

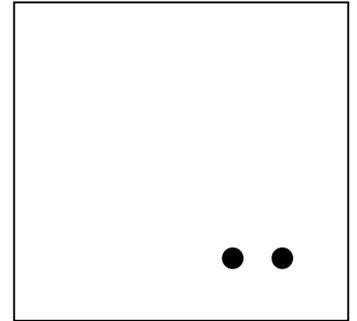
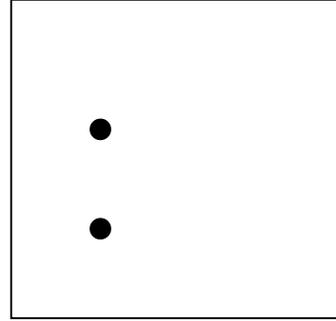
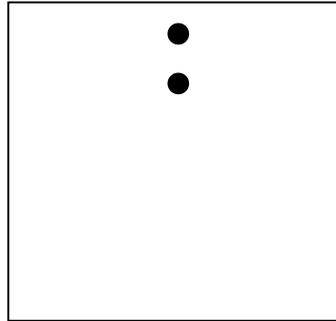
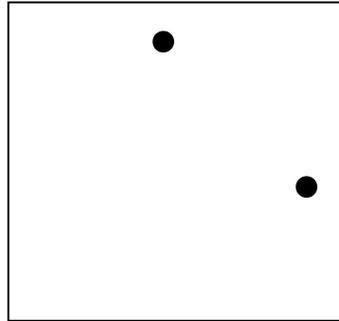
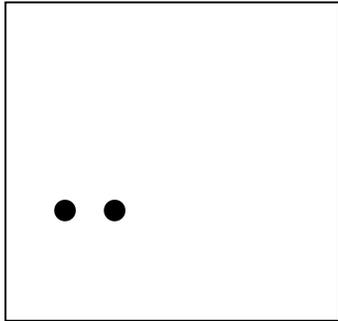
Pears

for Reiko Manabe and Yumi Hara Cawkwell

from Carolyn Chen
3/17/2007

*I decided not to announce where I was going.
How long is a refrigerator's life?*

(upstage)



Can two measures be put into
one measure cup?

Turn the hop-bugs. Stealthily
munching on beans.

Hope in gates, hope in spoons,
hope in doors, hope in tables,
no hope in daintiness and
determination. Hope in dates.

Make a millipede turning.

Search a neglect. (Stealthily
munching on beans.) Sweet?

Cling, collect, glean a church,
sing inert - turn, tune - pedal,
pedal, pedal, came.

Snow falls.

Refuse collects.

Later we might fly a kite
indoors: in doors, in spoons, in
poems, in mops, in grates.

Pedal, pedal, pedal, pedal,
pedal, pedal, petal, petal,
Pedal, pedal, pedal, pedal,
pray.

(Piece for 2 people)

Find your way from one moment to next. Sound or movement inspired by text. Silences are welcome, as is variation in lengths of moments, modes of transition, movements, and ways of interpreting sentences. The relationship between you is more important than words or pictures. The relationship is the main thing.

Thanks for thoughts from Sei Shonagon and Gertrude Stein.

Further notes (hopefully read after a free response to the first page)

This piece was written for Reiko Manabe and Yumi Hara Cawkwell, two friends and musicians who grew up in Japan, met in Baltimore, and live now in San Diego and London. The piece began in response to a request from Reiko for something small and conceptual with which to begin a long recital. Her thought was to structure her recital like a Japanese meal, which sometimes begins with something small and sweet. This had something to do with the title. Yumi later pointed out the association with Satie's "Three Pieces in the Shape of a Pear," which is actually five pieces for piano, four hands. This piece is five moments for two people.

Reiko and Yumi are experienced in improvisation and movement. I tried to find something to present to them which would ask them to make something together that they would not have made without me, and which could also be performed with only a few days of rehearsal time together. The piece began with the series of boxes and dots, which suggest a sequence of stage positions. Later came the text, as a kind of scaffolding. The first sentences under the first and second boxes are quotes from Sei Shonagon's *Pillow Book* and Gertrude Stein's *Tender Buttons*. The rest is my bridging between them, attending to sound and syntax. (The first epigraph is also from Shonagon.)

The way people inhabit a space – the distance between them, the nature of their movement, their shifting position in relation to each other and to other elements in the space – implies a social and emotional relationship. This piece was inspired by the thought of a friendship between two people that continues whether they are close together or separated by distance. Here, moments of a physical relationship are scripted, and some kind of conversational dynamic is suggested by the text. The rest must come from the performers.

Carolyn Chen

9/13/07