

Concerto for Violin and American Gamelan (2008) was inspired in part by Balinese and Javanese idioms, such as their scales, interlocking melodies, rhythmic layers, and supple vocal lines. At the same time, this work sometimes mixes tuning systems, uses asymmetrical meters and forms, uses new instrumental techniques, and other innovations which are grounded firmly in an American tradition inspired in part by Lou Harrison. This concerto is dedicated to Susan Jensen, who commissioned this work, in thanks for her warm enthusiasm and artistry.

Bill Alves is a composer, writer, and video artist who has written extensively for traditional ensembles as well as electronics and non-Western instruments. Among his audio CDs are *The Terrain of Possibilities* (EMF) and *Imbal-Imbalan* (Spectral Harmonies). His video works have appeared in many film festivals, galleries, and television shows and have been released on the dvd *Celestial Dance* (Kinetica Video Library). His book *Music of the Peoples of the World* (Schirmer/Cengage) is now in its third edition. In 1993-94 he was a Fulbright Senior Scholar Fellow in Indonesia, whose cultures have especially influenced his writing. He is professor of music at Harvey Mudd College.

Violinist **Susan Jensen** has concertized throughout the United States, Europe and Asia as a respected performer and proponent of new music. As an active chamber musician and recording artist in Los Angeles for more than a decade, Ms. Jensen performed and recorded with the Southwest Chamber Music Society, the Los Angeles Master Chorale Symphonia, XTET, the Santa Barbara Chamber Orchestra, the Los Angeles Opera, and the Eastern Sierra Music Festival Orchestra. Ms. Jensen's motion picture and television recording credits include work on the film scores of Hans Zimmer, James Horner, Jerry Goldsmith, Van Dyke Parks, Jeff Beal and Don Davis, as well as the television shows *West Wing*, *Third Watch*, *Providence* and *American Dream*. She also performed on record projects for Jeff Lynne, Brian Wilson, Laurence Juber, Aerosmith and Bill Medley, among many others. In 2003, Ms. Jensen relocated to Denver, Colorado to join the Da Vinci String Quartet, which included a vigorous touring and performance schedule on a statewide concert series. During 2005-2007, Jensen lived and worked in Boston performing with the Boston Ballet, the Boston Modern Orchestra Project, the Chamber Orchestra of Boston, the Boston Landmarks Orchestra and various chamber music concerts. Since then, she has performed as a member of the Esterhazy Quartet based at the University of Missouri. Ms. Jensen is a native of Canton, Ohio and received a Bachelor of Music degree at the Cincinnati College-Conservatory of Music. A student of Eudice Shapiro, she earned the Master of Music degree at the University of Southern California. She plays a 1697 G.B. Rogeri violin.

The Harvey Mudd College American Gamelan is an ensemble of traditional gongs and metallophones commissioned from a master instrument maker in Java, Indonesia. The concept of using traditional Indonesian instruments, techniques, and forms, but playing newly composed, non-traditional compositions comes from Lou Harrison, who built his own "American Gamelan" in the early 1970s. This gamelan continues that tradition, playing compositions, so far, of American origin. These instruments are tuned to just intonation versions of the traditional Javanese tuning systems known as *pelog* and *slendro*. Each instrument exists in two versions, one for the five-tone *slendro* scale and another for the seven-tone *pelog* scale.

More MicroFest events to come! A Traveling Gnarwhallaby Tuesday May 2 8:00 Velaslavasay Panorama, Los Angeles; Bitter Music CD Release Concert Thursday June 14 8:30 REDCAT Theater, Los Angeles; Beyond Twelve: The Re-Imagined Piano Saturday June 23 9:00 Beyond Baroque, Venice. Go to

MicroFest.org for details.

MicroFest 2012 Presents

Rad!

— PROGRAM—

Gending Demeter

Lou Harrison

*The Harvey Mudd College American Gamelan:
Bill Alves, Sun Hwi Bang, John Choi, Anne
Clark, Mark Ellis, Andrew Ho, John Robinson,
Storey Sheinberg, Carling Sugarman, Jonathan
Williams*

A Cornish Lancaran

Lou Harrison

*Kenneth Foerch, saxophone
The Harvey Mudd College American Gamelan*

Rad

Enno Poppe

*Aron Kallay, keyboard
Vicki Ray, keyboard*

— INTERMISSION—

Concerto for Violin and American Gamelan Bill Alves

in 5 movements

Susan Jensen, violin

The Harvey Mudd College American Gamelan

Special thanks to the Pomona College Department of Music and the Garrett Fund of Harvey Mudd College.

Gending Demeter (1981) Lou Harrison was first entranced with the bell-like tones of the Javanese gamelan orchestra as a young man in the 1930s and this infatuation continued as he studied Asian music in the 1950s and 60s. Unwilling to wait until he had access to such instruments, Harrison and his partner Bill Colvig built their own version of a gamelan, which they called an "American Gamelan" in the early 1970s. Finally, in the summer of 1974, he had the opportunity to study and play a traditional Javanese gamelan in Berkeley California, and soon after he met one of the great Javanese masters of this music, Ki K. P. H. Wasitodiningrat, familiarly known as Pak Cokro. It was Pak Cokro who first encouraged Harrison that he write for the Javanese gamelan, and Harrison soon began turning out a large body of works for the ensemble. By the 1980s he would say that if he had his way, he would never compose for any other medium, although he would when commissions began to follow his increasing fame. As Harrison had always been an enthusiastic reader of Greek and Roman classics, he composed a series of works named for Greek gods, often reflecting those archetypes in the musical character of the pieces. Demeter was the Greek goddess of the fertility of the earth, and by honoring her, Harrison also symbolically reflected his own environmental concerns.

A Cornish Lancaran (1986) In his gamelan compositions, Harrison often reflected the ideal meeting of East and West by including Western instruments in concerto or concerto-like forms. In 1981 he wrote *Lancaran Samuel* using an untraditional combination of Javanese pitches to form his scale. A *lancaran* (pronounced "lancharan") is a Javanese form with a very compressed gong cycle, that is, just 8 beats between each large gong stroke. In 1986 in preparation for a concert at the Cornish School in Seattle, Harrison revised the piece and added a part for a solo saxophone. He named the new piece for this school, where his good friend John Cage had been employed in the late 1930s and had performed Harrison's works for (Western) percussion ensemble. Here Harrison also takes advantage of the saxophone to bring out the bluesy character of this unusual scale.

Lou Harrison (1917-2003) was one of the great composers of the twentieth century and a pioneer in the use of alternate tunings. As a young man in California he studied with Henry Cowell and Arnold Schoenberg and with John Cage established the first concert series devoted to new music for percussion. In 1943, Harrison moved to New York, where he made a name for himself as a composer, critic, and conductor, premiering the Third Symphony of Charles Ives. However, to escape the stress and noise of the city, he moved back to California in 1953, where his relative isolation was the perfect environment to study his new interests, Asian music and just intonation. In the 1960s he traveled to Asia, studying Korean and Chinese music. Harrison would produce a remarkable body of nearly 50 pieces for gamelan, often in combinations with Western instruments. By the 1990s, the world began to catch up with Lou Harrison, who by the time of his death was recorded on dozens of CDs and was the subject of many festivals and tributes. In 2001 he was the guest of honor at the MicroFest conference here at Pomona College.

Kenneth Foerch, a multifaceted musician, is a freelance studio musician and performer. He is an adjunct faculty member at Pomona College, and is Assistant Professor of Music at Vanguard University. He has appeared with the Los Angeles Philharmonic, L.A. Master Chorale, Pacific Symphony, and China Philharmonic. He was a co-founder of The Capitol Quartet, a saxophone quartet specializing in orchestral pops and was a member of "The Presidents' Own" U.S. Marine Band. Dr. Foerch holds a DMA from the University of Southern California, and a Master of Music degree from the Eastman School of Music.

Rad (2003) Enno Poppe writes: "This piece is a kind of summary of years I've spent working with microintervals. There are roughly a hundred different scales available, of

which some are used just for a few seconds. The constant returning [of the two keyboards] makes for a nearly inexhaustible supply of notes. The typology of the scales includes: tempered scales with steps ranging from 1.66 to 0.1 semitones, including scales that have no octaves, like the one based on 0.96 semitones; scales with identical differences in frequency that grow closer together as they move upwards (spectral sections); sequences of chords; combinations of various scales such that several notes are assigned to each key."

Enno Poppe (b. 1969) was born in Hemer, Sauerland, Germany. He studied conducting and composition at the Hochschule der Künste Berlin with Friedrich Goldmann and Gösta Neuwirth among others. Since 1998 he has been musical director of ensemble mosaik. He is the recipient of the Boris-Blacher-Preis, the Wilfried-Steinbrenner-Stiftung stipend, the composition prize of the City of Stuttgart for Knochen, the Förderpreis of the Ernst-von-Siemens-Musikstiftung, the Busoni-Preis of the Akademie der Künste in Berlin, the Akademie Schloss Solitude stipend, and the Schneider-Schott-Musikpreis. In 2002-2004 he was lecturer in composition at the Hochschule für Musik "Hanns Eisler" in Berlin.

Pianist/composer **Aron Kallay** has been praised as possessing "that special blend of intellect, emotion, and overt physicality that makes even the thorniest scores simply leap from the page into the listeners laps." He is dedicated to expanding the repertoire by commissioning new works that challenge the idea of what it means to be a pianist in the 21st century. He has appeared on numerous new music festivals, including MicroFest, Jacaranda, In Frequency, Hear Now, What's Next, and the Other Minds Festival. Currently, Aron divides his time between practicing, performing, composing, writing about music theory and piano pedagogy, and teaching. He is on the faculty of the University of Southern California, Pomona College, and Chapman University, where he teaches music technology, theory, electro-acoustic media, and piano. Aron is the assistant director of MicroFest, and co-director of People Inside Electronics (PiE).

Described as "phenomenal and fearless" **Vicki Ray** is one of the leading interpreters of contemporary piano music. A long-time champion of new music she has worked with some of the most prominent composers of our time, including as György Ligeti, Pierre Boulez, Steve Reich, Elliot Carter, Esa-Pekka Salonen, Oliver Knussen, Louis Andriessen, Steven Stucky, David Lang, Julia Wolfe, Michael Gordon and Chinury Ung. Ms. Ray has commissioned and premiered works of John Adams, Morton Subotnick, Stephen Hartke, David Rosenboom, Paul Drescher, Rand Steiger, Kamran Ince and Eric Chasalow among many others. As a founding member of the acclaimed Piano Spheres series, her playing has been hailed by the Los Angeles Times for "displaying that kind of musical thoroughness and technical panache that puts a composer's thoughts directly before the listener." She has been the keyboardist for the pioneering California E.A.R. Unit since 1994 and is currently their Artistic Director. Vicki is also the pianist in the CalArts-based New Century Players and the Los Angeles based ensemble Xtet. Her chamber music contributions to the vibrant musical life in greater Los Angeles include frequent performances on the Dilijan, Jacaranda, Green Umbrella, and Monday Evening Concerts series. Vicki Ray's numerous recordings cover everything from the premiere release of Steve Reich's *You Are Variations* to the semi-improvised structures of Wadada Leo Smith, from the elegant serialism of Mel Powell to the austere beauty of Morton Feldman. She is currently head of the piano department at the California Institute of the Arts, where she has been on the faculty since 1991. In 2010 she was awarded the first Hal Blaine Chair in Music Performance. For the past five years she has served on the faculty at the Bang on a Can summer festival at the Massachusetts Museum of Contemporary Art.