

## Upcoming Cornish Music Series Events

**Kelly Harland**

April 16<sup>th</sup>  
8:00pm

**The odeonquartet performs the music of Osvaldo Golijov**

April 22<sup>nd</sup>  
8:00pm

*\*for a complete listing of series events, visit [www.cornish.edu/music/series](http://www.cornish.edu/music/series)*

**Summer at Cornish 2011 //**  
studio courses, performance workshops, and so much more!

*\*check it out at [www.cornish.edu/summer](http://www.cornish.edu/summer)*

The 2010-2011 Cornish Music Series is made possible in part through support from PONCHO.

This presentation was made possible by the generous support of The City of Seattle Office of Arts and 4Culture.

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Taking photographs and unauthorized audio or video recording of any kind is not permitted. Cell phones and other electronic device 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.

Program Design by Robert Bennett & Ashley Hjalseth

Cornish College of the Arts Presents

# GAMELAN GADHON

## SOFT-STYLE MUSIC OF CENTRAL JAVA

WITH SPECIAL GUESTS:

**KI MIDIYANTO & HERI PURWANTO**



Cornish College of the Arts  
Saturday, April 9, 2011  
8:00pm

RONCHO Concert Hall  
710 E. Roy St.  
Seattle, WA

# Performers

## Gamelan Pacifica:

Stephen Fandrich, Ted Gill, Stephanie Helm, Stephen Parris, Jarrad Powell, Jesse Snyder, Kruenedi Sukarwanto, Christina Sunardi, and Adrienne Varner

## Pseudonyms (female vocalists):

Jessika Kenney, Maeg O'Donoghue-Williams Sukarwanto

# Program

**Ladrang Wilujeng** laras pelog pathet lima  
**Gending Jatikondhang** laras pelog pathet lima  
**Gending Kocak ~ Ladrang Diradameta** laras slendro pathet nem  
**Langgam Ngimpi** laras slendro pathet sanga  
**Jineman Giathik Glingding** laras slendro pathet sanga  
**Gending Kuwung-Kuwung ~ Ladrang Singa-Singa** laras pelog pathet barang

# Artist Bios

## Ki Midiyanto

As a renowned Javanese musician and eleventh-generation dhalang (puppetmaster), Ki Midiyanto has performed over the past twenty years in Indonesia, the United States, Canada, Australia, New Zealand, and Singapore. Born in Wonogiri, a rural district in the southern part of Central Java, Midiyanto studied at the Sekolah Tinggi Seni Karawitan (Indonesian Academy of Musical Arts) in Surakarta before going abroad to teach and perform. He is currently a Lecturer in Gamelan on the music faculty at the University of California, Berkeley.

## Gamelan Pacifica

Originally formed in 1980, Gamelan Pacifica was among the innovators in developing the resources to create and perform gamelan music in the U.S. Gamelan Pacifica has performed extensively in the Pacific Northwest, as well as Canada and other parts of the U.S and 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 Rahayu Supanggah, Didik Nini Thowok, Sri Djoko Rahardja, I Made Sidia, Endo Suanda, A.W. Sutrisno, Ki Purbo Asmoro, Ki Midiyanto, Goenawan Mohamad, Tony Prabowo and many others. Gamelan Pacifica 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. Gamelan Pacifica's latest recording is available on New World Records and features world premiere recordings of three major works by Lou Harrison. Gamelan Pacifica has been the recipient of numerous grants and awards, 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. Gamelan Pacifica is a professional ensemble-in-residence at Cornish College of the Arts and is directed by Professor Jarrad Powell. [www.gamelanpacificca.org](http://www.gamelanpacificca.org)

# Program Notes

by Jesse Snyder

**Gamelan Gadhon** is an ensemble consisting of the soft-style instruments of the Central Javanese gamelan. The music performed by this ensemble is among the most refined and exquisite chamber music in the world. Instruments include the rebab, gender, gender panerus, voice, slenthem, suling, siter, kempul, kenong, kethuk, gong, and kendhang.

## Ladrang Wilujeng laras pelog pathet lima

Wilujeng is often the first piece played in a klenengan (a music-making session), and serves as a gentle way to commence proceedings before moving on to more demanding repertoire. Among the most malleable of all Central Javanese gamelan compositions, Wilujeng can be played in several modes in both pelog and slendro tunings. The mode used for any particular performance is generally chosen to match that of the larger gending (musical form) to follow. Wilujeng is composed of two sections, the end of each being marked by a strike of the large gong. The optional transition to the second section is signaled by the rebab (bowed spike fiddle), which moves to a higher register shortly before the gong is struck.

## Gending Jatikondhang laras pelog pathet lima

An example of the gending musical form, Jatikondhang is divided into two major sections; the merong, which moves at a gentle pace and maintains an atmosphere of serene calm, and the inggah, which expresses a jocular mood and includes the lively style of ciblon drumming, alok and senggakan (stylized vocalizations), and gerong (male chorus). In the second part of the merong, the slenthem (large metallophone that plays the slowest melodic line) introduces a pitch which occurs only occasionally in pelog lima, creating a slightly eerie and melancholy affect. The inclusion of gerong and ciblon drumming in pelog lima gending is relatively uncommon, since these devices are often regarded as imparting a degree of levity inappropriate to the mode. Jatikondhang is one of a handful of exceptions to this norm, and the resulting strong contrast in moods between the merong and inggah is one of the most striking aspects of the composition.

## Gending Kocak ~ Ladrang Diradameta laras slendro pathet nem

Slendro nem is often regarded as the most serious of the six modes in Central Javanese gamelan music. Compositions tend to make heavy use of the low register and contain a fair amount of modal ambiguity, often borrowing from the two other slendro modes for extended stretches, but culminating in strongly characteristic slendro nem phrases at major cadence points. Musicians formulate their elaborating parts in order to fit with the general mood of restraint, avoiding excessive elaboration and cleverness. At the appropriate point in the second repetition of Kocak, the drummer guides the other musicians through a transition into Ladrang Diradameta. In addition to the elephantine quality of the repeating melodic patterns which anticipate the mode's lowest pitches, Diradameta also introduces the melodic device known as "barang miring", where the rebab and female singer layer an alternate, 'minor'-like scale on top of the base slendro tuning.

## Langgam Ngimpi laras slendro pathet sanga

Langgam are popular songs adapted to fit the structure and instrumentation of gamelan music. The instruments take on the role of accompaniment to the female singer, and their parts primarily provide support to the vocal line. The virtuosic drum part makes use of both ciblon and kendhang agung (the largest drum) simultaneously in a stylized imitation of the rapid plucked cello phrases of the Portuguese-inspired popular music style known as kroncong. While Ladrang Diradameta in the previous suite used the barang-miring melodic device sparingly, in Langgam Ngimpi it takes center stage; nearly 100% of the melodic phrases here are barang miring.

## Jineman Giathik Glingding laras slendro pathet sanga

Jineman is a relatively short and lively form which features the female singer accompanied by a small ensemble from which the rebab is always absent. Jineman range in mood from lighthearted to explicitly flirtatious, and make extensive use of andhegan (short vocal cadenzas), senggakan and irama rangkep (an expanded level of melodic and rhythmic subdivision, with fast and dense elaboration).

## Gending Kuwung-Kuwung ~ Ladrang Singa-Singa laras pelog pathet barang

Similar in form to Gending Jatikondhang, Gending Kuwung-Kuwung begins with a calm and reflective merong section and transitions into an animated inggah with ciblon drumming, keplok (interactive hand clapping), senggakan, and more elaborate and syncopated ornamentation in both instrumental and vocal parts. Approaching the end of the first repetition of the inggah, the drummer leads the ensemble through a further deceleration and rhythmic subdivision into irama rangkep. At this point the part played by the slenthem becomes so expanded that any semblance of a continuous melody is obscured. Instead, it provides a clear, satisfying marker at the resolution point of each lengthy melodic phrase of the elaborating instruments, occurring about once every 12 seconds. Just in time for the return of the gerong, the drummer coaxes the ensemble back into a lower lever of subdivision. Rather than slowing down to end at the next gong, the piece segues into Ladrang Singa-Singa, entering immediately into a climactic mixed female/male choral style called "bedhayan", after the dance form it often accompanies.