

UC San Diego | School of Arts and Humanities | Music

WEDS@7

WILFRIDO TERRAZAS and ESTHER GÁMEZ RUBIO

BOOK OF NAMES

November 8th, 2023, 7pm
Conrad Prebys Music Center, Experimental Theater

PROGRAM

Yusef Lateef (1920-2013)

Two Etudes on Chinese Scales (1981)

-Chow Etude. Lento

-Yuan Etude. Andante

Liliana Rodríguez Alvarado (b. 1989)

Requiem (2023)

World Premiere

Rachel Beetz (b. 1987)

Viskuvinátta (2023)

INTERMISSION

Wilfrido Terrazas (b. 1974)

Book of Names (2023), an unfinishable collection of flute pieces

-Torre Homérica

- Οὐτίς

- Pupil of Cranes

- He Who Desires Peace

- Left

- Barbwire

- *Huayno for the Nameless*
- *Vogelruf*
- *Nocuic*
World Premiere

Wilfrido Terrazas, flutes
Esther Gámez Rubio, live visuals

Program Notes

Esther and I have collaborated for almost a decade now, but this is our first duo show. During the second part of the performance, Esther will work on a scroll that will become the material form of the book, using traditional methods such as graphite, inks, and watercolors on a single roll of rice paper. We hope you enjoy it!

A life-time explorer of many musical materials from around the world, Yusef Lateef included these two short etudes in his monumental book *Repository of Scales and Melodic Patterns*. I resonate with his explorations in many ways and hope to do justice to his legacy and the traditions he dialogued with in such a respectful way. [WT]

Requiem (2023), for alto flute, bass flute, and fixed media electronics, is inspired by Johannes Brahms' own *Requiem*. The piece includes texts from the Bible (from the psalms and the requiem mass), and original texts. I wrote this piece coming from a feeling of absence after the physical departure of my father (and from a melody I uttered out of sheer pain). This work includes moments of anger and frustration, of sadness and grief, of exhaustion and suffering, as well as a supplication for forgiveness and eternal rest. The fixed media electronics track includes a processed field recording of Los Cardencheros de Sapioriz performing *Huérfano Soy (I am an Orfan)*. *Requiem* was commissioned by Wilfrido Terrazas. [LRA]

Viskuvínátta (2023) is an imaginary folk song about the connection between two friends. Throughout the song, the flutist plays while singing simultaneously. The two sounds intertwine to create a third, collective timbre. These two voices represent the connection of friendship and the ultimate result of this kind of relationship: shared wisdom. It is written for Berglind, who requested a solo piece after hearing one of my short voice and flute improvisations. The song is dedicated to her and the wisdom of our friendship. [RB]

Book of Names (2023) is a work in progress intentionally designed to never be completed. This collection of flute pieces will keep growing, morphing, contradicting itself, and none of its components will ever be fully fixed. We all have many names, you see, and they will also never be fully fixed. And perhaps that is a good thing. Here are some of my names.

*No tengo nombre,
pero deseo la paz.
Torre homérica.*

Οὐτις ἐμοί γ' ὄνομα: Οὐτιν δέ με κικλήσκουσι

μήτηρ ἠδὲ πατὴρ ἠδ' ἄλλοι πάντες ἑταῖροι.
(*Odyssey*, IX, 366-367).

Hoy es sábado.
Aprendo de las grullas.
Grandes maestras.

I am left-handed.
I have worked with what was left.
(*I was left alone*).

Herz, mein berühmtes Herz, schlag an den
Gegenwind: wie ich geh, wie ich geh /
und schneller die Stimme in mir, meine, die rufen
wird, Vogelruf, vor der Not-Stadt.
(R. M. Rilke, *Judiths Rückkehr*).

Ah tlamiz noxochiuh
Ah tlamiz nocuic.
(Nezahualcōyotl).

This is my home
this thin edge of
barbwire.
(Gloria Anzaldúa).

We are the Nameless.
Our feet burn touching the ground.
Our hearts are broken.
[WT]

Artists' Bios

Wilfrido Terrazas (Willy/he/él) is a flutist, improviser, composer, and educator. He has been active since the early 1990s and his work explores the borderlands between improvisation, musical notation, and collective creation.

His music making is heavily influenced by many traditions, notably experimentalist practices from Latin America, the US, and Europe, such as African American creative music and jazz, European free improvisation, sound-based approaches to composition, and the emergence of collective approaches to musical/sound creation in Latin America in the early 21st century. It is also robustly informed by folk traditions and Indigenous aesthetics and ethics from his native Mexico, and by many traditions of wind instrument performance from the Americas, Asia, Europe, and beyond. But perhaps the most important influence on his work is his life as a borderlander, as a *fronterizo*. Willy grew up in Ensenada, Mexico, and spent most of his formative years coming and going across the Tijuana-San Diego border, slowly learning how to make apparent opposites come together and how to navigate through hybrid cultures.

Wilfrido has performed over 400 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, Cero, Creative Sources, Infrequent Seams, New Focus, New World, Transvection, Umor, and Wide Hive. He has presented his work in 22 countries and 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, he co-curates the Semana Internacional de Improvisación, an improvised music festival in Ensenada, his hometown. Recent collaborations include projects with Angélica Castelló, Amy Cimini, Michael Dessen, Carmina Escobar, Gabby Fluke-Mogul, Lisa Mezzacappa, Roscoe Mitchell, Abdul Moimême, Natalia Pérez Turner, 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, San Diego New Music, Kathryn Schulmeister, Albane Tamagna, wasteLAnd, and Miguel Zazueta, among many others. Willy enjoys writing as well, and has 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. Currently, he is Associate Professor of Music at the University of California San Diego, where he has worked since 2017.

Esther Gámez Rubio (she/ella) was born in Hermosillo, Sonora, Mexico, and moved to Ensenada in 2004, where she has spent most of her professional life. She holds a bachelor's in visual arts degree with a diploma in printmaking. Her work has been exhibited nationally and internationally in over 100 group shows in Mexico, United States, Spain, and Qatar, as well as 11 solo shows: Muscular sadness (2009), Fuschia (2011), Anatomy of a new wound (2012), Extraordinary Consecrations (2013), Fantasma (2014), Pez Raro. Strange Fish (2015) Las Worry Dolls (2016), Terpsichore (2018), Turmalina (2019), Skin and Entrails (2020), and Rituals for inhabiting a body (2022 - 2023).

An active member of her local art scene, Esther often wears the hat of cultural promoter and curator for other emerging artists. She is a founding member of Yerbamala Taller, a studio and art collective focusing on holding spaces for women and non-binary artists; CAP collective (Community and Public Art), La Covacha (An independent cultural space from 2012 to 2016), and SIDIMPRO (Semana Internacional de Improvisación) an international improvisation festival. Among the highlights of her career, one can find several prizes and selections from international organizations such as ADC/Building Bridges, Bice Bugatti, LA Art Show, Qatar

Cultural Center, Paisanos (bi-national art show in collaboration with the US Consulate), The US Consulate in Arizona, International Public Arts Festival IPAF, PECDA BC, and Bienal Plástica Baja California. As of 2023, she is a fellow of the *Sistema Nacional de Creadores de Arte*, a national grant for the arts in Mexico.

Esther is a restless artist who has chosen to be open about the many paths and styles a creator must walk in order to be able to survive and thrive. Her works cover traditional media such as drawing, painting and printmaking, but spills into the experimental working with found materials, textiles and even tattoos. For the last ten years, she has collaborated as a visualist with a number of sound and music artists, and through this work she has learned to be an improviser using analog media.

Everything seems to fit within Esther's generous creative universe. The emergence and blooming of life, yes, but also its decay, the decomposition of organic materials that were once admired, loved, and vigorous human, animal, and vegetable bodies. The absurd culture of waste and obsolescence. The arbitrary invention and upholding of gender and inequities, along with the resistance and transformation that they conjure up. The desert, the sea. Flora, fauna. The complexity of human struggle, especially of women. Everything is revealed as palpably beautiful in the work of this reluctant shaman of the ordinary, witch of the mundane, witness and translator of the cycles of life, both permanent and transitory.

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Wilfrido Terrazas



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.

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