

UC San Diego | School of Arts and Humanities | Department of Music

horizontal geographies

a percussion recital by Matt LeVeque

October 23, 2023 | 7pm

Conrad Prebys Music Center | Experimental Theater

Iterations (2021)

Rebecca Lloyd-Jones

*we bound our skin
and suspended the frame* (2023)*

Jack Herscowitz

Intermission

Sisters (2017)

Sarah Hennies

*world premiere

Iterations - Rebecca Lloyd-Jones (2021)

- i. places
- ii. infinite
- iii. fragments

Rebecca's piece mirrors the person I know her to be: patient, sensitive, and warm, but with a strong and resolute interiority. *Iterations* tasks the interpreter with choosing, arranging, and interrogating very delicate sounds, sometimes in a fixed order, sometimes idiosyncratically. The stringing together of fragmentary material leads to a mapping of internal geography and the construction of a narrative that preferences intuition and granularity over formative logic. What results is a different kind of virtuosity: not one that is concerned with external presentation, but one that is built on care, abundance, and intention.

we bound our skin and suspended the frame - Jack Herscowitz (2023)

Jack's music touches on many things: intricacies and psychologies of tuning, elements of horror and suspense, and early-00's dial-up nostalgia being among them. What is constant, however, is an intense focus on a high-wire act level of danger that manifests as an inexorable vulnerability. *we suspended our skin* pairs filtered noise with the similar filtering of small objects rubbed on a hand drum, pairing the cold and digital with the subjective and human. The quiet and small nature of the work leads to an undeniable tension, but not one that feels oppressive. This tension, rather, is that of intimacy and closeness, as the skin and the noise approach each other and dare to become one.

"For Matt, from the many duo improvisations in our living room" - JH, 2023

Sisters - Sarah Hennies (2017)

Sarah's work has always been arresting to me, most likely due to its uncompromising nature. She presents blocks of sound and demands that we listen to them for what they are, often for very long periods of time. *Sisters*, a 40-minute work in two parts, does this unapologetically, consisting almost entirely of long tremoli and repeated chords. The vibraphone, through this intense scrutiny and attention, transforms from an often maligned instrument (due to its flat timbre and limited register) to an object of infinitesimal granular detail. Through the rich interactions of the vibraphone's quasi-sinusoidal tones, we start to notice the architecture of the instrument and its mechanics: we hear the cylindrical shape of the resonators, the core of the mallets, and the thick metal of the bars in new ways. These are not new sounds, of course; she is just asking that we pay attention to them now.

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