cultural fusion

THE GAMELAN EXPERIENCE

POSTCLASSICAL ENSEMBLE

AT WASHINGTON NATIONAL CATHEDRAL

JANUARY 23, 2019 • 7:30 PM

Tonight's performance is presented in partnership with Ambassador Budi Bowoleksono and the Embassy of the Republic of Indonesia.

Underwriting is provided by The DC Commission on the Arts & Humanities, The Morris & Gwendolyn Cafritz Foundation, Bloomberg Phanthropics and Freeport-McMoRan.

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cultural fusion

THE GAMELAN EXPERIENCE

POSTCLASSICAL ENSEMBLE AT
WASHINGTON NATIONAL CATHEDRAL
JANUARY 23, 2019 • 7:30 PM

BENJAMIN PASTERNACK & WAN-CHI SU, *piano*
NETANEL DRAIBLATE *violin*
THE INDONESIAN EMBASSY JAVANESE GAMELAN, PAK MURYANTO*, director*
THE INDONESIAN EMBASSY BALINESE GAMELAN, I. NYOMAN SUADIN*, director*
PostClassical Ensemble conducted by ANGEL GIL-ORDÓÑEZ

hosted & produced by JOSEPH HOROWITZ

additional commentary
INDONESIAN AMBASSADOR BUDI BOWOLEKSONO
GAMELAN SCHOLAR BILL ALVES

PROGRAM

Javanese Gamelan: *Sesonderan*; Peacock Dance

Claude Debussy: *Pagodes* (1903)
Wan-Chi Su

Maurice Ravel: *La vallée des cloches* (1905)
Benjamin Pasternack

Balinese Gamelan: *Taboeh teloe*

Colin McPhee: *Balinese Ceremonial Music* for two pianos (1938)
Taboeh teloe
Pemoengkah

Olivier Messiaen: *Visions de l'Amen*, movement one (1943)
Amen de la Création

Francis Poulenc: Sonata for Two Pianos, movement one (1953)
Prologue: Extrêmement lent et calme

Bill Alves: Black Toccata (2007; D.C. premiere)
Wan-Chi Su & Benjamin Pasternack

Intermission performance: Balinese Gamelan with Dancers
Puspanjali Topeng Tua (composed by I. Nyoman Windha)
Margapati (depicting a lion)
Topeng Tua (traditional mask dance)

Lou Harrison: Suite for Violin, Piano and Small Orchestra (1951)
Overture
Elegy
First Gamelan
Aria
Second Gamelan
Chorale
Netanel Draiblate & Wan-Chi Su; Angel Gil-Ordoñez conducting

Lou Harrison: Concerto for Piano and Orchestra (1985)
Allegro
Stampede
Largo
Allegro moderato
Benjamin Pasternack; Angel Gil-Ordoñez conducting

Javanese Gamelan: Bubaran

Balinese Gamelan: Gilak

Post-concert Reception
catered by the Embassy of the Republic of Indonesia

Gamelan demonstration filmed by Arya Wintana

NOTES ON THE PROGRAM

"But my poor friend! Do you remember the Javanese music, able to express every shade of meaning, even unmentionable shades which make our tonic and dominant seem like ghosts? ... Their school consists of the eternal rhythm of the sea, the wind in the leaves, and a thousand other tiny noises ... that force one to admit that our own music is not much more than a barbarous kind of noise more fit for a traveling circus." –Claude Debussy

Debussy discovered Javanese music at the 1889 Paris Exposition—the one with the Eiffel Tower. Its Javanese Village was just that, with 60 residents from the Indonesian islands of Java and Sunda. They inhabited a kind of pre-industrial paradise, crafting batiks, weaving straw hats and—most notably—performing a kind of music and dance as yet wholly unknown in Europe. There were no films or recordings to prepare the shock. Camille Saint-Saëns was hardly alone in discovering the pavilion's Sundanese gamelan orchestra—an ensemble resembling the Javanese gamelan of tonight's concert—emitting "a dream music that truly hypnotized some people." And the pavilion's four dancers, ages 13 to 17, became city-wide celebrities. The writer Catulle Mendès attempted to capture their enchantment in a poem:

They dance, sacerdotally,
In their minute, bird-like manner,
And their hands over the gold web
Seem like fingered wings ... .

Moving their small, boneless bodies
Following a rite of fateful laws,
In the way waters slither
And rattlesnakes undulate ...

France's musicians and painters were more than galvanized; their vocabulary of gesture and ambience was actually transformed. For Debussy, gamelan embodied sounds and textures previously unimagined. The tension-and-release trajectories of Western music were counteracted, even cleansed, by a more static sonic ideal. The textures were layered, yet eschewed the forward dynamic of Western counterpoint.

The gamelan impact, in short, was comprehensive: both picturesque and abstract. What is more, gamelan served a fundamentally different social function than Western ensembles. It was not concert music for an elite. Rather, it was ceremonial and ubiquitous: a part of daily life.

Debussy was merely the first of countless influential Western composers to undergo an Indonesian epiphany. In fact, no other non-Western musical genre—whether African, Middle Eastern or Asian—has nearly so impacted on the Western tradition. You would think that such a phenomenon deserves a book—and yet, amazingly, there seems to be none. Hence tonight's concert.

COLIN MCPHEE

In the world of gamelan, Javanese and Balinese are polarities. The differences are obvious: Javanese gamelan is soothing and perfumed; Balinese gamelan is metallic and virtuosic.

If Debussy prophesied the Javanese influence, the Western prophet of Balinese gamelan was the Canadian-American composer Colin McPhee (1900–1969)—a name we should know yet do not. Born in Montreal, he lived on Bali in the 1930s, building a house of bamboo with a thatched roof. His fascination with Balinese culture was intensely revelatory; he even started his own gamelan. He fled the island in December 1938 when the Dutch government cracked down on homosexuality, which had been tolerated by the Balinese. In Paris and New York, he felt permanently alienated: "programs of new music that I once delighted in now seemed suddenly dull and intellectual." His creativity diminished; he succumbed to depression and drink.

McPhee's Balinese sojourn produced two indispensable books: the lyric memoir *A House in Bali* and the seminal *Music in Bali*. As a composer, his achievement was striking but incipient. His *Tabuh-Tabuhan* is the first attempt to reproduce Balinese music with conventional Western forces. His melancholic Nocturne for chamber orchestra, prefiguring the style of Philip Glass, deserves to be widely known. His many transcriptions include the *Balinese Ceremonial Music* we hear this evening—a three-movement work he beautifully recorded with his friend Benjamin Britten.

The gamelan influence on Britten was profound—and the same could be said of Maurice Ravel and Francis Poulenc, whose music we also sample tonight. Bela Bartok, Olivier Messiaen and Steve Reich also belong on the list of important composers changed by Indonesian music. Of the many contemporary composers conversant with gamelan, we hear a sampling of PCE's longtime in-house gamelan expert, Bill Alves.

LOU HARRISON

A towering figure in this narrative is one of the most formidable of all American composers: Lou Harrison (1917–2003); that he remains little-performed (outside the West Coast) is scandalous. Singularly, Harrison in relationship to Indonesia is both a major creative artist and a major scholarly authority.

With Silvestre Revueltas and Bernard Herrmann, Harrison is one of the composers PostClassical (PCE) has most consistently championed—typically in collaboration with our great friends at the Indonesian Embassy. For the Harrison Centenary in 2017, PCE produced concerts, a two-hour radio special and a landmark Naxos recording featuring the Concerto for Violin and Percussion—to my ears, the most memorable violin concerto by any American. Harrison is also the composer of what may be the most formidable of all American piano concertos—the big work we hear tonight.

There is really no one else like Lou Harrison. That he doesn't felicitously fit any musical map is both a proof of his originality and a penalty he pays. The absorption of gamelan elements in this music is so complete that the style, global influences notwithstanding, is all of a piece; the finished product cannot be called "eclectic." Surely today—in our postmodern 21st century— we are ready to accept this composer's capacity to embrace a fuller, more varied musical landscape, and to do so without resorting to mere gimmickry—the bane of many contemporary musical hybrids.

Born in Portland, Ore., in 1917, Harrison was a product of the West Coast: facing Asia. He and his family mainly lived in northern California. As a young adult, he spent a year at UCLA studying with Arnold Schoenberg and teaching dance, then in 1943 moved to Manhattan, the noise and bustle of which disagreed with him. He eventually returned to California: to settle in rural Aptos, near Santa Cruz. Shortly before his death in 2003 he completed a house of his own design at Joshua Tree, near Palm Springs—just as he had previously designed and built an array of home-made musical instruments with his life partner, Bill Colvig.

Ongoing explorations of other cultures embroider this sketch. As a child Harrison studied piano, violin and dance—and also, at San Francisco's Mission Dolores—Gregorian chant. In San Francisco's Chinatown, he imbibed Chinese opera (to which he grew far more accustomed than to Mozart or Verdi) and purchased huge gongs to supplement instruments he himself created out of discarded brake drums and springs found in junkyards. The 1939 San Francisco Golden Gate Exposition introduced him to Indonesian gamelan: a life-long passion. He acquired a similar expertise in Korean and Chinese music. His ecumenical bent also led him to Esperanto and to sign language: universal languages.

Harrison's music is an original, precise and yet elusive product of these and other far-flung cultural excursions. And yet his American roots are identifiable—and wonderfully protean. American is his self-made, learn-by-doing, try-everything approach. So is his polyglot range of affinities, unchanneled by any linear narrative of advancement. A composer far ahead of his time, Harrison espoused "world music" before there was a name for it.

In the company of Charles Ives, Henry Cowell and John Cage, with all of whom he had productive professional relationship, Harrison figures as an American "maverick"—a category both helpful and vague. In fact, music such as the Suite and Concerto we hear this evening does not much resemble the music of anyone else. It is certainly music unthinkable from Ives, Cowell or Cage. Its elegance of design and refinement of means signify not a home-made renegade creation, but a ripe product of learned and assiduous compositional application.

The *Suite for Violin, Piano and Small Orchestra,* one of Harrison's better known compositions, integrates both gamelan and Indian influences. The instrumentation notably includes a "tack piano"—i.e., thumbtacks or nails are placed on the felt-padded hammers to create a tinny, percussive sound. In their invaluable *Lou Harrison: American Musical Maverick,* Bill Alves and Brett Campbell call the Suite "one of the most surpassingly beautiful American musical creations of the 1950s . . . [it] closes with a softly swaying, melancholy chorale that reaches as deep into the heart as anything Harrison ever wrote."

Harrison's 30-minute Piano Concerto reveals the grandeur and variety of his musical vision. For Angel Gil-Ordóñez, the concerto's scherzo-like "Stampede" connects to Spanish flamenco. The hushed slow movement connects to the Brahms D minor Piano Concerto. Bill Alves comments: "It's easy to get lost in Lou's eclecticism. He's really a Romantic at heart. Certain pieces like the Piano Concerto suggest this a lot." In fact, it is hard to think of a more persuasively expansive concerto by an American composer. The big sonorities and lean, uncluttered textures connect with the "prairie" modes of an Aaron Copland. However, this music is more polyglot, more idiosyncratic, and more remote from European models and experience. The *Harrison Piano Concerto* was composed on commission for Keith Jarrett. Harrison wrote in a program note:

I have long felt that he plays my music with wonderful kinetic and lyric sympathy, and I was delighted to take this opportunity to write for an instrument which I have long played (badly) but have subconsciously considered more of a general work-horse than anything else. Keith kindly acceded to my request that we tune the instrument into a good Well-Temperament instead of the presently popular Equal-Temperament. … Keith Jarrett's willingness to ask for the specially-tuned instrument is in itself a lone patent of his musical interest and integrity, for a piano must be re-tuned about two weeks before use and then constantly checked because sound-boards have memories and they groan and stretch to try to recover their former positions, even though the changes might be very slight.

The resultant tuning—"Kirnberger No. 2 Well-Temperament"—necessitated a "selected orchestra" mainly comprising instruments that can easily accommodate special tunings: strings, three trombones and percussion. There are also two harps, each tuned to a different facet of the Kirnberger system.

The concerto begins with a fortissimo flourish forecasting its exceptional scope. What follows is an equally exceptional 12-minute movement in sonata form. The outward design of this movement, with its two subjects, development and recapitulation—is conventional. But in place of the directional harmonies that conventionally drive and calibrate such forms, Harrison relies upon gamelan–derived techniques. The piano writing, too, is highly unusual—and discloses the influence of Jarrett's own distinctive keyboard style.

The second movement "Stampede" is a patented Harrison genre of which the composer writes: "[It] is a large and rambunctious expansion of the European area's medieval dance form Estampie. The two words are cognate and refer to general noise and brouhaha and not, as I had originally thought, to any form of 'stamping' dance." The raucous affect of this movement is reinforced by occasional use of an octave bar, to produce dissonant tone-clusters. As Harrison observes, the third movement of the concerto, an eight-minute Largo, explores the rich consonances of the Kirnberger tuning: it is a hymn. Of the concerto's brief finale, Harrison writes: "I have written *Jalas* in a sort of perpetuum mobile style … This last movement is meant as a kind of quiet 'lace-work.'" (By *Jalas*, Harrison refers to a technique in North Indian classical music in which the player interpolates a repeated drone.) The *Harrison Piano Concerto* is at once original, melodious and formidably grand.

—Joseph Horowitz

BILL ALVES ON HARRISON AND GAMELAN

LOU HARRISON'S MUSICAL PERSONALITY IS HIGHLY INDEBTED TO GAMELAN—THE FRAGRANT INDONESIAN GENRE WHOSE MATCHED INSTRUMENTS INCLUDE HAMMERED KEYBOARDS, GONGS, FLUTES AND DRUMS. THE INTRICATELY COORDINATED GAMELAN PARTS, THE LIGHTNING VIRTUOSITY OF THE IMPASSIVE PLAYERS, THE RHYTHMS AND TIMBRES ALL CONTRIBUTE TO HYPNOTIC AURAL AND VISUAL IMPRESSIONS. THERE ARE DISTINCT JAVANESE AND BALINESE GAMELAN TRADITIONS.

Lou acquired an interest in Asian art in childhood from his mother. All his life he loved Asian finery. And when he was searching for a new path in the wake of his mental breakdown in 1947, that was one thing that came back to him. Around the same time Colin McPhee published his first articles about Balinese gamelan music, explaining how the figuration works.

LOU FIRST VISITED ASIA—JAPAN AND KOREA—IN 1961. BUT HE DIDN'T VISIT INDONESIA UNTIL 1983.

By then he had begun listening to recordings of Javanese gamelan music. He was intrigued by the timbres of gamelan without knowing a whole lot about how the music was put together. With his background in percussion and in instrument-building, he began creating his own gamelan—the so-called "American gamelan," with instruments not closely related to actual Javanese instruments. Lou and Bill Colvig built their first American gamelan, "Old Granddad," a few instruments at a time. Then they decided to complete the whole set for Lou's *Suite for Violin and American Gamelan,* and the *Koro Sutro* for choir and gamelan.

SO WHEN DID LOU HARRISON LEARN HOW TO PLAY AND COMPOSE FOR GAMELAN?

This was in 1975. That summer, an organization called the Center for World Music brought a Javanese gamelan to Berkeley for a summer institute. Lou himself gave a course in instrument-building at the institute. It was there that Lou first learned the specifics of composing for gamelan. His teacher was Pak Cokro—one of the foremost 20th-century gamelan masters.

It was Pak Cokro who first suggested to Lou that he write something for gamelan. Lou recollected that they were about to perform the last concert of the summer institute, including a composition by Pak Cokro, and Lou said, "I hope you continue to write." Pak Cokro responded, "Well, you should write for gamelan." Lou claimed to have been astonished by the suggestion. The first results included *Bubaran Robert* in 1976. Lou added the solo trumpet part later in 1981—the version we're hearing.

ARE LOU HARRISON'S GAMELAN COMPOSITIONS "TRADITIONAL" IN STYLE, OR DO WESTERN PRACTICES INFILTRATE?

In Lou's early gamelan pieces, he endeavored to follow many of the concepts of Javanese composition. A Javanese musician would probably not be taken aback by the gamelan parts. Later, in such works as his *Threnody for Carlos Chavez*, Lou created innovations to Javanese tradition based on his own experiences and Western training. He encouraged his students to compose also for gamelan. Some of them wrote highly "experimental" gamelan pieces.

WHAT WAS THE RESPONSE? WAS LOU ACCUSED OF APPROPRIATING NON-WESTERN TRADITIONS IN A DISRESPECTFUL WAY?

The idea of a Western composer doing something like this is controversial, especially among Western ethnomusicologists. I never met an Indonesian who didn't welcome such innovations. But in the West there's an ongoing debate over whether a Westerner can really appropriate the music of a former colony such as Indonesia in a non-political, non-colonialist way. There is a longstanding suspicion of music that adapts exotic sonorities simply to titillate. Not many people have challenged Lou explicitly—he had a lot of respect as an octogenarian American master. But these sensitivities exist.

ON THE ISSUE OF CULTURAL APPROPRIATION, THE ETHNOMUSICOLOGIST MARC PERLMAN HAS PROPOSED THAT "MUSICAL BOUNDARIES CAN BE CROSSED, BUT THE VALUE OF CROSSING THEM DEPENDS ON THE DEGREE TO WHICH YOU RESPECT THEM."

That's something I would certainly agree with, and I think Lou would have also agreed. Lou's attitude was something he inherited from Henry Cowell—that everything in the world should be considered a legitimate influence. And Lou's idea was also part of his universalistic orientation. His advocacy of Esperanto is another example. In his book *The Music Primer,* Lou points out that drawing musical borders is an artificial process—that really music changes by degree as one crosses geographical borders around the world.

IN CLOSING, COULD YOU TELL US SOMETHING ABOUT YOUR PERSONAL RELATIONSHIP WITH LOU HARRISON?

I had become very interested in gamelan music and in different tuning systems before I discovered that Lou was investigating these things. I began listening to his music and was enraptured by whatever I heard. As a graduate student at the University of Southern California in 1987, I had the ear of my teacher, who happened to be in charge of inviting guest composers. So, Lou Harrison wound up doing a one-week residency. People didn't know what was in store when they saw his ramshackle camper pulling onto the campus. Out stepped a jolly Santa Claus man with his loose-fitting pants and red plaid flannel shirt and bolo tie. And alongside Lou was Bill Colvig, who appeared to me indistinguishable from Gaby Hays. Lou began lecturing on tuning systems and on ancient and medieval music. I got to know him pretty well then.

I think he was treated with a great deal of respect, but also a great deal of skepticism. The faculty wasn't quite sure what to make of him. They respected his association with Schoenberg, Cage and Cowell, and they wouldn't argue with him to his face. But I don't think that many on the faculty were sympathetic to this music.

Since then, certain things have changed a lot. Certainly Lou's music is much better known. In the mid-1980s, the "New Romanticism" and Minimalism and the influence of non-Western music were all still pretty new, still pretty controversial. So in that context, Lou is a lot more accepted today, though with certain exceptions I think he's still not really accepted within the academy. Not yet.

Lou just kept on doing the same things he'd always been doing, and let the world catch up.

PARTICIPANTS

BENJAMIN PASTERNACK, a frequent guest of PCE, is one of the foremost American pianists of his generation. His recordings include music by Dvořák and Arthur Farwell on the PCE-produced Naxos disc *Dvořák and America* (named as best CD of the year by Minnesota Public Radio).

WAN-CHI SU, a native of Taiwan, has performed in Asia, Europe and the United States at such venues as Carnegie's Weill Recital Hall, Salle Cortot in Paris and Taiwan's National Theater and Concert Hall. She appeared with PCE at the Cathedral last January in music by Kurt Weill and Curt Cacioppo.

PCE concertmaster **NETANEL DRAIBLATE,** a native of Israel, is a frequent soloist and chamber musician on PCE programs. He also serves as concertmaster for the Annapolis Symphony.

BILL ALVES has been advising PCE on gamelan and Lou Harrison for a decade. He is co-author, with Brett Campbell, of *Lou Harrison: American Musical Maverick.* A composer/scholar, he teaches at Harvey Mudd College.

THE BALINESE GAMELAN OF THE EMBASSY OF THE REPUBLIC OF INDONESIA plays the Gamelan Gong Kebyar set of instruments, which appeared in Bali in the early 1900s. It is characterized by great contrasts of *timbre* (sound quality), *tempo* (speed) and *dynamics* (volume). *Kebyar* literally means "to burst open," such as a flower in sudden bloom. The Balinese Gamelan is directed by **I. NYOMAN SUADIN.** A native of Bali, he discovered music and dance by watching his father participate in the village gamelan and by playing in a children's gamelan. He later received formal training on Bali. He teaches at the University of Maryland/College Park, the Eastman School of Music, Bard College, Gettysburg College and Swarthmore College.

THE JAVANESE GAMELAN OF THE EMBASSY OF THE REPUBLIC OF INDONESIA plays classic instruments gifted to the Embassy in 2014 by the Sri Sultan Hamengkubuwono X, the Sultan of the historic Yogyakarta Sultanate, and were ceremonially bestowed the name *Kyai Paliyojati,* which means "The Ambassador." The gamelan instruments come in two sets, one tuned to the *slendro* scale (pentatonic), and the other to the *pelog* scale (seven notes). The gamelan orchestra being played in tonight's performance is the set tuned to *pelog,* meaning "fine" or "beautiful." The Javanese Gamelan of the Embassy the Republic of Indonesia is directed by **PAK MURYANTO**, born into a family of classical performing artists in Central Java, where he studied at the Indonesian Music and Dance Academy and became an official of the Department of Education and Culture. Since joining the Embassy of Indonesia in 1994, Pak Mur also travels intensively, teaching and performing at the University of Maryland, University of Virginia, College of William and Mary and Wesleyan University.

ANGEL GIL-ORDÓÑEZ is founding music director of PostClassical Ensemble. He last month conducted Silvestre Revueltas's *Redes* at the Havana Film Festival. His other recent engagements have included symphonic concerts at the University of Indiana/Bloomington and the Bowdoin International Music Festival. He makes his Brevard Music Festival debut this July.

JOSEPH HOROWITZ is executive director of PostClassical Enemble, and the author of ten books dealing with the history of classical music in the U.S. He also directs Music Unwound, a national consortium of orchestras and universities supported by the National Endowment for the Humanities. He currently teaches a graduate seminar in American music and race at the SUNY Purchase School of the Arts

POSTCLASSICAL ENSEMBLE, now celebrating its 15th anniversary season, is Ensemble-in-Residence at Washington National Cathedral. It was founded in 2003 as an experimental orchestral laboratory by Music Director Angel Gil-Ordoñez and Executive Director Joseph Horowitz. The ensemble's point of origin is the conviction that musical events demand a sense of occasion, and that this criterion has been sacrificed to familiarity and routine. PCE is committed to radically rethinking the concert experience, to refreshing both format and repertoire. All PCE programing is thematic. Many programs integrate theater, dance or film. www.postclassical.com

POSTCLASSICAL ENSEMBLE

Violin 1
Netanel Draiblate, concertmaster
Domenic Salerni
Rachle Segal
Sheng-Tsung Wang
Laura Frazelle

Violin 2
Karen ohnson, principal
Jennifer Rickard
Joanna Owen
Elise Blake
Hannah Eldridge

Viola
Allyson Goodman, principal
Philippe Chao
William Neri
Philip Kramp

Cello
Ben Capps, principal
Susanna Mendlow
Devree Lewis

Bass
Christian Gray, principal
Allison Cook

Flute
Kimberly Valerio, principal
Nicolette Oppelt

Oboe
Fatma Daglar, principal

Trombone
Douglas Rosenthal, principal
Katie Thigpen
Stephen Dunkel

Percussion
William Richards, principal
Tom Maloyu
Jonathan Rance
John Spirtas

Harp
Jacqueline Pollauf, principal
Nadia Pessoa

Celesta
Jeffrey Watson

Tack Piano
Audrey Andrist

Personnel
Maggie Seay

INDONESIAN EMBASSY BALINESE GAMELAN

Dancers
I. Ketut Sudiana
Ni Ketut Yuli Kartika Inggas
Julia Clifford
Judith Teguh Lao
Latifah Alsegaf

Choreographers
N. LN Swashthi Wadjaja Bandem
I. Nyoman Kaler

Musicians
I. Nyoman Suadin
Lalaine Anova
Jill Brandenburg
Yuqi Chock
Julia Clifford
Denis Clifford
Roger Fox
Gabriella M.S. Hasnan
Kadek Hemawan
Isti Kuhn
Sapto Pradonggo
Maria Paoletti
I Ketut Sudiana
Tricia L. Sumarijanto
Sylvia Tan
Endang Istipriyani W. Tirajoh
Erlangga Tjitrawasita

INDONESIAN EMBASSY JAVANESE GAMELAN

Dancers
Erna Santi Widiyastuti
Agustina Sulistyorini
Catur Chandra Sukesi
Denisa Fadilla Hendriyadi
Devi Damayanti
Genia Yuiani
Clare Wolfowitz

Musicians
Butet Luhcandradini
Genevieve Taux
Elvie Soeprapto
Rosalie Donatelli
Loretta Kelley
Tantri Nugroho
Nicole Shyong
Gabriella Neusner
John Jeffery
Marc Hoffman

Singers
Sopiyah Sukardi
Jawinah
Priyantini Warsi


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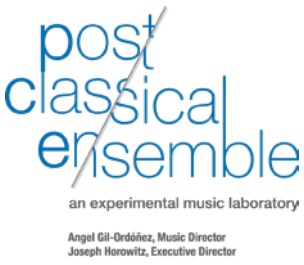

POSTCLASSICAL ENSEMBLE was founded in 2003 by Angel Gil-Ordóñez and Joseph Horowitz as an experimental orchestral laboratory. PCE programming is thematic and cross-disciplinary, typically incorporating dance, art, film or theater, exploring unfamiliar works and recontextualizing standard repertoire. PCE concerts and recordings are regularly heard (and archived) on the WWFM Classical Network. www.postclassical.com

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