

RASP

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Stephen Altoft

RASP is the first in a series of studies that explore the possibilities offered by my converted microtonal trumpets, in combination with contemporary playing techniques. In this first, structured improvisation, I explore the effects of the 4th rotary valve, in half, third and two-third positions, on the air column, combined with split-tone and multiphonic techniques.

Stephen Altoft is dedicated to the creation of new repertoire for the trumpet. As a solo artist, and with percussionist Lee Ferguson as duo Contour, he has given concerts throughout Asia, Europe, the United States and Canada. He is a member of ensemble chronophonie (Freiburg) and ensemble linea (Strasbourg). He has appeared at the American Festival of Microtonal Music in New York, the “Bending Brass” event at the New England Conservatory, Boston, USA, organised by the Boston Microtonal Society, EUROMicroFest and at the Daegu International Contemporary Music Festival, in South Korea. In 2017 he appeared at the “Mikrotöne: Small is beautiful” Symposium at the Mozarteum in Salzburg.

Stephen studied at the University of Huddersfield (1991-5) where he was awarded B.Mus Honours and Masters degrees (in performance) and the Ricordi Prize for Contemporary Performance. This was followed by periods of private study with Markus Stockhausen (Cologne 1996-8) and, with assistance from the Music Sound Foundation, with William Forman (Berlin 1998-1999). Between 2001-2, Stephen was a consultant for the Centre for New Musical Instruments, London, where he tested a prototype microtonal trumpet. During this time he began working on a microtonal trumpet manual with composer, Donald Boustead. After further research, Stephen developed, in collaboration with Johannes Radeke and

Siegmar Fischer (Musik Gillhaus) in Freiburg, Germany, a fourth (rotary) valve mechanism to enable the conversion of his existing trumpets into microtonal instruments (a 19-division B flat trumpet and quarter-tone C trumpet). Stephen has recorded for radio and television (SWR, WDR, Deutschlandfunk Köln, Deutschland Radio in Germany, BBC Radio 3 in the UK, France 3 and Bulgarian National Television) and for the Budapest Music Center (Peter Eötvös), Microtonal Projects, Edition Wandelweiser, Wergo and Another Timbre labels.

Gnossienne

Eleri Angharad Pound

Gnossienne, n. a moment of awareness that someone you’ve known for years still has a private and mysterious inner life, and somewhere in the hallways of their personality is a door locked from the inside, a stairway leading to a wing of the house that you’ve never fully explored—an unfinished attic that will remain maddeningly unknowable to you, because ultimately neither of you has a map, or a master key, or any way of knowing exactly where you stand.

Eleri Angharad Pound is a composer and harpist originally from Cardiff and now living in Leeds. Her interests in composition lie in the use of mathematical ideas and alternative tuning systems. Eleri's music has been performed by Trio Atem, ensemble Décadanse, Microblech, Labyrinth and ensembles at the University of Leeds.

MAN IN BLUE SUIT THANKS FIREFIGHTERS

Todd Harrop

The title refers to a news article's satirical jab at Canada's former prime minister for having used the backdrop of a forest fire (as large as Belgium) to unofficially begin his re-election

campaign. The composition is a series of five miniatures which began as a musical transcription of the prime minister's opportunistic speech and of commentary from TV journalists, fragments of which can still be discerned in the computer accompaniment. Although written in a 19-tone scale for Stephen Altoft's unique trumpet, the modes alternate between two symmetrical patterns, neither of which touch the first octave but instead repeat at the second octave.

Canadian artist **Todd Harrop** studied music and theatre, then worked as a percussionist and actor in Ontario and Québec. As a composer he has written various microtonal works, notably for clarinet, and his music has been premiered in Toronto, Montréal, Boston, Maribor, Hamburg etc. Presently he is a doctoral student at the Hamburg Academy for Music and Theatre, and composed this work with the support of the Claussen-Simon Foundation.

Four Aspects

Casey Hale

'Four Aspects' is a short set of variations on a four-chord cycle in which the sounding note B-flat is present throughout, assuming a new meaning within each chord; the title reflects these four perspectives on a tone. The melodic vocabulary draws upon a scale that is native to 19-tone equal temperament but not available in 12, built from a chain of 'semisixths' (half of an equally-divided major sixth, or seven-out-of-nineteen divisions).

Casey Hale is an American composer, guitarist and musicologist living in Bristol, UK. He received his doctorate in composition from the City University of New York, where his research explored improvised music through the lens of cultural studies. His compositions have been performed by the American Symphony Orchestra, Da Capo Chamber Players, and TRANSIT ensemble, among others, and his recent efforts have been focused on microtonal harmonic resources.

Shared Frequencies [269.17, 278.81, 300.77, 260.33, 312.68, 377.24, 518.55]

Ephraim Wegner/ Stephen Altoft

In 'Shared Frequencies', various sine waves and noise generators are combined in clusters, creating frequencies of the 19-division-scale; this is achieved using random operators which generate interferences that place the emphasis on the frequency spacing between the tones. The electronic part uses a fixed framework to create chords, consisting of two, three or four single notes, with wide variation in structure and density. The trumpet player highlights these chords through extended playing techniques, mutes and paraphrasing of the chord structures. The digital signal processing and the trumpet develop a common pulse and varying overtones. This piece aims to focus the attention of the listener on the vast density and complex richness present in a tone.

Ephraim Wegner (*1980) studied audiovisual media at the Kunsthochschule für Medien (KHM) in Cologne and is currently teaching generative art and audiovisual media at the University of Offenburg. As an artist he uses various computer languages (such as CSound, Pure Data and Processing) to combine different forms of digital audio synthesis and generative art, "steering" towards multidisciplinary approaches and concepts. His performance practice ranges from improvisation (preferably using live input from instrumentalists) and notated works, up to algorithmic compositions. Up to now there were numerous cooperations with other musicians, ensembles, festivals and institutions, among others "ars acustica" (SWR2), "Acht Brücken Festival" (Cologne) and "Donauessinger Musiktage". In 2015 he received a scholarship from the Kunststiftung Baden-Württemberg.

Morning Fanfare of the Black-Capped Chickadees of Essex County

Jim Dalton

When considering the intervallic resources of 19 EDO, I was struck by the similarities between its descending small minor third and the “fee-bee” call of the black-capped chickadees native to the Northern US and Canada. The birds of each region sing the same interval, but each individual sings at a different pitch level. These birds are among the earliest risers in our area and just after dawn they begin their call and response. In my imagination this is a “roll call” for the chickadee community. I contrast these slightly dissonant intervals with the very consonant just major sixth that is another one of the treasures of 19 EDO.

American composer **Jim Dalton** is a professor of music theory at the Boston Conservatory at Berklee. He was winner of the 1997 Toronto Camerata Competition. His works are performed by soloists and ensembles throughout the US, Canada, and in Europe, including venues such as Musique Nouvelles, Lunel, France; the Kansas Symposium of New Music; and “Sound: Scotland’s Festival of New Music.” He has enjoyed recent premieres by Aaron Larget-Caplan, Carson Cooman, Sharan Leventhal, Stephen Altoft, Transient Canvas, and Scottish Voices. Dalton is an active performer (solo, chamber, orchestra) on guitar, mandolin, and other plucked instruments. He is a frequent guest lecturer in microtonality/just intonation, Irish music, and American music. He and his wife, soprano Maggi Smith-Dalton, perform frequently throughout the US and specialise in historically-informed performance of 19th and early 20th century American music.

enlightenment

John Hails

the purpose of the machine
was to demonstrate
the purposelessness of the machine

we stand around
amazed, naked,
finery swept from our backs
by the tempest

savagely
o
so savagely
rain falls
on the disappeared house

none of us sleep
which is why we were dreaming
when ...
the purpose of the machine
is to demonstrate
its non-existence;
only the sleeping, dreamless,
creatures that cry out
in the night,
find its cogs & wheels &
starting handles
to be of a beautiful
& straightforward
utility

gently
o
so gently
rain falls
on the disappearing house

Simon Howard (1960-2013)

John Hails is a Senior Lecturer and Reader in Music at Edinburgh Napier University, where he teaches aesthetics, music psychology, composition, and ethnomusicology. He began his training at Durham University and the University of Huddersfield. He returned to Durham to read for a PhD by Portfolio of Compositions with Fabrice Fitch, which he received in 2008. His teachers have included Nicholas Bannen, Paul Archbold, Deidre

Gribben, Christopher Fox, and Fabrice Fitch, but over the course of his training he was also taught by Brian Ferneyhough, Richard Barrett, Michael Finnissy, and Stuart Macrae amongst others.

John's music has been performed by the Orlando Consort, the London Sinfonietta, Heather Roche, Sarah Watts, Nicholas Ashton, and Yan Lim. It has been performed in the Purcell Room, South Bank; at the 2008 Internationale Ferienkurse für Neue Musik, Darmstadt; at the Huddersfield Contemporary Music Festival; commissioned by the Friends of the Cheltenham International Festival of Music for the 2001 festival; and broadcast on BBC Radio 3. At present, he is focusing on a series of chamber works exploiting various unorthodox intonations and developing fixed media and installation (real and virtual) work.

In addition to composition, John presents ideas about aesthetics, notation, and ethnomusicology at conferences within the UK and further afield, focusing on marginal and alienated/alienating musical practices within the art music of the last hundred years.

My Josephine, your pretty scale trumpet

Donald Bousted

'My Josephine' is a light, dance-like movement for 19-division trumpet and a MIDI mallet instrument called the MalletKat. Using microtonal software and high quality samples, the piece uses a 4-stick mallet technique to create 19-division harmonies. These are notated using a scordatura technique

Donald Bousted is a composer and mixed media artist working in London and Norfolk, UK. He is Artistic Director of Microtonal Projects and joint author, with Stephen Altoft, of The Microtonal Trumpet. He is Artistic Director of Forgotten Spaces and EUROMicroFest. He is a curator of mixed media events including a Late at Tate (Microtonal), at Tate Britain.

His most recent work has sought to integrate elements of film, performance, live art and pre-recorded elements. A number of works, including the installation with Gary O'Connor 'broader than Broadway' and the mixed media pieces 'in your dreams', 'touch' and 'the black hole' utilise 'home-made' speakers made by attaching exciters to musical instruments, glass, floorboards and walls. Donald has a PhD in musical composition from the University of Huddersfield where he worked for 8 years as a lecturer in composition. Now freelance, he has presented his music and projects at many UK music departments including the Royal College of Music and the Royal Academy of Music; in America at LA MicroFest; in South Korea and at the Akademie der Tonkunst, Darmstadt and the Hochschule für Musik Freiburg in Germany. He gives joint presentations, with Stephen Altoft, on the microtonal trumpet.

Antenna

Dong Zhou

'Antenna' (2015) is written for microtonal trumpet and electronics. It is a combination of 19-equal-temperament and 12 equal-temperament, which creates an erratic, uncertain and insecure atmosphere; just like insects detect the outside world with their antennas.

Dong Zhou graduated from Shanghai Conservatory of Music (Department of Music Engineering). Whilst studying electroacoustic music composition, she focused on those sound art forms which have multiple sound sources such as radio drama and soundscape composition. This has influenced her works; in them she is trying to create different spaces and layers of sound in her imagination of music. She won several prizes including first prize of "Sound of Shanghai" Soundscape recording competition, first prize of the 'Sound of World' ringtones, 'Spark Award' of the fourth film festivals in Macao and Second Prize of National Undergraduate Film Competition and the most potential animated short film by the Ninth Golden Monkey Cartoon Award in China.

STUDIE

Manfred Stahnke

I drafted this "STUDY" for Steve Altoft using the "hybrid" possibilities on the 19-tone trumpet between the 19-division scale and just intonation. So in addition to the 19-tone scale I make use of the natural harmonics on the trumpet, especially the 5th partial. The basic melodic line uses simple spectra and transitions to distorted spectra. It is later multiplied by a computer working in real-time, which means in this case time-shifting as well as octave-transposing (for the 4th lower line).

Manfred Stahnke got his strongest influences from Harry Partch and Ben Johnston, non-art music from all over the world, Jazz, and the musicosophical ideas of György Ligeti. Stahnke was born in Kiel 1951. In 1966 he started to study piano and violin, composition/music theory in Lübeck, 1970-74 in Freiburg with Wolfgang Fortner, Klaus Huber and Brian Ferneyhough, continuing composition and musicology (from 1974 on) in Hamburg with Constantín Floros and György Ligeti, 1979-80 microtonality and computer music in the U.S. (Urbana, Ill. and Stanford, Cal.) with Ben Johnston and John Chowning. In 1979 he earned his doctorate in Hamburg; the subject of his thesis was Pierre Boulez' Third Piano Sonata. From 1974 in Hamburg, his principal professor was György Ligeti, with whom he met until 2002. Stahnke's works have a strong basis on microtonality and pulsative rhythms, also on improvisation.

Immaterial

Elizabeth Adams

Immaterial tries to emphasise the non-equal, uneven aspects of acoustics in which the 19-tone trumpet operates. Its tempo is given by the beating arising from the small 19-tone "half-step" at different registers, middle, low and high. Some of its pitch material is given by uncorrected tuning differences determined

by the number of valves used in a particular fingering. It tries to blur timbral difference arising from interval versus articulation. When something gets dismissed as immaterial, the dismitter is asserting a particular set of rules for assigning significance as the one that counts. As a meaning maker, I want the variety that arises from multiple systems of signification. I want to keep such dismissals from happening, and when I can't, to at least draw attention to them.

Composer, teacher, organiser, and actor, **Elizabeth Adams** works at the intersection of art, education, and social change. Her compositions use sound to invoke social and political metaphors, and have been performed throughout Europe and all around New York City. With Lou Bunk and Augustus Arnone, she co-directs the new music ensemble, Collide-O-Scope Music. With the Orfeo Duo, she runs Songlines, a collaborative public mapping of a neighborhood through song-writing and performance. With Julie Harting, she produces Julie & Elizabeth's Anti-Capitalist Concert Series as occasions to bring musical affect to our political concerns, and invite musicians and audiences to reimagine their relations of production. As an actor, she co-starred with Brook Celeste in Susan Parenti's play, Unrequited, which depicts capitalism and socialism as co-dependent lovers. With Free University NYC, she has helped organize over 20 pop-up universities in public spaces on topics ranging from decolonizing climate justice, to resisting mass incarceration, to Kara Walker's piece A Subtlety. Free University's events simultaneously manifest direct action, free public education, and movement-building. She also holds degrees in English, Music, Composition, and Musiktheater from Barnard, Stony Brook, and the Hochschule der Künste, Bern. She joined the School for Designing a Society as a student in 2005, and has taught there since 2010. With Jacob Barton, she co-organized and taught at Xenharmonic Praxis Summer camp from 2011-2013. Since receiving her doctorate in composition from the CUNY Graduate Center, she has been an adjunct professor of music theory at Columbia University. You can hear her compositions on [soundcloud](#), and on the Indexical label.