

MICHAEL TENZER

LET OTHERS NAME YOU

80697-2

1. ***Unstable Center*** (2003; Balinese title: ***Puser Belah*** [*poo-sir b'LAH*]) for double gamelan 19:26
Premiered June 20, 2003 at the Bali Arts Festival, Denpasar, Bali, Indonesia.

Genta Buana Sari group

Wayan Juniarta, Nyoman Putra Lastana, *kendang*; Ketut Wirawan, *cengceng*; Pande Nyoman Budiana, *kempli*; Komang Putra, *suling*; Kadek Artika, Komang Widana, Madé Sukarda, Wayan Agus Satya Putra, *pemadé*; Wayan Kioana, Wayan Murtika, Nyoman Sukarta, Nicole Walker (Vancouver), *kantilan*; Jeff Purmort (U.S.), *ugal*; Madé Sudarna, Cok Alit Juliawan, Pande Putu Suardana, Leslie Tilley (Vancouver), *reong*; Gusti Ngurah Ketut Astana, Pande Madé Leo, *penyacah*; Putu Parmanta, Rich St. Onge (Vancouver), *calung*; Wayan Eka Pertama, Ketut Artana, *jegogan*; Nyoman Kantra, *gong*

Sanggar Çudamani group

Dewa Putu Rai, Michael Tenzer, *kendang*; Madé Suandiyasa, *cengceng*; I Madé Karjana *kempli*; I Komang Putra, *suling*; Dewa Madé Suparta, Dewa Putu Sudiantara, Madé Karmawan, Wayan Sudirana, *pemadé*; Dewa Ketut Alit Adnyana, Leo Pedersen (Vancouver), Madé Mahardika, Dewa Gdé Gunarta, *kantilan*; Dewa Madé Suardika, *ugal*; Gusti Nyoman Duarta, Colin MacDonald (Vancouver), Madé Sulaeman, Madé Pasta, *reong*; Eka Mardiana, Ketut Surya Tenaya, *penyacah*; Ida Bagus Putu Haridana, Kim Kobayashi (Vancouver), *calung*; Komang Wirawan, Gusti Putu Ratna, *jegogan*; Madé Widana, Putu Eka Saputra, Sutrisno (Vancouver), *suling*; Dewa Ketut Alit, *rebab*; Dewa Putu Ceni, *gong*

2-3. ***Invention and Etude*** (2004) 10:29

Naoko Christ-Kato, piano

Premiered January 28, 2005 in Kiel, Germany, at Christian-Albrechts Universität.

4. ***Underleaf*** (2006; Balinese title: ***Buk Katah*** [*book ka-TAH*]) for Balinese gamelan and a nonet of brass, winds, and piano 21:23

Premiered July 10, 2006 at the Bali Arts Festival, Denpasar, Bali.

Vancouver Players

Francois Houle, A.K. Coope, clarinets; Colin MacDonald, Kristan Kuntz, saxophones; Malcolm Aiken, Rachel Lowry, trumpets; Rod Murray, François Levesque, trombones; Corey Hamm, electric piano

Sanggar Çudamani group

Dewa Putu Rai, Dewa Putu Berata, Madé Mahardika, Michael Tenzer, *kendang*; Madé Suandiyasa, *cengceng*; Gusti Putu Ratna, *kempli*; I Komang Putra, *suling*; Dewa Madé Suparta, Dewa Putu Sudiantara, Madé Karmawan, Wayan Sudirana, *pemadé*; Dewa Ketut Alit Adnyana, Nicole Walker (Vancouver), Gusti Ngurah Suryana, Dewa Nyoman Apramada, *kantilan*; Dewa Madé Suardika, *ugal*; Gusti Nyoman Duarta, Ida Bagus Madé Widnyana, Kadek Armita, Leslie Tilley (Vancouver), *reong*; Madé Karjana, Madé Widana, *penyacah*; Ida Bagus Putu Haridana, Dewa Gdé Gunarta, *cahung*; Madé Pasta, Dewa Putu Wardika, *jegogan*; Dewa Gedé Mega Putra, *gong*; Madé Suniantara, *kempurKlentong*

5. **Resolution** (2007; Balinese title: **Tabuh Gari** [*tah-boo ga-REE*]) for small orchestra and Balinese drums. 13:14

American Composers Orchestra commission; world premiere January 20, 2008 with Turning Point Ensemble at the Chan Centre, Vancouver, B.C.; U.S. premiere February 8, 2008 at Zankel Hall with American Composers Orchestra.

OSSIA Ensemble: Luke Fitzpatrick, flute; Trevor Mowry, oboe; Chester Howard, clarinet; Eryn Bauer, bassoon; Leslie Hart, horn; William Osinski, trumpet; Erik Jacobs, trombone; Andy Smith, tuba; Matthew Witten, percussion; Lara Somogyi, harp; Liu Liu, piano; Kitty Cheung, Christina Zhou, Jenna Anderson, Jujin Chung, Yixuan Song, Sahran Kim, Aaron Yarmel, Ji Eun Park, Abby Swidler, Lucia Petito, Hyeri Choi, violins; Jennifer Turbes, Candy Amato, Jared Davis, Tina Wagner, Melissa Claisse, Andrew McManus, violas; Mariel Roberts, Ignacy Grzelazka, Taide Prieto Carpio, Andrew Barnhart, Rebecca Herman, cellos; Clint Sevcik, Billy Holten, double basses; Michael Tenzer, Balinese *kendang wadon*; Wayan Sudirana, Balinese *kendang lanang*; David Jacobs, conductor

In summer 2003, I went to Bali to visit my gamelan teacher, I Nyoman Suadin, in Kerambitan, northwest of Denpasar. Along the way, I stopped in the village of Peliatan, near Ubud, to meet up with Michael Tenzer, who was in Bali working with Çudamani, a large gamelan collective that rehearsed nearby. I had known Michael for years as a composer and scholar whose work on Balinese gamelan I greatly respected—and, over the years, we had become friends. Michael was in Bali to teach his new double gamelan piece, *Puser Belah/Unstable Center*, to the musicians of Çudamani. Çudamani is an unusually talented and energetic group of young men from all over the island. They are semi-professional (not common in Bali) and have positioned themselves to bridge between older, traditional Balinese musical forms and contemporary compositions. The players were augmented by another group, Genta Buana Sari. Michael, playing lead drum, and six of his students were seated among them too.

I thought it would be fun to watch some of the rehearsals—sort of a reversal of my usual gamelan experience in the United States, where Balinese musicians teach us. Here, a Westerner was teaching them. So, I began to wonder, was there really an “us” and a “them?” And, if so, how would that play out in these rehearsals? Michael had rented a motorbike (the most common form of transportation in Bali), and in the early evening we hopped on and rode to the home of Dewa Putu Berata, Çudamani’s director.

That first night Michael rehearsed a middle section, teaching it by rote in the Balinese way. It was a challenge; initially, the players could not grasp the differences in meter and tempo that the piece required and sometimes stopped playing in confusion, breaking off into gales of laughter as they fell over onto the floor. I was struck by how Michael and the group handled this: There was a wonderfully warm and supportive atmosphere, an acknowledgement that mistakes were being made, but that no one person or group was responsible and no harm was done. Then a magical moment occurred: they got it, and even more magically—they never lost it again. As Michael told me later:

“This was a total pleasure: by the time they got it into their bodies, it was so solid that they knew it much better than I did. When they got it, it stuck to them like flypaper. . . . It’s so much fun learning music and doing music with that kind of spirit and friendliness and laughter.” (interview)

That night and over the next three, I witnessed an extraordinary event: not merely the coming together of great musicians in a collective effort to learn a difficult piece of music, but also the very real possibility of true cross-cultural communication, the opening of a window of opportunity for deeply understanding musical and social difference.

This collection of five pieces firmly situates composer and ethnomusicologist Michael Tenzer in the forefront of a group of contemporary composers creating cross-cultural musical and social fusions, while dealing openly with issues of cultural power and hegemony, and simply luxuriating in the sheer sounds of musics that are neither here nor there, but are from an altogether different place.

The three large-scale works using gamelan instruments were conceived as a triptych. They are related structurally by their adaptation of the three-sectional form often found in large-scale Balinese compositions, collectively called *lelambatan* (“slow music”) that is generally performed at temples during religious festivals. *Lelambatan* contain three formal sections: 1) a multi-section introduction (*kawitan*, beginning) including several subsections, such as a free-rhythm passage in so-called *gineman* style, plus metered music and repeating brief cycles; 2) a *pengawak* (body), the most substantial section, performed in a slow, stately tempo; and 3) a *pengecet* (the foot of the piece, from the Balinese “to trot”), generally a faster and shorter cyclical section often involving interlocking parts. Sometimes a coda (*pekaad*) follows the *pengecet* to close the *lelambatan* form.

The gamelan as well as the two piano pieces are also related rhythmically by their use of the complex rhythmic play of the *tani avarthanam*, a long drum solo characteristic of South Indian classical music. Tenzer employs the *korvai*, a rhythmic composition that forms part of the *tani avarthanam*, in all of the pieces here, embedding it in each of the pengawak (center) sections. Thus, all of the pieces in this collection use the aesthetic sensibilities, musical structures, and compositional resources of Balinese and South Indian traditions, as well as Western art musics in varying combinations, each creating a beautifully integrated whole that, like the pixels of digital imaging, can be seen (when looking closely) as a collection of individual and bounded entities or (when stepping back) as a collective and seamless work of art.

The music also makes nuanced and carefully differentiated statements about the possibilities of cross-cultural communication and tolerance. Somewhat unresolved and exploratory in nature, yet ultimately hopeful in vision, together they explore musical and social arrangements that question basic assumptions about difference, tolerance, and about our ability to get along in a world largely defined today by tension and conflict.

Puser Belah/Unstable Center (2003) was written as a response to the bombings that occurred in Bali on October 12, 2002 in Kuta, a popular beach area in the southern part of the island. The deadliest act of terrorism in Indonesia's history, the bombings took 202 lives, many of them Australian and American tourists (the apparent target of this attack), but also 38 Indonesians who were working in the area, or simply walking by when the three bombs went off. This had a devastating effect on the Balinese, emotionally and economically. Tenzer, who has lived for long periods in Bali, and has developed lasting friendships there, wanted to respond somehow to this tragic event.

The Balinese words *Puser Belah* literally mean "split navel," navel being a common Balinese metaphor that positions Bali as the "navel" of the world, "the center and focus of contemplation" (e-mail, May 8, 2009). The piece was written for two separate and equal entities, each symbolized by a *gamelan semaradana*, a Balinese gamelan (ensemble of instruments) developed in the 1980s by the renowned Balinese composer and instrument maker I Wayan Berata. Using the full resources of the seven-tone *pelog* scale (McPhee, 1966 and Tenzer, 1992), it is more flexible tonally and orchestrally than other ensembles on the island, and has been a focus of compositional innovation in the years since its introduction. According to the program notes, which were read aloud in both English and Indonesian at the 2003 Bali Arts Festival premiere:

At first, [each of the two ensembles] behaves without any consciousness of the other also inhabiting its world. Little by little, they become aware of each other. At the root of their interaction are elements of both cooperation and conflict. Just after the mid-point they are, at last, truly able to play together. But, subsequently, because of the difficulty and challenge of attaining and preserving a lasting peace, their relationship comes to a kind of explosive end. In the closing section, the elements of conflict return and remain dominant. The narrative raises the profound question of whether two different cultures are able to live together peacefully.

Each section of the piece is characterized by a different interaction between the two ensembles, framed in large part by different tempi, rhythmic structures, and contrasting melodic material. At first (0:00-2:30), the two gamelan, seemingly unaware of each other, play freely, one group stating a series of irregularly spaced chords, the other a slowly expanding melody. When the four drums (divided between the two groups) first enter (2:33), they do so tentatively, like harbingers of consciousness, anticipations of possible group-ness to come. The drums are the signal that awakens the two groups to each other; their growing control and complexity act to anchor the two groups and orient them toward each other.

Near the middle section, as the two gamelan attempt to find a peaceful solution to their differences, conflicts continue to arise in the form of many stops and starts, *reong* (pot gongs) flourishes (6:23, 6:39), rapid interlocking melodies (8:08-9:40), and long intense pauses (12:15 and elsewhere). The rise and fall of the melodic material here, although controlled somewhat by a long korvai rhythm (12:18-13:33 and repeated at 13:33-14:48), swings the groups back and forth on a pendulum between conflict and reconciliation. Eventually, an explosion results (15:05-15:25) and, after many attempts to come together again, conflict continues (17:05).

Near the end, Tenzer gives the following direction in the score: “the two gong players get up, walk to the front of the stage, and stand facing each other with their large gong mallets held before them, arms outstretched.” This theatrical gesture, from a Balinese perspective, signals ultimate failure; if the gong—the center of the universe—fails, there is no hope. “Sometimes everything looks great, sometimes it seems hopeless. No matter how much time we devote to getting to know each other, there is always going to be the power imbalance, there are always going to be fundamental differences in worldview that we can never really get beyond. I despair about that, sometimes.” (interview)

After finishing *Puser Belah*, Tenzer took stock. He began to think of other ways in which Balinese, Indian, and Western musical sounds, structures, and sensibilities could be combined. He turned to two Western classical forms traditionally used to work through and carefully study new musical structures. *Invention* and *Etude* (2004) became his laboratory. “I thought I should have a practice session in which I would work it out—but not on the gamelan. The piano pieces were a kind of laboratory for developing the way I was thinking.”

In *Invention* and *Etude*, Tenzer experiments with the multifaceted rhythmic complexities of the *tani avarthanam*, the long drum solo that occurs near the end of a South Indian classical concert. The drum solo usually starts somewhere in the middle of the concert’s most extended selection, leaving it suspended, and may last for many minutes. The *tani avarthanam* can contain freely composed parts, where the drummer improvises (and displays his virtuosity), but also must include at least one korvai. The trick is for the drummer to calculate in advance how to fit a variety of irregular korvai patterns over how many *talas* (metric cycles that underlie Indian music) and re-enter at the *eddupu*, the precise place where the singer or player stopped.

As part of their training, South Indian drummers learn many korvais, and how they fit best with specific talas, so that in a performance, while they are instantaneously calculating their length, they can also rely on their extensive knowledge of these compositions to help them enter at the right instant. Tenzer had studied South Indian drumming with N. Govindarajan in Madras in 1988-89, included korvai in some of his earlier gamelan music (heard on *American Works for Balinese Gamelan*, New World CD 80430-2), and adapted these forms in his piano pieces, wanting to “work out how to fuse ideas of Indian rhythms and [Western] harmonies, where changing harmonies are lined up with the drum rhythms.”

In *Invention*, he explores this in a long korvai, by systematically increasing the density of the rhythm, thus shifting the major accents of the pattern and giving the impression that time is shrinking and accelerating as the pattern moves to cadence. The piece is structured on a segment of music that is 360 pulses long. As it progresses the 360 pulses are grouped first in threes, then fours, and then fives, (1:53, 2:42) creating a growing complexity that seems to push the rhythms inexorably to the eddupu. The harmonies, quite gentle at first, gradually intensify too. *Etude*, the “study piece,” is structured as a full *tani avarthanam*, containing korvais (2:56, 3:53, 4:51) that line up with different scalar-melodic patterns, creating rhythms and sonorities that are both Indian and Western.

After completing *Invention* and *Etude*, Tenzer returned to the original triptych project and to the gamelan. The result was *Buk Katah/Underleaf*, completed in 2006, and realized in Bali, again with Çudamani. A film documenting this project, *Bali by Heart* (2007), was later produced by Red Letter Films and shown on French TV5 and at several international documentary festivals. *Buk Katah* is scored for one gamelan semaradana and a nonet of Western classical instruments, forming a separate, embedded ensemble of winds and brass: two clarinets, two saxophones, two trumpets, two trombones, plus piano. Alternating between military-like, dance-band-ish, and jazzy passages, this ensemble provides a beautiful harmonic contrast to the texture of the gamelan in a quasi-concerto grosso style.

Here, the ensembles represent two separate, unequal, and very different entities; the shared issues of reconciliation and negotiation are (almost) completely absent. Instead, the autonomy of the ensembles is highlighted: Each has a separate tuning system, sonority, and different melodic material, as though the composer has said, Okay—let them live in blissful difference. There is some coming together in spots, but merely to say hello and move on. Throughout, “all the instruments do what they’re born to do; they don’t sacrifice any of the richness of their own cultural traditions, but they also meld and become one ‘other thing.’ (Interview).” The title (as well as the title of this CD) is taken from a line of poetry in *Ginada Basur*, a song learned by Balinese children:

“Don’t judge yourself able
Let others name you
Our work is to sweep
Each day the dead leaves fall
Remove them and the dust remains (*buk katah*)
And in this way
There will always be more to learn.” (e-mail communication, May 8)

The dual nature of this composition was additionally highlighted by the presence of a group of twelve Canadians whom Tenzer brought with him to perform the piece at the 2006 Bali Arts Festival. Nine of these musicians formed the core of the smaller ensemble, while three (including Tenzer) performed with the gamelan. Over a month of daily rehearsals, the Western musicians read from a score; the Balinese learned, memorized, and performed in the traditional way—without notation.

Again, Tenzer uses both the Balinese three-part structure of *lelambatan* and the Indian metric *korvai* structure, which begins in the *pengawak* (9:07-11:25 and repeated at 11:25-13:43). The *pengecet* (13:43-19:52) is composed of a series of seven variations, with some of the variations sub-divided into variations of their own. Each is one gong cycle long, but the cycles vary in terms of their composite beats, so that not all of the variations are of the same length; and, each explores different harmonies, scales, and instrument combinations. A recapitulation of the opening cycle and a cadence (19:52-20:28) form the beginning of a *pekaad*, or closing section.

Tabu Gari/Resolution (2008) is the final piece in this triptych, its Balinese title signifying a recessional piece. Its English title, however, is somewhat more cryptic: Does this piece resolve the musical and social tensions posed by Tenzer in the other pieces, or is it a resolution to do something? The composer gives us a musical clue: the piece is scored for small Western orchestra and two Balinese drums. It may seem on the surface that since most of the sonic material is that of a characteristic twentieth-century Western orchestral piece that he is saying, no resolution is in sight, and Western hegemony prevails.

From a Balinese perspective however, the title takes on a somewhat different meaning. In Bali, the drums and drummers are the leaders of the group; they provide all of the tempo, dynamic, sectional, and other cues for the rest of the players—in short, they act as conductors, leading the music on its path. In this piece, they seem to be quietly pulling the orchestra along, not only on its musical path, but also on its path to becoming all it can be. They are not asserting control here, but are rather gently leading the orchestra, with its “signature twentieth-century techniques,” and allowing it to exist “on its own terms.” (e-mail, April 20). As in *Puser Belah*, the drums are showing the way—in the first piece to consciousness and here, to resolution.

The form of this piece, like the others in the collection, follows that of the Balinese *lelambatan* repertoire: a *kawitan* in two parts (0:00-4:33, 4:33-6:16); a *pengawak*, rhythmically structured by a *korvai* (6:16-9:16); and a *pengecet*: (10:32-end), consisting of an introduction, three variations—each featuring a different family of instruments—and finally, a *pekaad*, or coda.

Obviously, the main theme that runs throughout this collection of pieces is one of reconciliation—negotiating just enough (but not all possible) differences for the sake of preserving both the integrity of individuals and the cohesiveness of community. Tenzer, through his intention in writing these pieces for Balinese and Western ensembles; through his teaching process, where he honored both Balinese and Western styles and integrated Balinese and Canadian/American performers; through his acknowledgement of the physical and emotional bonds between musicians; and, through his honest respect, deep knowledge and love for his two musical cultures, he has given us a rare present, one that both delights and asks important questions of its listeners.

—Ellen Koskoff

Ellen Koskoff is Professor of Ethnomusicology at the University of Rochester's Eastman School of Music and director of the School's Balinese gamelan angkung, Lila Muni. She has published widely on Jewish music and on gender and music, and is the author of Music in Lubavitcher Life (2000), winner of the 2002 ASCAP Deems-Taylor award. Koskoff is the general editor of the Garland Encyclopedia of World Music, vol. 3, "The United States and Canada," and has served as a former President of the Society for Ethnomusicology.

Michael Tenzer's activities encompass performance, composition, research, writing, and teaching. Born in New York City in 1957, he taught at Yale from 1986-96 and since then has been Professor of Music at the University of British Columbia in Vancouver. Tenzer's compositions have been commissioned and performed in North America, Europe, and Asia, with the Brooklyn Philharmonic, the American Composers Orchestra, Turning Point Ensemble, Pandit Swapan Chaudhuri (tabla), Jane Coop (piano), Alex Klein (oboe) and Evan Ziporyn (clarinet). Recordings are available on New World, Cantaloupe, and Bali Stereo labels. He was the first non-Balinese ever to compose music performed by Balinese gamelan in Bali and has regularly produced influential compositions there since 1982. His works are cited by Balinese critics as “an important and unique contribution to our cultural heritage.” Tenzer's writings include three books and numerous articles, ranging from detailed studies of Balinese music to consideration of European art music's interaction with world music, the future of musical fusion, and world music theory. (See www.michaeltenzer.com; email mtenzer@interchange.ubc.ca.)

Sanggar Çudamani was founded in September 1997 in Pengosekan village, Bali, at the family compound of brothers Dewa Putu Berata (Director) and Dewa Ketut Alit (Artistic Director) as a professional company with a working philosophy much like a Balinese family temple or village collective. Its core membership of virtuoso musicians and dancers from numerous villages see themselves as a community of leaders who, through their music and dance, contribute to the artistic, cultural, and political life of their own villages. Çudamani works to achieve a balance of being active creative artists while also preserving ancient and rare repertoire. They have traveled to the United States (2002, 2005, 2007), Greece, Japan, and other festivals the world over, and as educators offer an International Summer Music and Dance Program every July. www.cudamani.org.

Sekaha Gong Genta Buana Sari was founded in 1992 by Ir. A.A. Gede Oka Dalem at Puri Kaleran, Peliatan, Bali, to give young Balinese musicians opportunities to perform on a regular basis for a variety of events. These include presenting performances at Balerung Stage in Peliatan every Tuesday evening, as well as performing for state ceremonies, religious festivals, commercial events, and social gatherings when requested.

OSSIA is a student-run new-music ensemble at the Eastman School of Music in Rochester, New York. OSSIA's goal is to perform works which might not receive high-quality performances otherwise due to content, medium, or composer. Since its inception in 1996, OSSIA has premiered more than 80 pieces, recorded three CDs, and hosted many composers such as Chinary Ung, Chen Yi, Michael Tenzer, Helmut Lachenmann, and Steve Reich. In 2007 OSSIA initiated an International Composition Prize that immediately gained global attention. OSSIA's concerts are produced by a board that is made up of students from nearly every department at Eastman and the programs are chosen from proposals made by members of the Rochester community. For more information about the OSSIA New Music organization, please visit www.OssiaNewMusic.org.

Naoko Christ-Kato was born in Yokohama (Japan). She studied piano at the Tokyo College of Music (BA, 2000) and continued with Konrad Meister in Hannover (Germany) and Manfred Fock (Musikhochschule Lübeck, (AKA, Konzertexamen 2006). She has a special interest in romantic repertoire and contemporary music. She regularly collaborates in Lieder recitals with singer Gertrud Ottenthal.

Wayan Sudirana was born in Ubud, Bali, in 1980. He is a graduate of the ISI Balinese Arts Institute and a member of the Çudamani collective. He is one of Bali's most gifted young musicians, has composed and taught actively all over the island, and toured abroad frequently. He has been director of Gamelan Gita Asmara in Vancouver since 2004.

David Jacobs is pursuing his Doctor of Musical Arts degree in Instrumental Conducting at the Eastman School of Music, where he is the recipient of the Frederick Fennell Fellowship for Advanced Conducting Study. He serves as the Assistant Conductor of the world-renowned Eastman Wind Ensemble. He is a fervent supporter of new music and has collaborated with noteworthy composers including Chen Yi, Michael Tenzer, and David Maslanka. Last year, he was one of three conductors selected from a national search for the Young Conductor Mentor Project where he worked closely with conductors and composers, aimed at bridging the gap between the creation of music and its interpretation.

SELECTED DISCOGRAPHY

American Works for Balinese Gamelan. New World Records 80430-2.

Three Island Duets. Included on *This is Not a Clarinet*. Evan Ziporyn, clarinet. Cantaloupe Records CD 21002.

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The Bali Arts Festival Performance of *Unstable Center* is on YouTube in 2 parts (search under *Puser Belah*). *Underleaf's* 2006 Bali performance is also on YouTube, in 3 parts (search *Buk Katah*). *Bali By Heart* (Sylvia L'Ecuyer, director), a 60-minute documentary film about the making of *Underleaf*, is available at amazon.ca or www.redletterfilms.com. Contact the composer directly for scores and further information.

Producer: Michael Tenzer

Digital mastering: Paul Zinman, SoundByte Productions Inc., NYC

Unstable Center was recorded June 19, 2003 by Kenneth Newby in Pengosekan, Bali.

Invention and Etude was recorded February 22, 2005 by Manfred Fock in the Kammermusikaal Musikhochschule, Lübeck, Germany.

Underleaf was recorded July 9, 2006 by Natasha Fabijancic in Pengosekan, Bali. Recording mixed and mastered by François Houle, Vancouver, in Fall 2006.

Resolution was recorded on October 25, 2008 by Matthew D. Guarnere, Blackdog Recording Studios, at the Eastman School of Music, Rochester, New York. Mixed and mastered by David Simpson in Vancouver, November 2008.

Cover image: Hanoman, monkey-god of the Ramayana epic, overseer of monkey armies, and engineer of collaborative works

Design: Bob Defrin Design, Inc., NYC

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