

# MICROTONAL UNIVERSITY (MU)

*a virtual microtonal university*



## *SCHEDULE*

**September 5, 2021 – August 28, 2022**

**A Program of the American Festival of Microtonal Music Inc.  
(AFMM)**

**Johnny Reinhard - Director**

[afmmjr@aol.com](mailto:afmmjr@aol.com)

# MU - a virtual microtonal university

Beginning September 5, 2021, the American Festival of Microtonal Music (AFMM) presents a new project: MU - Microtonal University.

Faculty members are virtuoso instrumentalists, composers and improvisers

Meredith Borden (voice/interstylistic)  
Svjetlana Bukvich (synthesizer/electronics)  
Jon Catler (guitar/rock)  
Philipp Gerschlauer (saxophone/jazz)  
Johnny Reinhard (bassoon/classical - interstylistic)  
Manfred Stahnke (viola/music composition)  
Michael Vick (multi-instrumental/technology)

Using various platforms, MU will make available a host of different courses, instructions, entertainment, connections, all while being connected to a worldwide social destination for microtonalists, and those with a decidedly microtonal sensibility.

- ☞ Music Courses throughout the year - Premieres - Presentations - Events
- ☞ Private lessons arranged with premier microtonal musicians for all instruments, voice, and music composition
- ☞ Music Composition instruction and Improvisation development
- ☞ Schedules for MU membership contains extensive links to prepare for events, and the daily Zoom information to participate
- ☞ Composer Forums featuring great composer interactions
- ☞ Microtonal Instrument Festivals presented for acoustic and electric guitar, flute, violin, and homemade instruments
- ☞ MU Microtonal Event Calendar produced annually starting Sep 5, 2021
- ☞ MU Global - for Asia and Oceania produced events and sessions
- ☞ Bandcamp microtonal archive for easy Internet access for listening to a microtonal treasure trove an archive



MU's Definition of "Microtonal Music":

"All music is microtonal music cross-culturally. Twelve-tone equal temperament is in itself a microtonal scale, only it enjoys exorbitant attention and hegemonic power, so we focus on the other tuning arrangements."

Johnny Reinhard, MU Director

Financial Structure:

\$50. (US) initial annual membership to MU until September 1, 2021, when the annual membership to MU increases to \$200.

Checks must be made out to: American Festival of Microtonal Music Inc.

The PayPal address is: <http://bit.ly/2d4KDXv>

Or alternatively, go to [www.afmm.org](http://www.afmm.org) and look for the PayPal button at the bottom of the American Festival of Microtonal Music's website front page.

MU  
c/o Johnny Reinhard  
Director, MU/ AFMM  
615 Pearlanna Drive  
San Dimas, CA 91773

347-321-0591

afmmjr@aol.com



## SEPTEMBER 2021

### Sunday Sept 5

1:00-1:45 PM (EST) Introduction to MU with American Festival of Microtonal Music (AFMM) Director Johnny Reinhard, to include scheduling plans, lessons policy, philosophy, homework...

1:45-1:50 PM (EST) AFMM President, pianist Joshua Pierce, gives his imprimatur to MU.

1:50-1:55 PM (EST) Furman University Archivist Jeffrey Makala announces the Furman University Microtonal Archive.

1:55-2:05 PM (EST) Questions, comments, thoughts?

2:05-2:30 PM (EST) - CONCERT PREMIERE

“Asteroid Belt” by Johnny Reinhard performed by cellist Dave Eggar in an apparently new dimension of tuning (a different 128 notes, that takes its scale from the 9<sup>th</sup> octave of the overtone series).

### Sunday Sept 12

11:30 AM-12:30 PM (EST) Instruction: Kraig Grady (LA/Australia) and Terumi Narushima (Australia) present their music and themselves, along with the theories of the microtonally imaginative Ervin (“Erv”) Wilson (1928-2016)



1-2:30 PM (EST) Philipp Gerschlauer (Berlin) examines The New Field of Microtonal jazz, its history, friends, his pioneering album, and introduces 128 tuning to Jazz

### Sunday Sept 19

1-2:30 PM (EST) - 3 CONCERT PREMIERES

1. Premiere of “String Theory” by Johnny Reinhard performed by violinist Dan Auerbach in 128 tuning in NYC.

2. Hornist Michael H Dixon premieres Peter Thoegersen’s “Skullen a Coldie at the Servo w/M8ts: a polytempic, polymicrotonal horn duet for two Aussies on Walkabout in 11 limit and 13 limit just intonation” from Australia.

3. Violinist Natia Mdinardze in Tblissi premieres “Wasiyya” by Nicola Visalli in quartertones



3-4:30 PM (EST) Jon Catler rocks in just intonation, with guest Hansford Rowe



**Sunday Sept 26**

1-2:30 PM (EST) Composers Forum moderated by Johnny Reinhard  
featuring panelists -

Yuri Kasparov (Russia)  
Juhani Nuorvala (Finland)  
Gloria Coates (USA)  
Manfred Stahnke (Germany)  
Nicola Vissali (Italy)



Tolgahan Çoğulu, Johnny Reinhard and Philipp Gerschlauer, in discussion in Knin, Croatia

## OCTOBER 2021

### Sunday Oct 3

1-2:30 PM (EST) Composer Manfred Stahnke (I of III) - Improvisation through Composition; six MU musicians will transform prepared improvisations into a full composition over 3 sessions

### Sunday Oct 10

11:30 AM - 12:30 PM (EST) MU Theorist Paul Erlich goes freestyle on the theories of microtonal music



1-2:30 PM (EST) Microtonal Production - Defining Your Presence with Michael Vick

### Sunday Oct 17

1-2:30 PM (EST) Intonation on musical instruments with NYC multi-instrumentalist Ron Kozak and bassoonist Johnny Reinhard

### Sunday Oct 24

1-3:00 PM (EST) - MU MICROTONAL ACOUSTIC GUITAR FESTIVAL

Angel Blanco moderates panelists -

Tolgahan Çoğulu John Schneider Mak Grgic Wim Hoogewerf  
Dan Lippel Oren Fader William Anderson



3-5:00 (EST) - MU MICROTONAL ELECTRIC GUITAR FESTIVAL

Michael Vick moderates panelists -

Brendan Byrnes Dave Fiuczynski Jon Catler David Dornig Neil Haverstick  
Al Giusto Melle Weijters Michael Hafftka Stephen James Taylor

### Sunday Oct 31

1-2:30 PM (EST) Svjetlana Bukvich is moderator of a Composers Forum featuring -

Peter Thoegersen Kyle Gann Richard Cameron-Wolfe Joel Taylor



## NOVEMBER 2021

### **Saturday Nov 6** (Sunday in Asia and Oceania) **MU Global**

10:00 PM-11:00 PM (EST) (Western Australia@1PM) (7PM LA) (Japan@11AM)

Interview: Kraig Grady



11:00 PM-12:00 AM (EST) (Western Australia@2PM) (8PM in LA) (Japan@12PM noon) - CONCERT OF 3 COMPOSERS

1. Peter Thoegersen "Skullen a Coldie at the Servo w/M8ts: a polytempic, polymicrotonal horn duet for two Aussies on Walkabout in 11 limit and 13 limit just intonation" for solo horn and electronics
2. Jacob Elkin "Microtone Dream #2" for solo horn and electronics - premiere
3. Michael Hugh Dixon "The Soul Will Hear" for soprano and 4 horns featuring soprano Annalisa Solinas, and hornists Dixon, Annalisa Solinas, Graham Nichols, and Gergely Mályusz - premiere

### **Sunday Nov 7**

1-2:30 PM (EST) Composer Manfred Stahnke (II of III) -  
Improvisation through Composition

### **Sunday Nov 14**

11:30 AM-12:30 PM Instruction: The False Scandals Lodged Against Charles Ives.

- Carol Kitzes Baron and the Ives Scandal of Changing Dates
- Johnny Reinhard on the Ives Scandal of Ives changing his chromatics to make his music appear "more dissonant"
- Antony Cooke joins us to tell of his new research into Ives and the particulars of Ives's illness

☞1-2:30 PM (EST) The making of the Charles Ives "Universe Symphony," and Ives's transcendental tuning in the "Concord Sonata," "String Quartet #2," and the "Unanswered Question," with Johnny Reinhard

### **Sunday Nov 21**

1-2:30 PM (EST) Instruction: Subhraag Singh, and James Mulvale "The Walk"



3-4:30 PM (EST) with Jon Catler: The Basics - "Cowpeople" - the EP in 31-edo

### **Sunday Nov 28**

1-2:30 PM (EST) Johnny Reinhard moderates a Composers Forum featuring virtuoso performer composers -  
Dave Taylor Veli Kujala Robert Dick Tom Chiu



## ***DECEMBER 2021***

### **Saturday Dec 4 - MU Global**

10:00 PM-11:00 PM (EST) (Western Australia@1PM) (7PM LA) (Japan@11AM)  
KEWTI – trombonist Adrian Sherriff and fretless guitarist Tom Fryer  
microtonalize on trombone and fretless guitar, respectively, from Melbourne,  
Australia



11:00 PM-12:00 AM (EST) (Western Australia@2PM) (8PM in LA) (Japan@12PM )  
Australian Composers Forum moderated by Terumi Narushima  
Warren Burt Amanda Cole Kraig Grady Michael Hugh Dixon

### **Sunday Dec 5**

1-2:30 PM (EST) - MU MICROTONAL FLUTE FESTIVAL

Angel Blanco is the moderator for panelists -  
Stefani Starin Robert Dick Helen Bledsoe Ron Kozak  
Susan Friedlander Jennifer Grim Jorge Echevarria

### **Sunday Dec 12**

11:30 AM-12:30 (EST) Instruction: Microtonal Ear Training with  
Amelia Huff and Johnny Reinhard



1-2:30 PM (EST) Composer Manfred Stahnke (III of III) – Improvisation through  
Composition

### **Sunday Dec 19**

11:30 AM-12:30 PM (EST) Instruction: Angel Blanco presents Julian Carrillo of  
Mexico



1-2:30 PM (EST) Meredith Borden takes you through 2 compositions by  
composer Julian Carrillo that feature soprano

### **Sunday Dec 26**

1-1:30 PM (EST) – LIVE CONCERT

mezzo-soprano Lore Lixenberg performs the second half of Peter Thoegersen’s  
“Cantos” [please be advised: vile lyrics]



1:30 -2:30 PM (EST) - MU PARTY – featuring the percussion of Frank Malloy





## *JANUARY 2022*

**Jan 2** DARK

**Saturday, Jan 8, 2022 - MU Global**

10:00 PM-11:00 PM (EST) (Western Australia@1PM) (7PM LA) (Japan@11AM)

Instruction: Warren Burt



11:00 PM-12:00 AM (EST) (Western Australia@2PM) (8PM in LA) (Japan@12PM)

Paul Erlich is a moderator for Microtonal Theorists:

Dave Keenan on special microtonal notation (Melbourne, Australia)

Cam Taylor, author of "Microtonality and 55 Keys" (New Zealand)

Lillian Hearne explains EDOs and their scales (Western Australia)

Kite Giedraitis and the Kite Guitar, with guest Aaron Wolf (Portland, Oregon)

**Jan 9**

11:00 AM-12:30 PM (EST) Instruction: John Schneider

re: Lou Harrison and Harry Partch and building microtonal instruments



1-2:30 PM (EST) Meredith Borden re: Harry Partch and the intoning soprano voice in his compositions "Potion Scene," "Yankee Doodle Fantasy," and the "Two Joyce Settings"

**Jan 16**

1-1:45 PM (EST) Paul Erlich introduces 22edo, and interviews Hans-Gunter Lock



1:45-2:30 PM (EST) Johnny Reinhard introduces 128 tuning

**Jan 23**

1-3:00 PM (EST) - MU MICROTONAL HOMEMADES FESTIVAL

Jacob Barton, inventor of the udderbot, is the moderator for panelists -

Skip La Plante John Bertles Patrick Ozzard-Low David Simons

Pierre Bastien Miguel Frasconi Ken Butler

**Jan 30**

1-2:30 PM (EST) Svjetlana Bukvich is the moderator for a Composers Forum with just intonation composer performers

Michael Harrison John Schneider Amelia Huff Jon Catler



## ***FEBRUARY 2022***

### **Saturday Feb 5 MU Global**

10:00 PM-11:00 PM (EST) (Western Australia@1PM) (7PM LA) (Japan@11AM)

Composer Amanda Cole, with guest Greg Schiemer



11:00 PM-12:00 AM (EST) (Western Australia@2PM) (8PM in LA) (Japan@12PM )

Hitomi Shimizu of SXZYGYS (Japan)

### **Feb 6**

1-2:30 PM (EST) Philipp Gerschlaier explores just intonation in Jazz

Reza Askari and Michael Battaglia are guests

Subjects include – Stride, Barbershop, and Blues

### **Feb 13**

1-2:30 PM (EST) Instruction: Stephen James Taylor



3-4:30 PM (EST) Jon Catler interviews guests

Brendan Byrnes Elaine Walker David Dornig Ben Spees

### **Feb 20**

1-2:30 PM (EST) Instruction: Johnny Reinhard discusses early music tuning through Johann Sebastian Bach with guest harpsichordist Rebecca Pechefsky

### **Feb 27**

1-2:30 PM (EST) Johnny Reinhard moderates a Composers Forum featuring Stephen James Taylor Robert Bonotto Mark Gustavson Anton Rovner Colleen Gallagher (for Paul Gallagher)

## MARCH 2022

### Saturday Mar 5

10:00 PM-11:30 PM (EST) (Western Australia@1PM) (7PM LA) (Japan@11AM)

Presentation: Hidekazu Wakabayashi in Osaka, Japan

### Mar 6

1-2:30 PM (EST) Microtonal Notation Instruction by Johnny Reinhard featuring an explanation of “cents notation” (as used by the AFMM), and an examination of prominent microtonal notation conundrums (Dowland, Vivaldi, J.S. Bach, Ives, Stravinsky), while examples are given of microtonal notation alternatives

### Mar 13

11:30 AM-12:30 PM Instruction: Nora-Louise Müller and Bohlen-Pierce clarinets



1-2:30 PM (EST) Johnny Reinhard interviews

Bill Alves Marnen Laibow-Koser John Chalmers

Frank Malloy Violeta Dinescu

### Mar 20

1-2:30 PM (EST) Scholarly Microtonalists -

Joel Mandelbaum Franklin Cox Jacques Dudon Marc Sabat



3-4:00 PM Jon Catler (I of IV)

### Mar 27

1-2:30 PM (EST) Johnny Reinhard moderates a Composers Forum of microtonal Composer/Performers to include -

Ned Rothenberg Al Giusto Ron Kozak Angel Blanco Stephen Weigel



2:30-5:00 PM - La Monte Young



La Monte Young and his partner, artist Marian Zazeela (Photo: Johnny Reinhard)

## APRIL 2022



### Apr 3

1-2:30 PM (EST) Philosophy of Microtonal Music with Johnny Reinhard  
Stephen James Taylor Gary David Timo Tukhanen William Anderson  
Discussion: Social Constructs and their Impact on Microtonality

### Apr 10

11:30 AM-12:30 PM (EST) - 2 CONCERT PREMIERES

1. Angel Blanco of Alois Haba's Sonata for Guitar #1
2. Michael H Dixon premieres his "A Hundred Valleys" for live solo horn and pre-recorded horn ensemble



1-2:30 PM (EST) Johnny Reinhard highlights world premieres of the AFMM for accentuating listening and discussion, to include pieces by Percy Grainger, Charles Ives, Harry Partch, Edgard Varèse, Lou Harrison, Juliàn Carrillo, and Mordecai Sandberg

Apr 17 DARK

### Apr 24

1-2:30 PM (EST) Svjatlana Bukvich Presentation

## MAY 2022

### May 1

1-2:30 PM (EST) MU PARTY featuring Frank Malloy

**May 8** [planned European premiere of the Ives "Universe Symphony" / Reinhard" in Cologne, Germany]

11:30 AM-12:30 PM (EST) Instruction: Kyle Gann



1-2:30 PM (EST) Meredith Borden is vocal training

### May 15

1-2:30 PM (EST) Johnny Reinhard revisits the microtonal classics -

Harry Partch "The Dreamer That Remains"

Julian Carrillo "Horizontes"

Alois Haba "String Quartet #11" (in sixthtones)

Ivan Wyschnegradsky "tbd"

Mordecai Sandberg "Psalm #51" for soprano and orchestra

John Dowland "Pavane Lachrymae" for lute

### May 22

1-2:30 PM (EST) Microtonal Production - Microtonal Q&A with various artists, along with the Furman University Microtonal Class, with Michael Vick

### May 29

1-2:30 PM (EST) Sveltana Bukvich moderates a Composers Forum featuring iconoclast composers -

Christian Klinkenberg (Belgium)

Agustin Castilla-Avila (Spain)

Peter Dolden (Quebec, Canada)

Elaine Walker (USA)



## *JUNE 2022*

### **Jun 5**

1-2:30 PM (EST) - MU MICROTONAL VIOLIN FESTIVAL

Devon Tipp is the moderator for panelists -

Tom Chiu Richard Carr Pauline Kim Harris Mari Kimura

Dan Auerbach Jesse Maw



Sieman Terpstra

### **Jun 12**

11:30 AM-12:30 PM (EST) Instruction: Siemen Terpstra & Melle Weijters explore 31 edo - tricesimoprimal tuning, or simply 31-tone equal temperament tuning



1-2:05 PM (EST) Meredith Borden is with microtonal vocalist Jean Bermes (Luxembourg)



2:05-2:30 PM (EST) - CONCERT PREMIERE

Gertraud Steinkogler-wurzinger premieres Johnny Reinhard's vocal solo - "A Story to Tell"

### **Jun 19**

1-2:30 PM (EST) - Johnny Reinhard is the moderator of a Composers Forum  
Ralph Lewis Chris Mohr Sevish Angel Blanco Gérard Pape

### **Jun 26**

1-2:30 PM (EST) Instruction: Devon Tipp and Matthew Rosenblum on the Pittsburgh microtonal scene



3-4:30 PM (EST) Jon Catler rocks (II of IV)

## *JULY 2022*

### **Jul 3**

1-2:30 PM (EST) All things Philipp Gerschlauer, his music, his choices, his instrument, and his dreams. Bebop. Philipp discusses quartertones, and big band composer and trumpeter, Don Ellis

### **Jul 10**

1-2:30 PM (EST) Instruction: composer Manfred Stahnke



3-4:30 PM (EST) Jon Catler rocks (III of IV)

### **Jul 17**

1-2:30 PM (EST) Microtonal Production – Dare to be Unique (in a sea of sameness) with Michael Vick special guests composer Chris Vaisvil, and electro-acoustician Lawrence de Martin

### **Jul 24**

1-2:30 PM (EST) Vocalist Meredith Borden is decidedly Student Centered, and we hear the voices in attendance

### **Jul 31**

1-2:30 PM (EST) Drum Circle with Frank Malloy



Frank Malloy drumming

## *AUGUST 2022*

### **Aug 7**

1-2:30 PM (EST) Meredith Borden is with composer and singer Su Kat

### **Aug 14**

11:30 AM-12:30 PM (EST) Group Instruction -

Pascale Criton Ciarán Ó Meaíair (James Tenney) Joe Monzo Ulrich Krieger



1-2:30 PM (EST) Meredith Borden

### **Aug 21**

1-2:30 PM (EST) Instruction: Tolgahan Çoğulu and the microtonal guitar



3-4:30 PM (EST) Jon Catler IV of IV

### **Aug 28**

1-2:30 PM (EST) MU PARTY - with Frank Malloy





*MU STAFF*

Administration	Robert Bonotto	Massachusetts
Art Design	Ciarán Ó Meacair	Ireland
Coordinator	Angel Blanco	Mexico/Canada
Director (MU/AFMM)	Johnny Reinhard	California
Microtonal Events Calendar	Gérard Pape	France
Influencer 1	Stephen Weigel	Indiana
Influencer 2	Alex Blank	Indiana
Influencer 3	Richie Greene	Oregon
Influencer 4	Jacob Barton	Virginia
MU Theory	Paul Erlich	Massachusetts
MU Global	Kraig Grady	Australia
MU Global	Terumi Narushima	Australia
MU Festivities	Frank Malloy	Atlanta/NYC
Publicity	Ralph Lewis	Illinois

*MU FACULTY*

Voice	Meredith Borden	Massachusetts/NYC
Electronics	Svjetlana Bukvich	NYC/Sarajevo, Bosnia-Herzegovina
Rock	Jon Catler	Massachusetts/NYC
Jazz	Philipp Gerschlauser	Berlin, Germany
Classical/Interstylistic	Johnny Reinhard	California/NYC
Composition	Manfred Stahnke	Hamburg, Germany
Technology	Michael Vick	South Carolina

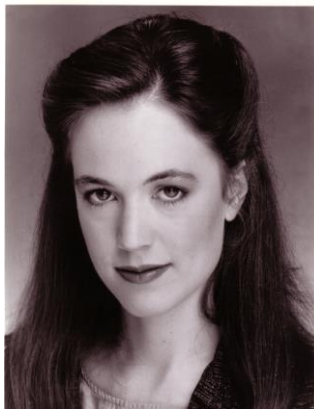
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Joshua Pierce  
Johnny Reinhard  
Devon Tipp  
Michael Vick



## ***MU FACULTY BIOS***

### **Meredith Borden – voice**



Meredith Borden, a graduate of New England Conservatory of Music, is known for her ability to hear and reproduce vocally the subtle shadings of an infinite spectrum of pitches. Meredith Borden has been teaching voice for over 20 years and currently holds posts at UMass Lowell (Adjunct Voice Faculty since 2016) and South Shore Conservatory (Voice Faculty since 2014) as well as her own private studio (MaBird Vocal Studio) at WildHouse Studio in the Boston area.

Although grounded in a classic "bel canto" vocal technique, she is fluent in a broad range of musical and vocal styles, including classical and operatic expressions, rock, blues, jazz, music theatre (Broadway), and experimental genres. Also bringing an extensive knowledge of dance to her teaching approach, she enjoys the variety of working in different styles and leading the individual singer to repertoire that will best express that singer's natural temperament and voice. Meredith received her Master's and Bachelor's degrees in Vocal Performance from New England Conservatory of Music.

Borden has performed in scores of concerts and theatrical productions over the past several decades, both in the US and abroad, working with regional, summer stock, and Off-Broadway companies in a variety of lead roles, including Christine in the Yeston-Kopit Phantom, and Maria in West Side Story. Borden has been a featured performer for many years with the New York Gilbert & Sullivan Players, in repertory at City Center and Symphony Space, and touring extensively with the company in the US from East to West Coast and to England. Some of Borden's roles include Isabel in Pirates of Penzance at Wolf Trap (Virginia), Fiametta in Gondoliers and Lady Ella in Patience. Borden performed in the European tour of the American tribal love rock musical HAIR, further collaborating on selected projects and recordings with one of the original writers, James Rado.

Borden was featured in world premieres of works by contemporary American composers Meredith Monk (American Archeology), Philip Glass (The Juniper Tree/ American Repertory Theater), and Elodie Lauten. One of Lauten's long time vocal muses, Borden has performed and recorded the role of gospel-blues singer Compassion in multiple installations of the opera Waking in New York featuring the libretto by beat poet Allen Ginsberg culminating in a historical performance at the iconic St. Mark's Church in NYC in June 2014. Borden was also featured in the roles of Persephone and Crow in Lauten's chamber opera Orfeo at NYC's Merkin Concert Hall at Lincoln Center. Both of these works, as well as the double CD release Deus Ex Machina (recorded live as part of John Schaefer's New Sounds Live) have been released on 4-Tay

Records. Borden has been critically acclaimed for her work with the American Festival of Microtonal Music in New York with whom she has sung and recorded a wide span of repertoire (PITCH Recordings) including the music of American pioneer Harry Partch (The Potion Scene), Julian Carrillo, and signature solo works for voice and autoharp including her 2015 debut of the Ballad of Hobo Annie. With the Queen's Chamber Band in NYC, Borden was a featured soloist at Merkin Concert Hall and other concert events, singing in works as diverse as Bach's virtuosic Cantata #51 for soprano and Jon Catler's blues infused microtonal lamentation, "Shadow."

Borden (also known as Babe Borden) hones her talent as a progressive microtonal blues singer, drawing vocal inspiration from Mississippi Delta artists such as Tommy Johnson and Skip James for her own musical style. With longtime composer/guitarist musical partner of more than 20 years, Jon Catler, Babe and JC's ongoing collaboration since 1994 has culminated in their Boston based progressive Harmonically tuned 13 O'Clock Blues Band. 13 O'Clock BB got a 4 star review from Downbeat Magazine in March 2018 for the band's debut release Devil's Dance. Currently recording at their WildHouse Studio in the Boston area, Borden and Catler are scheduled to release new 13 O'Clock Blues Band recordings in 2021. Borden has also been featured as lead singer in past CD releases by New York City based electric Delta blues band Willie McBlind (Find My Way Back Home, Bad Thing, and Live Long Day), the second also receiving a four star review in Downbeat Magazine earning its place as one of the BEST CD'S OF 2010. With Jon Catler, Borden has headlined the World Out Of Tune (W.O.O.T.) Festival in New York, the Hoboken Blues Be-iN (Hbbi), the Blue Apple Blues (B.A.B.) Festival, Bourbon Street Blues Festival, and the King Biscuit Blues Festival on the banks of the Mississippi. Borden's first artistic collaboration with 2 Catler was Birdhouse, an exploration of microtonal birdsong followed by numerous other projects including an Off-Broadway production of Motel Blues at the Greenwich Street Theater in New York produced by Clark Middleton's Apartment 929, Howl Festival and the NY Fretless Guitar Festival and playing frequently as Willie and Babe in a variety of venues.

### **Svjetlana Bukvich - electronics**



Sarajevo-born and NYC-based Svjetlana Bukvich is widely regarded as one the most innovative and dynamic multimedia composers in America. She first came to the attention of the European music world following her appearances as featured soloist with the Sarajevo Philharmonic Orchestra, performing Beethoven's 1st Piano Concerto at the age of 16, and the following year

with Edinburgh Gorge Heriot's Symphony Orchestra with the 2nd Concerto. Driven by a need to express beyond interpretation, Ms. Bukvich studied at the Music Academy, University of Sarajevo, where she earned degrees in Composition and Musicology. During this period she was invited to participate in the exclusive Intensive Composition Workshop in Groznjan, Istria where she worked with some of the leading lights in European contemporary music. By twenty-one, Ms. Bukvich had composed her first symphony, which was to be conducted in 1992 by the esteemed Julio Maric, when the war intervened.

Under harrowing circumstances that read like a political war thriller, she escaped her besieged city of Sarajevo in Bosnia-Herzegovina to Belgrade, where the American Soros Foundation took unprecedented action to provide her with a stipend and a one-way ticket to America where she could pursue a full scholarship at Rensselaer Polytechnic Institute. There, her interests broadened to include music synthesis, programming, microtonality, avant-garde performance, and video art. In 1994, she was awarded with one of the first M.F.A. degrees in multimedia offered in the United States.

Her music for dance, film, and the concert stage has been presented across the U.S., and internationally in Beijing, London, Helsinki, Johannesburg, Odessa and Berlin, among others. She is the recipient of numerous fellowships and commissions, most notably from the NY Foundation for the Arts, New Music USA, US Artists International, American Composers Forum, the O'Donnell-Green Music and Dance Foundation, The Frances Richard Fund for Innovative Artists of Promise, and the Institute on the Arts and Civic Dialogue at Harvard University. She is featured in the book *In Her Own Words: Conversations with Composers in the United States* where she is identified as one of the 25 outstanding women composers whose "processes can be viewed as alternatives to convention, for they expand accepted definition of composition and venue...".

Ms. Bukvich has collaborated with diverse ensembles and instrumentalists such as ETHEL String Quartet, the Sarajevo Philharmonic, Shattered Glass Ensemble, The Lafayette Chorale, Martha Mooke, Tony Levin, Mari Kimura, Rob Schwimmer, Cornelius Dufallo, Johnny Reinhard, Leonardo Suarez Paz, Kamala Sankaram, Ha-Yang Kim, Susan Aquila, Eddie Venegas, Jessica Meyer, Jacqui Kerrod and Mordy Ferber, among many others. Her works have been featured at The Kennedy Center, the Tribeca Film Festival, The EAR Classical, American Festival of Microtonal Music, The Knitting Factory, Brooklyn's Bargemusic, Rose Studio at Lincoln Center, Berklee Performance Center, Music With A View Festival, Sarajevo Winter Festival, Serial Underground at the Cornelia Street Café, The Kitchen, Cooper Union, The Anthology Film Archives, (le) Poisson Rouge, ASCAP's Thru The Walls Series, La MaMa, Audible Visions/MA, the New York Times Center, New Jersey Performing Arts Center (NJPAC), W.E.A.L.R. New Music Festival/CA, Kaatsbaan International Dance Center, The Cutting Room, Gibney's Agnes Varis Dance Center, Sarajevo Film Festival, Bickford Theater/NJ, Alvin Ailey City Center, Lloyd Ultan Hall/MN, National Theater Sarajevo, Aventura Arts & Cultural Center/FL, Roulette, Inner Voices New Music Festival/CA, Faust Harrison Pianos, Williams Center for the Arts/PA, Spectrum, Wilkins Theater/NJ, La Guardia Performing Arts Center (LPAC), and the Bohemian Hall in NYC.

In 2014 Parma Recordings released her solo album *EVOLUTION*, followed by *EXTENSION* in 2020; both collections have since garnered glowing critical acclaim and have received radio play worldwide. The Metropolitan Museum of Art in New York recently broadcast, and then reprised, selections from these works in the MetLiveArts' best-of-season showcase. Ms. Bukvich is a contributing author in *Perspectives on Music Production: Gender in Music Production* published by Focal Press, UK in spring 2020. She is a board member of the American Festival of Microtonal Music and the new music presenting organization Composers Concordance, the Arts Chair in the Bosnian-Herzegovinian American Academy of Arts and

Sciences, and an honoree in Selected Honors, Awards & Achievements in American Society of Composers, Authors and Publishers (ASCAP) Concert Music. She is currently Assistant Professor at City University of New York and has previously held positions as Adjunct Professor at Pratt Institute and New York University (NYU).

### Jon Catler - rock



Jon Catler graduated summa cum laude from Berklee College of Music where he performed the school's first microtonal senior recital in 1979, featuring his compositions for solo and group in 31-tone and 19-tone equal temperaments. Since his initiation into the world of microtonal music performance, Catler has played with many music luminaries, most notably legendary Just Intonation composer La Monte Young with whom he has worked for over 30 years, touring and recording as a member of the Forever Bad Blues Band (Gramavision CD), The Theater of Eternal Music Big Band, and the Just Alap Raga Ensemble.

Catler has also recorded and toured extensively with his own music, and has appeared as composer and performer on the Futurismo/Futurismi Festival, M.A.N.C.A. Festival with the AFMM, Montreal Jazz Festival, Quebec Festival d'Ete, the Angelica Festival, the World Out Of Tune (W.O.O.T.) Festival, the Evolution Music Festival in Boston, and the American Festival of Microtonal Music of which he is cofounder. Catler performed in the world premiere version of Ives' "Universe Symphony" at Lincoln Center, a climax of AFMM's 30-year history. Catler also performed on the original Harry Partch guitars in a performance of Partch's "Oedipus" at The Metropolitan Museum of Art in NYC. Other notable performances include a residency at The Guggenheim with La Monte Young, shows at The Kitchen (NYC), the Knitting Factory, Avery Fischer Hall and Alice Tully Hall, and a live recording of Catler's groundbreaking orchestral work Evolution for Electric Guitar and Orchestra at New York Society for Ethical Culture. Catler has also designed his own fretting systems for guitar, and has made these designs available to the public through licensing deals with world class manufacturers including G&L Guitars and Warwick basses, as well as through his own company, FreeNote Music. Catler's 12-Tone Ultra Plus ® system is the first to add Harmonic Series pitches to the standard 12, and it is now accepted as one of the most popular alternative fretting systems available. As a recording artist and published author, Catler has released over a dozen critically acclaimed CD's of original music, all in Harmonic Series Tunings. In 2002, Catler's first book "The Nature of Music" was

released, explaining his Harmonic discoveries and presenting a tuning system that sets the precedent of evolving our conception of consonance to the 13th Harmonic and beyond. Catler's second book, *The Lost Chord*, details his continuing work with frequencies. Catler has been the recipient of numerous grants, including a grant for the MicroTime Tour, which featured an interstate touring ensemble that debuted the concept of Just Intonation Rhythm. Catler was also awarded a composer residency grant from Harvestworks in NYC, as well as multiple grants from Meet the Composer.

Catler's music has been featured on radio shows worldwide, including numerous live interviews on WNYC's *New Sounds* with John Schaefer, and on KPFK with John Schneider in Los Angeles. Catler has been teaching private students at his studio since 1982 and is sought out for his expertise in this field. In 2019, Catler opened WildHouse Studio in Randolph, MA, the world's first music studio devoted to Harmonic Music. Catler has given Master Class seminars in Harmonic Series Tuning at Berklee College of Music, UMass Lowell, University of California at Riverside, SUNY Ulster, and South Shore Conservatory of Music. Jon Catler's NYC performances in the group *Sundara All-Stars* with La Monte Young were listed in the Best Classical Music Performances in the *New York Times* in January 2018. Catler's latest CD releases include a duo recording with legendary drummer, RaKalam Bob Moses, and 13 O'Clock Blues Band's debut CD, which was included in Best CD's of 2018 in *Downbeat Magazine*.

### **Philipp Gerschlauer - jazz**



Philipp Gerschlauer is a pioneer in combining microtonal elements and jazz. He has divided the octave into 128 notes on the saxophone and in his compositions. Besides playing, he teaches clinics at universities around the globe. Philipp Gerschlauer is considered to be one of the leading microtonal saxophonists in the world.

In order to develop a microtonal organ and to conquer new territory, in 2018 he began to learn the church organ. He now performs concerts in which he plays saxophone and organ simultaneously. His talent was recognized early on and while he was at school when he was accepted to study classical saxophone at the Music University of Frankfurt/Main at the age of 16.

He graduated from the Jazzinstitut Berlin and moved to New York City to complete his Master's Degree at the New York University.

As bandleader he has recorded several CDs with his band Besaxung, which was followed by "MiKro jazz - neue eXpressionistische Musik" (David Fiuczynski, Jack DeJohnette, Matt Garrison, Giorgi Mikadze / RareNoise Records). This record was internationally widely acclaimed and voted the 2nd best jazz album in 2017 by "The New York City Jazz Record".

He received scholarships from the German National Academic Foundation, the German Student Exchange Service (DAAD), the New York University and the German Research Center in Venice (3 months).

He is a faculty member of the Music and Arts University of the City of Vienna (MUK) where he teaches jazz theory and ensemble.

### **Manfred Stahnke - composition**



Manfred Stahnke was born in 1951. In 1966 he started to study piano and violin at "Lübecker Musikakademie," music composition / music theory with Jens Rohwer. 1970-74 he went to Freiburg to study with Wolfgang Fortner, later Klaus Huber and his then-assistant Brian Ferneyhough. He began a parallel study of musicology with Hans Heinrich Eggebrecht and others. He passed his exam in "composition & music theory" in 1973. From 1974 on he continued his studies in composition and musicology in Hamburg with György Ligeti and Constantin Floros, finishing with the PhD degree at the Hamburg University. The subject of his thesis was the Aesthetics of Pierre Boulez. 1979-80 he went to the U.S.A. to study microtonality and computer music, first in Urbana/Champaign with Ben Johnston, John Melby and then in Stanford in a summer course with John Chowning. Besides his work as a composer he worked from 1974 on as a piano teacher for children. Then from 1983 on he was a teacher at Hochschule für Musik und Theater Hamburg, first in music theory, then also in composition, from 1995 on as a full-time professor. Stahnke's works have a strong basis on microtonality and pulsative rhythms, also on improvisation. Among them are several operas: "The Fall of the House of Usher", "Henry the Fourth", "Orpheus Kristall" (opera with internet), orchestra pieces and concertos: "Trace des sorciers," "Hinterhofmusick," "Violin Symphony," "Scales of Ages: Saxophone Symphony," and much chamber music. He wrote numerous essays about many musical questions. He was a lecturer and led master classes in many countries worldwide. He

constantly improvises with the group TonArt. Presently (2021) Manfred Stahnke is the chair of the music department at "Freie Akademie der Künste in Hamburg."

Soundfiles and Scores at Babelscores <https://www.babelscores.com/ManfredStahnke> Just Intonation Viola Etudes as downloads (Amazon etc.).

Books on Microtonality: Mein Blick auf Ligeti, Partch & Compagnons. Gesammelte Aufsätze, Vorträge und Interviews, 424 Seiten, BoD Norderstedt 2017, ISBN 978-3-7431-6663-9 (also a Kindle download version) • 1001 Microtones (together with Sarvenaz Safari), Neumünster 2014 ISBN 978-3- 95675-003-8 • Mikrotöne und mehr - Auf György Ligetis Hamburger Pfaden, ed. Manfred Stahnke, Hamburg 2005, ISBN 3-932696-62-X Portrait: • Just in Tone & Time, Assoziationen an Manfred Stahnke, ed. Benjamin Helmer & Georg Hajdu, engl. / deutsch, Neumünster 2017, ISBN-10: 3956750209

### Michael Vick - technology



Michael Vick, aka Michael aTonal Vick, is a multi-instrumentalist & as Guitar Player magazine dubbed him, the Ringleader behind the Fretless Guitar Festival. In Asian circles, he is also known as vVv, often with Free-Bananas & enjoys performing & composing on what he calls extended & limited guitars, basses, micro-keys, Glissentar, bansuri, polychord, ipAds, percussionz, found-objects, Earth & vox to create SoundAsMusic. Vick's style is hard to describe because it can range from the conventional to the abstract utilizing microtonal tuning systems & natural sounds to the beyond.....

Michael's formal music training began when he was fourteen years old when he was invited to study classical guitar and music theory at the College of Charleston under Michael Poulos and in Master Classes with Frederick Hand. Around this time, he was also invited to study with Christopher Berg at the University of South Carolina delving deeper into advanced classical guitar and compositional techniques. Over the years that followed, Michael worked under Carroll Brown at Oceansong Records as a recording engineer, and then later moved to Atlanta, Georgia and became a freelance recording engineer and studio musician. As an artist, Michael has performed with the American Festival of Microtonal Music, Charleston Symphony Orchestra, Wayang Modern Shadow Puppet Theater, Footlight Players, Pat Curtis Jazz Trio, C of C Guitar Quartet, Modern India w/ Debashish Bhattacharya, and he has performed at the



Spoletto Festival, Hotlanta's Acid Jazz Festival, American Festival of Microtonal Music, NYC Fretless Guitar Festival (which he founded in 2005), Gagliarchives FM, Shawn Lane 10 Year Memorial Celebration in Memphis, Asheville Electro-Music Festival, National Slide Guitar Festival & the Mountain Skies Festival. Vick has also toured and recorded as Wit's End, The Michael Vick Trip, Bass Fight (w/ Benjamin Funk Johnson), MusicaMunadana.TV (w/ G5 on Gamelan ) and VVVEAD (w/ Todd Campbell aka Electro Acoustic Drummer).

For his work with fretless guitars & tuning systems, MaV has been featured in books, magazines & on the internet, as well as; on television and radio, and for over 10 years he has taught a course of his own creation at Furman University called Tuning Systems & the Aural Experience. Through his work w/ FU & the AFMM; Michael was instrumental in bringing Johnny Reinhard's revered microtonal/tuning systems archive to Furman's Special Collections. Vick has personally released over 15 CDs & can also be heard on the CD compilations: World's Fretless Guitarists: Village Of The Unfretted (w/ Ron Thal/Bumblefoot, David Fiuczynski/Fuze, Ned Evett & Elliot Sharp/E#), Artists For Charity: Guitarists 4 The Kids (w/ Robert Fripp, Steve Lukather, Mattias IA Eklundh & Pierre Bensusan,) and Unplugged & Unfretted: A Collection Of The World's Acoustic Fretless Guitarists (w/ Neil Haverstick, Kevin Kastning, Cenk Erdogan & Edward Powell). MaV has also released music w/ eclectic-bassist MonoNeon, & he has been featured on various label compilations including Spectropol Records & ClassWarKaraoke at the FreeMusicArchive. His newest full-length is called Sound As Music Presents Pronounced-Triple-V (vVv), & his most recent single dropped in 2021 is Observations of Love.

Michael Vick is currently endorsed by Godin Guitars & FreeNote Music. [www.SoundAsMusic.com](http://www.SoundAsMusic.com)

### Johnny Reinhard - interstylistic



A native New Yorker, Johnny Reinhard is director and founder of the American Festival of Microtonal Music (AFMM) since 1981, specializing in all manner of microtonal performance. Reinhard performs as a virtuoso bassoonist, as well as on the recorder, and as a vocalist

specializing in the works of American microtonal pioneer Harry Partch. Reinhard has performed as a soloist throughout Europe and the United States, Japan, Canada, Mexico, and Russia. Reinhard authored the book *Bach and Tuning* (Peter Lang Verlag). Reinhard holds an MM from Manhattan School of Music, and a BM from the North Carolina School of the Arts, both as a bassoon major. He has played with such international virtuosi as kavalist Theodosii Spassov (Bulgaria), Thereminist Lydia Kavina (Russia), Baul master Babukishan Das (India), and the FLUX Quartet (USA). In 2000 he was featured on bassoon by Ornette Coleman to critical acclaim at the Verizon Jazz Festival. For fifteen years he played electric bassoon with Jon Catler's rock group, The Microtones. Featured solo performances continued in London's Barbican, Paris' Centre de Pompidou, Venice's Teatro la Fenice, Moscow's Alternativa Festival, Croatia's Fortress of Knin, Ukraine's Odessa Philharmonic Hall, Salzburg's Mozarteum, and in festivals in Monterrey, Mexico, Kazan, Russia, and Copenhagen, Denmark. Notable music partners include bass trombonist Dave Taylor, cellist Dave Eggar, violinist Tom Chiu, multi-instrumentalists Brad Catler and Ron Kozak, guitarist Jon Catler, percussionist Rashied Ali, and trumpeter Lew Soloff.

Reinhard has notably completed a number of important works of composers in exemplary performance, to include his realization and subsequent premiere performance of Charles Ives' *Universe Symphony* in 1996 in New York's Lincoln Center, and the premiere of Edgard Varèse's "Graphs and Time" in 1987 at the Centre Pompidou in Paris. Reinhard's transcription of Ivan Wyschnegradsky's *Meditation sur deux themes* (1917) for bassoon and piano was recorded for the CD *Between the Keys* for Newport Classics (now owned by Sony), and re-recorded for Solyd Records (Russia), and the AFMM organ PITCH. Among his concert premieres are Lou Harrison's "Symphony in Free Style," Terry Riley's "In C - Just Intonation Version," Percy Grainger's "Free Music" for Theremin quartet, the original version of Harry Partch's "Ulysses Departs From the Edge of the World" for trumpet, double bass and boobams, and Mordecai Sandberg's orchestral "Psalm 51."

As a composer, Reinhard's original compositions feature polymicrotonality - either the active mixing of microtonal tunings in a single composition, or the invention of brand new pitch relationships (e.g., harmonic 17, quadratic prime just intonation, collapsed just intonation). Among his works are a symphony (Middle-earth), cello concerto (Odysseus), string quartet (Cosmic Rays), ballet (Left) a large number of virtuoso solo pieces for different instruments in distinctive tunings, and numerous works featuring unusual timbres and requiring different degrees of improvisation. Johnny Reinhard's compositions can be heard on the Raven CD, released by The Stereo Society, and in the early '90s he published the serial journal PITCH for the International Microtonalist, which has since evolved into the PITCH CD label.

In addition to playing and creating, Reinhard actively extends his knowledge to students of music. Formerly professor of bassoon at New York University, Reinhard previously taught music composition and theory at C.W. Post, Long Island University, and Western art music at Columbia University, as well as for Kyle Gann's sabbatical at Bard College. He has guest-lectured at renowned universities around the world including the Manhattan School of Music, CalArts, Indiana University, the Hamburg Hochschule in Germany, the Tchaikovsky Conservatory in Moscow, York University in England, and at Ukraine's Odessa Conservatory. Reinhard introduced as vocalist the first performances of Harry Partch's 43-tone just intonation works in Norway (International Bergen Festival), France (M.A.N.C.A.), Switzerland (RoteFabrik), Italy (Teatro la Fenice), Canada (Toronto, Winnipeg, and St. John's), and England (London's Barbican).

Reinhard has premiered compositions from among the most accomplished contemporary composers, such as Georg Friedrich Haas, Harvey Sollberger, John Eaton, Ben Johnston, Svjatlana Buckvich, Monroe Golden, Anatol Vieru, Halim El-Dahb, John Eaton, Manfred Stahnke, Tui St. George Tucker, Harold Seletsky, Manfred Stahnke, Skip LaPlante, and Jon Catler. Reinhard has presented Odetta, John Zorn, David Hykes, David Hykes, and Ed Sanders. Johnny Reinhard has



conducted world première performances by Charles Ives, Edgard Varèse, Harry Partch, Toby Twining, Wendy Carlos, Percey Grainger, and Mordecai Sandberg. In the past ten years, Johnny Reinhard has been working almost exclusively with a tuning system he calls simply: 128 tuning, whose origin is found in the 8th octave of the overtone series, and Reinhard wrote a paper to explain its “raison d’etre.” His book “The Ives ‘Universe’” is soon to be published by Lambert Publishing.

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

[Johnny Reinhard's Home at the Stereo Society | The Stereo Society](#)

