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UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC CONCERT SERIES

Newband

This concert is sponsored in part
by
The F. Ralph Swanson and Mary A. Swanson Music Artist-in-Residence Fund

March 17, 1993, 8:15 PM
Cannon Memorial Chapel

PROGRAM

Two Studies on Ancient Greek Scales (1946)

Harry Partch

(1901-1974)

arr. Dean Drummond

Stefani Starin, *flute*

Dominic Donato and Dean Drummond, *zoomoozophone*

Archipelago (1990-2)

Elizabeth Brown

Stefani Starin, *flute*

Ted Mook, *cello*

Elizabeth Rodgers, *synthesizer, surrogate kithara*

Dean Drummond, *zoomoozophone*

Michael Lipsey, *zoomoozophone, surrogate kithara*

Dominic Donato, *diamond marimba, zoomoozophone*

Haikai for Flute and Zoomoozophone (1984)

John Cage

(1912-1992)

Stefani Starin, *flute*

Dean Drummond, *zoomoozophone*

Castor and Pollux (1952)

Harry Partch

Dean Drummond, *kithara*

Stefani Starin, *surrogate kithara*

Ted Mook, *harmonic canon*

Dominic Donato, *diamond marimba*

Michael Lipsey and Paul Guerguerian, *bass marimba*

Elizabeth Rodgers, *cloud chamber bowls*

INTERMISSION

'Round Midnight (c. 1944)

Thelonius Monk
(1917-1982)
arr. Dean Drummond

Ted Mook, *cello*

Michael Lipsey, Dominic Donato and Dean Drummond, *zoomoozophone*

Southern Ephemera (1993)

Anne LeBaron
(b. 1953)

First Performance

Stefani Starin, *flute*

Ted Mook, *cello*

Dominic Donato, *surrogate kithara*

Elizabeth Rodgers, *harmonic canon*

Dance of the Seven Veils (1992)

Dean Drummond
(b. 1949)

Dean Drummond, *conductor*

Stefani Starin, *flute*

Ted Mook, *cello*

Elizabeth Rodgers, *chromelodeon, synthesizer*

Dominic Donato, *zoomoozophone, just strokerods, diamond marimba,
digital drums, percussion*

Michael Lipsey, *zoomoozophone, just strokerods, harmonic canons*

Paul Guerguerian, *zoomoozophone, just strokerods, boo, spoils,
marimba eroica, cone gongs, percussion*

This concert is made possible in part with public funds from the National Endowment for the Arts and the Aaron Copland Foundation. Anne LeBaron's composition, *Southern Ephemera*, has been funded in part by the D.C. Commission on the Arts and the National Endowment for the Arts.

You are invited to a reception in the Deanery following the concert.

ABOUT THE ENSEMBLE

Newband is unquestionably one of the world's most unique and accomplished chamber groups, performing a repertoire based on unusual instruments and microtonal tunings with a virtuosity that has been recognized world-wide. Since its founding by Dean Drummond and Stefani Starin in 1977, Newband has championed the most innovative music of our time, while steadily acquiring a comprehensive collection of exotic instruments for the Newband Instrumentarium. After its acclaimed production of Harry Partch's *The Wayward* at the 1991 Bang on a Can Festival, Newband received the entire Partch instrument collection on a permanent loan. The ensemble has appeared at the New York Philharmonic Horizons New Virtuosity Series at Avery Fisher Hall, New Music America, The Third Coast New Music Project, Quebec '84, Merkin Concert Hall, Weill Recital Hall at Carnegie Hall, World Music Days in Oslo, De Ijsbreker in Amsterdam and the Museum of Modern Art.

With co-director Drummond's 1978 invention of a 31-tone-per-octave mallet instrument, the zoomoozophone, Newband began to perform music using different tuning systems as a large part of its repertoire. The ensemble has fostered new microtonal works by John Cage, Joan La Barbara and the Norwegian composer Lasse Thorsesn, and continues to encourage new pieces by commissioning composers to write for the Instrumentarium. Composers Elizabeth Brown, Anne LeBaron, John Zorn and Dean Drummond are all recent contributors to Newband's repertoire.

A generous grant from the Andrew Mellon Foundation has allowed Newband to replicate several Partch instruments and to continue the delicate task of restoring and maintaining its entire collection. Newband has pursued many educational projects, created a new music children's show, and is currently Artist Ensemble in Residence in the Nyack Public Schools, Nyack, New York. Beginning in Fall 1993, the ensemble will be Artists-in-Residence at the Music Division of the State University of New York at Purchase. Newband's music is available on Mode Records Compact Disc. Four new CD's are scheduled: (1) Music by Harry Partch, Dean Drummond, Matthew Rosenblum, James Pugliese and Thelonius Monk on Mode; (2) Harry Partch's *The Wayward*; (3) a work by Lasse Thoresen, commissioned for Newband by World Music Days Oslo, on Aurora, and (4) a work by John Zorn by the Newband Instrumentarium on Avant.

During the 1992-93 season, Newband has performed at Miller Theatre at Columbia University and will be performing at Symphony Space and the Alternative Museum in New York, the University of Richmond, the National Academy of Science sponsored by the Library of Congress, and the Wexner

Center for the Arts in Columbus. The ensemble will be in residence in Pittsburgh jointly sponsored by the University of Pittsburgh, Carnegie Mellon University and the Three Rivers Arts Festival.

ABOUT THE INSTRUMENTS

In addition to the standard orchestral instruments and synthesizers, Newband performs on many unusual, ethnic or invented instruments. Some of these unique instruments are described below.

Chromelodeon

The Chromelodeon is a pedal-pumped reed organ with sub-bass, adapted to play all the chromatic pitches in Harry Partch's 43-tone-per-octave source scale. The instrument uses a standard piano keyboard, brightly painted to indicate harmonic relationships between the various pitches. Partch had essentially completed this instrument by 1945. The current, improved Chromelodeon was adapted in 1991 by the A & J Reed and Pipe Organ Service and Dean Drummond.

Kithara

The majestically tall (81 inches) Kithara II was first built by Harry Partch in 1938. The instrument uses 72 strings, arranged into 12 sets of hexads (six strings). The performer strums with picks or fingers, and must cover his or her territory very nimbly, since the instrument is quite large. Pyrex rods are used on 4 of the hexads to produce moving tones, giving the instrument a sound somewhat like a cross between a bottle-neck guitar and a harp.

Surrogate Kithara

An "assistant kithara," consisting of two resonators or canons of 6 strings apiece. This is a small squat instrument played by a performer seated on its built-in seat. The two canons use Pyrex rods to control pitch, and may be plucked with fingers or picks or hammered with mallets. Newband commissioned a new Surrogate Kithara from the California instrument builder Scott Hackleman to augment Harry Partch's original Surrogate, which was built in 1953.

Harmonic Canons

These box-like instruments have 44 strings and adjustable bridges which are uniquely configured for each piece. The Harmonic Canon is both a melody instrument and a provider of the harmonic underpinning, hence its name, Canon,

used in the sense of "law." It is played with picks or fingers and is most strikingly used in cascades of pitches. Partch built his first Canon in 1956, and continued to refine the instrument into the 70's.

Diamond Marimba

A Marimba made of Brazilian rosewood and pernambuco resonating over tubes of bamboo, this instrument is named for its diamond-shaped layout. It was built by Partch in 1946, And is painstakingly tuned to his 43-note source scale.

Bass Marimba

The grandfather of marimbas, this instrument is shaped and played like the marimba we all know and love. It is made from huge Sitka spruce blocks, resonating over organ pipes. The bass-marimbist must be agile, since the instrument spans six feet. Partch built this instrument in 1950.

Marimba Eroica

Harry Partch experimented with tones even lower than those produced by the bass Marimba and eventually arrived at the present Marimba Eroica by 1963. The instrument is fashioned from individually hung Sitka Spruce blocks placed over cave like resonators about the size of a piano. The wave length of the lowest bar is more than 50 feet, making the performance space an important part of the instrument. Ideally, the performer should, in Partch's words, cultivate the aspect of a hero of the Trojan War, and in furious passages, "convey the vision of Ben Hur in his chariot, charging around the last curve of the final lap."

The Boo (Bamboo Marimba)

Another of Harry Partch's mallet instruments, the bamboo marimba originally consisted of 64 tuned bamboo tubes arranged in 6 rows, with a very small tube in a row of its own on top. The present instrument was re-fitted with tubes of a resinated plastic, owing no doubt to the original bamboo's unpredictable cracking and tuning difficulties.

Cloud Chamber Bowls

The Cloud Chamber Bowls themselves are sections of 12-gallon Pyrex carboys, suspended from a redwood frame on ropes. These difficult-to-find and impossible-to-tune glass gongs are played very carefully by a percussionist who risks the anguish of splintered disaster. The original bowls were found at the Radiation Laboratory of the University of California, Berkeley, and had been used as cloud-chambers to trace the paths of sub-atomic particles.

Cone Gongs

Here again, the cast-off remnants of technology's march are used for a higher purpose. Two greenish yellow aluminum gongs fashioned from the nose cones of airplane fuel tanks are mounted like mushrooms and played with gong mallets.

The Spoils of War

An instrument of collected percussive effects, built in 1950 by Partch. Topped by a block of pernambuco that produces a low visceral throb, the Spoils includes a wood-block, a guiro, a small cloud-chamber bowl, three sheets of spring steel controlled by pedals (Whang Guns), and seven brass shell casings, meticulously tuned to fit their step-wise chimes within a half-tone.

Blo Boy

Even Harry Partch called this instrument a contraption. It was built in 1958, and consists of a powerful bellows which forces air through four old auto horns and three very small organ pipes. Generally when it sounds people furtively look around for a train or a steamboat. Technically speaking, gravity plays the instrument; the musician goes along for the ride.

Zoomoozophone

Invented by Dean Drummond in 1978, this instrument uses 129 aluminum tubes tuned to a 31-note-per-octave source scale. Played by one or more percussionists, this instrument is divided into 5 sections, which, laid end to end, would span a distance of 20 feet. Struck with mallets or bowed, these justly tuned bars ring with a clear pure sound until damped with the hand or a mallet.

Just Strokerods

Also invented by Dean Drummond, the Strokerods consist of 13 solid aluminum rods, justly tuned from pitches derived from a 31-tone source scale and covering one octave. The player's fingers work like a bow, producing a clear crystalline ringing tone.

ABOUT THE ARTISTS

Dean Drummond is a composer, conductor, multi-instrumentalist, instrument inventor, Director of the Harry Partch Musical Instrument Collection, and Artistic Co-director of Newband. His microtonal compositions for invented instruments, synthesizers, new techniques for winds and strings and ensembles of

specialized percussion have been performed internationally, and he is an active performer of his own music and that of other composers. Born in Los Angeles in 1949, he received degrees from the University of Southern California and California Institute of the Arts, where he studied composition with Leonard Stein. While a student, he worked as musician for and assistant to Harry Partch in concerts and two Columbia recordings. He co-founded the new music ensemble Newband in 1977 with his wife, flutist Stefani Starin. He invented the zoomoozophone, a 31-tones-per-octave percussion instrument in 1978, and is currently supervising the restoration and replication of the Harry Partch Collection. He is the recipient of numerous awards. His compositions are available on Mode CD.

Flutist *Stefani Starin* is co-director of Newband. Her career as a flutist has taken her to Europe and coast to coast as a soloist, chamber, orchestral, and recording artist, and teacher. She has received awards from The Martha Baird Rockefeller Foundation and The Alice Ditson Fund, and has been on the roster of Affiliate Artists. She has performed with many new music ensembles in New York and California. Many composers have written music especially for her, taking advantage of her remarkable microtonal abilities on the flute. She has also been invited to perform on major music festivals in Europe and the United States including New Horizons concerts at Avery Fisher Hall and World Music Days Oslo. A graduate of Marlboro College and California Institute of the Arts, her main teachers / influences have been Harvey Sollberger, Paula Robison, Julius Baker, Ann Diener Giles and Louis Moysse. She has recorded for Musical Heritage Society, Opus One, and Mode Records.

Dominic Donato is an active soloist and chamber artist, having performed throughout the United States, in Canada and in Europe. He is a member of the Talujon Percussion Quartet, and has performed with many groups; including Speculum Musicae and the New Music Consort. He has performed as a soloist in Rome with Musicati Americani; in Amsterdam and Oslo with Newband, and on the 1990 Bang on a Can Festival in New York. He has also traveled to Japan to teach a Master Class at the Osaka University of the Arts, and will be returning in January 1993 to perform a series of concerts with world renowned marimbist Michiko Takahashi. Dr. Donato received his DMA degree from the Manhattan School of Music and currently teaches at the St. Augustine School of the Arts in the Bronx. He has recently made his first solo recording, Dean Drummond's Different Drums, on Mode Records.

Elizabeth Rodgers, pianist, has earned critical acclaim for performances in her hometown of New York City as well as in tours that have taken her across the United States and to Europe and Puerto Rico. She is a member of The Metropolitan Players, The Long Island Chamber Ensemble and the Columbia Festival Orchestra, is on the faculty of the Berkshire Choral Institute, and has

appeared as soloist with the Springfield Symphony Orchestra. Active in the field of contemporary music, she is a member of Infusion and Musicians' Accord, in residence at CCNY. She has premiered works by such composers as Miriam Gideon, Marc-Antonio Consoli and Dean Drummond, and she has recorded with Opus One, Grenadilla, CRI, Mode and New World labels.

Cellist *Theodore Mook* has performed with many of New York's leading musical organizations. He has participated in the Bard Festival, the New England Bach Festival, the Wellesley Composer's Conference, the Bang on a Can Festival, and the Bethlehem Music Festival. He has premiered American works at the American Academy in Rome, the IJsbreker in Amsterdam, and performed at colleges and on concert series throughout the country. Praised by *The Strad* magazine as "an impressive technician with a special flair for recent music," Mr. Mook has commissioned many works for the cello, and premiered dozens of others, some of which he has recorded on the Opus One, CRI, Cambridge, Essay, Northeastern and Arabesque labels.

Percussionist/composer *Paul Guerguerian* appears regularly with such groups as the New Music Consort, The Tibetan Singing Bowl Ensemble, Parnassus, Tan Dun's Crossings, and the Columbia Composer's Forum. As a composer, he has had pieces performed at several colleges and solo recitals across the country, including the Seattle Festival of Contemporary Music. An album of his compositions will soon be released on the Pointless Music label. He has appeared at the Hong Kong International Arts Festival, the Moscow New Music Festival, and the Aldeburgh Music Festival (England). He has recorded for the Mode, CRI, RVCD and the Spilling Audio labels, and has performed in the recent documentary film on composer John Cage, "I have nothing to say and I am saying it."

Michael Lipsey received his MM from the Manhattan School of Music. He enjoys performing new music, and regularly appears with the New Music Consort, Newband, and the Talujon Percussion Ensemble. This past year he appeared with Tan Dun Soundshape, Cygnus, and the New Jersey Percussion Ensemble. He has recorded on CRI Records. He teaches percussion at Queens College, Wagner College, Bridgeport University and Holy Cross High School.

PROGRAM NOTES

Two Studies on Ancient Greek Scales

Two Studies on Ancient Greek Scales (1946) was composed by Partch for his Harmonic Canon, a table of plucked strings, and his Bass Marimba. Dean Drummond arranged the *Two Studies* for flute and zoomoozophone in 1978. The ranges and timbres of the two pairs of instruments are very different and the

arrangement is sonically quite different from the original, even though the tuning relationships are preserved. The two scales are the five tone scale of Olympus (1/1, 9/8, 6/5, 3/2, 8/5, 2/1) and the seven-tone enharmonic scale (1/1, 28/27, 16/15, 4/3, 3/2, 14/9, 8/5, 2/1). In the flute and zoomoozophone arrangement, which is transposed up a perfect fifth, the above 1/1 equals D.

Archipelago

Archipelago is scored for solo cello, flute and alto flute, zoomoozophone (a 31-note-per-octave mallet instrument), Partch instruments (diamond marimba and surrogate kithara), and Yamaha DX711 synthesizer. Each instrument is distinct in timbre and playing technique; the piece seeks to create an underlying architecture which allows them to speak together, as islands in an archipelago are part of the same underlying land mass. The instruments' microtonal possibilities allow heightened consonant harmonies as well as very subtle, gradual modulations, which evoke geological transformations evolving by small increments over great stretches of time.

Haikai for Flute and Zoomoozophone

Haikai for Flute and Zoomoozophone (1984) was composed for Stefani Starin and Dean Drummond, commissioned by Newband with a grant from the New York State Council on the Arts. *Haikai* is a series of modular flute and zoomoozophone duets modeled on Japanese haikai. The score consists of whole notes on specific pitches with interspersed silences. Each whole note is accompanied by an indication as to whether the pitch is to be played by flute alone, zoomoozophone alone or both. When it is to be both, there is also an indication regarding which instrument should attack the note first. The players control the duration and dynamics of each note, and therefore phrasing. *Haikai* was first performed at the Theater of the Open Eye in New York City.

It would be difficult to overestimate the effect that John Cage (1912-1992) has had on twentieth century music and art. His invention of the prepared piano and his work with percussion instruments led him to explore new ways of structuring the temporal dimension of music. He is recognized as the generative and leading figure in the field of indeterminate composition.

Castor and Pollux - A Dance for the Twin Rhythms of Gemini

Scored for: Kithara II, Surrogate Kithara, Cloud Chamber Bowls, Harmonic Canon II, Bass Marimba, Diamond Marimba

A story of seduction, birth, and an ascent into the stars, this dance score only follows the story of the famous twins up to their birth, or more accurately, their hatching from an egg, since Daddy was a swan. It was originally conceived as a more optimistic antidote to Partch's dance-drama based on the tragic *Oedipus Rex*. Each twin is handled separately, first Castor, then Pollux. Both halves of the work consist of three duos in sequence: the *Conception*, the *Seduction*, and the *Incubation*. In the fourth and final section of each half, *Delivery from the Egg*, the duos are played simultaneously, a musical triple exposure. It was composed in 1952.

'Round Midnight

Thelonius Monk (1920-1982) was one of the greatest jazz composers (and one of the greatest composers of any kind) and an extremely individualistic pianist. He played with Charlie Parker, Dizzy Gillespie, and Miles Davis among others and directed his own combos for many years.

There is some confusion regarding the authorship of *'Round Midnight* (sometimes also called *'Round About Midnight*) since some sources credit Thelonius Monk, others credit Monk with Cootie Williams and still others credit Monk, Williams and someone named Hanighen. While Williams was the leader of the band that first recorded the ballad in 1944, there is no doubt that Monk is the main composer.

Since inventing the 31-tone zoomoozophone in 1978, I have been interested in arranging existing music to take advantage of its latent microtonal possibilities. *'Round Midnight* has been one of my favorite tunes since I acquired a recording of it when I was a teenager. That version, recorded in 1956 by Miles Davis with John Coltrane, Red Garland, Paul Chambers and Philly Joe Jones, remains my favorite, but I have made no attempt to emulate it; its singularity renders such an attempt as futile anyway. Rather I have attempted a quieter, dreamy rendition which allows some of the chords to be more purely in-tune than they can be in equal temperament while other chords and melodic notes are microtonally altered to extend the possibilities implied by Monk's harmonies. Thus there are two distinctly different E-flats, F's, and B-flats and two places where I sneak in the quartertone above C. The first of two choruses is a presentation of the simplest harmonic essentials. In the second chorus, the tune appears with full harmonization and accompaniment.

--Dean Drummond

This arrangement of *'Round Midnight* was premiered by Newband at D Ijsbreker in Amsterdam, November 4, 1990.

Southern Ephemera

Anne Le Baron's *Southern Ephemera*, written for Newband with funding from the D. C. Commission on the Arts and Humanities, was premiered at the Library of Congress in March, 1993. Le Baron uses a 43-tone-per-octave microtonal scale to create a web of memory fragments, interweaving songs indigenous to the culture of the American South and drawing upon sources ranging from spirituals and country hymns to Hank Williams. *Southern Ephemera* employs a quartet of both western instruments and instruments designed by the American composer/inventor Harry Partch.

Dance of the Seven Veils

Dance of the Seven Veils is composed to be danced. My idea for the dance takes inspiration from Tom Robbins, although my *Dance* and the band that plays my *Dance* are not supposed to bear any resemblance to the dance and band in his book, *Skinny Legs and All*. In *Dance*, six players play a large assortment of instruments including eight instruments invented by Harry Partch and two instruments invented by myself. The six players play: (1) flute; (2) cello; (3) Yamaha DX7II and chromelodeon; (4) zoomoozophone, stroke rods, diamond marimba, digital drums and percussion; (5) zoomoozophone, stroke rods, three harmonic canons, percussion; (6) zoomoozophone, stroke rods, boo, spoils, marimba eroica, cone gongs, bloboy and percussion. The music is composed in 43-tones-per-octave just intonation. There are eight sections, seven that end with a lifting of a veil of love / magic / knowledge and an eighth section for winding down.

Dance of the Seven Veils was commissioned by The Serge Koussevitzky Music Foundation in the Library of Congress and The Koussevitzky Foundation, Inc.

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