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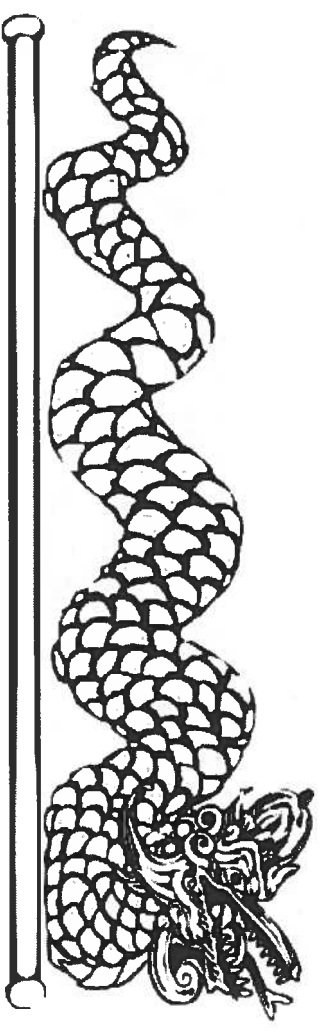


This presentation of Rahayu Supanggah has been made possible in part with support from the Seattle Office of Arts and Cultural Affairs and the Southeast Asia Center at the University of Washington.

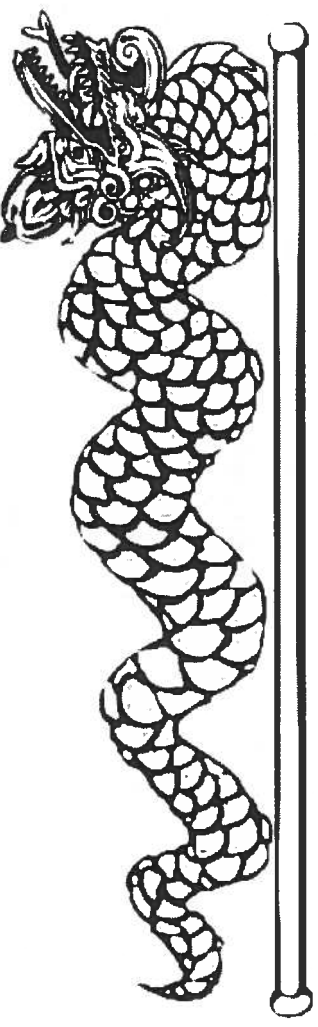


Taking photographs and unauthorized audio or video recording of any kind is not permitted. Cell phones and other electronic devices should be turned off before entering the hall. Please speak softly when in the hall so as not to disrupt others. If you arrive after an event has started, please remain 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 Hannah Temple



Rahayu Supanggah and Gamelan Pacifica



Cornish College of the Arts
Saturday, April 24th 2010
8:00pm

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

Program

Gamelan Pacifica

Directed by Jarrad Powell

Goyah (from Anané ana)

Pathetan Gamang - Rantaya - Pathetan Jugag

Jineman Glathik Glindhing

Duet - Kartini

Dandanggula

Ja Slingkuh

Lindri

Bubaran Lear

Originally formed in 1980, Gamelan Pacifica is among the finest ensembles in the United States devoted to the performance of gamelan music. 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. The ensemble has performed 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 elsewhere. In the Pacific Northwest, Gamelan Pacifica has performed at the University of Washington, Seattle University, Town Hall, Cornish College of the Arts, the Seattle Art Museum, Evergreen State College, Centrum, the Bumbershoot Festival, the University of Oregon, CenterStage, and many other venues. Visiting artists who have worked with Gamelan Pacifica include some of the most notable artists of Indonesia including Sutrisno Hartana, Wayan Sinti, Didik Nini Thowok, Sri Djoko Rahardja, I Made Sidia, Endo Suanda, Dedek Wahyudi, Goenawan Mohamad, and Tony Prabowo. Gamelan Pacifica's CD, Trance Gong (O.O. Discs) has received international acclaim. Gamelan Pacifica has been the recipient of numerous grants, including support from the National Endowment for the Arts, the Rockefeller Foundation and Arts International. The ensemble is currently supported in part by sustaining funds from the Seattle Office of Arts and Cultural Affairs and 4Culture. Gamelan Pacifica is directed by composer and Cornish College Professor Jarrad Powell. Gamelan Pacifica's latest CD will be released in the fall of 2010 and will feature premiere recordings of three major works by Lou Harrison.

For more information visit www.gamelanpacificca.org.

Program Notes

Goyah (from Anané aná)

Anané aná (raison d'être) is a reason, motivation, and also a hope that the existence of Javanese gamelan music, or *karawitan* (and Indonesian music in general), continues to thrive and develop on a greater level. This composition attempts to question the basic sounds of music and the beginning of life for the Javanese community. Life is about playing and loving one another.

Rantaya

Rantaya is a term used to describe a series of basic movements that are practised when learning Javanese dance. Simple music is used for this purpose, with simple, basic musical patterns. The text for gending *Rantaya* tells about the basic aesthetic concept of Surakarta style dance. This composition was originally part of the music for a musical dance-drama, a kind of opera, entitled *Seayi Raja Surya*, which was first performed at the Island-to-Island Festival at the South Bank Centre in London.

Kartini

Kartini is one of the most important women in Indonesian history. She fought for the emancipation of Indonesian women despite having to go against the customs and traditions of her family (her father was a regent) and her environment, the court. Kartini worked hard to advance and increase the status of women through modern education. She opened a school to educate women and introduce them to modern culture. This piece is part of a larger work, *Bedhaya Kartini*, that was specially commissioned and composed in celebration of the 100th anniversary of Kartini's birth (21 April 1879) in her home town of Jepara, in 1979.

Rahayu Supanggah

Born in Central Java in 1949 into a family of musicians and shadow puppeteers, Rahayu Supanggah began his studies in Javanese *gamelan* music while still very young. After completing his studies at the national arts academy in Surakarta, Java, he went on to complete a Ph.D. in ethnomusicology at the Université de Paris VII. After returning to Java in 1985 he taught for many years at the national arts academy Sekolah Tinggi Seni Indonesia (STSI) in Surakarta. He was subsequently appointed rector of that institution in 1997, a position he held until stepping down in 2002. Currently he directs the post-graduate department at STSI where he teaches composition and aesthetics. He has guest lectured at universities throughout the United States, the Netherlands, Switzerland, France and Great Britain, and has published numerous articles on ethnomusicology, music, and aesthetics in journals in Europe, the United States, and in Indonesia. From the very beginning of his artistic career Supanggah was significantly influenced by his experiences abroad and by various collaborations with foreign artists. Yet he has never left behind his Central Javanese roots; rather he argues for an open, responsible, and on-going development and extension of his own musical culture. His numerous compositions may be seen as a mirror of these efforts. Notable collaborations and international co-productions presented through Europe, Asia, and the U.S. include his work with theater directors Peter Brook on the *Mahabharata* (1994), Ong Ken Sen on *Leaer* (1995) and Robert Wilson on *I La Galigo* (2004).

Ja Slinkuh

In the film *Opera Jawa*, this composition is used in the scene where Siti is in a state of anxiety, doubt and confusion, when she is on the verge of engaging in a love affair with the rich and powerful Sudira. Siti is experiencing problems with her own husband, Setya, who is weak and depressed due to economic difficulties and exhaustion.

Dandanggula

Dandanggula is a kind of traditional sung poetry (macapat) of which there are approximately thirteen different meters. Macapat has always played an important role in the Javanese community as a medium of moral education. It is a means of conveying information, and a method of expressing one person's feelings for another, through various forms of artistic expression: *karawitan* (traditional music), literature, *wayang* (shadow puppet theater), theater, and so on. Of the various kinds of macapat, Dandanggula is one of the most popular, due to its sweet nature and rich variations.

Bubaran Lear

A bubaran signals the audience's departure, thus this composition is used as the final piece in a program. This bubaran was inspired by *Undur-undur Kajongan*, a traditional gendhing used to pay respect to the king in Surakarta on his return to the palace after holding a royal audience. Bubaran Lear was first performed for the curtain call for LEAR, a modern Asian production based on Shakespeare's King Lear. This collaborative work, which involved artists from more than eight different countries, was initiated by the Japan Foundation, and directed by Ong Keng Sen of Singapore. In 1998 to 2000, LEAR was performed in several cities in Japan, as well as in Hong Kong, Singapore, Jakarta, Perth, Berlin and Copenhagen.

Performers

Jeff Bryant

Eyvind Kang

Cynthia Dillard

Jessika Kenney

Michelle Doiron

Deena Manis

Stephen Fandrich

Stephen Parris

Christine Feagin

Jarrad Powell

Ted Gill

Jesse Snyder

Booth Haley

Lena Simon

Stephanie Helm

Krusnedi Sukarwanto

Ian Huddleston

Christine Sunardi

Holly Johnson

Adrienne Varner

Maeg O'Donoghue-Williams-Sukarwanto

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