BENNINGTON COLLEGE MUSIC DIVISION

Presents

A SENIOR CONCERT

By

JARED van DONGEN

Friday
May 12, 1989

8:30 p.m.
Greenwall Music Workshop

Monk Piece
Lush Life
Klavier Stücke, Op. 11
Solo #10
Quintet

- INTERMISSION -

Concameration

Musicians:
JARED van Dongen - piano
Bill Dixon, Arthur Brooks - trumpet, flugelhorn
Jeremy Harlos, Xtopher Faris - double bass
Tony Wilson - guitar; Mark Pennington, Bill Dobrow - percussion
Jeff Reynolds - flute; Michael Densen - tenor saxophone
Paul Opel - bass clarinet; John Kuegel - contra-alto clarinet
Sean O'Neal - trumpet; Josh Kirch - trombone
Max Putnam, Johanna Hulick - violin; Jared Shapiro - cello
Kerry Ryer - voice

The idea of a musical composition expressing a (musical) idea solely as a function of pitch, time, dynamics etc., completely ignores the essential role of the relationships of the musicians and the composer, both between themselves and their relationship towards the processes and activities resulting in the actual sound produced. But these relationships are implicit in the notational system used by the composer.

In Western concert music, or "classical" music, the notational system implies a hierarchy. The information is passed down from the composer almost as a directive, who - especially in orchestra pieces - writes for abstract instrumental sounds. While this is a very efficient way of realizing certain kinds of musical ideas, it can also result in very cumbersome and hard to understand calligraphy. In black music, or "jazz", there exists a greater flexibility in notation, there is a network-like structure between the musicians, the leader of a group serving more as a focal point than as a conductor. Compositions that utilize other notational devices: rehearsals, improvisation, sketches given with an understanding of the specific player's style, etc., are often called improvisational in nature. At best this is incorrect, but often there is a chauvinistic undertone reminiscent of an army officer's attitude towards civilian slackers. My compositions on this program are attempts at finding the least possible amount of hierarchical notation to express certain musical ideas, in the belief that this is an easier way to reach that idea, and that it will be expressed most strongly when all musicians involved are collaborating and expressing themselves as individuals within the context of the ensemble.

This concert is being presented in partial fulfillment of the requirements for the Bachelor of Arts Degree.