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MicroFest 2005

Ron George
Chapman University

David Means
Chapman University

Chapman University New Music Ensemble

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CHAPMAN UNIVERSITY
School of Music
presents

MicroFest 2005 Festival of Microtonal Music

Roland's Ghost

A CONCERT OF MICROTONAL
MUSIC FOR

PERFORMANCE INSTALLATION, LIVE ELECTRONIC,
ORIGINAL WIND AND PERCUSSION INSTRUMENTS,
AND WORLD PERCUSSION

featuring Ron George, David Means and the Chapman University
New Music Ensemble - Sean Heim, Director

Tuesday, March 28, 2006
8 PM

Creen Hall

Program

Roland's Ghost (2005) - David Means (California Premiere)

Performance installation for 1-4 performers and amplified graphic sculpture-score created by David Means

David Means, digital horn, voice and MIDI performance system

Susan Rawcliffe, flutes and ocarinas

Ron George, Extended Tambellan Console and Miscellaneous Percussion

Alex Cline, Extended Tambellan Console and World Percussion

Gagaku (2000)- Harold Oliver - Ensemble Improvisations

Chapman New Music Ensemble

Edges (1969) - Christian Wolff

Chapman New Music Ensemble

Intermission

A Pure White Snow Ball (2002) - Ron George (California Premiere)

Line Graphic Score for the Junkyard Gamelan

Chapman New Music Ensemble

Marya Stark and Sachin Sabhlok – poets

Improvisations on the Poetry of E.E. CUMMINGS

Paul Berkolds, Bass Baritone Voice

Ron George, Extended Tambellan Console

Susan Rawcliffe has been making, playing and researching ceramic flutes, pipes, ocarinas, whistles, trumpets and sound sculptures for over 25 years. Her work evolves through a circular process of making acoustical studies of ancient and contemporary instruments, learning to play them, which then leads to the next generation of instruments and music. Susan is also a recognized scholar of pre-conquest Meso American musical instruments.

Ron George is an international performing and recording artist and inventor of original percussion instruments. As well as inventing instruments, Ron George has developed a variable microtonal tuning system for the standard and his original percussion instruments, a special tablature notation system for percussion, and new performance techniques for traditional and newly developed percussion instruments. He has also developed a new system of multiple percussion construction, the Multiple Percussion Console and a totally modular percussion instrument, the Tambellan. Currently he is the recipient of a City of Los Angeles Cultural Affairs Department Cola Grant.

Paul Berkolds, bass/ baritone, has enjoyed a long career in opera, musical theater, oratorio and solo recitals. He has performed in the United States, Europe, Australia, Canada, Taiwan and Mexico. Appearances with US opera companies include Michigan Opera Theater, Hawaii Opera, Utah Opera, Dayton Opera, Orlando Opera, Houston Grand Opera Spring Festival, and Opera Orchestra of New York, and lead roles in European companies in Toulons, France and Riga, Latvia. He has sung in New York's Avery Fisher Hall under the baton of Hugh Wolff, and with Mexico City Philharmonic Orchestra with Jorge Mester conducting. His diverse experience also includes three years on the third national tour of Andrew Lloyd Webber's Phantom of the Opera. In recent years, Mr. Barcodes has focused his efforts on new music, premiering or singing first performances of works. He serves on the faculty of California Institute of the Arts in the School of Music and the School of Theater.

David Means was born the same day the sound barrier was broken. He studied architecture at the University of Illinois, attending the design workshops of R. Buckminster Fuller and participating in the first Musicircus of John Cage in 1967. After compulsory military service he returned to Illinois where he pursued a DMA in composition studying with Ben Johnston, Herbert Brun and Salvatore Martirano. An active composer, performer and educator, he has created numerous graphic scores and interactive performance installations which have been exhibited and performed throughout the US, Europe, Australia and Asia at venues such as Documenta IX (Germany), New Music America (Minneapolis, Houston, Hartford), Dance Theater Workshop (New York City) and the Xi An Conservatory of Music (China). Since 1995 he has emphasized live electronics performance utilizing collaboration, improvisation and invented notational systems. Since 1982 he has taught at Metropolitan State University in St. Paul, as an associate professor of music and intermedia art and producer of the Strange Attractors Festivals of Experimental Intermedia Art.

Alex Cline: Having been active in the Los Angeles area's creative jazz and new music scenes for thirty years, percussionist Alex Cline's reputation as a musician has become international in scope. Having worked with such artists as Julius Hemphill, Vinny Golia, John Carter, Bobby Bradford, Richard Grossman, Horace Tapscott, Quartet Music, Gregg Bendian, Joseph Jarman, Henry Grimes, and countless others in both concerts and recordings, Alex has managed to spread his services around despite being centered in L.A., touring extensively and appearing on almost 100 recordings. Currently he can be heard with such artists as the Jeff Gauthier Goatette, Steuart Liebig's Lane Ends Merge Left, Philip Gelb, the Tom McNalley Trio, and Open Gate Theatre, among others. Alex has also led his own group, the Alex Cline Ensemble, producing four acclaimed CDs with the unit, which has performed his own compositions, and he currently leads the group Alex Cline's Band of the Moment.

Roland's Ghost

In the medieval French poem, *La Chanson de Roland*, the heroic knight Roland dies while defending the pass of Ronceveaux because he rejects sounding his horn for help from Charlemagne's forces until the last, when too little time remained. Roland's Ghost invokes a universal soldier's story, ranging from French, American and British history and poetry, to the wisdom of Black Elk and ancient Chinese diagrams, to more personal meditations on my past experiences in Vietnam and the recent death of my daughter.

In its most condensed form, Roland's Ghost exists as two amplified graphic score boards (East and West) set onto nine stacked black pyramids (the Pyrenees Mountains). Each graphic board contains ancient Chinese hexagrams of the I-Ching. The hexagrams are positioned within and connected to a fractal network of graphic symbols suggesting sound textures suggestions for musical phrasing Sounds picked up by four metal antennae are amplified and processed into various sound mixes and can be sampled and shifted micro-tonally and temporally. Computer algorithms sort and shift materials into rich sonic layers which players can use as overlays and backdrops to particularized songs, improvisations and solos, which emerge from and recede into the undulating textures.