



MAY 26, 1989

Dancing Through Doorways	Peter Griggs
for two violins and gamelan	
gamelan One Note Once Each (first note)	Philip Corner
Needles and Thread	Daniel Goode
for two violins and gamelan	
gamelan One Note Once Each (second note)	Philip Corner
As Yet Unnamed Piece (first movement)	Laura Liben
gamelan One Note Once Each (third note)	Philip Corner
intermission	
gamelan One Note Once Each (fourth note)	Philip Corner
I.D.	Yves Duboin
gamelan One Note Once Each (last note)	Philip Corner
ReRebong for electronically processed gamelan	Neil B. Rolnick

Rebong is a traditional piece played by *gender wayang* for the Balinese shadow puppet plays. I learned and transcribed the piece while studying gender with Balinese musician, Wayan Suwece, in 1979. ReRebong takes Rebong as a point of departure for an electronic approach to the gamelan. I have taken freely altered excerpts from the original piece, as well as original musical materials, and put them into a format for four gamelan instruments whose sounds are electronically modified by three Yamaha SPX 90, digital effects devices. All the electronic sounds heard in the piece are generated in real time by the gamelan instruments as they are played in concert. The SPX 90's delay, multiply, transpose, and alter the timbres of the instruments, resulting in a sound that is clearly a gamelan, but which is also clearly electronic.

In performance, the players each have a series of repeated musical patterns, while the sounds of their instruments are routed through the digital effects devices. Of particular interest in the electronic processing of the instruments is the ability of the SPX 90 to transpose pitches so that they will be tuned to the five note slendro scale of the gamelan. In several places the instruments play single notes, from which cascades of slendro arpeggios are improvised through the electronics.

This kind of acoustically generated computer music performance produces a sense of life and liveliness which is all too often missing from computer controlled and sequenced electronic performances. Since the electronic sounds are all acoustically derived from the instruments themselves, it is like a musical walk through the distorted images in a funhouse hall of mirrors. Here the musical result depends upon the interplay of the acoustic instruments and their electronic shadows. So perhaps ReRebong is its own kind of computer generated musical shadow play. (Notes by Neil B. Rolnick)

performers: Barbara Benary, David Demnitz, Nick Didkovsky, Yves Duboin, Koren Gilbert
Daniel Goode, Peter Griggs, Laura Liben, Jeffrey McCabe, Neil Rolnick

This program has been made possible in part with grants from the National Endowment for the Arts, The New York State Council on the Arts, Meet the Composer's Composers Performance Fund, and the Mary Flagler Cary Charitable Trust. The World Music Institute will present Gamelan Son of Lion in a second program on Wednesday, June 7th at Greenwich House, 27 Barrow Street, New York City.