



The Living Theatre & Gamelan Son of Lion present

LIVING GAMELAN: Music about Theater & Politics

Featuring works of **Daniel Goode**, **David Demnitz**,
Patrick Grant and other Gamelan Son of Lion composers
with concerts, free workshops & open rehearsals

December 2, 3, & 4, 2007

The Living Theatre, 21 Clinton Street (1 blk sth of Houston),
New York City - (212) 792-8050

Sunday, Dec 2 - 7:30 pm - Open Rehearsal

Monday, Dec 3 - 4:00-6:00 pm - Gamelan Workshop, 7:30 pm - Open Rehearsal

Tuesday, Dec 4 - 4:00-6:00 pm - Gamelan Workshop, 7:30 pm - Pre-Concert Talk w/ Judith Malina
of The Living Theatre and CONCERT - \$10 Donation

www.strangemusic.com/LivingGamelan.htm

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Present



December 2, 3 & 4, 2007

at

The Living Theatre

21 Clinton Street

New York, NY

Free Workshops

Open Rehearsals

Concert Performance

Funded in part through Meet The Composer's MetLife Creative
Connections program.

Performance

1. **Balaganjur**

Traditional - arranged by David Simons
David Simons and Lisa Karrer, soloists

2. **Operation Iraqi Freedom** (excerpts)

David Demnitz

a. Specious Associations

b. Hearts and Mines

Text: Mark Twain, *The Battle Hymn of the Republic*
(*Brought Down to Date*) 1901

Featuring Lisa Karrer, vocalist

3. **Artaud and the Balinese Theatre**

Music: Patrick Grant from *The Philosopher's Stone*
Text: Antonin Artaud from *On the Balinese Theatre*
Featuring Martin Reckhaus, recitation

4. **Toy Symphony**

Music: Daniel Goode

Text: Daniel Goode, Robert Frost

Featuring Kamala Sankaram, soprano

5. **Piece for Piece in the Middle East** (excerpt)

Laura Liben

Gamelan Son of Lion: Barbara Benary, David Demnitz, Daniel Goode, Patrick Grant, Lisa Karrer, Jody Kruskal, Laura Liben, John Morton, David Simons

Program Notes

The **Balaganjur** entrance music is based on the traditional Balinese and has been arranged by David Simons. Often performed as a marching gamelan, this version features Simons and Lisa Karrer as soloists.

Excerpts from David Demnitz's four movement work, **Operation Iraqi Freedom** is being offered on tonight's program:

Specious Associations examines the period right after September 11, 2001. The movement juxtaposes two ensembles, a trio of western instruments and the gamelan orchestra. The trio's tone moves from reflection to resolve and the gamelan, representing the good will of the world community, offers support to the trio. The trio accepts the offer, but the relationship between the ensembles becomes more complicated as the trio at times takes advantage of the support being offered, but at times acts at cross purposes with the gamelan.

Hearts and Mines is the last movement of the *Operation Iraqi Freedom* and examines United States imperialism from the point of view of Samuel Clemens (a.k.a. Mark Twain). Clemens, who regarded Julia Ward Howe's lyrics to *The Battle Hymn of the Republic* as "the most beautiful and the most sublime battle hymn the world has ever known" was nevertheless moved to write rather different lyrics which he called *The Battle Hymn of the Republic (Brought Down to Date)* during the Spanish American War, during the US occupation of the Philippines. This presentation features Lisa Karrer as the vocalist.

Artaud and the Balinese Theatre - *The Theatre and Its Double*, the theatrical manifesto of the French Surrealist Antonin Artaud (1896-1948), has been an integral element in the formulation of the Living Theatre's aesthetic and creative process. In the early 20th century, when Indonesian performing ensembles passed through the various World Expos held in Paris, Artaud was particularly struck by the integration of all the theatrical elements: sound, movement, costume and light. For him it was a 'theatre of gesture' and one that ritualized and mythologized everyday life. For him this was a breath of fresh air held in contrast to the text driven drama of his day. One of the

many scenarios he wrote for the stage as a result of this inspiration was *The Philosopher's Stone (La Pierre Philosophale) 1931*. It tells a tale, in sound and movement, of the sadistic Dr. Pale and his love-starved wife Isabelle. In one of the doctor's experiments he creates Harlequin, a grotesque, hunchbacked little man who requests that the doctor remove the Philosopher's Stone from his body. In lonely Isabelle's eyes, Harlequin is a beautiful upright youth with whom she has an affair behind the doctor's back and, after many a scene of Grand Guignol proportion, hurriedly produces a child with him that, to all of their surprise, is an exact miniature of Dr. Pale. Whew! In 2003 I was commissioned by the Cornell Gamelan Ensemble to create and perform with them a tone poem based following the narrative of this scenario. Tonight is presented a suite of three of the movements from that piece upon which the venerable actor/director Martin Reckhaus will recite text from Artaud's essay *On the Balinese Theatre*. - Patrick Grant, 12/07 NYC

Toy Symphony is a meditation in sound and text about war and "wars," perpetrated by political and religious forces here and elsewhere. It is also an exhortation asking people: which war is this? One strand of thought leads to the most unromantic word of all: capitalism, the self-declared victor of a long political and economic war. A succinct phrase in opposition came from Pope John Paul II, who is also a doctrinal enemy of the rights of women. But why toys? Toy musical instruments played by grown-up musicians calls attention to the vulnerability of people in the face of the powerful armed by military or economic force. The use of toys deflates those forces at least symbolically through a playful, but serious irony. And also liberates us a bit to unwind and come together. There is also a powerful musical reason to combine toys with sophisticated musical instruments: toys extend the range of "real" musical instruments into the expressive realm of noise, the unruly and the transgressive. The setting of Robert Frost's famous poem, *Fire and Ice*, is a reflection on endings of all things, but in today's world, a reminder that we do not really know the fate of the earth. [DG]

Piece for Peace in the Middle East (Excerpt) by Laura Liben, is written for Indonesian angklung (bamboo rattles). It is based on traditional Middle Eastern rhythms that are combined in untraditional ways.

The Battle Hymn of the Republic (Brought Down to Date)

Samuel Clemens (a.k.a. Mark Twain) 1901

Mine eyes have seen the orgy of the launching of the Sword;
He is searching out the hoardings where the stranger's wealth is stored;
He hath loosed his fateful lightnings, and with woe and death has scored;
His lust is marching on.

I have seen him in the watch-fires of a hundred circling camps;
They have builded him an altar in the Eastern dews and damp;
I have read his doomful mission by the dim and flaring lamps –
His night is marching on.

I have read his bandit gospel writ in burnished rows of steel:
"As ye deal with my pretensions, so with you my wrath shall deal;
Let the faithless son of Freedom crush the patriot with his heel;
Lo, Greed is marching on!"

We have legalized the strumpet and are guarding her retreat;*
Greed is seeking out commercial souls before his judgement seat;
O, be swift, ye clods, to answer him! be jubilant my feet!
Our god is marching on!

In a sordid slime harmonious Greed was born in yonder ditch,
With a longing in his bosom – and for others' goods an itch.
As Christ died to make men holy, let men die to make us rich –
Our god is marching on.

* NOTE: In Manila the Government has placed a certain industry under the protection of our flag. (M.T.)

From *On the Balinese Theatre*

Antonin Artaud 1931

...All true feeling is in reality untranslatable. To express it is to betray it. But to translate it is to dissimulate it.

...The theatre must make itself the equal of life — not an individual life, that individual aspect of life in which *characters* triumph, but the sort of liberated life which sweeps away human individuality and in which man is only a reflection.

...There is an absolute in these constructed perspectives, a real *physical absolute* in which the Eastern peoples are capable of envisioning - it is in the loftiness and thoughtful boldness of their goals that these conceptions differ from our European conceptions of theatre, even more than in the strange perfection of their performances

...It happens that this (Balinese) mannerism, this excessively hieratic style, with its rolling alphabet, its shrieks of splitting stones, noises of branches, noises of the cutting and rolling of wood, compose a sort of animated material murmur in the air, in space, a visual as well as audible whispering. And after an instant the magic identification is made: *We know it is we who are speaking.*

...The true purpose of the theatre is to create Myths, to express life in its immense, universal aspects, and from that life to extract images in which we find pleasure *in discovering ourselves.*

Text for Daniel Goode's *TOY SYMPHONY*

Beware Beware.....BewareBeware

He said

Who said?

Pope said

Pope John Paul said, he said

Beware of savage, wild capitalism.

Let's take a tip from—Whom?

From Pope... [etc.]

He said it, Karol Wojtyla, he said it... [etc.] the one

Who is against the rights of women

Beware... [etc.]

"In time of war" da-dum, da-dum

"This time of war"

Which war is this?

Iraq or terror?

Terror, Iraq?