

CELEBRATION OF HARRY PARTCH

with

The University of Washington Harry Partch Ensemble
Charles Corey, Director
Luke Fitzpatrick and Zack Myers, Assistants

The University of Washington Percussion Ensemble
Bonnie Whiting, Director

Luke Fitzpatrick, Artist-in-Residence

May 31-June 2, 2017
Meany Studio Theatre

UW MUSIC
2016-17 SEASON

Compact disc

NONCIRC CD #17,817

P37

2017

5-31

May 31, 2017:

THE COMPLETE WORKS FOR ADAPTED VIOLA AND INTONING VOICE OF HARRY PARTCH (1901-1974)

Luke Fitzpatrick, Artist-in-Residence

PROGRAM

CD#17,818

Two Psalms:

- 1 *The Lord Is My Shepherd* (23rd Psalm) 3:05
- 2 *By the Rivers of Babylon* (137th Psalm) 4:39

3 Seventeen Lyrics by Li Po:

- The Long Departed Lover*
 - On the City Street*
 - An Encounter in the Field*
 - The Intruder*
 - On Ascending the Sin-Ping Tower*
 - In the Spring-time on the South Side of the Yangtze Kiang*
 - The Night of Sorrow*
 - On Hearing the Flute in the Yellow Crane House*
 - On Hearing the Flute at Lo-cheng One Spring Night*
 - A Dream*
- } 29:57

INTERMISSION

- 4 *On Seeing off Meng Hao-jan*
 - On the Ship of Spice-wood*
 - With a Man of Leisure*
 - A Midnight Farewell*
 - Before the Cask of Wine*
 - By the Great Wall*
 - I Am a Peach Tree*
- } 19:24

- 5 from *Romeo and Juliet*, Act IV, Scene III (Partch): 7:35
The Potion Scene

Program Notes

1931 was a transitional time for Harry Partch, both personally and compositionally. Having recently arrived in San Francisco, the *Two Psalms* (1931) represent a development in his writing for Intoning Voice. Seeking a more accurate representation of human speech, Partch transcribed *Psalm 23* by Cantor Reuben Rinder, of the Congregation Emanu-El in San Francisco. This transcription became the basis of the vocal part for the first setting of the *Two Psalms*. Using this vocal transcription as a guide, Partch was able to complete *By The Rivers of Babylon* (137th Psalm). He later re-orchestrated the *Two Psalms* for Voice, Chromelodeon, Kithara and Adapted Viola/Cello.

Harry Partch's *17 Lyrics by Li Po* (1930-33) were composed following Partch's dissolution with Western music. Partch sought to expand the 12 tone equal-tempered scale through just intonation, exploring 29 notes before reaching his well-known 43-note scale and others. Partch's first of many instruments was his Adapted Viola. Using a custom viola built with a cello neck, Partch fashioned a series of brads along the neck indicating his initial 29-note scale. His first work he did not destroy, Partch sets the music in the *17 Lyrics by Li Po* to the poetry of Li Bai (701-762) so the "vitality of spoken inflection is retained in the music." Li Bai's passion for sweet wine, the pain of lost love and his exploration of the human condition made it a natural fit with Partch's music.

The Potion Scene (1931) from *Romeo and Juliet* was dedicated to Rudolphine Radil, a vocalist who Partch had gotten to know shortly after moving to San Francisco. Interestingly, an early version of *A Dream* from his *17 Lyrics by Li Po* also contains a dedication to Rudolphine Radil. *The Potion Scene* also utilizes the flattened bridge, which allows the top three strings to be played simultaneously, that is featured in the second half of the *17 Lyrics of Li Po*. Similar to the *Two Psalms*, Partch would later explore this work again. In 1955, he arranged *The Potion Scene* for 3 Voices, Chromelodeon, Kithara, Adapted Viola/Cello, Bass Marimba and Marimba Eroica.

Special thanks to Charles Corey for rediscovering the scores for *The Potion Scene* and the *Two Psalms*, and his help putting together these works.

Two Psalms and *The Potion Scene* courtesy of the Harry Partch Estate Archive, Sousa Archives and Center for American Music, University of Illinois at Urbana-Champaign.

-Luke Fitzpatrick

Compact disc

KONCIRC CDS #17,819-17,820

P37

2017

U-1

June 1, 2017:

WORKS ARRANGED FOR THE PARTCH INSTRUMENTARIUM

The University of Washington Harry Partch Ensemble

Charles Corey, Director

Luke Fitzpatrick & Zack Myers, Assistants

CD1-#17,821

PROGRAM

- 1 The Grave of Li Po 3:08 Luke Fitzpatrick
 Text by Po Chu-I, translated by Shigeyoshi Obata (Inspired by Harry Partch)
 Luke Fitzpatrick, Adapted Viola & Intoning Voice
- 2 Fratres 12:16 Arvo Pärt (b. 1935)
 (arr. Luke Fitzpatrick)
- Luke Fitzpatrick, Violin
 Whitney Dopierak, Adapted Viola
 Jeff Bowen, Kithara I
 Charles Corey, Kithara II
- Steven Damouni, Surrogate Kithara
 Marcin Pączkowski, Cloud-Chamber Bowls
 Zack Myers, Gourd Tree & Cone Gongs
 Isaac Anderson, Marimba Eroica
- 3 Three Songs 8:51 Charles Ives (1874-1954)
 The White Gulls (Text by Maurice Morris) (arr. Jeff Bowen)
 The Cage (Text by Charles Ives)
 Thoreau (Text by Charles Ives & Henry David Thoreau)
- Sarah Kolat, Soprano
 Luke Fitzpatrick, Adapted Viola
 Jeff Bowen, Kithara II
 Steven Damouni, Chromelodeon I
- Whitney Dopierak, Chromelodeon I
 Marcin Pączkowski, Cloud-Chamber Bowls
 Zack Myers, Gourd Tree & Cone Gongs
 Isaac Anderson, Marimba Eroica
- 4 Trois Gnossiennes 13:19 Erik Satie (1866-1925)
 (arr. Charles Corey)
- Charles Corey, Kithara I
 Jeff Bowen, Kithara II
- 5 Nocturne 8:07 John Cage (1912-1992)
 (arr. Luke Fitzpatrick)
- Luke Fitzpatrick, Adapted Viola
 Charles Corey, Surrogate Kithara
 Zack Myers, Gourd Tree
 Marcin Pączkowski, Cloud-Chamber Bowls
 Madeline Meek, Cone Gongs

6 O King 5:13 Luciano Berio (1925-2003)
(arr. Charles Corey)

Shawna Avinger, Soprano
Luke Fitzpatrick, Adapted Guitar I
Zack Myers, Kithara I
Marcin Pączkowski, Conductor

Jeff Bowen, Kithara II
Charles Corey, Harmonic Canons
Steven Damouni, Chromelodeon I

CD2 - #17,822

INTERMISSION

1 Mekanik Destruktiv Kommandöh 13:06 Christian Vander (b. 1948)
(arr. Zack Myers)

Marcin Pączkowski, Falsetto Vocals
Shawna Avinger, Alto Vocals
Sarah Kolat, Alto Vocals
Jeff Bowen, Bass Vocals
Michael McNorvell, Bass Vocals
Charles Corey, Diamond Marimba, Gourd Tree, Cone Gongs

Luke Fitzpatrick, Adapted Guitar II
Whitney Dopierak, Chromelodeon I
Steven Damouni, Chromelodeon II
Zack Myers, Bass Marimba
Gabe Judd, Drum Set

2 Ghost Trance Music 10:48 Anthony Braxton (b. 1945)
Composition No. 228
Composition No. 245
(arr. University of Washington Harry Partch Ensemble)

Abbey Blackwell
Jeff Bowen
Charles Corey
Steven Damouni

Whitney Dopierak
Luke Fitzpatrick
Zack Myers
Marcin Pączkowski

3 Ring Around the Moon, Act 1 / Scene 3:
Happy Birthday to You! - Afro-Chinese Minuet 3:14 Harry Partch

Luke Fitzpatrick, Adapted Guitar I
Charles Corey, Diamond Marimba & Harmonic Canon
Whitney Dopierak, Chromelodeon II
Isaac Anderson, Bass Marimba
Marcin Pączkowski, Cloud-Chamber Bowls & Chromelodeon I
Zack Myers, Bass Marimba

4 The Final Countdown 4:09 Joey Tempest (b. 1963)
(arr. Lou-Chuck F. Donaldson)

Luke Fitzpatrick, Adapted Viola
Jeff Bowen, Voice, Adapted Guitar II
Marcin Pączkowski, Voice & Surrogate Kithara
Steven Damouni, Chromelodeon II
Whitney Dopierak, Voice & Chromelodeon I
Zack Myers, Cloud-Chamber Bowls
Charles Corey, Bass Marimba

Program Notes

The Grave of Li Po is a setting of the poem of the same name by Po Chu-I (Bai Juyi) (772-846). *The Grave of Li Po* is inspired by Harry Partch's *17 Lyrics of Li Po* and uses the same 1922 translation. -Luke Fitzpatrick

Arvo Pärt's *Fratres* (1977) has been arranged for various instrumental configurations. Tonight's arrangement, for Violin, Kithara 1 & 2, Surrogate Kithara, Gourd Tree, Cone Gongs, Cloud-Chamber Bowls and Marimba Eroica, drops the Violin part down to Partch's 1/1 ratio, enabling it to fit in his system. The orchestration, particularly between the Kitharas, Gourd Tree and Cloud-Chamber Bowls, were influenced by Partch's *Oedipus*. -Luke Fitzpatrick

In his vocal works, Harry Partch would often set texts that he had gathered from his direct experience in the world: words tied to a time and place (such as an argument overheard between itinerant day laborers, or graffiti along a highway railing). In these works—featuring his unique instrumentarium and expanded pitch resources—Partch aimed at preserving the quality of the particular experience that gave rise to the given scrawling or utterance, as music “gives aspects which it is not in the purpose or capacity of words to give—a peculiar introspective intensity, a peculiar humor, a peculiar drama, and a peculiar urgency—an illusion or a hallucination that the things of the story situation are being said and are happening here and now.”¹

Charles Ives, throughout his collection of *114 Songs*, often worked towards similar ends—of directly evoking lived experience—though through other musical strategies. In “Thoreau,” the resonance of a rich piano chord slowly decays and mutates, as a quotation from Thoreau's *Walden* describes the filtered sound of the distant Concord bell. The vocal line of “The Cage” meanders through the symmetrical whole-tone scale as the singer describes a leopard pacing back and forth within the confines of its cage's evenly spaced bars.

The shared interests of both composers—of embodying worldly experience in their music—served as the impetus for this arrangement project, where one composer's music is filtered through the tonal fabric and instrumental arsenal of another (possibly sympathetic) musical mind. -Jeff Bowen

I have always felt that Satie's music would fit well on Partch's instruments, where his harmonic language can be expressed in a pure tuning. The instrumentation for this project was an easy choice: the character of *Trois Gnossiennes* is similar to the character of the most iconic sounds of Partch's Kitharas, and these instruments have the ability to tune Satie's harmonies to any conceivable tonic. -Charles Corey

Written during the *Sonatas and Interludes*, John Cage's *Nocturne* (1947), originally for violin and piano, is a piece that lends itself well to Partch's instruments. Cage's vague microtonal indications (“tighten pitch on C”) allows for a deeper exploration in Partch's system. Scored for Adapted Viola, Surrogate Kithara, Gourd Tree, Cone Gongs and Cloud-Chamber Bowls, *Nocturne* is a beautiful gem from Cage. -Luke Fitzpatrick

I do not recall the conversation in which the idea of arranging Berio's *O King* for Partch instruments first came up, but I do recall that it immediately made sense to me. The colors available on these instruments, though dissimilar to those in Berio's score, are just as evocative, and the purity of his melodic lines are even more clear in a just tuning. -Charles Corey

Of all the science fiction-addled progressive rock avantists to rise like plukes from the face of the early 1970s, the French myth orchestra Magma were the most challenging, ambitious and ridiculous. Based around Christian Vander, Magma cut a string of unclassifiable concept albums that tried to reconcile the fiery tongues of post-Coltrane free jazz, the bombast of European classical music and muscular rock with a view that compounded eastern and western philosophy, the colonization of other planets and occult vibratory systems, all articulated in a language that the group dubbed Kobaïan.

In Vander's future mythos, a band of humans split from an earth that was going down the plughole to found a utopian society on the planet Kobaïa. Across a series of legendary albums, including *1001 Degrees Centigrade* and *Mekanik Destrukiw Kommandoh*, the group built up a saga that came to be known as the “Theusz Hamtaahk” and revolved around the on-going spiritual dialogue between Earth and Kobaïa. -David Keenan, 2003

¹ Harry Partch and Thomas McGeary. *Bitter Music: Collected Journals, Essays, Introductions, and Librettos* (Urbana, Illinois: University of Illinois Press, 1991), 2004.

This arrangement draws from two tracks on Magma's through-composed album *Mëkanik Dëstrukiw Kômmandöh* (1973). The music begins with the album's opening track *Hortz Fur Dëhn Stekëhn West*, and closes with the coda from the final track *Kreühn Köhrmahñ Ìss Dëh Hündin*. The unconventional use of voice, incorporation of marimba and other percussion instruments, and an emphasis on the physicality of rhythm made this music appealing to arrange for Partch's instruments. Both Partch and Magma turned their backs to society and sought to create something wild and original. For Magma, this was a reaction to humanity's gradual destruction of the world surrounding itself, and their music illuminated the inevitable struggle for survival that characterizes all living things. Despite its bleak message, a primal energy drives this music forward and demonstrates humanity's ability to endure.

-Zack Myers

Born in Chicago in 1945, Anthony Braxton was an important influence on free jazz and avant-garde movements of the 1960s and '70s, though he preferred to think of his music as existing outside of any one genre: "I know I'm an African-American, and I know I play the saxophone, but I'm not a jazz musician. I'm not a classical musician, either. My music is like my life: It's in between these areas."

In this spirit, Braxton structures much of his later music in a way that allows performers to move between pre-composed material and extemporaneous improvisation, and also to make intuitive structural decisions, directing the form of the piece in real time.

Compositions 228 and *245* belong to a collection of music that Braxton calls *Ghost Trance Music*—an approach to composition inspired by Native American spiritual practices of the late 19th and early 20th centuries. In ceremonies lasting several days, members of disparate Native American tribes would come together to celebrate their threatened traditions, form larger communities across tribal affiliation, and perform circle-dances, or "ghost dances" where—moving slowly around a circle, stamping rhythmically into the ground—performers would enter into a trance state, during which they could communicate with deceased ancestors.

In Braxton's *Ghost Trance Music*, the primary musical material consists of an unbroken melodic chain, delivered in staccato pulses in rhythmic unison, evoking the footfalls of these Native-American ghost dances. Once the "dance" is established, performers can choose to exit the primary material at specific moments, and to begin playing separate "secondary compositions" that Braxton includes with the score, move to "tertiary" music (consisting of other *Ghost Trance Music* compositions), or improvise.

These coexisting layers of structure create multidimensional musical spaces that Braxton preferred to call "event-spaces" or "contexts," rather than finished pieces, and which players can enter as more of an "investigation" than a conventional performance. (And in which the audience participates, too, as "friendly experiencers.") Like the ghost dance, Braxton's music reaches across gaps of time and space, in the hope of linking different perspectives, histories, identities, into larger communities.

-Jeff Bowen

In 1953, Partch said of *Ring Around the Moon*, "I'm always a little hard-pressed to find words to give any verbal validity to this piece of music. On the jacket of the record that the Gate 5 Ensemble made of the music, I call it a satire on concerts, on the world in general, and on people who write music in forty-three tones to the octave, among a lot of other things... But I do want to say that it is a serious expression of a philosophy unfamiliar to most lovers of classical music."² *Ring Around the Moon* is a curious combination of Partch's satirical and serious intents, contrasting intense and intricate harmonic progressions with absurd, nonsensical interjections.

This work contains three acts with a total of eight scenes, each of which takes some inspiration from a dance form, although Partch hardly adheres to their traditional styles and structures. The final scene of Act 1, "Happy Birthday to You! - Afro-Chinese Minuet," is one of only a few instances where Partch set a well-known song for his instruments.

-Charles Corey

The Final Countdown is a song originally performed by Swedish band Europe, written by Joey Tempest and released in 1986. In this arrangement, Lou-Chuck F. Donaldson takes advantage of the variety of timbres and tunings of the instruments of Harry Partch in order to recreate the original song's harmonies and rock music groove.

-Marcin Paćzkowski

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² *Bitter Music*, 229.

Compact disc

NONCIRC CDS # 17,823 - 17,824

P37

2017

6-2

June 2, 2017:

THE MUSIC OF HARRY PARTCH, LOU HARRISON, ALAN HOVHANESS & JAMES TENNEY

The University of Washington Harry Partch Ensemble
Charles Corey, Director
Luke Fitzpatrick and Zack Myers, Assistants

The University of Washington Percussion Ensemble
Bonnie Whiting, Director

CDI-#17,825

PROGRAM

1/2 Two Studies on Ancient Greek Scales 3:26 Harry Partch (1901-1974)
Charles Corey, Harmonic Canon / Melia Watras, Bass Marimba

from Eleven Intrusions H. Partch

- 3 III. The Rose (Text by Ella Young) 1:34
- 4 IV. The Crane (Text by Ki no Tsurayuki / translated by Arthur Waley) 1:50
- 5 V. The Waterfall (Text by Ella Young) 1:07

Charles Corey, Adapted Guitar II & Intoning Voice / Bonnie Whiting, Diamond Marimba

6 The Potion Scene from Romeo and Juliet, Act IV, Scene 3* 8:34 H. Partch
Text by William Shakespeare
Luke Fitzpatrick, Adapted Viola & Intoning Voice

Two Settings from Finnegans Wake H. Partch

- 7 I. Isobel 3:00 Text by James Joyce
- 8 II. Annah the Allmaziful 2:14

Sarah Kolat, Soprano
Sabrina Bounds, Flute

Natalie Ham, Flute
Charles Corey, Kithara II

9 Remarks, B. Whiting

10 Sextet for Violin and Percussion 6:22 Alan Hovhaness (1911-2000)
VI. Andante, celestial and bird-like

11 Concerto in Slendro 3:35 Lou Harrison (1917-2003)
II. Molto adagio

12 Concerto for Violin with Percussion Orchestra 4:29 L. Harrison
III. Allegro vigoroso, poco presto

Luke Fitzpatrick, Violin

The University of Washington Percussion Ensemble

Bonnie Whiting, Director

David Gaskey / Isaac McDonald / Aidan Gold / David Norgaard / Courtney James / Andy Varness

INTERMISSION

CDZ #17,826

1 Dance: "Mallets in the Air" 8:01 James Tenney (1934-2006)
Issac Anderson, Diamond Marimba
Luke Fitzpatrick, Violin
Caroline Faflak, Violin
Aleida Gehrels, Viola
Chris Young, Cello

2 from Eleven Intrusions:
XI. Cloud-Chamber Music 4:12 H. Partch
Luke Fitzpatrick, Adapted Viola
Jeff Bowen, Adapted Guitar I / Deer-Hoof Rattle / Intoning Voice
Kyle Musselwhite, Kithara II
Natalie Ham, Cloud-Chamber Bowls
Hexin Qiao, Diamond Marimba
Charles Corey, Bass Marimba

3 The Potion Scene 6:07 H. Partch
World Premiere Text by William Shakespeare
Sarah Kolat, Juliet
Shawna Avinger, Soprano
Ashley Biehl, Soprano
Luke Fitzpatrick, Adapted Viola
Jeff Bowen, Kithara II
Zack Myers, Chromelodeon I
Dick Valentine, Bass Marimba (Spoils of War)
Paul Hansen, Marimba (Eroica)

**THE POTION SCENE: Harry Partch Estate Archive, Sousa Archives and Center for American Music,
University of Illinois at Urbana-Champaign.*

4 Castor and Pollux—A Dance for the Twin Rhythms of Gemini 16:23 H. Partch
Zack Myers, Kithara II
Luke Fitzpatrick, Surrogate Kithara
Charles Corey, Harmonic Canon
Matt Grady, Cloud-Chamber Bowls
Paul Hansen, Diamond Marimba
Greg Campbell, Bass Marimba
Dick Valentine, Bass Marimba

CASTOR & POLLUX: a Movement Score

Choreography: Stephanie Liapis in collaboration with the dancers

Dancers: Alethea Sadie Alexander, Jo Blake, Madison Rose Bristol, Daniel Costa and Alicia Pugh

Costumes: Mindy Nelson

Program Notes

Born in 1901 in Oakland, California, Harry Partch began working in the wood shop with his father at an early age. A composer, theorist, instrument builder, and performer, Partch's legacy is realized through his instrument collection. His music implements an alternative to the equaled-tempered system which dominates Western art music. The tuning system—'monophony'—utilizes upwards of 43 tones to the octave, a system not limited by the capabilities of Western instruments. His curiosity, imagination, and woodworking skills gave him the foundation to create his instrument collection.

His first instrument was the **Adapted Viola**, created between 1928 and 1930. The fingerboard had 37 stops to the octave. This instrument was used in the early "intoning voice" works which Partch himself performed. The **Diamond Marimba** was Partch's first percussion instrument, built in 1946. Based on the Tonality Diamond—a visual representation of Partch's tuning system—the instrument features 36 blocks in diagonal rows, "so that one sweep of the mallet will sound an arpeggio-like chord." The right-hand rows are "major" and the left-hand rows are "minor." The **Chromelodeon I**, built in 1946, is an adapted reed, or pump, organ. This instrument includes all of the "magical" 43 tones over approximately five acoustic octaves. All other instruments tune to the Chromelodeon. There are many zither-type instruments in the Partch collection, including the **Kithara II**. Six resonators contain twelve hexads of strings; the four outer hexads utilize glass rods to micro-tune the pitch. The imposing instrument, built in 1954, can be played by one or two performers and brings a "dramatic, even heroic" quality to performance. **Spills of War** is the "one-man band" instrument of the collection. Built in 1950, this instrument contains six percussive sounds and effects, including wood blocks, brass shell casings, Cloud-Chamber Bowls, bamboo resonators, Whang Guns—or musical saws—operated by pedals, and a gourd guiro. The **Adapted Guitar II** is a 10-string Hawaiian-type guitar played like a slide guitar. A mechanism on the headstock allows for a quick change in tuning. **Harmonic Canon II**, affectionately dubbed "Castor and Pollux," is a zither with 44 strings. Bridges can be placed under the strings to change the tuning. The red, glass music stands frame this dramatic instrument. **Marimba Eroica** traps the player in-between four bars suspend over individual resonators. A Mjöltnir-like mallet is needed to play this instrument, the range of which extends below the piano. Scavenged Pyrex carboys from the Radiation Labs at UC Berkley provided the materials for the iconic **Cloud-Chamber Bowls**. The vibration of the Marimba Eroica once broke a bowl as it "tried, presumably, to vibrate sympathetically with that low frequency."

Each work utilizes a set of pitches from the system, exploring modality inspired by Ancient music, the music of Africa, Asia, and the Americas. Partch was also committed to making a "ritual" of concert going. He felt that the concert system—including symphonic, electronic, and theatrical works—had "gotten a long way from the purpose" of making and experiencing music. His music is inherently theatrical and interesting to experience aurally and visually. To experience Partch is to enter a world of drama, whimsy, and familiarity. From the ingenuity of his instruments and unwillingness to compromise or bow to Western music conventions, to his renegade spirit in approaching concert culture, Harry Partch exemplifies American music-making in the twentieth century.

The Potion Scene (World Premiere)

For Voice, Adapted Viola (1931)

For Voice, two High Female Voices, Adapted Viola, Chromelodeon I, Kithara II, Bass Marimba, and Marimba Eroica (1955)

This work is an early instance of Partch's "intoning voice," a type of vocalization which mimics the inflections of a dynamic speaking voice—a hybrid of singing and speaking. Tonight's performance includes the world premiere of the revised version for female voice and ensemble.

Two Settings from Joyce's Finnegans Wake (1944)

For Soprano, Kithara I, and two Flutes

Text by James Joyce

This work represented Partch's first attempt to write specifically for a voice not his own. Composed for soprano Ethel Luening, these settings—which reflect the whimsical nature of Joyce's text—are representative of Partch's foray into *dada*. Careful attention is paid to setting Joyce's wordplay and malapropisms which reflect the non-sensical text in a non-sensical musical setting.

from *Eleven Intrusions*: (1949-1950)

Two Studies on Ancient Greek Scales (1946, 1949)

I. *Olympos' Pentatonic*

II. *Archytas' Enharmonic*

For Harmonic Canon II and Bass Marimba

III. *The Rose*

For Voice, Adapted Guitar II, and Diamond Marimba

Text by Ella Young

III. *The Crane*

For Voice, Adapted Guitar II, and Diamond Marimba

Text by Ki no Tsurayuki, translated by Arthur Waley

V. *The Waterfall*

For Voice, Adapted Guitar II, Diamond Marimba, and Cymbal

Text by Ella Young

XI. *Cloud-Chamber Music*

For Voices, Adapted Viola, Adapted Guitar I, Kithara II, Diamond Marimba, Bass Marimba, Cloud-Chamber Bowls, and Deer-Hoof Rattle

Eleven Intrusions consists of three instrumental movements and eight vocal moments, with texts from an eclectic selection of poetry and prose. The selection tonight includes three "sets" of works included in *Intrusions*. The vocal works, "The Rose," "The Crane," and "The Waterfall" utilize the instrument collection to give a soundscape for the texts, while the instrumental works, "Olympos' Pentatonic," "Archytas' Enharmonic," and "Cloud-Chamber Music" highlight the ingenuity of the instrument collection and the tuning system.

Castor and Pollux—A Dance for the Twin Rhythms of Gemini (1952/1968)

For Harmonic Canon II, Kithara II, Surrogate Kithara, Diamond Marimba, Bass Marimba, and Cloud-Chamber Bowls

Castor and Pollux was composed as a "release from the truly awful and awesome story of entrapment" of *Oedipus*. The first of the three-part dance work *Plectra and Percussion Dances*, *Castor* is an "obscene satyr play" to "follow"—compositionally, at least—the serious tragedy of Greek theater. The story of Castor and Pollux provided the perfect subject, "replete with good luck," and beginning "with one of the most delightful seductions in mythology." The myth is told with music and movement in four sections: the Seduction, the Conception, the Incubation, and finally, a Chorus of Delivery from the Egg.

"Begins with the always-ready Zeus—as the fertilizing male swan—and his encounter with the beautiful Leda, continues with the laying of two eggs as the result of this happy visit, and ends with the eggs hatching. Each twin begins with pairs of instruments, for the various paired creative processes, which eventually combine to accomplish the triumphant delivery with the respective egg. Each has exactly 234 beats. The undeviating beat indicates a situation, of course, where all the right heavenly houses are in conjunction, where—by divine edict—misfortune is impossible. A reverse *Oedipus*." —Harry Partch

-Sarah Kolat

It's fitting to add the music of two prolific American outsiders to an evening of Partch: Lou Harrison (1917-2003), whose centennial we celebrate this year, and Alan Hovhaness (1911-2000), whose archives are partially housed here at the UW. Harrison periodically championed Hovhaness' work, so we open this set with the joyfully mysterious last movement of the *Sextet for Violin and Percussion* (1968).

The *Concerto in Slendro* (1962) is written in a pentatonic tuning (after Indonesian gamelan music) in which seconds are wide and thirds are small such that the scale is "evened out." Our version features the UW percussion department's new collection of Thai nipple gongs. The keyboard instrument in the second movement is a tack piano: an upright piano with metal tacks inserted in the hammers to create a loud percussive attack.

Harrison worked on the *Concerto for Violin with Percussion Orchestra* (1940-1959) over a span of nearly two decades. He composed the piece before his formative trips to Asia: his writing is dissonant and it clearly reflects his early study of serial music. He often referenced Berg's violin concerto when talking about this work, and he confined himself to minor seconds, major thirds, and major sixths in the solo violin part. The percussionists play on tin cans, an array of 12 brake drums, found resonant metal pipes, and other more traditional instruments. A pacifist and student of the universal language Esperanto, his original title for the piece is *Koncherto por la violono kun perkuta orkestro*.

-Bonnie Whiting

James Tenney's *Dance: "Mallets in the Air"* (2002) is an arrangement of the second part of his own *Song'n Dance for Harry Partch* (1999). Scored for Diamond Marimba and String Quartet, the String Quartet amplifies the Diamond Marimba by sustaining many of its tones. Originally scored for Adapted Viola, Diamond Marimba, Strings and Percussion, *Dance: "Mallets in the Air"* effectively melds the String Quartet and the Diamond Marimba into one instrument.

-Luke Fitzpatrick

Special thank you to the dancers for their creative input and beautiful dancing, Jennifer Salk for rehearsal space, Richard Karpen for this crazy idea, Chuck Corey, Martin Jarmick, and Leslie Kraus-Steffenson.

-Stephanie Liapis

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