

PROGRAMME

Act I

Members of the Cambridge Gamelan Group and Southbank Gamelan Players present

- Traditional pieces for Gadhon (chamber gamelan)
- *Two Studies* for solo gendèr barung (2007) by Robert Campion
- Traditional pieces Gadhon (chamber gamelan)
- *Chorales* for two gendèrs (2008) by Richard Causton

*Robert Campion, Lindsay Dodsworth, Andrew Fitt
Helen Loth, Dave Pooley & John Pawson (special
guest, Southbank Gamelan Players)*

Act II

Deepak Venkateshvaran premieres

'*Talatricks*' for Tabla (2013) by Valerie Ross

Act III

Members of the Cambridge University Chinese Orchestra present

- *Czardas* by Vittorio Monti
Kok Foong Lee (Erhu - fiddle)
- *Ming Mountain* by Wang Zhongshan
Aylwin Low (Guzheng - zither)
- *Beautiful Africa* by Yu Qingzhu
Chi-Chen Wang (Yangqin - dulcimer)
- *Chrysanthemum Terrace* by Jay Chou
CUCOS Ensemble

AT A GLANCE ...

The Centre for Intercultural Musicology at Churchill College is delighted to present a concert on 23 April 2013, featuring an exciting evening of traditional and new music written for the gamelan, tabla, Western and Chinese instruments. It will be presented by members of the Cambridge Gamelan Group, Southbank Gamelan Players and the Cambridge University Chinese Orchestra. The programme includes contemporary gamelan compositions by Richard Causton and Robert Campion as well as the premiere of '*Talatricks*', a new work by Valerie Ross.

CONCERT TICKETS

@ £5 / £3 are available at the door

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www.cimacc.org



CENTRE FOR INTERCULTURAL MUSICOLOGY AT CHURCHILL COLLEGE

CONCERT 'INTERCULTURAL EXPRESSIONS'

**6 pm Tuesday
23 APRIL 2013
RECITAL ROOM
CHURCHILL COLLEGE
CAMBRIDGE**

**Churchill College
Storey's Way, Cambridge
CD3 ODS**





The Javanese *gendèr barung* is a bronze metallophone usually with fourteen keys (covering two and a half octaves) suspended over tube resonators and played with two padded mallets. Traditionally it is played as part of an ensemble of gamelan instruments, either in a soft-style chamber group of four or five musicians known as a *gadhon* or a full gamelan ensemble of some twenty or more players. There are three differently tuned *gendèr barung*.

Studies for solo gendèr barung by ROBERT CAMPION, an expert gamelan player and Director of the Cambridge Gamelan Group, explore the *gendèr*'s versatility as a solo instrument. The *gendèr* is by nature a soft-sounding, resonant instrument with a relatively compressed dynamic range. These studies attempt to make use of the wide range and subtlety of touch (in terms of both playing and damping to achieve clarity) that is available to the performer

Chorales for two Gendèrs by Richard Causton explores harmony made by mixing notes from the two tuning systems in Gamelan (*Pélog* and *Sléndro*). After a stately chorale, the music gives way to faster, flowing patterns latent in the opening section. Apart from a brief interruption where all movement is suspended, these and similar patterns dominate, eventually bringing us to the final section of the piece in which the chorale re-appears, now projected on to the faster music. *Chorales* was composed in early 2008 and is dedicated to Robert Campion and John Pawson.

RICHARD CAUSTON is a well-known composer with works published by Oxford University Press. His recent premieres include 'Nocturne for 21 pianos & 27 Heavens' performed at the London 2012 Cultural Olympiad. Richard is a lecturer in composition at the Faculty of Music, University of Cambridge.

ABOUT CIMACC

CIMACC provides a forum that nurtures the development of expertise in the integrated fields of historical musicology and ethnomusicology, positioning intercultural musicology as a field of study in its own right. The centre organizes symposia, concerts and conferences to celebrate the artistry of music and music-making, bringing together composers, performers, musicologists, ethnomusicologists, educators, practitioners and music enthusiasts from different parts of the world. The CIMACC2012 Symposium & Concert was themed 'Cross Cultural Music Encounters (www.cimacc.org)'. Professor Valerie Ross, the Director of CIMACC, warmly welcomes communication from those who are interested in supporting the work of the centre.

CUCOS SOLOISTS

KOK FOONG LEE plays an erhu adaptation of Vittorio Monti's Hungarian dance for violin. The conductor of CUCOS, Kok Foong was a prize winner in the Malaysian National Chinese Orchestra Solo Competition in 2009. He is a PhD student in Chemical Engineering at Queens' College.

AYLWIN LOW, a chemical engineering student at Fitzwilliam College, was one of the top three winners in the Guzheng Solo National Chinese Music Competition organized by the Singapore National Arts Council. **CHI-CHEN WANG** is a MA Music Therapy student at Anglia Ruskin University. A skillful yangqin player, Chi-Chen was a special education teacher at a primary school in Taiwan. 'Beautiful Africa' portrays the vast wilderness of the savannah and warmth of the African people.

CUCOS ENSEMBLE plays the work of Jay Chou, a talented Taiwanese composer who successfully integrates Western musical elements with Chinese literature and musical traditions in his compositions. The piece portrays the chrysanthemum as a metaphor for love.

CUCOS was founded in 2007 to offer a new musical perspective of Chinese music to the community in Cambridge and the UK. Over the years it has explored new intercultural works. CUCOS is made up of the Chinese Instruments Division and the Western Instruments Division. The musicians hail from different countries, bringing with them the richness of diverse cultural and musical backgrounds (www.cucos.co.uk).

VALERIE ROSS is an established composer whose works range from intimate solo pieces to music-dance theatre productions. '**Talatricks**' is written for **DEEPAK VENKATESHVARAN**, a talented tabla player who is completing his PhD in Physics at Fitzwilliam College, University of Cambridge.

This work is inspired by mnemonic syllables ('bols') used in the 'talas' (rhythmic cycles) of Hindustani and Carnatic Music. Philosophical engagements as to the aesthetical role of the 'bols' in devotional music and its inherent pedagogical attributes in the study of time have captured the imagination of the composer. Here the 'bols' are written in verses where the beat-patterns correspond to the Fibonacci Sequence (1,1,2,3,5,8,13). The mathematical (and musical) symmetry of the series (originating from oral tradition in Sanskrit prosody of long and short syllables) serve as the fundamental structure of the work upon which authentic ornamentation ('gamakas') are creatively juxtaposed. The work ends with a coda of unusual $13\frac{1}{2}$ - beat fractional 'talas'.