

Upcoming Cornish Music Series Events

Seattle Modern Orchestra — Strictly Strings

January 28, 2011
8:00pm

Johnaye Kendrick, Jazz Voice

February 5, 2011
8:00pm

Bryon Schenkman, piano and harpsichord

February 12, 2011
8:00pm

John Hollenbeck Large Ensemble

March 3, 2011
8:00pm

Seth Krinsky, bassoon

March 4, 2011
8:00pm

For a complete listing of series events, visit www.cornish.edu/music/series

The presentation of Gamelan Pacifica has been made possible in part with support from 4Culture.

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

PONCHO

Because the arts can't flourish on imagination alone

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 PACIFICA CD RELEASE CONCERT

Directed by Jarrad Powell

WITH

Jessika Kenney, voice

John Duykers, voice

Sally Singer, cello

Jennifer Caine, violin

and the Gamelan Pacifica Chorus,
directed by Jessika Kenney

Gamelan Pacifica's latest CD is now
available on New World Records:

Scenes from Gaway: Music for Gamelan
Featuring premiere recordings of
three major works by Lou Harrison

Cornish College of the Arts
Saturday, December 4, 2010
8:00pm

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

Program

A Soedjatmoko Set (1989)

Movement 1
Isna's Song
Movement 3

Lou Harrison

Double Concerto for Violin and Cello with Javanese Gamelan (1981-82)

Grandly, but Moderate
Stampede
Allegro Moderato

Lou Harrison

Intermission

Scenes from Cavafy (1980)

Gending Cavafy
Gending Bill / Lancaran Jody
Gending Ptolemy

Lou Harrison

Text of Vocal Music

A Soedjatmoko Set
For the Soedjatmoko Family from Peter Poole
Text adapted by Lou Harrison

- I. Weak Rama, in thrall to subjects and bested by them,
and bested by image of his princely class,
and though his loving brother gave good counsel,
yet Rama ignored good counsel and gave in to fear.
Hear, then, how he drove his brother Laksmana to take good Sinta
into exile at Ganges' bank in a forest, to leave her there.
Thus cruelly he treated her although she was newly with child.
She raged and the world raged with her in its storming,
it's sympathy; so great her anguish and her grief!
Dark clouds come down and oceans boil!
Winds fly and the great earth tremble
that this injustice be undone!
- II-A. The woods are good, the woods are good, dear earth sustains us
Mother of flowers and birds, of deer and ferns
Dear earth sustains us – dear earth sustains us
Lawa and Kusya grow, Resi Walmiki guides us
And Kusya grow, Resi Walmiki guides us
- II-B. Through many years I reared two lovely lords,
my sons, toward manhood in this monastery.
Their mentor attended their grace of mind,
and raised my own heart up from hate
to late forgetful quiet.
Amid the certainties of mother earth,
the worth of other lives
of court and kingdom paled and failed.
- III. When Rama had betrayed his wife
his earthly realm rebelled in storm
and flood and drought and agony.
His failing fortunes led to war
and to the scheme of challenging
and taking random colonies.
Resisting conquest, Lords Lawa and Kusya
fought well for their home at the Ganges monastery.
In that battle they unknowing brought down Laksmana,
and this roused the wrath and fury of Rama.
Rushing to aid, the sage Resi Walmiki
tried to temper the fury, and succeeded some,
but Rama, sighting Sinta, ran to reach her,
little remembering his falsity and how he'd shamed her.

Text of Vocal Music

Scenes from Cavafy

To Betty Freeman & Franco Assetto

The three movements of this work are based on four selected poems by the great Greek poet Constantine Cavafy (1863-1933). The English text is by Lou Harrison. Harrison wrote in his notes for a performance of the piece at the Cabrillo Festival in 1980: "Because my knowledge of the original Greek was too shaky to allow me to compose fluently, I wrote paraphrases of my selected poems and these constitute the text which I have set. Cavafy quite well survives almost any kind of translation, so powerful is his spirit, and I believe that I have not done him an injustice in my paraphrasing."

I. The glasses of blue, red and green
In these crowns,
And in the orb.

He speaks as in Byzantium,
the Empire plundered, plundered by the French
and now made poor by Anna of Savoy.
He speaks of the Emperor John
and the Empress Irene.

The poet remarks the paste, the gems of colored glass
used in the coronation.
He regards the triumph of the new pair
and he hails them, the Emperor and the Empress,
for this proud substitution.

The glasses of blue, red and green
In these crowns,
And in the orb.

II. At the table next,

he sees all youth of twenty-two
in the man before him.
Remembered or forgot, drunk or not,
the poet sees the lines of the limbs
of a lad he loved.

The poet remembers the two of them
in the empty tavern,
in the empty tavern almost unlit and
much past midnight,
in their light clothing,
in the soft summer heat,
in their great intensity.

He remembers the hasty flesh,
the pressured flesh
revealed that summer night,
and that sight and sense
savored in older years
and in his very lines of verse.

III. The poet instructs Antony
in that night before disaster
when Dionysus and the music leave him.
Antony, who had been of the God,
is to hear the unseen procession
and bear bravely his feelings of the
fading train.

This last sweet beauty of Alexandria
moves at midnight through his heart
and he is not to weep.
He is to lose everything well,
the poet tells him.

Personnel

Gamelan Players

Jeff Aaron Bryant
Stephen Fandrich
Christine Feagin
Ted Gill
Deena Manis
Stephen Parris
Jarrad Powell

Jesse Snyder

Christina Sunardi
Adrienne Varner
Ian Huddleston
Lena Simon
Whitney Lyman
Steve Parris
Stephanie Helm

Gamelan Pacifica Chorus

B.C. Campbell
Roger Nelson
William Ransom
Stephen Fandrich
Madeleine Sosin
Cynthia Dillard
Holly Johnson
Jessika Kenney
Deena Manis
Keith White
Paul Wagner (Che oke' ten)
Maeg O" Donoghue-Williams Sukarwanto
Krusnedi Sukarwanto

Program Notes

Scenes from Cavafy (1980)

Harrison composed *Scenes from Cavafy* only five years after beginning his studies of gamelan. The lyrics consist of a paraphrase by Harrison of four poems by the Greek poet Constantine P. Cavafy (1863–1933). For the outer movements, Harrison selected texts showing “the fantastically intimate and lyric feeling that Cavafy had for Byzantine and Alexandrian history.” The middle movement focuses on two of Cavafy’s erotic poems, illustrating the homosexual themes that appear in many of them. The first movement is written in the *pélog* scale and features a pentatonic division of the octave that contains two semitones and two major thirds. The instruments of Gamelan Pacifica are tuned in just intonation (that is, using acoustically pure intervals based on small-number ratios). Gamelan Pacifica’s pélog tuning is based on pitches 8, 9, 10, 11, 12, 14, and 15 of the harmonic series.

The second movement is set in the *siéndro* scale in celebration of the pleasurable text. Gamelan Pacifica’s siéndro tuning uses two pure intervals based on the seventh overtone that are not found in the Western equal-tempered scale—8:7, a wide whole step, and 7:6, a narrow minor third. (The 8:7 interval is sometimes called a supermajor second, the 7:6 interval a subminor third.) Harrison, who spent years investigating just intonation tuning systems, was very fond of these two intervals and employed them in the tuning of his own gamelan, as well as in the instruments he and Colvig built for Mills College in the early 1980s.

The final movement returns to the pélog scale, but unlike the first movement, includes seven tones. The movement begins with a *gansaran*: the balungan consists of a repeated note while other instruments play ostinato patterns. The A section highlights the male chorus singing a wordless melody. Harrison dedicated this movement to the second-century Greek theorist Claudius Ptolemy, whose writings on tuning served as an inspiration to him. Harrison evoked Cavafy’s historical interests by referencing the poet’s ancient Greek ancestors, along with a chromatically-expressive unornamented line in the gamelan.

Artist Biographies

John Duykers is particularly known for his performances of contemporary music, having sung in more than 100 contemporary operas including 50 plus world premieres. Duykers has had a close association with a number of contemporary composers, notably John Adams and Philip Glass. He sang the premiere of Glass’ *White Raven*, *In The Penal Colony* and the title role of *Galleo Galilei*. He created the role of Mao Tse Tung in John Adams’ Nixon in China, which he performed throughout the world. He made his debut with the Lyric Opera of Chicago in the title role of *Tannhäuser* and has been a frequent performer there over many years. He has appeared regularly with San Francisco Opera where he performed in recent seasons in Britten’s *Billy Budd*, Tchaikovsky’s *Eugene Onegin* and Ligeti’s *Grand Macabre* and Los Angeles Opera where he sang most recently in ‘Strauss’ *Die Frau Ohne Schatten*. He has performed a number of times with Santa Fe Opera where he returned in summer 2008 as Red Whiskers in Britten’s *Billy Budd*. Mr.

Jessika Kenney

Vocalist **Jessika Kenney**’s work demonstrates deep appreciation and understanding of both traditional musics and experimental methods. She has performed and recorded Classical Persian vocal repertoire with ney master Ostad Hossein ‘Omoumi, as well as new and traditional Javanese music with Gamelan Pacifica and Gamelan Madusari. She has also performed or recorded the music of numerous contemporary composers including John Cage, Jarrad Powell, Eyvind Kang, and Tadao Sawai. From 1994–97 she studied with the jazz vocalist Jay Clayton; for several extended periods between 1997–2001 Kenney lived in Indonesia, studying and performing traditional Javanese vocal music with Nyi Supadmi and collaborating on music and theater in experimental settings. She currently studies classical Persian vocal music with Ostad Hossein ‘Omoumi.

Performance highlights include appearing as a soloist with the Orchestra del Teatro Comunale, Bologna, Italy, under the direction of Aldo Sisillo in 2003, in *Athlantis* with vocalist Mike Patton and the Coro da Camera di Modena, Italy in 2006, and in Eyvind Kang’s *Shadow of Ideas* in Milan and Barcelona in 2007. Her recordings include *The Stonehouse Songs* with Jarrad Powell, the voice/viola duet *Aestuarium* with Eyvind Kang, and *Voices of Spring* with the Hossein Omoumi Ensemble. She has created numerous experimental wayang (shadow plays) including *Maya in the Bardo* (1996), and *Atria* (2006), as well as many other works for voice and mixed ensembles.

Sally Singer

British cellist **Sally Singer** has given numerous world premiere performances of solo and chamber works in Europe and throughout the United States and performed as a soloist with orchestras in New York, Washington, Connecticut, Bulgaria, and Russia. Chamber performances highlights include the Tanglewood Music Center, the Metropolitan Museum of Art, Alice Tully Hall, first prize in the John Ireland Chamber Music Competition, British National Television appearances, and collaborations with artists Ian Swensen, Nathaniel Rosen, Heasook Rhee, Steven Doane, Anthony Elliott and Rachel Barton Pine.

As well as being a member of the acclaimed Icicle Creek Piano Trio, Ms. Singer performs with the New York based group Sankusern, an ensemble dedicated to the exploration of African Art Music written for classical instruments. As Co-Artistic Director and Resident Cellist of the Icicle Creek Music Center, Ms. Singer co-presents and performs in the Canyon Wren Concert Series, and the Icicle Creek International Chamber Music Festival. She plays an English cello made in 1835 by Bernhard Simon Fendt.

Artist Biographies

Gamelan Pacifica

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. They 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, many others. In the Northwest they perform regularly and have appeared at the University of Washington, Seattle University, Town Hall, Cornish College of the Arts, the Seattle Art Museum, Evergreen State College, Centum, Bumbershoot Festival, Arts in Nature Festival, University of Oregon, Whidbey Institute, CenterStage, and many, many others. Visiting artists have included some of the most notable artists of Indonesia, including Sutrisno Hartana, Wayan Sinti, Didik Nini Thowok, Sri Djoko Rahardja, I Made Silda, Endo Suanda, Dedek Wahyudi, Goenawan Mohamad, and Tony Prabowo. Gamelan Pacifica's CD, *Trance Gong* has received international acclaim and is available from O.O. Discs. Gamelan Pacifica is directed by composer and Cornish College of the Arts Professor Jarrad Powell. For more information: www.gamelanpacificca.org

Jennifer Caine

Jennifer Caine, violinist, was a winner of the Yamaha Music Foundation of Europe Scholarship Competition in 2004 and recipient of several awards including the Royal College of Music's Isoldie Menges Prize for solo Bach, the Polonsky Foundation Grant, and the Frank Huntington Beebe Grant for Musicians. She has performed as soloist, chamber musician, and orchestral musician throughout the United States and Europe, and at music festivals including the Olympic Music Festival, Soesterberg International Music Festival, Music@Menlo, and Norfolk, Yellow Barn and Sarasota Music Festivals. Ms. Caine was a co-founder and former member of the Knox Piano Trio, which toured England and Northern Ireland, and she has performed in orchestral concerts with the London Symphony Orchestra, Oxford Philomusica, and Seattle Symphony.

Ms. Caine is a graduate of Harvard University with a Bachelor of Arts Degree in Music and Slavic Languages and Literatures, and holds Masters Degrees in performance and musicology from the Royal College of Music and Oxford University respectively. Her teachers and coaches have included Grigori Zhislin, Zinaida Gilels, Olga Yanovich, Robert Lipsett, Elisabeth Adkins, Robert Levin and Daniel Stepper. She is Resident Violinist and Assistant Director of the Icicle Creek Music Center and violinist of the Icicle Creek Piano Trio, collaborates frequently with chamber ensembles in the Seattle area, and is a freelance writer for Strings magazine.

John Duykers

Internationally acclaimed tenor, **John Duykers**, made his professional operatic debut with Seattle Opera. Since then he has appeared with many of the leading opera companies of the world, including The Lyric Opera of Chicago, San Francisco Opera, Houston Grand Opera, Royal Opera Covent Garden, Netherlands Opera, the Grand Theatre of Geneva (*Cellini/Benvenuto Cellini*), Frankfurt Opera, Opera de Marseille (*Mime/Siegfried*), the Canadian Opera Company, Santa Fe Opera, Los Angeles Opera, San Diego Opera and the Opera Company of Philadelphia (*Shuisky/Boris Godunov*; *Herod/Salome*).

Program Notes

A Soedjatmoko Set (1989)

A *Soedjatmoko* Set represents Harrison's mature gamelan style. Occasioned by the death of the prominent Indonesian intellectual and diplomat Soedjatmoko on December 21, 1989, the work was premiered at Lewis and Clark College in Portland the following January. Soedjatmoko, who was the Indonesian ambassador to the United States from 1968 to 1971 and served during the 1980s as rector of the United Nations University in Tokyo, was an outspoken advocate for world peace, preservation of the natural environment, and the alleviation of poverty. Harrison, for his part, had composed a host of politically-charged works beginning as early as the 1930s. Here he uses the gamelan and a text from the *Ramayana* to honor the ideals for which both he and Soedjatmoko stood: pacifism and a devotion to nature.

The text, in Harrison's own words, is derived from the final book of the *Ramayana* and unfolds over the course of the work's three movements. In the first, King Rama yields to false rumors questioning the purity of his wife Sita (in the Indonesian version, Sinta) and banishes her to the forest. The earth rebels at this injustice: "Dark clouds come down and oceans boil! Winds fly and the great earth trembles." The second movement finds Sinta taking comfort in the forest, in her newborn twin boys, and in the inspiration of the sage Valmiki in whose monastery she finds shelter. "The woods are good; dear earth sustains us," she sings. The last movement, in this version of the story, recounts Rama's final battle and colonialist ambitions, as well as his attempt to recover Sinta. She, however, flies "to ground, where the good earth mother opened deep to take and keep her." Rama, in fury, "drove his most dangerous weapon into the ground, crying for universal end and death," but "his sky brother Siva" restrained him and the destruction of the earth was thwarted.

Double Concerto for Violin and Cello with Javanese Gamelan (1981-82)

When Harrison was asked to write a piece for the Mirecourt Trio in 1981 he discovered that he did not have a piano trio in his head. Instead, he took inspiration from a work he was writing for gamelan at the time, *Scenes from Cavafy*, and proposed a work for violin, cello and gamelan. The *Double Concerto* is in three movements. The first and third movements use the full gamelan, while the middle movement uses only the drums and gong. He first completed the two outer movements, then sought a kind of vigorous change for the middle movement. Harrison always delighted in writing estampie as a form, so that interest led to the virtuosic "Stampede" of the middle movement. In this movement he uses an eight-note mode, providing variety from the pitches used in the other two movements. Harrison's work combining western instruments with gamelan produced some of his most memorable works, including *Philemon* and *Baukis* for violin and gamelan, *Trenody* for Carlos Chavez for viola and gamelan, and this *Double Concerto*, among others.