

Upcoming Cornish Music Series Events:

Choro! Trio Brasileiro with special guests Anat Cohen and Jovino Santos Neto

Sunday, May 4 at 7 p.m.

Blending African polyrhythms and grooves, with European form and harmony while infusing South American indigenous roots music, Trio Brasileiro with special guests Anat Cohen and Jovino Santos Neto, showcase Brazil's boundary breaking style of music called choro. Local band Choroloco will open the concert.

Soul of Sound: The Gundecha Brothers

Friday, May 30 at 7 p.m.

In this grand celebration of Indian classical music, Padmashri Gundecha Brothers - Pandits Umakant (vocal), Ramakant (vocal) and Akhilesh Gundecha (pakhawaj) will present a full featured Dhrupad music performance.

For more information on the Cornish Music Series:
www.cornish.edu/musicseries



LARAS MADYA

Cornish Music Series Presents:

LARAS MADYA

Saturday, April 19, 2014 at 8 p.m.

GAMELAN PACIFICA with CANZONETTA
with special guest Javanese musician HERI PURWANTO
and JESSIKA KENNEY, vocalist and vocal director

Ketawang *Gambuh*, laras slendro pathet manyura

Gendhing *Parisuka – Rampak-Rempek*, laras pelog pathet nem

Gendhing *Jaladara*, laras pelog pathet nem

Ainahom, laras pelog – composed by Jessica Kenney on a poem from Ibn ‘Arabi’s “Tarjuman Al Ashwagh” (The Interpretation of Desires)

INTERMISSION

Kaum Dhawuk (Santiswara), pelog barang

Bawa Sekar Macapat *Maskumambang*, laras pelog pathet nem
Kuswa Wirangrong (Laras Madya)

Bawa *Eman Eman*, laras pelog pathet nem
Eman Eman, pelog nem/slendro manyura (modern Santiswara)
composed by Waluyo Sastro Sukarno

Bawa *Pangajabsih*, laras pelog pathet barang
Khayyun (Santiswara)

Special Thanks

“Atria” at Cornell, a work that combines the texts of spiritual teacher Ibn Muhyiddin Arabi, the Sufi poets Farid Uddin Attar and Mowlana Rumi and the Indonesian ruler Mangkunegara IV, later performing the same work alongside Kang and the innovative Gamelan Pacifica in Seattle. “Concealed Unity” co-composed for choir and orchestra by Kenney and Kang has been performed at Iceland Tectonics and at the Winnipeg New Music festival. Her first release as a composer was *Aestuarium* (2005; released 2011), a collaboration with Kang on Stephen O’Malley’s Ideologic Organ label. A sparse set of recordings for viola and voice, the record exemplifies Kenney’s technique, absorbing and singing fragments of a Latin psalm in a way that keeps one foot firmly planted in reverence and respect while exploring innovative vocal approaches. Since then, the duo has released two more records, each diving deeper into the inner worlds that have opened before them. Their most current release is *The face of the earth* (2013). In 2014, Kenney received the James W Ray Distinguished Artist Award for a Washington State artist whose work demonstrates exceptional originality, and she and Kang were recipients of the 2013 Stranger Genius Award in Music. Presently, Kenney studies radif with Ostad Hossein Omoumi, Persian language and literature at the University of Washington and avidly reads interpretations of Classical Sufism.

Heri Purwanto’s appearance in Gamelan Pacifica’s concert this evening was made possible through funding provided by the University of Washington School of Music as part of the UW Visiting Artist Program in Ethnomusicology.

Heri Purwanto and his UW students will be featured, along with other special guests including puppeteer Ki Midiyanto, vocalist Jessica Kenney, dancer Christina Sunardi, and members of Gamelan Pacifica, in an evening of Javanese music, dance and shadow puppet theater at the University of Washington on Tuesday, May 20, 2014, 7:30 p.m., Meany Theater. For more information, visit:
<http://music.washington.edu/events/2014-05-20/ethnomusicology-concert-javanese-gamelan-music>

Gamelan Pacifica is generously supported by the Seattle Office of Arts and Culture.



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

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

Biographies

HERI PURWANTO, a highly respected teacher, performer, and master musician of the Javanese gamelan, comes from a family of musicians in Wonogiri, Central Java. After graduating from the college level academy (now Institut Seni Indonesia) in Surakarta, Central Java, at the top of his class in 2000, he taught gamelan at the University of California-Berkeley, from 2001 to 2004 and directed the Berkeley based ensemble Gamelan Sari Raras. Since returning to Java in 2004, Heri has continued his work as an artist, building and running an arts studio in his community as well as performing as a musician throughout Indonesia, in Singapore, and in Thailand. His first visit to Seattle was in 2011, when he was brought by the University of Washington School of Music as part of the UW Visiting Artist Program in Ethnomusicology. Heri was brought back to Seattle this spring by the University of Washington School of Music, where he is currently in residence.

Originally formed in 1980, GAMELAN PACIFICA has a reputation for creating diverse productions that merge traditional and contemporary musical forms with dance, theater, puppetry, and visual media. The ensemble has been a guest performer at the Smithsonian Institution's Festival of Indonesia, the New Music across America Festival, the Vancouver New Music Society, On the Boards, and the Walker Art Center. In the Northwest, it performs regularly and has appeared at venues including the University of Washington, Seattle University, Town Hall, Cornish College of the Arts, the Seattle Art Museum, Evergreen State College, Centrum, and the Bumbershoot Festival. Some of the most notable artists of Indonesia have been guests of the group, including Sutrisno Hartana, Wayan Sinti, and Didik Nini Thowok. Gamelan Pacifica's album *Trance Gong* (O. O. Discs) has received international acclaim. The ensemble is directed by noted composer and Cornish College of the Arts Professor JARRAD POWELL. Gamelan Pacifica is a respected non-profit arts organization that supports various programs and special projects relating to music and dance, with an emphasis on cross-cultural and interdisciplinary collaboration. It has been the recipient of numerous grants, including support from the National Endowment for the Arts, the Rockefeller Foundation and

Arts International, and is currently supported in part by sustaining funds from the Seattle Office of Arts and Culture and 4Culture.

CANZONETTA is an a cappella group of 12 singers that was originally an offshoot of the Northwest Chamber Chorus. Featuring music from nearly all genres and styles, the ensemble is dedicated to bringing to life, lesser known choral works as well as gems from the more established repertoire. All of the members are avid choral singers with concurrent memberships in numerous choral organizations in the greater Puget Sound area. In May, 2015, the group will be performing in Italy as part of a tour visiting and performing in the footsteps of Claudio Monteverdi, the great Italian composer of the late Renaissance/early Baroque eras. Roger Nelson has been the artistic director of the group since 2002.

A composer/singer who does not fear untraveled paths, JESSIKA KENNEY is renowned by multiple audiences for the vastly different musical forms she has integrated into a distinct style. Her reverence for, and interpretations of South East Asian and Persian vocal traditions have formed the basis for her main improvisational work. Simultaneously, an ongoing series of collaborations with her husband, composer/violist Eyvind Kang, have her embracing the avant-garde audience. Add to that her performances of Cage and Feldman, and her involvement with experimental metal groups such as Sunn 0))) and ASVA, and one realizes that challenging horizons mark Kenney's regular pursuits. As a teenager, Kenney was already pushing herself, applying esoteric meanings onto straight jazz lyrics, singing karaoke songs backwards and spontaneously screaming in public spaces. This approach of remaking and personalizing the traditional took greater route in her music degree studies at Cornish, where her love of vocalists Diamanda Galas and Jay Clayton ran in tandem with a growing fondness for Persian and Indonesian court idioms. The late '90s found Kenney in Central Java, mixing street performances with established performances alongside the most renowned dhalang (puppeteers) of shadow plays. In 2009, she debuted

Performers

GAMELAN PACIFICA
Jarrad Powell, Director
Anna McDermott
Astrid Vinje
Beth Yip
Christina Sunardi
Deena Manis
Jackie An
Jared Rosenacker
Jesse Snyder
Jessika Kenney
Joe Kinzer
Maggie Brown
Michael Dorriy
Neil Hines
Richard Robinson
Stephanie Shadbolt
Stephen Fandrich

CANZONETTA
Lori Hardow
Debra Defotis
Kris Bryan
Miriam Espeseth
Nelson Wong
Roger Nelson

Program Notes

Tonight, thanks to the presence of the voices of the Canzonetta, we will add to our repertoire of traditional and contemporary gamelan music some group vocal music from the genres of *Santiswara* and *Laras Madya*. Both of these styles are devotional in tone and character, with Santiswara being more directly related to Islamic and Sufi culture such as *sholawat* (blessings on the Prophet and his family) and *dzikir* (remembrance). The genres of Santiswara and Laras Madya are amazing expressions of the Javanese culture of *kebatinan* or "innerness," as practiced in Indonesia, Malaysia, and beyond. The instrumentation centers around the kemanak, two bronze hand held percussion instruments which outline the basic rhythmic structure of the music. Added to this core sound are the drums known as *terbang* or *trebang*, vocal inflections and clapping, and sometimes the participation of instruments from the larger gamelan ensemble such as *gender*, *slenthem*, *kenong* and *kempul*. The texts are sung primarily in Javanese and Kawi, with the final piece, *Khayyun*, including entire phrases of sholawat in idiomatic Arabic.

Ketawang Gambuh – The particular Gambuh verse or *pupuh* performed tonight is from the classic philosophical treatise, *Serat Wulangreh*. Gambuh is one of the many poetic meters of the genre of Sekar Macapat, used in the *Serat Wulangreh* by the writer and Javanese royalty, Sri Pakubuwana IV (ruler of Surakarta from 1788-1820).

Gambuh meter:

I 7u
II 10u
III 12i
IV 8u
V 8o

This meter usually includes themes of kinship, family, and advice or *Piwulang* (teachings). Actually this Gambuh itself gives advice or counsel, and at the same time discusses the importance of the subject of advice-giving.

Sekar Gambuh ping catur
Kang cinatur polah kang kalantur
Tanpa tutur katula tula katali
Kadaluwarsa katutuh
Kapatuh pan dadi awon

Translation:
This song of Gambuh is of the fourth
And tis true, when actions are imbalanced,
Without wise council, or disregarded,
When forgetfulness of teachings occurs
The way becomes troubled.
– Sri Pakubuwana IV

Ainahom
From *Ainahom*, by Ibn Arabi,
translated by Reynold A. Nicholson

The loved ones of my heart - where are they? Say, by
God, where are they?
As thou sawest their apparition, wilt thou show to
me their reality?
How long, how long was I seeking them! and how
often did I beg to be united with them,
Until I had no fear of being parted from them, and
yet I feared to be amongst them.
Perchance my happy star will hinder their going afar
from me,
That mine eye may be blest with them, and that I
may not ask, "Where are they?"

Kaum Dhawuk
Dhuh Gusti Pangeran kita
mugi-mugi Paduka paring kabagyan
dhumateng panutan kita
Njeng Nabi dutaning suksma
Inggih Njeng Nabi Muhamad
dalah sakeluwarganya
Sami manggiha raharja
Sudira madyaning rana
yen mangun prang al Buraq titianira
pinayunan dening Allah

bisa ngambah ing gegana
bisa nurunken purnama
pranyata dutaning suksma
Njeng nabi Nayakaningrat

Translation:
O God our divine ruler,
In the hopes that you give your blessing
To the one whom we follow
This Prophet emissary of the soul
the Prophet Muhammad
and is entire family
May they be blessed.

The second verse describes the Night Journey of the
Prophet Muhamad on the back of al-Buraq, "all the
way to the surface of the moon."

Sekar Macapat Maskumambang
Putri Cina gelangaran kawlas asih
Mara Kelaswara pedangen juren wak mami
Aja andedawa wirang

Sekar Macapat are a very old verse form and *Masku-
mambang* is one type of verse in this genre. Here a
scene is depicted from the story of a Chinese princess
in battle with the Javanese princess Kelaswara.

Sekar Tengahan Kuswa Wirangrong
Mangkana risang Maharsi
Miyat langening pakuwon
Warna-warna puspita kang tuwuh
Palakirna ugi
Kang pala kasimpar
Lega tyas sira tan sipi

Sekar Tengahan are slightly longer verse forms related
to Sanskrit poetry. This verse describes a great *shaykh*
or *Maha-Rsi*, colorful flowers, and a heart free of suf-
fering.

Eman Eman

(Bawa)
Eman-eman
mung nguja hardaning nepsu
Jroning urip ira, elinga marang pepati

(Jineman)
Kang ginawa, kang ginawa, amung amal kang utama
(What you bring with you, in the end, is only your
good deeds)

(Parikan)
Mubeng taman Sriwedari neng tengahing kutha Solo
Eman-eman yen ketekan pati durung sangu amal
kang utama

(Koor)
Yo padha sembahyang minangka jejeging iman
(Let us pray and strengthen our faith)
Yo padha sembahyang minangka cagaking Islam
(Let us pray for the pillars of Islam)
Eman-eman, wong sugih ora sembahyang
(alas, the rich do not pray)
Sira iku sugih endih
(You who are rich)
Sira klawan nabi Sulaiman, wong sugih sregep
sembahyang
(If you were compared with the wealthy Solomon,
who prayed so diligently)
E! alah sugih endi, sira klawan Nabi Sulaiman
(You rich ones, if you were compared with Solomon)
Eman-eman, wong mlarat ora sembahyang
(alas, the poor do not pray)
Sira iku mlarat endi
(You who are poor)
Sira klawan nabi Ayub, wong mlarat sregep semba-
hyang
(If you were compared with the stricken Job, who
prayed so diligently)
E! alah mlarat endi, sira klawan Nabi Ayub
(You poor ones, if you were compared with Job)
Eman-eman, wong bagus ora sembahyang
(alas, the handsome do not pray)
Sira iku bagus endi
(You who are handsome)

Sira klawan nabi Yusuf, wong bagus sregep semba-
hyang
(If you were compared with beautiful Joseph, who
prayed so diligently)
E! alah bagus endi, sira klawan Nabi Yusuf
(You handsome ones, if you were compared with
Joseph)
Eman-eman, wong ayu ora sembahyang
(alas, the lovely do not pray)
Sira iku ayu endi
(You who are so lovely)
Sira klawan Siti Solekha, wong ayu sregep semba-
hyang
(If you were compared with beautiful Potiphar's wife
Zulaikha, who prayed so diligently)
E! alah ayu endi, sira klawan Siti Solekha
(You lovely ones, if you were compared with
Zulaikha)

Khayyun

(in Arabic and Javanese)
Allah wa'uwa Allah x4
Khayun mubakin x2
wama siwa khulu bakin Johar Wali-olah
Halahuma salingala Sayidina Muhamadin x2
ya Allahu mugi mugi oleha rahmading Tuhan
atas saking Gusti kita Kangjeng Nabi Muhamad
Allah wa'u-wa Allah x2

– notes by Jessica Kenney