

Wednesdays@7 presents
The Torres Cycle
Wilfrido Terrazas

Wednesday, February 8, 2023 - 7:00 p.m.
Conrad Prebys Concert Hall

Wilfrido Terrazas (b. 1974)
The Torres Cycle (2014-2021)
A Music Ritual for the Seven Cardinal Directions

Torre del Norte (2018)
for any number of brass players
David Aguila, Víctor Fuentes, Alexandria Smith, Iván Trujillo, trumpets
Mattie Barbier, Berk Schneider, trombones
Mason Moy, tuba
San Diego Premiere

Tótem I, Camino sobre la tierra (2019)
for oboe and percussion
Juliana Gaona Villamizar, oboe
Rebecca Lloyd-Jones, percussion
US Premiere

Torre del Este (2016-2017)
for any number of percussionists
Cory Hills, Michael Jones, Rebecca Lloyd-Jones, percussion
World Premiere

Tótem II, Miro hacia el cielo (2019)
for any number of piccolo players
Teresa Díaz de Cossío, Frida Hidalgo, Alexander Ishov, Michael Matsuno, Wilfrido Terrazas,
piccolos

INTERMISSION

Torre del Sur (2014)

five bowed string parts to be played in any combination

Ilana Waniuk and Batya MacAdam-Somer, violins

Amy Cimini, viola

Peter Ko, cello

Kathryn Schulmeister, contrabass

West Coast Premiere

Tótem III, Estoy en el centro (2019)

for trumpet and contrabass

Alexandria Smith, trumpet

Kathryn Schulmeister, contrabass

West Coast Premiere

Torre del Oeste (2021)

for any number of woodwind players

Wilfrido Terrazas, flute

Juliana Gaona Villamizar, oboe and English horn

Grace Talaski, clarinet

Anthony Burr, bass clarinet

West Coast Premiere

The Torres Collective

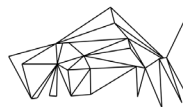
Wilfrido Terrazas, artistic coordinator

Teresa Díaz de Cossío, production coordinator

Esther Gámez Rubio, artist



Wilfrido Terrazas



UC San Diego

SCHOOL OF ARTS AND HUMANITIES
Department of Music

Program Notes:

The Torres Cycle (2014-2021) is an evening-length music ritual which honors and celebrates the seven cardinal directions: North, South, East, West, Above, Below, Center. It comprises seven compositions for diverse instrumental ensembles which incorporate various improvisatory and spatial strategies to ask fundamental questions about location, orientation, belonging, and seeking sanctuary. The main idea of the cycle is to invite humans to engage in processes of reconciliation between us and the places we inhabit and their histories.

The Torres Cycle was released as an album by the New York-based label New Focus Recordings in April 2022. If you haven't read the essay that the incomparable Amy Cimini wrote for the album, you should. Nothing I write here will be nearly as poetic and brilliant, and I will be forever grateful to her eloquence and generosity. Here's a short quote from it: "As a musical ritual, the Torres Cycle generates meeting places where [...] seams enlase and interweave, creating possibilities for what Terrazas calls 'reconciliation' or 'reconnection.' A deepened relation to cardinal orientation loosens social order and transforms common wisdom oppositions into liminal spaces: the cycle's sonic presences are improvisational, but its figurations monumental; its scope at once historical, mythological, and speculative; its presentation scaled to a concert setting but also cast as a long-distance music traversing dispersed geographies; its ethical demands at once situated and universal; its implications both local and hemispheric."

Acknowledgements:

This project has had a lot of support from people and institutions. I am deeply grateful for the immense and valuable help you all have provided to make this dream project come true.

This concert was produced thanks to a General Campus Research Grant, a program of the University of California Academic Senate, San Diego Division.

The album was recorded and produced thanks to a fellowship from the Hellman Fellows Fund.

My undying gratitude goes to all the performers featured in this concert, on the album, and all previous (and future) performances of the pieces in the cycle.

Thank you so much UC San Diego Department of Music, a beautiful community I am proud to belong to. Thank you beyond words to Anthony Burr, Amy Cimini, Jessica Flores, David Espiritu, Sherry An, Dan Lippel, Olivia Rochelle, Maria Pineda, Ramón del Buey, Michael Butler, Andrew Munsey, Linda Higgins, Dimple Bhatt, Barbara Jackson, David Borgo, Karen Hirschfeld, Janka Bond, Linda Vong, Steve Schick, Rand Steiger, Tom Erbe, Ali Cresap, and Neal Bociek. Special shoutout to Teresa Díaz de Cossío and Esther Gámez Rubio, I'm forever grateful for your talent and vision.

Cuando veo el sol morir en el Pacífico, sólo puedo pensar en todo lo que falta por hacer, en todos los santuarios que faltan por encontrar, (re)construir, consagrar, ofrendar. El sol muere en el oeste, todos los días, y con él muero yo. Le agradezco que me muestre el camino final que he de seguir cuando llegue el momento. Soy muy afortunado de amar y caminar sobre esta tierra sagrada, hogar ancestral de la nación kumiai y de otros pueblos yumanos y en la que, inminente paráfrasis borgeana, soy huésped, artesano, aprendiz, nexo, árbol, roca, viento, nada.

Aire
Sólo aire

Artist Bios:

Wilfrido Terrazas is a flutist, improviser, composer, and educator whose work explores the borderlands between improvisation, musical notation, and collective creation. He has performed over 390 world premieres, composed over 70 works, and recorded more than 50 albums, eight of them as a soloist or leader. His recordings have been published in Mexico, the US and Europe, on labels like Abolipop, Another Timbre, Bridge, Cero, Creative Sources, New Focus, New World, Transvection, Umor, and Wide Hive. Wilfrido has presented his work in 22 countries. He has been a guest performer at international festivals such as Creative Fest (Lisbon), ¡Escucha! (Madrid), Festival Cervantino (Guanajuato), High Zero (Baltimore), MATA (NYC), NUNC! (Chicago), and TENOR (Hamburg), and at venues and series for experimental music like Auditorio Nacional (Madrid), Bowerbird (Philadelphia), Teatro Nacional Cervantes (Buenos Aires), CCRMA (Stanford University), Splendor (Amsterdam), Flagey (Brussels), Littlefield Hall (Mills College), Unerhörte Musik (Berlin), St. Ruprechtskirche (Vienna), The Wulf and REDCAT (Los Angeles), Soup & Sound and The Stone/New School (NYC). He has also carried out residencies at Omi International Arts Center (NY), Atlantic Center for the Arts (Florida) and Ionion Center for the Arts and Culture (Greece).

Wilfrido is a member of two influential Mexico City-based ensembles: the improvisers' collective Generación Espontánea, widely acknowledged as one of the pioneering groups for freely improvised music in Latin America, and Liminar, one of Mexico's leading new music groups. Since 2014, Wilfrido co-curates the Semana Internacional de Improvisación, an improvised music festival in Ensenada, his hometown. Other current projects include Filera, a trio with vocalist Carmina Escobar and cellist Natalia Pérez Turner, and the Wilfrido Terrazas Sea Quintet, an Ensenada-based creative music group, paradoxically formed by six people. Recent collaborations include projects with Angélica Castelló, Amy Cimini, Michael Dessen, Lisa Mezzacappa, Roscoe Mitchell, Abdul Moimême, Iván Trujillo, artists Esther Gámez and G.T. Pellizzi, and poets Ricardo Cázares, Nuria Manzur, and Ronnie Yates. Additionally, his compositions have been performed by José Manuel Alcántara, Aldo Aranda, Anagram Trio, Daniel Bruno, Ensemble Süden, Ghost Ensemble, in^set, International Contemporary Ensemble, Omar López, Low Frequency Trio, Kathryn Schulmeister, Alexandria Smith, and wasteLAnd, among many others. Wilfrido has also published more than 30 texts about music, amongst them four book chapters. Some of his writings can be read in the Pendragon, Routledge, and Suono Mobile presses. He has been an Assistant Professor of Music at the University of California San Diego since 2017.

David Aguila is a performer and composer currently based in San Diego, California. He is pursuing a Doctorate in Music in Trumpet Performance from the University of California San Diego. Aguila's multifaceted practice focuses on trumpet, electronics, and music production, working in the fields of contemporary, experimental, electro-acoustic, and improvised music. His current research is focused on parametric and gestural notations, sound projection practices, and alternative approaches to trumpet pedagogy. Aguila's primary trumpet teachers have been Ruth Still, James Thompson, Ed Carroll, and Stephanie Richards, and he has studied composition with Vinny Golia and Sara Roberts. Aguila is on faculty at Point Blank Music School in Los Angeles and online teaching mastering engineering.

Mattie Barbier is an LA based musician and sonic researcher focused on experimental intonation, noise, and the physical processes of their instrument. Their playing has been described by the LA Times as being "of intense, brilliant, virtuosic growling that gave the striking impression that Barbier was dismantling the instrument while playing it," by the Wire as "exploring the nooks of instrumental tone far beyond the reach of most mortals," and by the New Yorker as being a "diabolically inventive trombonist-composer." They are a member of RAGE Thormbones, WasteLAnd, wildUp, and are an active soloist on low brass instruments. They primarily work with trombone, as well as euphonium, bass trumpet, electronics, and bagpipes.

Anthony Burr is Professor of performance at UC San Diego. He has performed and recorded extensively across a broad range of contemporary musical genres. Ongoing projects include a duo with Icelandic bassist/composer Skúli Sverrisson, a series of recordings with cellist Charles Curtis and The Clarinets (a trio with Chris Speed and Oscar Noriega).

Amy Cimini is Associate Professor of Music at UC San Diego in the Integrative Studies Area. As a musicologist, teacher and musician, her work addresses power, community, and technology in 20th & 21st century experimental music, sound art and auditory culture. She is the author of *Wild Sound: Maryanne Amacher and the Tenses of Audible Life* (Oxford 2022) is co-editor of *Maryanne Amacher: Selected Writings and Interviews* (Blank Forms Editions 2020) with composer and theorist Bill Dietz.

Teresa Díaz de Cossío is a flutist, improviser, and educator. Currently a DMA student at UC San Diego, and flute instructor at Universidad Autónoma de Baja California. From the beginning of her musical endeavors, she was inclined to reach out for meaningful engagements with communities through her creative practice. An iteration is her work as co-organizer/founder of the Festival de Música Nueva, Ensenada. Currently, her research examines the life and work of the composer, teacher, and pianist Alida Vázquez Ayala (1931-2016). It explores how Vázquez navigated race, gender and transnational networks in her teaching, performance, and compositional work between Mexico and New York.

Víctor Hugo Fuentes Ramírez is a trumpet player, composer, and music teacher based in Ensenada, Mexico. He holds a bachelor's degree in music from the Universidad Autónoma de Baja California, and his musical experiences encompass different genres, from classical to big band, jazz combos, salsa and pop music. Currently, he works as a freelance trumpeter and recording session musician in Ensenada and Tijuana.

Esther Gámez Rubio is an Ensenada-based mixed media artist working primarily with drawing, painting, etching and muralism. She has participated in more than 70 collective exhibitions as well as led over a dozen solo shows, the most recent ones being *La piel y las entrañas* (2021, online), and *Rituales para habitar un cuerpo* (Centro de las Artes Ensenada, 2022). She is an active member of the Ensenada local artistic community and an activist on social issues such as public art, gender equality, cultural life, and the link between science/conservation and the arts. She also enjoys collaborating with artists from other disciplines, notably with musicians, doing live visuals to several projects led by trumpeter/composer Iván Trujillo. She has received several awards and selections such as Building Bridges in L.A., Bice Bugatti in Italy, Qatar Cultural Center in Doha, Paisanos (a traveling exhibition in alliance with the Mexican consulates around the world), International Public Art Festival, and Bienal de Baja California.

In 2021, **Juliana Gaona** joined the music faculty of the University of Texas at El Paso, where she teaches oboe. Born in Bogotá, Colombia, Ms. Gaona is an oboist, chamber and orchestra musician, and improviser. Since moving to the US, she has performed with La Jolla Symphony and Chorus, Meridian Symphony Orchestra, Redlands Symphony, and Gulf Coast Symphony Orchestra. She earned a Bachelor of Music degree from the Universidad Central (Bogotá, Colombia) and attended the University of Southern Mississippi, where she studied with Euridice Álvarez. She holds an Artist Diploma degree from San Diego State University as a student of Sarah Skuster. Ms. Gaona is a doctoral candidate in Contemporary Music Oboe Performance at the University of California San Diego, where she studies with Anthony Burr. She has been exploring different tone and sonic possibilities on the oboe by expanding its performative language and exploring the reactionary and unexpected dynamics of improvisation.

Frida Hidalgo was born in the city of Ensenada and graduated as a flutist from the Faculty of Arts of the Universidad Autónoma de Baja California, where she studied under the tutelage of Teresa Díaz de Cossío. Frida has had the opportunity to participate in different musical settings ranging from symphony orchestras and chamber music ensembles to popular music groups, big bands, and jazz ensembles. She has taken master classes with flutists such as Wilfrido Terrazas, Göran Marcusson, Holly Hoffman, and Ali Ryerson, among others. Currently Frida is based in Ensenada and participates in projects like Petite Comité and Ensenada Jazz (which just released their new album *Ensenada Jazz X* featuring one of her compositions). Interested in exploring the worlds of electronic music and composition, Frida also works on her personal projects at the recording studio founded by her father, El Studio.

Multi-percussionist, composer, and Grammy award-winning artist **Cory Hills** thrives on breaking down musical barriers through creative, interdisciplinary projects. An advocate of new music, Hills has individually commissioned and premiered over 150 new works for percussion. He is the creator of Percussive Storytelling, an educational arts program that brings classical music and storytelling to children in low-income communities. The program recently marked its 800th performance and has reached more than 210,000 children in ten countries. Through Percussive Storytelling, Hills was named as the first-ever fellow in children's music at the Fred Rogers Center for 2021-2022. For more information, visit www.splatboombang.com.

Alexander Ishov is an innovative flutist specializing in 20th and 21st century music, devoted to the co-creation of new acoustic and electroacoustic works, and the rediscovery of existing repertoire that challenges perceptions of the historical canon. As a Doctoral Candidate in Contemporary Music Performance at the University of California San Diego, Alexander invests into cultivating lasting collaborative partnerships with composers. As a committed researcher, Alexander explores the intersection between interface design, pedagogy, and electronics, engaging with issues of design in the practice room, the classroom, and the concert hall. Together with Theocharis Papatrechas, he is the co-creator of PrismaSonus, an artistic research initiative exploring how microphone placement transforms the way performers and listeners perceive flute techniques. Their 20-channel fixed media work *Morphés* has been featured at the Qualcomm Institute's IDEAS festival. Alexander holds degrees from UC San Diego, Eastman School of Music, and Interlochen Arts Academy.

Michael Jones is a percussionist, improviser, and conductor based in San Diego. His work focuses on new works by emerging composers as well as the canonical repertoire of the 20th century avant-garde. He has performed on the LA Philharmonic's Noon-to-Midnight Festival, the Other Minds Festival, the Dog Star Orchestra Festival, and the Hartford New Music Festival. He can be heard on the New World, Naxos, and Wandelweiser Editions labels. He regularly performs as a member of the percussion group red fish blue fish and the William Winant Percussion Group. – michaeljonespercussion.com

Peter Ko performs and teaches as a cellist. His work as a performer and interpreter of old and new music has led him to opportunities across the USA, Atlantic Canada, and Europe, with collaborations with Mark Fewer, Steve Schick, the Dover String Quartet, Aleck Karis, and Roger Reynolds. Peter is currently studying under Charles Curtis for his DMA at UC San Diego, and has also studied with Vernon Regehr, Ashley Walters, Felix Fan, and Mario Ramirez.

Australian-born percussionist **Rebecca Lloyd-Jones** has performed professionally across Asia, Europe, North America, and Oceania, presenting at several focus days for the Percussive Arts Society International Convention and attended the Roots and Rhizomes program at the Banff Centre for Arts and Creativity, Canada. She has presented at the Transplanted Roots Research Symposium and was a guest artist at the VI Semana Internacional de Improvisación 2019 in Ensenada, Mexico. Rebecca graduated from the Victorian College of the Arts and is an alumnus of the Higher Degree Research Department at Queensland Conservatorium. Rebecca is currently a doctoral candidate at University of California San Diego under the tutelage of Steven Schick.

Batya MacAdam-Somer is a violinist, violist, and vocalist, based in San Diego, CA. Her work centers around collaboration and experimentation, ranging from classical to avant-garde to popular music and taking to her to venues throughout the United States, Mexico, The United Kingdom, and Europe. In San Diego, she works with organizations such as Project [BLANK], Art of Élan, San Diego New Music, The Hutchins Consort, and the San Diego Symphony. She is also a member of Baby Bushka, an all-female band celebrating the music of Kate Bush. Batya received her DMA in contemporary violin performance from the University of California San Diego in 2014, working with János Négyesy.

Michael Matsuno is a flutist whose versatility as a performer encompasses work in classical, experimental, and improvised music. He has collaborated with established composers and ensembles such as the Slee Sinfonietta, Harvard Group for New Music, Red Fish Blue Fish, DAD Trio, Wolfgang von Schweinitz, Alvin Lucier, Anthony Vine, Pauline Lay, Carolyn Chen, Matthew Chamberlain, and Jürg Frey. Currently based in Los Angeles, Michael can be heard performing with the San Diego Symphony as well as the Ensemble ECHOI on Monday Evening Concerts, LA's longest-running contemporary music series. He holds graduate performance degrees from UC San Diego, where he studied under flutists John Fonville and Wilfrido Terrazas.

Mason Moy is a composer and tuba player currently based in Los Angeles, California. He writes music for chamber ensembles and has commissioned new works for tuba by Jack Herscowitz and Wolfgang von Schweinitz. He is pursuing an MFA at CalArts.

Berk Schneider, trombone (berkschneider.com), serves as an advocate for the arts by cultivating educational research-creation projects that incorporate an interdisciplinary approach to technology and analysis of social meaning-making devices, promoting prescriptive methods that bring communities of musicians closer together. His collaborations are varied, having worked with musicians such as Joshua Bell, Josh Groban, conductors Valery Gergiev, Brad Lubman, Enno Poppe, Carlos Miguel Prieto, Helmuth Rilling, Robert Spano, composers Beat Furrer, Philip Glass, Helmut Lachenmann, Alvin Lucier, actor Alexander Fehling, the Akron, Firelands, and Houston symphonies, Ensemble Modern, Schauspiel Frankfurt, as well as creative director Heiner Goebbels. He is a graduate of Oberlin Conservatory, Rice University, Frankfurt University of Music and has been a finalist and honorably mentioned in numerous international trombone competitions, including the Robert Marsteller Competition and Lewis Van Haney Philharmonic Prize.

Hawai'i-born bassist **Kathryn Schulmeister** enjoys a creative musical practice ranging from classical to experimental. Currently based in Los Angeles, Kathryn is a member of several adventurous contemporary music ensembles including the renowned Australian ELISION Ensemble, Fonema Consort (NYC), and the Echoi Ensemble (LA). She also frequently performs as a guest with various international ensembles and has current engagements with the Delirium Musicum Chamber Orchestra, Experimentalstudio Freiburg, and the Iranshahr Orchestra. Kathryn has been featured as a soloist at venues and festivals around the world including the Los Angeles GRAMMY Museum, ECLAT Festival Neue Musik Stuttgart, San Diego Museum of Making Music, soundSCAPE Festival Italy, and the Vértice Festival Mexico City.

Praised by *The New York Times* for her “appealingly melancholic sound” and “entertaining array of distortion effects,” **Alexandria Smith** is a New Orleans based audio engineer, interactive media artist, scholar, trumpeter, and educator that enjoys working at the intersection of all these disciplines. Her creative practice and research interests focus on building, designing, theorizing, and performing with wearable electronics that translate embodied, biological data into interactive sonic and visual environments. Her research in this interdisciplinary area was recently published in *Arcana Musicians on Musicians X*. Alexandria is an active performer in New York City, California, and New Orleans. As an improviser/multi-media artist, she has had a residency at the Stone NYC, a feature recital on the Future of New Trumpet Festival (FONT) West, and an upcoming recital of her music for the nienteForte Contemporary Music Performance Series. Alexandria Smith is Extraordinary Assistant Professor of Music Technology at Loyola New Orleans.

Grace Talaski is a clarinetist and composer originally from Caro, Michigan. Grace specializes in twentieth and twenty-first century clarinet repertoire, especially pieces involving electronics and extended techniques. She enjoys free improvisation and creating clarinet-based sound worlds with electronics. Grace also composes music for solo clarinet that focuses on exploring the vast sonic possibilities that the clarinet has to offer, especially through experimentation with multiphonics. Grace received a Bachelor of Arts degree in Music Performance and Chemistry from Albion College in Albion, Michigan in 2017 and a Master of Music in Performance from Southern Illinois University, Carbondale in 2021. She is currently pursuing a D.M.A. in Contemporary Performance at UC San Diego.

Born in Ensenada, Baja California, Mexico, trumpeter **Iván Trujillo** is known to be one of his region's most versatile musicians, playing in various ensembles in genres ranging from jazz to electronica and free improvisation. He is artistic director of La Covacha Big Band and the Iván Trujillo Ensemble, and a co-founder and director of La Semana Internacional de Improvisación in Ensenada. In 2018, Trujillo released his first album, Part Zero, in trio format with the Iván Trujillo Ensemble under the Castor & Pollux Label. He has performed in many festivals around the world such as FONT (NYC), FONT West (San Diego), Glastonbury (UK), and the Cervantino Festival (MX).

Ilana Waniuk is a versatile violinist with interests ranging from improvisation to visual arts. Ilana is a founding member and co-artistic director of Tkarón:to (Toronto) - based ensemble Thin Edge New Music Collective and Balancing on the Edge (multidisciplinary production company merging contemporary music and circus arts). Ilana has performed on concert stages across Canada, Italy, Argentina, Poland, Japan, and Germany. She is also the curator/performer behind 'Filaments', an evolving concert program dedicated to collaboratively creating interdisciplinary works for violin, electronics, and multimedia. Ilana is currently a doctoral candidate in contemporary performance at the University of California San Diego.

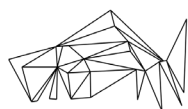
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Department of Music, Production:
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