

appeared at the University of Washington, Seattle University, Town Hall, Cornish College of the Arts, Seattle Art Museum, The Evergreen State College, Centrum, Bumbershoot Festival, Arts in Nature Festival, University of Oregon, Whidbey Institute, CenterStage and others. Visiting artists have included some of the most notable artists of Indonesia, including Rahayu Supanggah, Al Suwardi, Midiyanto, Heni Savitri, Peni Chandra Rini, Heri Purwanto, Sutrisno Hartana, Wayan Sinti, Didik Nini Thowok, Sri Djoko Rahardja, I Made Sidia, Endo Suanda, Dedek Wahyudi, Ki Purbo Asmoro, Goenawan Mohamad and Tony Prabowo. Gamelan Pacifica's recordings, *Trance Gong*, *Scenes from Cavafy* and *Nourishment*, have received international acclaim. Gamelan Pacifica is a professional ensemble-in-residence at Cornish College of the Arts.

In addition to sponsoring the Javanese gamelan ensemble, Gamelan Pacifica is a well-respected non-profit arts organization that supports various programs and special 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 National Endowment for the Arts, Rockefeller Foundation, and Arts International. Gamelan Pacifica is currently supported in part by sustaining funds from Seattle Office of Arts and Culture and 4Culture.

Please join us for a reception in the lobby following the performance.

Thanks to Molly Scott, Cornish College of the Arts, James Falzone, Lila Hurwitz/Doolittle+Bird, all the performers and staff, 4Culture and the Seattle Office of Arts & Culture.



JARRADPOWELL.COM
GAMELANPACIFICA.ORG
FACEBOOK.COM/GAMELANPACIFICASEATTLE

An abstract, monochromatic artwork featuring a dense, intricate web of overlapping, flowing lines in various shades of gray, creating a sense of movement and depth. The lines vary in thickness and direction, some curving and others straight, creating a complex, organic pattern.

Cornish Music Department presents

**Unmeasured Time:
The Music of Jarrad Powell**

featuring
Gamelan Pacifica
Jessika Kenney, vocal
Warren Chang, erhu

with
Stephen Fandrich, vocal & diphonic singing

March 1, 2020, 7:00pm
PONCHO Concert Hall
Cornish College of the Arts
Seattle

Because the signs of time's coming and going are obvious, people do not doubt it. Although they do not doubt it, they do not understand it. —Dōgen

Let's preserve nature, not destroy her.
Let's destroy all nuclear weapons, not preserve them.

PROGRAM

I am rain / The Rain of the White Valley (1997)

Buffalo Solo (2001)

Gendhing Tala Nourishment (2010)

Dōgen Songs

Tsuki ("The Moon") (2008)

Mountains and Waters (1993)

The September Vision (1984)

Dewa Ruci—body of light, body of fire /

ab lo dolchor qu'al cor mi vai (1994)

GAMELAN PERFORMERS

Jesse Snyder, Stephen Fandrich, Michael Dorrity, Ted Gill, Emily Hockel, Marguerite Brown, Deena Manis, Anna McDermott, Troy Scheifelbein, Noah Colbeck, Dick Valentine, Genevieve Tauxe, and Jarrad Powell (Director).

NOTES and DEDICATIONS

I am rain / The Rain of the White Valley (for W.S. Merwin). Texts from Jerome Rothenberg and W.S. Merwin. Offered tonight in honor of W.S. Merwin, who died less than a year ago. An inspiration to me for the past five decades, Merwin was a brilliant writer and environmentalist whose writing penetrated the deep cultural damage wrought by human alienation from nature.

Buffalo Solo (for Molly Scott). Originally composed for the great choreographer Mary Sheldon Scott (Molly) and the work *Natura Abolita*, a visceral and disturbing examination of what it means to be human in an industrialized world, to be separated from nature. Molly remains an abiding inspiration in my life. Deepest gratitude to her. Special thanks also to Stephen Fandrich for adding the supporting voice to this "solo," and for his long-time collaboration and friendship.

Gendhing Tala Nourishment (for Jesse Snyder). This piece in gendhing bonang style is the purest form of gamelan expression for me. When I wrote it I imagined Jesse playing bonang. I am deeply grateful for his collaboration over many years. His devotion to gamelan music is an inspiration. And thanks to all the gamelan players. Your good will and camaraderie have been a constant source of nourishment for me.

Dōgen Songs (for Jessika Kenney). Texts by Zen Master Dōgen. The text of these two songs, *Tsuki* and *Mountains and Waters*, are taken from the Zen sutras of Dōgen. No writer penetrates more deeply through the veil of mind than Dōgen. His writing is utterly beautiful, mystifying and revelatory. These songs are inseparable in my mind from their singer, Jessika Kenney. I am forever grateful for her collaboration and friendship.

The September Vision (for Thomasa Eckert). The inspiration for this piece was the apocalyptic poem of the same name by W. S. Merwin. Published in 1970, its vision is more relevant and disturbing than ever, as it depicts our fading possibility of meaningful communication with nature and the precipitous dangers of nuclear annihilation. I originally composed it for the soprano, Thomasa Eckert, who was the first singer in my life to reveal the inner and deep journey of the voice, and for Warren Chang, who remains the inspiring musician he has always been since the day I met him so many years ago.

Dewa Ruci—body of light, body of fire / ab lo dolchor qu'al cor mi vai (for Isaac Powell). Text by Dante. Originally written for the theater piece *Visible Religion*, which was commissioned by On the Boards, the Walker Art Center, and Performing Arts Chicago. Finding these words in the *Inferno* as I did research for that project immediately resulted in this music. May we all find our way out of the *selva oscura*, Dante's dark woods. *Nel mezzo del cammin di nostra vita, mi ritrovai per una selva oscura ché la diritta via era smarrita* ("In the middle of the road of our life I found myself in a dark forest, because I'd lost the straight path").

BIOGRAPHIES

Jarrad Powell is a composer, performer and teacher. He is a professor in the Music Department at Cornish College of the Arts, where he has taught for 35 years. His compositions have been performed and broadcast internationally and include pieces for voice, gamelan, various western and non-western instruments, electro-acoustic music, music for theater, dance and film. His work also includes numerous cross-cultural collaborations, particularly with Indonesian artists. He has studied and performed gamelan music for many years and has worked with such notable artists as K.R.T. Wasitodiningrat, Goenawan Mohamad, Tony Prabowo, Rahayu Supanggah, Midiyanto, Didik Nini Thowok, Al. Suwardi, Peni Chandra Rini and many others.

Since the early 1980s, Powell has directed Gamelan Pacifica, one of the most active and adventurous gamelan ensembles in the U.S. As Music Director and composer for Scott/Powell Performance, a contemporary dance company formed in 1994, he has created over 20 major works with choreographer and visual artist Mary Sheldon Scott. He also collaborated extensively with the vocalist and composer Jessika Kenney, both on projects with Gamelan Pacifica and independently. Their album *Stonehouse Songs* is on the Present Sounds label.

Powell's work has been commissioned by Walker Art Center, Performing Arts Chicago, On the Boards, Music in Motion, Southeastern Center for Contemporary Art, Myrna Loy Center/Helena Presents, National Performance Network as well as individual performers. He has received numerous grants and awards, including NEA, Arts International, Rockefeller Foundation, Paul Allen Family Foundation, 4Culture, Office of Arts and Culture, Artist Trust and Creative Capital Foundation. His 2015 recording with Gamelan Pacifica, *Nourishment*, is on Blind Stone Records. *Natural Selection* and *Stonehouse Songs* are available from Present Sounds Recordings; *Scenes from Cavafy*, the premiere recording of three major works by composer Lou Harrison with Gamelan Pacifica, is on New World Records.

Warren Chang, one of the foremost erhu experts in the U.S., is President and founder of the Chinese Arts and Music Association and resides in the greater Seattle area. He has performed extensively and made numerous television and radio appearances both nationally and in China. He has traveled throughout the U.S. lecturing and performing to introduce and promote Chinese music to the American public. His incomparable determination and continuing efforts to introduce Chinese music to the Western world has gained a great deal of respect and admiration from both professional musicians and music lovers in general. In 1995, Mr. Chang played all the erhu segments for the soundtrack of the epic movie, "The Soong Sisters," with an original score by the famous contemporary composer, Kitaro. He has performed with Seattle Philharmonic Orchestra, Cascade Symphony, Port Angeles Symphony, Seattle Symphony and Whatcom Symphony Orchestra.

Jessika Kenney is a vocalist, composer, teacher, artist and healer, currently based in the Los Angeles area. Kenney has been a practitioner of *sindhengan* (Central Javanese solo female vocal music of the gamelan) since 1996 as a student of Ibu Hj Supadmi, and of Classical Persian music as a student of Ostad Hossein Omoumi since 2004. Her own live and recorded works tend to be radical interpretations or "headless translations" of literary, sacred and other texts from these and other traditions that emphasize transformative energies, ritual and extreme literalism. Kenney currently teaches "Learning to Scream" at CalArts. Her awards include the James W. Ray Distinguished Artist Award, The Stranger Genius Award with Eyvind Kang, and the Lionel Hampton Best Jazz Vocalist Award. Kenney taught at her alma mater Cornish College of the Arts from 2007–2015 and was with Gamelan Pacifica from 1995–2015.

Gamelan Pacifica is among the finest ensembles devoted to the performance of music for gamelan in the U.S. Formed in 1980, it has performed extensively in the Pacific Northwest, as well as Canada and throughout the U.S. Gamelan Pacifica is an active and adventurous ensemble, with a reputation for creating diverse productions merging traditional and contemporary musical forms with dance, theater, puppetry, and visual media. They have been guest performers at 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