

# VÍDDIR

Friday, September 25 – 3 p.m.  
Conrad Prebys Concert Hall

## Recital

**Víddir (2020)**

Bára Gísladóttir (b. 1989)

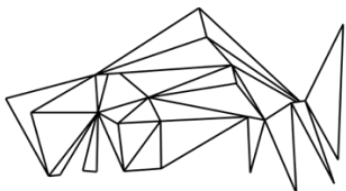
**Double bass and composer:** Bára Gísladóttir

**Bass guitar:** Skúli Sverrisson

**Flute:** Björg Brjánsdóttir, Berglind Tómasdóttir, Wilfrido Terrazas, Michael Matsuno, Rachel Beetz, Teresa Díaz de Cossio, Marco Romano, Salvador Lara

**Percussion:** Camilo Zamudio, Elian Sánchez, Diego Botello

Víddir, is a piece for nine flutes, electric bass, double bass and three percussionists. The work has a special soundscape where texture and dimensions play a fundamental role. The main idea behind the composition is to merge different elements into a single organism.



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**Bára Gísladóttir** She is an Icelandic composer and double bass player who lives in Copenhagen. Her work is generally based on reflections on the approach and concept of sound as a living being.

He studied composition at the Icelandic Academy of Arts in Reykjavík with Hróðmar I. Sigurbjörnsson and Þuríður Jónsdóttir, Conservatorio di Musica "Giuseppe Verdi" in Milan with Gabriele Manca and at the Royal Danish Academy of Music in Copenhagen with Niels Rosing-Schow and Jeppe Christensen only. His music has been performed by ensembles and orchestras such as Athelas Sinfonietta, Copenhagen Phil, The Danish National Symphony Orchestra, The Danish National Vocal Ensemble, Distractfold, Duo Harpverk, Elektra Ensemble, Elja Ensemble, Ensemble Adapter, Ensemble InterContemporain, Ensemble New Babylon, Ensemble recherche, Esbjerg Ensemble, Frankfurt Radio Symphony, Helsingborg Symphony Orchestra, Iceland Symphony Orchestra, loadbang, Marco Fusi, Mimitabu, NJYD, Nordic Affect, Polish National Radio Symphony Orchestra, Riot Ensemble, Siggí String Quartet, Solistenensemble Kaleidoskop, Staatsorchester Hannover, TAÏGA Quartet of strings and TAK ensemble. Gísladóttir's pieces have been selected for festivals such as CPH Jazz Festival, Dark Music Days, Darmstädter Ferienkurse, Huddersfield Contemporary Music Festival, International Rostrum of Composers, KLANG Festival, Nordic Music Days, SPOR Festival, TRANSIT Festival, Warsaw Autumn and Wittener Tage für new Kammermusik. She has received the Carl Nielsen and Anne Marie Carl-Nielsen Foundation's Talent Awards, Gladsaxe Music Prize, Léonie Sonning Talent Prize, The Reykjavík Grapevine's Music Awards. She has been nominated for the Carl Award for 'Songwriter of the Year', the Kraumur Music Awards for 'Album of the Year', the Icelandic Music Awards for 'Piece of the Year'. She is currently nominated for the Nordic Council Music Prize for her piece VÍDDIR. In 2021, she was one of three artists to receive a three-year working grant from the Danish Arts Foundation.

Gísladóttir has released several albums: HÍBER (Dacapo Records 2020) and Caeli (with Skúli Sverrisson, Sono Luminus 2021), to name a few. She is an active performer and regularly performs her own music, mostly alone or with her long-time collaborator Skúli Sverrisson. In addition to this, she is the double bass player of the Elja Ensemble. She occasionally performs as a soloist with ensembles or orchestras, most recently in her own double bass concerto, Hringla, with the Copenhagen Phil. Her works are published by Edition · S.

**Björg Brjánsdóttir.** He graduated from the Norwegian Academy of Music in the spring of 2017. He has also studied flute at the Music University of Hannover, Munich and Copenhagen. Her main teachers were Anna Dina Björn-Larsen, Andrew Cunningham, Per Flemström and Stephanie Hamburger. Björg is the founder of the Elja Chamber Orchestra, which has been prominent on the Icelandic music scene in recent years.

Björg is also a flutist with the new music group Caput and performs regularly with various orchestras, such as the Icelandic Symphony Orchestra, the Icelandic Opera, the Bergen Philharmonic Orchestra and the Bergen Opera. In addition to her career as a flute player, Björg is a certified teacher at the Musicians' Health and Movement Institute.

**Berglind Tómasdóttir.** She is a flutist and interdisciplinary artist who lives in Reykjavík, Iceland. In her work she frequently explores identity and archetypes, as well as music as a social phenomenon. An advocate of new music, Berglind has worked with composers such as Björk, Anna Thorvaldsdóttir, Peter Ablinger, and Carolyn Chen, and received commissions from Dark Music Days, The National Flute Association, Cycle Music and Art Festival, Reykjavík Arts Festival, and Nordic Music Days. to name a few. Berglind Tómasdóttir has a bachelor's degree in flute from Reykjavik College of Music and The Royal Danish Conservatory of Music in Copenhagen and a DMA in contemporary music performance from the University of California, San Diego. Berglind is a lecturer in contemporary music program and performance management at the NAIP (New Audiences and Innovative Practice) at the Icelandic University of the Arts.

Björg and Berglind are members of the Viibra flute septet and tour the world with Björk as well as playing on Björk's new album Utopia.

**Rachel Beetz.** Composer, flutist and improviser, Rachel Beetz explores presence through sound and listening. Her works recreate physical atmospheres based on her deep listening adventures in nature, exploring hidden worlds of nature and machines. Combining experimental field recordings and electronically modified flutes, her works examine community, environmentalism, and women's work through sound, textiles, and lighting. Her projects have been presented in concert halls and galleries in Australia, Iceland, India, the United Kingdom and the United States. You can hear it on Orenda, Blue Griffin, iikki,

Neuma and Populist record labels. She currently co-heads WasteLAND Music and Populist Records in Los Angeles and teaches at Pomona and Moorpark College.

Flutist Rachel Beetz performs music by living composers and works from the last century. She is a member of WasteLand Music, Echoi Ensemble, Carolyn Pennypacker Riggs' Community Chorus, Callithumpian Consort, and is a recently appointed co-director of populist records. She frequently appears at Jacaranda, Synchrony and Monday Evening Concerts in Los Angeles. He has performed at the Getty Center, Disney Hall, Piano Spheres, LA Opera, Time of Music in Viitasaari, Finland, Mengi in Reykjavik, Iceland, Musica Nueva in Monterrey, Mexico, Cervantino Festival in Guanajuato, Mexico, Ojai Festival in California, and Stanford live.

She currently lives in Los Angeles, where she teaches at Pomona and Moorpark Universities. She has degrees from Indiana University Jacobs School of Music (Bachelor of Music) and UC San Diego (Master of Arts and Doctor of Musical Arts). Yes, you can call her Dr. Beetz.

**Skúli Sverrisson.** He is an Icelandic composer and bassist. He has worked with musicians Wadada Leo Smith, Derek Bailey, Lou Reed, Jon Hassell, David Sylvian, Arto Lindsay, and composers Ryuichi Sakamoto, Jóhann Jóhannsson, and Hildur Guðnadóttir. He is known for his work as artistic director for Ólöf Arnalds, recordings with Blonde Redhead, and as music director for Laurie Anderson.

Skúli released duet albums with Anthony Burr, Oskar Guðjonsson and Hilmar Jensson. He has been a member of Pachora, Alas No Axis, the Allan Holdsworth group, and the Ben Monder group. His solo works include Seremonie in 1997 and Sería in 2006 which was voted Best Album of the Year by the Icelandic Music Awards. Skúli plays dobro, double bass and charango, as well as bass.

He has appeared on over a hundred recordings and has performed with Hildur Guðnadóttir, Hilmar Jensson, Jim Black, Chris Speed, Anthony Burr, Laurie Anderson, Allan Holdsworth, Ryuichi Sakamoto, David Sylvian, Blonde Redhead, Yungchen Lhamo, Jamshied Sharifi, Ólöf Arnalds. Pachora and Alas No Axis He was part of Mo Boma with Jamshied Sharifi and Carsten Tiedemann, releasing four albums on Extreme; "Jijimuge",

"Myths of the Near Future: Part One", "Myths of the Near Future: Part Two", and "Myths of the Near Future: Part Three".

**Wilfrido Terrazas.** Flutist, improviser, composer and teacher whose work explores the borderlands between improvisation, musical notation and collective creation. He has made more than 380 world premieres, composed around 70 works and recorded more than 40 albums, eight of them as soloist or leader.

His recordings have been released in Mexico, the United States and Europe, on labels such as Abolipop, Another Timbre, Bridge, Cero, Creative Sources, New Focus, New World, Umor and Wide Hive. Wilfrido has presented his work in 21 countries in Europe and America. He has been a guest artist at international festivals such as Creative Fest (Lisbon), ¡Escucha! (Madrid), Festival Cervantino (Guanajuato), High Zero (Baltimore), MATA (NY), NUNC! (Chicago) and TENOR (Hamburg), and in experimental music forums and series such as the 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 (NY). He has also held residencies at the Omi International Arts Center (NY), the Atlantic Center for the Arts (Florida), and the Ionion Center for the Arts and Culture (Greece).

**Alexander Ishov.** He is a flutist, music educator, and researcher and is currently pursuing a Doctorate in Contemporary Music Performance at UC San Diego. His collaborations include the Ojai Music Festival, SoundSCAPE, June at Buffalo and the Renga ensemble. As a performer, he has focused on 20th and 21st century acoustic and electroacoustic music for solo flute and ensemble. As a researcher, he is deeply interested in the intersection between human-centered interface design, accessible and inclusive pedagogy, and electronics. His research seeks to better understand how interaction with musical objects alters our embodied connection with them, and how to apply interaction design to create more effective and personalized methods of teaching music. He received classical training at the Eastman School of Music and the Interlochen Academy of Arts. His main flute mentors include Wilfrido Terrazas, Bonita Boyd, Anne Lindblom Harrow, Nancy Stagnitta, Dr. Kristen Stoner, and Christine Alicot.

**Michael Matsuno.** He is a flutist specialized in classical and contemporary music. He has performed with several ensembles throughout Southern California, including the San Diego Symphony, La Jolla Symphony, Young Musicians Foundation Debut Orchestra, Kaleidoscope Chamber Orchestra, Ensemble Echoi, and Red Fish Blue Fish. . He has appeared as a guest on contemporary and experimental series such as June in Buffalo Festival, La Rara Noche (Tijuana, MX), Harvard Group for New Music, Jacaranda Music, San Diego New Music, and Northwestern New Music Conference. Deeply committed to exploring the expanded possibilities of his instrument, Michael has worked with composers in developing a vast repertoire of new flute music. Recent collaborations include new work by Wilfrido Terrazas, Alvin Lucier, Wolfgang von Schweinitz, Carolyn Chen, Annie Hui-Hsin Hsieh, Katharina Rosenberger, Matthew Chamberlain, and others.

As an educator, he is delighted to serve as an adjunct professor at Chapman University and as a teaching artist for the Los Angeles Philharmonic's Youth Orchestra of Los Angeles (YOLA) program at Camino Nuevo. Michael is a Doctor of Musical Arts candidate at UC San Diego, where he also received a Master of Arts. He completed his Bachelor of Music in flute performance at the University of Southern California. His teachers have included John Fonville, Jim Walker and Nadine Asin.

**Teresa Díaz de Cossio.** Teresa Díaz de Cossio's creative work develops as a flutist whose practice focuses on new music, improvisation and creation with electronic means. Actively playing with in^set. She has participated with figures such as Plácido Domingo and Los Tigres del Norte in groups such as De Coda, affiliated with Carnegie Hall, and spaces such as The Banff Center and Darmstadt Summer Institute. In research, her current work focuses on documenting the life and work of Alida Vázquez Ayala. She has participated in conferences at Columbia University, published in Radical Sounds in Germany and the International Musicological Society in Greece. She is currently a fellow at the International Institute to continue her research on the life and work of Alida Vázquez. Teresa was selected as part of the first class in the Cleveland Institute of Music and Sphinx Foundation Future of Music Faculty Scholarship (2021–2). Another integral part of Teresa's job is creating and promoting creative and collaborative spaces. She co-produces the New Music Festival, Ensenada, a space open to all who are interested. She has been

invited to be part of the Open Space committee in Berlin, Germany, and the Curating Diversity program in association with Sounds Now in Finland.

**Marco Romano.** Flutist, improviser, teacher and skater. He graduated from the Bachelor of Music, UABC. He recently participated in the premiere of a work by Julia Wolfe at the National Association of Flutists, in Chicago, United States. Among his various activities in the state, his participation in ensembles such as the Baja California Orchestra, Camerata and Orchestra of the UABC music degree stands out. He has been a teacher in programs such as Esperanza Azteca and Talentos Artísticos. Currently, he develops his creative projects in Ensenada.

**Salvador Lara Ochoa.** Flutist, Student at the Faculty of Music, UABC. She is an active member of the UABC School of Music Camerata and Orchestra. She was part of the Artistic Talents program in Baja California. She attended the Elevare camp in Ajijic, Guadalajara as an instrumentalist. She participated in the first symphonic GAMACON in Baja California. He participated as a teacher and instrumentalist at the Sandpoint, Idaho Conservatory and as a musician in the Spokane, Washington Youth Orchestra. He was a teacher at ONEM Ensenada. He is currently finishing his studies.

**Elian Sánchez Gómez Llanos.** Mexican musician born in Tijuana, B.C., Mexico. He is currently studying a Bachelor of Music at UABC. He has studied under the tutelage of teachers such as Carlos María, Jorge Peña, Jorge Lopez and currently Miguel Ángel Cuevas. He has participated with the Baja California Orchestra, the Tijuana Youth Symphony, 8-bit Symphony, in the various editions of the Encounter of Percussions of the Californias and in the Mexico-United States binational event INUKSUIT by John Luther Adams.

**Diego Esteban Botello Zavala.** He was born in Ensenada, Baja California, Mexico. He began his musical studies in the Forjadores del Sauzal community orchestra as a percussionist since 2010, managing to participate in events such as AUKA, regional meetings and in Tengo un Sueno, based in the National Auditorium. He currently participates in various personal arrangement and composition projects, in addition to Frappé ensemble, with an emphasis on Boleros and Jazz.



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