

Spring 2016

Saw you in a Dream

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Recommended Citation

Stuckenbruck, Erin, "Saw you in a Dream" (2016). *Senior Projects Spring 2016*. 384.
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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 last 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.

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

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



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

Program

Seikilos Epitaph
Anonymous
(200 BC – 100 CE)

O Dive Custos Auriacae
Henry Purcell
(1659-1695)

Total Eclipse !
George Frederic Handel
(1685-1759)

Waft Her Angels

Erquan Yingyue,
“The Moon Reflectd in a Spring”
Huà Yànhūn
(1893- 1950)

~Pause~

Siete Canciones Populares
Españolas:
Nana
Nana Manuel de Falla
(1876-1946)

Suite for Cello and Harp
Choral
Aria
Lou Harrison
(1917-2003)

Present
Erin Stuckenbruck
(1994-)

“Berceuse”
from the opera, “Jocelyn”
Benjamin Godard
(1849-1895)

accompanied by special guests

ASSISTING MUSICIANS

Dr. Alexander Bonus*, portative organ

Xing Gao, harp

Zihan Yi, conga

Chris Beroes-Haigis, cello

Labeeby 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

TRANSLATION

Seikilos Epitaph

Ὅσον ζῆς φαίνου	<i>Hóson zéis pháinou</i>	While you live, shine
μηδὲν ὄλως σὺ λυποῦ	<i>mēdén hólōs sy lypoû</i>	have no grief at all
πρὸς ὀλίγον ἐστὶ τὸ ζῆν	<i>pros olígon estí to zēn</i>	life exists only for a short while
τὸ τέλος ὁ χρόνος ἀπαιτεῖ.	<i>to télos ho chrónos apaiteî.</i>	and time demands an end.