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**

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.

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[notes missing]
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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**

“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 aurora 
   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


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

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iyha  s  coff gyxb
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Example of percussion part

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12'15"++12'45"
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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.

Thanks: Tiffany Du Mouchelle, Steven Schick, rbf, Bonnie, Dustin, Rachel, Nick Patin (and his team), Neil, Brady, Dan, Scott, and everyone else I have unfortunately neglected to thank here.

Generations and Influences

Arnold Schoenberg

John Cage

Roger Sessions

Milton Babbitt

Einojuhani Rautavaara

Charles Wuorinen

Paavo Heininen

Kaiji Saariaho