

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

JARED van DONGEN

Lush Life

BILLY STRAYHORN

Klavier Stücke, Op. 11

ARNOLD SCHOENBERG

Solo #10

JARED van DONGEN

Quintet

- INTERMISSION -

Concimeration

JARED van DONGEN

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 Kirsch - 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 hierarchial 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.