

THE HARRY PARTCH COLLECTION VOLUME 1

80621-2

Eleven Intrusions (1949–50)	20:04
1. <i>Study on Olympos' Pentatonic</i>	1:15
2. <i>Study on Archytas' Enharmonic</i>	1:57
3. <i>The Rose</i>	1:37
4. <i>The Crane</i>	1:35
5. <i>The Waterfall</i>	1:04
6. <i>The Wind</i>	1:38
7. <i>The Street</i>	2:39
8. <i>Lover</i>	1:45
9. <i>Soldiers—War—Another War</i>	1:57
10. <i>Vanity</i>	0:43
11. <i>Cloud-Chamber Music</i>	3:54

Harry Partch, principal vocals; Ben Johnston, Betty Johnston, Harry Partch, Donald Pippin, Bill Snead, instrumentalists
Recorded in 1950–51 in Gualala, California, by Harry Lindgren. First released on *Partch Compositions*, a five-record 78 rpm set by Lauriston C. Marshall, Berkeley, California.

Plectra and Percussion Dances—Satyr-Play Music for Dance Theater (1952)

I. Castor and Pollux—A Dance for the Twin Rhythms of Gemini 15:23

12. *Castor* 7:41

Leda and the Swan/Insemination (Kithara & Surrogate Kithara and Cloud-Chamber Bowls) *Conception* (Harmonic Canon and High Bass Marimba)

Incubation (Diamond Marimba and Low Bass Marimba)

Chorus of Delivery (all the foregoing instruments)

13. *Pollux* 7:42

Leda and the Swan/Insemination (Kithara & Surrogate Kithara and Low Bass Marimba) *Conception* (Harmonic Canon and Cloud-Chamber Bowls)

Incubation (Diamond Marimba and High Bass Marimba)

Chorus of Delivery (all the foregoing instruments)

II. Ring Around the Moon—A Dance Fantasm for Here and Now 9:21

14. *Phase One—Well, bless my soul! (Well, bless my soul!)* 2:48

15. *Phase Two—One, two, three, four —X, Y, Zee* 2:12

16. *Phase Three—Shake hands now, boys, and at the sound of the bell come out fighting!* 2:55

17. *Phase Four—Mumbo jumbo, hocus pocus, hoity toity, hotsy totsy, acey ducey, hoochy koochy (Look out! He's got a gun!)* 1:26

For Speaking Voice (on tones), Adapted Guitar II, Kithara, Harmonic Canon, Chromelodeon I, Chromelodeon Sub-bass, Cloud-Chamber Bowls and Marimba Eroica (one player), Diamond Marimba, Bass Marimba

III. Even Wild Horses—Dance Music for an Absent Drama 22:39

18. *Act I, Scene 1* *A Decent and Honorable Mistake (Samba)* 2:42

19. *Act I, Scene 2* *Rhythm of the Womb—Melody of the Grave (Heartbeat Rhythm)* 3:00

20. *Act I, Scene 3* *Happy Birthday to You! (Afro-Chinese minuet)* 2:45

21. *Act II, Scene 1* *"Nor These Lips Upon Your Eyes" (Rumba)* 3:25

22. *Act II, Scene 2* *"Hunger, Thirst, Shouts, Dance!" (Naiïga)* 2:11

23. *Act II, Scene 3* *"Land of Darkness and of Whirlwinds" (Slow, Fast, Wild!)* 3:29

24. *Act III, Scene 1* *"Had I Not Once a Lovely Youth?" (Conga)* 2:46

25. *Act III, Scene 2* *"Let Us Contemplate Undazed the Endless Reaches of My Innocence" (Tahitian Dance)* 2:21

For Adapted Viola, Adapted Guitar III, Kithara, Harmonic Canon, Chromelodeon and Sub-bass, Diamond Marimba, Bass Marimba, Cloud-Chamber Bowls, 9/8 Marimba Eroica, wood block and cymbal, tenor saxophone and/or baritone voice

Gate 5 Ensemble (Sausalito): Richard Barnett, Ruita Churchill, Vincent Delgado, Robert Garfias, Henry Jaramillo, Lynn Ludlow, Harry Partch, Jerry Schimmel, Meyer Slivka, Allen Smith, Marc Smith, instrumentalists; Lynn Ludlow, voice (*Ring Around the Moon*); Allan Louw, voice (*Even Wild Horses*); Horace Schwartz, conductor
Recorded in 1953 in Sausalito, California, by Oscar Anderson. First released as *Harry Partch Trust Fund First Edition* in 1953.

26. **Ulysses at the Edge** (1955) 6:39

Gate 5 Ensemble (Evanston, Illinois): David Reid, voice, baritone saxophone; Dick Schleppe, alto saxophone; Danlee Mitchell, Bamboo Marimba, Cloud-Chamber Bowls; Harry Partch, Diamond Marimba, Cloud-Chamber Bowls
Recorded in 1958 in Evanston, Illinois, by James Cunningham. First released on Gate 5 Records, Issue B, in 1962.

The works recorded on this disc span the first six years of what Harry Partch, slightly tongue-in-cheek, called the “third period” of his creative life. They show him moving away from the obsession with “the intrinsic music of spoken words” that had characterized his earlier output (the vocal works of 1930–33 and 1941–45) and toward an instrumental idiom, predominantly percussive in nature. This path was to take him through the “music-dance drama” *King Oedipus* (1951)—the culmination of his “spoken word” manner—to the “dance satire” *The Bewitched* (1954–55; soon to be reissued on New World Records 80624-2), in which his new percussive idiom manifests itself. The three works on this disc show Partch before, during, and after this period of transition.

In their quiet, forlorn way, the *Eleven Intrusions* (1949–50) are among the most compelling and beautiful of Partch’s works. They are the main compositional product of a lonely, isolated period he spent in Gualala, on the far northern California coast, where he established a studio for his instruments on a ranch belonging to his pianist friend Gunnar Johansen. The ranch—situated on a spectacular stretch of the Pacific coast, surrounded by fir and redwood trees (which were to provide building materials for Partch’s instruments)—seemed at first an idyllic place to work. During the autumn and winter of 1948–49 Partch converted the abandoned smithy on the ranch into a comfortable and elegant studio, and it was here that the *Intrusions* were composed and recorded. Very soon, however, he began to find the isolation oppressive, and some sense of the loneliness and introversion that characterized this period of his life can perhaps be heard in this work.

The individual pieces were composed at various times between August 1949 and December 1950, and only later gathered together as a cycle. Nonetheless they form a unified whole, with a nucleus of eight songs framed by two instrumental preludes and an essentially instrumental postlude. The work uses a total of ten of Partch’s instruments (including two, the Bass Marimba and the Cloud-Chamber Bowls, that had been built in the Gualala studio) but was conceived for only five musicians—those on this recording. Besides Partch himself, who is the principal vocalist and plays Harmonic Canon, Adapted Guitar, and Adapted Viola, the performers are: the composer Ben Johnston, then twenty-four, who had come out to Gualala to study with Partch, and who was pressed into service doing repair work around the ranch and learning to play Partch’s percussion instruments; Johnston’s wife, Betty; and their friends Bill Snead and Donald Pippin.

The *Eleven Intrusions* are squarely in the line of works for “intoning voice” that had formed Partch’s entire output to that time. In instrumental terms, the new features are the pairing of strings and percussion, and the absence of the Chromelodeon (his adapted and retuned reed organ). The *Two Studies on Ancient Greek Scales* for Harmonic Canon and Bass Marimba, which begin the work, were written at the University of Wisconsin, Madison, in the spring of 1946, fully three years before he began the other pieces. Originally for Harmonic Canon solo, a Bass Marimba part was added in Gualala in 1950. Stylistically they are among his least adventurous pieces, their texture dividing quite conventionally into melody, simple strummed accompaniment, and bass line; but the quasi-vocal nature of the melodic line provides an ideal bridge to the songs that follow. The two scales are Olympos’ Pentatonic, a simple five-note mode which in Partch’s just tuning is 1/1, 9/8, 6/5, 3/2, 8/5, 2/1 (or, in more conventional terms, G, A, B-flat, D, E-flat, G); and Archytas’ Enharmonic, with its celebrated “quarter-tones”—in Partch’s terms 1/1, 28/27, 16/15, 4/3, 3/2, 14/9, 8/5, 2/1 (G, G-quarter-sharp, A-flat, C, D, D-quarter-sharp, E-flat, G).

The first group of songs—"The Rose," "The Crane," and "The Waterfall"—uses Adapted Guitar II and Diamond Marimba, and the music grows from chordal configurations on the two instruments. "The Waterfall" offers an example of Partch's characteristic harmonic world, with a sequence of hexadic chords, the constituent tones of which resolve by narrow microtonal distances one into the next; these are articulated by strummed chords on the Guitar and arpeggiated chords on the Diamond Marimba. By contrast, the dark, haunting settings that follow, "The Wind" and "The Street," are more linear. The Harmonic Canon is set for a continuous microtonal sequence of Partch's 43-tone scale in baritone register, and its glissandi, shadowing the wailing contour of the voice, work texturally in suggesting the hollow moaning of wind riffing through a deserted landscape. In "The Street," the low-pitched sweeping movement on Harmonic Canon coupled with delicate, fast pianissimo repeating figures on Bass Marimba played by gloved hands, brings to life the cinematic sequence of moving images thrown up by the text: the expensively clad mannequins in shop windows, the gloom of doorways, boys under lampposts, old houses, the corner prostitute.

The next group, "Lover," "Soldiers—War—Another War," and "Vanity," offers an anticipation of the future direction of Partch's use of his ensemble forces. The songs depend on timbral contrasts and gestural patterns on the instruments in articulating their form, and avoid the more usual structural relationships in harmonic terms. The songs mark the first use of the Cloud-Chamber Bowls, which in "Soldiers—War—Another War" provide a hesitant chiming that is effectively juxtaposed with low tremolos on the Diamond Marimba. In "Vanity" Partch creates an appealing and original texture from tremolos and slides on his three Guitars.

"Cloud-Chamber Music" opens with a sonorous carillon on four Cloud-Chamber Bowls, their distinctive bell-like tones yielding to a mournful microtonal lament on Adapted Viola and Adapted Guitar. Following this, in a faster tempo, the Viola introduces the melody of "Canción de los Muchachos" of the Isleta tribe of New Mexico, an ancient cylinder recording of which Partch had transcribed at the Southwest Museum in Los Angeles in 1933. This is then sung by all the musicians, accompanying themselves on their instruments, except the Kithara, whose player takes up a Native American deer-hoof rattle. This ritual provokes another outburst on the Cloud-Chamber Bowls. Ben Johnston has suggested a scenario implicit in this sequence of musical events: "Cloud-Chamber Music," he writes, "begins as a depressed reaction to a false clarion, but then seizes American Indian incentives as a reinvigorating antidote." Johnston also sees the piece as partly autobiographical, an allegory of their situation in Gualala: Partch had cast himself, an aging man, in the role of inciter, with his Viola, by far the most "traditional" of his instruments, undergoing the change first, and exhorting the youthful ensemble to follow him in the transformation.

We owe the recording of the *Eleven Intrusions* to Partch's friend Lauriston C. Marshall. In 1950 Partch and Marshall were jointly awarded a Guggenheim Fellowship (CRI co-founder Otto Luening was among those who wrote in support of the Guggenheim) to fund research toward the building of an electronic organ capable of playing Partch's microtonally extended just intonation scale. Marshall put part of his share of the funds into hiring Harry Lindgren from MGM in Hollywood to bring a recording truck up to the ranch at Gualala to record Partch's new compositions, some of which Marshall issued in 1951 as a five-record 78-rpm set. (The initial recording session was in October 1950; early the following year a second session took place to record the later *Intrusions* and a few other pieces.) Partch declared the event a "once-in-a-lifetime experience," although not everything was recorded to his satisfaction. He told Marshall that the performance of "Soldiers—War—Another War" in particular was poor, and hampered by bad placement of microphones, just as in the first session he hadn't been completely satisfied with the recordings of the "Study in an Ancient Phrygian Scale" or "The Crane." Yet in retrospect the technical deficiencies of these Gualala recordings seem minor in comparison with Partch's marvelous performances; his voice sounds rather abandoned, giving these melancholy little compositions the pallor of night settling over the sky.

In the early spring of 1951 Partch left Gualala and began a residency at Mills College in Oakland. Here he composed, rehearsed, and performed *King Oedipus*, his long-projected setting of W.B. Yeats's version of Sophocles' play, the first of his large-scale music theater works. Following the production in March 1952 the college authorities allowed him to retain studio space for his instruments during the summer months, with the proviso that they be gone by the beginning of the new school year in September. It was in these conditions, with a mixture of creative energy generated by the *King Oedipus* production and the personal and professional anxiety caused by his impending homelessness, that he composed what he would later collectively entitle *Plectra and Percussion Dances*, three essentially independent works with "no obvious integrating tie" that, in his mind, belonged together. He wrote to a friend in mid-June that he was composing them "for no one in particular, trying some new techniques both on instruments and in form."

Although foreshadowed by the dance sequences of *King Oedipus*, the *Plectra and Percussion Dances* are the first of Partch's major works to be wholly instrumental in conception. They stand in relation to *Oedipus* as a satyr play in relation to a Greek tragedy—hence the work's subtitle, "Satyr-Play Music for Dance Theater." He felt that after the prolonged period of composition and production of *Oedipus* it was "almost a necessity to give vent to feelings and ideas, whims and caprices, even nonsense, that seem to have no place in tragedy." Like *Oedipus* itself, ***Castor and Pollux*** draws on an ancient Greek source, but this time one with an optimistic tone: Castor and Pollux are the twin stars of good luck. On the jacket of the original record release of the *Plectra and Percussion Dances* in 1953, Partch wrote of the work:

Begins with the always-ready Zeus—as the fertilizing male swan—and his encounter with the beautiful Leda, continues with the laying of two eggs as the result of this happy visit, and ends with the eggs hatching. Each twin begins with pairs of instruments, for the various paired creative processes, which eventually combine to accomplish the triumphant delivery from the respective egg. Each has exactly 234 beats. The undeviating beat indicates a situation, of course, where all the right heavenly houses are in conjunction, where—by divine edict—misfortune is impossible. A reverse Oedipus.

While it is primarily the exuberance and optimism of the story that infects the music—Partch described *Castor and Pollux* at the time of its composition, sardonically but accurately, as an "atonal-dynamic dithyramb"—the descriptive subtitle, "A Dance for the Twin Rhythms of Gemini," points to the fact that the work embodies a number of dualisms on a structural level. It is in two equal parts, "Castor" and "Pollux." Both consist of three dances for two instruments— "Leda and the Swan," "Conception," and "Incubation"— which are then played simultaneously as a fourth dance for six players, "Chorus of Delivery." The music is built almost entirely from short repeating phrases of irregular lengths. "In order to effect the kind of unity of the parts that I envisioned," Partch wrote, "it was necessary to repeat phrases frequently. Yet this helps in gaining familiarity with the themes, and on second hearing, with melodic and harmonic elaboration and contrapuntal accumulation (in the Choruses of Delivery), the juxtapositions cause each individual repetition to be heard under entirely different musical conditions."

Ring Around the Moon is, by any standards, one of the oddest compositions in Partch's output. A reworking of a rejected instrumental piece called *Sonata Dementia*, which he had written in Gualala, it is loosely slung together in four "phases" lasting a total of nine minutes. The piece seems willing to gamble any claim to coherence on the chance of unleashing, before an unsuspecting audience, an outrageous satire with one of the most superbly inane texts ever devised for a "concert" work. Indeed, it is hard not to laugh out loud at the singer's farcically irrelevant contribution to the proceedings: He injects, at sporadic intervals, a succession of nonsense phrases, all to be delivered with precise timing and delicate expressive control. In the notes for the original recording Partch describes *Ring Around the Moon* as follows:

A satire on the world of singers and singing, music and dance; on concerts and concert audiences, where the occasional perception of an understandable American word is an odd kind of shock. Also a satire on the world in general, on whimsy and caprice, on music in 43 tones to the octave, on people who conceive such things, on grand flourishes that lead to nothing, on satyrs, or on nothing.

Musically speaking, while hardly one of his more "important" works, *Ring Around the Moon* has a refreshingly alert feel: a willingness to take risks, to explore new ensemble sonorities without worrying about their ultimate persuasiveness. The music is laced with Partch's idiosyncratic humor, from the amusingly meandering, densely microtonal chord sequence for the Chromelodeon at the beginning, to the wonderfully melodramatic ending when the voice, accompanied only by glissandi on Adapted Guitar II, declares (and for no apparent reason): "Look out! He's got a gun!"

The conception of ***Even Wild Horses*** is a treatment of the poet Arthur Rimbaud's exile in Africa, forging a striking link between fragments from *A Season in Hell* and the rhythms of Afro-American and Latin American popular music. While bemoaning the fact that "the African sense of rhythmic subtlety has degenerated, in the course of its evolution from tribal ceremony to Cuban ritual to Hollywood nightclub," Partch recognized that, paradoxically, it was in these supposedly bastardized forms that the rhythmic motivations for the piece had presented themselves to him. In his treatment, "the samba, the nañiga, the conga, are metamorphosed, developed into something different from their starting moods . . . and all become infused with an altered character as they move toward the child-like and explosive words of Rimbaud."

In his liner notes for the second edition of the *Plectra and Percussion Dances* record in 1957, Partch wrote:

Music and dance enter the consciousness through the gate of illusion, lost recollections, and dimly seen prophetic projections. This music might be considered as autobiographical by almost anyone, in darkly humorous moments. His beginning is a decent and honorable mistake, and long before his life has run its course he is obliged to contemplate—both dazed and undazed—the endless reaches of his innocence.

Even Wild Horses is divided into three acts, with eight scenes in all. The three mildly humorous scenes of Act 1 are purely instrumental. The five remaining scenes, more sober in tone, each conclude with a setting of a passage from Rimbaud. The “darkly humorous” program of the work is a treatment of the individual’s journey through life, which is conveyed as a purely instrumental drama, the instruments personifying ideas or forces relevant to the concept. For example, in the first scene, “A Decent and Honorable Mistake (Samba),” the “insinuating” samba rhythm is maintained by high Bass Marimba which, in the composer’s words, “delicately teases the murmuring and melodious Harmonic Canon.” After a brief abandonment for a few measures of 13/16 time the Harmonic Canon explodes as though in protest—the “Mistake”—and the scene abruptly ends. In Scene 2, “Rhythm of the Womb—Melody of the Grave,” an odd “contrapuntal heartbeat” rhythm (two players on Bass Marimba, playing two triplet quavers apart) is set against a melody on Adapted Guitar III, Chromelodeon, and Adapted Viola, “a melody that is sure of nothing—not even where it is going. The immanence of death in the fact of life!” Scene 3, “Happy Birthday to You,” begins (in Partch’s words) “with an African-sounding marimba and somehow gets involved with a Chinese-sounding guitar in a pentatonic melody, and so I call it an Afro-Chinese minuet.” In each of the five scenes of Acts 2 and 3 the mood is firmly established before the voice enters, but each has an air of expectancy, as though waiting for the refocusing of perspective that the vocal part brings about. There are many beautiful moments, particularly in the first scene of Act 2, “Nor These Lips Upon Your Eyes (Rumba),” which is sadly sensuous; and a skillfully achieved hysteria breaks out in the final scene, “Let Us Contemplate Undazed the Endless Reaches of My Innocence,” a “Tahitian Dance” in which “slowly accruing and stormy tonal masses” rise and fall through the ensemble. *Even Wild Horses* as a whole somehow amounts to less than the sum of its parts, and following its initial performances and this recording it was not revived again in Partch’s lifetime. Yet it is perhaps the most fascinating of his “forgotten” works, and shows him (as do the *Plectra and Percussion Dances* as a whole) in the midst of a period of creative growth, where emotional urgency goes a long way toward compensating for the occasional shortcomings in compositional achievement.

This recording of the *Plectra and Percussion Dances* was an important milestone in Partch’s professional life. Recorded in 1953 in his studio at Gate 5 in Sausalito, it was made possible by the Harry Partch Trust Fund, which had been established earlier that year by Partch’s attorney friend James Fletcher as a solution to the problem of Partch’s economic survival. The intention was to make records of his music which he could sell, the profits from which would give him a modest income. With the recording of the *Dances* in mind and with the help of money from the Trust Fund, the Gate 5 Ensemble, as Partch called it, was formed. Most of the players commuted from San Francisco for rehearsals, for expenses only; Partch quipped that “the Trust Fund . . . was sometimes hard pressed in the matter of paying bridge tolls.” The recording was completed by the end of June 1953, and Partch had the records—an edition of five hundred copies—in his hands by September. They were priced rather expensively at \$7.50 each. In the end the whole project cost around \$2,500, including Partch’s living expenses; about \$400 of this had been provided by outright gifts to the Fund from friends, and the remainder came from individual subscriptions. Partch was pleased with the outcome, writing his composer friend Douglas Moore in New York: “The whole thing has been extremely heartening, because it was made possible by 144 subscribers . . . without a subsidy, without an advertising agency to promote it, and without any assistance whatever from any of the business houses based on music.” The only drawback was of a technical nature: The running time for the *Plectra and Percussion Dances* was forty-eight minutes, which in 1953 was considered too long for an LP record, so the first edition contained several cuts. A second edition was released in 1957 with fewer cuts, but still incomplete; this version was reissued in 1962 as Issue C of the final set of Partch’s Gate 5 Records. The present compact disc therefore marks the first time the recording of the *Plectra and Percussion Dances* has been issued complete.

The final work on this disc is *Ulysses at the Edge*, written at Partch’s studio at Gate 5 in July 1955. *Ulysses*, which Partch describes as a “minor adventure in rhythm,” is unique among his mature compositions in that, in its original form, it did not call for any of his own instruments. In its first version, with the title *Ulysses Departs from the Edge of the World*, it was scored for trumpet, string bass, and three sets of Boobams—equal-tempered bamboo drums built by the composer’s friend Bill Loughborough, which inspired Partch’s own Boo. In a liner note for a later recording of the piece, made in San Diego

in 1971, Partch recalled:

Ulysses was written in the summer of 1955 when I was living in Sausalito, California, at the suggestion of Bill Loughborough, a fellow resident and musical instrument builder. Bill was a friend of Chet Baker, the jazz trumpet player, and asked me to write a piece for him. Baker liked the idea but did not perform the piece due to his busy schedule of performances and my subsequent departure for Illinois a few months later.

In *Ulysses* I used my newly completed bamboo marimba (Boo) for the first time, having finished it in the Spring. I was so satisfied with this instrument that I immediately incorporated it into my rewriting of *The Bewitched*. *Ulysses* is not a music theater piece in the sense of *Oedipus*, *The Bewitched*, or *Revelation in the Courthouse Park*, but is a small chamber work. At the time I was writing it the feeling of my hobo years was strong. As a wanderer myself (like Ulysses) I had often been asked the question, "Have you ever been arrested before?" and it struck me as very humorous to be able to ask another wanderer the same question.

The piece was never played in its original version, and after building his own Boo, Partch made a second, slightly shorter version for B-flat clarinet, cello, Diamond Marimba, and Boo. He had found, partly from his experience with the clarinetists in the *Oedipus* ensemble, that jazz players, being used to "bending" notes, could give him "almost any intonation" he wanted on their instruments; this applied both to clarinetists and trumpet players. In a preface to the score Partch explains his preferred just tuning for the trumpet's modes, but both in this version and in the one for clarinet the intonational demands are considerable. Under the title *Ulysses Turns Homeward From the Edge of the World*, the second version (for clarinet, cello, Diamond Marimba, and Boo) was premiered on November 7, 1956, at a faculty chamber music concert at the University of Illinois, sandwiched between works by Debussy and Beethoven. The version recorded here, for alto and baritone saxophones, Diamond Marimba, Boo, Cloud-Chamber Bowls, and speaking voice, must therefore be considered a third version. The recording was made in the early summer of 1958 at Northwestern University, Evanston, and first released in 1962 on Partch's Gate 5 Records Issue B, *The Wayward*, a collection of Partch's "compositions on Americana themes" of 1941-44, to which *Ulysses* was annexed as a fifth part.

—Bob Gilmore

Bob Gilmore is the author of Harry Partch: A Biography.

Eleven Intrusions

The Rose (Ella Young)

The rose that blooms in Paradise
Burns with an ecstasy too sweet
For mortal eyes
But sometimes down the jasper walls
A petal falls
Toward earth and night
To lose it is to lose delight beyond compare
To have it is to have despair

The Crane (Tsurayuki, trans. Arthur Waley)

Its cry is mournful in the reed plane
as though it had called to mind something
which it wanted to forget.

The Waterfall (Ella Young)

O shouting multitudes
Leaping from crag to crag
Gesticulating
Wrestling with limbs intertwined
Why are you so eager to leave the sunlight
So eager for the pool of oblivion?

The Wind (Ella Young, Lao Tzu)

She is the slender-blossomed thorn,
She is the heartbeat of the Spring,
The faint sweet music before morn,
She, the light swallow on the wing.
Maid moon she is, so young and white,
Shy in the heaven's lordly dome.
I am the lonely wind of night,
I am the spent sea's bitter foam.
I am drifted about as on the sea
I am carried by the wind as if I had nowhere to go.

The Street (Willard Motley)

Over the jail the wind blows, sharp and cold. Over the jail and over the car tracks the cold wind blows. The streetcar clangs east, turns down Alaska Avenue, and at a diagonal crosses Halstead Street. North and south runs Halstead, twenty miles long. Twelfth Street. Boys under lampposts, shooting craps, learning. Darkness behind the school where you smarten up, you come out with a pride and go look at all the good clothes in the shop windows and the swell cars whizzing past to Michigan Boulevard and start figuring out how you can get all these things. Down Maxwell Street where the prostitutes stand in the gloom-clustered doorways. Across Twelfth Street either way on Peoria are the old houses. The sad faces of the houses line the street like old men and women sitting along the veranda of an old folks' charity home. Nick? Knock on any door down this street.

Lover (George Leite)

So now lost and turn blood into night into dark
it means the dearest and most burned is alone in the night in the black tarn
if you see the mad horse and he shows a yearning fear
Black stamp cuddle close it is almost time to shout it is almost time to scream
it is dark blood boils lost dark blood boils lost dark blood boils lost beauty

Soldiers — War—Another War (Giuseppe Ungaretti, trans. William Fense Weaver)

Soldiers

We remain like leaves on the trees in autumn

War

Far away like a blind man they have led me by the hand

Another War

In this darkness with my frozen hands

I can make out my face

I feel myself abandoned

Vanity (Giuseppe Ungaretti, trans. William Fense Weaver)

Suddenly tall on the ruins is the clear stupor of immensity

And the man bent over the water surprised by the sun makes himself out as a shadow

Rocked by the water and slowly shattered.

Ring Around the Moon—A Dance Fantasm for Here and Now

Phase One—“Ring Around the moon . . .”

Ring around the moon—

Rain by noon!

Well, bless my soul!

Phase Two—“One, two, three, four . . .”

One, two, three, four, five, six, seven, eight, nine, ten, eleven, twelve, thirteen, fourteen, fifteen, sixteen, seventeen, eighteen, nineteen, twenty, twenty-one, twenty-two—X-Y-Zee—

Phase Three—“Shake hands now, boys . . .”

Shake hands now, boys, and at the sound of the bell come out fighting!

Phase Four—“Mumbo jumbo, hocus pocus, hoity toity, hotsy totsy . . .”

Mumbo jumbo, hocus pocus, hoity toity, hotsy totsy, acey deucey, hoochy koochy, hinky dinky, heeby jeeby, harum scarum, helter skelter, honky tonky, palsy walsy, lovey dovey, pitter patter, teeter totter, tootsie wootsie, boogie woogie, piggy wiggy.

Razzle dazzle, rosy posy, georgie porgy, roly poly, walky talky, namby pamby, wishy washy, twiddle twaddle, tittle tattle, fiddle faddle, shilly shally, dilly dally, silly billy, willy nilly, fuddy duddy, hunky dory, teenie weenie, itsy bitsy.

Look out! He's got a gun!

Even Wild Horses—Dance Music for an Absent Drama

Text from *A Season in Hell* by Arthur Rimbaud.

Act II, Scene 1

Comme ça te paraîtra drôle, quand je n'y serais plus, ce par quoi tu as passé. Quand tu n'auras plus mes bras sous ton cou, ni mon coeur pour t'y reposer, ni cette bouche sur tes yeux. Parce qu'il faudra que je m'en aille, très loin, un jour.

How queer it will seem to you when I am no longer here, all you have gone through. When you no longer have my arm beneath your head, nor my heart for resting place, nor these lips upon your eyes. For I shall have to go away, very far away, one day.

Act II, Scene 2

Au matin j'avais le regard si perdu et la contenance si morte, que ceux que j'ai rencontrés *ne m'ont peut-être pas vu*. Je disais adieu au monde dans d'espèces de romance. J'écrivais des silences, des nuits, je notais l'inexprimable. Je fixais des vertiges. Faim, soif, cris, danse, danse, danse, danse!

In the morning I had a look so lost, a face so dead, that perhaps those whom I met did not see me. In kinds of ballads I said farewell to the world. I wrote silences, I wrote the night. I recorded the inexpressible. I fixed frenzies in their flight. Hunger, thirst, shouts, dance, dance, dance, dance!

Act II, Scene 3

Je tombais dans des sommeils de plusieurs jours, et, levé, je continuais les rêves les plus tristes. La terreur venait. J'étais mûr pour le trépas, et par une route de dangers ma faiblesse me menait aux confins du monde et de la Cimmérie, patrie de l'ombre et des tourbillons.

I would fall into a slumber of days, and getting up would go on with the same sad dreams. Terror came. I was ripe for death and along a road of perils my weakness led me to the confines of the world and of Cimmeria, land of darkness and of whirlwinds.

Act III, Scene 1

N'eus-je pas *une fois* une jeunesse aimable, héroïque, fabuleuse, à écrire sur des feuilles d'or, — trop de chance! Ah! les mille amours qui m'ont crucifié!

Had I not once a lovely youth, heroic, fabulous, to be written on sheets of gold, good luck to spare! Ah, the thousand loves that have crucified me!

Act III, Scene 2

Enfin, ô bonheur, ô raison, j'écartais du ciel l'azur qui est du noir, et je vécus, étincelle d'or de la lumière *nature*. De joie, je prenais une expression bouffonne et égarée au possible. Apprécions sans vertige l'étendue de mon innocence.

At last, O happiness, O reason, I brushed the sky the azure that is darkness, and I lived—gold spark of pure light. Out of joy I took on an expression as clownish and blank as possible. Let us contemplate undazed the endless reaches of my innocence.

By Arthur Rimbaud, translated by Louise Varèse, from *A Season in Hell & The Drunken Boat*, copyright © 1961 by New Directions Publishing Corp. Reprinted by permission of New Directions Publishing Corp.

SELECTED DISCOGRAPHY

17 Lyrics of Li Po. Stephen Kalm, voice; Ted Mook, tenor violin. Tzadik 7012.

Enclosure Two. Historic Speech-Music Recordings from the Harry Partch Archives. innova 401 (4 CDs).

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VIDEOS

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For more comprehensive information on Harry Partch, please visit the official Partch Web site, *Corporeal Meadows*, www.corporeal.com.

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Tray card: Harry Partch and *Quadrangularis Reversum*, Venice, California, 1965. Photo by Richard Matthews.

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HARRY PARTCH (1901–1974)
THE HARRY PARTCH COLLECTION VOLUME 1
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Bar Code

File Under: Classical/Contemporary/Partch, Harry

1–11. **Eleven Intrusions** (1949–50) 20:04

Harry Partch, principal vocals; Ben Johnston, Betty Johnston, Harry Partch, Donald Pippin, Bill Snead, instrumentalists

Plectra and Percussion Dances—Satyr-Play Music for Dance Theater (1952)

12–13. I. *Castor and Pollux—A Dance for the Twin Rhythms of Gemini* 15:23

14–17. II. *Ring Around the Moon—A Dance for Here and Now* 9:21

18–25. III. *Even Wild Horses—Dance Music for an Absent Drama* 22:39

Gate 5 Ensemble (Sausalito): Richard Barnett, Ruita Churchill, Vincent Delgado, Robert Garfias, Henry Jaramillo, Lynn Ludlow, Harry Partch, Jerry Schimmel, Meyer Slivka, Allen Smith, Marc Smith, instrumentalists; Lynn Ludlow, voice (*Ring Around the Moon*); Allan Louw, voice (*Even Wild Horses*); Horace Schwartz, conductor

26. **Ulysses at the Edge** (1955) 6:38

Gate 5 Ensemble (Evanston, Illinois): David Reid, voice, baritone saxophone; Dick Schleppe, alto saxophone; Danlee Mitchell, Bamboo Marimba, Cloud-Chamber Bowls; Harry Partch, Diamond Marimba, Cloud-Chamber Bowls

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