

MUS33C Composition Juries  
June 11, 2014 • 3-6pm  
Concert Hall • Conrad Prebys Music Center

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PROGRAM

I *Searching for Annie*

Jared KEHE

Michael Matsuno, *flute*  
Batya MacAdam-Somer, *violin*  
Peter Ko, *cello*  
Matthew Kline, *bass*

II *Arekuruu ikari (Raging Fury)*

Colin CRUZ

Batya MacAdam-Somer, Jane Duan, *violins*  
David Medine, *viola*  
Peter Ko, *cello*

III *Rhyme of Water*

Lucia WANG

Stacey Chien, *flute*  
Carolyn Chen, *guqin*  
Lucia Wang, *piano*

IV *That is How to Meditate on Things*

Tong CHENG

Felipe Rossi, *clarinet*  
Marcelo Flores-Lazcano, *guitar*  
Yvonne Wu, *piano*  
Tong Cheng, *percussion*

V *Sentir, Danser, Chanter*

Ivy HUNG

Linda Szeto, *clarinet*  
Peter Ko, *cello*  
Matthew Kline, *bass*

VI *In the Fruit Cellar*

Jan FIDELIS

Lexi Pulido, *voice*  
Chris Sullenberger, *violin*  
Chris Duvall, *bass*

VII *All I Want To Do*

Kevin S. STAPORNKUL

Kyle Fanene, *clarinet and voice*  
Stephanie Kim, *violin*  
Ari Lê, *viola*  
Melissa Chu, *cello*

**Tong Cheng has provided the following program note for his piece:**

In many ways, *That is How to Meditate on Things* (2014) is an anti-meditation piece. The title is a quotation from the four-line gatha at the end of the Diamond Sūtra, a famous sūtra in Mahāyāna Buddhism, emphasizing the practice of non-abiding and non-attachment. The sūtra begins with the phrase “Thus have I heard”, and what follows is a dialogue regarding the nature of perception.

The Buddha is generally thought to be trying to help Subhūti unlearn his preconceived, limited notions of the nature of reality and enlightenment. Emphasizing that all forms, thoughts and conceptions are ultimately illusory, he teaches that true enlightenment cannot be grasped through them; they must be set aside.

Scored for one wind/brass player, one plucked string player and two percussion players, the piece employs a unique graphic notation that de-emphasizes the importance of specific pitches or particular rhythms, controlling only the overall density and rate of the musical materials while leaving most other decisions in the hands of the performers. As a homage to the Diamond Sūtra, this piece is not really to be “played”, but rather to be evolving on its own. Even though a tempo runs throughout, no rhythmic coherence emerges. One instrument has no more sonic importance than another does. Listeners should not attach to any individual sound or whatever they have heard. Rather, the purpose is to unlearn our preconceived, limited notions of music.

Non-attachment is key here. *That is How to Meditate on Things* is indeed a piece that refuses to dictate the way it should be perceived. The four-line gatha appearing at the end of the sūtra comes closest to the heart of this piece:

“All composed things are like a dream,  
A phantom, a drop of dew, a flash of lightning.  
That is how to meditate on them,  
That is how to observe them.”

- Tong Cheng

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Many thanks to all those who made this event possible: Annie Hsieh, Yvonne Wu, and Kevin Zhang for serving as today's jury; Jessica Flores and the UCSD production staff; Joe Kucera and the UCSD recording staff; Steve Solook for assistance with the percussion equipment; and of course the many performers involved in the performance of these world premieres.