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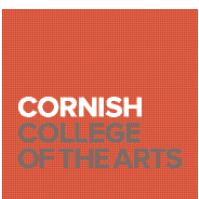
# CORNISH PRESENTS



Photo by Michael Smith

## GAMELAN PACIFICA: PANGKUR

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Cornish Presents:

# GAMELAN PACIFICA: PANGKUR

Saturday, December 3, 2016 at 8:00 pm

PONCHO Concert Hall, Cornish College of the Arts

Directed by Jarrad Powell

With special guest Megan O'Donoghue-Williams

## PROGRAM

Gendhang bonang **Kembang Gempol** kethuk 2 kerep minggah  
ladrang **Bayemtur**, laras pelog pathet lima

Ketawang **Pangkur Ngrenes**, laras pelog pathet lima

*Glossy Talu* (Ayak Hong/Kutut Manggung), laras slendro

Megan O'Donoghue-Williams

## INTERMISSION

*Kaleidophone Variations No. 1: stochastic*

Stephen Fandrich

Macapat **Pangkur Dhudha Kasmaran**, laras slendro pathet sanga miring  
Ketawang **Pangkur Dhudha Kasmaran**, laras slendro pathet sanga

Ladrang **Pangkur**, laras slendro pathet manyura

## NEXT ON CORNISH PRESENTS

### **The Three Yells: Giselle Deconstruct**

#### **January 6-7, 8pm at Cornish Playhouse at Seattle Center**

Giselle Deconstruct is a reinterpretation of the ballet Giselle exploring death through love by suicide rather than a failed heart. Suicide is the largest killer of teenage girls worldwide, and is most acute in Southeast Asia where choreographer Veronica Lee-Baik originates. Through dance, Lee-Baik seeks to transcend female degradation into liberation and empowerment.

Tickets: \$20 general, \$15 seniors , \$10 students

### **concrete – lines – fluid – curves**

#### **Saturday, January 21, 8pm at Alhadoff Studio at the Cornish Playhouse**

Curated and composed by Chris Stover, this performance features five new compositions for chamber jazz ensemble (plus spoken word, found sounds and dancer) inspired by the Brazilian poets Ana Cristina Cesar, Angélica Freitas, and Augusta de Campos. The inspiration for this project stems from the composer's recent experience in Brazil, where he spent six months studying rhythmic process and improvisational interaction in music. (Co-produced with The Universal Language Project)

Tickets: \$25 General, \$15 seniors/students

### **Scrape**

#### **Friday, January 27, 8pm at PONCHO Concert Hall**

Performing compositions by Jim Knapp, Jarrad Powell and Bill Frisell, Scrape is a original music string orchestra with guitar and harp. This concert features soloist Chérie Hughes and opens with Cornish Jazz Ensemble IV, led by Chuck Deardorf, performing compositions by Jim Knapp.

Tickets: \$10 general / \$5 seniors / \$5 students

### **Jesse Myers**

#### **Friday, February 17, 8pm at PONCHO Concert Hall**

Local pianist, Jesse Myers, brings John Cage's monumental work for the prepared piano to the stage on which the instrument was born. Cornish is proudly acknowledged as the birthplace of the prepared piano, when, in 1940, John Cage placed foreign objects like screws and rubber between the strings of the piano transforming its sound into a complex percussive orchestra.

Tickets: \$20 general / \$15 seniors / \$10 students

### **Peter Evans**

#### **Thursday, February 23, 8pm at PONCHO Concert Hall**

Trumpet player and improviser/composer Peter Evans is part of a broad, hybridized scene of musical experimentation and his work cuts across a wide range of modern musical practices and traditions.

Tickets: \$20 general / \$15 seniors / \$10 students

Please be respectful of our performers and your fellow audience members by turning off your cell phones before the performance begins.

Video/audio recording are not permitted in PONCHO Concert Hall.

## SPECIAL THANKS

Thanks to: Mary Sheldon Scott; Lila Hurwitz/Doolittle+Bird; Cornish College of the Arts; all the performers and volunteers.

Gamelan Pacifica is generously supported by 4Culture and the Mayor's Office of Arts & Culture.



Recordings are available in the lobby (also available at CD Baby and other internet locations).

NOURISHMENT (2015): Contemporary music for gamelan by composers Philip Glass, Jessika Kenney, Stephen Fandrich, Lou Harrison, Jarrad Powell and Al. Suwardi. Performed by Gamelan Pacifica, Jarrad Powell, artistic director; Jennifer Caine, violin; Sally Singer, cello; Jessika Kenney, voice; special guest, Heri Purwanto. Released by Gamelan Pacifica and Blind Stone Records.

SCENES FROM CAVAFY (2010): Contemporary music for gamelan by the great American composer Lou Harrison. Performed by Gamelan Pacifica, Jarrad Powell, artistic director, with John Duykers, voice; Adrienne Varner, piano; Jessika Kenney, voice; Gamelan Pacifica Chorus; Gamelan Pacifica, Jarrad Powell, artistic director. This is the world-premiere recording of three major works in authoritative performances by Gamelan Pacifica, which had a long association with the composer, performing and giving the Northwest premieres of all his major works for gamelan. Released by New World Records.

## PROGRAM NOTES

In the Javanese classical repertoire *Pangkur* denotes a music that can take many forms. This concept is most clearly revealed in a group of works that are composed on the basis of the sung-poetry of a vocal genre called *macapat*. *Pangkur* refers to a specific poetic form involving certain structural rules, such as *guru wilangan* (the number of syllables), *guru lagu* (the ending tone of lines), and the number of *gatra* (lines of poetry). Since many gamelan compositions embody the vocal element as their source, gamelan compositions can result from a process of restructuring pre-existing melodies of sung-poetry. From the original group of *macapat* there are various other forms that are derived from or connected to *Pangkur*, such as *ladrang*, *ketawang*, *palaran*, and court dances. *Pangkur* can be rendered in both the *pelog* and *slendro* scales and in almost all the six *pathet* (modes).

### ***Gendhing Kembang Gempol / Ladrang Bayemtur***

The title translates as “flower of the gempol tree.” The style of *gendhing bonang* features only the strong-style instruments of the gamelan. It follows a formal structure of slowly revealing the essence of the music, then building to a conclusion. There are two sections to the piece: the first is *Gendhing Kembang Gempol*; in the second part the piece transitions to *ladrang Bayemtur*.

### ***Ketawang Pangkur Ngrenas***

A *Ketawang* is a relatively short form, so a composition is usually comprised of several melodic units each terminated by a strike of the large gong. This shorter structure lends itself to adapting existing sung poetry (*macapat*) to arrangements for gamelan, and *Pangkur Ngrenas* is an example of this. Male and female vocalists can sing separate parts, a single part in unison, or some combination of the two.

***Glossy Talu*** connects several contrasting musical moments in Javanese *wayang kulit* (shadow puppet theater). In the first section, an auspicious traditional piece, *Ayak Hong*, calls on the elements of Nature and the all-encompassing power of God to open the gates between the human and shadow worlds; the second and third sections use an instrumental treatment called *gangsaran*, typically used for battle scenes and climactic moments. The vocal improvisational section draws upon the flirtatious ornamentation found in the sensual piece *Kutut Manggung*, which is traditionally performed during the second intermission of wayang kulit performance, which last all night.

*Om awignam, purbo bawono  
maruto, tирто, dahana, akasa  
pujo sesanti jatining pramono  
rinenggo Hywang suksmono  
narbuko carito*

that which controls all inhabitants in the Universe  
wind, water, fire, sky  
*that which is the most powerful (God)*  
*everything has been created by God*  
*the opening/beginning of the story*

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## PROGRAM NOTES CONTINUED

### **Kaleidophone Variations No. 1: stochastic**

Gamelan tunings are not standardized, but rather fall into two broad *laras* (scales) of *slendro* and *pelog*. How these scales are precisely tuned can vary from one gamelan to another. It is a special feature of the pelog tuning of our gamelan that it is based on the 8th through 16th partials of the harmonic series (a natural whole number integer series that occurs within the make-up of any sound with a clearly focused pitch). You can experience the harmonic series directly in this composition, which creates a cloud of sound using pitches corresponding to the first 16 partials of the harmonic series. The piece is designed to simply allow us to be immersed in that sonic universe and to experience its essence.

### **Macapat Pangkur Dhudha Kasmaran / Ketawang Pangkur Dhudha Kasmaran**

First we begin with the sung-poetry (*macapat*) featuring the male and female singers. The piece is sung in a tuning system referred to as *barang miring*. That is, the piece is basically in *slendro*, but some pitches are altered so as to produce a *pelog*-like tuning, even while singing in *slendro*. Following the *macapat* we segue directly into a version of the piece in which the *macapat* is transformed into a *ketawang* for the full gamelan.

### **Ladrang Pangkur**

Here *pangkur* is turned into a *ladrang* form. This piece is one of the most versatile and widely known pieces in the Javanese gamelan repertoire. It is amenable to many different treatments and arrangements. In this version you will hear three distinct sections. First the piece is played at a fast tempo (*irama tanggung*). Then it slows to arrive at a new tempo (*irama dadi*), where more elaboration is added. Then it slows further to *irama wilet*. At this tempo the structure of the piece is stretched to a great length (you will hear a greater amount of time between the sounding of the biggest gong). In *irama wilet* a section called *ngelik* is added to explore and develop other aspects of the *pathet* (mode) and vocal melody.

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## PERFORMERS

### **Gamelan Performers**

Maggie Brown; Michael Dorrity; Stephen Fandrich; Ted Gill; Sierra Klingele; Deena Manis; Anna McDermott; Jarrad Powell; Richard Robinson; Matt Shoemaker; Stephanie Shadbolt; Jesse Snyder; Astrid Vinje.

**MEGAN O'DONOGHUE-WILLIAMS** (born 1984 in Los Angeles) is a vocalist and composer. Her work reflects her affinity for language, ritual, modal improvisation and personal experience. Megan began writing music and vocalizing from a very young age, influenced by musician father. A graduate of Cornish College of the Arts, she has studied Classical vocal musics in both the European, Javanese and other traditions. Megan has performed in hundreds of traditional Javanese *wayang* (shadow puppet theater) throughout Indonesia, as well as in many traditional and experimental works in the United States. She has collaborated with inspiring artists such as Rahayu Supanggah, Melati Suryodarmo, Ki Sujivo Tejo, Butet, Ki Sri Joko Raharjo, Ki Midiyanto, Ki Enthus Susmono, Ki Manteb Sudharsono, Ki Anom Suroto, Ki Purbo Asmoro, Ki Midiyanto, Suprapto Suryodarmo, Eko Supriyanto, Titiek Puspa and many others. She has also collaborated with groups such as Gamelan Pacifica, Gamelan Sari Raras (Berkeley), Orkes Manohara, the interdisciplinary performance group Swarahsa (Java, Indonesia), the Gemati music group (Java) and many others. In 2015, she released a full-length solo album, "Peshawar," through LokaNanta Records in Central Java. She lives in the Bay Area of California with her daughter. [www.meganodonoghue.com](http://www.meganodonoghue.com)

**GAMELAN PACIFICA** has performed extensively in the Pacific Northwest, throughout the U.S. and Canada. Formed in 1980, it is among the finest ensembles devoted to the performance of music for gamelan in the U.S. They have been guest performers on The Smithsonian Institute's Festival of Indonesia, New Music Across America Festival, Vancouver New Music Society, On the Boards, Walker Art Center, Performing Arts Chicago, and many others. In the Northwest they perform regularly and have appeared at the University of Washington, Seattle University, Town Hall, Cornish College of the Arts, Seattle Art Museum, Evergreen State College, Centrum, Bumbershoot Festival, Arts in Nature Festival, University of Oregon, Whidbey Institute, CenterStage, and many others. Visiting artists have included some of the most notable artists of Indonesia, including Rahayu Supanggah, Al. Suwardi, Peni Chandra Rini, Sutrisno Hartana, Wayan Sinti, Didik Nini Thowok, Sri Djoko Rahardja, I Made Sidia, Endo Suanda, Dedek Wahyudi, Goenawan Mohamad, and Tony Prabowo. Gamelan Pacifica's recording, *Trance Gong*, has received international acclaim. Recent recordings include *Scenes from Cavafy* for New World Records, and *Nourishment* for Blind Stone Records. Gamelan Pacifica is directed by noted composer and Cornish College of the Arts Professor **Jarrad Powell**. In addition to sponsoring the Javanese gamelan ensemble, Gamelan Pacifica is a well-respected non-profit arts organization that supports programs and projects relating to music and dance, with a special emphasis on cross-cultural and interdisciplinary collaboration. Gamelan Pacifica has been the recipient of numerous grants, including support from the National Endowment for the Arts, the Rockefeller Foundation and Arts International. Gamelan Pacifica is currently supported in part by sustaining funds from the Seattle Office of Arts and Culture and 4Culture.

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