

The University of California at San Diego

Presents

Stephen Solook – Percussionist

With guest

Tiffany Du Mouchelle - Vocalist

February 1, 2011 8pm

“Transformations”

Generations and Influences of Schoenberg, Sessions

Program and Listening Notes/Suggestions

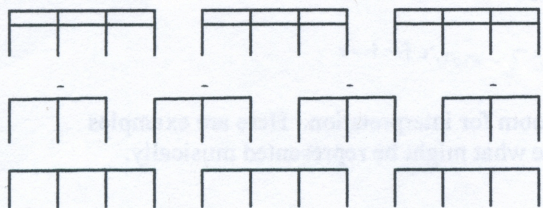
As the title of the program suggests, tonight’s program is about transformations. This concept can be viewed from microscopic to global musical ideas which are all located in this program. Each work is vastly different from each other and I ask you try and enter each sound world as it’s own unique entity. Below are examples from my own personal understanding of each piece, meant to help your auditory experience. The choice is yours whether you use these suggestions, or ignore them and make your own decisions. Enjoy the concert and thank you for coming!

Janissary Music (1968) – Charles Wuorinen

*20110201-01-janissary*

Janissary music is a highly structure work based on the follow order and set of notes: F G F# G# A B Bb C C# Eb D E. It then takes these notes and puts them in a rhythmically structured order:

Etc.



Etc.

F F# G G# A A# B C C# D D# E

Separated into two parts, both use different compositional techniques to combine two different parts labeled plainly, Part I and Part II. Due to the rules of the work there are musical ideas (both large and small) that frequently return.

Six Japanese Gardens (1994) – Kaiji Saariaho

*20110201-02-sixjapanesegardens*

“Six Japanese Gardens is a collection of impressions of the gardens I saw in Kyoto during my stay in Japan in the summer of 1993 and my reflection on rhythm at that time.” – Kaiji Saariaho



1. Tenju-an Garden of Nanzen-ji Temple

The Nanzen-ji Temple is very vast and includes 12 sub temples. Of the 12, only 3 are open to the public, which surrounds this temple with a sense of mystery. The sub temple of Tenju-an is only open to the public 2 seasons, which further escalates the availability of the Nanzen-ji Temple. Within this sub-temple there are several ponds, and among other things a cemetery.

2. Many Pleasures (Garden of the Kinkaku-ji)

The Zen palace is nicknamed the "Temple of the Golden Pavillion", because it is a single structure on a small pond. The pavilion and pond appear to be surrounded by a dense forest, allowing for an isolated location for meditation. On the south side of the pond there is a pond garden landscaped to help evoke a Hindu-Buddhism serenity.

3. Dry Mountain Stream

With no specific "dry mountain stream" identified, one must then try to engulf the aura of all rock garden formations. When trying to picture a rock garden I first notice all of the small stones, which then lead to larger ones and then back to the vast and seemingly eternal field of smaller ones.

4. Rock Garden of Ryojan-ji

This garden consists of raked gravel and moss-covered boulders. Imagine the omnipresence of a sound, then a compliment of a "faster" rhythm along side larger isolated moments. When trying to compare Ryojan-ji to a musical reference this seems to be an appropriate literal example.

5. Moss Garden of the Saiho-ji

Presumably one of this garden's prolific characteristics is the moss through out, but there is a very prominent pond, too. The soft steadiness of the work represents the moss, while the slow acceleration gives way to a serene slow moving body of water.

6. Stone Bridges

As the title suggests, stone bridges are just that, bridges made of different types of stone and sometimes include wood. Stone can have a variety of qualities from strong to brittle. But a bridge is just that, a path or connection from one location to another. There is a very smooth transition from where this journey has gone to over the bridge to the very opening idea returning.

INTERMISSION

Music for Two (1984-87) – John Cage

03 - music for two

As with much of Cage's music, there can be a lot of room for interpretation. Here are examples from each part, which may allow the listener to try and imagine what might be represented musically.

Example of vocal part

Vocal notation showing syllables and durations. The first part has a duration of 13'55" ↔ 14'55".

iyhs l      s c of l gyxb      jv f x h f v

Example of percussion part

12'15" ↔ 12'45"

Percussion notation showing dynamics and durations. The duration is 12'15" ↔ 12'45".

21 p      22 f      23 ppp      24 f      25 f      26 mf      17 p      14 p







As the first piece was very meticulously composed with the composed showing complete control, this last work is nothing more than a series of directions. As you listen to the music, imagine the snare drum as an object rather than an instrument.

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Generations and Influences

