Saw you in a Dream

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Artist’s Statement: **Saw you in a Dream**  
By Erin Stuckenbruck

Around the 1930's my grandfather learned how to play the musical saw by Vaudeville in Tennessee. He then taught his children how to play, and my father did the same. Many people are unfamiliar with the fact that a handsaw can also be used as a musical instrument. For my senior concert, I wanted to show that the saw's unique sound can in fact be incorporated in many different genres of music.

The program starts in Turkey, ~1 C.E., where the oldest complete musical composition we have record of, *Epitaph Siekilos*, was found on a tombstone. From there we travel to London, 1695, and Germany, 1885, during the baroque era, where Pucell and Handel show us the recognition of sin and the afterlife. The program then jumps over to China, 1950, where I imitate the sound of an Ehru. On our way back to Europe, we take a brief intermission and return for a lullaby (nana) in Spain.

After being sawed to sleep, we arrive in America, 1949, where dissonance starts to creep in as we make our way towards the present day. The second to least piece, my own, shows the wide range of the saw and various possible techniques. Since the saw is so engrained in my family history, for my final piece, my father, mother, and I performed a lullaby by Godard, beginning with piano, violin, and voice, and ending with the piano and two saws.

Each piece was selected for it’s dreamlike quality and the technical skills each piece required to play it. I wanted for people to attend my concert and feel as though they were dreaming in order to wake up aware of the saws existence and variety of beautiful sounds.
Thank you:

to professors Dr. Alexander Bonus and Ilka LoMonaco for their wisdom and unwavering support,

to Dr. Matthew Deady and Matthew Sargent for your guidance,

to my musical colleagues for your efforts and patience in putting this program together,

to my family and friends for all your encouragements.

cover drawing:
Orin Stuckenbruck

Erin Stuckenbruck's Senior Concert
musical saw, voice, composition

Tuesday, April 26th, 2016, 8:00 p.m.
László Z. Bitó '06 Conservatory Building
## Program

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<tr>
<th>Composition</th>
<th>Composer/Artist</th>
<th>Composition Details</th>
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<tr>
<td>Seikilos Epitaph</td>
<td>Anonymous</td>
<td>(200 BC – 100 CE)</td>
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<tr>
<td>O Dive Custos Auriaecae</td>
<td>Henry Purcell</td>
<td>(1659-1695)</td>
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<tr>
<td>Total Eclipse !</td>
<td>George Frederic Handel</td>
<td>(1685-1759)</td>
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<tr>
<td>Waft Her Angels</td>
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<tr>
<td>Erquan Yingyue, “The Moon Reflectd in a Spring”</td>
<td>Huà Yànghūn</td>
<td>(1893- 1950)</td>
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<tr>
<td><del>Pause</del></td>
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<tr>
<td>Siete Canciones Populares Españolas: Nana</td>
<td>Nana Manuel de Falla</td>
<td>(1876-1946)</td>
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<tr>
<td>Present</td>
<td>Erin Stuckenbruck</td>
<td>(1994-)</td>
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<tr>
<td>“Berceuse” from the opera, “Jocelyn”</td>
<td>Benjamin Godard</td>
<td>(1849-1895)</td>
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accompanied by special guests

## TRANSLATION

**Seikilos Epitaph**

- O prós olígon esti to zên: life exists only for a short while.
- To téllos ho chrónos apaitei: and time demands an end.
- Hóson zêis phainou: While you live, shine.
- Mêdên hólos sy lypoû: have no grief at all.

ASSISTING MUSICIANS

- Xing Gao, harp
- Zihan Yi, conga
- Chris Beroes-Haigis, cello
- Labeby Servatius, violin
- Luke Koenig, violin
- Roger Sweet, viola, conductor
- Noach Lundgren, bass
- Cal Fish, flute
- Muir Ingliss, goblets
- Miles Lundquist, goblets
- Chris Billard, percussion

* *Bard faculty/advisor*