

Michiko Ogawa DMA2 recital
Music by Teiji ITO
with 16mm Films by Maya DEREN
01/23/2017(Mon) 7pm
Conrad Prebys Music Center, Concert Hall

Program

Passage to Nirvana(?)

The very eye of Night(1952)*

Work of Matisse(1959)

Bagatelle for Willard Maas(1961)*

Meshes of the Afternoon (1943/1959)*

Performers

Clarinet/ Sho : Michiko Ogawa
Bass clarinet/ Hichiriki/ Zither : Samuel Dunscombe
Flute/ Piccolo : Michael Matsuno
Contra Bass : Kyle Molt
Guitar : James Rushford
Koto : Kozue Matsumoto
Voice : Clinton McCullum
Percussion : Ryan Nestor
Percussion : Benjamin Rempel
Trumpet : Rachel Allen
16mm Film Production : Stefan Elnabli
Documentation : Kate Clark

Special Thanks:

Prof. Anthony Burr, Samuel Dunscombe, Michael Matsuno, James Rushford, Kozue Matsumoto, Ryan Nestor, Kyle Molt, Benjamin Rempel, Rachel Allen, Stefan Elnabli, Kate Clark, Jessica Flores, David Espiritu, Sindhu Thirumalaisamy, Celeste Oram, Kirsten Ashley Wiest, MM Serra, 3777 Hillcrest, Tavia Ito, Maya Deren Estate, Filmmaker's cooperative, UCSD Geisel Library and UCSD Music Department.

***16mm film projection will be provided**

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Program note

Passage to Nirvana(?)

This piece is probably only one completely notated piece for clarinet by Teiji in his correction in NY public library. Since he notated "(Film)" after the title of score, he might compose this piece for a film. Yet no film has the same title exists. This piece shows the particular esthetic of Teiji's music in very simple melody.

The very eye of Night(1952)

The very eye of night is the last completed film by Maya and at the meantime, first music written by Teiji. Their dramatic encounter of Teiji and Maya describes as follows.

"Teiji met Maya outside a five and dime in 1952 and was immediately asked by her to write the music for her newest film" The Very Eye of Night. This was the first score Teiji ever did and establishes the sound world and overdubbing techniques he was to use for rest of his life. He was only seventeen years old when he create this music." -Teiji Ito Music for Maya, TZADIK

One of interesting thing I found was Teiji literally Composed this piece the most compared with later works. I could find almost completed score in his correction, although I needed to transcribe some part. The music itself seems to be simply composed with the relationship between each characters/ dancers and each instruments or rhythms or sound figure. for instance, clarinet is often played with Noctamburo's motion image, Flute is played with Urania, Bass clarinet is played with Uranus, drums is played with male dancers. Original instrumentation is brass gamelans, Wooden gamelans, Clarinet, Flute, bass clarinet, Ten ten and Bugaku Drum. Yet we needed to choose different percussion instruments since Teiji's collection was very unique and hard to realize even with UCSD percussion studio. Since Teiji used overdubbing techniques with recording and performing by himself(He played many kinds of instrument including clarinet, percussion, guitar.), there are some difference between his score and his original recording. This time I tried to respect more his recording as a score with analyzing his genuine purpose.

Work of Matisse(1959)

I could find only sketch of only clarinet part of this piece in his correction. So I transcribed guitar part and trumpet part from his original recording. Although the recording's pitch was almost half step below probably because of tape speed, I could find that the real pitch was actually pretty simple for B \flat clarinet and trumpet. This piece was also composed for the documentary film. But It has been difficult to find it. So this time only music is performed.

A rare recording for a little known documentary about Matisse. Note on the tape box reads "film by Walter Lewisohn, layer-on layer score for clarinet and guitar with/ Jazz improv for trumpet and drums.-Teiji Ito Music for Maya, TZADIK

Bagatelle for Willard Maas(1961)

This music was composed for the experiential film “ Bagatelle for Willard Mass” by Marie Menken who was one of the most significant experimental female film maker as well as Maya Deren. There was not any score of this piece in his collection. So I transcribed everything from his recording.

The complex marriage of Marie Menken and Willard Maas was the source for Edward Albee's horrific classic Who's Afraid of Virginia Woolf. Tied created a beautiful classically infused score for guitar and clarinet for Menken's hermetically personal take on her husband-Teiji Ito Music for Maya, TZADIK

Meshes of the Afternoon (1943/1959)

This is the complete score to Maya Deren and Alexander Hammid's classic masterpiece of the New York underground. Teiji created the music in 1959. After one year of this piece, Maya and Teiji got married. There were little sketch of the score in his collection, yet most of part was empty or very different from recording. By the time he created the music for this film, Probably his composition style already has been shifting towards improvisation inspired by film more than conventional composition. Yet you could find same tendency of his music like very eye of night as specific instrument or sound are related to specific subject or emotion in the film. For example, Knife is Drum, Key is ten ten, voice and contrabass are maybe anxiety, sho is nature, Piccolo is physical or sexual motifs.

About Films

Very Eye of Night, The (1959) 16mm, black and white, 15 min

The Very Eye of Night is filmmaker Maya Deren's last completed film. It was made from 1952 to 1955 in collaboration with choreographer Antony Tudor, but it was not released until 1959 when the musical score by Teiji Ito was added. The entire film is projected as photographed in the negative. ~ David Lewis, All Movie Guide

Bagatelle for Willard Maas (1961) 16mm, color, 5 min

Original score by Teiji Ito. "This is a new version of the now famous film made for her husband, the poet and film-maker. Returning from the Brussels fair, she shot this at Versailles and the Louvre. There is wit, irony and prophecy here (though perhaps not apparent to those who do not know Marie Menken and Willard Maas personally). She says only 'A more serious film than ARABESQUE, BAGATELLE attempts to synchronize into a lyric statement some observations on Versailles.' Marie Menken's fountains are the fountains of life. Marie Menken's Versailles is the Versailles of death. The beauty of this film is the alternation of the fountains and Versailles death. Only Marie Menken would have the subtlety, sensibility, sensitivity, receptivity to fuse and fertilize the classical paradoxes in such an immediate visual apotheosis. Only Teiji Ito, the most profoundly cinematic composer now writing for the film, could have composed such a perfect accompaniment. Marie Menken and Teiji Ito have collaborated in an artistic fusion rare in the world of art." -- Charles Boultenhouse

Meshes of the Afternoon (1943) 16mm, black and white, 14 min

A large flower, the silhouette of a figure briskly walking away, a house key, a bread knife, a telephone receiver resting off the hook, and a spinning phonographic turntable define the shifting functional elements in *Meshes of the Afternoon* from which the film's evolving, malleable construct - the fragile and tenuously interconnected mesh of actual and perceived reality - is intriguingly (and ingenuously) mapped. A woman (Maya Deren) walking along the sidewalk near her home catches a momentary glimpse of a figure turning the corner, unlatches the front door and, after a cursory inspection of the empty household, proceeds upstairs to rest on an armchair situated by a front-view window. From this deceptively simple introductory premise, Maya Deren modulates the *mise-en-scene* of seemingly mundane objects to create overlapping, yet non-intersecting planes of existential reality, using permutations of recurring images - mirrored surfaces (the apparition's face, polished metal spheres, a hand mirror), glass, duality and doppelgangers - to represent variably interlocking narrative fragments of observation, inference, deduction, and memory. Unfolding with the narrative discontinuity characteristic of *nouvelle roman* literature (creating an idiosyncratically dissociative filmic language that also characterizes Alain Resnais' subsequent feature films, particularly *Last Year at Marienbad* and *Je t'aime, je t'aime*), the film posits a series of subtle structural, temporal, and logical mutations, creating a sublimely recursive, mind-bending meditation on the interaction between experience and memory, domestic banality and violence, imagination and causation. ~http://film-makerscoop.com/rentals-sales/search-results?fmc_author=189

About Teiji Ito

Teiji was born in Tokyo, Japan to a theatrical family. His family moved to the United States when he was six. When he was 15 years old, he ran away from his house. At that time, He was struggled between chthonic dogma he got in school and his artistic or life vision. One day He encountered with a Haitian/voodoo man in NY. It seems that this happening became the trigger to open him to his later life. He studied under a master drummer in Haiti when he traveled with Maya. Ito married Deren in 1960 and remained married to her until her death in 1961. He won an Obie Award for his scores during the 1960-1961 off-Broadway season; the productions included Brecht's *In the Jungle of Cities*, *King Ubu*, and *Three Modern Japanese Plays*. In 1963, he composed the score for the Broadway production of *One Flew Over the Cuckoo's Nest*. Ito wrote *Watermill* which was performed by the New York City Ballet in 1971. He also performed and composed for Jean Erdman's *Theater of the Open Eye*. He and his fourth wife, Cherele, edited Deren's 1947-1951 footage she shot while in Haiti; this would result in the documentary *Divine Horsemen: The Living Gods of Haiti*. While in Haiti, He died of a heart attack in 1982.