

## GAMELAN SON OF LION

Program for Oct. 10th concert at the New School

Ladrang Asmaradana A classical composition from the repertoire of Karawitan, court music of central Java. The piece demonstrates both the strong style of playing and the soft style, with accompanying classical poetry.

Forty Fives a variation by Philip Corner. The numbers 1 to 9 serve to measure time, and each player has a unique way of getting through 1-9, hence the number total of beats: 45 in each cycle.

Through the Looking Glass by Peter Griggs

A mirror composition based on the number series 2-12. The Gamelan is divided into two groups of identical instruments, whose parts are mirrors of each other. The mallet instruments of each group play melodic figures in canon which gradually expand and contract. Additional punctuation is produced by the gongs.

In Scrolls of Leaves by Barbara Benary

A long prelude to a short Japanese poem. One group of instruments provides a drone of random soft attacks, a second group plays a heterophonic melody. Clarinet and suling provide obligato ornamentation.

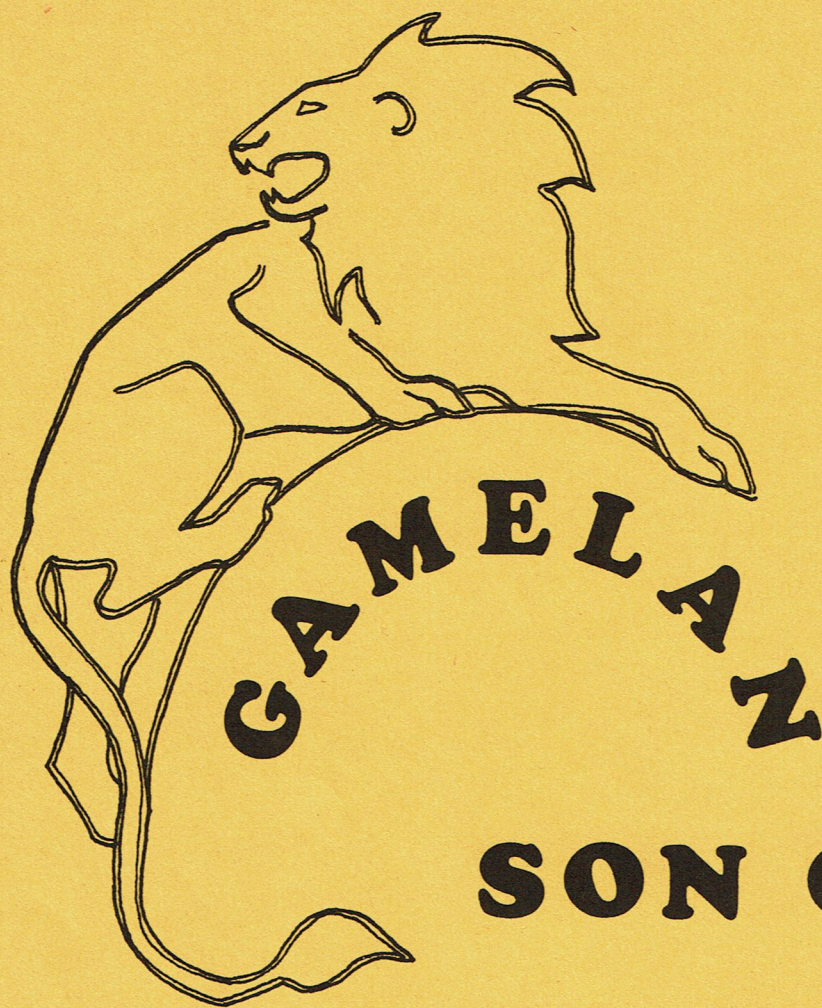
Angklung music from Bali In contrast to the Javanese style, Balinese gamelan music favors the abrupt and dramatic. This piece, from a suite called "Sunrise", comes from the repertoire of the four-note angklung gamelan, named after the pitched rattles.

Eine Kleine Gamelan Music by Daniel Goode

A single motif played by both gamelan and western instruments with constantly changing orchestration and plenty of room for performer choice within the structure.

Performed by: Barbara Benary, Iris Brooks, Jon Child, Philip Corner, Daniel Goode, Peter Griggs, Mark Veregee and Rosalie Winard, with Thomas Mazur (baritone).





**Friday  
Oct. 10th  
5:30 pm**

# **SON OF LION**

**music from  
Java, Bali  
and  
America**

**at the  
New School for Social Research  
66 west 12th st. NYC  
auditorium  
\$4.**