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SCHOOL OF MUSIC
UNIVERSITY of WASHINGTON

2012-2013

MUSIC OF TODAY SERIES

Presents

NEWBAND

Featuring

The Harry Partch
Instrument Collection

7:30 PM
November 7, 2012
Meany Theater

CD # 16,586 - DVD # 16,588 PROGRAM

1- applause

ELEVEN INTRUSIONS (1949-50)..... 24:32 HARRY PARTCH (1901-74)

Two Studies on Ancient Greek Scales

2 Study on Olympos Pentatonic

3 Study on Archyta's Enharmonic

4 The Rose (text by Ella Young)

5 The Crane (Tsuruyuki - Waley)

6 The Waterfall (Ella Young)

7 The Wind (Ella Young - Lao-tze)

8 The Street (Willard Motley)

9 Lover (George Leite)

10 Soldiers - War - Another War (Ungaretti)

11 Vanity (Ungaretti)

12 Cloud Chamber Music (instrumental with Zuni Native-American song)

Robert Osborne, *intoning voice*

Jared Soldiviero, *harmonic canons, rattle*

Dean Drummond, *adapted guitar I*

Katie Schlaikjer, *adapted guitar II, tenor violin*

Charles Corey, *kithara II*

Jeffrey Irving, *diamond marimba, cymbal, surrogate kithara*

Bill Ruyle, *bass marimba*

Joe Fee, *cloud chamber bowls*

Stefani Starin, *soprano*

13 applause

14 YONAH'S DREAM (2008)..... 8:21 MATHEW ROSENBLUM (b. 1954)

Stefani Starin, *flute*

Nathaniel Liberty, *surrogate kithara*

Charles Corey, *crychord*

Jeffrey Irving, *diamond marimba*

Jared Soldiviero, *bass marimba*

Joe Fee, *bamboo marimba/bass drum*

Bill Ruyle, *spoils of war*

Dean Drummond, *conductor*

15 applause

16 BARSTOW (1941/1954/1968)..... 10:00 HARRY PARTCH

Peter Stewart, *baritone*

Robert Osborne, *bass-baritone*

David Broome, *chromelodeon*

Joe Bergen, *surrogate kithara*

Jeffrey Irving, *diamond marimba*

Jared Soldiviero, *bamboo marimba*

INTERMISSION

17 applause

18 CONGRESSIONAL RECORD (1999) 12:20 DEAN DRUMMOND (b. 1949)

Text by Dean Drummond, excerpted from U.S. Congressional Record

Robert Osborne, *bass-baritone*
Stefani Starin, *electronic wind controller midi'd to
microtonally programmed synthesizer*
Charles Corey, *adapted guitar*
David Broome, *chromelodeon*
Nate Liberty, *harmonic canons*
Jeffrey Irving, *diamond marimba*
Joe Bergen, *zoomoozophone*
Joe Fee, *zoomoozophone*
Jared Soldiviero, *boo, juststrokerods*
Dean Drummond, *conductor*

19 applause

20 CASTOR AND POLLUX (1952) 15:09 HARRY PARTCH

Dean Drummond, *kithara II*
Nathaniel Liberty, *surrogate kithara*
Jared Soldiviero, *harmonic canon*
Bill Ruyle, *diamond marimba*
Jeffrey Irving, *bass marimba (high)*
Joe Fee, *bass marimba (low)*
Joe Bergen, *cloud chamber bowls*

Upcoming events in the MUSIC OF TODAY series:

February 26, The 21st Century Piano. Curated by featured performer Cristina Valdes.
7:30PM, Meany Theater.

April 18, to be announced. When details are finalized, program information for this performance
will be posted at www.music.washington.edu. 7:30 PM, Meany Theater.

May 9, DXArts: Improvised Experimental Music. 7:30 PM, Meany Theater.

NOTES

Harry Partch (1901-1974), one of the greatest and most individualistic composers of all time, was not only a great composer, but an innovative theorist who broke through the shackles of many centuries of one tuning system for all of Western music, a music instrument inventor who created dozens of incredible instruments for the performance of his music, and a musical dramatist who created his own texts and dance/theatre extravaganzas based on everything from Greek mythology to his own experiences as a hobo. Between 1930 and 1972, he created one of the most amazing bodies of sensually alluring and emotionally powerful music of the 20th century: music dramas, dance theater, multi-media extravaganzas, vocal music and chamber music—mostly all performed on the instruments he built himself.

With parents who were former missionaries to China, living in isolated areas of the American southwest, Partch, as a child, was exposed to a variety of influences from Asian to Native American. After dropping out of the University of Southern California, he began to study on his own and to question the tuning and philosophical foundations of Western music. During and after the Great Depression, he was a hobo and itinerant worker and rode the trains, keeping a musical notebook of his experiences, which he later set to music.

In 1930 Partch broke with Western European tradition and forged a new music based on a more primal, corporeal integration of the elements of speech with music, using principles of natural acoustic resonance (just intonation) and expanded melodic and harmonic possibilities. He began to first adapt guitars and violas to play his music, and then began to build new instruments in a new microtonal tuning system. He built over 25 instruments, plus numerous small hand instruments, and became a brilliant spokesman for his ideas. Largely ignored by the standard musical institutions during his lifetime, he criticized concert traditions, the roles of the performer and composer, the role of music in society, the 12-tone equal-temperament scale and the concept of "pure" or abstract music. To explain his philosophical and intonational ideas, he wrote a treatise, *Genesis of a Music*, which has served as a primary source of information and inspiration to many composers and musicians for the last half century.

Eleven Intrusions is a suite of short pieces of mixed instrumentation composed from 1946 to 1950, featuring all of the instruments that Partch had invented by 1946 as well as instruments that he invented while composing this work. The Diamond Marimba was first built in 1946 and rebuilt 1949-50. The Bass Marimba and Cloud Chamber Bowls were both invented in 1950. Some of the *Eleven Intrusions* were originally composed for fewer instruments and Partch enlarged each work as an instrument was completed. *Eleven Intrusions* features Partch's typically corporeal approach to the voice, a style integrating microtonal singing with the vocal inflections of speech, supported by an instrumental ensemble capable of supporting the voice with microtonal accompaniment. A wide variety of techniques are utilized in from ancient Greek scales to a Zuni (native American) song. *Eleven Intrusions* is notated, like many of Partch's early works, in a rhythmic style that vacillates between strict and free metric structures.

Several instruments are different than when Partch composed for the instruments. The cloud chamber bowls part has been rewritten to allow for bowls that have been broken and replaced through the years, a process that Partch himself followed. In *Vanity*, a harmonic canon and surrogate kithara share an old adapted guitar I part. In the score, Partch instructs that this must be done, since he abandoned the old adapted guitar I (and renumbered old adapted guitar III to adapted guitar I), but he never accomplished it himself since *Eleven Intrusions* was not performed again while he was alive. In *Cloud Chamber Music*, an old abandoned kithara configuration is rewritten for the kithara II that Partch invented just after composing *Eleven Intrusions*. All of the above changes were done by Dean Drummond in 1991.

Mathew Rosenblum's music explores how seemingly independent musical voices and traditions may be woven together into a newly expressive whole. Born in New York City in 1954, his works have been performed throughout the world at venues such as the Gewandhaus in Leipzig, De Ijsbreker in Amsterdam, the Tonhalle in Düsseldorf, the Bing Theater in Los Angeles, Sala Nezahualcōyotl in Mexico City, the Sonic Boom Festival, the Kitchen, the Guggenheim Museum, and Miller Theatre in New York City. A wide array of groups have commissioned and performed and recorded his music, such as, The Boston Modern Orchestra Project, the Harry Partch Institute, The American Composers Orchestra, the Rascher Saxophone Quartet, the Chicago Contemporary Players, the Calmus Ensemble of Leipzig, the Pittsburgh New Music Ensemble, and Sequitur. Using a variety of tuning systems his work does not live within traditional boundaries, creating a compelling fresh landscape.

His honors include four Pennsylvania Council on the Arts Music Fellowship Grants, a Heinz Endowments Creative Heights Award, two Fromm Foundation Commissions, a National Endowment for the Arts Music Fellowship Grant, a Barlow Endowment Commission, and a New York Foundation for the Arts Artists Fellowship Grant. He has received awards and fellowships from the New Jersey State Council on the Arts, the Institute of Contemporary American Music, the Rockefeller Foundation, and been invited to the MacDowell Colony, the Djerassi Foundation, the Virginia Center for the Creative Arts, and Yaddo. Rosenblum is Professor of composition and Chair of the Department of Music at the University of Pittsburgh where he also co-directs the Music on the Edge new music series. He received degrees from Princeton University and the New England Conservatory of Music. His works have appeared on the Mode, New World Records, Opus One, Albany, Capstone, and CRI Emergency Music labels and are published by C. F. Peters Corporation and Plurabelle Music (distributed by Subito Music Corp).

Yonah's Dream was commissioned by the Harry Partch Institute at Montclair State University, and written for the MSU Harry Partch Ensemble featuring flute soloist Stefani Starin. Although I have written many works that use alternate tunings, I have never used the Partch pitch system or written for the Partch instruments, so this was a significant challenge for me. I decided to blend my own intuitions about pitch with the forty-three note system of Partch and came up with a hybrid approach. I knew I wanted the piece to be pulsing, gritty, energetic, and fun for the ensemble, yet serious and contemplative at the same time. I therefore drew from an experience I had at my nephew's wedding. At this event a Klezmer band played at a fiery pace for hours as the wedding couple, family, and friends danced wildly, completely uninhibited, for hours and hours on end, until exhaustion set in. The thought of Harry Partch wandering in uninvited and participating in the mayhem, was an amusing passing thought. It is in this spirit that I wrote the piece. The work is dedicated to Dean Drummond, and is in honor of my nephew, Yonah Heidings.

Barstow is both a work that may be performed by itself and also the first piece in Partch's hobo chamber opera, *The Wayward*. The text for *Barstow* is hitchhikers' graffiti collected by Partch from a highway railing in Barstow, California.

Dean Drummond (b. 1949) is a composer, conductor, multi-instrumentalist, music instrument inventor, Co-director of Newband, and Associate Professor and Director of the Harry Partch Institute in the John J. Cali School of Music, at Montclair State University. Drummond's compositions feature new acoustic instruments, synthesizers, new techniques for winds and strings and exotic percussion. His music has been performed internationally in venues ranging from The Knitting Factory and The Kitchen to Carnegie Hall, Avery Fisher Hall and Barbican Center; has been recorded on five CD's, and has received numerous awards and commissions including a Guggenheim Fellowship, National Endowment for the Arts and The Library of Congress. As Co-director of Newband, Drummond has been Music Director of Harry Partch's *Delusion of the Fury* at Japan Society, *Oedipus* at The Metropolitan Museum of Art and Montclair State University, and *The Wayward* at The Bang on a Can Festival. Drummond received degrees in music composition from the University of Southern California and California Institute of the Arts. While a student, he worked as musician for and assistant to Harry Partch, performing in the premieres of some of Partch's greatest works as well as on both Columbia Masterworks recordings of Partch's music made during the late 1960's. Recent compositions include: *Café Buffé* (2006), a microtonal chamber opera; and *The Golden Bird* (2009), for narrator, microtonal soloists and orchestra and *Round* (2010), an electric guitar quartet. Drummond is inventor of the zoomoozophone and juststrokerods.

All texts for **Dean Drummond's** *Congressional Record* were excerpted by the composer verbatim from four different sections of The United States Congressional Record: (1) Jesse Helms 1997 speech against the National Endowment for the Arts, (2) the actual 1997 Senate Bill to eliminate the National Endowment for the Arts, (3) Kenneth Starr's Independent Counsel Report regarding President Clinton and Monica Lewinsky, and (4) and the introduction of the Plumbing Standards Improvement Act of 1999, delivered to the House of Representatives. *Congressional Record* was commissioned by Newband with support from Chamber Music America. Newband is a 1998-99 participant in Chamber Music America's *A Musical Celebration of the Millennium*. Support for concerts, residency work and commissions that are part of this program comes from The National Endowment for the Arts, the Josephine Bay Paul and C. Michael Paul Foundation, Susan W. Rose Fund for Music, The Helen F. Whitaker Fund and the CMA Endowment Fund. *Congressional Record* received its premiere at Washington Square Church in New York City on June 4, 1999.

Castor and Pollux—"A Dance for the Twin Rhythms of Gemini"—was composed by Partch in 1952. First it was a sextet for Kithara II, Harmonic Canon, Diamond Marimba, Bass Marimba (two players), and Cloud Chamber Bows. It was quickly determined that the Kithara part was too difficult and Partch also quickly invented and built the Surrogate Kithara so he could divide the original part between two players. A story of seduction, birth, and an ascent into the stars, this score only follows the story of the famous twins up to their birth, or more accurately, their hatching from an egg. (Daddy was a swan), It was originally conceived as a more optimistic antidote to Partch's dance—drama based on the tragic *Oedipus*. *Castor and Pollux* is one continuous work in two large parts, as each twin is handled separately, first Castor, then Pollux. Both halves of the work consist of three duos (or trios when the kitharas are playing) in sequence: the Conception, the Seduction, and the Incubation. In the fourth and final section of each half, Delivery from the Egg, the duos and trio are played simultaneously, a musical triple exposure.

Newband was founded in 1977 by composer Dean Drummond and flutist Stefani Starin who continue as Artistic Directors. With Drummond's invention of the 31-tone zoomoozophone in 1978, Newband began to explore music using microtonality and alternative tuning systems. In 1990, Newband received custodianship of the original Harry Partch Instrument Collection and has since been involved with resurrecting Partch's great works while commissioning new works for what is now perhaps the most unique instrument collection in the world.

Newband has performed throughout North America and Europe including at The Library of Congress, Barbican Hall, The Walker Arts Center, The Yerba Buena Center for the Arts, Avery Fisher Hall, The Metropolitan Museum of Art, The Museum of Modern Art, The Kitchen and The Knitting Factory. Newband has premiered works by Muhal Richard Abrams, Elizabeth Brown, John Cage, Dean Drummond, Joan La Barbara, Anne LeBaron, Harry Partch, Mathew Rosenblum, Ezra Sims, Lasse Thoresen, Lois V Vierk, Julia Wolfe and John Zorn, among numerous others. Newband has produced five CD's, two on Mode, and one each on Music and Arts, Innova and Wergo; and performed on CD's of music by Julia Wolfe (on Point) and Lasse Thoresen (on Aurora).

Newband currently consists of a core of nine virtuosic multi-instrumentalists and two singers, equally at home in concert performances and in productions involving theater, dance and film. Newband productions have included major works by Harry Partch: *The Wayward* (directed by Tom O'Horgan), *Oedipus* (directed by Bob McGrath), *Daphne of the Dunes* (choreographed by Alice Farley), *Delusion of the Fury* (directed by John Jesurun); and by Dean Drummond: a live soundtrack by for F. W. Murnau's landmark silent film *The Last Laugh (Der Letzte Mann)*, the chamber opera *Café Buffé*, and *The Golden Bird* for narrator, microtonal soloists and orchestra. Newband has pursued many educational projects, including in-school residencies and the creation of a new music children's show.

The Harry Partch Instrument Collection is the largest component of the Newband Instrumentarium, including all of the instruments built by the composer-inventor during the period 1930-1974, as well as several instruments replicated by the Harry Partch Foundation and Newband since 1974. Other instruments in the Newband Instrumentarium are the zoomoozophone and juststrokerods, both invented by Dean Drummond, a microtonally programmed synthesizer, and a large collection of exotic percussion instruments. Newband performs on the Instrumentarium as well as standard Western instruments - flute, cello and percussion regularly - voices, clarinet, brass and strings as repertoire demands. Since 1999, Newband has been Artist Ensemble in Residence, with the Harry Partch Instrument Collection, at Montclair State University.

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