

Luis Tabuenca, percussionist

M.A. Percussion Recital

UCSD Mandeville Recital Hall

April 21, 2009, 8 pm

The King of Denmark (1964)

Morton Feldman

Linde (1994)

Daniel Almada

Le Prie – Dieu Sur la Terrasse (1973)

Luis de Pablo

Intermission (10 min.)

La Celeste (2004) (US premiere)

Jose M. López

Chatter / Clatter (2003-2007)

Roger Reynolds

I am grateful to many people whose help has been extremely valuable in the preparation of this recital. Firstly to Steve for everything, and also I want to thank Ross, Justin, Brian, Fabio, Jon and Greg of Red Fish Blue Fish; to Roger and Jacob; thanks to Alison, Brady, Jenn and Gabriel; to all the staff of the recital of the Mandeville Auditorium; and to all of you for coming tonight.

THE KING OF DENMARK (Morton Feldman)

This piece is to be played very softly using only the hands and fingers. Its notation on a graph indicates how many sounds are played per beat and whether they are to be in high, medium or low register. Even though a tempo runs throughout, no rhythmic coherence emerges. Sounds simply fly in the air and irreversibly belongs to a present that has been. Feldman takes the time, each time, to establish a present. No correction of the past, no predetermination of the future.

LINDE (Daniel Almada)

The electroacoustic sounds are a true virtual extension of the vibraphone for the microtonal world. This way, the composer creates a constant dialogue between the sonority of the live vibraphone and the virtual vibraphone. The performer provides real chamber music, but with an outside partner, extraneous and dehumanized.

LE PRIEU DIEU–SUR LA TERRASSE (Luis De Pablo)

This is a theatrical piece for two bass drums. Here the music tends to grow from a few ideas that are variously presented to show different sides of the same material.

De Pablo's mercurial style is music of a quick and nervously active thinker, nonetheless full of charm and with moments of magic and real beauty.

LA CELESTE (Music by Jose Manuel López and Video by Pascal Auger)

This piece is a surrealistic ride through the city of Venice. In this tour, the sensitive subject responds to a poetry that tries to cohabit the musical intuition and the expressive energy with the laws and physical principles that govern sound, image and the vibraphone. Through perceptive traps, we lose the physical limits of sound, image and intelligent building, and we enter in the game of non-measurable feelings in quantitative terms, allowing us to enter in the world of sound and visual sensuality.

CHATTER / CLATTER (Roger Reynolds)

This piece is the first movement of Sanctuary, an inter-medial project for percussion quartet in three parts (I. Chatter/Clatter, II. Oracle, III. Song) by Roger Reynolds.

“A sanctuary is a privileged space in which one is sheltered from exploitation and coercion, free to question, to consider, to retrace. In this movement, license is exercised in a solitary mode. The performer considers, tests, meanders, evokes, in context that alternate between those that arise out of an indistinct tremulousness (tremol), and those that entail explicit (even if tentative) individual acts (strikes)”. Roger Reynolds