



John Fonville's Microtonal Flutes

Sunday, January 22, 2016 – 4:00 p.m.
Conrad Prebys Concert Hall

Part I: For John

improvisation

Anne La Berge & Jane Rigler

While Liquid Amber – Chaya Czernowin

Elizabeth McNutt

Berglind Tómasdóttir

Reiko Manabe

Ina – Chaya Czernowin

Ine Vanoeveren

For Marnie Dilling – Rand Steiger

Elizabeth McNutt, Michael Matsuno,
Berglind Tómasdóttir, & Reiko Manabe

revamper – Anne La Berge

Anne La Berge

intermission

Part II: From John

Spinage

Lisa Cella & Jane Rigler

Songs of Sappho

Batya MacAdam-Somer, viola & voice

Mong Songs – F19

Michael Matsuno & Christine Tivolacci

Mong Songs – S.P. Hybrid

Rachel Beetz & Berglind Tómasdóttir

Mong Songs – .5

Rachel Beetz & Lisa Cella

Striae II & III

Reiko Manabe

Dustin Donahue

Music for Sarah

featuring excerpts from *16 Walking Dances*
choreographed and performed by Sarah Brumgart

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|--------------------|---------------------|
| 1. Lisa Cella | 4. Rachel Beetz |
| 2. Anne La Berge | 5. Jane Rigler |
| 3. Michael Matsuno | 6. Elizabeth McNutt |

Songs of Sappho

The Lyric Poem and Now I begin

[Ptolemy Diatonic Malakon]

Come holy tortoise shell
My lyre
And become a poem.

I begin with words of air.
Yet they are good to hear.

Alone

[Archytas Enharmonic]

The moon and Pleiades are set
Midnight and time spins away
I lie in bed alone.

The Herald

[Archytas Enharmonic]

Nightingale with your lovely voice
You are the Herald of spring.

Long Departure

[Ptolemy Diatonic Hemiolan]

How you will remember one day
Those things we did in our youth
Many and beautiful.
We in the city feel it sharpness
boldness of a man
and remember a fine small voice

World

[Ptolemy Chromatic Malakon]

I could not hope to touch the sky
With my two hands.

History of *Music for Sarah*

In 1985, I premiered *16 Walking Dances*. Flutist John Fonville composed *Music for Sarah* for six of the dances. We performed the work together in Austin, San Diego, and New York City. Both dance and music are technically demanding and creatively diverse.

I began *16 Walking Dances* as a structured improvisation performed in silence. My focus was to explore the many different ways of moving the ankles, knees, wrists, and elbows in bent and straight positions.

Originally intended to be an abstract work, I soon discovered that the movements resembled different cultural forms from around the world. However, I was not interested in exactly duplicating those traditional styles, and decided instead to simply suggest their ethnicity while interpreting the movements in my own way. John's compositions also hinted of music from other nationalities, which further inspired an exotic flavor to the dances.

Characters eventually emerged, with some depicting a short narrative. Costume pieces and props were added to further enhance the personalities of each dance. Thus, the work became increasingly more theatrical and literal, yet stayed true to its original pure movement explorations. Some of the dances remained as structured improvisations, while others became "set" choreography.

Reflecting upon the work, I now realize this dance was an early expression of my psychic work exploring past lives. In the same way that a soul sheds a personality and dons a new one for each lifetime, I change my costumes on stage and morph into a wide variety of characters.

When describing *Music for Sarah*, John states that it "is directly influenced by her technical and emotional abilities as a dancer. The 'extended' techniques for flute are aligned with her isolation skills, her interest in all kinds of dance from around the world, and her ability to perform on several levels simultaneously. The musical framework is based on non-Western sources."

John and I met in 1974 while attending the University of Illinois. We both lived in a student-slum house, which John endearingly called "Staley Manor" because our musician friend Jim Staley, the landlord's son, had organized it into an artists' co-op. Eventually, John moved to California and Jim and I moved to NYC. I then relocated to Austin in 1982. All three of us have remained in contact throughout the years.

– Sarah Brumgart

SARAH BRUMGART is a world-traveled champion gymnast, virtuosic dancer, accomplished yogini, pilates adept, and a master teacher within all of these fields. Born in 1952 and raised on the South Side of Chicago, she began her physical training at a neighborhood dance school with ballet at age five, continuing with acrobatics, jazz and tap throughout grade school.

In high school and college she switched to “artistic” gymnastics, winning two Junior National titles and touring the Mediterranean as a member of the USA Exhibition Team. At Indiana State University, she was inducted twice into its Athletic Hall of Fame, both as an individual Collegiate National Champion and as a member of her team which won a second place collegiate national title. She then helped to pioneer “rhythmic” gymnastics in the USA, becoming the first National Champion and competing on the first USA World Championship Team. Trained by both European and Olympic American coaches, she also taught both dance and gymnastics at numerous private gymnastics schools, camps, and children’s community programs throughout the country, thus beginning her teaching career at the early age of sixteen.

Transferring to the University of Illinois, Brumgart completed a BFA in Dance in 1974. While there, she learned two types of movement notation which later became the basis for both her choreography and teaching. After graduating from college, she began experimenting and developing her own structured-improvisational dance pedagogy. In 1977 she started producing this solo work, receiving six Choreographer Fellowships from the National Endowment of the Arts, performing throughout the United States on the National Performance Network and in Europe, and being featured in numerous national publications. While living in Brooklyn, NY during the late 1970’s and early 1980’s, she also performed with Laura Dean Dancers and Musicians as an ensemble member (along with the soon-to-be famous dancer and choreographer Mark Morris). Upon moving to Austin, TX in 1982, she was a guest dancer with the Deborah Hay Dance Company.

While attending college in the early 1970’s, Brumgart began practicing and teaching yoga, which she has continued to the present. During the late 1980’s, she received her yoga teacher training at the Himalayan Institute, founded by Swami Rama from India. Also at that time, she served as a teacher, board member, and director at The Yoga Center, Austin’s first yoga studio. In the early 1990’s, she studied further with Prasad, also from India. In 2008 she became certified in teaching pilates mat, a strengthening regimen similar to the physical disciplines of her own background. Still based in Austin, TX, she continues to teach and perform locally and nationally.

JOHN FONVILLE D.M.A., Flutist/composer, is dedicated to extending the language and technique of the flute. Toward that objective he is a master of all the recent technical developments and an explorer in their use in various musical contexts: microtonal music, improvisation, and new compositions that push the boundaries. He performs on a complete set of quarter-tone flutes from bass flute to piccolo and was instrumental in their development. His numerous premiers include composers such as Ben Johnston, Sal Martirano, Joji Yuasa, Roger Reynolds, Hiroyuki Itoh, Paul Koonce, and numerous others.

He is a member of the TONE ROAD RAMBLERS, the EOLUS QUINTET, and the Department of Music's PERFORMANCE LAB. Widely recorded, he can be heard on CRI, New World, Neuma, OO Discs, Advance, TR2, Orion, and Opus One. A solo flute CD featuring the compositions of Ferneyhough, Fonville, Johnston, Martirano and Yuasa is on Einstein Recordings.

John Fonville is a major innovator of the quarter-tone flute and has been teaching at UC San Diego for over 30 years contributing to a new generation of contemporary flutists. He has single-handedly changed the musical landscape of the flute through his numerous and important collaborations, compositions, performances, and recordings.

John's creative genius continues to inspire each of us. We are honored and delighted to have the opportunity to gather together from across the globe (from the Netherlands, Belgium, Japan, Iceland, and in the US: Texas, Maryland, and Colorado) to perform works recorded and composed by John. These pieces and our performances represent his legacy.

– Rachel, Sarah, Lisa, Dustin, Anne,
Batya, Reiko, Michael, Elizabeth,
Jane, Christine, Berglind, & Ine

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