The background of the entire page is a light blue-grey color. On the left side, there is a large, expressive abstract graphic made of thick, black, irregular ink strokes. These strokes are somewhat vertical and diagonal, creating a sense of movement and depth. Some strokes are solid black, while others are more like splatters or drips, with some smaller, more delicate lines branching off from the main forms. The overall effect is that of a dynamic, gestural drawing.

NORTH
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STATE
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OF
NEW
YORK
AT
BUFFALO

MARCH
10-19
1988

GAMELAN SON OF LION

Barbara Benary
Philip Corner
David Demnitz
Nick Didkoivsky
Rosalie Donatelli

Yves Duboin
Daniel Goode
Lauren Liben
David Simons
Deena Burton, dancer

Philip Corner

Gamelan Adagio (1987)

Lauren Liben

Traffic (1984)

Daniel Goode

Welcome Slendro Clarinet (1986)

Barbara Benary

Plainsong (1987)

David Simons

Two Lines (1984)

INTERMISSION

Lou Harrison

Coyote Stories with shadow puppets
Carl Johengen, voice

Lou Harrison

Concerto for Piano with Javanese Gamelan
first movement: Bull's Belle
Yvar Mikhashoff, piano

GAMELAN SON OF LION is a new music ensemble based in downtown New York city which specializes in a repertoire of contemporary pieces written for its unique instruments by American composers. Gamelan is the name for the indigenous percussion ensemble of Java, Bali and other parts of Indonesia. The instruments heard on this program are a replica of a village-style, iron-keyed gamelan of Java and are tuned to the "slendro" scale, a near-equidistant pentatonic tuning. They were built in New Jersey by composer-ethnomusicologist Barbara Benary, who, along with composers Philip Corner and Daniel Goode, founded the ensemble in 1976.

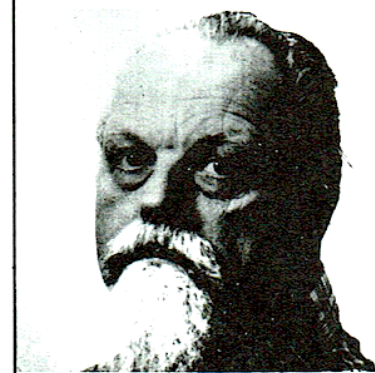
About **LOU HARRISON** . . . "The whole round world of musics and instruments lives around us. I am interested in a 'transethnic', a planetary music." Whatever the chosen idiom, whether exploring the possibilities of East/West synthesis or the lyrical possibilities of serialism, his music speaks powerfully to the heart. Three composers greatly influenced Harrison's style: Henry Cowell, Arnold Schoenberg, and Charles Ives. Cowell introduced Harrison to the music of Schoenberg and Ives. Schoenberg, like Cowell, proved a stimulating teacher: "The most profound influence was toward simplicity. Nothing but the essential." It was Harrison who was responsible for the first performance of an Ives symphony, and it was he who reconstructed Ives' **FIRST PIANO SONATA**. Harrison was already versed in the music of the Orient when, in 1961, he traveled on a Rockefeller grant to the Far East, where he spent two years studying Korean court music and Chinese classical music. Over the years he has been particularly devoted to just intonation and has written many works for gamelan orchestra that provocatively join East and West. Though 'exotic' and 'eclectic' may be used to describe the wonderful instrumental colors and tunings Harrison employs, at the center of his "whole round world" is a firm belief in music's most simple and most universal elements.

CONCERT XV

2:30 p.m.
Lancaster Opera House
21 Central Avenue
Lancaster, NY



Gamelan Son of Lion



Lou Harrison