

World Music Institute presents

a program of new music by Indonesian and American composers

by Gamelan Son of Lion



- mainkan kundang Jawa dgn tekniknya (rangkep) }
- " " Bali " " (gupekan) }
- " " apa saja " " apa saja

- Cobalah menyesuaikan diri, saling menentis, membuka diri

Pergunakan energi semasi sebaik-baiknya.

- meraih kenikmatan dlm intensitas yang Terus & Terus

jam berhenti berdetak Terus sampai berkeruingat, loyo

pingsan atau mati!!!

" Dalam Puncak Kenikmatan " adalah " Terus & Terus!!!

Solo 21 Juni 89
Hydra -



Mayday, 1991
Washington Square Church

New music by Indonesian
and American composers

Graffiti Removal	David Demnitz
Gotong Royong	B. Subono
Tetabeuhan Sungut (Onomatopoeia)	Slamet A. Sjukur
Terus dan Terus (On and On)	I Wayan Sadra

intermission

Sharon - for Karen	Barbara Benary
Lethal Aid(e): the Life and Times of Oliver North	Daniel Goode and Connie Samaras
Circle Line	David Demnitz

performed by

Barbara Benary, Philip Corner, David Demnitz, Jody Diamond
Karen Gilbert, Daniel Goode, Jody Kruskal, Laura Liben,
Karthik Swaminathan and David Simons

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Indonesian New Music

The concept of "new music" is not unique to the western world. The gamelan orchestra of Indonesia is an ensemble of tradition and innovation as well. Karawitan, the classical music and related arts of central Java, has incorporated change and synthesis not only over the centuries but in the present. In many areas of Indonesia new pieces and styles continue to evolve and flourish. Contemporary composers in Indonesia draw their inspiration not only from each other and the rich variety of musics on the various islands, but also from the vaster resources of music of the rest of the world.

Gotong Royong and Terus dan Terus are selections from the repertoire of Indonesian new music collected by Jody Diamond and Larry Polansky during Ms. Diamond's year as a Fulbright Scholar in Indonesia. The pieces are published and distributed by the American Gamelan Institute.

B. Subono is a well known dalang (shadow puppet master) and composer. He teaches in the wayang (theatre) department at STSI, the national college of the arts in Surakarta. Composed in 1985, **Gotong Royong** is basically representative of central Javanese gamelan style, but contains some anomalies, such as the opening section in 5's (traditional music is nearly always phrased in 4's), and two part choral singing. The title translates as "mutual help" and refers to the tradition of community mutual assistance which is at the core of local social organization throughout Indonesia.

It has already become a way of life
that the people work together in harmonious unity
with happiness and willingness.
Our hearts are sincere. We don't have any personal goals.
When we all work together (gotong royong)
we benefit our village and our country.

Come on friends. Let's work energetically
with a spirit of steel.
Together we'll achieve our goals.
Men and women, old and young, don't be left behind;
we are like one family
With one goal, come on friends,
so that all the people will prosper.

We show our devotion to God by our prayers
for the gift we receive continuously like flowing water:
We hope that God will always watch over us
so that the people will be unswervingly remain one.

I Wayan Sadra is known as one of the most experimental of young Indonesian composers, and is also a writer about contemporary music. He teaches composition, aesthetics and traditional Balinese music at STSI and was the first Indonesian guest composer at Telluride Composer to Composer Festival, 1990. **Terus dan Terus** is an improvisatory piece juxtaposing different styles of drumming. In addition to the Balinese and Javanese drums (kendang) mentioned in the score, this performance uses drums of the near east (dumbek) and India (kanjira). The musicians' instructions to the piece on the cover of this program translate as follows:

Play a Javanese drum with a complicated technique
Play a Balinese drum with a complicated technique
Play anything else any way at all
Try to follow yourself, follow each other, open yourself
Use energy and emotion as much as possible
Strive for enjoyment with an intensity that goes
On and On
the clock stops ticking... keep going until you're
sweating, exhausted, unconscious... or...
dead!!!

"At the height of pleasure" is "On and On!!!..."

Tetabeuhan Sungut was brought into Gamelan Son of Lion's repertoire by Philip Corner. It is a vocal setting of drum and instrumental rhythm patterns of Indonesia. Slamet A. Sjukur is one of Indonesia's important composers and teachers of contemporary western music. He lives in Jakarta and Surabaya and his works have been performed in Europe and America as well as Indonesia.

New American Gamelan Music

Gamelan Son of Lion ensemble has been presenting and commissioning new music in a variety of contemporary styles since 1976. The bulk of the repertoire of over 90 pieces has been generated by composer-performers in the group, but an active exchange with other gamelan ensembles has enriched the selections. We have also performed works written for us by composers outside the gamelan world, including a number of pieces synthesizing gamelan and electronics.

Lethal Aid(e): the Life and Times of Oliver North is a multimedia piece by Daniel Goode based on a text by Connie Samaras. It is one of several works by Ms. Samaras for text and images under the title "Paranoid Delusions." Mr. Goode is an Associate Professor of Music at Mason Gross School of the Arts, Rutgers University, and is one of the founding members of Gamelan Son of Lion.

Sharon (for Karen) is inspired by the central Javanese performance technique in which a soft-style composition is interrupted by unexpected breaks (suwuk) and vocal solos (andegan). Here the solos are not vocal but violins, playing in the mixed scales of Indonesian pelog and slendro tuning. Ms. Benary is a multi-ethnic performer and ethnomusicologist who works with a variety of chamber ensembles and theatre companies. She is the Artistic Director of Gamelan Son of Lion and builder of most of the instruments.

Graffiti Removal by David Demnitz uses the pelog tuning. It is dedicated to the memory of Michael Stewart, a graffiti artist who died in police custody in New York City. **Circle Line**, a new work, is based on a Jamaican rhythm and structured in jazz format with solo improvisations in slendro tuning. David Demnitz comes from a background of jazz bass and musical sculpture. He is a long time member of the ensemble and currently teaches emotionally handicapped children in Greenburgh, N.Y.