

Lou Harrison's long-term love affair with the Indonesian gamelan had its roots in a course he took from Henry Cowell in the spring of 1935. Earlier in the decade Cowell had worked at the Berlin Phonogrammarchiv, listening to recordings of world musics and studying with Balinese and Javanese gamelan practitioners. When he left Berlin, Cowell purchased copies of the archive's cylinder recordings and in 1933 had them transferred onto discs, which he used in what became the first courses in the United States dealing with world musics. John Cage took Cowell's "Music of the World's Peoples" at The New School in New York in Fall 1934. Lou Harrison discovered the same course the following spring at the University of California Extension in San Francisco. Harrison, who at the time was a freshman at San Francisco State College (now University), found himself entranced.

The gamelan is a percussion ensemble composed primarily of keyed metallophones (with trough or tubular resonators) and knobbed gongs (some suspended vertically from poles, others laid horizontally on rope supports). Among the other instruments in the ensemble are drums; a xylophone-like instrument with wooden bars called the *gambang*; a two-string, bowed spike fiddle (the *rebab*); and a vertical flute (the *suling*). Singers and dancers are often integral participants in gamelan performance as well.

Although Harrison's initial exposure to this music came through recordings in Cowell's class, his fascination with the gamelan was soon reinforced by a 1939 visit to the Golden Gate International Exhibition on Treasure Island. There, at the Netherlands East Indies pavilion, in a magical setting over a lagoon, Harrison watched a Balinese dancer accompanied by gamelan ensemble. He later recalled this experience as the most beautiful artistic expression he had ever witnessed.

Nevertheless, the gamelan as a compositional influence lay dormant for a decade while Harrison wrote percussion ensemble music and complex works in a dissonant contrapuntal language influenced by Arnold Schoenberg and Carl Ruggles. In New York during the 1940s, however, he read articles on gamelan by Colin McPhee, and in the early 1950s he began to compose pieces in which he imitated gamelan sounds on Western instruments. (Notable examples include the *Suite for Violin, Piano, and Small Orchestra* of 1951, which includes movements entitled "First Gamelan" and "Second Gamelan"; and the ballet suite *Solstice* (1950), in one movement of which he mimics a gamelan sound through the combination of celesta, tack piano, and a double bass whose strings are struck with drum sticks below the bridge.)

By 1961 Harrison was using scalar structures typical of Indonesian music, for instance in his *Concerto in Slendro* for violin and percussion orchestra. Here Harrison adopted the technical term for one of the two *laras* (modes or tuning systems) characteristic of gamelan: *slendro* indicates a pentatonic tuning without half steps. It is often characterized as a nearly equidistant division of the octave into five parts, but Harrison preferred to describe it as a mode with wide seconds and narrow thirds. The contrasting *laras* is called *pélog*, which includes semitones (or as Harrison characterized it, narrow seconds and wide thirds). Gamelan ensembles typically consist of two sets of instruments, one in each system.

Harrison's interest in alternative tunings based on pure, non-beating intervals—along with his personal relationship with William Colvig, which began in 1967—led him to explore more fully his already strong interests in instrument building. In 1971, as Harrison prepared to compose the puppet opera *Young Caesar*, he and Colvig constructed a set of metallophones tuned in just intonation, using steel conduit pipes and aluminum slabs placed over tin can resonators. When the instrument set was complete, they noted its (superficial) similarity to a gamelan and named it "An American Gamelan." Harrison ultimately composed three large-scale works for these instruments, which now reside at the University of California, Santa Cruz. (The three works are the original version of the opera *Young Caesar* (1971), the choral work *La Koro Sutro* (1972), and the *Suite for Violin and American Gamelan* (1974), composed jointly with his student Richard Dee.)

The most important turning point in Harrison's understanding of, and ultimate involvement with, the gamelan came in 1975, when he was invited to present a summer course in just intonation systems at the Center for World Music in Berkeley. Harrison and Colvig dragged their homemade instruments to the East Bay and invited the students in his course to compose for them. Meanwhile, at this same summer session, gamelan master K. R. T. Wasitodiningrat (Pak Cokro) was teaching a group of students in traditional gamelan performance and repertoire. Many of these students reacted with alarm at Harrison's labeling his instruments a gamelan, to say nothing of his audacity in writing "gamelan" music without years of study with an Indonesian master. Taken by surprise at this reaction, Harrison embarked on the very course of action recommended by his critics. He engaged Pak Cokro and his assistant, Jody Diamond, for lessons, and he began a disciplined study of the gamelan tradition.

Pak Cokro soon invited Harrison to compose for the Indonesian instruments, opening the door to the three dozen compositions Harrison would ultimately write for gamelan. Most of these works call for the Javanese ensemble, which is less boisterous than the Balinese gamelan Harrison had first heard on Treasure Island. Over the next quarter century, Harrison wrote works for gamelan alone, gamelan with voices, and gamelan with Western solo instruments. The three works on this recording show his increasing engagement with the ensemble.

Scenes from Cavafy (1980)

Harrison composed *Scenes from Cavafy* five years after beginning his studies with Pak Cokro and Jody Diamond. The lyrics consist of a paraphrase by Harrison of four poems by the Greek poet Constantine P. Cavafy (1863–1933). For the outer movements, Harrison selected texts showing "the fantastically intimate and lyric feeling that Cavafy had for Byzantine and Alexandrian history."¹ The middle movement focuses on two of Cavafy's erotic poems, illustrating the homosexual themes that appear in many of them. (Harrison was an outspoken advocate for gay rights.)

The first movement is written in pélog and features a pentatonic division of the octave that contains two semitones and two major thirds. Each gamelan is tuned independently; the component instruments are carefully matched to one another, but cannot easily be transferred into another ensemble. The gamelan used for this recording is tuned in just intonation (that is, using acoustically pure intervals based on small-number ratios). Its pélog instruments sound pitches based on notes 8, 9, 10, 11, 12, 14, and 15 of the harmonic series.²

The movement opens with a monophonic phrase called a *buka*, which introduces the mode. The A section then ushers in the typical heterophonic gamelan texture, sometimes called polyphonic stratification: a slower-moving melody in the lower metallophones is decorated by faster-moving ornamental lines in the higher instruments. The slower melody, called the *balungan*, forms a skeletal basis for the ornamentation, which generally meets the main melody in octaves on strong beats. (To hear the 64-beat *balungan* in the A section, listen for the melodic line played at the same speed as the notes of the *buka*.) In the last 24 beats (beginning at about 0:25), the notes of the *balungan* alternate with rests, which serves to highlight the structural melody prominently. The end of the A section is marked, in typical Javanese fashion, by a strike on the lowest suspended gong (ca. 0:37). A repeat of this section follows.

¹ Quoted from Harrison's program notes on the score.

² I am very grateful to Jarrad Powell for this information and for his clarification of several other details about gamelan music in general and Gamelan Pacifica's instruments in particular.

The B section (ca. 1:09), introduces a male chorus. At this point Harrison invokes another technique of the Javanese gamelan: a change in the irama level (a complex concept in which the speed of the balungan notes changes without a concomitant change in the speed of the ornamental figuration). Here the balungan notes suddenly become nearly four times as long as in section A, while the faster parts continue at the previous rate. The result is that a greater number of ornamental notes are sounded against each note of the skeletal melody. The balungan itself has slowed, but the overall rhythm has not; the effect is a more transparent and expansive texture.

After a repeat of B, a solo voice appears for the central C section (ca. 1:55), which includes still another irama change: the length of the balungan notes now doubles. At about 2:20, the suling joins the ensemble. The chorus and middle irama speed return at about 4:55 and the movement ends with a recapitulation of the opening A section, creating an arch form, both in terms of scoring and balungan speed:

buka	A	B	C	B	A
	gamelan alone	chorus	solo voice	chorus	gamelan alone
	irama 1	irama 2	irama 3	irama 2	irama 1
	0:05	1:09	1:55	4:55	5:36

The second movement is set in sléndro in celebration of the pleasurable text. Gamelan Pacifica’s sléndro tuning uses two pure intervals based on the seventh overtone that are not found in the Western equal-tempered scale—8:7, a wide whole step, and 7:6, a narrow minor third. (The 8:7 interval is sometimes called a supermajor second, the 7:6 interval a subminor third.) Harrison, who spent years investigating just intonation tuning systems, was very fond of these two intervals and employed them in the tuning of his own gamelan, as well as in a set of instruments he and Colvig built for Mills College in the early 1980s. Harrison instructs that the opening section of this movement (dedicated to Colvig) and the closing one (dedicated to Diamond) can be performed as independent gamelan pieces. After the introductory buka, the movement features two sections, each repeated twice (A A B B A A B B), each 14 beats long, and each marked at its end by a strike on the large gong. (To hear the balungan in the A section, listen for melody notes that are twice as slow as those of the opening buka.) The central C section (ca. 1:32) features both a vocal soloist and the suling. The final section (ca. 7:15)—48 beats in length—is also repeated. The movement then ends with a “postlude.” Here Harrison allowed the performers to choose their own conclusion and Gamelan Pacifica has selected a traditional composition in a free style (called a *pathetan*) played by the suling, the gendèr (a metallophone with tubular resonators played with two mallets), and the gambang.

The final movement returns to pélog but, unlike the first movement, includes seven tones. Instead of a buka, the movement begins with a *gansaran*: the balungan consists of a repeated note while other instruments play ostinato patterns. The A section highlights the male chorus singing a wordless melody along with a chromatically-expressive unornamented line in the gamelan. The approximate pitches in the gamelan melody as given by Harrison are shown in the example below (the actual pitch is considerably sharper and the interval sizes do not correlate with those in equal temperament). Harrison dedicated this movement to the second-century Greek theorist Claudius Ptolemy, whose writings on tuning served as an inspiration to him. Here, then, Harrison evoked Cavafy’s historical interests by referencing the poet’s ancient Greek ancestors. The B section, featuring the solo voice, displays a more typical gamelan texture.





Concerto for Piano with Javanese Gamelan (1987)

From 1976 through 1987 Harrison composed eight works combining Western solo instruments and the gamelan. Among these, the Concerto for Piano and Javanese Gamelan, written for the pianist Belle Bulwinkle, figures as one of the most extensive. The piano is retuned to match the gamelan instruments.

Set in a standard three-movement form, the concerto opens with an extended solo section for the piano introducing the sléndro tuning. The right-hand figuration in this passage imitates an ornamentation style called *mipil*, featuring alternation between pairs of pitches. The second note of each pair anticipates the next structural note in the balungan, played by the left hand. In every other measure the ornamental figuration and the balungan coincide at the octave. Although this opening section is precisely notated, it has an improvisatory character, captured eloquently on this recording.

The A section proper begins with the introduction of the gamelan instruments. Here, instead of sounding in the traditional role of soloist, the piano in effect becomes a member of the gamelan. As in the Cavafy work, this movement contains two irama changes, in the second part of section A (ca. 2:59) and at the beginning of section B (ca. 5:25). In each case, the balungan notes slow to half speed. The most extraordinary moment in this interactive portion of the movement, however, comes at ca. 6:33–7:10, where the pianist breaks into a jazzy dance with heavy accents in the bass. The movement ends with a brief return to A (ca. 7:40), followed by a postlude for the piano alone, concluding with a final evocation of three high and two low gong strokes.

Whereas the first movement opened with the piano, the central slow movement (in pélog) opens with the gamelan. When the pianist enters, the gamelan continues for a time with a soft ostinato, accompanying the piano's melody and subsequent scalar passages, which highlight the harmonic series tuning used by Gamelan Pacifica. When the gamelan re-enters (ca. 4:00), the pianist takes a turn at accompanying with a soft ostinato. The central solo piano section (5:05ff) shows Harrison at his most expressive: his gift for melodic invention, using a stunningly simple texture, eventually builds to a dramatic outburst of passion as the melody moves to octaves in the bass register. The introspection of the previous section then returns, creating a mini ABA form in the middle of this slow movement. The transition back into the gamelan entrance (ca. 6:55) is one of those magical moments that made Harrison renowned for his imaginative orchestration. The thoroughly Western piano blends elegantly into the thoroughly Eastern gamelan and the movement ends with a recap of the opening material.

The concerto concludes with a virtuosic dance in rondo form, the gamelan joining the piano in the A sections and the pianist playing alone in the intervening episodes. The piano part is essentially monophonic throughout: both hands are in unison, aptly illustrating Harrison's oft-repeated reminder that "most of the world's music consists of a melody with a rhythmic accompaniment." Just before the final entry of A (ca. 3:22), the relentless forward momentum breaks, and the pianist performs a slow, rhythmically free reminiscence of the first movement. The concerto then ends with a headlong rush to a cadence.

A Soedjatmoko Set (1989)

A Soedjatmoko Set represents Harrison's mature gamelan style. Occasioned by the death of the prominent Indonesian intellectual and diplomat Soedjatmoko on December 21, 1989, the work was premiered at Lewis and Clark College in Portland the following January. Soedjatmoko, who was the Indonesian

ambassador to the United States from 1968 to 1971 and served during the 1980s as rector of the United Nations University in Tokyo, was an outspoken advocate for world peace, preservation of the natural environment, and the alleviation of poverty. Harrison, for his part, had composed a host of politically-charged works beginning as early as the 1930s. Here he uses the gamelan and a text from the Ramayana to honor the ideals for which both he and Soedjatmoko stood: pacifism and a devotion to nature.

The text, in Harrison’s own words, is derived from the final book of the Ramayana and unfolds over the course of the work’s three movements. In the first, King Rama yields to false rumors questioning the purity of his wife, Sinta (Sita), and banishes her to the forest. The earth rebels at this injustice: “Dark clouds come down and oceans boil! Winds fly and the great earth trembles.” The second movement finds Sinta taking comfort in the forest, in her newborn twin boys, and in the inspiration of the sage Valmiki in whose monastery she finds shelter. “The woods are good; dear earth sustains us,” she sings. The last movement, in this version of the story, recounts Rama’s final battle and colonialist ambitions, as well as his attempt to recover Sinta. She, however, flies “to ground, where the good earth mother opened deep to take and keep her.” Rama, in fury, drives “his most dangerous weapon into the ground, crying for universal end and death,” but “his sky brother Siva” restrains him and the destruction of the earth is thwarted.

The outer movements, with their stressful lyrics, are set in pélog. The peaceful central movement, in contrast, is in sléndro and features a female soloist. It is titled “Isna’s Song” in honor of one of Soedjatmoko’s three daughters.

The first movement has a tripartite form, its outer sections for gamelan flanking a central portion with the chorus. Sections A and B also have a tripartite subdivision, as shown in the diagram below. In section A, an 80-beat “a” subsection is played twice (the second time with a change in irama), followed by a “b” section of equal length at the original irama level. In the central section of the movement, the chorus sings in free rhythm while the balungan instruments improvise on specified tones. The two renditions of this vocal section are separated by a repeat of “b” played by the gamelan. The movement ends with a recapitulation of the beginning of section A.

buka	A (gamelan alone)			B (chorus–gamelan–chorus)			A’ (gamelan alone)		
	a	a	b	c	b	c		a	only
	0:08	0:48	2:10	2:49	4:26	5:07		6:40	
	a: Irama I, then II								
	b: Irama I								

The second movement provides a striking contrast both in terms of the mode and the scoring: the soaring female voice, accompanied by the gentle rebab, evokes the wonders of nature. This movement has the closest links to the traditional gamelan repertoire and thus Gamelan Pacifica introduces some typical Indonesian performance practices, such as the ritards heard at the end of the buka and the end of the first statement of the A section. (Harrison, in contrast, usually employs direct, rather than gradual changes in irama.) The initial A section (64 beats) is repeated twice (ca. 1:14 and ca. 3:12) with an irama change and the entry of voice and rebab (the balungan notes during the repetition sound at close to two-second intervals). The B section (ca. 5:10) is also repeated, but during the second rendition, Gamelan Pacifica introduces an unaccompanied vocal improvisation, called an *andhegan*, that evokes Sinta’s comfort in the wonders of the natural world.

The finale opens with a very long A section—96 beats—which is then repeated with the typical doubling in the length of the balungan melody (beginning ca. 0:55). This repetition includes a stunningly beautiful counterpoint in the bonang—a collection of small bossed gongs laid horizontally on rope supports and

struck with padded mallets. The B section (ca. 2:28) returns to the original irama and leads into the vocal part. As in the first movement, the voices declaim the text in a rhythm dictated by the prosody, while the gamelan instruments improvise softly on pitches specified by the composer. The composition ends with a return to A (ca. 5:44).

Harrison and the Gamelan Aesthetic

As Harrison refined his understanding of traditional gamelan procedures during the 1980s, he began to transfer these compositional ideas to works for Western instruments. For example, the *Varied Trio* (1987), the Fourth Symphony (1990), and the Piano Trio (1990) display gamelan traits such as polyphonic stratification, irama changes, and mipil figuration. At the same time, Harrison continued to compose for the Indonesian ensemble itself, indulging a fascination for Asia that had been part of his life since his youth while simultaneously bringing this fascination into close interaction with his Western musical training. These efforts at synthesis occasionally prompted questions among some critics about the appropriateness of a Western composer making use of the artistic product of a non-Western society. For Harrison, however, the issue had always been, and continued to be, musical. He simply found in gamelan music some of the most beautiful sounds he could imagine and he hastened to add these sounds to his toolbox of compositional resources as an extension of his personal artistic voice. In so doing, he honored the culture that had inspired him, and offered his works as an admiration for its artistic products. He also acted, in part, as an agent of cultural diffusion by bringing the sounds of gamelan to Western audiences in his roles as ambassador (performing traditional compositions), creator (composing new works), and teacher. (Up to his last years Harrison taught a gamelan class in his home every year through Cabrillo College.) On his visit to Java in 1983, Harrison discovered that his works had been accepted there in precisely the spirit he intended; as in his initial interaction with Pak Cokro, he enjoyed warm interchanges with Indonesian gamelan masters. Politically, Harrison aimed to unite East and West by bringing together compositional processes and sound-producing media from disparate musical cultures. “This whole round living world of music—the Human Music—rouses and delights me,” he wrote. “It stirs me to a ‘transethnic,’ a planetary music.”³ Indeed, we might add, it amounts to a virtual musical handshake across the Pacific.

—Leta E. Miller, *University of California, Santa Cruz*

Leta Miller, Professor of Music at the University of California, Santa Cruz, has published two books and numerous articles on Lou Harrison and other avant garde composers of the mid-twentieth century (including John Cage and Henry Cowell). She is currently completing a book, Music and Politics in San Francisco: From the 1906 Quake to the Second World War.

Scenes from Cavafy

To Betty Freeman & Franco Assetto

The three movements of this work are based on four selected poems by the great Greek poet Constantine Cavafy (1863–1933). The English text is by Lou Harrison. Harrison wrote in his notes for a performance of the piece at the Cabrillo Festival in 1980: “Because my knowledge of the original Greek was too shaky to allow me to compose fluently, I wrote paraphrases of my selected poems and these constitute the text which I have set. Cavafy quite well survives almost any kind of translation, so powerful is his spirit, and I believe that I have not done him an injustice in my paraphrasing.”

³ Harrison, *Music Primer* (New York: C. F. Peters, 1971; reprint ed., 1993), 129.

I. The glasses of blue, red and green
In these crowns,
And in the orb.

He speaks as in Byzantium,
the Empire plundered, plundered by the French
and now made poor by Anna of Savoy.
He speaks of the Emperor John
and the Empress Irene.
The poet remarks the paste, the gems of colored glass
used in the coronation.
He regards the triumph of the new pair
and he hails them, the Emperor and the Empress,
for this proud substitution.

The glasses of blue, red and green
In these crowns,
And in the orb.

II. At the table next,
he sees all youth of twenty-two
in the man before him.
Remembered or forgot, drunk or not,
the poet sees the lines of the limbs
of a lad he loved.

The poet remembers the two of them
in the empty tavern,
in the empty tavern almost unlit and much past midnight,
in their light clothing,
in the soft summer heat,
in their great intensity.

He remembers the hasty flesh,
the pressured flesh
revealed that summer night,
and that sight and sense
savored in older years
and in his very lines of verse.

III. The poet instructs Antony
in that night before disaster
when Dionysus and the music leave him.
Antony, who had been of the God,
is to hear the unseen procession
and bear bravely his feelings of the fading train.

This last sweet beauty of Alexandria
moves at midnight through his heart
and he is not to weep.
He is to lose everything well,
the poet tells him.

A Soedjatmoko Set

For the Soedjatmoko Family from Peter Poole

Text adapted by Lou Harrison

- I. Weak Rama, in thrall to subjects and bested by them,
and bested by image of his princely class,
and though his loving brother gave good counsel,
yet Rama ignored good counsel and gave in to fear.
Hear, then, how he drove his brother Laksmana to take good Sinta
into exile at Ganges' bank in a forest, to leave her there.
Thus cruelly he treated her although she was newly with child.
She raged and the world raged with her in its storming,
its sympathy; so great her anguish and her grief!
Dark clouds come down and oceans boil!
Winds fly and the great earth tremble
that this injustice be undone!
- II-A. The woods are good, the woods are good, dear earth sustains us
Mother of flowers and birds, of deer and ferns
Dear earth sustains us – dear earth sustains us
Lawa and Kusya grow, Resi Walmiki guides us
And Kusya grow, Resi Walmiki guides us.
- II-B. Through many years I reared two lovely lords,
my sons, toward manhood in this monastery.
Their mentor attended their grace of mind,
and raised my own heart up from hate
to late forgetful quiet.
Amid the certainties of mother earth,
the worth of other lives
of court and kingdom paled and failed.
- III. When Rama had betrayed his wife
his earthly realm rebelled in storm
and flood and drought and agony.
His failing fortunes led to war
and to the scheme of challenging
and taking random colonies.
Resisting conquest, Lords Lawa and Kusya
fought well for their home at the Ganges monastery.
In that battle they unknowing brought down Laksmana,
and this roused the wrath and fury of Rama.
Rushing to aid, the sage Resi Walmiki

tried to temper the fury, and succeeded some,
but Rama, sighting Sinta, ran to reach her,
little remembering his falsity and how he'd shamed her.
In her torture sweet Sinta flew to ground,
where the good earth mother opened deep to take and keep her.
Rama, mortal and god, by then intemperate in heated rage,
like a thwarted boy in tantrum, drew,
and drove his most dangerous weapon into the ground,
crying for universal end and death.
Here, we are told, his sky brother Siva came to restrain him
and so the earth's destruction ended.

Gamelan Pacifica is one of the finest ensembles in the United States devoted to the performance of gamelan music. Originally formed in 1980, the group was among the innovators in developing the resources to create and perform gamelan music in the U.S. It is an active and adventurous ensemble, with a reputation for creating diverse productions including traditional and contemporary music, dance, theater, puppetry, and visual media. Visiting artists have included some of the most notable artists of Indonesia. Gamelan Pacifica has also been instrumental in commissioning and premiering many new works from both Indonesian and American composers. The ensemble has performed the music of Lou Harrison many times over the years, dating back to Harrison's first residency at Cornish College of the Arts in 1980. Other high points include a 1990 joint residency by Harrison and John Cage featuring multiple performances of their works. Most recently the Drums Along the Pacific festival in the spring of 2009 featured four days of concerts of the music of Harrison, Cage, and Henry Cowell. The ensemble has performed at the Smithsonian Institution's Festival of Indonesia, the New Music Across America Festival, the Vancouver New Music Society, On the Boards, the Walker Art Center, Performing Arts Chicago, and elsewhere. It has performed extensively in the Northwest at concert halls, colleges, universities, museums and many other settings. Gamelan Pacifica is currently supported in part by sustaining funds from the Seattle Office of Arts and Cultural Affairs and 4Culture and is a professional ensemble-in-residence at Cornish College of the Arts in Seattle. www.gamelanpacifica.org.

Jarrad Powell, director of Gamelan Pacifica, is a performer, composer, and professor of music at Cornish College of the Arts in Seattle. He has directed Gamelan Pacifica since the early 1980s. His involvement with gamelan includes ongoing study and teaching, instrument building and tuning, and composing for gamelan. His work includes numerous cross-cultural collaborations with Indonesian artists, including the innovative theater pieces *Visible Religion* and *Kali*. He worked and performed with Lou Harrison on a number of occasions and views Harrison as a key mentor figure in his own musical development. His own compositions have been performed and broadcast internationally and include pieces for voice, gamelan, various Western and non-Western instruments, electro-acoustic music, music for theater, dance and experimental film. Powell was also the founding director of the Seattle Creative Orchestra, a contemporary chamber orchestra, and has worked extensively with dance, including founding the Composer/Choreographer Series in Seattle, which produced the work of seventy-five regional composers and choreographers. He is currently Music Director and composer for Scott/Powell Performance, a contemporary dance company formed in 1994 with the noted choreographer Molly Scott. His most recent recordings, *Natural Selection* and *Stonehouse Songs*, are available from Present Sounds Recordings.

Tenor **John Duykers** made his professional operatic debut with the Seattle Opera in 1966. Since then he has appeared with most of the leading opera companies of the world. He is particularly well known for his performances of contemporary music, having sung in one hundred contemporary operas, including sixty-one world premieres. Among these, in 1987 he created the role of Mao Tse-tung in John Adams's *Nixon in China*, which was premiered at the Houston Grand Opera, and he has performed that role throughout the world. *Nixon in China* was telecast over PBS's *Great Performances*, winning an Emmy, and was recorded for Nonesuch, subsequently winning a Grammy. His recordings include *Nixon in China* (Nonesuch), Lou Harrison's *Perilous Chapel* and *Rapunzel* (New Albion Records), *Mordake*, a solo opera by Erling Wold (Starkland Records), and *Xenia* by Thomas Sleeper (Albany Records).

Jessika Kenney is a vocalist, composer, and voice teacher. She has been singing traditional Javanese music and experimental music with Gamelan Pacifica for fifteen years, which began with her collaborations with Jarrad Powell on his vocal music "The Stonehouse Songs" and music for Scott/Powell Performance in 1996. She lived in Central Java in periods between 1997–2001, studying with many musicians and immersing herself in the context of traditional *wayang*, dance, experimental theater and music, and *karawitan*, also studying privately with some of the best teachers of *sindhenan*, including Nyi Supadmi. She has worked with many composers of new vocal music for gamelan including Jarrad Powell, Sutrisno Hartana, Jody Diamond, and Rahayu Supanggah. Ms. Kenney has also performed with Eyvind Kang, the Hossein Omoumi Ensemble, Ki Midiyanto, Parvaneh Daneshvar and Arghavan, Gamelan Kusuma Laras, the Cornell University Gamelan, ASVA, Suprpto Suryodarmo, Gamelan Madusari, the Boxhead Ensemble, and many others. She is also a professional performer and teacher of classical Persian music and poetry as a student of Ostad Hossein Omoumi since 2004. Her own compositions include *Atria*, a setting of Persian poetry for gamelan premiered at Cornell University in 2009 and *Spinning Thresholds* for moving gamelan premiered by Gamelan Pacifica in 2008.

Adrienne Varner is a Seattle-based pianist dedicated to the performance of contemporary solo and chamber works. She has recently recorded the music of Jarrad Powell and performed as part of the Drums Along the Pacific Festival at Cornish College of the Arts, where she gave the Northwest premiere of Lou Harrison's *Concerto for Piano and Javanese Gamelan*. In addition to her work as a pianist, Varner is a devoted student of Javanese gamelan music and performs as a member of Gamelan Pacifica. Her love for Indonesian music led her to study gamelan in Java during the summer of 2006. A 2007 graduate of Cornish College of the Arts in piano performance, she studied with Dr. Peter Mack and Oksana Ezhokina.

Gamelan Pacifica

Jeff Aaron Bryant, slenthem

Cynthia Dillard, gong/kempul, slenthem

Michelle Doiron, bonang, peking

Stephen Fandrich, saron, demung, gender panerus, cheng-cheng, bedug

Christine Feagin, gong

Ted Gill, kenong, peking

Evan Gilman, demung

Booth Haley, gong/kempul, demung

Deena Manis, slenthem, demung, saron

Peter Joon Park, demung, peking

Stephen Parris, saron, bonang

Jarrad Powell, kendhang, gambang, suling, keprak, bedug

Jesse Snyder, demung, saron, peking, gender barung, rebab, siter, gambang

Christina Sunardi, bonang, gentorak

Adrienne Varner, bonang, saron

Gamelan Pacifica Chorus

Directed by Jessika Kenney

Scenes from Cavafy

B.C. Campbell
Stephen Fandrich
Joshua Kohl
Roger Nelson
Jarrad Powell
William Ransom
Ben Sobel

A Soedjatmoko Set

Stephen Fandrich
Madeleine Sosin
Paul Wagner (Che oke' ten)
Cynthia Dillard
Holly Johnson
Jessika Kenney
Deena Manis

SELECTED DISCOGRAPHY

Concerto for Violin with Percussion Orchestra. J. Lower, violin; D. Colson, percussion; Continuum Percussion Quartet, R. Brown, conductor. New World Records 80382-2.

Double Concerto for Violin and Cello with Javanese Gamelan. K. Goldsmith, violin; T. King, cello; L. Harrison, W. Winant, percussion; Mills College Gamelan. Music & Arts 1073.

Drums Along the Pacific. William Winant Percussion Group. New Albion NA 122.

In Retrospect. Includes *Ariadne*, *Concerto for Flute and Percussion*, *Solstice*, and *Strict Songs*. Leta Miller, flute; William Winant, Heather Sloan, percussion; Leroy Krumm, baritone; University of California Santa Cruz Chamber Singers and Orchestra; Nicole Paiement, conductor. New World Records 80666-2.

La Koro Sutro and other works. Abel-Steinberg-Winant Trio, the Berkeley Chorus, Philip Brett conductor. New Albion NA 015.

Lou Harrison: Chamber and Gamelan Works. New World Records 80643-2.

Pacifika Rondo. Oakland Youth Orchestra, Robert Hughes, conductor. Phoenix Records 118.

The Perilous Chapel and other works. San Francisco Contemporary Chamber Players, Stephen Mosko, conductor. New Albion NA 55.

Piano Concerto. Keith Jarrett, piano; New Japan Philharmonic Orchestra, N. Otomo conductor. New World Records 80366-2.

Rapunzel. Lynne McMurtry, mezzo-soprano; Patrice Maginnis, soprano; John Duykers, baritone; Ensemble Parallèle, Nicole Paiement conductor. New Albion NA 93.

Suite for Violin, Piano, and Small Orchestra. Lucy Stoltzman, violin; Keith Jarrett, piano; unnamed ensemble; Robert Hughes, conductor. New World Records 80366-2.

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LOU HARRISON (1917–2003)

SCENES FROM CAVAFY: MUSIC FOR GAMELAN

GAMELAN PACIFICA

JARRAD POWELL, ARTISTIC DIRECTOR

80710-2

Scenes from Cavafy (1979–80) 22:21
1. Gending Cavafy 6:46
2. Gending Bill/Lancaran Jody 9:21
3. Gending Ptolemy 6:14
John Duykers, voice; Gamelan Pacifica Chorus

Concerto for Piano with Javanese Gamelan (1986–87) 24:41
4. Bull's Belle 10:19
5. Untitled 8:52
6. Belle's Bull 5:30
Adrienne Varner, piano

A Soedjatmoko Set (1989) 25:12
7. Movement 1 7:38
8. Isna's Song 10:38
9. Movement 3 6:56
Jessika Kenney, voice; Gamelan Pacifica Chorus

TT: 72:35

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