

A cluttered workbench with various tools and electronic components. In the center is a wooden breadboard with a small electronic circuit. To the left is a gold-colored alarm clock and a black soldering iron. To the right is a green vintage-style portable radio. The workbench is covered with numerous tools, including pliers, screwdrivers, and a pair of red-handled scissors. There are also various electronic components, wires, and a small black box. The background shows a wooden floor and a dark wall.

The Program

Nick Brooke, *The Traps*
with choreography by **Mugiyono Kasido**

Target Dates

U.S. Premiere and workshop performances

Indonesian Premiere

U.S. Tour

Talujon Percussion

Described by the New York Times as an ensemble possessing an “edgy, unflagging energy,” Talujon has been mesmerizing audiences since 1990. Talujon is thoroughly committed to the expansion of the contemporary percussion repertoire as well as the education and diversification of its worldwide audience. Over the past 20 years, Talujon has commissioned dozens of new works for percussion ensemble.

Recent Talujon commissions include works by Alvin Lucier, Henry Threadgill, Ralph Shapey, Wayne Peterson, Julia Wolfe, Ushio Torikai, Louis Karchin, Eric Moe, Steve Ricks, and Chien Yin Chen. Based in New York, the group’s performances have included collaborations with Steve Reich, James Tenney, Chou Wen Chung, The Brooklyn Philharmonic, Meredith Monk, and Tan Dun at venues such as Carnegie Hall, Alice Tully Hall, Merkin Concert Hall, Symphony Space, The Kitchen, and the Knitting Factory. Talujon has appeared in universities and concert halls throughout the US, and at such festivals as Taipei’s Lantern Festival, BAM’s Next Wave Festival, Muzik3 Festival, Chautauqua, Festival of New American Music, and a recent European tour with Steve Reich and Bang on a Can. For the Carnegie Hall Neighborhood Concerts series, Talujon developed the program “A World of Influences,” which incorporates Talujon group compositions featuring homemade instruments and traditional instruments. The group has also given master classes/

workshops at institutions such as the Juilliard School, Stanford University, University of Virginia, State University at Buffalo, Harvard University, and the University of Oregon.



About the Gamelan

“Gamelan” is a catchall term for the orchestras of Java and Bali, most of which share gongs and slab-key metallophones, along with flutes, strings, and often singers. Far from a static instrumentarium, a gamelan can vary from a marching ensemble to a chamber group, and composers often augment or rebuild the gamelan.

Since at least the Paris Exposition of 1889, the gamelan orchestra has been a subject of fascination and source of innovation for Western composers. Yet new mu-

sic for gamelan is rarely heard outside Java and Bali, in part because the gamelan’s gongs and slab-key instruments weigh in excess of two tons. As Javanese gamelan spreads beyond Indonesia, smaller portable amalgams called “campur sari” (or “mixed essence”) are emerging. In “Pocket Gamelan,” Talujon reinvents the gamelan in a visually striking, ingeniously transportable manner, cobbled together from instruments representing an archipelago of influences.

For more information, visit <http://pocket-gamelan.talujon.org> or email andrew@talujon.org

Evan Ziporyn

Home Grown

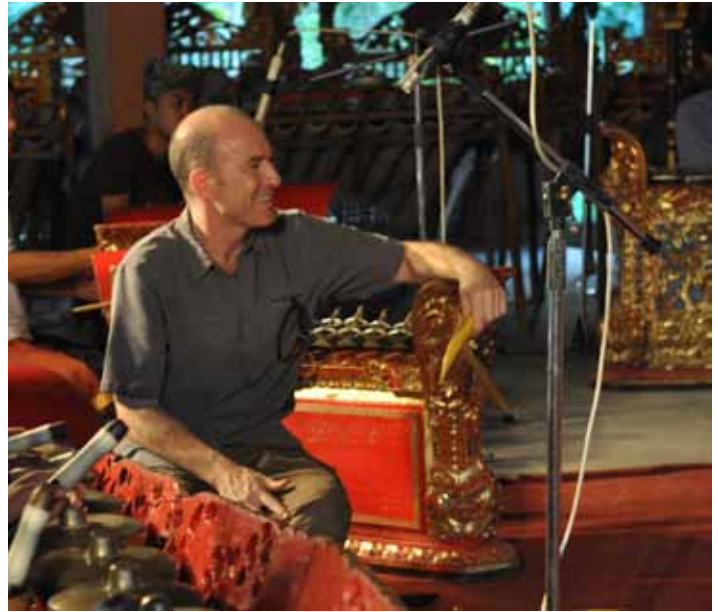
Following more than 30 years of immersion in and creative engagement with Balinese gamelan, Evan Ziporyn's new work *Home Grown* mixes the dovetailing rhythms of gamelan with Ziporyn's own quirky language, re-orchestrated spontaneously on instruments gathered by the players at the site of each performance. The music's form and organizational principles will be derived from the structure of traditional gamelan music, and recontextualized by the newly found sounds. It is a piece that has a distinctive identity but is "localized" anew with each performance.

Biography

Evan Ziporyn (b. 1959, Chicago) makes music at the crossroads between genres and cultures, east and west. He studied at Eastman, Yale & UC Berkeley with Joseph Schwantner, Martin Bresnick, & Gerard Grisey. He first traveled to Bali in 1981, studying with Madé Lebah, Colin McPhee's 1930s musical informant. He returned on a Fulbright in 1987.

Earlier that year, he performed a clarinet solo at the First Bang on a Can Marathon in New York. His involvement with BOAC continued for 25 years: in 1992 he co-founded the Bang on a Can All-stars (Musical America's 2005 Ensemble of the Year), with whom he toured the globe and premiered over 100 commissioned works, collaborating with Nik Bartsch, Iva Bitova, Don Byron, Ornette Coleman, Brian Eno, Philip Glass, Meredith Monk, Thurston Moore, Terry Riley and Tan Dun. He co-produced their seminal 1996 recording of Brian Eno's *Music for Airports*, as well as their most recent CD, *Big Beautiful Dark & Scary* (2012).

Ziporyn joined the MIT faculty in 1990, founding Gamelan Galak Tika there in 1993, and beginning a series of groundbreaking compositions for gamelan & western instruments. These include three evening-



length works, 2001's *ShadowBang*, 2004's *Oedipus Rex* (Robert Woodruff, director), and 2009's *A House in Bali*, an opera which joins western singers with Balinese traditional performers, and the All-stars with a full gamelan. It received its world premiere in Bali that summer and its New York premiere at BAM Next Wave in October 2010.

As a clarinetist, Ziporyn recorded the definitive version of Steve Reich's multi-clarinet *NY Counterpoint* in 1996, sharing in that ensemble's Grammy in 1998. In 2001 his solo clarinet CD, *This is Not A Clarinet*, made Top Ten lists across the country. His compositions have been commissioned by Yo-Yo Ma's *Silk Road*, *Kronos Quartet*, *American Composers Orchestra*, *Maya Beiser*, *So Percussion*, *Wu Man*, and the *Boston Modern Orchestra Project*, with whom he recorded his most recent CD, *Big Grenadilla/Mumbai* (2012). His honors include awards from the *Massachusetts Cultural Council* (2011), *The Herb Alpert Foundation* (2011), *USA Artists Walker Fellowship* (2007), *MIT's Kepes Prize* (2006), the *American Academy of Arts and Letters Goddard Lieberman Fellowship* (2004), as well as commissions from *Meet the Composer/Commissioning Music USA* and the *Rockefeller MAP Fund*. Recordings of his works have been released on *Cantaloupe*, *Sony Classical*, *New Albion*, *New World*, *Koch*, *Naxos*, *Innova*, and *CRI*.

Nick Brooke & Mugiyono

The Traps

For his new work *The Traps*, composer Nick Brooke has constructed six attaché cases filled with intricate miniature glass and metalwork, inspired by the sound effects boxes once employed for live accompaniment to silent films. Brooke's work, commissioned through the Commissioning Music/USA program, will be developed in collaboration with the internationally celebrated, palace-trained dancer and choreographer Mugiyono Kasido, last seen in the U.S. in a solo performance at the 2005 Lincoln Center Festival.

Biographies

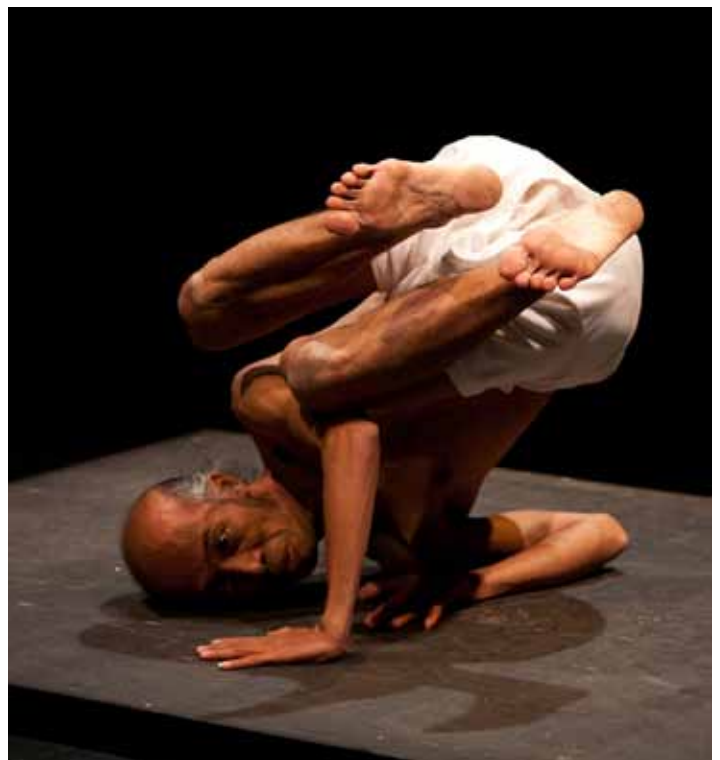
Nick Brooke mixes musical sampling, lipsynching, and theater into a genre all its own. In his works, vocalists and actors are trained to mimic sampled collages of sound effects, pop songs, and musical ephemera, blurring the line between recording and live performance. His work *Tone Test* received its premiere at Lincoln Center Festival in 2004 and previews on NPR and in the New York Times documented its innovative aesthetic.

Brooke's instrumental works have been performed by the Paul Dresher Ensemble, the Nash Ensemble of London, Orchestra 2001, Dan Druckman, Speculum Musicae, and New York's Gamelan Son of Lion. His work has been performed across the U.S. and in Europe, and featured at the Lincoln Center Festival, the Spoleto Festival, and the MATA Series. He has received awards and residencies from the Guggenheim Foundation, ASCAP, the Rockefeller Foundation, Djerassi, and the MacDowell Colony. Originally a clarinetist, he is also an avid instrument builder, thereminist, and researcher of early musical automata. During a two-year fellowship to Central Java, he studied gamelan and collaborated on musical projects with Javanese composers, dancers, and visual artists. He holds degrees in music composition and philosophy from Oberlin, and a Ph.D from Princeton. He teaches at Bennington College.

Mugiyono Kasido (Mugi) was born at Jogodayoh village, Klaten, Central Java, Indonesia in 1967. Mugiyono's choreography ranges from wry social commentary, works inspired by classical Javanese dance, and interdisciplinary explorations. (The son of a dhalang puppeteer, Mugiyono is a vocalist and theater artist as well.) Mugiyono writes about the new work: "Orang takut untuk berhenti, waktu selalu berjalan dan kehidupan tidak bisa ditebak" (translation: "People are afraid to stop, time always ticks by and life can't be guessed"). In 2005, Mugiyono was invited to perform his solo work *The Rumors* at the Walker Arts Center and the Lincoln Center Festival.

Working from material developed in high-energy improvisations this January, Nick and Mugiyono will create a work that explores a frenetic addiction to change, partly inspired by the ADD of contemporary technologies, and meditating on the culture of the "cut".

His works have been performed in Asia, Europe, Australia, USA and Africa, and his collaborative projects have included *SOME SHINE* (Germany, England, Israel, and Indonesia), *OR LOCAL* (Indonesia, England, the Netherlands, and Germany) and *MASK DANCE SYMBIOSA PROJECT* (Indonesia and Thailand).



Dewa Alit

new work

Balinese composer Dewa Alit is composing a new work for Talujon Percussion, to be premiered on the Pocket Gamelan program. His large body of works includes pieces for gamelan, Western instruments, theatre, and dance, with performances at Carnegie Hall and the Bang on a Can Marathon. In 2007, Alit founded his own gamelan group Gamelan Salukat, which performs on a set of instruments designed to his own tuning and specification.

Biography

Born in 1973 to a family of artists in Pengosekan village in Bali, Dewa Ketut Alit was immersed in Balinese gamelan from early childhood. His father Dewa Nyoman Sura and his oldest brother Dewa Putu Berata were the most influential teachers in his life. He began performing at age 11, and by age 13 was playing ugal (the leading instrument) in his village's adult group, Tunas Mekar Pengosekan. From 1988-1995, he played in the internationally acclaimed Gamelan Semara Ratih of the Ubud village, touring internationally.

In 1997, a year before graduating from the Academy of Indonesian Performing Arts in Denpasar (STSI Denpasar), Dewa Alit and his brothers founded Çudamani. The group was immediately acknowledged as one of the best gamelan groups both locally and internationally and went on their own international tours.

Dewa Alit is generally acknowledged as the leading composer of his generation in Bali. His *Geregel* (2000) was influential both in Bali and abroad, and was the subject of a 50 page analysis in the academic journal *Perspectives on New Music*. His composition *Semara Wisaya*, written for Boston gamelan group Galak Tika, was performed at Carnegie Hall in New York in 2004, and his composition *Pelog Slendro* appeared on the *Bang on a Can Marathon* in 2006.

As a collaborator, Dewa Alit has worked with musicians and dancers from around the world. These include his own compositions using Balinese and Western instruments, a dance-opera with a Chinese dance company in 2001, a contemporary theater production *Buddha 12* directed by Alicia Arata Kitamura (Theatre Annees Folles, Tokyo) in 2007 and collaboration with a butoh dancer Ko Murobushi in Asia Tri Jogya Festival, Yogyakarta, in 2008. Dewa Alit was a gamelan director for Evan Ziporyn's new opera *A House in Bali*, performing its premiere with the Bang on a Can All-Stars in Bali and California in 2009, and in Boston and New York in October 2010.

He is regularly invited to teach and compose for gamelan outside of Bali, including for Gamelan Gita Asmara at University of British Columbia, Gamelan Galak Tika at Massachusetts Institute of Technology, Helena College in Perth, and Gamelan SingaMurti in Singapore.

Seeking a wider path for expressing his approach to new music in gamelan, Dewa Alit founded his own gamelan group in 2007, Gamelan Salukat, performing on a new set of instruments of Alit's own tuning and design.

