PROGRAM

1. Searching for Annie
   Michael Matsuno, flute
   Batya MacAdam-Somer, violin
   Peter Ko, cello
   Matthew Kline, bass
   Jared KEHE

2. Arekuru ikari (Raging Fury)
   Batya MacAdam-Somer, Jane Duan, violins
   David Medine, viola
   Peter Ko, cello
   Colin CRUZ

3. Rhyme of Water
   Stacey Chien, flute
   Carolyn Chen, guqin
   Lucia Wang, piano
   Lucia WANG

4. That is How to Meditate on Things
   Felipe Rossi, clarinet
   Marcelo Flores-Lazcano, guitar
   Yvonne Wu, piano
   Tong Cheng, percussion
   Tong CHENG

5. Sentir, Danser, Chanter
   Linda Szeto, clarinet
   Peter Ko, cello
   Matthew Kline, bass
   Ivy HUNG

6. In the Fruit Cellar
   Lexi Pulido, voice
   Chris Sullenberger, violin
   Chris Duvall, bass
   Jan FIDELIS

7. All I Want To Do
   Kyle Fancen, clarinet and voice
   Stephanie Kim, violin
   Ari Lé, viola
   Melissa Chu, cello
   Kevin S. STAPORKUL
Tong Cheng has provided the following program note for his piece:

In many ways, *That is How to Meditate on Things* (2014) is an anti-meditation piece. The title is a quotation from the four-line gatha at the end of the Diamond Sutra, a famous sutra in Mahayana Buddhism, emphasizing the practice of non-abiding and non-attachment. The sutra begins with the phrase “Thus have I heard”, and what follows is a dialogue regarding the nature of perception.

The Buddha is generally thought to be trying to help Subhuti unlearn his preconceived, limited notions of the nature of reality and enlightenment. Emphasizing that all forms, thoughts and conceptions are ultimately illusory, he teaches that true enlightenment cannot be grasped through them; they must be set aside.

Scored for one wind/brass player, one plucked string player and two percussion players, the piece employs a unique graphic notation that de-emphasizes the importance of specific pitches or particular rhythms, controlling only the overall density and rate of the musical materials while leaving most other decisions in the hands of the performers. As a homage to the Diamond Sutra, this piece is not really to be “played”, but rather to be evolving on its own. Even though a tempo runs throughout, no rhythmic coherence emerges. One instrument has no more sonic importance than another does. Listeners should not attach to any individual sound or whatever they have heard. Rather, the purpose is to unlearn our preconceived, limited notions of music.

Non-attachment is key here. *That is How to Meditate on Things* is indeed a piece that refuses to dictate the way it should be perceived. The four-line gatha appearing at the end of the sutra comes closest to the heart of this piece:

“All composed things are like a dream,
A phantom, a drop of dew, a flash of lightning.
That is how to meditate on them,
That is how to observe them.”

- Tong Cheng

Many thanks to all those who made this event possible: Annie Hsieh, Yvonne Wu, and Kevin Zhang for serving as today’s jury; Jessica Flores and the UCSD production staff; Joe Kucera and the UCSD recording staff; Steve Solook for assistance with the percussion equipment; and of course the many performers involved in the performance of these world premieres.