

January 25, 2001 at 8 PM
Angel Orensanz Center
172 Norfolk Street New York, NY

METALATHON

music at the anthology
with **Gamelan Son of Lion**

Philip Glass, Executive Producer
Eleanor Sandresky and Lisa Bielawa, Artistic Directors
Robert Bangiola, Managing Director

mata commissionees for the 2001 season:

Kotoka Suzuki
Lansing McLoskey
Gee-Bum Kim
the X-ecutioners

*The **mata** Commissioning Program is made possible
through grants from The Greenwall Foundation and
the Jerome Foundation*

Dan Dryden, Technical Director
Sam David, Lighting Designer
Jennifer Moody, Stage Manager
Chris Tignor, Head Sound Engineer
Matthew Homen, Assistant Sound Technician
Kamala Sankaram, Intern

• **mata** •

PO Box 2932 • Church Street Station • New York NY • 10008

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GAMELAN SON OF LION

Barbara Benary

Nicholas Brooke

Mark Steven Brooks

David Demnitz

Daniel Goode

Darryl Gregory

Lisa Karrer

Jody Kruskal

Marnen Laibow-Koser

David Simons

GUEST MUSICIANS:

Elizabeth Brown, shakuhachi

Jeffrey Lependorf, shakuhachi

Patrick Grant, electronic keyboard

PROGRAM

Coyote Stories

Lou Harrison

Gamelan Son of Lion with Jody Kruskal, tenor

Circle Line

David Demnitz

Gamelan Son of Lion

*Centre Bridge

Frances White

Elizabeth Brown and Jeffrey Lependorf, shakuhachis

INTERMISSION

*Still Life with prayer and poem

Gee-Bum Kim

Gamelan Son of Lion

Commissioned by Music at the Anthology for Gamelan Son of Lion with funds from the Jerome Foundation and The Greenwall Foundation

Night Pond

Jeffrey Lependorf

Jeffrey Lependorf, shakuhachi

Fields Amaze

Patrick Grant

Gamelan Son of Lion
Mark Brooks, conductor
with Patrick Grant, electronic keyboard

Please join us for a reception immediately following the concert
Tonight's reception is sponsored by the Korea Society

*World Premiere, *New York Premiere

Coyote Stories: One of Lou Harrison's trademarks is his hybridization of Western classical music and Javanese gamelan. In *Coyote Stories*, he adds a new element: three Navajo fables about the Coyote, the archetypal trickster and god of many Native American myths. The stories explain the creation of races, irrigation, and the dangers of eating sumac berries. In the work, the stories are sung by a tenor in a broad, unmetred style reminiscent of Javanese suluk—the lyrical interludes sung by the Javanese shadow puppet master. The songs are accompanied by the murmurs of the gamelan, and are framed by Harrison's own *lan-carān*—a fast, 16-note melody, often used in Javanese shadow puppet plays and dance dramas. This gamelan version of *Coyote Stories* was premiered in 1987; Harrison orchestrated it into the finale of his "Last Symphony," which was premiered in 1992 by the Brooklyn Philharmonic with Al Jarreau singing.

Barbara Benary is tonight's dhalang, or shadow puppet master. She created the puppets, which are loosely based on popular wayang kulit (shadow puppet play) characters. The Coyote puppet resembles Cakil, the monster known as "fang", an ever-popular staple of any Javanese wayang kulit. Each shadow puppet play begins and ends with the waving of the kayon, or tree of life puppet; the kayon also serves as an all-purpose prop throughout the traditionally 8-hour long performance.

Nicholas Brooke

Centre Bridge is one of several bridges that cross the Delaware River, connecting New Jersey and Pennsylvania. On the New Jersey side, it is located in the Borough of Stockton, and on the Pennsylvania side in Solebury Township. The surface of the bridge is a metal grating, and as cars move across it, they generate singing tones. The tones rise and fall in pitch depending on the speed of the cars. I love walking across this bridge, stopping in the middle to listen to the sound of the river flowing underneath while the cars go back and forth. I find the experience to be engrossing, and when I'm there I feel as if I am outside the normal world.

I realized that the experience was distinctly musical -- the counterpoint of the cars, their pitches, glissandi, and rhythms all perfect in themselves. The sounds of the cars reminded me of the sound of shakuhachi music, and thus I had the idea for this piece. I made several recordings of traffic going back and forth across the bridge, which I then transcribed, transposed, and embellished to create the two shakuhachi parts. I used the computer to process the sound of one of these recordings to create a more continuous electronic sound that could fill the role of the river.

The result is a piece that conveys something about my personal experience of the bridge. There is, for me, a certain sadness about it. Standing at the center of the bridge you're aware of so many dualities -- the two banks of the river, the two lanes of traffic going in opposite directions, the river and the bridge suspended above it. These all communicate by means of the bridge, but can never actually meet. They call out to each other, but must always remain separate.

Frances White

Still Life with prayer and poem (2000) is commissioned by MATA and dedicated to Gamelan Son of Lion. Both *slendro* and *pelog* tuning systems are used. It is scored for eight players, using the *haegum* (Chinese *erhu*), gongs

and *kendang* drum. The *haegum* is a two stringed-fiddle, which is believed to have been introduced to Korea by the Chinese, and used to be played through Asia. The piece consists of three movements, and the *haegum* is used as a solo instrument in many parts of the first movement. A theme from a famous Korean folk song, 'Saeya Saeya' (Bird Bird), consisting of three intervals (perfect fourth, perfect fifth and major second), plays an important role in the second movement. The main rhythmic material in the both first and third movement is the triple rhythm, which is characteristic of much Korean traditional music and differs fundamentally from the duplet rhythm of neighbouring countries. In this way the third movement recalls the atmosphere of first movement. The movements are titled: Prayer, Poem and Life. The second movement is also subtitled Poem after the Korean folk song, 'Saeya Saeya'.

- Gee-Bum Kim

Night Pond (1988) This quiet solo for the shakuhachi (traditional Japanese bamboo flute) makes use almost entirely of a curious shakuhachi technique called "koro-koro" (a unique, multi-timbral, gurgling trill). Otherwise, images of night insects and mysterious, deep forest waters...

Jeffrey Lependorf

Fields Amaze (1997) began as an experiment in using the gamelan's *pelog* tuning (plus one *slendro* note) and seeing, by finding as many more or less 'consonant' triads and tonal centers as I could, how one could convincingly modulate between them. While not remarkable from a Western point of view, gamelan music (as a tradition) is not known to modulate as such and this seemed to me to be an interesting way to use as a point of entry in writing a new piece.

It's also the first time I really took advantage of the tuning functions of my keyboard and was able to tune it to the gamelan.

Rhythmically, much is owed to the Afro-Cubano tradition and structurally it could be said to be modeled on many a first movement from the clavier concerti of the Baroque and Classical eras. This is all easy for me to see now, this being a program note after-the-fact. At the time of its writing, I was pleased how the sections seemed to fall into place and any kind of cross-cultural implications were not overtly intended though, I admit, they're there. It was written for Gamelan Son of Lion and was first performed at the Celebrate Brooklyn! Festival with myself as soloist in 1998.

Patrick Grant

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Robert Bangiola: Joining MATA as the organization's first part-time Managing Director in September 2000, Bob's most recent project was at Disney's The Lion King as Project Manager for productions in New York, London, Toronto, Japan and Los Angeles. From 1995 to 1999 at Brooklyn Academy of Music, Bob served as Visual Art Manager, and Assistant to Executive Producer, Joseph V. Mellillo. His specific interest is project development that encourages emerging artists.

Elizabeth Brown (shakuhachi), a native of Alabama, studied flute at the College-Conservatory of Music in Cincinnati and The Juilliard School, from which she was awarded a MM degree in 1977. She recently toured Southeast Asia with the Orpheus Chamber Orchestra, and performed with the Brooklyn Philharmonic, the American Symphony, the ACO, and Speculum Musicae. This season, she will appear as a performer in her own music with the San Francisco Contemporary Music Players, Taos Chamber Music Society, and Mad River Chamber Players. She is on the flute faculty of The Juilliard School's Music Advancement Program, and has recorded for CBS Masterworks, Deutsche Grammophone, CRI, Musical Heritage, Opus One, and Avant. Since she began composing, her work has been performed at a variety of notable venues, from The Library of Congress to the Ijsbreaker in Amsterdam and Carnegie Hall.

Sam David (lighting designer) has worked in California and New York as a Stage Manager, sound technician, and electrician since 1994. He recently designed the lighting for the Su-En Butoh Company's New York premier of "Bliss," and for "Connections," an evening of solo dance performance featuring Su-En, Joan Laage, and Nancy Zendora. Sam has also recently worked with Dance Theater Workshop, Signature Theater, the Joyce Soho and the New York Theater Workshop.

Dan Dryden (technical director) has been an audio engineer since the late 1970's. He has been a member of the Phillip Glass Ensemble since 1983. In the studio, Dan has recorded The Photographer, Satyagraha and Mishima as well as works of other artists. In other live performance work, he has worked with Laurie Anderson, Ravi Shankar, the Raybeats and others. As curator, he oversees the collection of Emery Blagdon, the late visionary artist who created his *Healing Machines* in Nebraska from 1954-1986.

David Demnitz has been a member of Gamelan Son of Lion for 20 years, and has composed many works for the ensemble involving minimalism, structured improvisation, and rhythmic materials from Afro-Caribbean styles. Six of these pieces comprise his CD "Gamelan As a Second Language" (GSOL2, 1998). Mr. Demnitz studied composition and sculpture at Mason Gross School of Arts, Rutgers University and works as a music instructor at residential treatment centers in Westchester County. In this context, insights and procedures discovered while composing for the gamelan are put to use in devising group activities for the students.

Gamelan Son of Lion is a new music repertory ensemble based in downtown New York City, specializing in contemporary pieces written for the instruments of the Javanese gamelan percussion orchestra. A Javanese gamelan consists of a basic group of metallophones (xylophones), knobbed gongs and drums, supplemented by voices and other instruments. The metal instruments are tuned in two unique non-western scales called slendro and pelog, and were built in Indonesian village style by Barbara Benary using steel keys, cans, hubcaps, etc. There are about a hundred active gamelan ensembles in North America at the present time, mostly located at universities. Gamelan Son of Lion is one of the few which operate independently. It has been performing as a professional

ensemble since 1976. The ensemble was founded by a core group of composers: Barbara Benary, Daniel Goode and Philip Corner. Its repertoire centers on new compositions by these and other American composers in a variety of contemporary styles. More than 150 new pieces have been premiered by the ensemble since its inception. Recent presentations have also included electronic music, music by experimental Indonesian composers, traditional repertoire of Java and Bali, and programs with wayang kulit shadow puppets and Indonesian dance.

Gamelan Son of Lion has performed internationally at Expo 86 in Vancouver, Canada, and at festivals in Indonesia and New Zealand. Their music may be heard on the Smithsonian Folkways, New Wilderness Audiographics, Tjlor Press, Leonardo Magazine, Musicworks Magazine (Canada), Radiotati (Italy) and Gamelan Son of Lion labels. Recordings and scores are available at Gamelan Son of Lion, 305 Call Hollow Rd., Stony Point, NY 10980.

Patrick Grant (composer, keyboard) was born in Detroit, MI and moved to NYC in 1985. His music has been performed at the Bang On A Can Marathon, the American Festival of Microtonal Music, the Brooklyn Academy of Music, Annina Nosei Gallery, P.S.122, the Knitting Factory, etc., by his ensemble, Patrick Grant Group. "Grant's music (has) a driving and rather harsh energy redolent of rock, as well as a cleanly (Western) sense of melodicism ... the music's momentum and intricate cross-rhythms rarely let up, making the occasional infectious tunes that emerge all the more beautiful for surprise" --- Village Voice. Go to: www.strangemusic.com.

Gee-Bum Kim was born in Seoul, Korea in 1964. He received his B.A from Seoul National University, and his M.A. and Ph.D. from the University of Pennsylvania. He studied composition with George Crumb, Mark Kopytman, Richard Wernick, Jay Reise, Yong Jin Kim and Young-Ja Lee.

In 1998 Mr. Kim was selected as the winner of 'Today's Young Artist Award' in music by the Korean Ministry of Culture. Other awards and honors include those from the Korean Culture and Arts Foundation, the Ahn Eak Tae Foundation of the Korea Times, the Korean Broadcasting System, the Moldovan International Composition Contest, and others. He was a visiting scholar at the University of Pennsylvania in 1996 and also had residencies at Colorado College and the Omi Arts Center.

Mr. Kim's works have been performed by major Korean ensembles and orchestras, and abroad by leading groups such the Continuum of New York, Gaudeamus Ensemble of Amsterdam, Kaprizma Ensemble of Jerusalem, Quattro Mani of Colorado, and the Taiwan National Symphony Orchestra. His works have been performed at the Gaudeamus Festival, the International Rostrum of Composers in Paris, the Oregon Bach Festival, and at festivals in Seoul, Hong Kong, Moldova, Taipei, Germany, Bangkok, and Jerusalem. Since 1992 he has been a faculty member of the School of Music, Kyungwon University.