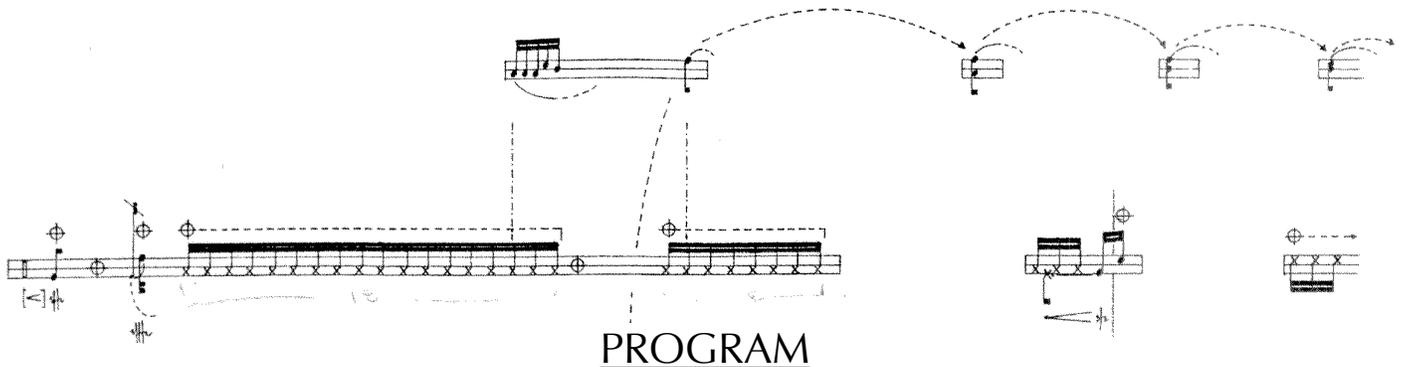


D.M.A. Recital, Sean Dowgray  
“These Machines, These Mechanisms...”

Thursday, October 13<sup>th</sup>, 2016—7:00 p.m.  
Conrad Prebys Music Center || Experimental Theater



*Transparency (Part I)* | Josh Levine (b. 1959)

*Abglanzbeladen/auseinandergeschrieben* | Richard Barrett (b. 1959)

— pause —

*Einsamkeit* | Daniel Tacke (b. 1984)

*Transience* | Jason Eckardt (b. 1971)



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UC San Diego is a non-smoking campus.

***Transparency (Part I) (2004, revised 2010) - Josh Levine***

This is the first part of what was to be a four-movement cycle scored for four triangles, bass drum, maracas (absent in Part I), sandpaper. The title refers to a line in Octavio Paz's poem, "Ustica":

*Mortalidad transparencia* ("Mortality is transparency")

The focal point of the cycle is the bass drum. It serves as a site for musical action that often seems to want to transcend the instrument's typical character and limitations. Increasingly the player strives to delineate multiple timbres and musical layers, as if trying to teach the instrument to transform its body, to speak or even sing. The triangles, though at the other end of the piece's timbral spectrum, share the bass drum's persistent sustain and comparatively limited expressive possibilities. They, too, are eventually called on to engage in a more nuanced and "expressive" discourse than their ostensible nature might imply. They can be understood not just as the separate, strongly contrasting voice they appear to be, but also as another facet in the journey of a complex and evolving musical personality.

Transparency is lovingly dedicated to my mother, Gloria Levine. As I composed the piece, her mortality was becoming ever clearer; her passing, shortly after the premiere of Part I, in a sense completed the cycle before I had the chance to finish the other movements.

-Josh Levine

***Abglanzbeladen/auseinandergeschrieben (1992-96, revised 1998) - Richard Barrett***

*Abglanzbeladen/auseinandergeschrieben* (*laden with reflections/written asunder*) is the first solo in Barrett's *Opening of the Mouth*, an evening long work consisting of eleven pieces for solo, duo, trio, and large ensemble that overlap one another. *Opening of the Mouth* refers to an ancient Egyptian ritual performed during the process of mummification in order to restore the power of speech, enabling the individual to plead their case before the judges of the underworld. The predominant text in *Opening of the Mouth* is from "Engführung" (1958) by Paul Celan, from which the vibraphone solo also receives its title. As Barrett explains:

*"The mouth of poet Paul Celan was opened by the Holocaust; his complex constellations of images indeed include that of giving a voice to the dead, to those whose mouths were empty before being closed, the countless and the nameless. Celan's language itself is a language beyond destruction of the German language by the Nazis, the 'thousand darknesses of deathbringing speech' in Celan's on words, its 'bearing witness' also a witness to its own impossibility as, between 1945 and 1970 (the year of Celan's suicide by drowning), the poems are distilled from lyric utterances to hard and opaque fragments: concretions of a need and an inability to articulate something which is both more and less than memory. The millions of people murdered and burned have been distributed throughout the atmosphere which enters and leaves our lungs."*

Verbacht ins  
Gelände  
mit der untrüglichen Spur:

Removed to the  
terrain  
with the unerring track:

*Gras, auseinandergeschrieben*

*grass, written asunder*

*Engführung* (1958), Paul Celan (1920-1970)

translation, Richard Barrett

### ***Einsamkeit* (2009) - Daniel Tacke**

*Die Einsamkeit ist wie ein Regen.  
Sie steigt vom Meer den Abenden entgegen;  
von Ebenen, die fern sind und entlegen,  
geht sie zum Himmel, der sie immer hat.  
und erst vom Himmel fällt sie auf die Stadt.*

*Loneliness is like a rain.  
It rises from the sea to meet the evening;  
from the plains, which are far and remote,  
it ascends to the sky, which it ever holds  
And from the sky it falls upon the city.*

*Regnet hernieder in den Zwitterstunden,  
wenn sich nach Morgen wenden alle Gassen  
und wenn die Leiber, welche nichts gefunden,  
enttäuscht und traurig von einander lassen;  
und wenn die Menschen, die einander hassen,  
in einem Bett zusammen schlafen müssen;*

*It rains down into the twilight hours  
when the sidestreets are turning to the morning  
and when bodies, that have found nothing,  
disappointed and sad, let go of one another;  
and when those, who hate each other,  
must sleep together in the same bed:*

*dahn geht die Einsamkeit mit den Flüssen...*

*The loneliness flows with the rivers...*

*Einsamkeit* (1902), Maria Rainer Rilke (1875-1926)

translation, Cliff Crego

### ***Transience* (1999) - Jason Eckardt**

Transience is music in a perpetual state of change. The title refers to its mercurial surface whose materials, never able take root in their surroundings, exist only in the moment. They are pulled by the force of their own momentum into an ever-changing present, which itself is simultaneously destroyed and rejuvenated by the irrepressible flux of transformation.

The work's structure is bound not by referential motifs or programmatic formal design, but by extended metastatic processes that motivate local and global changes in pitch, rhythm, dynamic, register, and melodic contour. The resulting developmental progressions are either linear, unfolding in a continuous fashion, or fragmented, featuring the rapid succession of disparate materials. In part, the drama of Transience depends on the listener's retrospective assessment of the diverse musical landscapes traversed. Yet the emotive power of Transience is also closely tied to the intense physical demands made upon the performer. -Jason Eckardt