Mariana Flores Bucio, voice

Oh Yes & I (2017/2018)
soprano and bass flute

Rebecca Saunders

Teresa Díaz, bass flute
Mariana Flores Bucio, soprano

Vertex: Basic Emotion (2020)
voice and flute

Mariana Flores Bucio

Teresa Díaz, flute
Mariana Flores Bucio, soprano

From the wind (Unknown date)
soprano and piano

Alida Vazquez

Kyle Adam Blair, piano
Mariana Flores Bucio, soprano

Acuarelas de México (1969)
soprano and piano

Alida Vazquez

Kyle Adam Blair, piano
Mariana Flores Bucio, soprano

Program notes

This is a unique program where I could put together some of the different ideas and musical styles that I have been interested in exploring and performing. I start with a solo voice piece by Gilda Lyons, *Manual for the Use of Wings*, as a poetic and analog way of thinking about the program's start, as if we were going to fly together through the different pieces.

Vertex: Basic Emotions is a piece for flute and voice I proposed as an improvised exploration of expressivity and communication of a selection of basic emotions. Teresa Diaz and I explore Timbre, Dynamics, Speed, Intention, and Pitch to express happiness, sadness, anger, fear, and Love. After that, we play Rebecca Saunders' piece *Oh Yes & I*, which sets a text from James Joyce's *Ulysses*, Molly Bloom's monologue, in a fascinating and evocative way. This piece plays with extreme changes in technique and musical material, both the vocal and flute parts.

From the wind, the next piece of the program is a cycle of songs for voice and piano by Alida Vazquez, a Mexican-American composer whom we know about thanks to the exhaustive research that Teresa Diaz is doing, rescuing Alida's name and work from disappearing.

Finally, I will perform a delightful and nostalgic collection of songs for voice and piano, *Acuarelas de Mexico* (Water colors from Mexico). It is a fun and compelling song cycle that offers a glimpse, almost like a child's view, of daily images from Alida's world in Mexico. The cycle provides us with ideas like children playing, a night watcher working lonely, and people taking out the trash, among others.

Biographies

Mariana Flores Bucio

Mexican singer and actress specialized in Contemporary Music and Mexican Vernacular Music.

She has studied and collaborated with artists like Wilfrido Terrazas, Carmina Escobar and artistic groups like Project Blank, Orquesta of Baja California, Teatro Estudio de la Baja ja California, Teatro en el Incendio, Pendulo Cero, 9Spiral Project, and the Italo-American Institute of International Cooperation. She has performed leading roles in classical and contemporary operas, premiered several new musical works, and performed on important stages as a vernacular Mexican music singer. Her singing has led her to perform in different countries like Perú, Costa Rica, Hungría, United States , as well as diverse states of Mexico, like Mexico City, Cancún, Queretaro, Zacatecas and Baja California. She obtained her Bachelor's degree in Music at the Autonomous University of Baja California and her MFA degree in Music Performance at UC San Diego. She is co-director of the vocal ensemble "Radical Ensemble" at Tijuana, B.C. Mex., and is currently pursuing a DMA in Performance at UC San Diego.

Teresa Diaz de Cossio

Teresa is a flutist and an active member of in^set, a flexible chamber ensemble dedicated to creation, improvisation, experimentation, and collaboration. She has had the opportunity of performing with Los Tigres del Norte, and has been a fellow at The Banff Center, the Darmstadt Summer Institute, Curating Diversity (Sounds Now, Finland), and the Future of Music Faculty Fellowship (Cleveland Institute of Music, Sphinx Foundation). As a scholar, Teresa has presented her research on the composer Alida Vázquez at *Unsung Stories: Women* at Columbia's Computer Music Center and the International Musicological Society (Greece), and her work has been published in *Radical Sounds of Latin America* and the series *Musicians' Migratory Patterns* by Routledge.

Currently, Teresa is a doctoral candidate at the University of California San Diego, where she is mentored by Wilfrido Terrazas and Amy Cimini. She is also a co-producer at Neofonia, Festival de Música Nueva in Ensenada— a space for exploration and collaboration between communities, and as a teacher at Universidad Autónoma de Baja California. Teresa looks forward to making meaningful contributions to the community, both through her performances and her scholarly pursuits.

Kyle Adam Blair

Lyricism, complexity, and dissonance characterize the musical interests of pianist Kyle Adam Blair. His artistic focuses include the creation of new musical works in collaboration with living composers, as well as the American art music repertory post-1900, particularly the music of Stuart Saunders Smith, Elliott Carter, George Crumb, and Charles Ives.

Blair's curiosities regarding text and theatre spark frequent collaborations with singers, actors, and dancers. Most recently, he has worked closely with Grammy-winning soprano Susan Narucki as the vocal coach and pianist for kallisti, and as repetiteur for operatic premieres of Lei Liang's *Inheritance* and Stephen Lewis's *Noon at Dusk*. Blair also currently serves as singing coach and lecturer in UC San Diego's Department of

Theatre and Dance.

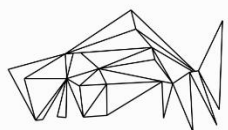
Blair can be heard on New World Records and Edgetone Records. He received his D.M.A. in Contemporary Music Performance in 2018 from the University of California San Diego, under the mentorship of Aleck Karis

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Concert Hall Chimes composed by Caroline Louise Miller



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