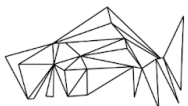


**Symposium**  
**Voz Dormida**  
**A Celebration of the Life and Work of Alida Vázquez Ayala**  
**May 5 and 6, 2023**

**General Program**



The UC San Diego community holds great respect for the land and the original people of the area where our campus is located.

The university was built on the unceded territory of the Kumeyaay Nation. Today, the Kumeyaay people continue to maintain their political sovereignty and cultural traditions as vital members of the San Diego Community.

We acknowledge their tremendous contributions to our region and thank them for their stewardship.



## Friday, May 5, 2023

**2 p.m. | Roundtable – M. Myrta Leslie Santana (UC San Diego), Ellie M. Hisama (University of Toronto/Columbia University), Teresa Díaz de Cossío (UC San Diego), Amy Cimini (UC San Diego), moderator**

Experimental Theater, Conrad Prebys Music Center, University of California San Diego  
[live streaming]

## 5 p.m. | Concert & Pre-Concert Conversation

Featuring Jorge and Alejandro Martínez Vázquez, and performers David Aguila, Kyle Adam Blair, Ryan Beard, Alvaro G. Díaz Rodríguez, Mariana Flores Bucio, Alexander Ishov, Ellen Hindson, Myra Hinrichs, Batya MacAdam-Somer, David Savage, Grace Talaski, Peter Ko, and Ilana Waniuk.

Conrad Prebys Concert Hall, Conrad Prebys Music Center, University of California San Diego  
[live streaming]

## Saturday, May 6, 2023

**11 a.m. | Keynote – Ellie M. Hisama (University of Toronto/Columbia University)  
“I disappear with the darkness and electronic light”: Reflections on Listening from the Archive**

Experimental Theater, Conrad Prebys Music Center, University of California San Diego  
[live streaming]

## 2– 4 p.m. | Graduate Student Research Workshop – Ellie M. Hisama

Kevin Green, Michelle Mackenzie, Kevin Schwenkler, Sora Woo  
Experimental Theater, Conrad Prebys Music Center, University of California San Diego



## Concert and Pre-Concert Conversation

Friday, May 5th, 5 p.m.

### Conrad Prebys Concert Hall

#### Pre-Concert Conversation

Featuring Jorge and Alejandro Martínez Vázquez,  
In dialogue with Teresa Díaz de Cossío

## Works by Alida Vázquez Ayala

*Danzas de la vida y la muerte* (1980)  
Fixed media electronics

#### *Suite pour le piano* (1966)

I. Allemande

II. Courante

III. Sarabande

IV. Minuet

V. Gigue

Kyle Adam Blair, piano

#### *Acuarelas de México* (1969)

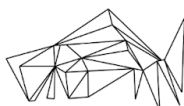
I. Despierta

II. Los niños mexicanos

III. La cuerda

IV. La basura

V. El Arco Iris



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VI. La hora del pan

VII. Noches claras

VIII. El velador

***From the Wind*** (Unknown Date)

I. *In the beginning*

II. *Mistral wind*

III. *How what or is not*

IV. *The earth holding stubbornly*

V. *Two spirits gentle*

Mariana Flores Bucio, voice; Kyle Adam Blair, piano

***Piece for Clarinet and Piano*** (1971)

I. Andante

II. Giocoso e Energico

Grace Talaski, clarinet; Kyle Adam Blair, piano

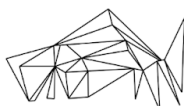
***String Quartet No. 2*** (1975)

I, II

Myra Hinrichs and Ilana Waniuk, violins; Batya MacAdam-Somer, viola; Peter Ko, cello

***Music for Seven Instruments*** (1974)

Alexander Ishov, flute; Ellen Hindson, oboe; Grace Talaski, clarinet; David Savage, bassoon  
Ryan Beard, French horn; David Aguila, trumpet; Batya MacAdam-Somer, viola  
Álvaro G. Díaz Rodríguez, conductor



Alida Vazquez started to compose because, as she claimed, she was tired of performing other people's music (Naomi Lehman, 2020). She was a highly skilled pianist, who moved from Mexico City to study piano under the mentorship of Claudio Arrau. It was Arrau who later introduced Alida to Grete Sultan, with whom she was immersed in new music. In New York, during the 1950s and 1960s, Alida had a career as a music teacher. She actively explored new methods of teaching music, incorporating dance and music therapy to her work with groups of students with disabilities, Dalcroze for settlement schools and music at schools for the blind. An important breakpoint came in 1964, when Alida started to teach at Mannes College. This position provided Alida with financial stability, and she settled in this job for over a decade. Two years later, in the summer of 1966, while visiting Mexico City, Alida composed *Suite pour le piano*, a four-movement work.

***Danzas de la vida y la muerte (1980)*** The piece was premiered on February 5, 1980 by Claudia Gitelman's company at The Open Eye Theater in New York. At the time, Alida was still a DMA student at Columbia University, working towards completing her degree. The work consisted of three short studies, designed to address the challenges of composing for contemporary dance. Alida devoted long hours to assembling the electronics, waking up at 5 am to work between 5 to 10 hours at the Columbia Princeton Electronic Music Center. The piece underwent continued development until the day before the performance. Claudia Gitelman was really impressed with Alida's work, and named the program after the piece, "Dances of Death, Dances of Life." For Alida, this piece served as training for her future ballet, which would be her DMA dissertation project, *Mexus Dances*, conceived for orchestra and Gitelman's company. Alida remarked after this collaboration "Creo que he encontrado el idioma de la danza en mi música" (I think I have found the language of dance in my music).

***Suite pour le piano (1966)*** is Alida's first composition. She was 43 years old at the time. Alida was a professor at Mannes College, in New York City, and spent her summers visiting her sisters Dora and Elsa and nephews Jorge and Alejandro in Mexico City. Away from her work responsibilities, Alida finalized her composition. The *Suite pour le Piano* is structured in five movements, *Allemande*, *Courante*, *Sarabande*, *Minuet* and *Gigue*. The piece is a tribute to Alida's teacher and friend, Professor Bernard Wagenaar, whom she respected and admired. The Suite was the first in a series of piano pieces intended for Alida to perform herself.

***Acuarelas de México (Water colors from Mexico) (1968)*** A delightful collection of songs for voice and piano, *Acuarelas de México* celebrates the enduring friendship between Alida and Martha Arthenack. The two became friends while studying at the Conservatorio Nacional de Música in Mexico City (circa 1930s). Martha, who came from a family of visual artists, particularly cartoonists, was a talented singer. In the summer of 1968, Alida and Martha closely collaborated on *Acuarelas de México*. Alida created both the text and the music, while Martha sang and made drawings for each of the eight movements. Each movement offers a glimpse into Alida's world, from day-to-day tasks like taking out the trash, to private sentiments poetically portrayed. The composition is a touching homage from Alida to her mother, a singer, as well as to her sisters, nephews, and her friend Martha; and the deep love and appreciation that Alida had for them.

***From the Wind (Unknown date)*** a collection of songs for voice and piano, *From the Wind* is a collaborative work, in which the text was written by Elaine Galen, the drawings were made by Edward Colker, and the music by Alida.



***Piece for Clarinet and Piano (1971)*** In 1971, Alida was awarded the Mark Brunswick Foundation Grant at NY City College, in recognition of her outstanding compositions. The award provided with the necessary resources to publish her *Piece for Clarinet and Piano*, through Ed Seesaw Music Corp., NY. The same year, Alida was selected as a composition fellow at the Bennington Composers Conference. There, the piece was premiered with Allen Blustine on clarinet, and Robert Miller on piano. The composition contains two movements, the first which is a solo for clarinet, and the second features clarinet with piano. Throughout her career, Alida's compositions have been marked by the development of diverse vocabularies, which she continued to expand upon on every new piece, incorporating techniques ranging from tonal and serial techniques, leading to a strong influence on metric and rhythmic components.

***String Quartet no.2 (1975)*** was part of Alida's master's thesis at City College, where she studied under the mentorship of composer Mario Davidovsky. Her thesis is one of the few surviving records of her creative process. There, Alida recalls the challenges of “writing highly individual lines, which in turn became essential to each other, and the process of becoming more intimately acquainted with the potential of each string instrument.” During this time, the rhythmic component was becoming increasingly important in her creative practice, drawing on her Mexican heritage to get rhythmic patterns and natural ease of meter changes. The piece was workshopped in the fall of 1975, with Harvey Sollberger at Columbia University. Sollberger remembers that “throughout the semester Alida was thoroughly engaged. Her curiosity, enthusiasm, and desire to learn helped to create a very positive spirit in the group, everyone both contributing and learning from everyone else.” Thanks to Sollberger’s support, the piece premiered at Columbia University late that year.

***Music for Seven Instruments (1974)*** The piece was written in memory of Alida’s beloved sister Elsa R. Vasquez, and performed on multiple occasions. During the American Composers Orchestra performance from 1994, Alida's program notes indicated that her choice of instruments was “completely partial to instruments that possess mournful as well as melodic qualities.” She employed the viola and the bassoon to fulfill the obligato lines. A mournful feeling throughout, with an exploration of rhythmic motives that represent hope for continued life, reconciliation, and acceptance. Alida noted that the final viola line was a final reflection, providing an introspective conclusion to the piece.

## Acuarelas de México

### ***I Despierta / Awake***

*Luz Sonora* | Sonore light

*Descansa* | Rest

*Canto brillante* | Brilliant singing

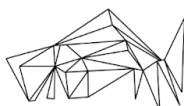
*Despierta* | awake.

*Eco de la soledad* | Echo of loneliness

*Huye un poco* | flight away

*Voces dormidas* | Sleeping voices

*Añoren* | mourn



*Abre la ventana* | Open the window  
*Escucha otras voces* | Listen to other voices  
*En este momento* | In this very moment  
*Comienza a vivir* | Being a new life

### ***II Los niños Mexicanos | Children of Mexico***

*Los niños mexicanos se revolcaron en lodo* | Mexican children, they wallowed in clay  
*Se tendieron a secar a las doce del día,* | they stretched out to dry,  
*Y en lugar de blanquearse, afirmaron su color de barro* | But instead of whitening, they affirmed their brown clay colors.

*Antes de secarse los colores firmes,* | Before the clay was dry,  
*Los niños fueron moldeados con caras de aztecas y mayas* | The children were molded with faces of Aztecs and Mayans,  
*Entre ellos hubo muchos que resultaron mestizos* | Among them there were many Mestizos.

*Unos se hicieron con ojos jalados* | Some had their eyes made slanted,  
*Casi todos escogieron los ojos oscuros* | Most of them chose dark eyes,  
*Pero todos, todos, tienen los ojos profundos.* | But all of them have a profound look in their eyes.

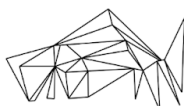
### ***III La cuerda | The jump rope***

*Uno, dos y tres, brinca* | One, two and three, jump!  
*No me lo dicen a tiempo.* | You didn't give me any time.  
*Empecemos de nuevo.* | Let's start all over again

*Uno dos ahora es de dos.* | One two is now two.  
*Eso fue trampa,* | That was cheating  
*Veamos ahora,* | Let's see now  
*Uno dos tres y cuatro* | One, two, three and four  
*A poco creen que soy un gato* | Do you think I am a cat?

*Uno, dos,* | One, two,  
*rozaste la cuerda* | you touched the jump rope.

*Dos y tres,* | Two and three,  
*dejas una cola* | you left a tail behind you  
*¿la cola de quién?* | Whose tail was that?





*Cuatro, tres dos y uno* | Four three, two and one  
*brinca niña* | Jump little girl  
*sólo te quedan* | you only have  
*contadas mañanas*  
*de niña* | a few mornings of childhood

***IV La basura* | *The garbage***

*Cuando el sol apunta* | When the sun is at its peak,  
*Mero arriba y mero enmedio* | Right in the middle of the sky  
*Y todos parecemos recibir el mismo calor* | And we all share the same warmth

*Corre un hombre casi saltando* | A man runs, almost skipping  
*Y se oye una polifonía de altos y bajos* | And we hear the sounds of polyphony  
*Tilín-tilín, la basura, la basura* | (bell sounds) the trash, the trash

*De inmediato se abren todas las puertas* | Suddenly, all the doors open  
*Y empieza una procesión de mandiles de todos colores.* | And aprons of many colors begin a procession.  
*Todos tienen un atillo de lo que ya no quieren volver a ver;* | Each one holds a bundle of all those things unwanted

*A mí me dieron ganas de ponerme un delantal brillante* | I felt like putting on an apron of many colors  
*Y hacer un manojito de todo lo que embroma la felicidad.* | And making a bundle. Of all that plagues my happiness  
*Me haré amiga del señor de la basura* | I'll make friends with Mr. Garbage man

*Tilín tilín* | (Bell sounds)

***V El Arco Iris* | *The rainbow***

*Cada mañana tiene su propio sol* | Each moment has its own sunlight  
*Cada flor tiene su propio tallo* | Each flower has its own stem  
*Cada mujer tiene un hombre que le pertenece* | Each woman has a man that belongs to her  
*El arco iris refleja todo con sus colores* | The rainbow makes a reflection through its many colors.

*Cada quien escoge al color que ha de cubrirle* | Each one chooses the color that will cover him  
*Cada hora suena con su propio meridiano* | Each hour has its own meridian  
*Y cada hora tiene su ciclo apropiado* | And each hour has its own sky  
*El arco iris junta para sí* | The rainbow gathers into itself  
*Todos los colores y todos los cielos* | All the colors and all the skies.



**VI La hora del pan | Bread time**

*Son las siete de la noche* | It is seven o'clock at night

*Qué costumbre tan bonita pan caliente noche y día* | What a beautiful custom, hot bread day and night.

*Hay que atravesar por un jardín con banquetos propiamente colocados* | One has to cross through a garden with benches appropriately placed...

*Debajo de un árbol, junto a los rosales y los nomeolvides y* | Under the trees, near rose bushes and forget-me-nots

*Junto al césped rejuvenecido por la lluvia* | And near the grass made younger by the rain.

*Y al atravesar el jardín a la hora del pan* | And, when you pass through the garden at bread time

*Sólo se siente un futuro lleno de promesas.* | You feel a future full of promises.

*La hora del pan, es la hora del amor* | Time for bread is time for love.

*Qué costumbre tan bonita pan caliente noche y día* | What a beautiful custom, hot bread day and night

*Son las siete de la noche* | It's seven o'clock at night

**VII Noches claras | Clear Nights**

*Hay unas noches muy claras* | Some nights, they are so clear

*Hay unos cielos muy iluminados* | Some skies are so bright

*Que apuntan a la soledad de nuestros caminos solitarios.* | That they sharpen the loneliness of our solitary roads

*Hay noches que de tan tranquilas* | There are nights so tranquil

*Despiertan la inquietud de nuestras noches oscuras.* | That they waken restlessness, deep within us

*Y hay unas noches que se vuelven más claras* | And some evenings become brighter

*Cuando se roban la luz de nuestras noches felices* | When they steal the light of our own happiness

**VIII El Velador | The Watchman**

*Es una noche callada y tranquila* | It is a quiet and peaceful evening

*Todas las luces se han ido a dormir.* | All the lights have gone to sleep

*Sólo rompe el silencio el canto interrumpido* | The silence is only broken by

*Del velador solitario.* | The watchman's lonely song

*Como las noches del velador son de día* | Since night becomes his day



*El anuncia su canto interrumpido toda la noche* | He announces his interrupted chant all the evening through

*Dizque por sentirse el cuidador de tus sueños* | He believes he is the caretaker of your dreams

*Lo que el velador no sabe* | What the watchman doesn't know

*Es que tanto tú como él* | Is that you, just like him

*Pasan la noche solitos* | Are spending a very lonely evening.

\*\*\*Translation by Alida Vázquez

## From the Wind

I

In the beginning,  
a dream is tried  
Tried self revealing

Self finds a truer place  
Outer thoughts and dreams  
Inner seeking,

And if the harbinger springs still  
Dormant unchanging  
Time will claim your dreams,  
First Love.

II

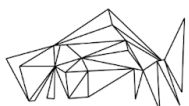
Mistral wind  
String echoes  
Dark within shrill  
Sob lament  
Cut quick rhythm

Remember the deed is in itself;  
Not of  
The chorus

III

How what or is not  
To do don't doubt  
Coax and nourish smile grow  
When who or you might think thank not

How what or is not



Best question  
The question  
The question

IV  
The earth holding stubbornly  
Half committed to seed  
Is not itself  
Silent hush of rain heals  
Recalling a verdant grace

This lightly mourning  
Love nurtures  
Not so

The anguished mistral tears  
Biting  
Bitter deadly

V  
Two spirits gentle  
In words  
Touching beyond  
Two spirits gentle

In words  
Will also find their way to  
One nature's ceaseless breath

## Biographies

**Ellie M. Hisama** is Dean of the Faculty of Music and Professor of Music at the University of Toronto. She previously taught at Columbia University as a member of the Theory and Historical Musicology areas. Her research and teaching have addressed issues of race, ethnicity, gender, sexuality, the social and political dimensions of music, and public engagement. She is the author of *Gendering Musical Modernism: The Music of Ruth Crawford, Marion Bauer, and Miriam Gideon*, which was named a Choice Outstanding Academic Title, and is co-editor of the volumes *Ruth Crawford Seeger's Worlds: Innovation and Tradition in Twentieth-century American Music* and *Critical Minded: New Approaches to Hip Hop Studies*.

She received a Career Enhancement Fellowship from the Woodrow Wilson National Fellowship Foundation funded by The Andrew W. Mellon Foundation; a Tsunoda Ryusaku Senior Fellowship, Waseda University (Tokyo); and the Ethyle R. Wolfe Institute for the Humanities Faculty Fellowship. In 2022, she delivered the American Musicological Society Women and Gender Endowed Lecture, “‘We Have to Reimagine’: Centering Women/Gender/Sexuality in Music Studies.” She has taught at many



institutions including Brooklyn College, the City University of New York's Graduate Center, Connecticut College, and Harvard University. She was nominated twice by Columbia College's Academic Awards Committee for the Mark Van Doren Award for Teaching, and served as Director of the Institute for Studies in American Music [now the Hitchcock Institute] at Brooklyn College.

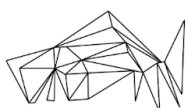
As an academic leader, she engages with issues of structural racism and gender and racial justice. At Columbia University, she was a Provost Leadership Fellow and an inaugural recipient of the Provost's Faculty Mentoring Award. With composer Zosha Di Castri, she directed the symposium *Unsung Stories: Women at Columbia's Computer Music Center* and co-produced its podcast series. She is Founding Director of *For the Daughters of Harlem: Working in Sound*, an initiative that brings students of color from public schools to the university to create, record, and reflect upon their work in sound. She continues this project in Toronto with *Future Sound 6ix*, which invites gender nonconforming and female-identifying students to work at the University of Toronto's Electronic Music Studio.

**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 is on faculty at Point Blank Music School in Los Angeles and online teaching mastering engineering.

**Ryan Beard** is an active performer, conductor, and composer. He is principal horn with the La Jolla Symphony, as well as its librarian. He has performed with Orchestra Nova (formerly the San Diego Chamber Orchestra), San Diego Symphony, San Diego Opera, and Classics Philharmonia. He has degrees in composition from The Cleveland Institute of Music and Indiana University (Bloomington). He was a Fellow in the Los Angeles Film Conducting Intensive workshop where he studied under Angel Velez, Jorge Mester, Conrad Pope, and William Ross. He has conducted ensembles across the USA and Europe in performances of his own works.

Lyricism, complexity, and dissonance characterize the musical interests of pianist **Kyle Adam Blair**. His artistic focuses include the creation of new musical works in collaboration with living composers, as well as the American art music repertory post-1900, particularly the music of Elliott Carter, George Crumb, and Stuart Saunders Smith. Blair can be heard on New World Records and Edgetone Records. He is the Staff Pianist for UC San Diego's Department of Music, and a Lecturer in the Department of Theatre & Dance. He received his D.M.A. in Contemporary Music Performance from UC San Diego in 2018 under the mentorship of Aleck Karis.

**Álvaro G. Díaz-Rodríguez** is a professor at the Facultad de Artes, Universidad Autónoma de Baja California in Ensenada. His research focuses on sound studies, cyberculture, music studies, and soundscapes supported by technology. He holds a Ph.D. in Musicology from the Universidad Católica Argentina; is a member of the National System of Art Creators of Mexico 2023-2025, and a member of the National System of Researchers of Mexico. He combines his research work and his work in sound art and field recording with the artistic direction of the UABC Contemporary Music Ensemble.



**Mariana Flores Bucio** is a Mexican singer and actress specialized in Contemporary Music and Mexican Vernacular Music. She has studied and collaborated with artists like Wilfrido Terrazas, Carmina Escobar and artistic groups like the Orquesta of Baja California, Teatro en el Incendio, 9Spiral Project, and the Italo-American Institute of International Cooperation. She has performed leading roles in classical and contemporary operas, premiered several new musical works, and performed on important stages as a vernacular Mexican music singer. She obtained her Bachelor's degree in Music at the Autonomous University of Baja California and her MA degree in Music Performance at UC San Diego under the tutelage of the prestigious soprano, Susan Narucki. She is co-director of the vocal ensemble "Radical Ensemble" at Tijuana, and she is currently pursuing a DMA in Performance at UC San Diego.

**Ellen Hindson** (she/her) is an oboist, English Horn player, teaching artist, and consultant currently based in San Diego, who freelances with a wide range of ensembles including the San Diego Symphony Orchestra, the Washington Heights Chamber Orchestra, The Experiential Orchestra, and Contemporaneous. She is a founding member of Trade Winds Ensemble, a collective of teaching artists who design welcoming and identity-affirming creativity workshops in collaboration with social impact organizations. Ellen earned a Bachelor of Music degree from the University of Minnesota, and a Masters Degree from The Mannes School of Music at The New School.

**Myra Hinrichs**, violinist, is currently enrolled at the University of California, San Diego in the doctoral program. Before that she lived and worked in Chicago after graduating from the Oberlin College and Conservatory and the Civic Orchestra training program. In performance, she is a member of Chartreuse, a string trio devoted to performing the music of living composers from around the world. In the coming year Chartreuse is collaborating on new pieces with composers Pablo Chin and Bergrún Snœbjörnsdóttir. Myra appears with many other ensembles including 3+1 Quartet, Mucca Pazza, the Morton Feldman Chamber Players, and a.pe.ri.od.ic.

**Alexander "Sasha" Ishov** is an innovative flutist specializing in 20th and 21st century music, devoted to the co-creation of new acoustic and electroacoustic works, as well as showcasing repertoire that challenges perceptions of the historical canon. As a committed researcher, he explores the intersection between interface design, pedagogy, and electronics, engaging with issues of design in the practice room, the classroom, and the concert hall. He is currently a DMA Candidate in Contemporary Music Performance at the University of California San Diego, and holds the Aspen Contemporary Ensemble flute fellowship position.

Praised as "particularly moving" (San Diego Story) and showing "extraordinary [musicianship]" with "unbroken focus ... fierce and committed [in performance]" (San Diego Union Tribune), **Peter Ko** is a cellist based in San Diego, California. His training and projects have taken him across the USA, Mexico, Canada, and Europe, performing with musicians like Mark Fewer, the Dover String Quartet, Steve Schick, Aleck Karis, and Charles Curtis. Peter has performed at the soundSCAPE music festival in Italy, with the Palimpsest ensemble, and currently serves as principal cellist for the La Jolla Symphony and Chorus.

**Myrta Leslie Santana** is an interdisciplinary writer, teacher, and performer broadly interested in the social dimensions of performance cultures in the Americas. She is currently completing her book manuscript *Transformismo: Performing Cuba's Future*, an ethnography of drag performance in contemporary Cuba, and other writing has been published in *Small Axe*, the *Journal of the Society for American Music*, *Queer Nightlife* (Michigan, 2021), and *Queering the Field: Sounding Out*



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*Ethnomusicology* (Oxford, 2019). As a violinist, Leslie Santana has taught and performed with the Sphinx Organization, the Tanglewood Music Center, and Apollo's Fire. She grew up in Miami, Florida, and studied ethnomusicology, women's studies, and violin performance at Harvard University, the University of Michigan, and the Cleveland Institute of Music.

**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 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.

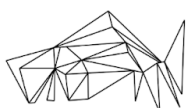
**Alejandro Martínez Vázquez** lives in a small town in Oaxaca, Mexico. He volunteers as a literature and chess teacher to highschool students. Alex has two cats and a dog, and his passion for literature, chess, and animals was inherited from his mother and aunts, including Alida, who were interested in harmonizing with people. He is a devoted walker who prefers to travel everywhere on foot, unless he has to cover really long distances.

**Jorge Martínez Vázquez** is 78. He studied a Bachelor at Universidad Nacional Autónoma de México, and IPADE. Jorge married Maru 52 years ago; he has 3 children and 7 grandsons. He has been a businessman all his life, both in companies and independently.

**David Savage** performs with the San Diego Symphony, Pacific Lyric Opera, Broadway San Diego musicals, California Chamber Orchestra, Cabrillo Chamber Orchestra, various ensembles at UCSD and other local universities/colleges, other local orchestras and music ensembles, and summer music festivals in Oregon. Mr. Savage also performs with Classics 4 Kids, presenting educational concerts and music demonstrations for public schools throughout San Diego county.

**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. Grace received 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.

**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, Mexico 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.



## Remarks on Alida

I met and worked with Alida Vazquez during the fall of 1975. The occasion for this was a course I taught from 1972 to 1982 in the Columbia University School of the Arts. It was called something like "Contemporary Music Performance Practice," and the students were mostly enrolled in the School's Doctor of Musical Arts program for composers. There were ten or eleven people taking the course that year, including a talented undergraduate flutist. With the exception of Lauren, the flutist, everyone else was a composer, some of whom had some performing experience, others very little.

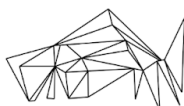
As I first met the class, Alida stood out in several ways. She was female (most of the class wasn't); she was Mexican (ditto); and she was older than the other students (she was in fact nine years older than me, though I didn't know it then). The class itself was a little of everything, including the study of various types of new notation, new instrumental techniques, score study and fundamentals of conducting, and approaches to complex rhythms and their performance. We also had guest performers from New York's new music scene coming in to share their insights and experiences; and finally, at the end of the semester a concert in which the composers wrote short pieces to be performed by themselves and their classmates or by the few professional performers that we had a budget for.

Throughout the semester Alida was thoroughly engaged. Her curiosity, enthusiasm, and desire to learn helped to create a very positive spirit in the group, everyone both contributing and learning from everyone else. For the end of semester concert we had a variety of projects and compositions. Alida's was the most ambitious: a full-length string quartet on which I spent most of our budget to hire the violinist Curtis Macomber and his quartet.

Her piece made a good impression and was a good first step in writing for string quartet. It was indeed a real composition, one that said something and went beyond merely "trying-out" the quartet's resources to see what effect they might have. From it I took away the sense that Alida was at a good stage of her development and that her continued work with the composers on the Columbia faculty - Jack Beeson, Chou Wen-Chung, and Mario Davidovsky in those days - would aid her in moving forward and in finding and refining her own voice as a composer. Of those ten or eleven composers, I clearly remember only three as I look at that old program today. I remember the flutist Lauren Weiss and the composer David Winkler whose course project was to perform the first movement of Stefan Wolpe's *Piece in Two Parts* for flute and piano, a piece David Tudor and I had given the U.S. premiere of in 1962. And I remember Alida. Not just her music but her presence and her promise. One of those unforgettable people . . .

After all these years it's been rewarding to remember and think of Alida. I might wish that we'd kept in touch or that I'd followed her career more closely, but life sometimes forecloses on those possibilities. I was teaching at two or three schools each semester and working to stay active in my life as a composer and performer. Time passed too quickly back then. It's slowed down a little more recently. I'm very happy to hear that Alida's life and work are being celebrated at UCSD, and I send my best wishes to all who will be listening and participating in this recognition of who Alida Vazquez was and what she meant in her time among us.

- Harvey Sollberger  
(Distinguished Emeritus Professor, UCSD)





### **Acknowledgments**

This symposium has been a collective effort since its inception, and we are extremely grateful for all the support we received to make it possible. We would like to express our deepest gratitude to the Dean of the School of Arts and Humanities, Cristina Della Colleta, and her team at the Dean's Office, to the Graduate and Professional Student Association at UC San Diego, and to the Areas of Performance (Stephanie Richards, Chair), Computer Music (Tom Erbe, Chair) and Integrative Studies (Nancy Guy, Chair) of the Department of Music.

We also extend our heartfelt thanks to the entire Department of Music Production Team for their invaluable assistance: Jessica C. Flores, David Espiritu, Jeremy Olson, and the whole crew. You are the best.

Thank you to the UC San Diego Department of Music, especially to Anthony Burr, Barbara Jackson, Alison Cresap, Maria Pineda, and Olivia Rochelle, for all your help, patience, and fierce support.

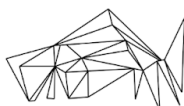
Special thanks to Harvey Sollberger for providing a beautiful insight into the class at Columbia and memories of Alida. We also thank Bárbara Lopez for her support in the graphic design of the poster. Many thanks to Ryan Beard as well for crafting a score and parts for the septet that made the rehearsal process much easier.

Our appreciation and gratitude also go to Ellie M. Hisama, Alejandro and Jorge Martínez Vázquez, and M. Myrta Leslie Santana for their invaluable contributions. Special shoutout to the performers, thank you for helping us bring back Alida's music to life: David Aguila, Kyle Adam Blair, Ryan Beard, Alvaro G. Díaz Rodríguez, Mariana Flores Bucio, Alexander Ishov, Ellen Hindson, Myra Hinrichs, Batya MacAdam-Somer, David Savage, Grace Talaski, Peter Ko, and Ilana Waniuk.

### **Voz Dormida Team**

Teresa Díaz de Cossío, Amy Cimini, Wilfrido Terrazas

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