

Feminine Virtuosities is not simply to do with women. Inspired from my research into Lucia Dlugoszewski, I am endeavoring to explore concepts of femininity in performance practice and how that challenges the meaning of virtuosity in traditional Western Art Music. Although the complexity of masculine and feminine tensions within my practice of percussion cannot be pin pointed or unpacked simply, to facilitate a convergence of binary and non-binary gender ideals and create a performance practice that encompasses and celebrates all gender aesthetics, not just the ideas of virtuosity which have been developed for mainstream percussion is in my opinion vital for the future of percussion culture. Positive ideas of female virtuosity, and normalizing femininity into a mainstream rhetoric, creates a discourse which encompasses and empowers more than just women.

~

Composed as a short 'study' exploring sonorities, **Betsy Jolas'** work *Études Aperçues (1992)* not only endeavors to combine the brilliance of pitched bells and intermittent soloistic vibraphone flurries, but challenges the natural resonances of the dichotomy of instruments chosen, seeking just as much interest in beauty and resonance, as she does in static and decay.

After a relationship spanning almost a decade, I approached **Vanessa Tomlinson** for the commission of *Balance (2019)* *. Adapted from her percussion quartet *Static (2014)*, *Balance* is a plethora of sonic worlds, an equilibrium of ecosystems, exploring and expanding the minute complexities of sound production, juxtaposed with physical and gestural virtuosities. Also inspired by the concept of place and environment, Tomlinson captures the sound of the Australian Outback; the sound of the heat crossing the sand in the desert, the feel of the red earth, cicadas, ants and insects flurrying and most importantly the silence and beauty in banality.

Exploring the minute details of human action, **Theocharis Papatrechas'** work *From Within (2019)* * explores complex rhythmic structures and patterns, coupling with this a tactile approach to gesture. Within the simplicity of a single touch, Papatrechas combines lyrical yet rigid lines, which encompass a rich and extremely broad spectrum of sonorities for the listener to connect to; with the micro finesses of each touch being enhanced through the amplification of the resonances produced by found objects and conventional instruments.

Kaija Saariaho's work is rooted in resonance, ritual and encapsulates sounds of the natural environment. Her mammoth work, *Six Japanese Gardens (1993-95)*, for percussion and electronics, attempts to capture the listener in a sonic world which is constantly in fluctuation. The delicate combinations of acoustic and artificial sounds, constantly changing between lavish textural phrases juxtaposed against static complex polyrhythmic structures, challenges the performer to develop a multiplicity of virtuosic playing styles that are conjured differently in each of the six movements of the work.

~

Thank you to the UCSD music department for their support - Jeremy, David and Jessica. To the UCSD music community for comradery. Professor Schick for your endless patience and wisdom. Aiyun for your guidance. Vanessa and Theocharis for collaboration and friendship, and to my inspiration, Ida.

UC San Diego | Division of Arts and Humanities | Music

Rebecca Lloyd-Jones: Feminine Virtuosit

January 9th, 2020 7pm

Experimental Theatre, Conrad Prebys Music Center

Betsy Jolas

Études Aperçues (1992)

Vanessa Tomlinson

Balance (2019) *

Theocharis Papatrechas

From Within (2019) *

Kaija Saariaho

Six Japanese Gardens (1993-95)

**world premiere*
