

Chrysalis Foundation Travelogue



*Trail to Chimney Rock
Point Reyes National Seashore, California*

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Special thanks to the following photographers:

Anagoria: "Aztec calendar stone," p. 4

Cris Forster: Chrysalis Bridge, p. 4
String Winder, p. 12

Norman Seeff: Young Cris and Chrysalis I, p. 5

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www.chrysalis-foundation.org

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Welcome



Trail to Pirate's Cove
Muir Beach, California

From this hour I ordain myself loos'd of limits and imaginary lines.

Walt Whitman

Transformation



COBWEB THISTLE; *Cirsium occidentale*



Tomales Point Trail
Point Reyes Peninsula, California

Dear Friends,

Nature is our great teacher. Nothing is more enlightening than experiencing the natural world and absorbing its lessons. I have learned so much through decades of hiking the magnificent coastlines, mountains, and forests of Northern California. So it seems perfectly natural to use images captured during these treks to complement this travelogue, which I hope will be the first in a series of such photographic journals.

Transformation is one of nature's profound, wordless lessons. Whether cyclical, as the permutations of the changing seasons, or sequential, as the transfiguration of a child into adulthood, everything we know is in the process of constant transformation. I am intrigued by the way this transformative force permeates our beings and catalyzes our creative lives.

Ultimately, transformation through time equals evolution. Following nature's decree, my husband and hiking partner Cris Forster is leading the Chrysalis Foundation on a transformative path toward the evolution of acoustic music. As a true musical innovator, he has built an exquisite ensemble of eight museum quality original instruments, devised ways to play them, studied scales and tuning systems of the world, and composed a new music designed to address the complexities of our modern minds and spirits. Out of this life came his book *Musical Mathematics: on the Art and Science of Acoustic Instruments*, which has been hailed as "the guidebook for 21st century music making." (For more detailed information about all this, please visit www.chrysalis-foundation.org.)

With the support of industrial contributors across the U.S. and our most generous patrons, we have continued to keep the Chrysalis Workshop and the Chrysalis New Music Studio open and active. In the pages ahead, please join me on a retrospective journey covering the past five years of Chrysalis Foundation adventures and accomplishments.



Heidi Forster

METAMORPHOSIS

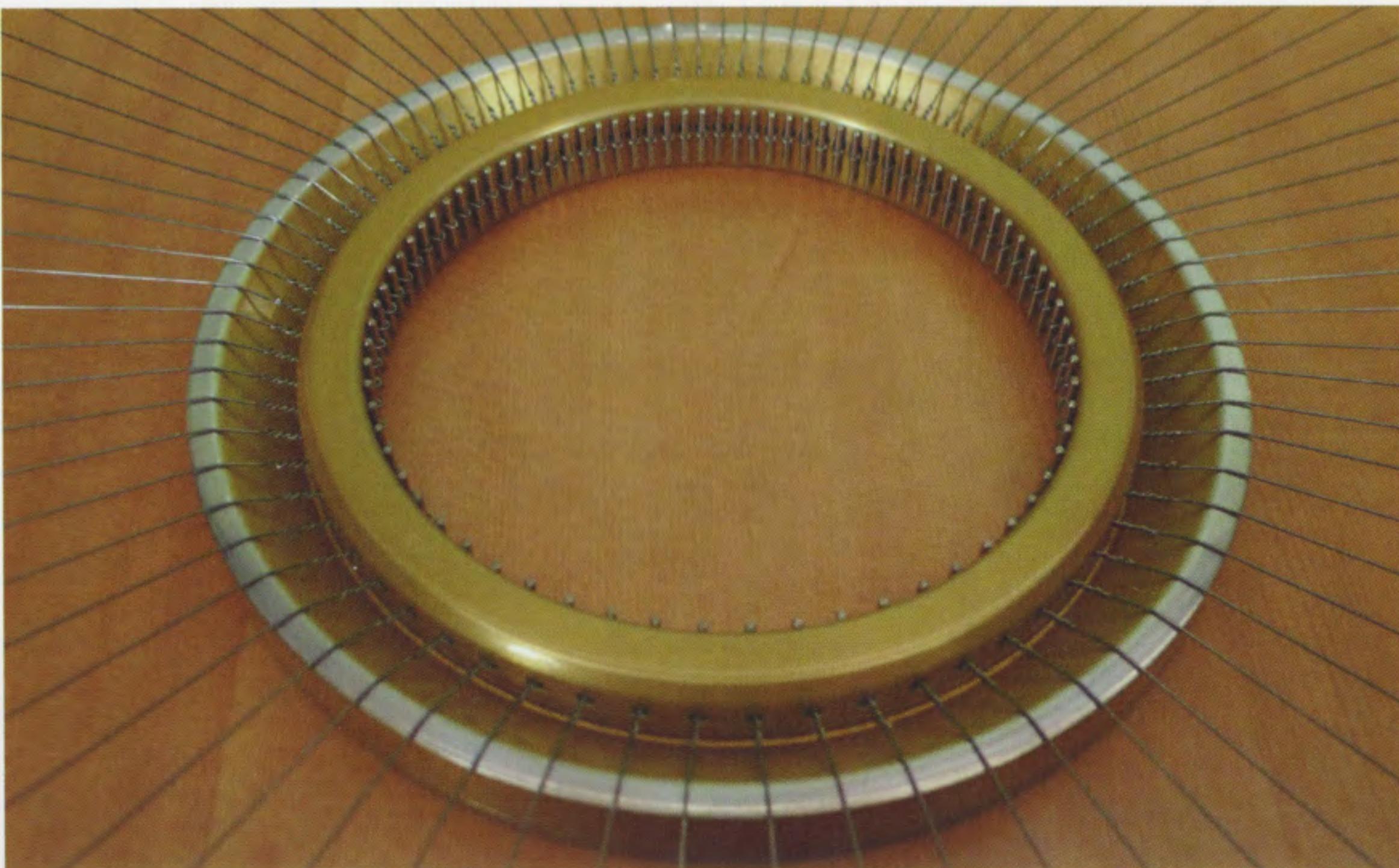
Metamorphosis
is transformation with an
undertone of magic:
caterpillar to butterfly,
Aztec calendar to Chrysalis.

I saw a round, stone-hewn Aztec calendar and asked myself, "What if there were a musical instrument in the shape of a wheel? And what if this wheel had strings for spokes, could spin, and when played, would sound like the wind?"

Cris Forster



AZTEC CALENDAR STONE, ALSO CALLED THE SUN STONE
National Museum of Anthropology, Mexico City



CHRY SALIS BRIDGE WITH RADIATING STRINGS
Chrysalis II

GRISETTE MUSHROOM; *Amanita vaginata*



Matt Davis Trail
Mt. Tamalpais State Park, California

While Cris was building Chrysalis II, we encountered this mushroom for the first time. We have never seen it again.

MUSICAL MANDALAS

The Chrysalis was Cris' first instrument, built 1975-1976 in San Francisco. After almost forty years of playing, the extreme tension of 164 strings was causing the tuning gears to bend, in turn warping the soundboards. So, Cris devoted eighteen intense months to building Chrysalis II, a redesigned and structurally improved version of Chrysalis I.

I initially thought Chrysalis II would be easy, but now I know that nothing about creating a better instrument is easy. Improving this instrument without jeopardizing its acoustic quality triggered nonstop challenges.

And then we decided to save Chrysalis I. After forty years of spinning and singing, it had earned its reincarnation. Other than original soundboards, support rings, and bridges, Chrysalis I now contains all new components based on Chrysalis II improvements. Cris plans to write a composition for the Chrysalis duo in 2019.



YOUNG CRIS AND CHRYSALIS I

Life magazine story, November 1983



STRINGING CHRYSALIS II

*October 2013 - March 2015
Chrysalis Workshop*



CHRYSALIS II AND CHRYSALIS I

*Chrysalis New Music Studio
San Francisco, California*



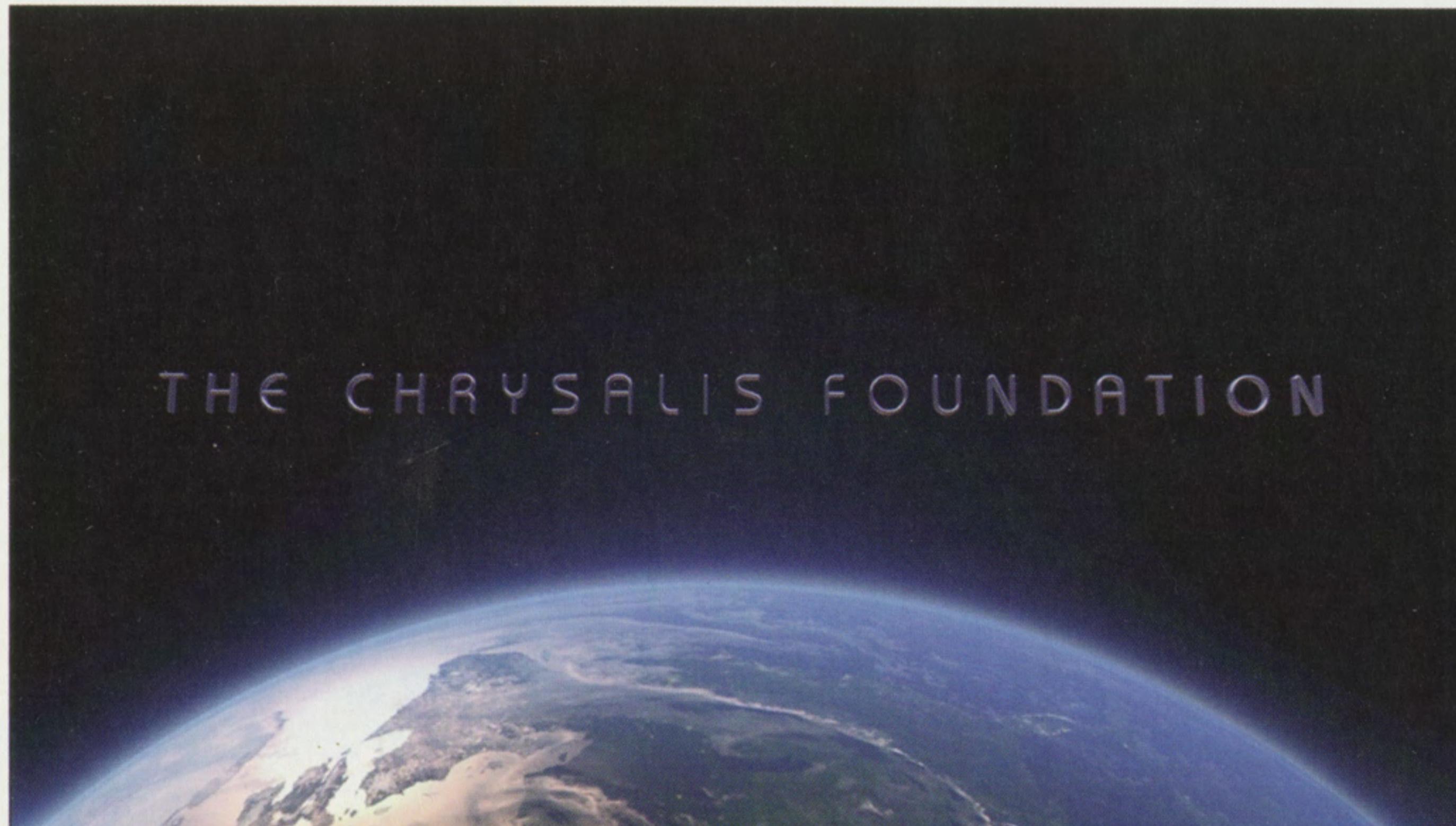
SPRING MEADOW WITH LUPINE AND SUNFLOWER

*Coastal View Trail above Muir Beach
Mount Tamalpais State Park, California*

KICKSTARTER CAMPAIGN

NOVEMBER 2016 - JANUARY 2017

Support the Evolution of Acoustic Music



We need your help to soundproof the Chrysalis New Music Studio, home to innovative instruments and center for musical exploration.

Created by
Chrysalis Foundation

67 backers pledged \$36,356 to help bring this project to life.

We launched this campaign to save the Chrysalis New Music Studio. Noise from construction sites on all sides was making it impossible to continue working there, so we decided to take a stand and soundproof our studio against this sonic intrusion.

Sixty-seven backers took a stand with us, giving generously to preserve our musical sanctuary and to keep the field of acoustic music alive and growing.

Thank You, 67 heavenly backers!

Special thanks to Rob Thomas of SponsoredFilms.com who created the superlative video for this campaign.



INSTRUMENTS UNDER WRAPS



SKYLIGHT INSULATION

*Soundproofing the Chrysalis New Music Studio
Completed Fall 2016*

We fully insulated and enclosed three skylights and transformed the back portion of the studio into a 360 square-foot acoustic bunker.

CRIS INSPECTING



BACK WALL INSULATION



VISQUEEN CURTAINS





COMPLETED SKYLIGHT



INSIDE BUNKER LOOKING OUT



OUTSIDE COMPLETED BUNKER

Mission Accomplished: From cacophony to tranquility at the Chrysalis New Music Studio

Stepping into the soundproofed studio from the streets of San Francisco,
you're immediately surrounded by the serenity of the environment.

Once inside, it's easy to make the transition from commotion to calm concentration.

It's truly the sanctuary we had envisioned, and we look forward
to years of exploration, practice, rehearsals, and performances ahead.

BACK WALL READY TO PAINT



FINISHED!





CRIS IN EARLY MORNING TWILIGHT RAYS

*Matt Davis Trail
Mt. Tamalpais State Park, California*

Twilight

A Tribute to Ambisonance

A NEW COMPOSITION FOR JUST KEYS BY CRIS FORSTER
COMPLETED JUNE 2018

Cris wrote this piece to demonstrate the potential of just intonation with respect to consonance, dissonance, and a fascinating dimension in between that he calls ambisonance.

"Twilight" is about expanding perception of this zone of auditory experience and composing music beyond the consonance/dissonance dichotomy.

By basing the work on the familiar sound of the piano, this music will be optimally accessible for audiences, offering them a bridge into the world of just intonation.

*Since the piano is so well known, I can't hide behind timbre.
With this work, I'm teaching myself how to hear the tuning
without effects.*

Cris Forster



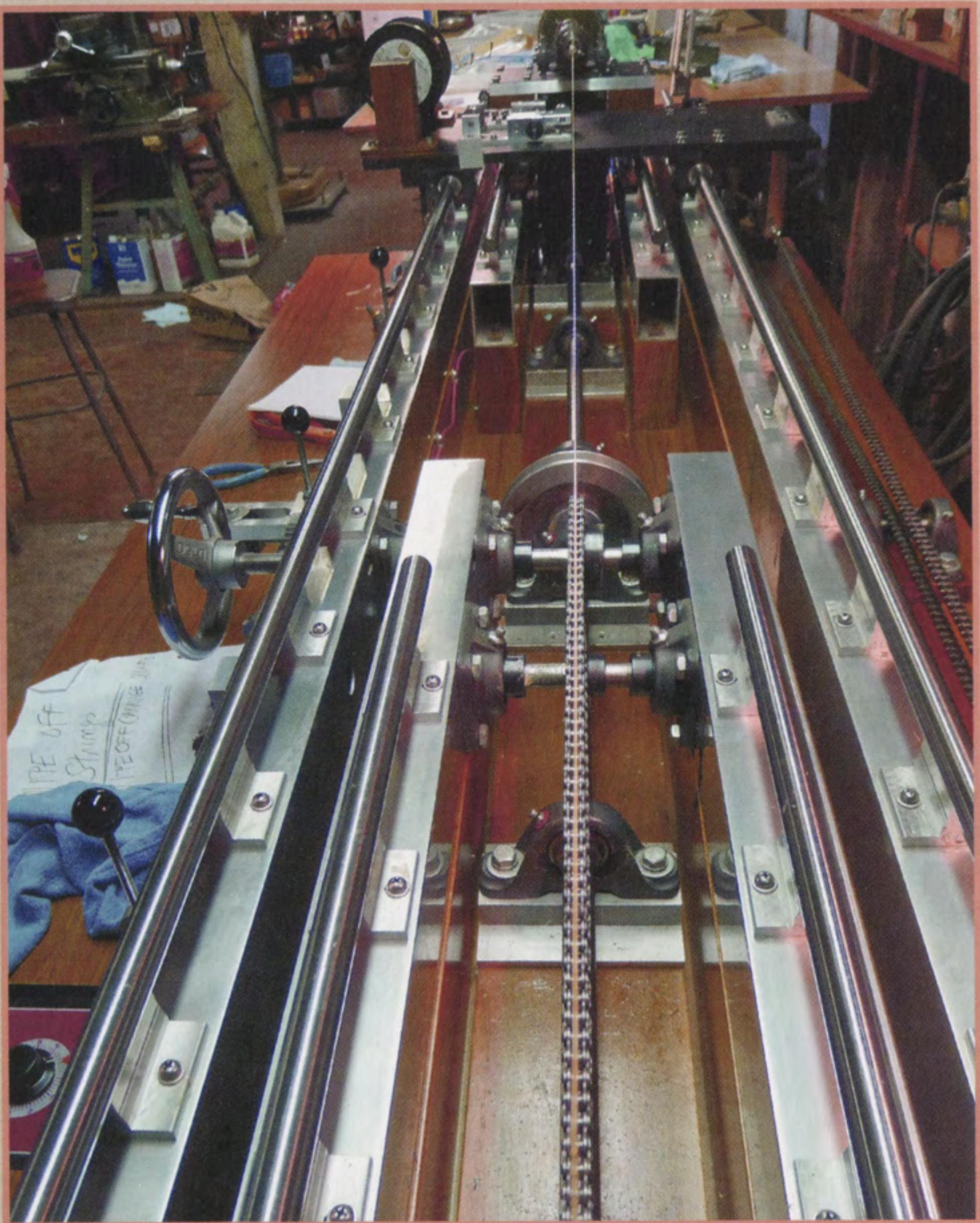
JUST KEYS Chrysalis New Music Studio

ONGOING INSTRUMENTAL TRANSFORMATIONS

GLASSDANCE

Partially Rebuilt July - August 2018

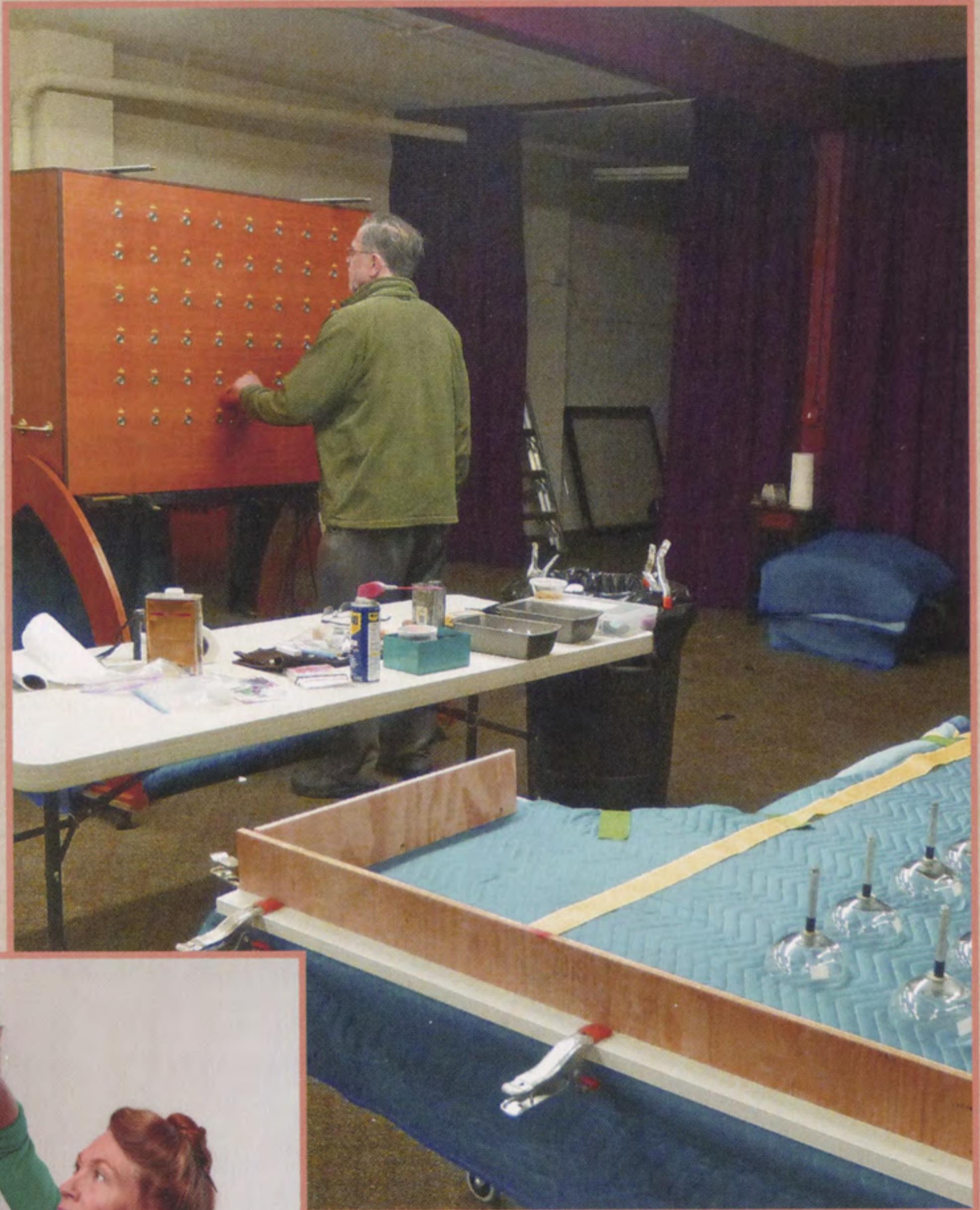
Redesigned and remachined aluminum glass stems
and fastening components.



STRING WINDER

Partially Rebuilt 2016, 2018

All improvements designed to simplify operator tasks and reduce machine maintenance.



HEIDI PLAYING GLASSDANCE

EVOLUTION IN THE WORKS

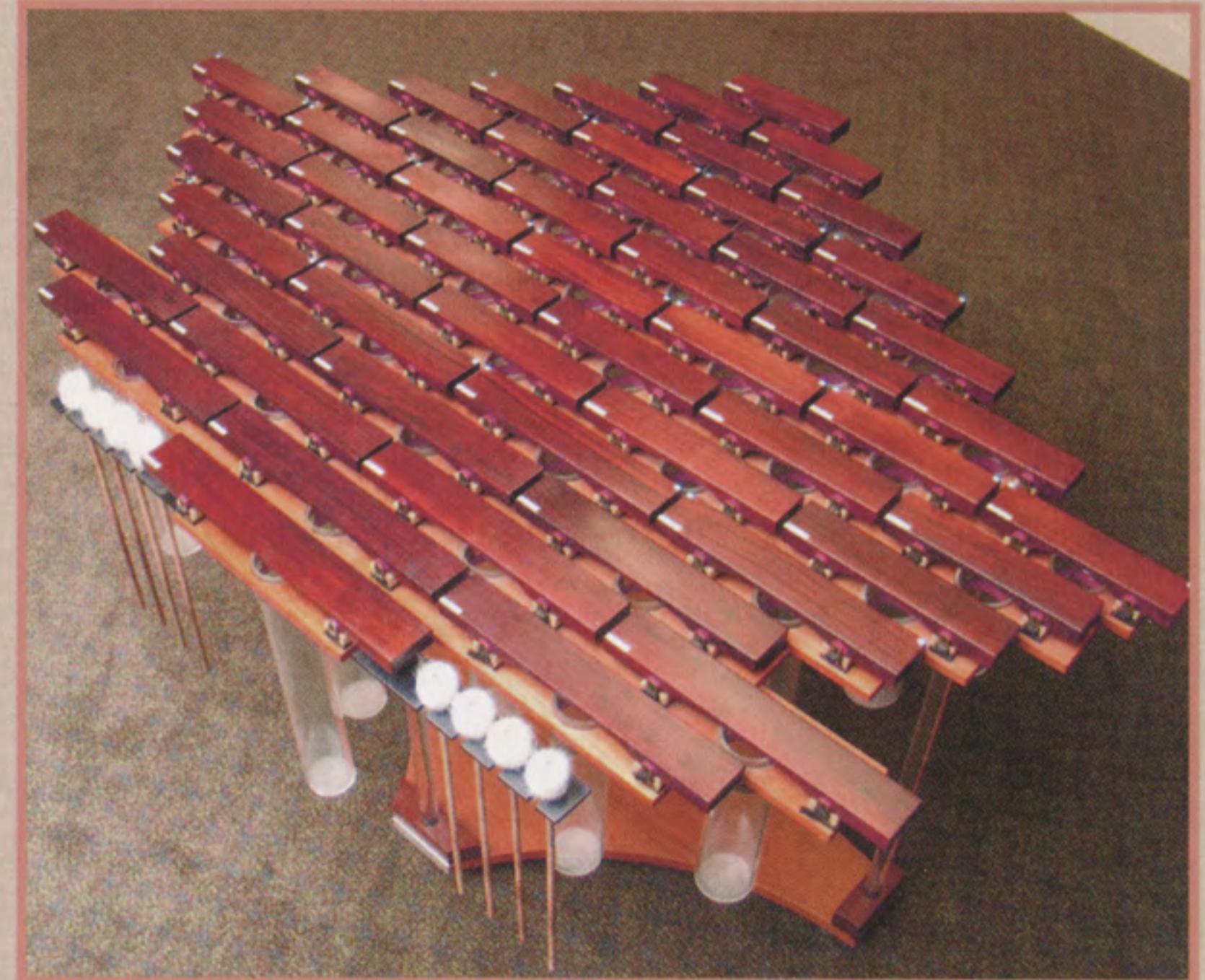
The essential purpose of evolution is survival. In the past few years, it has become clear that the instruments must undergo evolutionary transformations, not only to improve their functionality and resonance, but in order to survive.



PERNAMBUCO BARS; *Caesalpinia echinata*

Eleven years later, having developed an ingenious new mounting system for both bars and resonators, Cris built Diamond Marimba II, this time using Honduras rosewood.

In 1978, Cris built his first Diamond Marimba out of a rare tropical hardwood from Brazil called pernambuco. For centuries, pernambuco has been used to make the finest cello and violin bows.



DIAMOND MARIMBA II



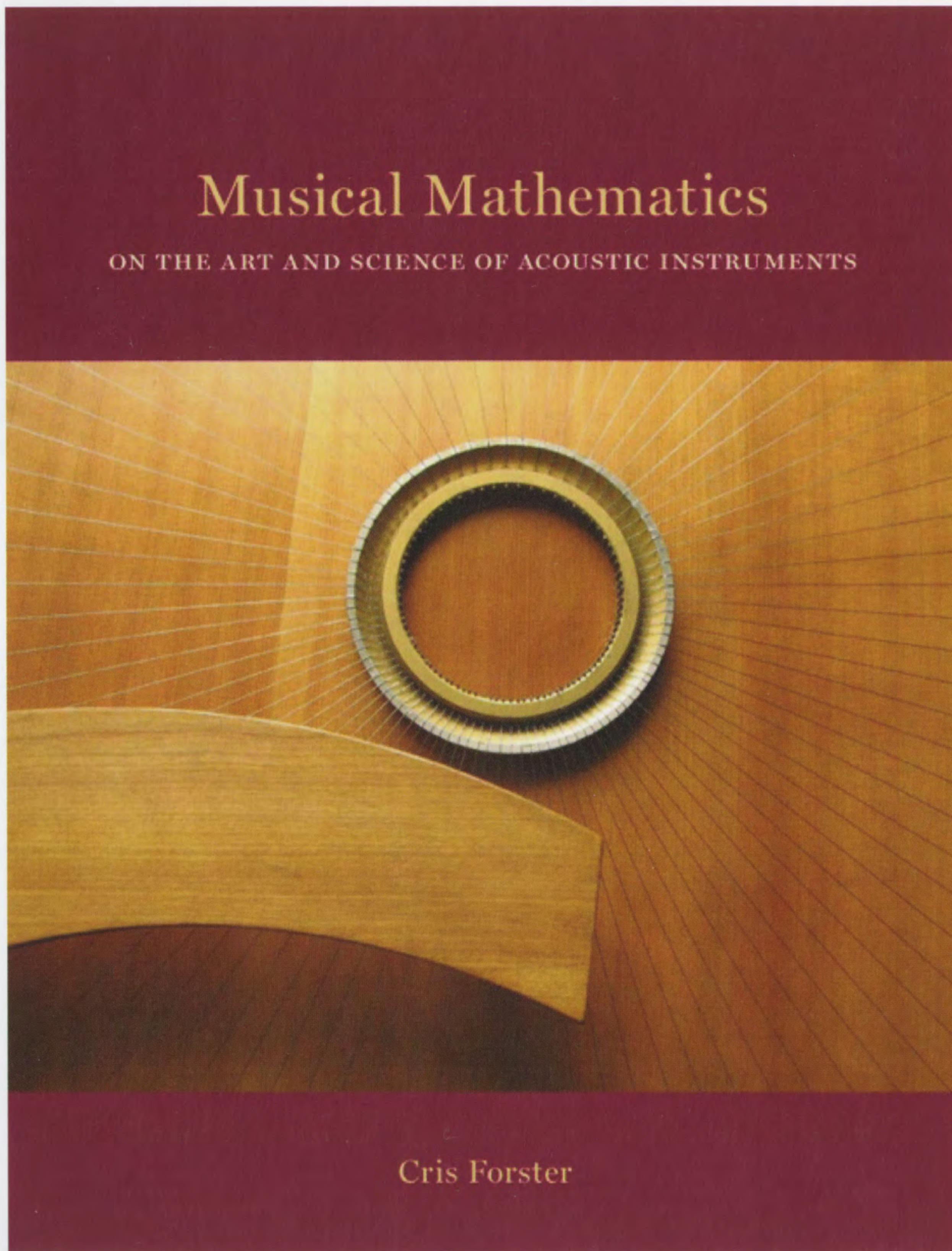
OLD TERRACED PLATFORM OF DIAMOND MARIMBA I

In September 2018, Cris returned to the shop for another ambitious rebuild. He plans to mount the pernambuco bars from Diamond Marimba I atop a new stand, terraced platform, and resonators, all built to replicate the definitive design of Diamond Marimba II. Like gems that need a new setting, the priceless pernambuco bars are tuned and waiting to be remounted.



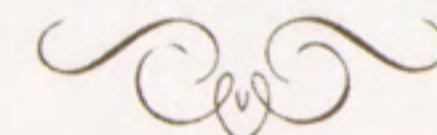
NEW TERRACED PLATFORM FOR
DIAMOND MARIMBA I

MUSICAL MATHEMATICS: ON THE ART AND SCIENCE OF ACOUSTIC INSTRUMENTS



Since its publication by Chronicle Books in 2010, this extraordinary book has harvested praise from musicians, builders, and theorists worldwide. There are currently eleven 5-star reviews at Amazon from various professionals in the field. Copies are now available at more than 140 libraries, including The Metropolitan Museum of Art, Juilliard, MIT, five U.C. campuses, and many more.

Please visit the Chrysalis website to read 12 stellar online short reviews, 48 online PDF citations, and many independent postings from individuals around the globe commending the book.



I cannot recommend Cris Forster's Musical Mathematics highly enough. It is very thorough, and will be the definitive tome on the subject for years to come.

Timothy Eshing, music teacher

As we know, lots of deep research into these questions has been done in the past... and in more recent times, the great work of Cris Forster of the Chrysalis Foundation, in his wonderful Musical Mathematics, perhaps one of the most important works on musical instrument notation and its history published during the 21st century.

Xen-Arts.net

TIME FOR A SECOND EDITION

As Cris explains,

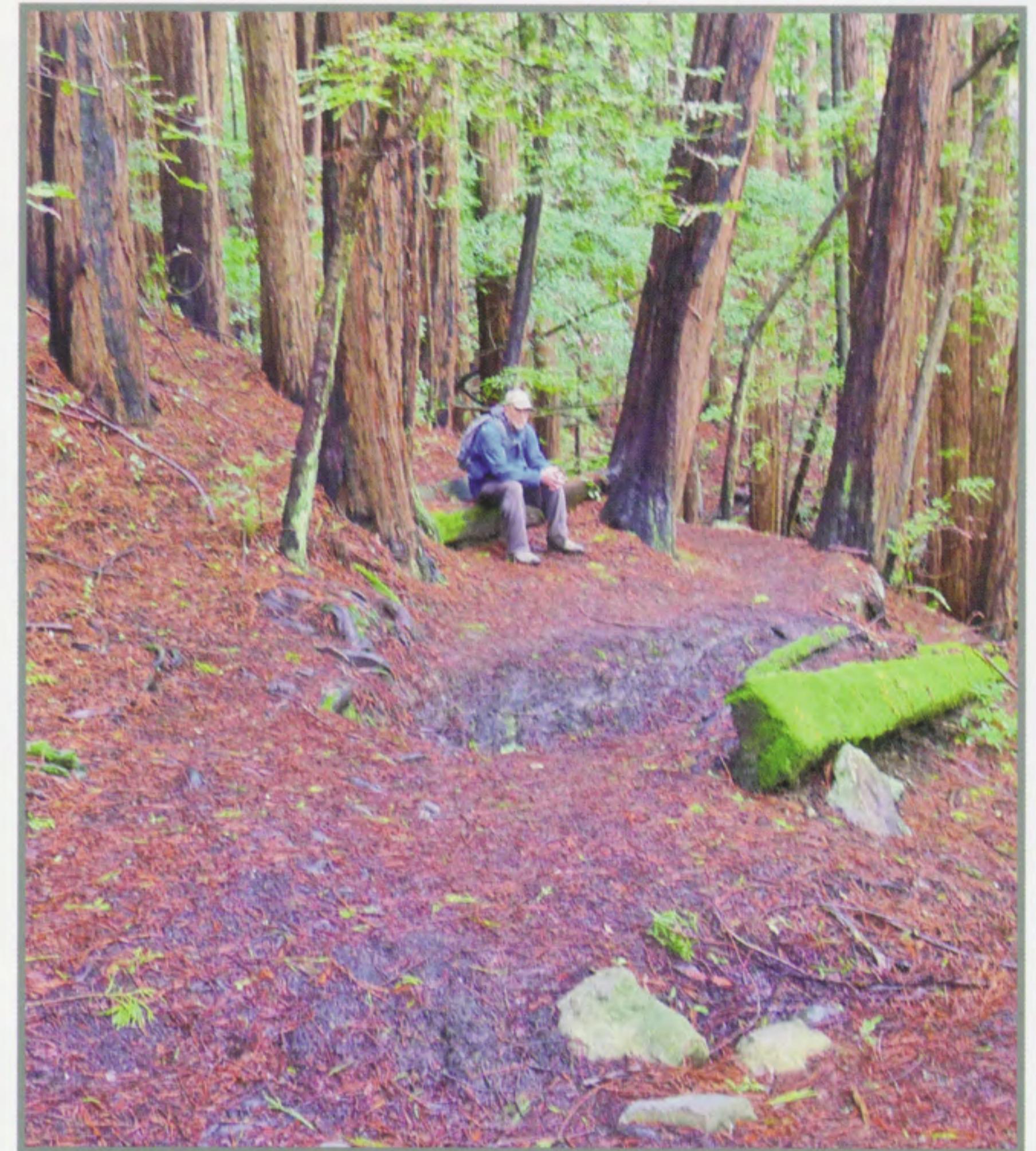
After ten years of writing and more years of copyediting, indexing, and typesetting, Musical Mathematics was finally published by Chronicle Books. Soon after I received my copy, I began to look at the work from a completely different perspective. While all technical aspects began to fade away, many improvements came into sharp focus. Now, eight years after the first edition, I have edited more than 350 pages, some with technical corrections, but most with edited and new texts, equations, figures, and tables.

Work is already underway to publish a definitive second edition that will include all these enhancements. This new edition will be in paperback, making the book even more accessible to teachers, students, and musicians.

Just as with the instruments, these significant improvements and additions could only be possible with deep concentration over time.

Musical Mathematics abounds with innovative concepts that hold the power to change how we listen to and think about music.

John Schneider, PhD



MEDITATING IN THE WOODS

TCC Trail

Mount Tamalpais State Park, California



CRIS TEACHING BENJAMIN KOSCIELAK

Chrysalis New Music Studio

GATHERING AT THE CHRYSALIS NEW MUSIC STUDIO

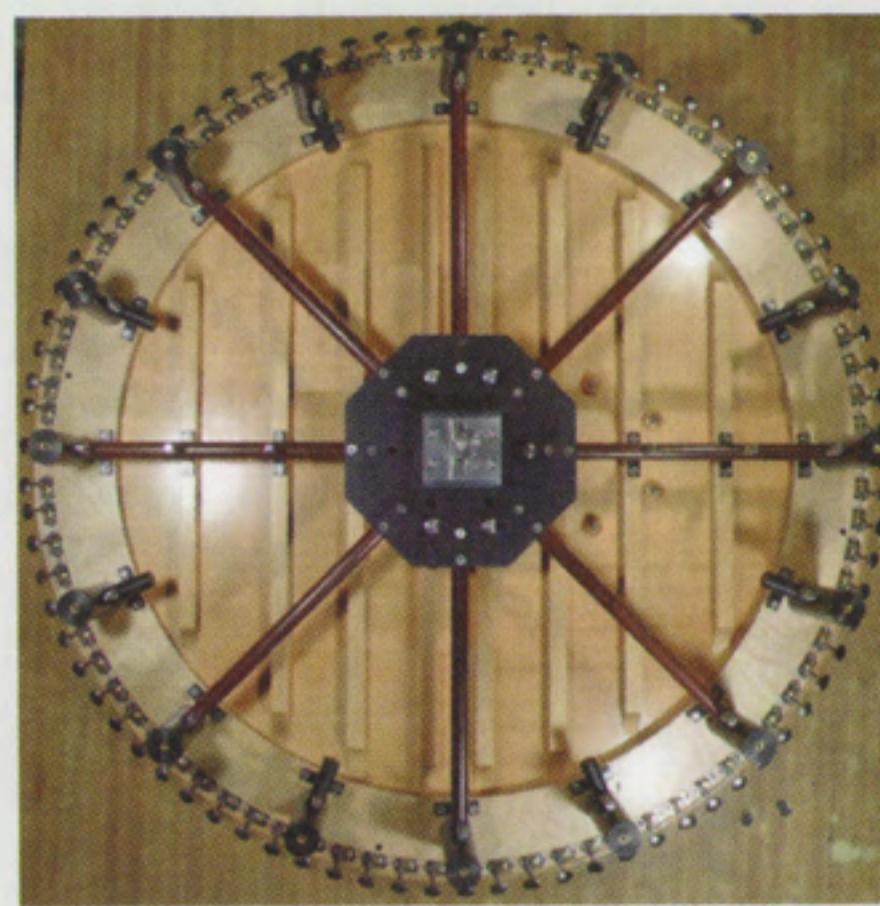
*A friend is a person with whom
I may be sincere.
Before him I may think aloud.*

Ralph Waldo Emerson



FRIENDS AND PATRONS OF THE CHRYSALIS FOUNDATION





Thank you for reading this Travelogue. By now, I hope it is clear that Cris Forster's work -- and by extension, that of the Chrysalis Foundation -- is singular, but not exclusive. Every aspect of what we do is designed to be accessible to others. The book, the information at the website, our internship programs for collegiate musicians: all of these are resources that can be used individually in a collective effort to transform the field of acoustic music. Our goal is to leave behind a body of work that will have a lasting, evolutionary impact on the field of acoustic music.



CHRY SALIS ENSEMBLE MUSICIANS

Chrysalis New Music Studio



NATURE'S ABUNDANCE

*Inlet near Drake's Bay
Point Reyes National Seashore, California*

