



HARRY PARTCH'S
OEDIPUS

Adapted from Sophocles' Oedipus Rex

Music and Text by Harry Partch

*Performed by University of Washington Harry Partch Ensemble
on the original Harry Partch Instrumentarium*

May 5-7, 2017
Meany Theater

W SCHOOL OF MUSIC
UNIVERSITY OF WASHINGTON

MUSIC LIBRARY 17,827 - 17,828

May 6, 2017 performance:

Part 1 - CD # 17,829 (46:01)
Part 2 - CD # 17,830 (43:29)

Compact disc

H37

2017

5-6

PERFORMERS & PERSONNEL

Charles Corey: Music Director

Luke Fitzpatrick: Patch Instrument Maintenance, Tuning

Zack Myers: Patch Instrument Maintenance, Tuning

Sean Ryan: Director

Natalie Berg: Stage Manager

Andy Storms: Scenic Design

Quinn Lincoln: Lighting Design

AliRose Panzarella: Costume Design

Kristina Winch: Assistant Costume Design,
Wardrobe

Timur Yafunyaev: Video and Projection

Warren Woo: Movement Director

John Patrick Lowrie: Oedipus

Sarah Kolat: Jocasta

Andrew Vose: Creon

Dan White: Spokesman

Shawna Avinger: Tiresias, Shepherd, Chorus

Ashley Biehl: Chorus, Soloist

Katrina Deininger: Chorus

Natalie Ingrisano: Chorus

Adele Lim: Chorus

Kelly Mak: Chorus

Jim Quatier: Priest, Messenger

Brendan Kelly: Boy

Angelique Poteat: Clarinet

Alexander Tu: Bass Clarinet

Chris Young: Cello

Abbey Blackwell: Double Bass

Luke Fitzpatrick: Adapted Viola,

Adapted Guitar I

Patrick Perkins: Adapted Guitar II,

Harmonic Canon

Carol Levin: Harmonic Canon

Jeff Bowen: Kithara II

Steven Damouni: Chromelodeon I

Whitney Dopierak: Chromelodeon I

Charles Corey: Chromelodeon II

Marcin Pączkowski: Cloud-Chamber Bows

Zack Myers: Gourd Tree, Cone Gongs

Matt Grady: Diamond Marimba

Paul Hansen: Bass Marimba

Isaac Anderson: Marimba Eroica

BIOGRAPHIES

Shawna Avinger is a Seattle-based singer and actor. Operatic roles include the title role in *Ariadne auf Naxos*, Countess in *Marriage of Figaro*, Nedda in *I Pagliacci*, Antonia in *Tales of Hoffmann*, Atalanta in *Xerxes*, Vitellia in *La Clemenza di Tito*, and Michaela in *Carmen*. She also appeared in the premieres of *Clara*, *Reunion*, *Wild Ride*, *A Night at the Opera*, *Clarion Call*, and *The One*, as well as the film versions of *Hand of Bridge* and *Bachianas Brasilieras*. She has performed with the Fisher Ensemble, debuting roles in *Magda* (Seattle) *At the Hawk's Well* (New York, Boston) and *Kocho* (Seattle, New York). She is the Education Director for The Esoterics and has been featured on several of their recordings. Shawna received her Bachelor's of Music in vocal performance from the University of Washington and her Master's Degree in Opera Performance from the University of Maryland Opera Studio. Since 2002, she has been working with vocal students and is the artistic director of Viva Vocalists, a musical theater and opera performance program.

Natalie Berg is a graduate of Whitman College. She has held various stage management positions at the Harper Joy Theater, working on shows including *The One-Act Play Contest*, *Three Tall Women*, and *Eurydice*. She was last seen in Sojourn Theater's *How to End Poverty in 90 Minutes* at Whitman. This summer, she is excited to participate in the Intiman Emerging Artist Program.

Ashley Biehl is a lifelong Seattleite, though she didn't know it until she arrived here from Wisconsin five years ago. She is thrilled to have the opportunity to perform this piece with such a fantastic ensemble of musicians, and she ensures the audience that all the notes you hear today are the right ones. Most recently, she has performed in Los Angeles as an OperaWorks Advanced Artist and locally with NOISE as Olympia in *The Tales of Hoffman*. This summer, she will sing Amore in Cavalli's *Giasone* with Opera NEO in San Diego. Ashley is a student of Dr. Kari Ragan.

Abbey Blackwell is a classically trained double bassist, who since graduating from UW in 2013 has been performing with local orchestras and many bands, including Great Spiders, Honey Noble, Thousands, and People People. In addition to these groups, she writes and performs music for solo double bass and voice and will be continuing her musical education this fall in the UW Master of Jazz and Improvised Music program.

Jeff Bowen is a composer, guitarist, and a co-director of Seattle's Inverted Space Ensemble. He joined the Partch ensemble in 2015, performing on the Kithara II and in vocal roles for Partch's "Two Psalms" and "Barstow."

His compositions have been featured in the Seattle Symphony's New Music Works program and at festivals in the USA and Europe, and he is active in Seattle as a performer on classical/electric guitars, playing new works and 20th-century repertoire with Seattle ensembles.

He holds degrees from Stanford University and from the University of Washington, where he completed a DMA in composition under Joël-François Durand.

Charles Corey is a composer holding a Ph.D. in Music Composition and Theory from the University of Pittsburgh, where he studied with Mathew Rosenblum, Eric Moe, Amy Williams, and Trevor Björklund. His approach to composition exploits and subverts the relationships that exist between different tuning systems; the results of this process range from pieces that use standard tuning systems in unique ways to works that involve multiple tuning systems working in concert. Corey's compositions are known for their unexpected, evocative harmonies and their strong dramatic arcs. His music has been played in North America and Europe by a variety of performers including Cikada Ensemble, IonSound Project, Iktus Percussion, entelechron, and Relâche, and his writings have been published in several languages. He is the Director and Curator of the Harry Partch Instrumentarium and Affiliate Assistant Professor of Composition at the University of Washington in Seattle and the Director of the Seattle Symphony Orchestra Young Composers Workshop.

Steven Damouni is an active performer of both contemporary and traditional repertoires. He holds a Bachelors of Music in Piano Performance and a Masters of Art in Music from Washington State University where he graduated Magna Cum Laude. Steven has performed in masterclass for many prominent teachers including: Nelita True, Doug Humphreys, Robert McDonald, Stephen Drury, and Jonathan Feldman among others. In the summer of 2015, he participated in New England Conservatory's Summer Institute for Contemporary Performance Practice where he performed the Concord Sonata of Charles Ives in masterclasses and at the Isabella Stewart Gardner Museum. He has won numerous regional and state competitions and is equally at ease as a chamber musician. He is currently pursuing a Doctorate of Musical Arts at the University of Washington where he is studying with Dr. Robin McCabe.

Katrina Deininger, soprano, hails from the Seattle area. Most recently she appeared as Bianca in Puget Sound Concert Opera's production of *La Rondine*. In October 2015, she sang the role of Lydie in Vespertine Opera's production of *Pénélope*. She also recently appeared as Pamina in the student cast of University of Washington Opera Theatre and Pacific MusicWorks' production of *Die Zauberflöte*. Also with University of Washington Opera Theatre, she performed the role of Lauretta in *Gianni Schicchi*. In 2013, she covered the role of Gianetta in *The Gondoliers*, and also sang in the chorus. Other roles include: Edith in *Pirates of Penzance*, and Madame Pompous in *Too Many Sopranos*.

Katrina has participated in summer programs such as OperaWorks' Advanced Artist Program, Up North Vocal Institute, and ViVace Vancouver. This summer, she will attend Asheville Lyric Opera's Young Artist Program, where she will sing on a program of scenes that will tour around North Carolina.

Katrina studies with Dr. Kari Ragan. She has a Bachelor's of Music in Vocal Performance from University of Puget Sound, and graduated with her Masters of Music in Vocal Performance from the University of Washington in 2015.

Luke Fitzpatrick is a violinist, composer and improviser. He is a founding member and artistic director of *Inverted Space*, a Seattle-based new music collective. Recent performances include the complete *Freeman Etudes* by John Cage, Luigi Nono's *La Lontananza Nostalgica Utopica Futura* with André Richard and Marcin Pačzkowski and the World Premiere Performance of *The Complete Works for Adapted Viola and Intoning Voice* by Harry Partch. He has worked personally with composers such as Brian Ferneyhough, Helmut Lachenmann, Ben Johnston, Charles Corey and Qasim Naqvi. Additionally, he has performed with Deltron 3030, The Penderecki String Quartet, The Parnassus Project, The Moth and the California EAR Unit. He is currently Artist-in-Residence at the University of Washington.

Matt Grady is a freelance percussionist based in Seattle, and has performed with the Seattle Symphony, the Pacific Northwest Ballet, and the Seattle Metropolitan Chamber Orchestra.

He served as acting Associate Principal Percussionist for the Hawai'i Symphony Orchestra from 2015 to 2016 and has performed with the Harry Partch Ensemble at the University of Washington since its inception.

Matt was recently appointed to the teaching faculty at the Music Center of the Northwest.

Paul Hansen is a 1983 graduate of the U.W. school of music, studying with Tom Collier and Dan Dunbar, and has been a mainstay in Seattle's top pit orchestras, at the Paramount Theater and Fifth Avenue Theaters, and is a busy recording musician in jingles and film soundtracks. He has also composed film and stage scores for his wife, filmmaker and director Janice Findley.

As a concert musician, he performs regularly with the Seattle Symphony Orchestra, the Pacific Northwest Ballet and Auburn Symphony, and is also co-founder of the Pacific Rims Percussion Quartet.

Soprano **Natalie Ingrisano** has enjoyed performing as a soloist, chamber singer, and professional chorister in the Pacific Northwest, Midwest, and Italy. As a soloist, Ms. Ingrisano's recent performances include Early Music Underground's *In Mary's Arms* (2016), Bach's *Lunch: Sacred Music by Baroque Women Composers* (2016), Mahler's *Symphony No. 4* (2015), Purcell's *Te Deum Laudamus* (2014), Mendelssohn's *Hear My Prayer* (2014), Fauré's *Requiem* (2013), and Bach's *Magnificat* (2012). As a chorister in 2013 she rocked it hard singing with The Rolling Stones. Ms. Ingrisano received her Bachelor and Master of Music degrees from the Chicago College of Performing Arts at Roosevelt University in 2010 and 2015, respectively. She is a recent graduate of the Artist Diploma in Early Music program at Cornish College of the Arts and is a student of Nancy Zylstra.

Brendan Kelly is a 6th grader at Redmond Middle School. He is excited to be performing in his first opera. A recent transplant from Memphis, TN where he acted in performance showcases of original works created at Playhouse On The Square. Brendan has just started getting his feet wet in Seattle by participating in a monologue workshop at Seattle Children's Theater. He thanks his parents and brother for being so supportive of his artistic endeavors.

Sarah Kolat is a doctoral candidate in music history at the University of Washington. Her research centers around the theatrical representation of musical aesthetics in post-1960 musical theater and performance art. She is currently working on her dissertation on Stephen Sondheim's *Pacific Overtures*. Sarah is a contemporary vocalist, specializing in twentieth and twenty-first-century avant-garde music.

Carol J Levin, when not delightfully exploring Partch's musical invention, can be found behind the electric harp, with Seattle groups playing freely improvised music, jazz and blues. Upcoming this spring: NW Folklife Festival (5/27 with the MoodSwings all-women big band), Couth Buzzard Jazz Festival (5/29 duo with bass clarinetist Jenny Ziefel) and in Kaley Lane Eaton's contemporary electroacoustic opera, *Lily* (6/2, Wayward Music Series, Chapel Performance Space).

Adele Lim is a senior studying Musical Theatre and Physiology at the UW. Oedipus is her first operatic venture: in the past, she has played Yitzhak in *Hedwig and the Angry Inch*, and assistant directed for Sean Ryan in his shows *Warning: I Only Look Neurotypical* and *Maple and Vine*. Adele's future aspirations include increasing Asian representation in the arts, specifically in the film and musical theatre industries,

and getting around to writing her own music. She has a passion for living vicariously through fictional characters, and in the present moment, her favorite choreographers are Jack Cole and Bob Fosse. Adele has had the absolute pleasure of working with some of the most down to earth and lovely people in this project and hopes you'll enjoy the twisted story of Oedipus as much as she has.

John Patrick Lowrie has been nominated for Gregory Awards for his work in *My Fair Lady* (Doolittle), directed by Brian Yorkey, and in *Sugar Daddies* (Ashley), written and directed by Sir Alan Ayckbourn. He has worked at theaters all over the country and in Europe, won Best Actor and Best Director in an Audio Drama at the Moondance International Film Festival in 2014 (*Sherlock Holmes*) (*Hound of the Baskervilles*), co-won Best Script in an Audio Drama in 2015 (*The Beast of Hyndford*), voiced characters in over twenty-five video games including the Sniper in *Team Fortress 2*, and his novel, *Dancing With Eternity*, won the Foreword Firsts Award for Best Debut Fiction in 2011. Before he became an actor, he was a jazz fusion guitarist and composer and led the critically acclaimed acoustic guitar duo The Kiethe/Lowrie Duet for nine years.

He has been married to Ellen McLain, the voice of the murderous computer GLaDOS in the video games *Portal* and *Portal 2*, for over thirty years.

Kelly Mak is a professional actor, playwright, singer and musician based in the Seattle area. She is excited to return to Meany Hall where she made her undergrad acting debut as Sue in *Beginnings*. Kelly was last seen at Seattle Repertory Theatre portraying Nora in a workshop/reading of Bryan Willis' *On Your Way Here*. Kelly had a reading of her own play at ACT where she was both actor and playwright in REPRESENT! A Multicultural Playwrights Festival where her play *Creatures of a Day* was a winning selection. Other acting credits include *The King Stag*, *Ghostwritten*, *Inspecting Carol* (Seattle Repertory Theatre); *Our Town* (Intiman Theatre); *Love's Labour's Lost* (Seattle Shakespeare Company); *The King and I* (Village Theatre); *The 25th Annual Putnam County Spelling Bee* (Contemporary Classics); *Edmond* (Balagan Theatre); *The Realm of Whispering Ghosts*, *Intelligent Design of Jenny Chow* (Seattle Public Theater). Camera credits include Amazon's *Man In The High Castle*, industrials for Boeing, Starbucks, Apple, and Microsoft. Kelly received her B.A. in Theatre and Suzuki movement training from UW School of Drama studying under Robyn Hunt, Steve Pearson, Shanga Parker, and Mark Jenkins. Kelly is also a classically trained soprano and violinist; and performs with the Seattle Peace Chorus.

Zack Myers is currently pursuing an MA in Music Theory at the University of Washington. He received a BA in Piano Performance and a BS in Ecology and Evolutionary Biology from UC Santa Cruz in 2013. He has worked as both a performer and teacher in the Santa Cruz and Seattle areas. He is primarily interested in contemporary music, but loves to play Bach and Beethoven when given the opportunity.

Marcin Pačzkowski is a composer, conductor, and digital artist, working with both traditional and electronic media. His pieces involving real-time gesture control using accelerometers have been performed at the Music of Today concert series in Seattle, Washington, Northwest Percussion Festival in Ashland, Oregon, and at the Audio Art festival in Kraków, Poland. He received his PhD from the Center for Digital Arts and Experimental Media (DXARTS) at the University of Washington in Seattle. He was a grant recipient from Polish Institute of Music and Dance and from Lesser Poland Scholarship Foundation Sapere Auso.

AliRose Panzarella is a UW Alumni 2014 and is also designing for Island Shakespeare Festival 2017. She was thrilled to work with the cast and crew of many talented artists and has a new-found appreciation for the brilliance of Harry Partch.

Patrick Perkins is a Senior Lecturer in Mathematics at the UW, and an avid amateur musician. He plays steel guitar in two local bands. Na Hilahila Boys play traditional Hawaiian music. Al's Novelty Syncopators are obsessed with jazz and swing of the 1920s.

Angelique Poteat is a clarinetist and composer based out of Seattle. Versatile as both an orchestral and chamber musician, she performs with a variety of groups including the Yakima Symphony, Seattle Modern Orchestra, and Saratoga Chamber Orchestra, in addition to engagements with the Seattle Symphony, Vancouver Symphony (BC), Northwest Sinfonietta, McCall Music Festival, and Icicle Creek Chamber Music Festival. As a composer, her music has been commissioned and performed by ensembles including the Seattle Symphony, Simple Measures, and Seattle Collaborative Orchestra. Poteat received degrees from Rice University's Shepherd School of Music and the Cincinnati College-Conservatory of Music.

As a musician, **Jim Quatier** is excited to be part of this Harry Partch production. His last assignment was as the stage manager for The Phoenix Theatre's *The Last Romance*. Some of his favorite acting roles are Selsdon in *Noises Off*, Uncle Sid in *Ah, Wilderness!*, Terry in *Member Dismembered*, Tyler Moss in *Crossing Delancey*, and Dr. Fleurant in *The Imaginary Invalid*. He has made an appearance in television

and local short films. In June, he will be a part of *To Burn*, a devised theater project through By The Seat of Our Theatre Company. He has written and performed three short plays based on a character named Basil Bissel XVI, the last two produced by the EdCC Music Department.

He is also the drummer for the Senior Swingers Jazz Orchestra. He directed an unofficial world premiere of *The Art of Bad Men* by Vincent Delaney and is projected to participate in *PinterLand*, Harold Pinter one acts as Lambert in Celebration. As a visual artist, he participated in a recent Pioneer Square Art Walk. Jim is a certified field surveyor and performed as Thomas Jefferson in U.S. Coast and Geodetic Survey's 200th year celebration.

Sean Ryan has produced, directed and devised theater and interdisciplinary performance in Seattle and the Pacific Northwest since 1998. In recent years, Ryan was instrumental in re-establishing the Seattle Fringe Festival in 2012 and launching Gay City Arts – Gay City's commitment to presenting challenging, dynamic and excellent queer art. His directed work has been presented by UW School of Drama, Under the RADAR at the Public Theater (NYC), Helena Theater Company (MT), Teatro Frida Kahlo (CA) and in Seattle at On the Boards, Gay City Arts, the Seattle Fringe Festival and the Central District Forum for Arts and Ideas. Plays include: *Maple and Vine* by Jordan Harrison, *Loot* by Joe Orton, *The Birds Flew In* by Yussef El Guindi; *Are You There Frida It's Me Xiochi* by Nilki Benitez; *August: Osage County* by Tracy Letts; *(IN)STABILITY* by Paul Budraitis; *Lucy's Lamb* by Okanomodé Soulchilde; *Another You* by Allen Johnson (check out at ontheboards.tv), the West Coast Premiere of *Crave* by Sarah Kane, among others. Prior to pursuing his MFA at the University of Washington's School of Drama in theater directing, he was the Regional Programs Director for ten years at Seattle's contemporary performance art house, On the Boards.

Andy Storms is a technical soft-goods designer who generally builds backpacking and carrying systems. He also loves Do Ho Suh and broadening his skills by applying them in uncharted waters, so building a sculptural canvas to reflect projections was an intriguing prospect. He also enjoys travel, fishing, and being outdoors with his wife and toothless dog.

Alexander Tu is a fourth-year Undergraduate student at the University of Washington, where he studies with professor Benjamin Lulich, principal clarinetist of the Seattle Symphony. Along with University of Washington ensembles, Alexander can be found performing with other ensembles in the greater-Seattle area. Alexander has also been invited to perform with the Puget Sound Symphony and City Opera Ballet as guest principal. Other ensembles he has performed and worked with include the Seattle Collaborative Orchestra, Bainbridge Symphony Orchestra, and Bremerton Symphony Orchestra.

Alexander will be receiving his Bachelor's of Music this spring at the University of Washington. His former teachers include Jennifer Nelson and Sean Osborn.

Andrew Vose is honored to be a part of this UW production of Harry Parth's *Oedipus*. He is excited to be working with director Sean Ryan again after a production of *The Heidi Chronicles* where he played Scoop. Additional UW credits include: *Fucking A* (hunter) directed by Malika Oyetimein. He was also a member of Bathwater Productions, a San Francisco theater company with an emphasis on story telling through movement, whose credits include: *Iphigenia at Aulis* (Achilles), *The Green Bird* (Pantalone, Green Bird), *A Midsummer Night's Dream* (Oberon, Bottom) and *Baby With The Bathwater* (John). Originally from San Francisco, Andrew has lived in Seattle for 3 years as he completes his BS in construction Management at UW.

Dan White grew up in Eastern Passage, Nova Scotia, Canada. He is attending Trinity Western University, located in Langley, British Columbia, where he is in his 4th year of a Bachelor of Music degree with a concentration in Vocal Performance. Dan has performed with the Vancouver Chamber Choir twice as a member of the "Focus" program in Vancouver, BC. Dan recently performed with TWU's Chamber Choir in Ontario, Canada at Parliament Hill and New York City at Carnegie Hall.

Dan is very excited to be making the move to Seattle from Canada and starting his music career with his fiancée by his side every step of the way. This production of *Oedipus* marks Dan's first production since moving to the west coast. Some notable previous productions Dan has participated in include *Jesus Christ Superstar* (Peter, Jesus); *Les Misérables* (male student soloist, Javert understudy); and *The Secret Garden* (Dr. Craven).

Dan would like to dedicate this performance to Linnea, Martin, Phyllis, and all the new family he has gained. Without you, this opportunity would not have been possible.

Warren Woo is a yoga instructor, personal trainer, photographer, choreographer, and dancer in the Seattle area. He is a dance major at the University of Washington and actively participates in the program as a dance student association officer, performer, and choreographer, along with conducting honors research on dance partnering. He will be graduating from the UW with honors this spring. Born in Hawaii and having to relocate often, he was homeschooled and studied music in his youth. His development as a physical mover began with Ultimate Frisbee, yoga, running and weight training in his late teens. He found his passion for dance at the age of twenty in social partner dance and gradually found his way to ballet, contemporary and circus training over the years. Frequently collaborating with those in the area he has had the opportunity to perform outside of the UW in many productions including *Full Tilt*, *Take*

Pause, Strictly Seattle, Men in Dance, and companies including the Cabiri, Relay Dance Collective, Northwest Ballet Theater. As a choreographer, he has presented work for the UW Dance Majors Concert, RDC choreographer showcase, Battle for the Dance Belt and more.

Timur Yafunyaev (Tim) is a Sophomore at University of Washington, hoping to double major in Informatics & Math. Ever since he was given an opportunity to start up tech for a local theatre in Tashkent, Uzbekistan – Timur has been engulfed into theatre tech. While still in Uzbekistan, Timur managed to lead many productions & events as a Technical Director, along with teaching others about the beauty of theatre tech (Lights & Sound, in particular). After many successful shows such as *Arabian Nights, Medea, Friends of The Dusk, The Street of Crocodiles*, Timur moved to Seattle to get an undergraduate degree in the United States. Even though he is not majoring in Drama or Theatre, Timur has kept his passion for theatre, and has been in UW productions such as *Skies Over Seattle* and *Maple & Vine*. He is happy to have had an opportunity to work on the production of *Oedipus*, and is looking forward to his future at University of Washington.

Cellist **Chris Young** is currently a first-year doctoral student at the University of Washington, where he studies with Sæunn Thorsteinsdóttir. In the years since beginning the cello in Idaho at age 8, Chris has enjoyed playing with as many different combinations of musicians in as many places as possible, with an emphasis on chamber music and studio recording. He holds a diploma from Interlochen Arts Academy, and degrees from the University of Miami and the University of Michigan. His previous teachers include Richard Aaron, Ross Harbaugh, Crispin Campbell, and Robert Tueller. Chris plays a 1989 Christopher Dungey cello on generous loan from Art and Patricia Van Dyck.

Special thanks to Danlee Mitchell for the loan of the Harry Partch Instrumentarium to the School of Music at the University of Washington, and to Joshua Service, Julia Welch, Meg Fox, Deb Trout, Valerie Curtis-Newton, Jarred Powell, Stuart Dempster, Rock Mountain Products, Seattle Opera Costume Shop, the UW School of Drama Costume Shop, and the Meany Hall Staff.

More Partch-Related Events

Wed, May 30: Artist-in-residence Luke Fitzpatrick performs *The Complete Works for Adapted Viola and Intoning Voice* by Harry Partch.

Thurs., June 1: A concert of works arranged for Partch's instruments

Fri., June 2: Music by Harry Partch, Lou Harrison, and James Tenney.

All performances are at 7:30 p.m. at the Meany Studio Theater. Tickets at artsuw.org.

www.music.washington.edu

www.artsuw.org

Private support enables us to maintain the Harry Partch instrument collection and to continue presenting programs like this at the University of Washington.

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or contact Michael Toomey at 206-543-1221 or toomeym@uw.edu.