

Spring 2010 Upcoming Cornish Music Series Events

Michael Nicoletta, classical guitar

Saturday, January 30th
PONCHO Concert Hall
8:00pm

The Corigliano Quartet

Saturday, April 3rd
PONCHO Concert Hall
8:00pm

Rachel Kiyo Iwaasa: Cosmophony

Saturday, February 6th
PONCHO Concert Hall
8:00pm

Rahayu Supanggah and

Gamelan Pacifica

Saturday, April 24th
PONCHO Concert Hall
8:00pm

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

The 2009-2010 Cornish Music Series is made possible in part through support from PONCHO and The Boeing Foundation.



This presentation of Jody Diamond has been made possible in part with support from the Seattle Office of Arts and Cultural Affairs and 4Culture.



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.

Cornish College of the Arts
Saturday, December 5th, 2009
8:00pm

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

Cornish College of the Arts Presents

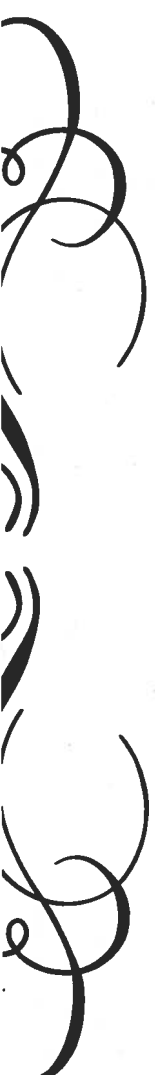
Gamelan Pacifica with special guest Jody Diamond

Directed by Jarrad Powell

Vocal Direction by Jessica Kenney

Performers:

Jeff Bryant	Holly Johnson
Phil Cali	Jessika Kenney
Jody Diamond	Deena Manis
Cynthia Dillard	Stephen Parris
Michelle Doiron	Jarrad Powell
Otong Iron Durahim	Madelein Sosin
Stephen Fandrich	Christina Sunardi
Christine Feagin	Adrienne Varner
Ted Gill	Paul Wagner (Che oke' ten)
Booth Haley	



Program

Compositions for Javanese Gamelan by Jody Diamond

Hard Times

Penguin Solo

Gending Chelsea

Pandhawa

Sabbath Bride

Notes

Several of these pieces were recorded with the professional musicians of the National Institute of the Arts in Surakarta, Central Java, and released this year by New World Records on the CD “In That Bright World.” In her notes, noted ethnomusicologist Judith Becker wrote: “[*These pieces*] are both a tribute to the profound musical influences that Javanese gamelan traditions have had on Jody Diamond as a musician as well as an exploration of their impact on her compositional creativity. What she has done is not so much to create a hybrid tradition, but rather to do the work of translation. The aim of the translator is not to be original, but to make transparent to an outsider what was formerly opaque. The translator approaches his/her job with humility, and must be steeped in the original language. The translator reveres the original, it gives her joy and moves her to the point of wanting to share her joy with others.”

Hard Times. “Hard Times...” was composed by Stephen Foster in 1854. It was quite popular in both America and Europe, and was a favorite of both sides in the American Civil War. As with many of Diamond’s compositions, the piece begins with a statement of a song familiar to the audience, and then gradually surrounds it with the complex structures and forms of the Javanese classical gamelan. Foster wrote many other popular songs—Oh! Susanna (1848), De Campdown Races (1850), Old Folks at Home [aka Swanee River] (1851), My Old Kentucky Home, Jeanie With the Light Brown Hair (1854), and more—but “Hard Times ...” is his most-often recorded work.

Penguin Solo. This is an arrangement for Javanese gamelan of a Balinese piece, originally played on the gamelan Semar Pegulingan in the town of Teges. The actual title was “Pengawan Solo,” which is the name of a famous river in the town of Solo, or Surakarta, an important center for the arts. During rehearsals of this piece for the first performance in 1987, the players called in “Penguin Solo,” and the inside joke became the new title. The arrangement of the piece makes use of Balinese textures such as interlocking parts, as well as elements of Javanese music, American process pieces, and expanded and contracted parts played simultaneously.

Gending Chelsea. Lou Harrison wanted his old friend Virgil Thomson to write a piece for gamelan, but Virgil demurred. Well then, said Lou, write me a sixteen bar hymn tune! When Virgil complied, Lou transferred the tune to cipher notation in slendro. This he gave to Jody Diamond, along with a few of Virgil’s best aphorisms, and the request: arrange this for gamelan and write vocal parts with the aphorisms as text. The piece was named for Hotel Chelsea, the New York City hotel in which

Thomson lived for many years. In the middle of the piece, the gamelan stops, and a piece composed entirely by Diamond is inserted. “Lagu Katanya,” [song of his words], consists of three overlapping vocal lines of 7, 8, and 9 beats.

Pandhawa. The first time Diamond’s compositions were played in Indonesia was at the Yogyakarta Gamelan Festival in 1986. At the end of the festival, inspired by the international attendance, Diamond composed “Wali Sanga,” a piece for nine mixed voices, symbolizing the nine holy men who brought mystical Islam to Java. This version for five voices is titled “Pandhawa,” after the five distinctly different brothers who are the heroes of the South Indian Hindu epic “The Mahabharata,” frequently part of many Javanese performing arts.

Sabbath Bride. The Jewish liturgical song “Lecha Dodi” is sung each Friday night to welcome the Sabbath. The text encourages us to see this special day as a bride: beautiful and full of hope; when it is sung the entire congregation stands and turns toward the door in anticipation. Musically, the piece introduces each instrument of the gamelan in succession, before giving the song over completely to a classic Javanese form. Sabbath Bride was recorded in Java in July of 2001 (as were most of these pieces); on September 11, it became a community symbol of a place where all people could be united through music. The text translates roughly as “Welcome her in with songs of praise, the Sabbath Bride, queen of our days. Observe and recall in a single word; united in fame and splendor and song.”

Bios

Jody Diamond is a composer, performer and scholar who has been involved with Indonesian performing arts since 1970. She currently serves as Artist in Residence in the Music Department at Harvard University, teaching composition and performance with Gamelan Si Betty, built by Lou Harrison and William Colvig. She is a Senior Lecturer in Indonesian music and culture at Dartmouth College, and the director of the American Gamelan Institute (www.gamelan.org). Diamond has been a champion of experimental Indonesian composers, producing recordings, videos, and articles on their work. Since 1984, she has been the editor and publisher of the journal *Balungan*, to encourage a dialogue between scholars and artists involved with all forms of gamelan and their international counterparts.

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 Didik Nini Thowok, Sri Djoko Rahardja, I Made Sidia, Endo Suanda, A.W. Sutrisno, Ki Purbo Asmoro, Undang Sumarna, Goenawan Mohamad, and Tony Prabowo. 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 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 an ensemble-in-residence at Cornish College of the Arts and is directed by Professor Jarrad Powell. www.gamelanpacifica.org