

AMERICAN

FESTIVAL OF

# MICROBOTONAL MUSIC

JOHNNY REINHARD, DIRECTOR

CHRIST &  
ST. STEPHEN'S 120 West 69th Street

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Tuesday, May 20, 1986

The American Festival of  
Microtonal Music  
Johnny Reinhard, musical director

Christ & St. Stephen's Church:  
Tuesday, May 20, 1986 at 8:00 pm

P R O G R A M

Jade Gamelan

Music for Homemade Instruments:  
Alice Eve Cohen, Jeffrey Gordon, Rolf  
Groesbeck, Skip La Plante, Claire  
Picher, David Simons and Carole Weber

Skip La Plante

Rosalier (American Premiere)

April Chapman, solo bassoon

Claude Ballif

Anaktoria (New York Premiere)

Johnny Reinhard, conductor;  
Harold Seletsky, clarinet;  
April Chapman, bassoon;  
Tom Varner, horn;  
Members of the Soldier String Quartet:  
Laura Seaton, violin; David Soldier,  
violin; and Mary Wooten, cello;  
Kenneth Edwards, viola;  
Jay Elfenbein, string bass.

Iannis Xenakis

INTERMISSION

Hallucinations III (World Premiere)

- I. Drifting In and Out
- II. Fear
- III. Love
- IV. Insomniatic Tension Till Sleep

John Jowett, conductor;  
Cynthia Aaronson, soprano;  
Peter Samuel, baritone;  
Kokopilau Symphony:  
Andrew Bolotowsky, flute;  
Richard Shapiro, clarinet;  
Karen Zwiebel, viola;  
Zdenek Prouzer, 'cello;  
Anthony Ambrogio, James Neglia  
and Michael Sgouros, percussion

Harold Seletsky

On The City Street (East Coast Premiere)  
(Santa Rosa 1931)

The Long Departed Lover (New Orleans 1930)

Johnny Reinhard, intoned voice  
Drew Tretick, viola

Harry Partch

The Core (World Premiere)

Teo Macero, solo alto saxophone  
and conductor  
Teddy Charles, solo vibes  
Andrew Bolotowsky, flute; Harold  
Seletsky, clarinet; April Chapman,  
Morris Newman and Johnny Reinhard,  
bassoon; Shara Sand, trombone; Laura  
Seaton and David Soldier, violin; Ken  
Edwards, viola; Mary Wooten, cello; and  
Jay Elfenbein, string bass.

Teo Macero

## PROGRAM NOTES

Skip La Plante's **JADE GAMELAN** was created for a production by The Mel Wong Dance Company in 1983. The instruments used are part of the collection from Music For Homemade Instruments, a composer collective, that invents, builds, composes for and performs on musical instruments made essentially from 'trash' or found objects. The wind, string and percussion instruments are created from materials as diverse as cardboard tubes, wooden table legs, glass rods, cat food cans and bicycle wheels. In mid-June, Mr. La Plante will have an exhibit of musical instruments designed by him at the Cloisters Museum in Baltimore. He and Mr. Reinhard are presently gearing up for a May '87 presentation of Harry Partch's KING OEDIPUS based on the Yeats translation. Skip La Plante received his B.A. in Music from Princeton.

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ROSALIER is part of a larger work abstractly titled Solfeggietto No. 5 for French "basson." The French basson is structurally, timbrally and characteristically different than the German models used in the United States. A chief characteristic of Ballif's work is his avoidance of conventional musical systems in favor of his own "meta-tonality," which he sees as an enlargement of tonality in contrast with the evasion of tonality represented by atonal music. Ballif has allowed the operation of chance into ROSALIER by having three sections which are sequenced by the performer. A reproduction of the original manuscript will be on display during intermission.

Claude Ballif (b. Paris 1924) is a French composer and theorist. In 1955 he won the 1st Prize for composition at the Geneva International Competition. Along with teaching at the Paris Conservatoire he has pursued fundamental research into the philosophy of music and a symposium on "ultrachromatic" music, edited by Ballif, appeared in 1972 as Nicolas Obouhew et Ivan Wyschnegradsky. Recently, M. Ballif has complete a quartertone opera Dracule.

April Chapman has appeared as soloist with the Emerson String Quartet, in Mozart's Bassoon Concerto K.191 with the Hartt Orchestra and in the Gordon Jacob's Concerto for Bassoon and Strings with the Brooklyn Chamber Orchestra. In November 1985 Ms. Chapman performed the American premiere Alois Haba's Suite pro fagot solo.

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ANAKTORIA makes extensive use of quartertones, thirddtones and glissandi. It was to describe his handling of sound masses that Xenakis introduced the term "stochastic music" (a word derived from the Greek "stochos" meaning "aim" or "conjecture"). The term "stochastic" applies to situations in which the number of elements

is very large, so that the behavior of individuals cannot be determined, though the behavior of the whole collection can be. Jan Maguire, a French journalist, described Xenakis' method in the following way: "Instead of thinking in terms of harmony, as musicians have for many centuries, Xenakis thinks in terms of sound entities which possess the characteristics of pitch, intensity and duration as associated to each other by and within time." The result of this thinking is evident in ANAKTORIA when the separate voices cannot be discerned, but the shape of the sound mass which they generate is clear.

Iannis Xenakis writes of his ANAKTORIA (which means in Greek "Beautiful, Like A Palace"):

It was a very beautiful girl from Lesbos that Sapho fell for. The piece is dedicated to Love in all its forms: carnal, spiritual, logical...Eight instrumentalists, the "Octuor de Paris," fed up with traditional concerts and publics, decided to bring an unusual style of music to unusual places and so asked Xenakis to write them a new work. After consulting each musician of the Octet one by one, listening to both the possibilities and impossibilities of each instrument Xenakis wrote ANAKTORIA, using these possibilities and impossibilities. Ana is high, Ktor is a construction; Anaktor is a palace; Anaktoria is the name of the wife of a Lesbos worthy, the woman Sapho fell in love with. And ANAKTORIA sounds good, has an archaic resonance, the resonance of a beautiful girl from the past.

Iannis Xenakis  
(translated by Edward Craxton)

Xenakis, born in Rumania in 1922 of Greek parentage, studied engineering in Athens, and after moving to Paris, architecture with Le Coubusier and composition with Olivier Messiaen. Essential to Xenakis' philosophy is the following admonition: "We must open our eyes and try to throw bridges towards other cultures, as well as to the immediate future of musical thought, before dying suffocated by electronic techniques, applied either on the instrumental level or on the level of computer compositions."

Kenneth Edwards received a warm accolade for a previous AFMM performance of Ivor Darreg's "Sub-minor Sketches" by New York Times reviewer Bernard Holland. Before returning to New York, Mr. Edwards was the principal violist of the Puerto Rico Symphony.

Jay Elfenbein, string bassist, has performed with the Los Angeles Philharmonic and the St. Lukes Chamber Ensemble. He can also be heard playing jazz with Earl Klugh on CBS Records and with Walter Thompson on Dane Records.

Johnny Reinhard has conducted on the NOVA PBS program "Child's Play", various works of Robert Eugene Priest III and numerous theater works.

Harold Seletsky will be playing solo clarinet on stage in the upcoming Broadway production of Rags.

The Soldier String Quartet plays rock and experimental music with a strong bias toward the classical tradition.

Tom Varner is one of the world's few jazz French hornists. and has recorded on the Soul Note label the album "Tom Varner Quartet."

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**HALLUCINATIONS III** was composed with the aesthetics of a cantata in mind. The four movements, Drifting In and Out, Fear, Love and Insomniatic Tension Till Sleep are intended to project extreme psychological states of mind. The composer writes that he is a "3" personality according to numerology.

Harold Seletsky has devoted much of his compositional life to the beauties of quartertonality. He is tied to the Schoenberg tradition through his studies with Josef Schmid but he is every bit as involved in jazz, Klezmer and clarinet.

The Kokopilau Symphony shares with composer Harold Seletsky a commitment to world peace. In Hopi mythology, Kokopilau is a flute player who brought love and healing into the world with his music. Previous to founding the Kokopilau Symphony in 1985, John Jowett, also a trombonist, created two other musical ensembles: The Eroica Brass, an award winning quintet of fellow Juillard graduates and the Great Lakes Quintet, invited to perform this summer at Expo '86 in Vancouver, B.C.

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Harry Partch's two songs for intoned voice and viola are part of a set of seventeen written in the years 1929-1931 in various parts of the United States. They are based on the poetry of Li Po and they utilize just intonation intervals derived from the principles of monophony. These principles, as outlined in Partch's "Exposition on Monophony," maintain that since the harmonic structure of a vocal or string tone is made up of an infrastructure of superparticular ratios, so should the intonation system follow suit. The two songs make a modest usage of the 43 intervals of the monophonic framework.

Harry Partch (b. Oakland, California 1901; d. San Diego 1976) may very well be in a class by himself as a true American pioneer of multi-media, instrument building, theory, and expressivity. The American Festival of Microtonal Music is committed to bringing the work of this formidable artist to the music listening world.

As a boy soprano, Mr. Reinhard performed the role of Oliver in Junior High School and has continued singing in his improvising band "Chromagnon" and in "J.C. & the Microtones" performances. He has been choral director of Camp Rising Sun since 1983 and director of several vocal performances on the AFMM concerts.

Drew Tretick, violist, is of Hoosier heritage and comes from a family of five musicians. He has performed with the Bach Aria Festival, Lake George Opera and was a founding member of the Soldier String Quartet.

### LI PO SETTINGS

#### On The City Street (Santa Rosa, August 1931)

They meet in the pink dust of the city street.  
He raises his gold crop high in salute,  
"Ladies," says he "Where do you live?  
There are ten thousand houses among the drooping willow  
trees."

#### THE LONG DEPARTED LOVER (New Orleans, December 1930)

Fair One, when you were here, I filled the house with  
flowers.  
Fair One, now you are gone, only an empty couch is left.  
On the Couch the embroidered quilt is rolled up;  
I cannot sleep.  
It is three years since you went  
The perfume you left behind haunts me still.  
The perfume strays about me forever,  
but where are you beloved?  
I sigh, the yellow leaves fall from the branch.  
I weep, the dew twinkles while on the green mosses.

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Teo Macero's **THE CORE** is fashioned as a microtonal big band piece. The improvisation sections feature Teo Macero on alto saxophone and Teddy Charles on vibraphone.

Teo Macero (b. Glen's Falls, NY 1925) is famous as a saxophone soloist, composer and producer. He came to New York City in 1948 and entered Julliard, where he organized a dance band which played concerts and radio broadcasts. Mr. Macero has received two grants from the Guggenheim Foundation for music composition. His piece Fusion was performed by the New York Philharmonic under Leonard Bernstein in 1958.

Teddy Charles, legendary vibraphone soloist, has recorded with Benny Goodman and Miles Davis. Currently performing at the Village Gate, on July 21 he will appear at the Blue Note with the Teddy Charles All-Stars.

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## THE INNER VIEW

The American Festival of Microtonal Music (AFMM), a program of the Cultural Council Foundation, has been instrumental in the resurgence of microtonal activity today. Founded by Johnny Reinhard, a bassoonist and ethnomusicologist, the AFMM is committed to the proliferation of microtonal music.

Over the past five years, the AFMM has presented seventeen concerts featuring microtonal works which have been culturally defined as "any kind of music that ventures beyond the fixed twelve notes of the conventional chromatic scale". From the AFMM's unique standpoint, all music is microtonal. However, in an effort to introduce less often heard sounds, the AFMM limits its programs to non-traditional music.

To heighten the listening public's awareness of this non-traditional music philosophy, performances of the AFMM have featured different tuning systems and musical genres by including performances of early music in authentic historic tunings and contemporary composition of both classical and experimental works in its programs. Each concert boasts a diverse program of microtonal music centering around one common theme. Most importantly, many of these concerts have presented world premieres of microtonal works including most recently Jon Catler's "Sleeping Beauty" (in just intonation) and Harold Seletsky's "Mercurio III" (in quartertones), and both were performed by their composers.

The AFMM has established a staunch following and international reputation. This recognition has been established by its quality performances, regular reviews by **The New York Times**, **Daily News** and **Ear Magazine**, and by lectures and radio interviews given by the AFMM's director, Johnny Reinhard. With an increased awareness and interest in microtonality and new microtonal works in the wings, the AFMM anticipates an exciting future.

Kerry Brennan

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