

April 17, 1988 at Washington Square Methodist Church:



Second Hand	David Demnitz
Random Chords	Daniel Goode
Contrary Motion	David Demnitz
The Collective Chok	David Simons

INTERMISSION

gamelan MIX	Philip Corner
Yudishthira's Quartet	Barbara Benary

PERFORMERS: Barbara Benary, Philip Corner, David Demnitz,  
Nick Didkovsky, Rosalie Donatelli, Yves Duboin, Daniel Goode,  
David Simons

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Gamelan Son of Lion's final concert of the season and in the series,  
*Process Composing and the Gamelan*, will take place Saturday, June 11th,  
8 PM in this hall.

In this second concert in the series: *Process Composing and the Gamelan*, all pieces (except David Simons') are structured either by exhaustiveness (all the notes of the gamelan) or by random procedures, or both. The following notes are by the composers.

Second Hand is a mediation on Gamelan Son of Lion's "chromatic" scale. Pelog and Slendro pitches are arranged in order to form this scale. The structure of the piece is a translation of the analog clock face, with colotomic punctuations (gongs) at 5 seconds, 15 seconds, 30 seconds and 60 seconds. I hope to evoke a lapse into what William James calls an indiscriminating state: "a sort of solemn sense of surrender to the empty passing of time."

Contrary Motion The first section is an expanding chord: 21 chords of which the first is a cluster of the 6 notes closest to the center of the Gamelan's 55 pitches. The chord systematically expands until the last chord is spaced out over almost the entire pitch range of the Gamelan. In this introduction, the only notes not sounded are the highest, lowest, and the midpoint pitches. The next section begins with the lowest, then highest, then midpoint pitches in order. The last section is a variation of the first section. [D.D.]

Random Chords was the second of three pieces composed from sets of random numbers. This set was gleaned from a random page of the New York City phone book. The numbers become the pitches of the Slendro scale (with zero played by a gong) arranged in groups of four to an arpeggiated chord. Length of rests between chords are also determined by the numbers. The slendro-tuned clarinet (made by Steven Silverstein) uses tones selected from the Demung ("tenor" range) of the four instruments; and all other qualities are non-random. [D.G.]

The Collective Chok explores the interlocking melodic nature of adjacent two-note rhythms, where pitch choice is open to change. The rhythms come from a "Chok Chart" constructed to teach the Balinese Money Chant (Ketjak). Why the violin? Why the slide guitar? I wanted to write a piece that both the Music for Homemade Instruments ensemble and Gamelan Son of Lion could perform without much alteration. What a difference! [D.S.]

gamelan MIX: The circumstances of creation have a curious relationship to the content. California. 1982. I was studying Javanese gamelan at Mills College, my compositions then absorbing some of the classical elements.....but i suddenly felt a real need for an antithesis----something more "modern", perhaps-----"more New York". Therefore this piece uses so-called avant garde innovations in a very uninhibited way. All the notes possible in the two gamelan tunings, as well as the two and three note combinations of them have been isolated and a selection taken by the players. Their instruments are placed overall in the space; those sounds interpenetrate, modulated by the human intentions. The polarities of long/short.....loud/soft.....sound/silence are in play. [First performance by Son of Lion in 1986, realized on the gamelan instruments only. August, at the Music Academy in Yogyakarta, Java, for gamelan with guitars. The current new presentation adds to the basic gamelan metalophones, a single instrumental tone from another source for each musician.] [P.C.]

Yudishthira's Quartet: A piece in which various musical parameters are determined by random decisions. It is here performed as a double quartet for computer and gamelan, each of which follows the same decision-making process independently. The Amiga makes its choices mechanically, and the gamelan by the human method of throwing dice. Rhythmic coincidence between man and machine is also random. The structure of the piece is by Barbara Benary; the Amiga program is by Nick Didkovsky, using the HMSL computer language by Larry Polansky (et al). [B.B]