

# MICROFEST

may 9, 1999 - an evening of microtonal music

**Kolabros** (1999).....Kraig Grady  
Kraig Grady & Erin Barnes, Meta-Slendro Vibraphone

**Preludio** (1931).....Julian Carrillo (1875-1965)

**Moderato** (1947) from *Suite Op. 63* [US Premiere].....Alois Haba (1893-1973)

**Quintierens** (1998).....[US Premiere].....Dick Visser

*Allegro non troppo • Larghetto • Prestissimo*  
Wim Hoogewerf, quartertone guitar

Just Strings

**Lorraine**.....Ornette Coleman

Keyovash Nowai, Kamache Gene Sterling, santur/marxophone John Schneider, just guitar  
Mark Vanderpoel, bass John Bergamo, percussion

**Serenade**(1978).....Lou Harrison

Round • Air • Infinite Canon • Usul • Sonata  
John Schneider, just guitar Gene Sterling, percussion

• intermission •

Critical Band

**Some Small Steps** .....John  
Gzowski

John Gzowski, 19-tone guitar Rebecca Van der Post, violin

**from Bella Donna** .....John  
Sherlock

John Gzowski, 43-tone just guitar Rebecca Van der Post, violin  
Garnet Willis, surrogate chromelodeon

**Pictures of the Nervous System** .....Willis/Van der Post

Garnet Willis just piano Rebecca Van der Post, violin

Burat Wangi gamelan

**Gending "Swa Buana Paksa"** (1959).....Bapak I Wayan Berata

**Main Bersama-sama** (1987).....Lou Harrison

Tonya Ridgely, flute James King, sax Djoko Walujo, siterist

**Oleg Tamulilngan Dance** .....Traditional

Cassey Lee & Krista Holmes, dancers

**Merapi** (1997).....I Nyoman Wenten

Patrick Bagasina, Miriam Dolosantos, Ryan Francesconi, Blake Colie, Roman Cho,  
Demon Honneycutt, Philip Schmidt, James Kings, Jennifer Doering,  
Matthew Segal, Jesse Chang, Susan Green

**Microtones** are quite simply those notes that lie "in the cracks" between the twelve notes found in each octave of the modern piano. These "smaller" notes can be used to fine-tune intonation, (make the music more in tune than traditional equal temperament), or sometimes to create new sounds that have never been heard before by dividing the octave into new divisions. Nothing about these new notes determines the *style* of music, however; they are simply the materials of music, much the way colors are the materials of the painter. Style is, of course, determined by how the colors are used - in what forms, shapes and patterns, etc. This evening's concert will visit many styles, from traditional to avant garde, using both intonational and divisional microtones.

In Anaphoria, there is a spirit called **Kolabros**. He manifests as a destructive wind known for its stamina. Occurring mainly in the seventh or eighth month, he can also appear quite unexpectedly. It is the custom to dance and ring bells near any who have died in his presence to confuse Kolabros thus preventing him from leading them away from their land. This excerpt from a shadow play represents all of the elements; Kolabros, the Bells, & the fallen. (Kraig Grady)  
Born of Indian extraction, Mexican violinist, conductor, theorist, inventor & composer, **Julian Carrillo** first 'discovered' microtones in 1895 when he played a 1/16 tone on the fourth string of his violin. He called it *el sonido trece* (the 13th sound), and spent most of his compositional energies from 1925 until his death inventing instruments ('metamorphosing pianos...'), numerical notation systems and writing music exploiting 1/4, 1/8, and 1/16 tone intervals. His music was championed by Leopold Stokowski from the 1920's onward, much of which was recorded in France in 1962 and issued on LP. Tonight's **Prelude** was history's first quartertone piece to written for guitar.

The Czech composer **Alois Haba** also began his musical career as a violinist, playing Moravian folk music in his father's dance band. His mother, Theresia Trckova, was an excellent folk singer who taught Haba peasant songs from the Valassko region, the intervals of which sometimes deviated from the semitone system. His traditional compositional training took him to Berlin and later Vienna, where he proofread scores of Schoenberg & Janacek for Universal Edition. He began composing in 1/4-tones after reading a newspaper article about them in 1917 - and eventually started a department of Microtonal Music at the Prague Conservatory from 1924 until 1951. He also created new instruments such as 1/4-tone pianos (1924-31), 1/6-tone harmonium (1936), 1/4-tone clarinet (1924) & trumpet (1931), and finally a 1/4-tone guitar in 1943, for which he wrote several suites and a song cycle. He is easily the most prolific of this century's microtonal composers, having written extensively for string quartet, orchestra, keyboards & opera.

The Dutch guitarist/composer **Dick Visser** has an extensive list of compositions which include the instrument. About **Quintierens**, which was written for Wim Hoogewerf, he says, "In composition my activity pursues two separate, but interdependent lines of thought. One is creative and receives its impuls from fantasy. The other is occupied with method and technical developments in order to have a full command of modern compositional techniques. Through the very act of working both stimulate each other, in particular when trying to explore a new area, in this case, microtonal music. The piece is based on a scale identical with the original mixolydian mode including the characteristic first (8) second & fourth steps (a 1/4 tone higher) which produces the principal flavor of this mode."

available at press time, but his 3-movement suite for quartertone guitar shows a clear mastery of the language, which is witty, vivacious and charmingly un-selfconscious.

**Ornette Coleman's** wonderful mid-sixties recording of **Lorraine** with Don Cherry is filled with microtonal harmonizations & modal improvisation, inspiring this evening's Persian interpretation, with the fixed note guitar & santur tuned in just intonation, and the bass & bowed kemencheh bending their notes at will.

**Lou Harrison** is one of the outstanding personalities of American Music, well known as a performer, calligrapher, artist, ethnomusicologist and instrument builder as well as master composer. Since the 1930's, he has composed for practically every medium, including symphony orchestra, opera, ballet and gamelan, as well as such solo instruments as guitar and harp. This rich musical background, coupled with his sensitivity and deep respect for music of all cultures, past &

present, is best summarized by his wonderful motto: "Cherish, Conserve, Consider, Create." His **Serenade** was written for the guitar with interchangeable fingerboards and shows many international influences, mostly Middle Eastern. It uses an eight note 'octatonic' mode tuned to just intonation.

**Critical Band** is a Toronto-based ensemble which focuses on the performance and creation of microtonal music, that is, music which explores the use of sounds outside the equal-tempered twelve tones per octave system used on the piano keyboard. The term "Critical Band" is borrowed from psychoacoustics, referring to the point when two simultaneous pitches are so close as to create a complex interference pattern within the ear. Founded in 1993 by Marc Sabat the group is now under the artistic directorship of John Gzowski. The grand piano was re-tuned to the overtone series generated by the pitch Eb, and uses up to the 25th harmonic for **Pictures of the Nervous System**.

**Gending "Swa Buana Paksa"** means "Victory on the Air", and is an early piece in the *keybar* style (modern-style gamelan). It was composed in the south of Bali in 1959 by the master composer Bapak I Wayan Berata. Lou Harrison's haunting **Main Bersama-sama** was originally written for West Javanese gamelan called "Gamelan Degung" with French horn & flute. The title is translated as "Playing Together". It has been performed on Javanese gamelan, and also the American gamelan built by the Lou Harrison & his partner William Colvig. For this presentation, the piece will be adapted and transposed to the Balinese gamelan Gong kebyar.

**Oleg Tamulilingan Dance** was choreographed by Bali's most well-known dancer, the late bapak Ketut Maria in the early 1950's. The dance depicts the courtship of two bumblebees in the flower garden. And finally, **MERAPI** is a contemporary piece for Balinese gamelan incorporating Western flute & saxophone. **Merapi** means 'source of fire' is the name of an Indonesian volcano on the island of Java. The piece was premiered at the Cal Arts Spring Music Festival.

## The Artists

While still in his teens, KRAIG GRADY realized he had an overwhelming urge to be a composer. After studies with Nicholas Slonimsky, Dean Drummond, Dorrence Stalvey (all briefly) and Byong-Kon Kim (longer) produced his earliest compositions. Since meeting Erv Wilson in 1975, he has composed and performed in alternative tunings of Wilson's. In the 80's Kraig Grady (along with Keith Barefoot) became one of the first to revive the combination of live music with silent film, being responsible for the films as well as the music. During this period he took part in the LA Philharmonic's American Music Weekend as well as New Music America In 1990 with the opera *War and Pieces*, film retreated to become a background for live performers. Soon afterwards was his first exposure to the music of Anaphoria Island where he took up residence, on and off, for a period of three years. On his return he found himself being asked to act as a liaison between Anaphoria and North America. In this role he has produced numerous solo and ensemble works and two shadow plays TEN BLACK EYE I & II. More information about Anaphoria can be obtained at [www.anaphoria.com](http://www.anaphoria.com).

Critical Band's GARNET WILLIS is an instrument builder and composer who recently won the Prize for Experimental Electro-acoustic work in Bourges, France for a piece based on his soundsculpture "Clusterflux". Garnet has just returned from San Francisco where he is working as a 3D sound spatialization system designer. Garnet has presented works for acoustic instruments as well as electro-acoustic works. JOHN GZOWSKI has worked as a guitar player with such people as John Zorn, Bobby Wiseman, N.O.M.A., Hemisphere's and New Music Concerts. He has played rock, jazz, new music and world music, and can be heard on numerous CD's. As a composer, he has written for Critical Band Evergreen Gamelan Club, Hemisphere's, Mecca and for TV and film. He has lead the groups Critical Band, Mecca and the Space Trio. His list of custom instruments include the electric dowel, the cat's cradle, the electric 2 X 4, the 43 tone just guitar and the 19 tone electric guitar, all designed for the performing of music in alternate tunings. Since completing her studies in Switzerland with Prof. Igor Ozim, REBECCA VAN DER POST has given recitals and solo performances throughout Europe, focusing mainly, but not entirely, on twentieth century repertoire. In 1995, she gave the first performance of Peter Cowdrey's concerto in London's Purcell Room, and has given subsequent performances in the Queen Elizabeth Hall and a live televised performance in Turkey at the 1995 Istanbul Festival. With her piano trio she has toured Puerto

Rico and Venezuela and has broadcast works by Brahms and De Falla for Slovak Radio. Rebecca gave her first performance with Critical Band in the Autumn of 1996.

WIM HOOGEWERF graduated from the Sweelinck Conservatory Amsterdam, where he studied with Dick Visser. He continued his studies with Oscar Caceres and Betho Davezac in Paris and with Per-Olof Johnson at the Royal Conservatory in Copenhagen. He made tours to Germany, France, Iceland, Italy, Denmark and Japan and played at Carnegie Recital Hall in New York.

NYOMAN WENTEN is one of Bali's most versatile dancer and musician. He is known not only for his work in traditional Indonesian music & dance, but also for his creative East-West fusion of composition and performance work. Wenten is a traditionally trained musician-actor-dancer whose earliest studies were with his grandfather, a master puppeteer. He holds degrees from Bali's Conservatory of Music & Dance, from the Indonesian Arts Institute, and a PhD in ethnomusicology from UCLA. He is currently the chair of World Music at CalArts, and consultant for the highly successful gamelan recordings of CMP Records, Germany.

**JUST STRINGS** is a unique ensemble that specializes in the performance of music in Just Intonation. Since their formation in 1991 to perform the music of Lou Harrison and Harry Partch, they have gone on to commission and premiere works by Larry Polansky, Mamoru Fujieda, John Luther Adams, Mari Takano, Sasha Bogdonawitsch and others. In 1995 they toured Japan under the auspices of the American Embassy's prestigious Interlink Festival, giving three weeks of concerts and lectures on new music. Their CD *Just West Coast* was *CD Review's* "CD of the Year" in 1994, and their recording of Sasha Matson's *The 5th Lake* was released by New Albion Records in January 1997.

KEYAVASH NOURAI began his musical career in Iran where he studied violin and kamache under the guidance of Kamran Darouge. When he came to America, he studied classical violin with Alexander Trager and Eugene Fodor, and Indian violin with L. Shankar & L. Subramaniam. He also plays different Persian instruments which include the 1/4-tone piano, santur, setar, and tombak. At the present time, he is a candidate for MA in classical violin & World Music at Cal Arts. GENE STERLING'S musical career has spanned 25 years of performing such diverse styles ranging from Jazz, R&B, Pop, Rock & Roll and Classical. As a drummer and percussionist, performing & recording with artists such as The Don Ellis Band, Johnny Otis & Lainie Kazan, Sterling spent 10 years traveling extensively throughout the U.S., Europe & Canada. He also recorded with the Harry Partch Ensemble in the late 1960's. Later tours to West Africa and Japan stimulated an interest in ethnic percussion playing. Since 1982, he has been composing music for film and TV using the latest technology. MARK VANDERPOEL performs in many styles, including jazz, salsa, & bluegrass, and is presently with the San Diego Symphony. He earned his BFA under the direction of Bert Turetzky at UCSD and holds a MFA degree from CalArts. JOHN BERGAMO is a legend in the percussion world, as composer, performer and conductor. His many recordings embrace all styles of 20th century music and he can be heard most recently with the *HandsOnsemble* whose performances have delighted thousands. He is a founding member of the CalArts music faculty. JOHN SCHNEIDER is an internationally recognized guitarist, composer, author and broadcaster whose weekly television and radio programs have brought the sound of the guitar into millions of homes for the past twenty years. He holds a Ph.d. in Physics & Music from the University of Wales, music degrees from the University of California and the Royal College of Music [London], and is past President of the Guitar Foundation of America. A specialist in contemporary music, Schneider's *The Contemporary Guitar* (University of California Press, 1985) has become the standard text in the field. He has performed in Europe, Japan & throughout North America, and has been featured soloist at New Music America, and on NPR's "Performance Today". Most recently he has been featured in New York's American Festival of Microtonal Music, Denver's Microstock '95 & '97, the Mozart Festival, Chamber Music In Historic Sites, and Southwest Chamber Music's Radical P.A.S.T. series. He works as a music Professor at Pierce College in Los Angeles, and is music critic for *Soundboard* magazine. His radio program *Global Village* can be heard on KPFK- 90.7fm every Thursday from 10am-1pm.