

kallisti presents

VOICES: A pop-up festival of 20th/21st Music for the singing voice

Tiffany Du Mouchelle, soprano
Stephen Solook, percussion

Friday, April 19, 2024 at 7:00 p.m.
Conrad Prebys Music Center | Experimental Theater

Lonh

Music by Kaija Saariaho
Poetry attributed to Jaufre Rudel

sonic poem etudes

Music and poetry by Emily Barger

Bird Songs

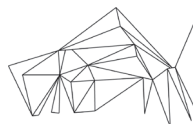
Music by Susan Botti
Poems by Rabindranath Tagore (from Stray Birds)

The Mussels

Music by Carolyn Chen
Text by Divya Victor



<-- SCAN for additional
program notes.



UC San Diego

SCHOOL OF ARTS AND HUMANITIES
Department of Music

PROGRAM NOTES

Lonh

Music by Kaija Saariaho

Poetry attributed to Jaufré Rudel

Lonh is a love story over great distance. With poetry attributed to the medieval troubadour Jaufré Rudel, we are transported into the inner world of a soul tortured by a beloved that may never return.

From afar

*When the days are long in May
The sweet song of birds from afar seems lovely to me
And when I have left there
I remember a distant love
I walk bent and bowed with desire
So much so that neither song nor hawthorn flower
Please me more than the icy winter.*

*Never will I enjoy love
If I do not enjoy this distant love
For a nobler or better one I do not know
Anywhere, neither near nor far
So high is its true, real price
That there, in the kingdom of the Saracens
I wish to be proclaimed her captive.*

*Sad and joyous, I will separate from her
When I see that distant love
But I know not when I will see her
For our lands are too far away
There are so many passages and paths
And in this I am no seer
But let everything be according to God's will.*

*I will feel joy for sure when I ask her
For the love of God the distant love
And if it pleases her I will live
Near her even if I am from far away
Then will come our faithful meeting
When I, the faraway lover, will be so near
That I will console myself with her beautiful words.*

*I really trust in the Lord
Through whom I will see the distant love
But fore something that fails me
I have two sorrows for she is so far away
Ah, if only I were a pilgrim there
So that my stick and my bundle
Could be seen by her lovely eyes.*

*God who made everything that comes and goes
And formed this distant love
Grant me the power of my heart
Soon to see the distant love
Truly in a propitious place
And that the room and garden
Always appear as palaces to me.*

*He speaks true who says I am avid
And longing for the distant love
For no joy gives me pleasure
Like the pleasure of the distant love
But what I want is forbidden to me
So my godfather endowed me
That though loving I will not have been loved.*

*But what I want is forbidden to me
So may my godfather be cursed
Who made me not to be loved.*

PROGRAM NOTES

sonic poem etudes

Music and poetry by Emily Barger

- I. *after the long dark night daybreak*
- II. *what is sleep, if not surrender?*
- III. *the sun a miracle, a void*
- IV. *Interlude*
- V. *cicadas, clocks, cowards! God's circadian circus*
- VI. *o, if only heaven could breathe*

Emily Barger is a Masters of Music candidate (2024) at University at Buffalo, and is a student of Dr. Tiffany Du Mouchelle (voice) and Dr. Su Lian Tan (composition). Next year, she will pursue her doctorate in contemporary music at University of California San Diego, studying both vocal performance and composition.

Bird Songs

Music by Susan Botti

Poems by Rabindranath Tagore (from *Stray Birds*)

Seven of Rabindranath Tagore's poems from *Stray Birds* are the texts for my *Bird Songs*, composed for Lucy Shelton. The "nest of percussion" is a collection of instruments I've either made or have gathered on my journeys (in true bird-like fashion). Upon request of the Folger Consort, I composed a variation, *Bird Songs* (for 3 birds), which reimagines 4 of the original 7 songs for 3 voices with percussion accompaniment. As in the original *Bird Songs*, the singers play the percussion.

-Susan Botti

- 1) *Silence will carry your voice like
the nest that holds the sleeping birds.* (#155)
- 2) *The bird wishes it were a cloud
The cloud wishes it were a bird* (#35)
- 3) *Listen, my heart, to the whispers
of the world with which it makes love
to you* (#13)
- 4) *The cricket's chirp and the patter
of rain come to me through the dark,
like the rustle of dreams from my past
youth.* (#198)
- 5) *Roots are the branches down in the earth.
Branches are roots in the air.* (#103)
- 6) *The bird-song is the echo of the
morning light back from the earth.* (#245)
- 7) *Light in my heart the evening star
of rest and then let the night whisper
to me of love.* (#274)

PROGRAM NOTES

The Mussels

Music by Carolyn Chen

Text by Divya Victor

This piece was originally written for Wild Up, a group in L.A. Carolyn found this text on the Internet and contacted the poet Divya Victor. Divya Victor received her PhD from University at Buffalo in 2013. The text was written for Marcel Broodthaers's sculpture, "Le Moule". As with Broodthaers's work, Divya's text consistently plays with the sounds and meaning s of the words.

"The mussel shell is a common material in the artist's work. Here, he filled a shallow pan past its brim with the shells and paired them with an equally heaping bowl of painted french fries. This combination is a witty nod to Broodthaers's heritage, as moules-frites (mussels and French fries) is generally considered the Belgian national dish. Moreover, in French, la moule (a mussel) is close in pronunciation and spelling to le moule (a case or mold), a traditional device used by sculptors. By incorporating the shells into his sculpture, Broodthaers transformed a verbal pun into a visual one."

-excerpt from MOMA description of Broodthaers's sculpture.

a muscle which covers parts of your skull which consists of two parts or bellies which draws your scalp back which raises your eyebrows and wrinkles your forehead which shapes your face to spell em you ess ess e elle ess which dwells in polar waters which cling to pilings and rocks along the beach and swells and hides with the tide which is thick and frothy like the lining of a calf's stomach braised in rosemary cream and washed down with a sober, restrained Merlot

a muscle in your lip that encircles your mouth which is composed of four independent weaving waves which interlace to create the round O of your OH NO like a circularity which is used to play all your brass instruments and your woodwinds which closes your mouth and puckers your lips when it contracts and which draws up to 20 centimeters and which is the shape of a rabbit's foot and lives in freshwater near coves and caves which is hinged, thick, rectangular and elongated with ridges and knobs along the outside which shapes your face to spell em you mess ess e elle ess which is briny and earthy like beefy marrow pan fried with the butter of yak's milk and washed down with a particularly peppery Pinot Noir

a muscle which passes upward and draws taut where your eye curves from your brow bone which nestles deep in your flesh which creates vertical wrinkles of a frown which expresses suffering and worry which is hard hinged and tinted like a bruise near the ribs in blues, purples, and browns which shapes your face to spell em you ess see elle e ess inside a shell and lined with pearl-white with blue or milky borders which is gamey and stringy like an older wild partridge or goose cooked later in the autumn and washed down with a bright Rosé



[Tiffany Du Mouchelle, soprano](#)

Soprano, Tiffany Du Mouchelle is praised for her musical versatility, an electric stage presence and exceptional dramatic sensibilities. Most recognized for her fearlessness in exploring new and challenging repertoire, she ushers the voice into new realms of expressivity, including a vast array of musical styles and languages, featuring over 100 different languages and exploring the genres of classical, world, contemporary, cabaret, and theatrical works. Recipient of the prestigious Richard F. Gold Career Grant for

American Opera Singers, Du Mouchelle has performed with the Chamber Music Society of Lincoln Center, Buffalo Philharmonic Orchestra and Chorus, Bang on a Can All-Stars, Center for Contemporary Opera, Yellow Barn Music Festival, Skálholt Summer Music Series in Iceland, Norfolk Chamber Music Festival, and American Composers Alliance, and in such prestigious venues as Lincoln Center, Disney Hall, The Consulate of the Republic of Poland, The New York Historical Society, The Ukrainian Institute, the residence of the United States Ambassador in Cairo, and the Acropolis in Carthage. Recent collaborations include the AUSTRALIAN PREMIERE of Stockhausen's *Sirius* with Bendigo International Festival of Exploratory Music, the MODERN PREMIERE of Karl von Seckendorff's *Proserpina* (1777) combined with the WOLRD PREMIERE of Paul Botelho's electro-acoustic mono-opera *Proserpina* (2016), the WORLD PREMIERE of Roger Reynolds' *JUSTICE: The Songs* (Clytemnestra), the WEST COAST PREMIERE of Pasqual Dusapin's *To Be Sung* (Voice Two), along with residencies at Yellow Barn and Songfest. An active chamber musician, she is the co-founder of [Aurora Borealis](#), a voice and percussion duo with her husband, Stephen Solook. They frequently commission and perform new works, expanding the repertoire for this unusual combination. A frequent collaborator with the cultural diplomacy organization Cultures in Harmony, she has served as an instructor of voice, musical outreach specialist, and performer for projects in Cameroon, Tunisia, Egypt and Papua New Guinea. In fall 2015, Du Mouchelle moved to Buffalo, NY, joining the faculty at University at Buffalo, where she serves as the director of the vocal performance program.



[Stephen Solook, percussion](#)

Critically acclaimed percussionist Stephen Solook currently resides in Buffalo, NY. As a vivacious interpreter of contemporary music Steve has worked with such composers as Pulitzer Prize winners Paul Moravec and Roger Reynolds, Chinari Ung, Bruce Adolph, and David Loeb. With co-founder, Tiffany Du Mouchelle, of the Aurora Borealis duo (for soprano and percussion) they have performed together more than any other duo of its kind. Venturously they encourage the development of and explore equally composed

works for this primal combination. Mr. Solook has performed as a soloist throughout the United States, Egypt, Mexico, Papua New Guinea, and is a sought after concerto soloist for many ensembles and composers. As an orchestral musician, Steve has served as principal percussionist/timpanist with multiple New York City ensembles, was a member of the La Jolla Symphony in San Diego, California, and performed as a substitute percussionist with the Buffalo Philharmonic. As a member of the non-profit organization Cultures in Harmony, Mr. Solook has traveled to perform, teach, and lead workshops in Cameroon, Egypt, Mexico, and Papua New Guinea. Ethnomusicological research has brought Steve to Fiji in a search to locate and document pre-colonial music, as a conservation project with Pacific Blue Foundation. Steve has performed with Bang on a Can All-Stars, Eighth Black Bird, the International Contemporary Ensemble, red fish blue fish, San Francisco Contemporary Music Players, Joseph Alessi, Bob Becker, David Krakauer, Steven Schick, Lucy Shelton, So-called, Gordon Stout, Glen Velez, and the Jose Limon Dance Company. He has had the privilege to work under such conductors as John Rutter, JoAnn Falletta, Paul Nadler, and Edwin Outwater, and in venues ranging from Los Angeles's Disney Hall and New York City's Lincoln Center to the legendary nightclub CBGB's. Steve can be seen on QPTV and heard on Bridge, Vortex, and Mode labels, as well as additional forthcoming productions with Mode records. Dr. Solook is on the percussion faculty at Buffalo State University.