

TALUJON – November 13, 2024

ABOUT THE ARTISTS

Jamie Jordan, soprano

Jamie Jordan has sung with ensembles including American Composers Orchestra, Bob Becker Ensemble, Ensemble Signal, Mantra Percussion, LA Phil New Music Group, New York New Music Ensemble, New York Philharmonic's Contact Series/Chamber Music at Merkin, Talea Ensemble, and Talujōn. She has performed at the American Academy in Rome, Cornell, Eastman, Ithaca College, University of Notre Dame, New York University, Syracuse University, University of Maryland, University of Pennsylvania, Queens College, University of South Carolina, and University of South Florida, among others.

Additionally, Jamie has been a guest at Baltimore Lieder Weekend, Barge Music, Bang on a Can Marathon, Brooklyn Philharmonic Chamber Music Series, CAMP (Tampa, FL), FeNAM (Sacramento), Music on the Edge (Pittsburgh), NYCEMF, NOCCO (Seattle), Northeast Pennsylvania Philharmonic's Chamber Music Series, Resonant Bodies Festival, Southern Tier Symphony, String Orchestra of Brooklyn, and Unruly Music Festival (Milwaukee).

In January 2025 Jamie will premiere John Arrigo-Nelson's Grapheme III with percussionist Daniel Druckman, and Melinda Wagner's Dido Reimagined with the Riverside Symphony. Jamie is passionate about music literacy and enjoys teaching piano and voice. She is tremendously grateful to Judith Kellock, Lauralyn Kolb and Susan Davenney-Wyner for their seemingly infinite vocal wisdom and profound artistry.

ABOUT THE PROGRAM

Dewa Alit

Born to a family of artists in Pengosekan village in Bali, Dewa Alit grew up surrounded by Balinese gamelan music from early childhood. He was one of the first members of Gamelan Semara Ratih of Ubud village and played and toured internationally until 1995. A year before graduating from Academy of Indonesian Performing Arts in Denpasar (STSI Denpasar) in 1997, Dewa Alit and his brothers founded a gamelan group Çudamani. Çudamani was immediately acknowledged as one of the best gamelan groups in Bali and went on their own international tours from 2002 on.

Dewa Alit left Çudamani in the hands of his brothers and founded his own group Gamelan Salukat in 2007, seeking a wider path for expressing his approach to new music in gamelan

and performing on a new set of instruments of Alit's own tuning and design. Gamelan Salukat has been active in presenting Alit's new compositions in both recordings and performances worldwide.

As a composer, Dewa Alit is acknowledged as a major force in contemporary Indonesian music, presenting his work extensively throughout Asia, Europe and North America. His early works include *Geregel* (2000), *Semara Wisaya* for the Boston-based Gamelan Galak Tika, which was performed at New York's Carnegie Hall in 2004, and *Pelog Slendro*, performed at the Bang on a Can Marathon in June 2006.

In 2014 Dewa was chosen for the Ruang Suara project by Ensemble Modern, Frankfurt, Germany, for which he wrote a piece using only western classical instruments. His other compositions for non-gamelan ensembles include music for MIT's Gamelan Electrika, Talujon Percussion, and some piano and percussion solos.

Chasing the Phantom, Dewa's second album released from the label Black Truffle, was included in the list for The Best Contemporary Classical Album on Bandcamp in July 2022, *The Wire* magazine's Best Releases of 2022 list and The Best Contemporary Classical of 2022. *Likad* from this album was chosen for one of 25 of *The New York Times*' Best Classical Music Tracks of 2022.

Recah Pecahan (2024)

Recah means to divide and sort something in order. Pecah is when something like a glass falls and breaks into many small pieces. What I mean by "Recah Pecahan" is that I organize small random/broken pieces to make music.

– Dewa Alit

Paula Matthusen

Paula Matthusen is a composer who writes both electroacoustic and acoustic music and realizes sound installations. She has written for diverse instrumentations, such as "run-on sentence of the pavement" for piano, ping-pong balls, and electronics, which Alex Ross of *The New Yorker* noted as being "entrancing." Her work often considers discrepancies in musical space—real, imagined, and remembered. Awards include the Walter Hinrichsen Award from the American Academy of Arts and Letters, a Fulbright Grant, two ASCAP Morton Gould Young Composers' Awards, and the 2014-2015 Elliott Carter Rome Prize. Matthusen has also held residencies at MacDowell, Yaddo, Hambidge, ACRE, create@iEar at Rensselaer Polytechnic Institute, STEIM, the Atlantic Center for the Arts, VCCA, CMMAS, Konstepidemin, Copland

House, Composers NOW Residency at Pocantico, the Hambidge Center, and Loghaven. Matthusen completed her Ph.D. at New York University – GSAS and has taught at Columbia University, the TU-Berlin (through DAAD), University at Buffalo as the Slee Visiting Professor, and Florida International University. Matthusen is currently Professor of Music at Wesleyan University. Matthusen's work has been released through Innova, Cantaloupe Music, New Amsterdam Records, AntiCausal Systems, Carrier Records, Quiet Design Records, and C.F. Peters.

the days are nouns (2013)

the days are nouns, for voice, two vibraphones (two to three performers on each), and feedback, explores the resonance of the performance space along with the resonators of the instruments themselves. Small microphones are inserted inside the resonators of the vibraphones, and amplified so as to create feedback with which the percussionists and the soprano interact as they excite different frequencies and create interference patterns.

The title is drawn from the poem "Daily" by Naomi Shihab Nye, which marvels at interaction with the quotidien, stating, "the days are nouns: touch them / The hands are churches that worship the world." The actual text sung in the piece is a fragmented Norwegian table prayer I grew up speaking with my family, which is to be heard as language, but not to be understood.

The piece was commissioned by Mantra Percussion as part of their composer portrait series "3 Nights" at the Music at First Series at First Presbyterian Church in Brooklyn, New York. Soprano Jamie Jordan along with Mantra Percussion premiered the work, which is dedicated to them.

– Paula Matthusen

Ileana Perez Velázquez

Cuban born composer Ileana Perez Velázquez is a Professor of Music Composition at Williams College, MA. *The New York Times* has praised the "imaginative strength and musical consistency" and the "otherworldly quality" of her compositions. Her music has been heard in concerts and international festivals in Cuba, the United States, and throughout South and Central America, Europe, China, and the Middle East. She was awarded a 2015 Commission from the Fromm Music Foundation. During the 2024 season the LA Philharmonic included one of her compositions as part of their Green Umbrella concert series, and her composition *Vuelo* was performed at the Tanglewood Contemporary Music Festival.

On the Pulse of Morning (2024)

On the Pulse of Morning for percussion sextet was inspired by the Maya Angelou poem of the same title. The rock, the river, and the tree are witnesses of histories' mistakes. They call all races and faiths carrying this message: "Lift up your eyes upon this day breaking for you. Give birth again to the dream." The composition honors the uplifting character of the poem, and is also a celebration of the composer's people and her Cuban heritage. Employing a vast battery of percussion instruments, the work is inspired by the virtuosity and performance practice of Afro-Caribbean drummers.

– Ileana Perez Velázquez

Jacob Fanto '25

Jacob Fanto is a composer, orchestrator, instrumentalist, and producer based in Western Massachusetts in the United States, with a background in classical percussion performance. "Brimming with driving rhythms, vivid timbres, and rich lyricism," Jacob's compositional style ranges from chamber ensemble to symphonic and hybrid film music. He has also orchestrated for a number of projects for studios such as Lionsgate, Marvel, and Sony Pictures Animation. Jacob is currently studying music at Williams College while he continues his work on a number of exciting projects.

Rain Shadow (2024)

A rain shadow is a natural phenomenon that occurs when a mountain range blocks moisture from a water body from passing beyond the crest onto the other side of the mountain. The resulting "shadow" is an arid patch of desert.

– Jacob Fanto

Mathew Rosenblum

Mathew Rosenblum's compositions offer "an ear-buzzing flood of sound, rich in unusual overtones" (*The Boston Globe*). A wide array of groups have commissioned, performed and recorded his music such as the Boston Modern Orchestra Project, the Polish National Radio Symphony Orchestra, the Pittsburgh Symphony Orchestra, the Raschèr Saxophone Quartet, the Pittsburgh New Music Ensemble, FLUX Quartet, Mantra Percussion as well as many others. Using a variety of tuning systems, his work does not live within traditional boundaries, creating a compellingly fresh landscape. His music has been performed throughout the world including at the Gewandhaus in Leipzig, Prince Mahidol Hall in Bangkok, the China-ASEAN Music Week

in Nanning, the Tonhalle in Düsseldorf, Sala Nezahualcóyotl in Mexico City, and at Carnegie Recital Hall, Merkin Hall and Miller Theatre in New York City. Honors include a Guggenheim Fellowship, three Fromm Foundation Commissions, a National Endowment for the Arts Music Fellowship Grant and a Barlow Endowment Commission. He received degrees from the New England Conservatory of Music and Princeton University and is co-director of the Music on the Edge new music series and former Chair of the Department of Music at the University of Pittsburgh. His works appear on the MODE, New World Records, Cantaloupe Music, Albany, New Focus Recordings, BMOP/sound, Capstone, Opus One, Blue Griffin, and CRI Emergency Music labels and is published by C.F. Peters Corporation and Plurabelle Music (distributed by Subito Music Corporation). www.mathewrosenblum.com

We Lived Happily During the War (2021)

We Lived Happily During the War (2021) is scored for soprano and six percussionists and is based on a poem by Ilya Kaminsky. This piece was made possible by a grant from the Fromm Music Foundation and written for soprano Jamie Jordan and the Talujon percussion ensemble.

The piece is comprised of four songs and a percussion interlude all of which reflect the isolation, pain, and political call to action – and the resulting inaction – that the 2020 pandemic has come to represent. It is also a further contemplation about my family history, especially my grandmother's escape from Ukraine after the massacre in her town during the 1919 pandemic. The piece takes on a devastating new meaning in light of the 2022 Russian invasion of Ukraine. *We Lived Happily During the War* is dedicated to my dear friend and colleague, Eric Moe.

Movement I, No Words, translates the phrases “no words” and “there are no words” into eleven languages. Movement II is based on a Yiddish song (“I’m laughing at you, for God is with Me”) and incorporates my grandmother’s pre-recorded voice. Movement III uses the text “The Loneliness One dare not sound” by Emily Dickinson. After a substantial percussion interlude Movement V presents the powerful poem “We Lived Happily During the War” by Ilya Kaminsky.

– Mathew Rosenblum

We Lived Happily During the War, based on a poem by Ilya Kaminsky

- I. No Words
- II. “Ikh lakh fin dir, az Got iz mit mir!”
(I’m laughing at you, for God is with me!)
- III. The Loneliness One dare not sound
- IV. Percussion Interlude
- V. We Lived Happily During the War

I. No Words

Mathew Rosenblum

žádná slova (Czech)
chorís lógia (Greek)
ei sanoja (Finnish)
pas de mots à dire (French)
non sunt verba (Latin)
không có lời để nói (Vietnamese)
nema sliv (Ukrainian)
de Finns inga ord (Swedish)
ingen ord å si (Norwegian)
sin palabras (Spanish)

II. “Ikh lakh fin dir, az Got iz mit mir!”

“I am laughing at you, for God is with me!”

Yiddish Folk Song
From Psalm 11 8:5-6

A meylekh a yold
Voos kensti gooer mir, mentshele, tooen,
az Got is mit yidelen fin eybik oon!

Ikh lakh fin dir,
az Got iz mit mir!

Indz hot amool gevolt dershtikn
der beyzer Hoomen, oy, a ploog,
Yidishe gergelekh oyskhikn
oy, ole, in eyn toog.

Ikh lakh fin dir,
az Got iz mit mir!

Translation:
An idiot (of a) king
What can you do to me, little man,
if God is always with the Jew?

I am laughing at you,
for God is with me!

Evil Haman, oy, such a scourge,

wanted to stifle us once,
to slit Jewish throats,
oy, all of them, in one day.

I am laughing at you,
for God is with me!

-Translated and transliterated by Asia Fruman

III. The Loneliness One dare not sound **Emily Dickinson**

The Loneliness One dare not sound—
And would as soon surmise
As in its Grave go plumbing
To ascertain the size—

The Loneliness whose worst alarm
Is lest itself should see—
And perish from before itself
For just a scrutiny—

The Horror not to be surveyed—
But skirted in the Dark—
With Consciousness suspended—
And Being under Lock—

I fear me this—is Loneliness—
The Maker of the *soul*
Its Caverns and its Corridors
Illuminate—or *seal*—

V. We Lived Happily During the War
Ilya Kaminsky

And when they bombed other people's houses, we

protested
but not enough, we opposed them but not

enough. I was
in my bed, around my bed America

was falling: invisible house by invisible house by invisible house.

I took a chair outside and watched the sun.

In the sixth month
of a disastrous reign in the house of money

in the street of money in the city of money in the country of money,
our great country of money, we (forgive us)

lived happily during the war.

Ilya Kaminsky, "We Lived Happily During the War" from *Deaf Republic*. Copyright © 2018 by Ilya Kaminsky. Used by Permission of the Permissions Company, LLC on behalf of Graywolf Press, Minneapolis, Minnesota, USA, www.graywolfpress.org. All rights reserved worldwide.