

# The North American Embassy of Anaphoria Island

presents

Microfest 2000

Brand Library

May 14, 2000

7pm

## Improvisation

Poole believes that any comments would be contrary to the spontaneous nature of the music

Rod Poole began his musical journey in 1972 at the age of ten with his earliest important influence being Jimi Hendrix. Later he became interested in acoustic music and broadened his scope of music to jazz, folk, classical and world music which eventually led him to just intonation. Rod studied extensively with Erv Wilson and began to forge a highly unique approach to playing based on improvisation. When he was asked why improvisation is so much more important to him than composition, Rod replied, "I am interested in mood and feeling in relation to the absolute moment. I find that improvisation takes the player to a place outside of predetermined areas. For me, this is the most exciting quality of open-ended playing." With this in mind, it is not hard to see why Mr. Poole shies away from specific details about what exactly he is going to play on concert programs because that defeats the object of true improvisation.

Aside from his activities as a solo guitar player, Rod plays alongside Nels Cline and Jim McAuley in an improvisational guitar trio. He also performs with vocalist, Anna Homler, and with Joseph Hammer and Doug Williford, in the purely just intonation group, "Voice of the Bowed Guitar."

## In-Yo

for shakuhachi and tape (1998)

This piece grew out of my fascination with Buddhist dualistic views of the universe, especially as reflected in East Asian art and music: asceticism and reserve versus radiance and splendor, inward-looking contemplation versus an outward connection with people and nature, darkness versus light, male versus female, and so on. I discovered that the Japanese term for this concept, equivalent to the Chinese ying-yang, is *in-yo*, which is also the name for the two indigenous scales of Japanese traditional music.

*In* is a scale of large and small intervals and is associated with meditation, darkness, melancholy, and, originally, certain sects of monks who used the shakuhachi bamboo flute as an aid to breathing exercises. *Yo*, on the other hand, is a scale with no very small intervals, and

### Ostaelo

Ostaelo is the Anaphorian benevolent spirit of the underworld. He resides in the 438th layer of the earth, where all gems are brought to perfection. He is a bringer of treasure and is said to possess knowledge of the divine secrets of proportions and crystallography. He has been known to interject at rare times, preventing the havoc perpetuated by his numerous brothers. But as a whole, he is so outnumbered that there is no way he can keep up with them. His wife and strongest ally, Aloisa, is the bringer of this treasure to the surface. She also acts as spy and scout, as well as a guide to those she is able to help. It is she who gave this composition to humans. The composition involves the compression of divine rhythms, which form longer accented patterns that in turn compress. Eventually, as if by magic, the original rhythm returns, making the process of compression never-ending. It is only with this type of power that Ostaelo is able to make jewels, those melodic passages that appear out of these rhythmic interactions

Kraig Grady was born in Montebello, California. While in his teens, he realized he had an overwhelming urge to be a composer. After studies with Nickolas Slonimsky, Dean Drummond, Dorence Stalvey (all briefly), and Byong-Kon Kim (longer), he 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. He was 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 a background for live performers. Soon afterward was Kraig's first exposure to the music of Anaphoria Island, where he took up residence, on and off, for a period of three years. Upon returning, he found himself asked to act as a liaison between Anaphoria and North America. In this role he has produced numerous solo and ensemble works, and three shadow plays BLACK EYE MERU and TEN BLACK EYE I & II

Erin Barnes received her Bachelor of Fine Arts degree from California Institute of the Arts in 1997. At CalArts, she studied western classical percussion as well as the drumming traditions of India, Ghana, and Indonesia. Among Erin's mentors are Julie Spencer, John Bergamo, David Johnson, Alfred Ladzekpo, and Poovalur Srinivasan. Her performance credits include the Edinburgh Fringe Festival, Southwest Chamber Music Society's Radical Past concert series, Percussive Arts Society International Convention, and the Los Angeles Microfest. Erin's obsession with resonant metal led her to the music of Anaphoria Island, where she has since become a regular musician in the People's Orchestra of Anaphoria.

Pete McRae is a traveling instrumentalist who was an original member of the People's Orchestra of Anaphoria. After a seven year absence (itch?!), he has returned to be the Embassy's first Artist-in-Residence. He has performed works in alternative tunings on Cello, his own fretted guitar, electronic keyboards, as well as the full array of Anaphorian instruments.

of Jennifer Greisz, Peter West, and Conrad Green. His work on the documentary film of glass artist Dale Chihuly entitled "Chihuly over Jerusalem", is due out this summer on P.B.S. stations across the country. Zelenz has performed, and lectured widely, including New Music Research Day 97' at the Percussive Arts Society International Convention, a Meet the Composer concert at Univ. of Calif. Irvine, and many lecture/demonstration/ concerts at elementary, high school, and college campuses throughout central and southern California.

Rebekah Raff is a folk, classical, ethnic hip-hop harpist. She studied at Cal Arts and Pierce Colleges. That is all I was able to find out when putting this together, but now at least we have three lines.

## INTERMISSION

### Songs of the Ewe

The songs will be introduced in the oral tradition from which they come

Alfred Ladzekpo studied at Columbia University, where he also taught drum, song, and dance seminars in African music and dance for three years. He performed similar functions in Ghana, where, at age 13, he co-founded the Lashibi Agahu music and dance group, and also founded and led the Anlo Awoame Fia School Atsiagbekor music and dance group. He has been lead drummer for the Gbeho Research Group, the Uhuru Dance Band and the National Dance Company, all in Accra, Ghana. Before coming to CalArts, he recorded African Dances and Games in New York. He attended the first International Symposium in Amsterdam on teaching world music in the West. He gave lecture demonstrations, performances, and taught music and dance workshops throughout Israel. He is also on the music faculty of Pomona College and California Institute of the Arts.

### Alice Behind the Broken Looking Glass (1988)

Unlike most pieces of mine, which are played soon after their completion, this composition now 12 years old is enjoying its premiere this evening. The main reason for the delay is the difficulty the piece entails (which you really can't tell by listening to it). Although a version was recorded on tape as a document, I soon remounted the configuration of the vibes, which made the composition impossible for me to play. When I played the tape for Erin Barnes, she expressed interest in learning the piece. I presented to her the idea that perhaps those passages, which were too hard to play, could be adapted so as not to lose the piece entirely. It so happens that the piece is being performed as originally written without any changes, thanks to this performer's hard work! The piece explores the full range of harmonic triads found in the Eikosany (the tuning of the vibes). Like most compositions from this period, this piece reflects my interest in the use of consonance in a non-tonal context; life can be both calm and unsettled at the same time.

it is associated with the melodicism and extroverted joy of folk music. I decided to represent these two different perspectives with mandala-like symmetry. Among other things, this piece uses two contrasting approaches just intonation, a method of tuning in which the pitches are related to the acoustics of natural sounds. The tape was generated in Csound computer music language largely from manipulations of such sources as the chaotic breath sounds of the shakuhachi itself, the deep resonant tolling of a Buddhist temple bell, and the human voice.

Bill Alves is a composer based in California who has written extensively for acoustic and electronic instruments as well as mixed media, including the integration of music and computer video, robot choreography, and web art. His works have been presented at many festivals, radio and television shows, and other venues in the USA, Europe, and Asia. A CD of his computer music, *The Terrain of Possibilities* is available on the EMF label, and works of his are included on other recordings, including *tuning@earth.mills.edu* and *ICMC 1999*. In 1993-94 he was a Fulbright Senior Scholar Fellow in Indonesia, a culture whose music has especially influenced his writing. He currently teaches at Harvey Mudd College in Claremont, California, where his courses include Computer Music, World Music, and The Harmony of Sound and Light.

Bill Shozan Schultz: In the spring of 1985, Bill Schultz moved to Japan to study the shakuhachi under grandmaster Koyama Seizan in Kyoto. In February 1993 Bill received his *Shihan* (master) certificate from the Tozan School of shakuhachi and was given the name "Shozan." He then continued his intensive study for another year with his teacher before returning to Los Angeles. Currently, Bill teaches both privately and in the Ethnomusicology Department at UCLA. He is the principal shakuhachi player of the UCLA Sakyoku Group and has performed numerous times in and around Los Angeles with the group and alone as a solo artist.

### Reflecting Pool

Reflecting Pool is composed of a repeating four-bar melody containing thirteen notes. Those notes are grouped into eight sections. Six of those sections have variations that the performer incorporates as they see fit. Another variation available to all of the sections is that they can be passed over in silence. The performer weaves together the melody and it's variations, and decides upon the length. I have admired the painting of Ed Moses for many years, and it is of his work and all that it connects to, that this piece reflects.

George Zelenz was born in 1968 in San Diego, California. Besides being a composer, he is also an architect and builder, a fine woodworker, painter, and poet. Self-taught as a composer, his work has never the less benefited from friendships with the composer Lou Harrison, and the intonation theorist Ervin M. Wilson. As a composer, his work has been primarily centered on the use of alternate tunings, both Just Intonations, and others. He has built numerous instruments in various tunings, both for use in his compositions, and the work of others. His music has appeared often in national radio, and television broadcasts, as well as internationally and nationally in the commercial and avant-garde films