

The University of California San Diego

presents

Doctorate of Musical Arts Candidate

Stephen Solook

March 11, 2012

3pm

Cornad Prebys Music Center
Experimental Theater



STEPHEN SOLOOK
Doctorate of Musical Arts Candidate
Program and Program notes

March 11, 3pm
University of California San Diego
Experimental Theater

presents

UCSD Faculty Showcase Concert
A relationship between voice and percussion

Program

Settings of E.E. Cummings

1(a)

dying is fine

n

there are so many tictoc

n(o)w *World Premiere*

the sky *World Premiere*

Katharina Rosenberger

Cinnabar Heart

Chinary Ung

intermission/Auditory Illusion Sound Installation

Justice *West Coast Premiere*

Roger Reynolds

Introduction to today's concert

Today's program features a variety of works relating to the similarities of voice and percussion. Each work displays different aspects in which percussion can intertwine with the voice. Katharina's works are amazing examples of how percussion and voice can and do become similar on a syllabic and rudimental level. Chinary's Cinnabar Heart show's how percussion can imitate the voice, and vice versa through melodic elements. And Roger's expansive work Justice explores both of these elements and theatrical aspects as well.

Program notes

Katharina Rosenberger – Settings of E.E. Cummings

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	begin to feel of it, dying	
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		y
	we thank thee	of
	god	
	almighty for dying	s
		tillnes
	(forgive us,o lifelthe sin of Death	s

there are so many tictoc
clocks everywhere telling people
what toctic time it is for
tictic instance five toc minutes toc
pas six tic

Spring is not regulated and does
not get out of order nor do
its hands a little jerking move
over numbers slowly

we do not
wind it up it has no weights
springs wheels inside of
its slender self no indeed dear
nothing of the kind.

(So, when kiss Spring comes
we'll kiss each kiss other on kiss the kiss
lips because tic clocks toc don't make
a toctic difference
to kisskiss you and to
kiss me)

the sky
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Chinary Ung – Cinnabar Heart

The word “cinnabar” is said to belong to the family of red which is the color of compassion in Buddhism. In the middle of this brief piece of music, the player is also required to sing a ‘text’ comprised of words drawn from a sacred, unspoken language: Pali. Here, the composer is after certain colouristic nuances of phonemes found in the language, and less on specific meaning of the words. The piece is designed as a single line expressing itself in a continuous flow that can propel flexibly according to the player’s discretion. Some of its characteristic qualities emerge through the use of an alternated manner of expanding/contracting time elements involving rhythmic patterns and deliberate lack of patterns.

– Chinary Ung

Roger Reynolds – Justice

JUSTICE is a musical/dramatic of Clytemnestra's primary scenes from my text: *The Red Act* (itself drawn from plays of Euripides and Aeschylus). The whole is divided into three parts:

I) **Sacrifice** centers on Agamemnon's decision to kill Iphigenia in order that the Greek fleet be freed to sail on to Troy and exact its revenge for the abduction of Helen. Clytemnestra is at first incredulous, but gradually accepts this inevitability and warns Agamemnon of dire consequences.

II) **Absence** portrays Clytemnestra's emotions during her husband's ten years away, and the conflicting responses that his return arouses in her.

III) **Nightmare and Judgement** is the longest part. It addresses both the murder of Agamemnon and also Clytemnestra's proud defiance as she portrays what she has done and why.

– Roger Reynolds

Auditory Illusion

A SOUND INSTALLATION RUNNING FROM 3/8/12 – 3/11/12

The Conrad Prebys Music Center building acts as a metaphor for the subconscious inner dialogue we all experience everyday. The source material of Roger Reynold's *Illusion* acts as a non-linear reference for Steve Solook's upcoming performance of Roger Reynold's *Justice* on Sunday March 11, 2012. The installation foreshadows the events of the performance by making subliminal reference to inner struggle and dialogue carried on by the main character, Clytemnestra.

The installation touches on common themes from Reynold's "The Red Act" both directly and through abstractions. Three internal voices are given instructions based on mathematical functions involving prime numbers. There are ensemble events with all three voices simultaneously sounding off and singular events that follow an array of panning paths and sonic possibilities. The voices can take on abstract forms to passages via exhortations. Auditory Illusion explores the idea that we can experience and feel the internal urges and struggles within our own minds and ultimately in the end there is ultimately cohesion.

Auditory Illusion is programmed by Michael Ricca and Aldrin Payopay

Performers:

Tiffany Du Mouchelle – Soprano
Paul Hembree – Computer Musician
Alice Teyssier - Actress

Installation:

Aldrin Payopay – Installation
Michael Ricca – Installation

Staff:

Jessica C. Flores – Set and Lighting Design, staff manager
Greg Surges – Sound Reinforcement
Antonio Estrada – Event Manager

Costumes designed and created by:

Tiffany Du Mouchelle
Alice Teyssier

Set Construction:

Jessica Flores
Tiffany Du Mouchelle
Stephen Solook

Advisors:

Joseph Kucera
Susan Narucki
Katharina Rosenberger
Roger Reynolds
Steven Schick
Chinary Ung

Thank you:

Joseph Kucera, Susan Narucki, Katharina Rosenberger, Roger Reynolds, Steven Schick, rbf, Dustin Donahue, Kyle Blair, Kjell, Jflo (you are unbelievable!), Clint Davis, Kyle Johnson, Greg Surges, Aldrin Payopay, Michael Ricca, Neal Boceik, Brady Baker, Barbara Jackson, Miller Puckette, Aleck Karis, Nick Patin, Antonio Estrada, Stage Crew (Ramona Brooks, Katie Chen, Amy Chiang, Thuy Dihn, Sanaya Forbes, Brian Hsu, Susan Park, Nhung Vuong, Olivia Yarbrough), DirkSutro, Ren Ebel, Alice Teyssier, Paul Hembree, and to my extraordinary love, Tiffany Du Mouchelle.