



## PARTCH ENSEMBLE: PREMIERES

JUNE 4 & 5, 2021

8:30pm

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts

**CALARTS**

# PARTCH ENSEMBLE: PREMIERES

## PROGRAM

Six World Premiere compositions created in 2020/21  
as part of PARTCH Ensemble's Commissions Project

### *Five-Corner Square*

Featuring Erin Barnes, Nick Terry, and T.J. Troy

T.J. Troy

### *Darkness Within Darkness*

Text: Verse One of *Tao Te Ching* by Lao Tzu; trans. Gia-Fu Feng and Jane English  
Featuring Matt Cook, Derek Stein, Argenta Walther, and Alex Wand

Alex Wand

### *Over the Edge of the World*

Featuring Alison Bjorkedal, Matt Cook, Vicki Ray, and John Schneider

Ulrich Krieger

### *Mount San Antonio 1944*

Featuring Erin Barnes, Vicki Ray, John Schneider, and T.J. Troy

Daniel Corral

### *feel of the needle*

*when at last*

*you pull the needle through it*

Featuring Erin Barnes, John Schneider, and Derek Stein

Daniel Rothman

### *Double Helix from the opera LSD: Huxley's Last Trio*

Libretto by Gerd Stern, Ed Rosenfeld, and Anne LeBaron

Featuring Laura Bohn, Vicki Ray, Fahad Siadat, Jim Sullivan, T.J. Troy, and Scott Worthington

Anne LeBaron

### *Listening to Lu Tzu (2002)*

Text: Li Po (China, 701-762c.e.), trans. David Hinton

John Schneider

### *Castor and Pollux (1952)*

World premiere choreography by Sarah Swenson; performed by Cheryl Banks-Smith, Tamsin Carlson, Queala Clancy, Tori Cone, Miranda Cox, and Sarah Swenson

Harry Partch

Tonight's program is the culmination of PARTCH Ensemble's first Commissions Project: the Ensemble invited six composers to create new works for three instruments or fewer, with or without voice. For this first cycle of commissioning, we began with composers very close to the Ensemble, whose work we have performed in previous seasons, or performer/composers who actively work alongside us. Each piece was given a five-minute time limit. Throughout 2020, selected instruments were loaned to each composer for compositional study.

Originally, these works were intended to be premiered in May 2020 but due to a complete cancellation of all programming, the Project was shifted to an entirely video-based program. Each composition was recorded in an overdub fashion in home studio settings in various locations around Los Angeles (and one in Amsterdam). Each performer recorded their part completely separate from the others, in both audio and video formats, which were then edited together to form an interactive performance documentary. Each composition was assembled over several months, depending on availability and scheduling capacity of the artists involved.

The works range from pointillistic explorations of timbre and newly envisioned microtonal folk melodies, to cabaret operetta and hurricane percussion crescendi. Each piece explores the idiosyncrasies of PARTCH's instrumentarium from a fresh perspective by composers who understand what makes them tick. An original work from Artistic Director John Schneider closes this section of the program, the culmination of eight months of rehearsing, refining and compiling, ultimately crafting uniquely formed episodes of what comes next for these instruments.

Additionally, we commissioned choreographer Sarah Swenson to develop new movement for composer Harry Partch's masterwork *Castor and Pollux*, created and developed entirely online via the Zoom platform before being filmed live at REDCAT. The work for six dancers also receives its premiere this evening, accompanied by a new video performance of the work from PARTCH Ensemble and synthesized in a unique video-in-video format. This newly choreographed *Castor and Pollux* is the first in a new series of choreographic works for Partch's repertoire, beginning with *Plectra and Percussion Dances*, which the Ensemble intends to stage in its upcoming 2022 season.

While the past year has not been without its challenges, PARTCH Ensemble is very excited to bring this program of singularly unique video pieces to REDCAT; we are filled with gratitude at the opportunity to venture into uncharted waters, exploring new mediums of performance and creative execution. Many thanks to the REDCAT staff and crew, to the wonderful artists, musicians, and dancers who contributed world-class performances of brilliant new works, to the technical staff of video and audio engineers for their countless hours of preparation, and to the creative contributors who brought new music and choreography to our Ensemble.

And finally, a very sincere thank you to our audience for supporting us at every step of this endeavor, including everyone who contributed to our 2020 fundraising campaign in memory of our bandmate, David Johnson. It is your contributions that have made this evening of new music and dance possible.

— T.J. Troy  
President, PARTCH Ensemble

— John Schneider  
Artistic Director, PARTCH Ensemble

## ABOUT THE WORKS

***Five-Corner Square* (T.J. Troy)** is the first in a series of planned compositional studies designed to explore the melodic and harmonic possibilities of the Mallet Trio of the Partch instrumentarium, consisting of the Bass Marimba, Diamond Marimba, and Boo (Bamboo Marimba). The Mallet Trio is a distinct voice used throughout Harry Partch's repertoire, and having served 18 years as PARTCH Ensemble's resident Bass Marimbist, it has brought immense joy to my life as a performing artist to engage these unique compositional moments, and so given the opportunity to create new music for the Ensemble to perform, this instrumentation was a natural fit for my compositional endeavors and a great opportunity to create new music to perform with my bandmates Erin Barnes and Nick Terry. A virtuosic *tour de force*, the piece is intended to light the fire of inspiration under each player, as its rhythmic complexity and statistical density only become magnified as the trio enjoins itself in its culminating counterpoint.

***Darkness Within Darkness* (Alex Wand)** is a setting of Verse One of the *Tao Te Ching*. It is part of a series of compositions I have worked on for several years with the goal of setting to music the eighty one verses of the *Tao Te Ching*. My first encounter with the *Tao Te Ching* was in 2013 when on a music tour from Shanghai to Tibet with Wang Ping, a Chinese poet and writer. She introduced me to the book and has since encouraged my setting it to music. The piece features Harry Partch's gourd tree, cloud chamber bowls, and adapted guitar I, as well as voices and cello. I hope to express the meaning of the text with the intonation and unique timbres of these instruments. Verse One of *Tao Te Ching* by Lao Tzu, translated to English by Gia-Fu Feng and Jane English. Copyright 2011. Used by permission of Jane English, eheart.com.

***Over the Edge of the World* (Ulrich Krieger)** is a response to Partch's own *Ulysses at the Edge of the World*, which I had been performing with the PARTCH ensemble several times. It poses the questions: what if Ulysses actually did go over the edge of the world? What would he have found there? At the moment the edge of the world is being researched in string theory and seems to lead into 11 dimensions. But how does traveling in 11 dimensions feel? On a technical side: the piece uses an 11-limit C-minor scale. Each of the three instruments follow its own structure, being a subset of the overall structure of the piece, using a slightly different version of this C-minor scale.

***Mount San Antonio 1944* (Daniel Corral)** is inspired by a text written by Dale F. Stewart on June 27, 1944, in a notebook found at the peak of Mt. San Antonio (AKA Mt. Baldy). Stewart was at Caltech that year, and Caltech was heavily involved in the USA's war efforts in both Europe and the Pacific. US troops had landed at Normandy only three weeks prior, and the US military would detonate atomic bombs over Hiroshima and Nagasaki about one year later (several key Manhattan Project personnel were from Caltech). Meanwhile, JPL co-founder Jack Parsons would soon leave the institution – due in part to his devotion to occultist (and

mountaineer) Aleister Crowley and budding friendship with Scientology founder L. Ron Hubbard. All of this is to say that there was probably a lot on Dale F. Stewart's mind as he surveyed the vistas from Mount San Antonio.

*feel of the needle/when at last/you get the needle through it* (Daniel Rothman). A year ago I read *The Emissary* by Yoko Tawada, which inspired me to propose to her a musical theater adaptation of it. Having her consent, I conceptualized it for the PARTCH Ensemble and immersed myself in the subtleties of things Partch and Japanese—both surprisingly complementary in ways well expressed by the haiku of Santoka Taneda, used here as my title.

*Double Helix, a scene from the opera LSD: Huxley's Last Trip* (Anne LeBaron), depicts Francis Crick and James Watson celebrating their discovery of DNA at the Eagle Pub in Cambridge, England. Crick reveals that while under the influence of LSD, he visualized the double helix structure for the first time. Patrons at the bar comment on his revelation, while LSD hovers in the background.

In *LSD: Huxley's Last Trip*, iconic figures such as Aldous Huxley, Albert Hofmann, Timothy Leary, and JFK's mistress Mary Meyer, along with the CIA's MK-ULTRA program, represent the powerful cultural, political, and spiritual forces set into motion by Albert Hofmann's discovery of lysergic acid diethylamide. LSD was subsequently appropriated for nefarious uses by government agencies and psychopaths, while simultaneously extolled for its powers of illumination by writers and spiritual leaders. Practically half a century had to pass before the value of psychedelics as therapeutic agents in medical and psychiatric settings began to gain traction and respect.

This opera is currently in development, with initial support from Opera America's Discovery Grant. Additional excerpts from the opera have been performed with the PARTCH Ensemble at REDCAT, the Wallis Annenberg Theater, and the Schindler House. The libretto is by Gerd Stern, Edward Rosenfeld, and Anne LeBaron.

*Listening to Lu Tzu (2002)* (John Schneider). Partch's Adapted Guitar II sounds rather like an ancient Chinese ch'in, the venerated table zither strung with 7 silk strings, said to be the favorite of Confucius. Its sliding notes, harmonics, and subtleties of expression, famously inspired several millenia of evocative repertoire. In this modern setting, the large 1" plastic dowel used to stop the strings is—at one point—used as a bow to recreate the wind singing through the pines that Li Po so elegantly conjures in this medieval paean to the power of music. Text: Li Po (China, 701-762c.e.), trans. David Hinton.

*Castor and Pollux (1952)* (Harry Partch). Perhaps the only 'triple exposure' in music history, Partch called this infectious dance music, "A tribute to the twin stars of luck. Atonal-dynamic dithyramb. A ritualistic ecstasy... In *Castor* each of the first three sections requires pairs of different instruments and dancers, all three of which have identical measure patterns, but not necessarily the same rhythms. Number 4, then, is the total of these, played and danced

simultaneously. Thus, three different compositions become one composition—the “Delivery,” the logical result and the sum total of the factors that make it inevitable. *Pollux* follows the same plan: Numbers 5, 6, and 7 combined to result in Number 8.”

### A Dance for the Twin Rhythms of Gemini (1952)

CASTOR Leda and the Swan

1. Insemination: Kithara/ Surrogate Kithara + Cloud Chamber Bowls
2. Conception: Harmonic Canon + Bass Marimba (Hi)
3. Incubation: Diamond Marimba + Bass Marimba (Lo)
4. Delivery: All Instruments

POLLUX Leda and the Swan

1. Insemination: Kithara/ Surrogate Kithara + Bass Marimba (Lo)
2. Conception: Harmonic Canon + Cloud Chamber Bowls
3. Incubation: Diamond Marimba + Bass Marimba (Hi)
4. Delivery: All Instruments

## ABOUT THE ARTISTS

### Composers and Choreographers:

**Daniel Corral** is a composer/performer born and raised in Eagle River, Alaska. In Los Angeles since 2005, his work includes accordion orchestras, multimedia microtonal electronics, puppet operas, handmade music boxes, site-specific sound installations, chamber music, and intermedia collaborations. Corral's music has been commissioned and presented by venues such as the BAM, Sundance Film Festival, Joe's Pub, REDCAT, Iceland University of the Arts, Mengi, Harpa, MATA, HERE Arts Center, Miami Light Project, Operadagen Rotterdam, Wayward Music, Walt Disney Concert Hall, Hammer Museum, MoCA LA, Göteborg Art Sound Festival, USC, Center for New Music, CSUN, Pianospheres, Automata, Machine Project, SASSAS, the wulf., Pasadena All Saints Choir, Santa Monica GLOW Festival, CalArts, UCSD, and the Carlsbad Music Festival. Corral taught at CalArts 2016-2020 and the Los Angeles DCA declared him a 2019–2020 Cultural Trailblazer. Past residencies include APPEX, Marin Headlands Center for the Arts, I-Park, the Banff Centre, and Djerassi. His music has been released by Populist Records, Orenda Records, Innova Recordings, the wulf. records, and independently, with a forthcoming album on MicroFest Records. His teachers included James Tenney and Anne LeBaron.

**Ulrich Krieger** is a German composer and saxophonist living in Southern California. Beside his solo work he performed extensively with his groups Metal Machine Trio and Text of Light. He collaborated and performed with Lou Reed, Merzbow, Carl Stone, John Zorn, Lee Ranaldo, Christian Marclay, Faust, Phill Niblock, Berlin Philharmonics, Ensemble Modern, PARTCH Ensemble, and many more.

Krieger's recent focus lies on the experimental fringes of contemporary rock culture, in the limbo where noise, metal, silence, electronic music, improvisation and experimental chamber music meet – not accepting stylistic boundaries.

His compositions are widely performed internationally. Krieger studied classical/contemporary saxophone, composition, electronic music, and musicology in Berlin and New York. He is professor for composition and rock music at CalArts. | [ulrich-krieger.com](http://ulrich-krieger.com)

As an established composer whose music is performed worldwide, **Anne LeBaron** continues to boldly defy boundaries. She has composed eight operas, with a catalog also well-represented by orchestral, chamber, solo, and electronic works, along with numerous art songs drawn from literature spanning many centuries and cultures. After winning a Fulbright Scholarship to study with György Ligeti and Mauricio Kagel, her studies culminated in a doctorate from Columbia University. Her numerous awards include the Alpert Award in the Arts, a Fromm Foundation award, and a Guggenheim. "Unearthly Delights," LeBaron's most recent recording, was released in 2020 on Innova. Her newest opera, *This Lingering Life*, views karma through the lens of seven re-invented Noh plays. Two scenes produced by West Edge Opera were performed live on May 15 and 16; the libretto is by Mark Campbell and Chiori Miyagawa. LeBaron teaches in the Composition and Experimental Sound Practices program at CalArts. | [annelebaron.com](http://annelebaron.com)

**Daniel Rothman** is a Los Angeles-based composer and clarinetist who founded and directed Wires Center for New & Experimental Music and mentored composition students at CalArts, Darmstadt, and Mills College Center for Contemporary Music. His music is recorded by pianist Eric Huebner (Albany); Quatuor Bozzini (Editions QB); clarinetist David Smeyers with Mark Trayle, electronics (Los Angeles River); and chamber opera *Cézanne's Doubt* (New World), featuring Thomas Buckner, Wadada Leo Smith, Ted Mook, David Smeyers and Kent Clelland. Other musical collaborators also include Gerry Hemingway, Satoko Inoue, Ulrich Krieger, Radu Malfatti, Bill Roper and Ashley Walters; other artistic collaborations include visual artists Holly Tempo (*Would Inglewood*), Paul Tzanetopoulos (Weserburg Museum), Jim Campbell and Elliot Anderson (Steirischer Herbst and Los Angeles County Museum of Art), and writer Yoko Tawada (SWR New Jazz Meeting). He founded the Los Angeles River Records label, which has released music by Peter Ablinger, Clarence Barlow, Hanne Darboven and Art Jarvinen.

**John Schneider** is the Grammy winning guitarist, composer, author, and broadcaster whose weekly television and radio programs have brought the guitar into millions of homes. A PhD in Music & Physics [UC Cardiff, UK] and past President of the Guitar Foundation of America, he has released over twenty CD's, and written dozens of articles on the guitar, while his *The Contemporary Guitar* has become the standard text in the field. His compositions have been featured on WNYC's *New Sounds*, The New York Guitar Seminar, *Other Minds*, and most recently at Miami's *GuitART Festival*, the *Beyond 2020 Festival* (Pittsburgh) and the first *International Microtonal Guitar Festival* (Istanbul).

**Sarah Swenson** is a self-defined neo-modernist choreographer with roots in both the classical modern and post-modern dance worlds. She is deeply indebted to her dance elders Simone Forti and Rudy Perez with whom she has been working for more than twenty years. Their unique treatment of human movement and energy has had a revelatory influence on her as both a choreographer and performer. Sarah has been installing Forti's *Dance Constructions* since 2012, and has also staged work by Rudy Perez and Viola Farber. As Artistic Director of Vox Dance Theatre of Los Angeles, she has created numerous original works for professionals, teens, and youth. Past choreographic commissions include *Clamor*, for Dancing Wheels Company of Cleveland in celebration of the Americans With Disabilities Act; and *Fire Within*, for Vox Femina Women's Choir of Los Angeles. | [sarahswensondance.com](http://sarahswensondance.com)

**T.J. Troy's** compositions have been performed by dozens of chamber ensembles across the United States with performances featured on WNYC's "New Sounds" with Jon Schaefer and Pacifica Radio's "Global Village" with John Schneider. He was awarded the Gaia Award from the Moondance International Film Festival for his score to Den and Nikka Serras' *Seven Swans* in 2005. His groundbreaking ensemble Run Downhill combines original music with graphic novel art and narrative. His revolutionary multi-media album/comic book, SPURS #1, was selected for competition at the 2015 Seattle Transmedia and Independent Film Festival (STIFF); his most recent work, SPURS #2.2/ Midnight Road Trip, was lauded as "...one of the best albums that you'll come across in a very long time..." (Sheila Hopper). | [tjtroy.com](http://tjtroy.com)

**Alex Wand** is a Grammy Award-winning musician and composer whose work combines alternate tunings, poetry, field recording, ecology, futurism, dance, social practice art, and folk music. In the fall of 2018, he completed a bicycle tour that followed migratory paths of the monarch butterfly from Los Angeles to Michoacán, Mexico and made a film about it entitled *Camino de las Monarcas*. He has worked extensively with choreographer Jay Carlon on ways of sonifying dance movement, including a recent dance film collaboration at L.A. Union Station. His latest project is a musical setting of the *Tao Te Ching* which can be heard at [81taosongs.com](http://81taosongs.com). Alex studied music at the University of Michigan and at CalArts and is currently pursuing doctoral studies in music composition at UC Santa Cruz.

## Musicians and Dancers:

**Cheryl Banks-Smith**, performer, choreographer, dance educator, is a former dancer and vocalist with jazz innovator, Sun Ra and his Myth Science Arkestra. She danced for many years with Dianne McIntyre's Sounds in Motion dance company. She has taught and performed throughout the US and abroad and collaborated with poets, writers, theatre and visual artists, and many prominent jazz musician/composers. She is an Associate Professor of Dance at Pasadena City College.

**Erin Barnes** plays the Diamond Marimba in the Grammy Award-winning Partch Ensemble, which she has been doing since 2003. She studied percussion at California Institute of the Arts, and is a passionate music educator. Ms. Barnes has taught percussion, strings, recorder, choir, and musicianship at schools in the Los Angeles area for over 20 years and as well as West African music and dance at CalArts and California State Summer School for the Arts.

Hailed by the LA Times as "a force field unto her own, yet joined in something bigger" **Alison Bjorkedal** is a passionate ambassador for new music as a harpist, educator, and kithara-specialist for the music of Harry Partch. She earned degrees in music from University of Southern California (MM, DMA) and the University of Oregon (BM). Alison is faculty at California Institute of the Arts, Pomona College, and Pasadena City College. Learn more at [alisonbjorkedal.com](http://alisonbjorkedal.com)

**Laura Bohn**, "an amazing blend of vocal splendor and physical virtuosity" (*SF Chronicle*) delights in collaborative, boundary pushing operatic performance. Highlights: Soloist in Bernstein's "MASS" at Lincoln Center and the Walt Disney Concert Hall, the Duchess in "Powder her Face", "La voix humaine", singing and dancing Nerone in "Poppea" and Governess in "The Turn of the Screw". Upcoming: "Lullaby", a new monodrama, and the Witch in an urbanized "Hansel and Gretel" touring the Netherlands. | [laurabohn.com](http://laurabohn.com)

**Tamsin Carlson** is a former member of Merce Cunningham's RUG (Repertory Understudy Group), faculty member of the Merce Cunningham School, and performed in the Cunningham Foundation's *Night of 100 Solos* at Royce Hall. She is a dancer and the Associate Artistic Director of Vox Dance Theatre, and a former member of the Rudy Perez Performance Ensemble and Lucinda Childs Dance Company. Tamsin is Chair of Modern Dance at The Colburn School's Trudl Zipper Dance Institute.

**Queala Clancy** was a featured dancer in Cirque Du Soleil's *Zumanity* and has performed with Dayton Contemporary Dance Company, Donn Arden's Jubilee!, and with Lula Washington Dance Theatre, having performed in Poland, Brazil, China, Russia, and Israel. As a choreographer, her work lives in the intersection of education and entertainment. Recently, Queala's work was presented at the Sankar International Dance Festival. Queala currently teaches at A.M.D.A. and serves as the studio manager at Crenshaw Yoga & Dance.

**Tori Cone** is a current student at California State University of Long Beach and a former member of the San Diego Civic Dance Association. Tori has been featured in works such as *Polka* by the Mark Morris Dance Company, *A Choreographic Offering* by Daniel Lewis, who worked directly with Jose Limon, and *Fimmine*, by Sarah Swenson. She is currently pursuing her Bachelor's of Fine Arts degree and soon hopes to pursue her Masters.

**Matt Cook** is an award winning percussionist and arts leader in Los Angeles, CA. His work is heard on studio and film recordings such as Aquaman and various Netflix series. He is also seen live in performance with ensembles across the world. As an educator, Matt has been a featured clinician at institutions including Stanford and The San Francisco Conservatory of Music and is on faculty at Fullerton College.

**Miranda Cox** recently returned from an international dance tour with Marlene Hall and South Coast Youth Symphony Orchestra in Germany and the Czech Republic. She's a recipient of numerous scholarships and training opportunities including The Joffrey Ballet and San Francisco Conservatory of Dance. She has performed classical pieces including Glazunov's *Autumn* with the Orpheus Guitar Ensemble. Miranda has trained extensively in the Hall Method with Marlene Hall. She has a BA in Dance from CSULB.

Described as "phenomenal and fearless" **Vicki Ray** is a pianist, improviser and composer. She has commissioned and premiered countless new works by today's leading composers. Ray is a founding member of Piano Spheres and head of keyboard studies at the California Institute of the Arts where she was named the first recipient of the Hal Blaine Chair in Musical Performance.

Called "A delight" by *The New York Times* and a "Microtonalist maven" by *The Wall Street Journal*, **John Schneider** has performed on stages from Hanoi to Istanbul and been featured by the DaCamera Society, Southwest Chamber Music, the Los Angeles Philharmonic, San Francisco Symphony, Other Minds, and the BBC. He is the founding artistic director of MicroFest, Just Strings, PARTCH Ensemble, and can be heard weekly on Pacifica Radio's *The Global Village*. | johnschneider.la

**Fahad Siadat** is a performer-composer and an advocate of new and innovative vocal music who creates interdisciplinary works, folding words, sound, and movement into ritualistic narratives. His work is described by the press as "Exceptional" (*LA Times*), "hypnotic" (*Backstage*) and having "a sophisticated harmonic vocabulary" (*San Diego Story*) with "characteristic vivaciousness" (*Theatre Scene*). His music has been performed in Europe, China, and across the United States. | fahadsiadat.com

Described by the *Los Angeles Times* as “compellingly, vehemently virtuosic,” **Derek Stein** is a cellist whose active performance schedule knows virtually no bounds and is met with the same committed abandon he brings to his playing. Whether in the intimate intensity of a contemporary music concert, the rhythm section of an indie rock show, or in the cello section of an orchestra, his energetic performing style can be heard across Los Angeles and Southern California.

**Nick Terry** received critical acclaim from the Recording Academy (55th, 57th, 62nd Grammy Awards), Percussive Arts Society (2013, 2016, 2017, 2018 International Conventions), iTunes (2014 Best of Classical Music), and NPR (2017’s Top 10 Classical Albums). His music has been called “mesmerizing, atmospheric, and supremely melodic” by the NY Times, and “representing the next generation in the evolution of modern percussion” by conductor Pierre Boulez. Terry is an Associate Professor at Chapman University.

Multi-Grammy® Award-winning artist **T.J. Troy** combines eclectic knowledge of percussion from around the world with his innate musicality to create a powerful voice in the world of contemporary percussion. He has performed at music festivals worldwide including South by Southwest (SXSW), National Folk Festival, and the Arab Music Conference (Egypt) with such artists as Pete Townshend, Billy Idol, Ustad Aashish Khan, Mamak Khadem, Omar Faruk Tekbilek, Sahba Motallebi, Emil Richards, and Cirque du Soleil.

**Argenta Walther** is a singer of music from the sacred medieval to the modern experimental, living and working in Los Angeles. She is a founder of the contemporary vocal group Accordant Commons, and is one of the directing members of Ensemble Vocatrix, a group dedicated to the music of Hildegard von Bingen. Argenta loves singing with PARTCH and microtonality is part of her belief system.

**Alex Wand** is a Grammy Award-winning musician and composer who performs as a solo artist and in Desert Magic and PARTCH. His compositions combine interests in alternate tunings, poetry, field recording, ecology, futurism, dance, social practice art, and folk music. He studied music at the University of Michigan and at CalArts and is currently pursuing doctoral studies in music composition at UC Santa Cruz.

**Scott Worthington** is a double bassist and composer based in Los Angeles. He has released three albums to critical acclaim as a performer-composer, including his 2015 album *Prism*, named one of *The New Yorker’s* top ten classical albums of the year. His music, described as “quietly gripping” by *The Log Journal* and “as bewitching as it is original” by Alex Ross, has been commissioned by the Library Foundation of Los Angeles, Loadbang, and numerous soloists.

## TECHNICAL CREDITS

Produced by T.J. Troy

“PARTCH Ensemble PREMIERES” - Six World Premiere Compositions

Primary Audio Engineer: John Schneider

Assistant Audio Engineer: Chris Votek

Video captured by the artists

Video (except *Listening to Lu Tzu* and *Castor and Pollux*):

Video Angel Productions: Tom and Marie Bartolac

*Listening to Lu Tzu*

Audio Engineer/Videographer: T.J. Troy

Audio Mix Engineer: John Schneider

Video Editor: Juli Troy

*Castor and Pollux*

PARTCH Ensemble Session (April 24, 2021)

Video Director: Jeff Stimmel

Director of Photography: Austen Zajonc

Dance Company REDCAT Session (May 28, 2021)

Video Director: Jeff Stimmel

Director of Photography: Melody Miller

2nd Camera Operator: Jeff Stimmel

Video Editor: Jacob Hurwitz-Goodman

Dancers' Costume Designer: Michael Pacciorini

Final Broadcast Video Sequencing: Jacob Hurwitz-Goodman

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