

# ALTA

## Flute Music by Mexican Composers in California

Wilfrido Terrazas, flutist

Tuesday, May 8th, 2018 – 7:00 pm

Conrad Prebys Music Center Experimental Theater

Bezjo (2016)\* *US premiere*

Pablo Rubio Vargas (b. 1984)

Alto flute and electronics

Cisma (2001, revised 2018)

Guillermo Galindo (b. 1960)

Bass flute and electronics

La nube en la grieta (2018)\* *World premiere*

Carmina Escobar (b. 1981)

Sonic-poetic action for a flutist

– *Short Pause* –

Modus Intuitio (2014)\* *US premiere*

Mauricio Rodríguez (b. 1976)

Solo piccolo (and performer)

– *Intermission* –

Permeable (2015)\*

Iván Naranjo (b. 1977)

Solo flute

[Hexagram 57] (2018) *World premiere*

Wilfrido Terrazas (b. 1974)

Solo prepared flute

Wilfrido Terrazas, flutist

Alexandria Smith, electronics and lighting assistant

*\*Works written for Wilfrido Terrazas*

## Program Notes

The title *Bezjo* (*Beajo*) is a term from the Zapotec language that means Pleiades. It refers to the constellation forming a triangle shape. The musical idea is to transform the timbral and sonic identity of the flute by granular processing in real time. The result is heard on a quadraphonic system where particles of sound comprise the new timbre through the space. Three different digital processes are implemented along the piece. This is reflected by clusters of musical gestures, which are interpreted by Wilfrido Terrazas. Knowing Willy as one of the best improvisers, I create sections where he is required to choose freely between different materials, in order to interpolate them. At later sections such freedom is restricted, while the electronics start to react somehow “freely”. [PRV]

The word *Cisma* (Schism) means rupture. “A split or division between strongly opposed sections or parties, caused by differences in opinion or belief.” I wrote this piece right after the premiere of my second orchestral work, at the very moment in my career when I decided to break away from academia and all my preconceived ideas about composition. I consider this piece as a psychological act that ultimately lead me to the path I decided to follow. *Cisma*, for amplified bass flute and pre-recorded sound, is part of a series of pieces in which I began exploring alternative ways to conceive time and space, using graphic notation and approaching alternative ways to write for different instruments. *Cisma* is also a study on texture saturation, desaturation, flux, and continuous movement within imaginary sonic spaces of different lengths. The piece suggests an invisible rupture where one can cross back and forth between realities, times, and spaces. A parallel universe in which present, past, and future exist simultaneously. A kaleidoscope of elastic moments. The piece is also an exercise on sustained awareness and extreme concentration where the flautist acts and reacts to transit sonic events and recorded environments. [GG]

*La nube en la grieta*

Sonic-poetic action for a flutist

Se abre la grieta hond[a].

Llovizna sangre.

Calando el cuerpo.

Años violentos.

[CE]

*Modus Intuitio* is the first work from the “Meaning the Body” cycle, title after cognitive and existentialist philosopher Mark Johnson. This work explores the musical implications of body motion as part of the musical discourse. In *Modus Intuitio*, all body movements of the player work as the “Ursatz” or background structure of the music. Body actions unfold into their conceptual acoustic equivalents, therefore, working as extended sonifications of corporal motions. These body motions occur at a local level (as when the player opens the mouth or eyes with a given rhythmic pattern), and include higher level limbic motions of the whole body that define the overall phrasing of the music. This piece is conceived as a multi-modal stage-music work, whose salient corporal motions emphasize the biological process that give origin and structure to its musical unfolding. *Modus Intuitio* was written for friend and long-time artistic-collaborator Wilfrido Terrazas. [MR]

*Permeable* is, more than a piece for flute, a piece written for Wilfrido Terrazas, and -in a very real way- its authorship is shared. When Willy asked me to write a new piece for him, I knew I had to incorporate his great skills as an improviser within a rigorously composed piece. It was a hard problem to tackle, but the solution came months later, rather unexpectedly. A relatively large collection of very short events, that fill an entire system of the score, are varied every time they reappear. At the same time -with each new system- the order of the events is subjected to a process of rotation. New events are incorporated throughout the piece while some others disappear. At some point, some spaces are left open to unwritten material. These spaces are to be filled with blocks of completely free improvised music. However, like all the written events, every time they appear they must be either be a variation of the last improvised block, or a continuation of it. Improvised sections become more present as time passes, slowly permeating the piece, until they basically take over. [IN]

[*Hexagram 57*] is an essay in composition-improvisation for solo prepared flute. It incorporates several of the improvisational ideas I have been recently working with, and it explores the preparation of the flute with a small plastic membrane. The title refers to Sun or Xun, the 57th hexagram of the I-Ching, the Chinese Book of Changes. [WT]

## About the Artists

**CARMINA ESCOBAR** is an experimental vocalist, improviser, sound and intermedia artist from Mexico City. Her practice focuses mainly on sound, the voice, the body and their interrelations with physical, social, present, and memory spaces. Her work includes pieces of installation, performance, multimedia, as well as collaborative and interdisciplinary works. She has explored the capabilities of her voice developing a wide range of vocal techniques that apply to her musical work as well as to investigate radical ideas about the voice. In her work, the Voice is the phenomenon and concept that unites analogous/digital materials to generate an experience that sets in motion the audience's perception. She has presented her work at various festivals, biennials, experimental spaces, museums, galleries, concert halls, and theaters of the Mexican Republic, Europe, Cuba, and the United States, such as: PST: LA / LA 2018 (Los Angeles), Cuban Art Factory (Havana), CTM Festival (Berlin), World Dada Fair 2016 (San Francisco), Current LA Water 2016 (LA), RedCat (LA), Machine Project (LA), MexiCali Biennial, I-Park Environmental Art Biennial, New Music Festival 2016 (Czech Republic), MATA festival 2018, among others. Artist at residence in Montalvo (San Francisco), STEIM (Holland), Binaural (Portugal), Omi (NY), Krakow Academy of Music Electroacoustic Music Studio (Poland), Guapamacataro (Morelia), FONOTECA NACIONAL (Mexico), she will also be resident artist at The MacDowell Colony in the summer of 2018. She has received the USArtist International Award with the project Somos Ensemble, the Master Scholarship of NALAC foundation for Latin artists 2014, Young Creators 2016-2017 in the area of multimedia, and PAPIAM Support for Multimedia project Vocerera 2017. She is co-director, along with Alexander Bruck and Carlos Iturralde, of the contemporary and experimental music ensemble LIMINAR, of which she is the main vocalist. Currently a professor at the CalArts where she facilitates Experimental Voice and Contemporary Vocal Music workshops.

**GUILLERMO GALINDO** (post-Mexican composer). The extent of the work of experimental composer, sonic architect, performance artist and Jungian tarotist Guillermo Galindo, redefines the conventional boundaries between music, the art of music composition, and the intersections between art, social justice, spirituality, and socio-political awareness. His unique translation of concepts such as musical form, time perception, music notation, and sonic archetypes, spans through a wide spectrum of artistic works involving symphonic pieces, solo and ensemble compositions, opera, performance art, visual art, computer interaction, electro-acoustic music, film, instrument building, three-dimensional installation, and live

improvisation. Galindo's work has been performed and shown at major music festivals, concert halls, museums, and art exhibits around the world including the documenta14 art biennial in Greece and Germany (2017), Amon Carter Museum, Texas (2016), The San Jose Museum of Art, California (2016), Crystal Bridges Museum, Arkansas (2017), Tang Museum in New York (2018), CTM Festival, Berlin (2017). Among many media outlets Guillermo Galindo's work has been featured on BBC Outlook (London), RTS (Switzerland), National Public Radio (U.S.), CBC (Canada), CNN (Latin America), NPR's All Things Considered (U.S.A.), The New Republic (U.S.A.), and the New York Times (U.S.A.). Guillermo Galindo was recently commissioned by the Kronos Quartet's *Fifty for the Future* program to write his string quartet *Remote Control* which was premiered on April 2018 in San Francisco, California. Galindo is presently a Mohr Visiting Resident Artist at Stanford University for the Spring quarter 2018.

**IVÁN NARANJO**'s music results from his interest in the expressive possibilities of musical situations that involve flexible structures, self-similarity, and assemblages of (in)different musics. Most of his work is written for chamber ensembles, but it extends to sound installation, computer music, live electronics, and music for film and video. His main composition teachers have been Germán Romero, Ron Kuivila, Erik Ulman, and Brian Ferneyhough. He holds a bachelor's degree from Conservatorio de las Rosas, a M.A. from Wesleyan University and a DMA from Stanford University. His music has been performed by the LA Phil, Arditti Quartet, Jack Quartet, Mivos Quartet, FLUX Quartet, Spektral Quartet, Retro Disco, Liminar, International Contemporary Ensemble (ICE), Dal Niente, Distractfold, Adapter, Elision, SIGMA Project, Pamplemousse, Now Hear Ensemble, Xelm-Ya, Wilfrido Terrazas, Natalia Pérez-Turner, Julián Martínez, Alexander Bruck, Séverine Ballon, Tony Arnold, Max Murray, Pablo Gómez, Juan Martín López, Dustin Donahue and Scott Worthington, among others. He is a fellow of the Sistema Nacional de Creadores de Arte (SNCA) since 2014.

**MAURICIO RODRIGUEZ**' writing is influenced by processes of graphical representation, by a multi-parametric conception of sound and musical structure, and by intuitive-based formal processes where experimentation is a fundamental method of construction. His music has been written for and performed by acclaimed musicians such as the Arditti String Quartet, JACK String Quartet, Ensemble SurPlus, Curious Chamber Players, Talea Ensemble, International Contemporary Ensemble (ICE), Earplay, sfSound, Soundgear Japan, Formalist Quartet, Either/Or Ensemble, Ensemble Vortex, flutist Wilfrido Terrazas, Ensemble Intercontemporain, Klangforum Wien, Onix New Ensemble of Mexico, and

Ensemble für Neue Musik Zürich, among others. He holds a DMA in composition from Stanford University, a M.A. in sonology from the Royal Conservatory of The Hague Netherlands, and a bachelor in composition from the University of Mexico. He teaches music theory and music technology at San José State University, and is an artistic fellow of the National Endowment for the Arts of Mexico.

**PABLO RUBIO** is a multimedia artist/composer from Aguascalientes, Mexico. His recent production reflects an interest in combining electronics with acoustic instruments to expand beyond the aural realm into the spatial one, thus including space as a musical element. Pablo is currently finishing a doctoral degree in algorithmic composition at UC, Santa Cruz (UCSC) under the mentorship of David Dunn. During his studies at UCSC he has been exploring an artistic take on ecological issues, such as sound pattern recognition, to implement it as a method for data parsing of fauna in a particular natural (non-urban) location. Pablo's main composition professors have been Ignacio Baca Lobera and Christopher Dobrian. In addition, he has taken lessons with Brian Ferneyhough, Kaija Saariaho, and Rodrigo Sigal, among others. Pablo's music has been performed by several outstanding musicians such as the International Contemporary Ensemble (ICE), The Little Giant Chinese Chamber Orchestra, Arditti String Quartet, Horacio Franco, Wilfrido Terrazas, Eva Zoellner, Alexander Bruck, Bergamasque Duo, Eight Blackbird Ensemble, and Daniel Sanchez.

**WILFRIDO TERRAZAS** (Camargo, 1974) is a Mexican flutist whose career spans 28 years of performance, commissioning, collaboration, improvisation, composition and pedagogy. His recent work has been focused on finding points of convergence between notated and improvised music, and in exploring innovative approaches to collaboration and collective creation. He is a founding member and Herald of the Mexico City-based improvisation collective *Generación Espontánea* since 2006. As an interpreter, Wilfrido has performed over 340 world premieres, and has been a member of *Liminar* ensemble since 2012. As a composer, his main interest is the exploration of dialogues between composition, improvisation and performance. As such, he has written over 40 works for diverse instrumental forces. Other current projects include *Filera*, *Escudo (Torre)*, and the *Wilfrido Terrazas Sea Quintet*. Since 2014, Wilfrido has been co-curator of *La Semana de Improvisación La Covacha*, a week-long festival dedicated to improvised music in Ensenada.

Wilfrido has been a committed educator since his adolescence. In the summer of 2017, he was appointed Assistant Professor in Contemporary Music Performance (Flute) at the University of California, San Diego. Prior to his appointment at UCSD, he taught

at the Conservatorio de las Rosas in Morelia and at the Escuela Superior de Música in Mexico City. He is also in demand as a coach and workshop leader throughout Mexico. Wilfrido has given concerts and participated in projects in Argentina, Austria, Belgium, France, Germany, Greece, Italy, The Netherlands, Portugal, Spain, Sweden, United Kingdom, United States, Venezuela, and in over 40 cities in Mexico. He has obtained support from the National Fund for the Arts and Culture (FONCA) and several other Mexican institutions, has been an artist in residence at Omi International Arts Center (Ghent, NY), Atlantic Center for the Arts (New Smyrna, FL) and Ionian Center for the Arts and Culture (Kefalonia, Greece); and participated in the recording of around 30 albums, three of them as a soloist: *Open Cages* (Umor, 2007), *Bóreas* (Shival/CONARTE 2010) and *Bug/ge/d* (Mandorla, 2010). Among his longtime collaborators are composers Ignacio Baca Lobera, Thanos Chrysakis, Edgar Guzmán, Nickos Harizanos, Iván Naranjo, Liliana Rodríguez, Mauricio Rodríguez and Carlos Sandoval; cellist Natalia Pérez Turner, vocalist Carmina Escobar, multimedia artist Yair López, guitarist José Manuel Alcántara and poets Nuria Manzur and Ronnie Yates. Recent collaborations include recording with Roscoe Mitchell (*Discussions*, Wide Hive, 2017) and playing with Andrew Drury, Vinny Golia, Stephanie Griffin, Ig Henneman, Katt Hernandez, Anne La Berge, Wade Matthews, Mary Oliver and Stephanie Richards. Wilfrido Terrazas studied music initially in Baja California and California. He later graduated from the Conservatorio de las Rosas. Among his most influential teachers are Damian Bursill-Hall, Tom Corona, John Fonville, Roscoe Mitchell, Guillermo Portillo, Germán Romero and Ernesto Rosas. Wilfrido grew up in Ensenada, and, after been based in Mexico City for over 14 years, he has recently relocated to San Diego, California.

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# Upcoming Concerts:

Todd Moellenberg, piano - Graduate Recital  
Thursday, May 10, 2018 – 7:00 p.m.  
Conrad Prebys Concert Hall

Tommy Babin, bass - Graduate Recital  
Monday, May 14, 2018 – 7:00 p.m.  
Conrad Prebys Music Center Recital Hall

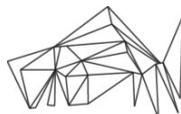
David DeFilippo, computer music  
Tuesday, May 15, 2018 – 7:00 p.m.  
Conrad Prebys Music Center Experimental Theater

WEDS@7 Takae Ohnishi, Ensemble  
Wednesday, May 16, 2018 – 7:00 p.m.  
Conrad Prebys Concert Hall

Barbara Byers, voice - Graduate Recital  
Friday, May 18, 2018 – 5:00 p.m.  
Conrad Prebys Music Center Experimental Theater

Daniel King, percussion - Graduate Recital  
Friday, May 18, 2018 – 7:00 p.m.  
Conrad Prebys Concert Hall

Dimitris Paganos, piano - Graduate Recital  
Sunday, May 20, 2018 – 5:00 p.m.  
Conrad Prebys Concert Hall



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