

THE SAN DIEGO STATE UNIVERSITY
PERCUSSION DIVISION IN THE
DEPARTMENT OF MUSIC

and the

HARRY PARTCH FOUNDATION

present

Harry Partch's

The BEWITCHED

an evening of adult Dance-Theater Satire and exotic musical instruments

NOVEMBER 7, 8, 9

8:00 p.m.

Recital Hall, New Music Building
San Diego State University

featuring

KATHERINE BJORNSON as The Witch
DANLEE MITCHELL Music Director
JOHANNA WEIKEL Choreographer
DAVID BROWN Artistic Director
JOHN ALKIRE Lighting Designer

John Logan Assistant Conductor

ABOUT THE BEWITCHED

A group of "lost" musicians wander onto a half-dark stage full of strange instruments and begin to play. In the enveloping ensemble of exotic sound they momentarily find a direction, and forget that they are lost. Their music becomes a power, and their power a vision. Out of a percussive climax an ancient Witch materializes, and she takes command of her Chorus of Lost Musicians. The Witch and her Chorus then proceed to conjure up ten scenes of perceptive visions, satirizing, through humor and farce, the human situation as we live it.

ABOUT THE COMPOSER

Harry Partch is a native Californian, born in Oakland in 1907. He recently died in San Diego, at the age of 73. Recognized as a pathfinder in the field of music theory and composition, he is considered to be one of the great composers of the Americas. Self-educated past the level of high school, he pioneered a direction in music theory that rediscovered lost concepts in musical tuning, concepts compromised in our present day practice of tuning the octave to a twelve tone, equal tempered configuration. Partch considered temperament irrational to the logic of the human ear, and contrary to the fundamental beauty found in the acoustics of nature. Partch's tuning system is based on Just Intonation, and divides the octave into 43 (and more) unequal parts. With it he can accompany the spoken word at the unison, he can adopt many scale combinations, and he can choose harmonic sonorities which are in or out of tune (the presence of beats in a harmonic relationship is his theory of dissonance). Tones may progress to other tones in bold leaps or subtle, microtonal shifts—melodically and harmonically. He calls his system of tuning Monophony (from one tone—his starting pitch for tuning being 392 cycles per second). This system of tuning is presented in his book GENESIS OF A MUSIC, available from Da Capo Press.

Not satisfied in limiting himself to the rarefied atmosphere of musical theory, he set out to put his ideas into musical practice, at first using only the human voice and a viola as his means of musical composition. This soon led to a need for more musical instruments, which he designed and build by hand. He traveled with his ever expanding orchestra of instruments throughout the United States, wherever his work took him.

His music and his instruments were his life's work (he was building and repairing to the end), and for the past twenty years it took a moving van to transport the instruments alone.

The instruments are unique in the history of musical invention, as they are not only acoustically provocative and beautiful, but pieces of sculpture as well, delighting the eye as well as the ear — a double treat. This reflects his mature musical style, which strives for an integration of the arts of music, dance, and theater, in time and space. His music is recorded on Columbia and CRI labels.

STATEMENT BY THE COMPOSER . . .

We are all bewitched, and mostly by accident; the accident of form, color, and sex; of prejudices conditioned from the cradle on up, of the particular ruts we have found ourselves in or have dug for ourselves because of our individual needs. Those in a long-tenanted rut enjoy larger comforts of mind and body, and as compensation it is given to others who are not so easily domesticated to become mediums for the transmission of perception, more frequently. Among these are the lost musicians. The present-day musician grows up in a half-world between "good" music and "not-so-good" music. Even when he has definitely made his choice between the two, he is still affected by the other, and to that extent he is dichotomous and disoriented. His head is bathed in an ancient light through a Gothic window, while his other end swings like a miniature suspension bridge in a cool right-angle gale. The perception of displaced musicians may germinate, evolve, and mature in concert, through a developing at-one-ness, through their beat.

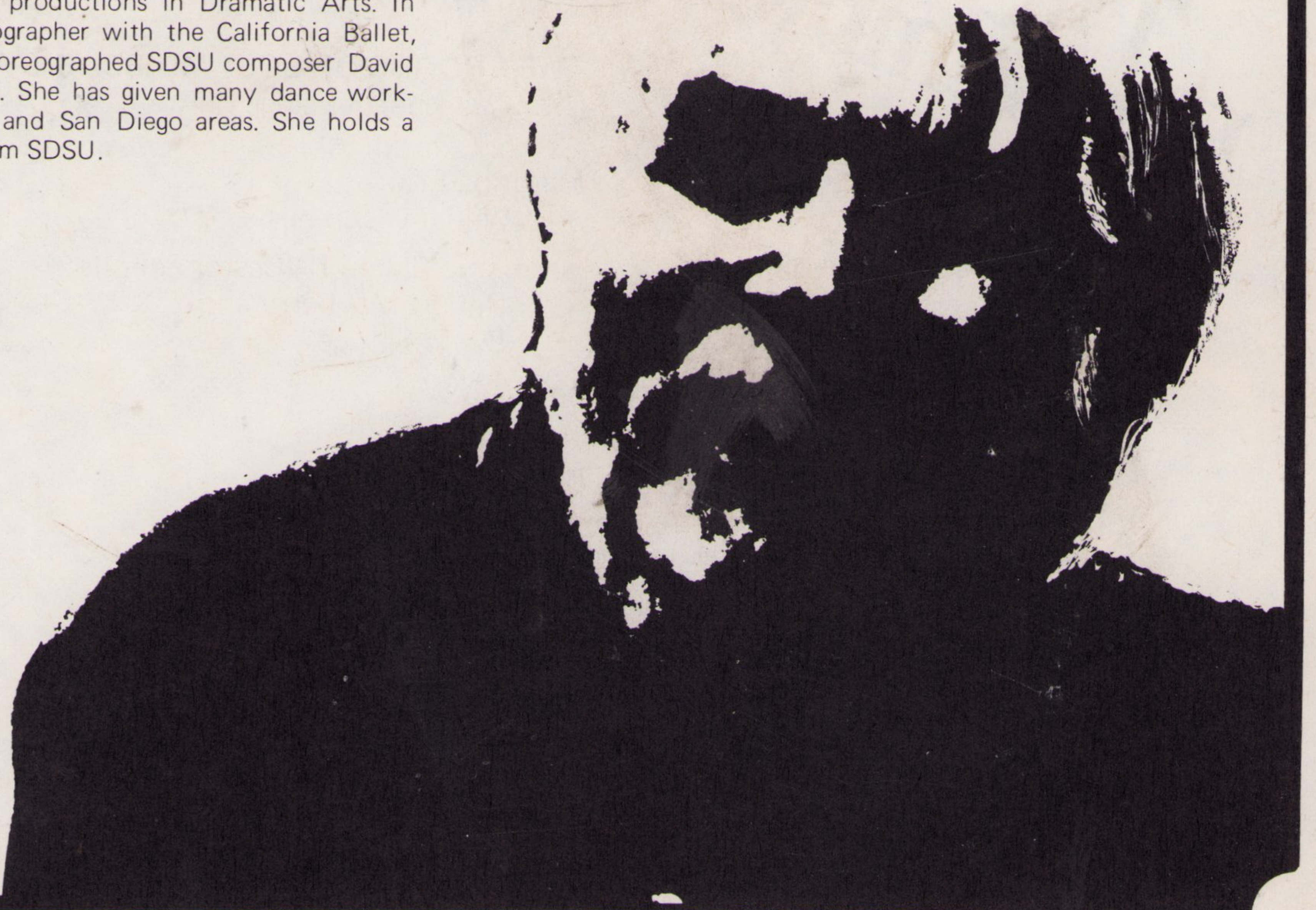
THE BEWITCHED is in the tradition of world-wide ritual theater. It is the opposite of the specialized. I conceived and wrote it in California in the period 1952-55, following the several performances of my version of Sophocles' OEDIPUS. In spirit, if not wholly in content, THE BEWITCHED is a satyr-play. It is a seeking for release — through satire, whimsy, magic, ribaldry — from the catharsis of tragedy. It is an essay toward a miraculous abeyance of civilized rigidity, in the feeling that the modern spirit might thereby find some ancient and magical sense of rebirth. Each of the ten scenes is a theatrical unfolding of nakedness, a psychological strip-tease, or — a diametric reversal, which has the effect of underlining the complementary character, the strange affinity, of seemingly opposites.

KATHERINE BJORNSON, singing the part of The Witch, has been alto soloist on many church and public concerts in the San Diego area. She has been a member of the San Diego Opera Chorus since 1968, and is a student of Irene Albrecht.

DANLEE MITCHELL, Music Director, is an Associate Professor of Music at SDSU, and has worked closely with Partch for the last twenty years in the building of new musical instruments, managing his public appearances, and training and conducting musicians to play his music. Mr. Mitchell mounted a complete program of Partch's music for the Whitney Museum of American Art, New York City, in 1968. This concert was recorded by Columbia Records and released under the title THE WORLD OF HARRY PARTCH. In 1969 Mr. Mitchell conducted the world premiere of Partch's DELUSION OF THE FURY, presented at UCLA, and released by Columbia Records under the same title. He is a graduate of the University of Illinois, where he met Partch.

JOHANNA WEIKEL, Choreographer, is presently on the dance faculty of Patrick Henry High School, where she conducts classes in modern, jazz, and theater dance, and dance production. She is also the Co-Director of the San Diego Dance Theater, performing and choreographing for that group, and is also President of the Board of Directors of the San Diego Dance Theater. SDSU audiences will remember her for her Choreography in Ondine, Stop the World, and Imaginary Invalid — all recent campus productions in Dramatic Arts. In 1972 she was guest choreographer with the California Ballet, and also during that year choreographed SDSU composer David Ward-Steinman's RITUALS. She has given many dance workshops in the Los Angeles and San Diego areas. She holds a Masters Degree in Dance from SDSU.

DAVID BROWN (Artist # 549-74-0755), Artistic Director, is an observer of nature and a profuse drawer. He is receptive to any form which communicates his underlying theme, usually having a social-philosophical basis. Music of his works are literally conceived through dreams, after which he drafts the images of their finest detail, whether the media be animated film, paints, or names from the telephone book; he treats them with equal respect. In 1969 he received an AA in Art from Grossmont Junior College, and in 1972 received a BA in Art from SDSU. At seventeen he studied painting from Richard Allen Morris. At nineteen he was a performer with the San Diego Dance Company, and has done choreography for several shows. In November he will present an evening of dance at the Crystal Palace, in San Diego. His sculpture has sold at COMBO, and in 1972 a show of his paintings was presented at Love Library, SDSU.



The Programme

PROLOGUE: The lost musicians mix magic. The Witch appears and takes command of her Chorus, the orchestra of lost musicians.

SCENES OF WITCHERY:

- Scene 1. Three Undergrads Become Transfigured in a Hong Kong Music Hall
Jesse Lane, Melody Soriano, Michael White
- Scene 2. Exercises in Harmony and Counterpoint are Tried in a Court of Ancient Ritual
Ladies and Gentlemen of the Court: Marta Jiacoletti, David Brown, Denise Mench, Jesse Lane
- Scene 3. The Romancing of a Pathological Liar Comes to an Inspired End
Johanna Weikel, Day Power
- Scene 4. A Soul Tormented by Contemporary Music Finds a Humanizing Alchemy
John Sladovic
- Scene 5. Visions Fill the Eyes of a Defeated Basketball Team While in the Shower Room
Entire Cast
- Scene 6. Euphoria Descends a California Stairway
Kathleen McCarthy, David Brown
- Scene 7. Two Detectives On The Trail of a Tricky Culprit Turn in Their Badges
Detectives: David Brown, John Sladovic
Culprit: Jesse Lane
Alternate Detective: Michael White
- Scene 8. A Court in its Own Contempt Rises to a Motherly Apotheosis
Witness: Melody Soriano
Attorneys: John Sladovic, Marta Jiacoletti
Judge: David Brown
- Scene 9. A Lost Political Soul Finds Himself Among the Voteless Women of Paradise
Day Power, The Women of the Cast
- Scene 10. The Cognoscenti Are Plunged Into A Demonic Descent While at Cocktails
Entire Cast

EPILOGUE: "Later!" says the Witch, and vanishes. The lost musicians wander away.

The Ensemble

THE CHORUS OF LOST MUSICIANS AND THEIR INSTRUMENTS (from stage left to stage right)

THE WITCH

Katherine Bjornson

DANCERS

David Brown
Marta Jiacoletti
Jesse Lane
Kathleen McCarthy
Denise Mench
Day Power
John Sladovic
Melody Soriano
Johanna Weikel
Michael White

Marimba Erioca

William Jennings

Harmonic Canon II (Castor & Pollux)

Robert Mayberry and
David Savage

Spoils of War

Tom Stillman

Bass Clarinet

Dorea Watson

Clarinet

Robert Parades

Piccolo

Jeri Webb

Cloud-Chamber Bowls

Randy Hoffman

Surrogate Kithara

Danlee Mitchell

Adapted Viola

David Dunn

Diamond Marimba

Ron Caruso

Bass Marimba

Gary Irvine

Adapted Koto

Peter Hamlin

Bamboo Marimba (Boo)

Jon Szanto

Kithara II

Robin Dunn and

Duane Thomas

Chromelodeon I

Francis Thumm

credits

Stage Manager, Jack Logan

Costume Execution, Laurie Brown
Lauraley Schaefer
Ellen Coleman
Melody Soriano

Wardrobe Mistress, Tera Weikel
Lisa Mitchell

Lighting Crew, Edward Done
Curt Kuntzler

Sound Engineer, Phil Keeney

Sound Consultant, Mark Hoffman
Steve Whitlock

Recording Engineer, Mark Hoffman

Structural Consultant and Design, Joseph Leary

Carpenters, Winfield Bjornson, Jr.
John Alkire
Phil Keeney

Lighting in Montezuma Hall, John Bona

BACKUP DANCERS

Gretchen Burns
Roberto Garcia

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SDSU Department of Dramatic Arts

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