

**Microtonal Projects**  
**UK MicroFest 4**  
**Artistic Directors Donald Bousted and Stephen Altoft**

## **UK MicroFest 4**

### **The Vortex Jazz Club**

Sponsored by the Isabelle Zogheb Foundation, RVW Trust and Best Bits Media Ltd

#### **Session 1**

##### **Friday 4th March**

6.00-7.00 **Samuel Stoll** solo microtonal works for microtonal horn  
(separate programme)

8.00-9.30 **The Vortex Microtonal Ensemble**  
Christopher Redgate (oboe), Matt Wright (turntables/electronics),  
Chris Watford (bassoon), Stephen Altoft (trumpet) and  
Lee Ferguson (Mallet Kat)

**Roger Redgate** (UK) Runa for 19-div trumpet 3'

**Joan Arnau Pàmies** Versus-Prequel (2011) 6' solo bassoon

**Matthew Wright** (UK) *ghost language* (19-div tp and turntables) 15'

**Stephen Altoft/Lee Ferguson** Impro in 19-div 3'

**Matt Wright** (UK) English Landscape Painting for oboe and turntables 16'

-interval-

**Roger Redgate and Matt Wright** Impro 10'

**Joseph Maneri** Sharafuddin B Yah-Ya Maneri Makhdum Ul-Milk (1995) 9'  
solo bassoon

**Chris Redgate** (UK) Improvisation 8'

**Donald Bousted** (UK) Verses 4 (2005) 9'

For 19-div trumpet, vibraphone, electronics and video

#### **Group impro**

Chris Redgate's contribution is funded by AHRC

#### **Session 2**

##### **Saturday 5th March**

2.30-3.00 **Microtonal Percussion**

**Lee Forrest Ferguson** demonstrates his Malletkat and performs pieces in different tunings using LMSO with **Stephen Altoft** (microtonal trumpets)

**Donald Bousted** (UK) *Dad* 3'  
for Malletkat

**Scott MacLaughlin** (IRL) *Music in 2 Dimensions No.3* (2010)  
for quarter-tone trumpet and malletkat 7'

[www.duocontour.org](http://www.duocontour.org)

[www.microtonaltrumpet.com](http://www.microtonaltrumpet.com)

3.30-4.15 **Didier Aschour** (guitar)

**Clarence Barlow** "...Until..." for guitar and drone (10')

**Phill Niblock** "Sethwork" for guitar and tape (22')

**Warren Burt** My Monodies"#1 for 72-tone guitar and reverb (5')

**James Tenney** "In a Reverberant Space" for guitar and delay system (free duration)

4.30-5.15 **MIKROBLECH**

**Samuel Stoll** (microtonal horn), **Stephen Altoft** (microtonal trumpets) with **Lee Forrest Ferguson** (Mallet Kat)

**Michael Pelzel** (CH) Gruis for eighth-tone horn and eighth-tone trumpet 5'

**David Gorton** (UK) for 19-div Trumpet and eighth-tone horn 7'

**Eleri Angharad Pound** (UK) Mymryn Tafod 2 for 19-div trumpet, eighth-tone horn and malletkat 12'

### Session 3

#### Saturday 5th March

7.30-9.30 **Trio Scordatura**

**Nicola Vicentino** (IT)- Musica prisca caput (1555)

**François-Bernard Mâche** (FR)- Dumuzi (1991)

**Walter Zimmermann** (GER)- Novo Ben (2002-03)

**Frank Denyer** (UK) - Melodies no.10 (1975)

**Frank Denyer** (UK) - A Fragile Thread (1979)

**Christopher Fox** (UK) - Blank (2002)

**Christopher Fox** (UK) - Natural Science (2010)

**Scott McLaughlin** (IRL) - at least two things (2011) WP

**Ned McGowan (USA)** Drie Amsterdamse Scènes (2011) WP

**Linda Buckley** (IRL) - Dubh (2009)

**Elisabeth Smalt**, viola, voice

**Alfrun Schmid**, voice, violin

**Bob Gilmore**, keyboard, voice

**Scott McLaughlin**, sound design

Since its inception in spring 2006, Amsterdam-based new music ensemble trio scordatura has presented exploratory music by a range of contemporary composers and sound artists that looks toward new tuning systems and microtonality as a way of expanding the harmonic vocabulary of music. The basic soundworld of female voice, viola and MIDI keyboard is expanded by other sonorities depending on musical context. Their concerts feature "classics" from the worlds of microtonal and spectral music together with new commissions. Sometimes this crosses over into work in multimedia, involving text, video, dance, and light.

trio scordatura was formed in 2006 to order to perform music that explores these expanded pitch resources. We had noticed for some time that several kinds of new music seemed largely to ignore matters of harmony (or, more accurately, seemed uninterested in the new kinds of harmonic relationships made possible by subtleties of tuning) and concentrated instead on other aspects of music-making - rhythm, gesture, sonority, the exploration of technology - sometimes, of course, with very exciting results. Nonetheless it seemed to us there was room for an ensemble that offered an alternative focus.

[www.trioscordatura.com/](http://www.trioscordatura.com/)