

Teresa Díaz de Cossio Sánchez, Flute  
DMA Recital I  
Sunday, March 8th, 2020 – 3 p.m.  
Experimental Theatre, Conrad Prebys Music Center

NoaNoa

Kaija Saariaho  
(b.1952)

Miradas\*

Cynthia Martínez  
(b.1989)

Cassandra's Dream Song

Brian Ferneyhough  
(b.1943)

Intermission

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For solo bass flute, with or without live signal processing and spatialization

Anqi Liu  
(b.1990)

Crosswords

Joseph Bourdeau, Teresa Díaz

\*Premier

**NoaNoa** ("Fragant" 1992) for flutes and electronics written by the Finnish composer Kaija Saariaho, refers to Paul Gauguin's travel diary. In the work you hear phrases taken from Gauguin's diary, written on the painter's trip to Tahiti between 1891–93. "In this Silence I hear nothing except the beating of my heart. But the rays of the moon play through bamboo reeds, standing equidistant from each other before my hut, and reaching the event to my bed. And these regular intervals of light suggest a musical instrument: The reed-pipe of the ancients, which was familiar to the Maori, and is called *vivo* by them."

**Miradas** (2020), the Mexican composer Cynthia Martínez writes about her work: "Learning leads us through different paths: errors, mistakes will occur throughout the journey. Moments of despair and guilt feed the tiredness and anger that grow increasingly in an environment of fatigue. Humiliation kills and destroys... On the other hand, courage is the trigger to "look" at ourselves. Here the errors occur, the despair arrives, but the healing process dampens, wraps, making every moment calm, until completely cured. Forgive us."

**Cassandra's Dream Song** (1970), by Brian Ferneyhough conceptualizes the myth of Cassandra. Cassandra is Apollo's priest, who was granted with the gift of prophecy. However, when Cassandra rejected Apollo's love, he cursed her by spitting in her mouth, leaving Cassandra without her gift, and the punishment of no one ever believing her words. Later on, she announced the imminent fall of Troy, but no citizen gave credit to her predictions.

**Anqi Lou** "As we were rehearsing the piece, Teresa told me that there was one night when she was practicing it in CPMC, and had the feeling of being outside of her body. In this moment, she felt that she was able to hear and see herself from the outside. I was very moved when she told me this, because this kind of experience was exactly what I was trying to achieve in writing this piece, and has been an interest in many of my recent works. Some of my most personal experiences in recent years have driven me to think a lot about who we as artists write, or play a piece for, and for me the answer has to be for oneself. I wish to compose pieces that invite performers into a personal space where they can communicate with themselves sincerely, seeking answers and release through this internal dialogue with their innermost self. A Japanese Noh theater performer, Kofumi-san used to say: if you're on stage, it's as if you're completely naked, and that a perfect artist needs the grace and dignity to exist in that situation. This quote reminds me of the exposure that one can feel going through this dialogue in front of others, and the sense of space and nakedness is an important emotional and musical part of this piece. Teresa told me later that as she practiced the piece, the experience of dialoging with herself became deeper over time, and I am so thankful to have the opportunity to work with a performer who is so sensitive to these experiences, and willing to go through the journey of working on this piece with me.

The last work of the program is an improvisation with Joseph Bourdeau. **Crosswords** (2020) was the result of exploring different texts in novels, magazines, cooking books, poetry until settled on newspapers. The newspapers' crosswords provided fun lists of words, that along other instruments and objects supported the creation of a musical discourse.

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I am deeply grateful to my mentor Wilfrido Terrazas for all his extraordinary support, encouragement and artistry, to Amy Cimini for her guidance. Among my friends and colleagues Joseph Bourdeau and Anqi Lou for the countless hours and inspiring art devoted to make this recital possible; Mariana Flores, Michael Matsuno, David Aguila and Alex Stephenson for their help working on very particular details of the program. I also extend my thanks to Jessica Flores, Pablo Ochoa and Jeremy Olsen for all their work running logistics on the house. My profound thanks to my mother Pilar Sánchez and partner Álvaro Díaz for all their love.