



May 3rd, 1998
Renee Weiler Concert Hall
46 Barrow St. New York City

Spring Premiers 1998

program

Tingklik Toccata

Patrick Grant

Solemn Column

Bill Naylor

Like A Flute Of Reed

Sasha Bogdanowitsch

Descarga Elizabeth

David Demnitz

intermission

Sad - Happy

Johannes Brahms -
Daniel Goode

Bang On A Tin Can

Laura Liben

Three Songs for Trombone and Gamelan

Darryl Gregory

performed by:

Barbara Benary, Sasha Bogdanowitsch, Nicholas Brooke, David Demnitz, Daniel Goode,
Patrick Grant, Darryl Gregory, Jody Kruskal, Laura Liben, Bill Naylor, David Simons

State of the Arts



NYSCA

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Gamelan Son of Lion

... is a composers' collective and repertory ensemble which is dedicated to developing and presenting new music for the instruments of the Javanese gamelan orchestra. Over the past twenty years the ensemble has premiered more than a hundred new music pieces by American, Indonesian and other international composers. The ensemble has toured in Indonesia in 1996, and has released two CD's: "New Gamelan/New York" and "Gamelan As A Second Language."

Some notes from the composers:

Like A Flute Of Reed

Sasha Bogdanowitsch

For voice, solo flute and gamelan using Javanese and Balinese traditional techniques as well as contemporary and intuitive modes of composition from the West and the world. Text draws on themes relating to the bamboo flute in Sufi and Hindu culture:

O hearken to this reed forlorn
Breathing, ever since 'twas torn
from its rushy bed, a strain of
impassioned love and pain

Jelaluddin Rumi

Let my life be simple and straight
like a flute of reed for thee to
fill with music.

Rabindranath Tagore

Descarga Elizabeth

David Demnitz

A descarga is a tendency in Afro-Cuban music associated with Israel Lopez, "cachao," who among other things emphasized simple arrangements and chord sequences to enable musicians to improvise more freely. Elizabeth is my wife, my soul mate, with whom I share the most wondrous improvisation... our life.

Sad-Happy

Brahms-Goode

Brahms' *Clarinet Quintet*, opus 115, was an inspiration for me to take the study of the clarinet seriously as a teenager - also an inspiration for me in composition. In the "B" section of the slow movement, Brahms gets about as close as a classical composer ever did to the slow, unmeasured, intense, quasi-improvised music of the Gypsies of Eastern Europe in their *doina*. That style is also found in Turkish and Jewish music of the area. I fantasized that if Brahms were a folk musician or lived in today's post modern world, he might have taken that part of his quintet and ended it with a *klezmer froehlich* - a "happy" ending. Then there's the joke that a Hungarian (which I am on my father's side) is only happy when he is sad. I don't believe it, but I do understand what is meant. The transcription of the Brahms segment from string quartet to gamelan, was, to say the least, challenging.

Bang On A Tin Can

Laura Liben

I was inspired to write this piece while attending a "Bang On A Can" all day concert at which I was surprised that no one actually did bang on a can (or anything close to it) during any of the many pieces that were played. This piece is based on a four measure rhythm which I learned from David Simons who, in turn, learned it from someone who apparently attempted to transcribe it from a record of Pygmy Music (but may not have been entirely successful). In this piece each of the three "teams" of players has the same four measures, but in different order.