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Cornish Music Series Upcoming Events:

Saturday, April 14, 8pm - Robert Dick, flutist, composer, improviser

Sunday, April 22, 7pm - Seattle Chamber Players

Tuesday, April 24th – Friday, April 27th – Scores of Sound: Student Music Festival

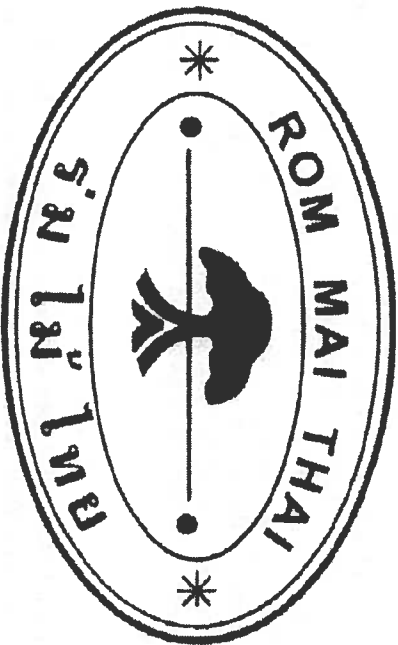
For more information on the Cornish Music Series, please visit www.cornish.edu/events.

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.

Cornish Music Series Supporter:



RESTAURANT

613 Broadway Street East on Capitol Hill, Seattle

Friday, April 6th, 2007
Saturday, April 7th, 2007
8pm

PONCHO Concert Hall
710 East Roy St.
Seattle, WA

Cornish Music Series *presents*

GAMELAN PACIFICA: Celebrating 25 Years of Gamelan in Seattle

Directed by Jarrad Powell

Performers

Heather Carmen	Cynthia Dillard
Michelle Doiron	Stephen Fandrich
Ted Gill	Booth Haley
Jessika Kenney	Jill Lambson-Nirk
Deena Manis	Maeg O'Donoghue Williams
Stephen Parris	Jesse Snyder
Heidi Streetman	Adrienne Varner
Jeppa Hall	Scott Adams

With special guests
Composers Sutrisno Hartana and Wayne Vitali
with
Chris Froh and Florian Conzetti, marimbas
and

Members of Gamelan Padma Sari	
Jonathon Adams	Nate Bech
Brandon Blake	Sabrina Bonaparte
Michelle Chang	Evan Gilman
Kate Grieshaber	Ira Kresnadi
Jonathon Kresnadi	Conor Mitchell
Dan Miura	Julia Moser
Stacey Nakagawa	Andrew Reiten
Gabe Strand	Jason Yust

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PROGRAM

Gendhing Bonang Tukung

Ketawang Harmonic

Gendhing Bondhet

Bāzāmadam

Gaijii

Intermission

Windu Sara

Mbirama

I Wayan Sinti

Wayne Vitale

PROGRAM NOTES

Gendhing Bonang Tukung 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 when compared with the texture of the full ensemble, and reveals the interrelationships between the remaining instruments more clearly. The title probably refers to a type of short-tailed chicken (“ayam tukang”) used for offerings in passage-of-life ceremonies.

Ketawang Harmonic is a new piece composed specifically for Gamelan Pacifica by Stephen Fandrich for the celebration of 25 years of gamelan in Seattle. Besides being a gamelan musician, Stephen is also a fine pianist and singer, notably specializing in a style of vocal music known as “harmonic singing.” Stephen makes the following comment about his piece:

Jarrod Powell. For the last several years Jessika has been studying voice and poetry with Dr. Hossein Omoumi, master of Persian Classical music of the voice and the *ney* (reed flute).

I Wayan Sinti is among the most important Balinese musicians. He is known worldwide for his compositions for various styles of Balinese ensembles and his compositions have been influential in establishing new Balinese genres. He has been instrumental in reviving various neglected performance practices that had been forgotten in Bali since the turn of the 20th century. In 1994 he created a new type of gamelan ensemble called *Manikasanti*, which allows for the playing of various Balinese modes and musical styles, and was inspired by his long study of ritual vocal and instrumental music. He has performed and taught throughout the world and his students are among the foremost Balinese musicians and composers. He has taught in the U.S. on several occasions, including the seminal Center for World Music program in 1974 in Berkeley. He recently taught Balinese vocal music and *gamelan gambuh* at the School of Music, University of Washington. While in Seattle he directed the building of the gamelan *Siwa Nada* and founded the performing group *Padma Sari* to perform on this new set of instruments.

Wayne Vitale (director, Gamelan Sekar Jaya) is a composer, performer, and scholar whose work has focused on Balinese music for the past 25 years. During this time, he has spent more than seven years in Bali (supported in part by an NEH Fellowship for Independent Scholars), studying, composing, performing, and documenting Balinese music. His compositions for Balinese gamelan are known throughout Bali through live performances, cassette recordings, and television programs, and have impacted the evolution of modern Balinese *kebyar* music. They have been supported by grants from the Rockefeller Foundation, the Lutz Foundation, and Meet the Composer. Under his direction, Gamelan Sekar Jaya has developed into a performing ensemble of unparalleled reputation and is recognized internationally as “the finest Balinese gamelan outside of Bali,” and has been awarded a *Dharma Kusuma*—Bali’s highest award for artistic achievement, never before given to a foreign group. In addition to his work with Sekar Jaya, he has taught Balinese music at Portland State College, Pomona College, and San Francisco State University; written extended articles on Balinese music, and released critically acclaimed CDs of Balinese music on his recording label, *Vital Records*. He has also devoted himself to the metallic art of gamelan tuning, frequently traveling throughout the United States and abroad to tune and restore Balinese instruments.

Gamelan Pacifica would like to give special thanks and acknowledgement to the Paul G. Allen Family Foundation for their support in making this event possible through the commissioning of new works, and to the 4Culture Sustained Support Program and to the Mayor’s Office of Arts and Cultural Affairs Civic Partners Program for their ongoing support.

For more information or to contact Gamelan Pacifica, please visit their website at www.gamelanpacifica.org.

Siwa is believed to be the god of the arts, and in the Balinese language, *nada* means "tone." "Si" is also the first syllable of "Sinti," and "*Wa*" is the last syllable of "*nawa*," which means "nine" in Balinese. Another layer of meaning is geographical: *siwa* is a conjunction of "Seattle, Washington," the home of the gamelan. This kind of endless wordplay is both a source of significance and amusement in Bali (and Seattle).

COMPOSERS

Stephen Fandrich is an artist with a unique perspective. Though he has been surrounded by the piano all his life as part of a family of piano innovators, his interest in music developed at about the age of thirteen. He began learning music at the piano by ear from recordings and by rote from his father Darrell Fandrich, a gifted pianist and renowned piano technician. Fandrich attended Cornish College of the Arts as a jazz pianist under Randy Halberstadt, as a classical pianist under Peter Mack and finished with a degree in music composition under Jarrad Powell. Though Fandrich has made a name for himself as a piano soloist, improviser and composer as a member of the Monktrail Creative Music Concern (monktrail.com), he has also become known as a vocalist and overtone singer. His voice has brought him all around the Puget sound area and the Northwest, to New York, Hawaii, Canada, Central Java and Bali. Fandrich has dedicated much of his study, composing skill and performances to the evolution of his voice as a member of Gamelan Pacifica (a traditional Indonesian gong/chime percussion orchestra with a rich tradition of vocal music), the Waterman/Fandrich collaborations in music and poetry and as founder and director of the Seattle Harmonic Voices. For more information about the Seattle Harmonic Voices visit their website at www.seattleharmonicvoices.com.

Sutrisno Hartana is interdisciplinary performer/composer in the Javanese tradition and is a master performer on a wide range of gamelan instruments, including the *kendhang* (drums) and *rebab* (fiddle), as well as a vocalist. Hartana graduated from the Indonesian Dance Conservatory in Indonesia in 1986 and then entered the Indonesian Institute of the Arts (ISI) in Yogyakarta, receiving a Bachelors Degree in Traditional Indonesian Performing Arts in 1992. He holds an MA in Ethnomusicology from the University of British Columbia. He has performed internationally in both traditional and contemporary interdisciplinary works throughout Asia, Europe, and North America. A devoted educator, Hartana has been teaching gamelan music at the School for the Contemporary Arts at Simon Fraser University for ten years, while directing community groups such as the Vancouver Community Gamelan and the children's gamelan based out of the Indonesian Consulate in Vancouver.

Jessika Kenney is a gifted vocalist with a penetrating curiosity for music and ideas. She is known for her abilities and experiments in Indonesian vocal arts, particularly Central Javanese *sindhenan*, as a student of Nyi Supadmi and Nyi Madularas. She has performed for ten years with Gamelan Pacifica, and has also appeared with Hossein Omoumi, the Seattle Harmonic Voices, and many others. Jessika has collaborated with composers Jarrad Powell, Raz Mesinai, and her fiancée Eyvind Kang. Her recordings include "Aestuarium" with Kang, and "The Stonehouse Songs" with

Did the birds teach the Javanese to play gamelan? Music, as an act of creation, is a composite of one's influences. Essentially this means that what one hears in daily life becomes a personal lexicon to draw from when engaged in a creative process. Consider how profound this is now that there are "virtually" no oceans to navigate, channels to cross, rivers to ford, or mountains to pass, when it comes to experiencing the sounds of another culture. As powerful forces bring the great cultures of humanity to within earshot, the foundation of our coveted aspirations of society such as art, spirituality, politics, and trade become malleable and impressionable. As the earth turns stone to liquid or as the forger turns raw ore into bronze, new invigorating cultural elements emerge. Ketawang Harmonic was created in this light.

Gending Bondhet is probably one of the older compositions in the Central Javanese repertoire, and certainly one of the most popular over the past century. In addition to purely musical performance, *Bondhet* is often included in dance and shadow-puppet theater presentations, and is commonly played in both pelog and slendro tuning systems. The graceful manner in which it blends melodies from different modes is one of the reasons it is used for teaching performance practice at one of the major music academies in Central Java. This aspect of the composition may also be the inspiration for its title: an obscure Javanese word suggesting "linking together" or "mixing," which can also imply "confused."

Bāzāmadām is an example of one way of combining two heterophonic systems, that of the Central Javanese gamelan and that of Classical Persian vocal music. The inspiration for this arrangement lies in my experience of these two areas of tradition, and is the first in a series of pieces written for gamelan based on classic Persian poetry. The series will be performed by the Cornish gamelan ensemble and guest artists on May 5th at 8pm in PONCHO Theater as part of an experimental wayang entitled "Corniculate Elixir". This melody, written by the current great musician of the *tār*, Mohammed Reza Lotfi, is considered a classic compositional setting of this poem, and is also associated with the classic performance by the great singer Hengameh Akhavān, who now lives and teaches in Tehrān.

Bāzāmadām (Again I've come)

By Mowlana (Rumi, 14th c.), translation by Jessika Kenney

Again I've come, again I've come, from that beloved friend I've come,
Look upon me, look upon me, with a sorrow-eaten face I've come
Joyous I've come, joyous I've come, from before eternity I've come
How many thousands of years have passed, until to speak I've come
There I went, there I went, high I was, high I went,

Again I've come, again I've come, to this place of refuge I have come.
I was once a bird of Lahut, now I have become one of Nasut
I did not see his net and helplessly, his captive I've become.
O son, I am made of light- pure, not limited to a fist of dust,
Ultimately a seashell I am not, for a royal pearl I've become.
Do not see us with the eyes in your head, see us with the eyes of the secret,
To this place, come, to us, look, for here unburdened I've become.

Ganjil was composed specifically for Gamelan Pacifica by Sutrisno Hartana. Tonight's performance is the world premiere of this piece. *Ganjil* was inspired by an Indonesian fable about how the ignorance of the human hunter is threatening the ordered society of animals of the jungle. The jungle animals are aware of the modern guns of the hunters and their ability to destroy many of them quickly. They feel surrounded and threatened with extinction. The title *Ganjil* has meaning in both English and the Javanese language. In Java "G A N J I L," pronounced the same way as the English "G U N - J A I L," means strange and odd. The composer represents this "oddness" by using a seven-beat cycle instead of the traditional eight-beat cycle. The English language meaning is related to the many literal meanings of the relationship between *gun* and *jail*, in the jungle and in contemporary society.

Windu Sara is a new piece written by I Wayan Sinti specifically for Gamelan Siwa Nada in 2005. The name of the piece has two meanings: the word *windu* means "circle" and *sara* means "nucleus." In this piece, *windu sara* means that each section uses a different mode, whose nucleus consists of the tones 9, 7, 5, 3, and returning to 9. The second meaning of "Windu Sara" is a rare jewel whose color is red, black, and white. This indirectly describes the tri murti: Brahma is red, Vishnu is black, and Siwa (Iswara) is white. One of the melodies takes advantage of Siwa Nada's capability to play Western modes, referencing a theme from Dvorak's "New World Symphony."

Mbirama is based on an mbira tune that I learned in Rotterdam last year, while teaching at a summer school that focused on Balinese and African music -- a delightful combination. One evening after long sessions we discovered that the pitches of the *gamelan semar pegulingan* (a Balinese seven-tone bronze orchestra) happened to fit perfectly with one of the mbira instruments. Two of us played, the Africans danced, and the tune was imprinted on my memory. Later it became clear that the metric intricacies of the mbira tune, with its shifting sense of 3 and 4, evoked certain metric manipulations in Balinese music. This piece resulted from pondering these different metric worlds, and allowing them to freely intersect in a kind of fantasia. The name is a combination of *marimba*, *mbira*, and *irama* -- the last referring to the highly codified metric shifts of Indonesian music that allows its fabric to expand and contract. -- W. Vitali

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 Nini Thowok, Sri Djoko Rahardja, I Made Sidia, Endo Suanda, A.W. Sutrisno, Goenawan Mohamad, and Tony Prabowo. Gamelan Pacifica has 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. Their CD, *Trance Gong*, has received

international acclaim and is available from the American Gamelan Institute at www.gamelan.org. 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 sustaining funds from the Seattle Office of Arts and Cultural Affairs and 4Culture. For more information or to contact Gamelan Pacifica please visit www.gamelanpacificca.org. Gamelan Pacifica is directed by noted composer and Cornish College of the Arts Professor Jarrad Powell.

Jarrad Powell works as a composer in a variety of media, including electroacoustic, chamber music, gamelan, and music for theater and dance. For over 25 years, he has been directly involved with Javanese gamelan music as a composer, director, and performer. He has collaborated with many noted Indonesian artists both here and in Indonesia and created compositions and theater pieces that are considered landmarks in the gamelan movement in this country. In her 1998 article on contemporary gamelan music *Out of Indonesia: Global Gamelan*, published in *Ethnomusicology*, Vol. 42, No.1, Jody Diamond wrote, "Jarrad Powell's *Gending Erhu* is an exquisite example of how instruments from different parts of the world can sound like they were made to be played together." On Powell's collaborative piece, *Visible Religion*, she adds, "Gamelan Pacifica's shadow theater work *Visible Religion*, is an inspiring example of collaboration across genres as well as nations." Powell is also composer and music director for the contemporary dance company Scott/Powell Performance, a collaboration with choreographer Mary Sheldon Scott. Their latest piece, *Locate*, premieres on Pacific Northwest Ballet's *Celebrate Seattle Festival* on April 20-22. Powell's work has been commissioned by On the Boards, the Walker Art Center, Performing Arts Chicago, Southeastern Center for Contemporary Art, as well as by a number of individual performers. Awards include the Artist Trust Fellowship and the Creative Capital Foundation, among many others. He is currently Professor of Music at Cornish College of the Arts in Seattle.

Padma Sari is a new gamelan performance group based in Seattle. Many of the players were introduced to Balinese gamelan through I Wayan Sinti during his tenure as Visiting Artist at the University of Washington from 2003-2006. During this time, many of the members were involved with building Gamelan Siwa Nada. Since Pak Sinti returned to Bali, the group continues to recruit new members, lead workshops, and perform locally. A number of players plan to spend time in Bali during 2006-2007, learning new repertoire and performing with the Balinese version of *Siwa Nada*. Gamelan *Siwa Nada* is a unique form of gamelan that uses a 9-tone scale that allows the musician to play several different types of scales and gamelan repertoires. This gamelan is the only one of its kind in the world; it combines both iron and wooden keyed instruments with other traditional Balinese flutes and idiophones such as the *ceg-ceng*, *kajar*, and gong. I Wayan Sinti and members of Padma Sari built the instruments in Seattle in 2005. Mary Jean and Robert Gilman's basement served as the workspace for everything from carpentry and metalworking to tuning. The name "*Siwa Nada*" has multiple meanings. According to the Hindu religion,