

biographies

HARRY PARTCH was born in 1901 in Oakland, California, and died in 1974 in San Diego. Recognized as a pathfinder in the field of music theory and composition, he is considered to be one of the major figures in the music of this country. Self-educated past the level of high school, he pioneered a direction in music theory that rediscovered lost concepts in music tuning, concepts compromised in our present day practice of tuning the octave to a twelve tone, equal tempered configuration. During his lifetime he received a Guggenheim Fellowship for study in the British Museum, an award from the Serge Koussevitsky Foundation for his last major work, DELUSION OF THE FURY, and numerous other grants and awards honoring his creative achievements. He is recorded on the Columbia, CRI, and New World labels, and his book GENESIS OF A MUSIC is published by Da Capo Press.

KENNETH GABURO, b. July 5, 1926, Somerville, New Jersey. In the course of his professional life Mr. Gaburo's main pursuits have been in the domains of music composition, performance, linguistics, philosophy, teaching, and theater. His work, generally described as research-oriented, innovative and experimental, has brought him numerous commissions and awards including: Deutscher Akademischer Austauschdienst (Kunstlerprogramm), ASCAP Serious Music Awards, Thorne Foundation Award, Guggenheim Fellowship, UNESCO Creative Arts Award, and Fulbright Fellowship. In 1975, after 25 years, Mr. Gaburo abandoned University Teaching, and now devotes full time to the above-mentioned pursuits, publishing (Lingua Press), and private instruction. He is currently completing 3 books, namely: Compositional Linguistics; PASSING (an autobiographic accounting of University Life); and Perform.

MARY LOU BLANKENBERG was born in California November 26, 1947. She learned dance and taught it in and out of universities. She has received two California Arts Council Artist in Residence Grants, a Rockefeller Performing Fellowship, a Research Grant from the state of Pennsylvania, and a Fellowship at the University of Pennsylvania. She has performed with small companies in California, Pennsylvania, and New York. Nine years ago she started developing solo works that reflect a conceptual base, and five years ago she worked in NMCE IV, directed by Kenneth Gaburo, where she was able to explore the relationship between sound and movement in depth. Her greatest interests are in the use of energy in performance, the relationship between sound and motion, and in helping to reenergize and expand current day notions of dance. She is currently developing a work for a small company entitled From Nowhere.

DANLEE MITCHELL, Music Director, worked closely with Partch during the last eighteen years of Partch's life in the building of 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 premier of Partch's DELUSION OF THE FURY in Los Angeles, and was also released by Columbia Records under the same title. Mr. Mitchell is an Associate Professor of Music at San Diego State University.

The HARRY PARTCH INSTRUMENT COLLECTION is housed at San Diego State University. Any inquiries as to classes on Partch's music and instruments should be directed to Mr. Mitchell, Music Department, San Diego State University. All royalties from the sale of Partch's recordings and his book go to the Harry Partch Foundation.

Dan Maureen - Bass Clarinet
 Donna Caruso - Piccolo and Flute
 Robert Parades - Clarinet
 David Dunn - Adapted Viola
 Robin Gillette and Anita Mitchell - Kithara II
 Ron Caruso - Diamond Marimba
 Gary Irvine - Bass Marimba
 David Savage and Paul William Simons - Harmonic Canon II
 Ron Engel - Surrogate Kithara

II. SCENES OF WITCHERY:

1. Three Undergrads Become Transfigured in a Hong Kong Music Hall

Mr. Sure - Carl Yamamoto
 Mr. Swift - George Willis
 Miss Bold - Babs Case

2. Exercises in Harmony and Counterpoint Are Tried in a Court of Ancient Ritual

Miss Light - Patricia Sandback
 Mr. Airy - Patrick Nollet
 Miss Sweet - M.M. Jiacoletti
 Mr. Low - Frank Adams

3. The Romancing of a Pathological Liar Comes to an Inspired End

Mr. High-Daddy - Patrick Nollet
 Miss Oh-Baby - M.M. Jiacoletti

4. A Soul Tormented by Contemporary Music Finds a Humanizing Alchemy

Mr. Too-Much - Paul William Simons

5. Visions Fill The Eyes of a Defeated Basketball Team While In The Shower Room

Babe - M.M. Jiacoletti
 Light - Patrick Nollet
 Love - Emiko Shintaku
 Bold - Babs Case
 Player - Christie Semmes Mellor
 Hermes #1 - George Willis
 Hermes #2 - Patrick Nollet
 Hermes #3 - Carl Yamamoto
 Hermes #4 - Michael Kortner Arata
 Hermes #5 - Frank Adams

6. Euphoria Descends a Sausalito Stairway

Miss Love - Emiko Shintaku
 Mr. Kisses - Carl Yamamoto

7. Two Detectives On The Trail of a Tricky Culprit Turn In Their Badges

Mr. Skull - George Willis
 Mr. Crossbones - Carl Yamamoto
 Mr. Ding-Dong - Frank Adams

8. A Court In Its Own Contempt Rises to a Motherly Apotheosis

Mrs. Witness - Babs Case
 Your-Honor - Patrick Nollet
 Mr. Pee-A - George Willis
 Miss Dee-A - Emiko Shintaku

9. A Lost Political Soul Finds Himself Among the Voteless Women of Paradise

Mr. Death - Frank Adams
 Miss Transfiguration - Patricia Sandback
 Houris - Babs Case, M.M. Jiacoletti, Christie Semmes Mellor,
 Emiko Shintaku

10. The Cognoscenti Are Plunged Into A Demonic Descent

The Cognoscenti - Frank Adams, Michael Kortner Arata, Babs Case,
 M.M. Jiacoletti, Christie Semmes Mellor,
 Patrick Nollet, Carl Yamamoto
 Mrs. High - Patricia Sandback
 Miss Wide - Emiko Shintaku
 Mr. Handsome - George Willis

III. EPILOGUE: "Later!", says the Witch, and she vanishes. The Lost Musicians wander away.

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staff

Stephen Storer - Costumes and Lighting Design
 Kevern McCarthy - Stage Manager
 Douglas Laurent - Lighting Technician
 Howard Oaks and David Dickey - House Managers
 Ron Engel and Douglas Laurent - Stage Crew
 Cris Forster - Curator of the Partch Instruments

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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 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 that satirize the human situation as we live it.

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.

STATEMENT BY THE DIRECTOR

Regarding Partch's BEWITCHED: There was no need to invent the features of this current production. All of the evidence necessary for its presentation is in the score, in the instruments, in Partch's attending documents, in the human performers who address each instrument and movement uniquely.

BEWITCHED is not a compositional creation of mine. I would not, indeed could not, approach it as-if it were. Contrarily, as a director, it has always been my preference to persistently ask what a work needs by its own evidence; at least to be a sensitive translator; at least to analyze, infer, observe, seek, draw-out the evidence which would form that production, and then to etch, heighten, connect, fine-tune it. I am against interpretation.

During the more than six months of its preparation, BEWITCHED has taken shape by extraordinary and collective human effort. This unfolding has brought to the