

Spring 2008 Upcoming Cornish Music Series Events:

Sunday, Feb. 24, 8 pm: Breaking Barriers: Composer Frank J. Oteri
Presenting works by Frank J. Oteri as well as new compositions by Cornish alumni composers. Featuring performances by the Seattle Chamber Players and Cornish faculty members Roger Nelson, Paige Stockley, Michael Lefevre and Katie Weld.

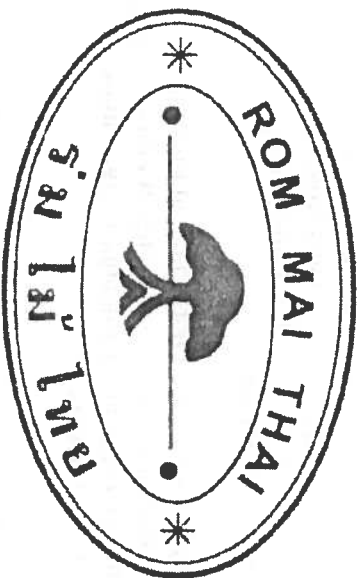
Friday, February 29, 8 pm: Off the Beaten Path with Violinist Michael Lim
With Melia Watras, viola, and Cristina Valdes, piano, performing compositions by George Antheil, Michael Daugherty, Yoko Ono, and Pulitzer-winner John Corigliano.

Friday, March 21, 8 pm: Perspective: Works by Women Composers
Featuring Pianist Theresa Bogard
Compositions by American composers Margaret Bonds, Julia Amanda Perry, and Emma Lou Diemer, as well as Brazilian composer Denise Garcia.

The Boeing Company is a presenting sponsor of the Cornish Music Series.



Cornish Music Series Supporter:



R E S T A U R A N T

613 Broadway Street East on Capitol Hill, Seattle

Friday, February 15, 2008, 8pm
Saturday, February 16, 2008, 8pm
PONCHO Concert Hall

Cornish College of the Arts
710 East Roy St.
Seattle, WA

Cornish Music Series presents

GAMELAN PACIFICA

With special guest **Undang Sumarna**

and featuring

the Northwest Premiere of **Lou Harrison's Concerto for Piano with**

Javanese Gamelan

with **Adrienne Varner**, piano

plus

Astrid Vinje – topeng dancer for *Ladrang Sumyar Topeng*

Directed by **Jarrad Powell**

Gamelan Performers

Cynthia Dillard	Michelle Doiron
Stephen Fandrich	Ted Gill
Deena Manis	Maeg O'Donoghue-Williams
Stephen Parris	Jesse Snyder
Christina Sunardi	Adrienne Varner
Astrid Vinje	

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PROGRAM

Concerto for Piano with Javanese Gamelan

Lou Harrison

I. *Bull's Belle*

II. *Untitled*

III. *Belle's Bull*

Short Intermission

Ladrang Sumyar Topeng

Traditional Javanese

Gansaran / Ladrang Bima Kurda / Gansaran

Traditional Javanese

Ladrang Tirtakencana / Ladrang Gégot

Traditional Javanese

Kawitan / Badaya

Traditional Sundanese

PROGRAM NOTES

Concerto for Piano with Javanese Gamelan. The composer Lou Harrison (1917-2003) charted one of the most original paths in 20th century music. Combining his classical music experience and training with a deep interest in the music of Asia, he was instrumental in directing our attention toward music as a world phenomenon. His own musical study included Chinese, Korean, and Javanese music, among others. In this piece he combines the grandeur of the classical piano concerto style with the gamelan. The piece was originally written for Belle Bullwinkle (hence the unusual titles of the first and third movements), and she was the performer for the premiere performance and recording in 1987. The piece presents unusual challenges because the tuning of the piano and the gamelan must be reconciled. Normally these two instruments reflect very different approaches to the concept of tuning. Harrison's composition brilliantly takes into consideration the nature of gamelan music as a kind of heterophonic rather than contrapuntal polyphony.

Adrienne Varner graduated from Cornish College of the Arts in 2007, where she studied piano performance with Dr. Peter Mack. Since graduating, her focus has been on contemporary works for solo piano and chamber ensemble. She has been a member of Gamelan Pacifica since 2005, and her love for Indonesian music led her to study gamelan in Java during the summer of 2006. Currently, she teaches piano in Seattle.

Jarrad Powell's 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 experimental film. His work also includes numerous cross-cultural collaborations, particularly with Indonesian artists, including the innovative theater pieces *Visible Religion* and *Kali*. Since the early 80's he has directed the group Gamelan Pacifica, one of the most active and adventurous gamelan ensembles in the U.S. He is Music Director and composer for Scott/Powell Performance, a contemporary dance company formed in 1994 with noted choreographer Mary Sheldon Scott. Their most recent work *Geography* premiered at On the Boards this past fall. Recent projects also include music for three innovative short films of Robert Campbell, *Tilt*, *Eidolon* and *Delta of C¹⁶H²²O⁴*. Powell's work has been commissioned by The Walker Art's Center, Performing Arts Chicago, On the Boards, Music in Motion, Southeastern Center for Contemporary Art, Myrna Loy Center/Helena Presents, the National Performance Network and many individual performers. He has received numerous grants and awards, including NEA, Arts International, Rockefeller Foundation, Paul G. Allen Family Foundation, 4Culture/King County, The Mayor's Office of Arts and Cultural Affairs/Seattle, Artist Trust Foundation and Creative Capital Foundation. His most recent recordings, *Natural Selection* and *Stonehouse Songs* are available from Present Sounds Recordings. He is currently a Professor in the Music Department at Cornish College of the Arts in Seattle.

Special thanks to Stephen Fandrich for the loan of his piano for tonight's performance and, more importantly, to his diligent and perceptive work tuning the piano and reconciling the piano and gamelan tuning, a unique challenge well-suited to his exceptional musical talents.

Taking photographs and unauthorized audio or video recording of any kind is not permitted. Cell phones, pagers, beepers, watches with alarms, and other electronic devices that make noise should be turned off before entering the hall.

Please speak softly when in the hall so as not to disrupt others.

If you arrive after an event has started, please remain outside the hall until there is a break between pieces or movements before entering and finding a seat.

Thank you for your consideration of the performers and other audience members.

Ladrang Sumyar Topeng. The word "topeng" usually describes theatre and dance forms in Java and Bali involving the wearing of masks. It is believed that the use of masks is related to the cult of the ancestors, which considered dancers the interpreters of the gods. The traditional masks are those of *Topeng Kras* (a violent, authoritarian character representing the power) and *Topeng Tua* (an old character representing the ascetic ideal). Rehearsal director for this piece was Jesse Snyder. Thanks to his exceptional musical talents and deep knowledge of Javanese music.

Ladrang Bhima Kurda is an instance of a subgenre of Central Javanese music known as *gendhing bonang*, characterized by the absence of vocals and other densely ornamented instrumental parts. This absence creates a stately austerity and reveals the interrelationships between the remaining instruments more clearly. The title means "Bhima is angry." Bhima is the second of the five Pandawa brothers, who are featured characters in the Hindu epic *Mahabharata*. Bhima is known for his great stature and strength. The epic states that "of all the wielders of the mace, there is none equal to Bhima; Always wrathful, and strong of arms, he is not capable of being subdued in battle by even Indra himself." This selection begins and ends with a short piece called *Gansaran* that is built on the repetition of a single pitch.

Ladrang Tirtakencana / Ladrang Gégot. The word *Tirtakencana* can be translated as "golden holy water." This composition is often performed at wedding celebrations to welcome the family of the bridegroom into the bride's home. It is also frequently used to accompany dance. The piece consists of two 32-beat gong cycles, each marked at the end by the large gong. The two cycles are played alternately. The elaboration for the piece uses the interlocking technique on the bonang (pot gongs) known as *imbal*. The piece is accompanied by dance-derived drumming. After a number of cycles the music continues on to another ladrang called *Gégot*, which features a lively treatment that is in the style of *srepegan*, a style often associated with the shadow-puppet performances in Java known as *Wayang Kulit*.

Kawitan / Badaya. This gamelan music is in Sundanese style. The Sundanese people inhabit a region of West Java. In preparation for several performances of Sundanese-style *wayang golek* (wooden puppet theater) in March, Undang Sumarna is visiting Gamelan Pacifica this weekend. These two pieces will be combined together to form an overture for the wayang performance. The Sundanese style of gamelan is different in character than the Central Javanese style, including lively and frequent tempo changes and a distinctive style of drumming.

BIOGRAPHIES

Gamelan Pacifica has performed extensively in the Pacific Northwest, as well as Canada and other parts of the U.S. Originally formed in 1980, Gamelan Pacifica is among the finest ensembles devoted to the performance of music for gamelan in the U.S. It 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. Visiting artists have included some of the most notable artists of Indonesia, including Didik Nimi Thowok, Sri Djoko Rahardja, I Made Sidia, Endo Suanda, A. W. Sutrisno, Goenawan Mohamad, Undang Sumarna, and Tony Prabowo. Gamelan Pacifica were 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. Gamelan Pacifica's CD, *Trance Gong*, has received international acclaim and is available from the American Gamelan Institute at www.gamelan.org, as well as Amazon, iTunes, and other on-line sources. In addition to sponsoring the Javanese gamelan ensemble, Gamelan Pacifica is a well-respected non-profit arts organization. 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 funds from the Mayor's Office of Arts and Cultural Affairs Civic Partners Program and the 4Culture Sustained Support Program. For more information or to contact Gamelan Pacifica please visit www.gamelanpacificca.org.

Undang Sumarna was born into a musical family in the city of Bandung, the capital of West Java. As a small boy he learned to play gamelan under the tutelage of his grandfather, the renowned Abah Kayat. He had already mastered the complex art of Sundanese drumming by his early twenties, when he was chosen to teach Sundanese music at the Center for World Music in San Francisco, California. Several years later, he was appointed Lecturer in Music at UC Santa Cruz, where over the past twenty years he has introduced hundreds of UC students to Sundanese music and dance and directed many ambitious music, dance, and theatre productions. Over the years, Undang has expanded his expertise to include Sundanese dance and wayang, degung, angklung, and other musical genres, as well as music and dance from Cirebon. Undang has also taught at KOKAR Bandung, UCLA, and San Jose State University; he performs regularly in the United States with Sundanese ensembles Pusaka Sunda and Sekar Asih.