

Wednesdays@7 presents
**Mexican Music (Mostly Not)
for Flute and Harp**

Wednesday, February 12th, 2020 – 7:00 p.m.
Conrad Prebys Concert Hall

TASHA SMITH GODINEZ and WILFRIDO TERRAZAS
with special guest MARIANA FLORES BUCIO

Marcos (2016-17), a graphic score for open ensemble
US premiere

Cynthia B. Martínez Lira
(1989)

Canto Nocturno (1985), for solo bass flute
West Coast premiere

Mariana Villanueva
(1964)

Jaspe (2014), for spoken voice, flute and harp
US premiere

Wilfrido Terrazas
(1974)

Poem by Nuria Manzur
Mariana Flores Bucio, spoken voice

Mobile Active Simulated Humanoids (2017), for solo harp
World premiere

José Gurría-Cárdenas
(1972)

Ifigenia en (2013), for an open ensemble of improvising musicians
US premiere

Wilfrido Terrazas
(1974)

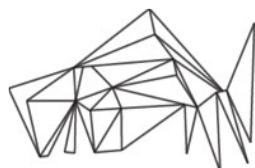
Autunno (2019)

Iván Trujillo
(1980)

Arranged for flute and harp duo by the composer, 2020

* * *

Tasha Smith Godinez, harp
Wilfrido Terrazas, flutes



UC San Diego
ARTS AND HUMANITIES
Music

A Program Note from Wilfrido Terrazas

To state the obvious, this is not your usual flute and harp recital, for several reasons. For starters, all pieces in the program have been written by Mexican composers who are alive today. That's right: no dead white dudes on this one. Perhaps more interestingly, only the two solo pieces on the program (*Canto Nocturno* and *Mobile Active Simulated Humanoids*) are presented here in their original versions; the other pieces are either adapted (*Jaspe*, originally written for guitar instead of harp) or arranged (*Autunno*, a composition that has been performed in various jazz combos so far), or are "open" works, conceived to be played by any instrumental forces (*Marcos*, *Ifigenia en*). Furthermore, all the duo works in the program feature improvisation extensively and in diverse ways. Here are a few notes about the works you are about to hear.

About *Marcos*, the composer, Cynthia Martínez, writes:

"*Marcos* is about looking out a window. It's integrated by five 'frames'.

The first one is about being blinded by light and seeing shapes at first against the light...

The second is glass, cold, transparent...

The third is the first view through the window. Plants, trees and branches gently hitting the windows...

The fourth is the building in front of the window. More glass, regular, rough figures...

The fifth is about looking at all the elements, zooming in and out of the whole picture."

Mariana Villanueva wrote *Canto Nocturno* for the legendary Mexican flutist Marielena Arizpe in 1985. Arizpe was the very first Mexican musician to be fully devoted to new music, and we owe so much to her pioneering work. Unfortunately, *Canto Nocturno* has not received the same attention as other pieces written for her, but I hope this will change soon enough. The composer writes the following about it:

"With *Canto Nocturno*, I attempt to evoke that eternal instant that arises from contemplating a rose. A symbol, in the end, of the fleetingness and beauty in our lives. It was a poem by Federico García Lorca (*Casida de la rosa*) what revealed to me the origin of this short piece."

Jaspe is a composition based on Nuria Manzur's homonymous poem. The poem is dedicated to the memory of Íñigo Manzur, the poet's brother, who passed away at a very young age. The music is dedicated to the memory of my late colleague and friend, Omar Hernández Hidalgo. Here is the full text of the poem, in a beautiful, deeply sorrowful Spanish, full of wordplay, which goes well beyond my translation capabilities:

Production Credits:

Production Coordinator – David J. Espiritu

Theatrical Production Specialist – Jeremy Olson

Production Technicians – Bobby Bray, Mark Geddes, Pablo Ochoa, and Aaron Sum

Recording Engineers – Andrew Munsey & Mike Butler

Recording Assistants – Xochilt Khoury, Christopher Robinson, Jeffrey Xing, Hailey Brown, Mason Davis

122 GSR – Gabriel Zalles

Marketing & Promotions Coordinator – Sherry An

Program Associate – Madison Greenstone

Audience members are reminded to please silence all phones and noise-generating devices before 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.

CONTACT US

For information on upcoming concerts:

JASPE
Un poema de Nuria Manzur

[A *Iñigo Manzur*, con motivo del aniversario
de mis padres]

I

ESTRIADA DE LUZ y aire, atravesada
de nácar jaspeado, ópalo-
obsidiana
intermitente

La plata despliega
los hilos que cosieron el agua
a su nombre, a la piel
del tiempo al movimiento
al cauce a-la
Huella.

Enfila con la tarde
desnuda
una nube tras otra
derramada
con aquello que arrebató
al cielo para volcarse
sobre sí:

Dos columnas de moho y memoria
murmurando –nos

II

VERÁS,
las líneas escurren
el tacto con que guardaste
el sonido Entre tus dedos
aún pulsa Aquel tiempo
no muerto
rasga, sigue
tensa el pentagrama
de los días. Escurren
las líneas, el rostro
impronunciable aún
vibra.

Verás,
desgajando-sé en tus dedos
Palabras –
falanges cosidas a mi mano
en la escritura

*México D.F.,
22-23 de octubre de 2013*

José Gurría-Cárdenas, a very active drummer and composer who divides his time between Los Angeles and Mexico City has this to say about his solo harp composition *Mobile Active Simulated Humanoids*:

“I am very concerned about how our set of beliefs and mindsets, our moral compasses, are getting replaced by societal regulations tailored to induce servitude amongst masses in benefit of a few, and to our own demise. I wanted to create a piece to underscore how we, as bystanders of these tragic events, witness our self-destruction standing still and with a smile. I think about how we, as a society, become disenfranchised and isolated, hopeless. This music underscores not the actual nihilistic sentiment but one of denial and frantic existential epic-ness.”

Ifigenia en is loosely inspired by the Greek myth of Iphigenia, and, more specifically, about how she never got to make one single decision her entire life. In this piece, the performers get to decide almost everything. In fact, the only thing I decided for sure was the title. The piece can be played as a solo or in any ensemble combination, which includes, I guess, a flute and harp duo.

I wanted to end this concert with a tune and so I asked my good friend and collaborator of so many projects and years, the Baja California-based trumpeter and composer Iván Trujillo, to arrange his amazing composition *Autunno*, which he wrote originally for a large jazz ensemble, for flute and harp duo. It works surprisingly well! [WT]

Tasha and Willy would like to thank UC San Diego Music Department, Jessica Flores and all the wonderful UC San Diego Music Staff, Mariana Flores Bucio, Cynthia B. Martínez Lira, Mariana Villanueva, José Gurría-Cárdenas, Iván Trujillo and Nuria Manzur.

About the Artists

With over 20 years experience in both the harp and violin, **Tasha Smith Godinez** is an accomplished musician and teacher. Ms. Smith Godinez debuted as a soloist at age 16 and has since graced stages worldwide. With the harp, Tasha has studied with Isabelle Perrin, Elena Mashkovtseva and Susan Allen. She holds performance degrees from both San Diego State University (Bachelor's 2005, Master's 2010) and l'École Normale de Musique Alfred Corot in Paris, France (2006).

Ms. Smith Godinez has held the position of principal harpist for both the Orquesta de Baja California (Tijuana, Mexico) and the Grossmont Symphony Orchestra (San Diego, California) and substitute harpist with the San Diego Symphony Orchestra. Recent performances include the Monday Evening Concert Series in Los Angeles, a performance with tenor, Plácido Domingo and invitations as soloist in the Mexico International Harp Festival.

As a chamber musician, Tasha performs regularly with percussionist, Christopher Garcia in the Garcia/Godinez Duo, bassist Andrés Martín and vocalist Leonard Patton. A champion for contemporary harp music, Tasha is continuously commissioning and searching for willing and talented composers. She is passionate about breaking the perceived boundaries of her instrument and creating new sound while augmenting the repertoire for the harp. Some of the composers writing for Ms. Smith Godinez are: Michael Byron, Andres Martin, Jose Gurria-Cardenas, Michael Vincent Waller, Christopher Garcia, Christopher Adler, Bekah Simms, William David Cooper and Paolo Germiniani.

Ms. Smith Godinez' discography includes a self-released solo album, *Postcards from the Soul* (2014) and her recording of Michael Byron's solo harp work, *In the Village of Hope*, on the Cold Blue record label (2015). She is currently working on her third album, a compilation of all new works for harp, with a planned release in 2019.

Tasha is a harp teacher in San Diego, CA, where she directs the San Diego Harp Academy and also holds the position of adjunct harp professor at the University of San Diego.



Wilfrido Terrazas (Camargo, 1974) is a Mexican flutist active since the early 1990s, whose career spans performance, commissioning, collaboration, improvisation, composition and pedagogy. His work focuses 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 350 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 50 works for diverse instrumental forces. Other current projects include *Fileira*, *Escudo (Torre)*, and the *Wilfrido Terrazas Sea Quintet*. Since 2014, Wilfrido has been co-curator of the *Semana Internacional de Improvisación*, 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 of Music at the University of California, San Diego. Prior to his appointment at UC San Diego, 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 presented his work in Argentina, Austria, Belgium, Bolivia, Canada, Colombia, France, Germany, Greece, Italy, The Netherlands, Norway, Portugal, Spain, Sweden, United Kingdom, United States, Venezuela, and in over 40 cities in his native country. He has obtained support from the National Fund for Culture and the Arts (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 more than 30 albums, five of them as a soloist or leader: *Open Cages* (Umor, 2007), *Bóreas* (Shival/CONARTE 2010), *Bug/ge/d* (Mandorla, 2010), *Pirate Songs* (Ápice, 2018) and *Be Prepared* (Ápice, 2019). Among his longtime collaborators are composers Ignacio Baca Lobera, Thanos Chrysakis, Edgar Guzmán, Nickos Harizanos, Iván Naranjo and Mauricio Rodríguez; cellist Natalia Pérez Turner, vocalist and intermedia artist Carmina Escobar, multimedia artist Yair López and poets Nuria Manzur and Ronnie Yates. Recent collaborations include recording with Roscoe Mitchell (*Discussions*, Wide Hive, 2017) and playing with Angélica Castelló, Andrew Drury, Vinny Golia, Stephanie Griffin, Katt Hernandez, Anne La Berge, Lisa Mezzacappa and Wade Matthews.

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 having been based in Mexico City for over 14 years, he moved to San Diego, California, in 2017.