

A dark, atmospheric photograph showing three people in the foreground, each holding a lit candle. Their faces are partially illuminated by the candlelight. Above them, a single candle hangs from the ceiling, also lit. The background is almost entirely black, with a faint horizontal line suggesting a stage or a wall.

FILERA

Thursday, November 15th, 2018 - 7:00 pm
Conrad Prebys Music Center Experimental Theater

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FILIAS/FOBIAS

Philia (/ˈfiliə/; Ancient Greek: φιλία), often translated “brotherly love”, is one of the four ancient Greek words for love: philia, storge, agape and eros . In Aristotle’s Nicomachean Ethics, philia is usually translated as “friendship” or affection. The complete opposite is called a phobia. [Wikipedia]

Filera

Carmina Escobar, vocalist
Natalia Pérez Turner, cello
Wilfrido Terrazas, flutes

Prelude:
Carmina Escobar
La vigilia (2017)

Fobias 1

Ignacio Baca Lobera
Soneto (2014)

Fobias 2

Two *Cantigas de Santa María*
(Anonymous, 13th Century)
-*Ondas do mate de Vigo*
-*Mia irmana fremosa*
Arranged by Filera

Fobias 3
Wilfrido Terrazas
Pequeño huerto (2015)

Despedida:
Filias/Fobias

Philiias/Phobias. A Program Note

What do you love? What are you afraid of? We wanted to reflect upon these basic questions through a musical performance. In our very first rehearsal, for instance, we found out that all three of us love white wine. We love candles, road trips, medieval melodies, and so many other things. You will find plenty of things we love in this program. But, there's the other stuff too. Because we are very fond of each other, we have been able to talk about our fears and we decided to try and neutralize them through music. Each of us will crush the fears of a colleague and friend to pieces tonight, and then give them back to their owner. We will improvise our fears into oblivion, for friendship is the perfect antidote for fear. And, what if it doesn't work? Well, there's always white wine. So, what do you love? What do you fear?

(An earlier version of Filias/Fobias was premiered at Bucareli 69, a beautiful independent venue in Mexico City, on July 15th, 2017. This is the US premiere of the show).

About the Artists

Filera, n. Slang word used at Mexican border cities such as Tijuana, Ensenada or Mexicali, for knife.

Filera is a trio of musicians that share similar interests in contemporary/experimental music, improvised music and performance art.

Having met in different contemporary music and free improv ensembles, we (Carmina, Natalia and Wilfrido) first got together as a trio in 2013 to play *temA*, the groundbreaking work written by German composer Helmut Lachenmann in 1968. From then, we have collaborated with composers like Ignacio Baca Lobera and Carola Bauckholt, besides creating our own pieces.

The other side of Filera's work is free improvisation. One thing that the three of us have in common is that we equally enjoy playing notated music and improvisation. When we decided to start a trio together, we took it upon ourselves to balance these two worlds that interest us, and so we always try to do a bit of both wherever we go. Both sides inform and nurture each other in our work and we feel both are indispensable. However, it's fair to say that it is in our improv sessions where we can explore more freely our interest in sound and interaction, they are both a vehicle to new discoveries and a goal in themselves, ever rewarding and mysterious at the same time. The connection between us while playing

has always been an excellent one, and there have been many moments of pure magic. Improvising not only strengthens that connection, but makes it grow, in unpredictable ways. While improvising, Filera is more than ever a sharp tool for experimentation, an all-around sonic blade.

As a trio, we have toured intensely in Mexico since 2014, and, in 2016, we played a few concerts in Los Angeles. We have played in several new music festivals and series in Mexico, such as Foro Internacional de Música Nueva Manuel Enríquez, tonalÁtonal, Interfaz and Festival de Música Nueva de Monterrey.

Carmina Escobar is an experimental vocalist, improviser, sound and intermedia artist from Mexico City and based in Los Angeles. 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 and 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. 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; and has been an artist in residence at Montalvo, Steim (Holland), Binaural (Portugal), Omi (NY), Krakow Academy of Music Electroacoustic Music Studio (Poland), Guapamacátaro (Morelia), Fonoteca Nacional (Mexico City), and The MacDowell Colony. 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. She's also currently a professor at CalArts where she facilitates Experimental Voice and Contemporary Vocal Music workshops.

Natalia Pérez Turner was born in Mexico City in 1969. She is one of the busiest cellists in Mexico playing contemporary music and free improv, or as a guest musician with jazz and rock bands. She is also a close collaborator to poets, dancers, visual artists and theater companies, as a performer, improviser, or as a composer of music for the scene, film, dance and art video pieces.

Natalia has played in many festivals in Mexico, both as a soloist and in different ensembles, and at the most important venues in the country. She has also performed in the US, Denmark, Greece, France, Spain, the UK, and in several Latin American countries. In 2016, her music for Simon Gerbaud's *saVer*, was awarded with Best Sound Design Award at the 8th Wordless International Short Film Festival in Sydney, Australia. She's a member

of *Generación Espontánea*, a free improv collective; *Filera* (a trio with flutist Wilfrido Terrazas and vocalist Carmina Escobar in which they easily go from avant garde repertoire to performance art and free improv); and *Liminar*, a new music ensemble.

Wilfrido Terrazas (Camargo, 1974) is a Mexican flutist, improviser, composer and educator, whose work finds points of convergence between notated and improvised music, and approaches collaboration and collective creation in innovative ways. He is a member of *Generación Espontánea* and *Liminar*, and he has performed over 340 world premieres, written over 40 compositions, and recorded over 30 albums. Wilfrido has presented his work all over Mexico, and in other 14 countries in Europe and the Americas. Since 2014, he is co-curator of La Semana de Improvisación La Covacha, a festival completely dedicated to improvised music in Ensenada. Other current projects include *Filera*, *Escudo(Torre)*, and the *Wilfrido Terrazas Sea Quintet*. In the summer of 2017, Wilfrido was appointed Assistant Professor of Music at the University of California San Diego.

Ignacio Baca Lobera (b. 28 June 1957, Mexico City).

Mexican composer of mostly orchestral, chamber and electroacoustic works that have been performed throughout the world. Prof. Baca Lobera began self-taught studies in guitar at age fourteen. He studied composition at the Universidad Nacional Autónoma de México in Mexico City, and at the University of California, San Diego from 1985–91, where he earned his MMus and PhD. Among his honors are honorable mentions in the competition Lan Adomián (1980, for *Contornos* and competition José Pablo Moncayo (1982, for *Movimientos*), both in Mexico City. He was also a finalist in the competition New Music Today in Tōkyō (1988, for *Invencción No. 2*) and for the Kranichsteiner Musikpreis at the Ferienkurse in Darmstadt (1992, for *Trios [y dobles]*) and won the Irino Prize in Tōkyō (1996, for *Tierra Incógnita*). In addition, he received a Guggenheim Fellowship (2001–02). He has been a member of the Sistema Nacional de Creadores del Fondo Nacional para la Cultura y las Artes (FONCA) of Mexico since 1997. He served as composer-in-residence to the Orquesta Filarmónica de Querétaro in 1994–95, and he has taught analysis, composition, counterpoint, and ear training as a professor at the Universidad Autónoma de Querétaro since 1994.

Upcoming Concerts

Robert Zelickman & Friends - Chamber Music Recital
Sunday, November 18, 2018 – 3:00 p.m.
Conrad Prebys Concert Hall

Elisabet Curbelo González, composer - Graduate Recital
Sunday, November 18, 2018 – 5:30 p.m.
Conrad Prebys Music Center Experimental Theater

Piano Studio Recital
Tuesday, November 27, 2018 – 2:00 p.m.
Conrad Prebys Concert Hall

Sean Dowgray, percussion - Graduate Recital
Thursday, November 29, 2018 – 7:00 p.m.
Conrad Prebys Music Center Experimental Theater

UC San Diego Gospel Choir
Thursday, November 29, 2018 – 8:00 p.m.
Mandeville Auditorium

Undergrad Forum
Saturday, December 1, 2018 – 7:00 p.m.
Conrad Prebys Music Center Recital Hall

Contact us for information on upcoming concerts:
Music Box Office: (858) 534-3448 | <http://music.ucsd.edu/concerts>

Audience members are reminded to please silence all phones and noise-generating devices before the performance, and to remain seated during the performance. As a matter of courtesy and copyright law, no unauthorized recording or photography is allowed in the hall. UC San Diego is a non-smoking campus.

Daniel Ross - Theatrical Production Specialist

A black and white photograph of a city skyline at night, with numerous skyscrapers illuminated and their lights reflecting on the water in the foreground. The sky is dark, and the water shows some ripples and light trails.

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