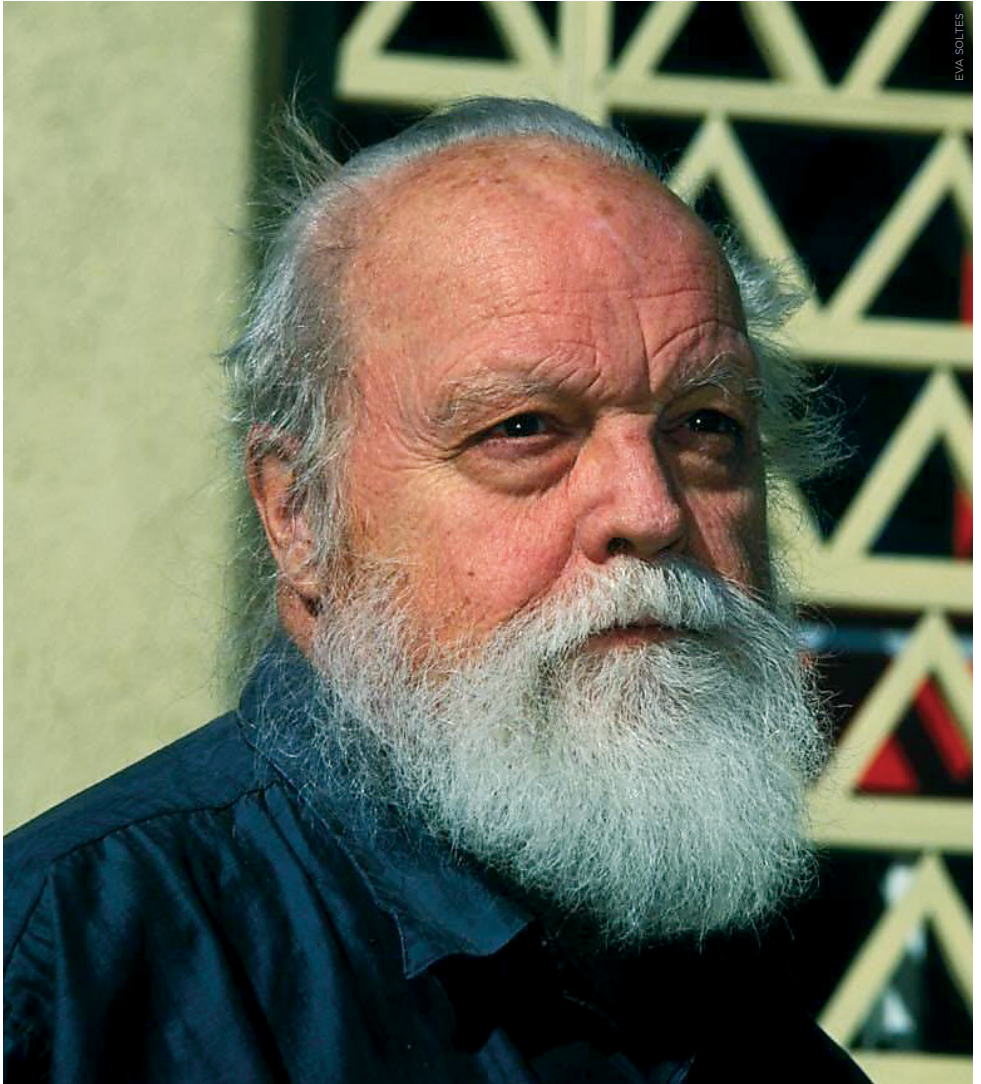


Lou Harrison Centennial



EVA SOUTES

Friday, October 20, 2017

Welcome to the Cleveland Museum of Art

The Cleveland Museum of Art's performing arts series offers a fascinating concert calendar notable for its boundless multiplicity. This year, visits from old friends and new bring century-spanning music from around the globe, exploring cultural connections that link the human heart and spirit.

In the Galleries

The Jazz Age: American Style in the 1920s
Through January 14

*Chaekgeori:
Pleasure of Possessions in Korean Painted Screens*
Through November 5

*From Riches to Rags:
American Photography in the Depression*
Through December 31

Gods and Heroes: Ancient Legends in Renaissance Art
Through December 31

*Beyond Angkor:
Cambodian Sculpture from Banteay Chhmar*
Through January 7

Please **turn off all electronic devices** before entering the performance hall.

Photography and audio/video recording in the performance hall **are prohibited**.

Lou Harrison Centennial

Friday, October 20, 2017, 7:30 p.m.
Gartner Auditorium, the Cleveland Museum of Art

Mr. Harrison's Gamelans

Suite for Violin and American Gamelan (1973)

**Lou Harrison (1917–2003)
& Richard Dee**

1. Threnody
2. Estampie
3. Air
4. Jhala 1
5. Jhala 2
6. Jhala 3
7. Chaconne

David Bowlin, *violin*

Djenet Bousnaine, Donovan Edelstein, Nick Joliat,
Evan Lynch, Ryan Meyer, Sachi Sato, Christine Southworth,
Daniel Wick, and Evan Ziporyn, *Old Granddad #4*

At Lou's Table (1982/2017)

Jody Diamond (b. 1953)

Gamelan Galak Tika, directed by Jody Diamond,
performing on *Gamelan Si Betty*

Concerto for Piano with Javanese Gamelan (1986–87) Harrison

- I. Bull's Belle
- II. [Untitled]
- III. Belle's Bull

Sarah Cahill, *piano*

Gamelan Galak Tika, directed by Jody Diamond and Evan Ziporyn

Gamelan Galak Tika

Djenet Bousnaine, Jody Diamond, Donovan Edelstein,
Alicia Garza, Nick Joliat, Minjae Kim, Andreas Liapis, Evan Lynch,
Ryan Meyer, Kep Peterson, Ponnapa Prakkamakul, Sachi Sato,
So Yeon Shin, Christine Southworth, Mark Stewart,
Ilya Sukhotin, Daniel Wick, and Evan Ziporyn

Please remain with us for a post-concert conversation with the artists

NOTES ON THE PROGRAM

On Lou Harrison's Gamelans

The two distinct sets of instruments on the stage tonight were built by the American composer Lou Harrison (1917–2003) and his partner William Colvig (1917–2000), at different times and for very different reasons.

The red instruments on one side of the stage were designed in 1971 as a specifically-tuned percussion ensemble. Not intended to imitate an Indonesian orchestra, Lou dubbed it an “American Gamelan” only as an afterthought, and later referred to it as “Old Granddad.” Over the years, Lou and Bill built several more versions of these instruments, of which these are the fourth and final set. Lou composed only three works for these instruments, including tonight’s *Suite*, and these can only be performed on one of the four Old Granddad sets.

On the other side of the stage is Gamelan Si Betty, built in 1979 and named for the arts patron Betty Freeman. Si Betty was modeled directly on the classical court gamelan of Central Java, allowing Lou to explore traditional Javanese forms and performance practice. In Java, variation in tuning is part of the art of instrument building, and Lou emulated this as well, carefully determining both the five-tone *slendro* and the seven-tone *pelog* tunings of the ensemble, which in turn determine the tuning of the piano for the *Concerto*. The hand-painted cases were inspired by a Pennsylvania Dutch design.

With the building of Si Betty, Harrison embarked on an intensive study of Javanese music—a creative journey that would result in over 86 compositions and the building of two complete Javanese-style orchestras. He studied with my first teacher, the Javanese master musician and composer K. P. H. Notoprojo (Pak Cokro); I was his gamelan director, orchestrator, and friend from 1976 until his death in 2003.

Unlike Lou’s Old Granddad compositions, his works for Si Betty—such as the *Concerto*—are meant to be, and have been, played on many different sets of Javanese instruments, each with their own distinctive tuning and timbre.

—Jody Diamond

Suite for Violin and American Gamelan: Lou Harrison, 1973

The *Suite* opens with a Threnody in which the violin spins out a long, sinuous line spiced by double stops and mild dissonance. The ensemble accompaniment is very spare here, for the most part just a few strokes to mark off the violin’s long phrases. The second movement is an Estampie, a dance from Medieval Europe and one of Harrison’s favorite musical forms, featuring an ornate melodic line over a lively, irregular rhythm. In the third movement, Air, the violin plays slowly and melodically over a repetitive and hypnotic pattern in the accompaniment. Then comes a trio of Jhala movements, the first two fast in tempo and the third slow, with the frequent repetition of a single note between the notes of the melody, or what Harrison has called an “interrupted drone.” The *Suite* ends with a Chaconne composed by Harrison and his student, Richard Dee. Typically, the Chaconne features melodic variations over a repeating bass line, here sounding sonorously in the lower-pitched gamelan instruments. The violin joins in, as do other instruments in the ensemble. The texture gets gradually richer, bringing the work to a grand and solemn conclusion.

At Lou’s Table: Jody Diamond, 1982/2017

The piece begins on a single repeated note (the Javanese piece Gangsaran), moving on to other forms and melodic excursions in phrases marked at the end by the large gong.

Concerto for Piano with Javanese Gamelan: Harrison, 1986–87

Wanting his friends to play gamelan with him, Lou found ways to incorporate their instruments into the Si Betty ensemble. The Concerto was written for his Mills College colleague, pianist Belle Bullwinkle, who premiered the work. As in many of Lou's traditional gamelan pieces, he composed the core melody—the *belungan*—and Jody arranged the gamelan parts. The three-movement fast-slow-fast form is in line with western classical practice, as is some of the solo piano writing, while other passages of the three movements are flavored by Javanese practice, such as the lively interlocking *imbal*, that Lou found quite joyous. The result is a unique hybrid that is neither east nor west, but simply Lou Harrison's music.

Biographies

Lou Harrison was born in Portland, Oregon, and grew up in the rich cultural environment of San Francisco, where he was exposed to a wide variety of music and art from many lands, including China, Japan, the Philippines, and India, as well as jazz, classical, and medieval music. Harrison studied with Henry Cowell and Arnold Schoenberg, and championed unconventional composers like Charles Ives, Edgard Varèse, Carl Ruggles, and Alan Hovhaness. He was deeply fascinated by Asian music, and his uncanny ability to internalize diverse music elements flavored his creative endeavors. In addition to composing, Lou Harrison was a co-founder of the Cabrillo Music Festival in Santa Cruz, California; a music critic for the *New York Herald Tribune*; a beloved educator at Black Mountain College and other universities, and a passionate political activist in support of pacifism and gay rights.

Gamelan Galak Tika is an MIT-based performance ensemble that has been at the forefront of innovative, cross-cultural music for Balinese gamelan since 1993. Founded by composer Evan Ziporyn, Galak Tika draws membership from students, staff, and community. The group learns aurally, without the aid

of notation, and functions in the tradition of a Balinese village *sekeha*, with decisions made communally and responsibilities shared among the members of the ensemble. “Galak Tika” is Bahasa Kawi (classical Javanese, a dialect of Sanskrit) for “intense togetherness.”

Galak Tika has performed at Carnegie Hall, Lincoln Center, BAM, several Bang on a Can Marathons, Southern Exposure, the Cleveland Museum of Art, Zankel Hall, Brooklyn Academy of Music, Lincoln Center, the Boston Museum of Science, Boston's First Night, the Kripalu Yoga Institute, and the Outside the Box Festival in 2015, along with numerous universities and high schools. Galak Tika is dedicated to commissioning and performing new works by Balinese and American composers, for gamelan and mixed ensembles of gamelan and Western instruments, traditional works of Balinese music and dance and with Gamelan Elektrika, a completely electronic gamelan. Past collaborations with Galak Tika include Signal, Ensemble Robot, the MIT Shakespeare Ensemble, the New England Conservatory Philharmonia, tai chi master Bow Sim Mark, computer music duo Basso Bongo, and Odd Appetite. Recent projects have included Christine Southworth's “SuperCollider” for electronic gamelan and string quartet, Evan Ziporyn's “Bayu Sabda Idep” for gamelan and strings, and new works by Dewa Alit, Ramon Castillo, and Wilco drummer Glenn Kotche. Galak Tika has recorded for Airplane Ears, New World, and New Albion.

Violinist **David Bowlin**'s solo and chamber music performances of a wide-ranging repertoire have won him significant critical acclaim and taken him throughout North and South America, Europe, and Asia. He has given dozens of premieres, including the world premiere at Carnegie Hall's Weill Hall of *Mahagoni*, a violin concerto written for him by Austrian composer Alexandra Karastoyanova-Hermentin, and the 2016 world premiere of Marcos Balter's Violin Concerto for the Mostly Mozart Festival at Lincoln Center. Bowlin is a founding member of the International Contemporary Ensemble, *Musical America*'s 2014 Ensemble of the Year, a current member of the Oberlin Trio, and a former member of the Naumburg Award-winning Da Capo

Chamber Players. He has made several tours with Musicians from Marlboro and performed as guest concertmaster with the Toronto Symphony Orchestra and the IRIS Chamber Orchestra. His solo and chamber music recordings can be found on a number of labels, including Bridge, Naxos, Arsis, and Oberlin Music.

Bowlin teaches on the faculty of the Oberlin Conservatory of Music, and has taught at many summer festivals including the Kneisel Hall Chamber Music Festival, the Green Mountain Chamber Music Festival, and the Mannes Beethoven Institute.

Sarah Cahill, recently called “a sterling pianist and an intrepid illuminator of the classical avant-garde” by the *New York Times* and “a brilliant and charismatic advocate for modern and contemporary composers” by *Time Out New York*, has commissioned, premiered, and recorded numerous compositions for solo piano. Composers who have dedicated works to her include John Adams, Terry Riley, Frederic Rzewski, Pauline Oliveros, Yoko Ono, Evan Ziporyn, Julia Wolfe, and Ingram Marshall.

Cahill has researched and recorded music by the important early 20th-century American modernists Henry Cowell and Ruth Crawford, and has commissioned a number of new pieces in tribute to their enduring influence. She enjoys working closely with composers, musicologists, and scholars to prepare scores for performance.

Recent appearances include a concert at San Quentin of the music Henry Cowell wrote while incarcerated there, four performances at the San Francisco Symphony’s Soundbox, a residency at the Noguchi Museum, and concerts at Le Poisson Rouge and the Italian Academy in New York. She performs as a duo with violinist Kate Stenberg and has performed chamber music with the Alexander String Quartet, New Century Chamber Orchestra, the Left Coast Chamber Ensemble, and many other chamber groups.

Upcoming performances include the Interlochen Arts Festival, Mendocino Music Festival, concerts in Tokyo and

Fukuoka, Terry Riley’s Sri Moonshine series, and New Music Miami. Most of Sarah’s albums are on the New Albion label. She has also recorded for the CRI, New World, Tzadik, Albany, and Cold Blue labels. Her album *A Sweeter Music* is on the Other Minds label, and Pinna Records recently released her two-CD set of Mamoru Fujieda’s *Patterns of Plants*.

She has recorded a five-CD set of Terry Riley’s solo and four-hand (with pianist Regina Schaffer) music, along with nine pieces she commissioned in honor for Riley’s 80th birthday, for the Irritable Hedgehog label, scheduled for release later this year. Her radio show, *Revolutions Per Minute*, can be heard every Sunday evening from 8 to 10 pm on KALW, 91.7 FM in San Francisco. She is on the faculty of the San Francisco Conservatory and curates a monthly series of new music concerts at the new Berkeley Art Museum.

Jody Diamond, a composer, performer, and scholar, is well known for her work in contemporary music for Indonesian and international gamelan. Beginning in 1976, she served as Lou Harrison’s gamelan teacher, orchestrator, and ensemble director. She has received grants from the National Endowment for the Humanities (NEH) for her work on contemporary Indonesian composers, and the gamelan music of Lou Harrison. She is the director of the American Gamelan Institute (founded in 1981), and the editor and publisher of *Balungan*, an international journal on Indonesian performing arts and their international counterparts. Her compositions for gamelan, voice, and other instruments are performed internationally. Ms. Diamond is currently an Associated Artist in Music at MIT, and has recently been an Artist in Residence in the Harvard University Music Department, and a Senior Lecturer in Asian and Middle Eastern Studies and Gamelan Director at Dartmouth College.

Evan Ziporyn’s (b. 1959, Chicago) musical work is informed by his 35-plus-year involvement with gamelan, and directly inspired by Lou Harrison’s visionary example. His groundbreaking compositions for cross-cultural ensembles have been commissioned and performed by Yo-Yo Ma’s Silk Road

Ensemble, Wu Man, Maya Beiser, Kronos Quartet, the American Composers Orchestra, Brooklyn Rider, and Sō Percussion. He shared a 2017 Grammy with Silk Road Ensemble for Best World Music Album, and his work with the group will be featured in Ken Burns' upcoming *The Vietnam War*. He has performed/conducted at major venues throughout the world, including (most recently) leading the Barcelona Philharmonic in the European premiere of his *Blackstar Concerto*, which he debuted at MIT with his own ensemble, the Ambient Orchestra. His *Gorecki Project* will be featured at this year's Warsaw Autumn and Sacrum/Profanum Festivals. He co-founded the Bang on a Can All-stars in 1992, performing with the group for 20 years, and producing and arranging their landmark recording of Brian Eno's *Music for Airports* recording. He is also a longstanding member of the Steve Reich Ensemble; other collaborators have included Paul Simon, Ornette Coleman, Terry Riley, Cecil Taylor, Matthew Shipp, Iva Bittová, Don Byron, Meredith Monk, and Ensemble Modern. At MIT he heads Music & Theater Arts and is Faculty Director of the Center for Art, Science and Technology.

Special thanks to: MIT Center for Art, Science and Technology (CAST), MIT Music & Theater Arts, The American Gamelan Institute, Susan Wilson, Boston Institute of Contemporary Art, and John Andress

UPCOMING PERFORMANCE

Sqürl: Jim Jarmusch and Carter Logan Wed/Nov 1, 7:30, Gartner Auditorium. Acclaimed filmmaker Jim Jarmusch (electric guitar) and Carter Logan (drums) perform as SQÜRL, a self-described "enthusiastically marginal rock band from New York City." Jarmusch and Logan started scoring music for film in 2009, culminating most recently in Jarmusch's films *Only Lovers Left Alive* and *Patterson*. This evening's program features Jarmusch and Logan's scores for four silent films by American Dada and Surrealist artist Man Ray. Followed by an onstage conversation with Jarmusch and Logan hosted by CMA curator of contemporary art Reto Thüning. \$26-\$35, CMA members \$22-\$30.

Performing Arts 2017-18

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Chamber Music in the Galleries
Wednesday, October 4, 6:00

Butler, Bernstein & the Hot 9
Wednesday, October 11, 7:30

Lou Harrison Centennial
Friday, October 20, 7:30

Chamber Music in the Galleries
Wednesday, November 1, 6:00

SQÜRL
(Jim Jarmusch & Carter Logan)
Wednesday, November 1, 7:30

Ji Aeri
Sunday, November 5, 2:00

Chamber Music in the Galleries
Wednesday, December 6, 6:00

Chamber Music in the Galleries
Wednesday, January 3, 6:00

Davide Mariano
Sunday, January 14, 2:00

Chamber Music in the Galleries
Wednesday, February 7, 6:00

Third Coast Percussion
Sunday, February 11, 2:00

Mantra Percussion
Friday, February 23, 7:30

Oberlin Contemporary Music Ensemble
Sunday, March 4, 2:00

Chamber Music in the Galleries
Wednesday, March 7, 6:00

CIM Organ Studio
Sunday, March 11, 2:00

Wu Man & Huayin Shadow Puppet Band
Wednesday, March 21, 7:30

Chamber Music in the Galleries
Wednesday, April 4, 6:00

Tallis Scholars
Friday, April 13, 7:30

Chamber Music in the Galleries
Wednesday, May 2, 6:00

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**DEPARTMENT OF
PERFORMING ARTS, MUSIC,
AND FILM**

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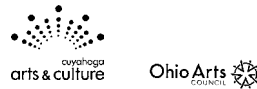
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Programs are subject to change.

These performances are made possible in part by:

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