



WILLIAM PATERSON COLLEGE

School of the Arts and Communication
Music Students' Organization

MIDDAY ARTISTS SERIES

presents

G A M E L A N S O N o f L I O N

Thursday, October 30, 1980 at 12:30 pm

Wayne Recital Hall

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 Barbar 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.

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Performed by

Barbara Benary
Iris Brooks
Philip Corner

Daniel Goode
Peter Griggs
Holly Staver

Mark Veregee
Rosalie Winard

with

Thomas Mazur - baritone