

UC San Diego | Division of Arts and Humanities | Music

Rebecca Lloyd-Jones | Feminine Virtuosity | Perceptions of Time

March 10th, 2022, 5pm,

Conrad Prebys Music Center | Experimental Theater

Eleanor Hovda (1940-2009)

CYMBALMUSIC II – Centreflow II (1983)

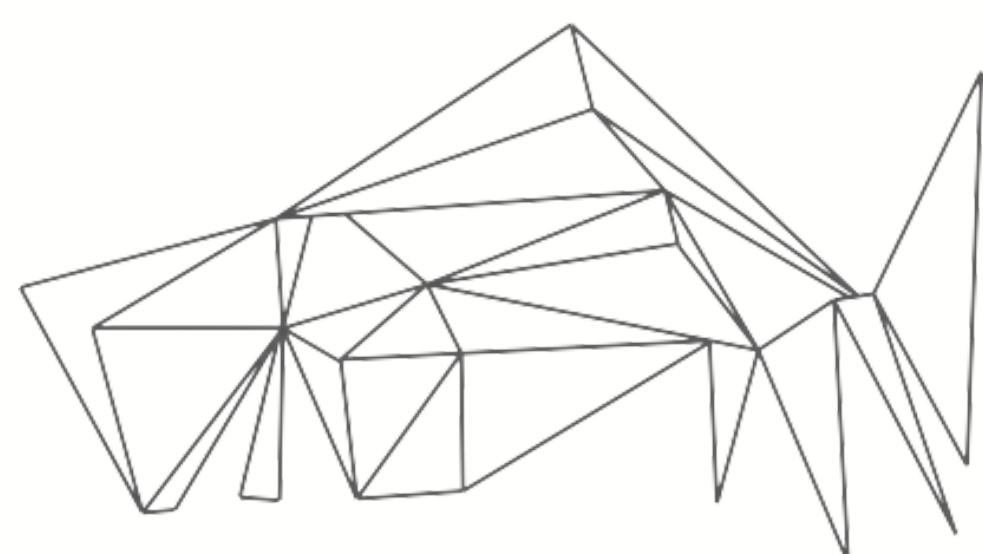
Marta Ptaszyńska (b.1943).

Space Model (1975)

Unsub Chin (b.1961)

Allegro ma non troppo (1994/98)

I acknowledge that UC San Diego was built on the unceded territory of the Kumeyaay Nation, who, in the face of ongoing settler colonialism, continue to act as stewards of their ancestral lands. I would like to honor and respect the diverse Native & Indigenous peoples connected to the land on which we gather.



UC San Diego

ARTS AND HUMANITIES
Music

Throughout my doctoral studies, I have become captivated by the multiplicity of ways in which female-identifying sound practitioners engage with percussion. As a result, not only am I dedicating my time to working with living composers, but I also draw inspiration from womxn whose works were not celebrated and disseminated adequately during their lifetime. **Eleanor Hovda's CYMBALMUSIC II: Centreflow II**, is an experience of sonic material in flux and an exploration of energy flow. This work is coated in a rich array of markings that lack a formal musical stave and traditional notation. Cymbalmusic draws upon minimalism's aesthetics by integrating repetition and energy shapes that shift over time, yet is not concerned with the logistics of being perfectly consistent, repetitive, or rigorously minimal. This assertion confirms that Eleanor Hovda was not concerned with virtuosity for the sake of virtuosity in the classical musical paradigm but rather concerned with creating ethereal and complex experiences. I have developed several ways to interpret energy flow throughout this work; through the physical energy of enacting sounds, the energy of the unpredictability of the frequencies that emerge as I bow the cymbals, and finally, as a visceral, almost meditative capacity. Additionally, this work invites audience participation, encouraging the audience to whistle or hum the frequencies you hear throughout the performance.

Between 1950 and 1980, the formation of percussion as a solo instrument emerged, with the pivotal and celebrated works of the percussion canon being written. In 1975, composer/percussionist **Marta Ptaszyńska** composed **Space Model**, a three-movement multidimensional work for solo percussionist. Each movement is played back and overlaid in real-time, with each repetition superimposing itself, highlighting new textures and instruments. I would like to thank Marta for personally sharing her knowledge and enthusiasm for this work with me.

Originally composed as a work of musique concrète, **Unsub Chin's Allegro ma non troppo** is a work for solo percussionist and tape that explores the boundaries of the percussionist as performer and activator of sound. A multi-sensory work that converges musique concrète with live acoustic material, creating a hybrid impression of sonority and reality, provoking humor, eliciting virtuosity, and persistently weaving acoustic colors. Blurring the lines between performance and theatre, Chin's electro-acoustic material superimposes the performer and tape into a solitary super-instrument, employing granular synthesis and spectral music concepts, harbored within an event-oriented sense of time that is constantly transitioning from one color to the next. Producing a large-scale show that plays with time perception, this 'musical ceremony' exposes the multidisciplinary and hybrid nature of the contemporary percussionist. Coupling the sonic worlds of silk paper, clocks, drops of water, and various percussion instruments, the percussionist utilizes traditional instruments and everyday objects as sound sources through sonic actions and gestures, bringing the pre-existing musique concrète vivaciously to life.

This concert would not be possible without the unconditional support of Jessica, Jeremy, Theocharis, rfbf, and Steve Schick - Thank you!