Saw you in a Dream

Erin Stuckenbruck

Bard College
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

Seikilos Epitaph  Anonymous  (200 BC – 100 CE)

O Dive Custos Auriace  Henry Purcell  (1659-1695)

Total Eclipse !  George Frederic Handel  (1685-1759)

Waft Her Angels

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

~Pause~

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

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

Present  Erin Stuckenbruck  (1994- )

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

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 ζῇς φαίνου”  “While you live, shine
μηδὲν ὅλως σὺ λυποῦ”  have no grief at all
πρὸς ὀλίγον ἐστὶ τὸ ζῆν”  “life exists only for a short while
τὸ τέλος ὁ χρόνος ἀπαίτει.”  “and time demands an end.”