

# ***KANTJIL REEJTA***



***DORJS HOCHSCHEJD (violoncello)***

***FRANS VAN RUTH (piano)***

***and GEMA SWARATYAGITA (narration/presentation)***

***YOUR CONCERT!***

If you love opera: this will be “your concert”.

If you love to listen to the newest creations of Indonesian compositions:  
this will be “your” concert.

If you love to hear an unknown Kantjil story:  
this is going to be “your concert”.

If you love experiencing an intense cooperation between Indonesian and Western culture:  
this is going to be “your concert”.

Either the well-known melodies of Il Travatore by Giuseppe Verdi,  
or your first encounter with the exceptional music of Indonesian composers like  
Gatot Dinar Sulistiyanto or Iwan Gunawan,  
or you want to “dream away” on the Kantjil story about  
The Birthday of the Old Tiger,  
accompanied by such short pieces by composers living in the Netherlands,  
this must become:

***ENJOY YOUR CONCERT!***

# **KANTJIL RECITAL**

**Doris Hochscheid – violoncello**

**Frans van Ruth – piano**

**Gema Swaratyagita – narration/presentation**

Saturday 25 April 2015 – 19:30

Erasmus Huis – Jakarta

Monday 27 April 2015 – 19:30

The Brain Institute – Semarang

Wednesday 29 April – 19:30

Taman Budaya Jawa Timur/Cak Durasim – Surabaya

Saturday 2 May 2015 – 19:30

Concert Hall of Pascasarjana/ISI – Yogyakarta

## **PROGRAM:**

Gatot Danar Sulistiyanto (1980) – *Ilalang/Bladygrass* for cello and piano (2015)  
Commissioned by Eduard van Beinum Foundation,  
dedicated to Doris Hochscheid and Frans van Ruth

Iwan Gunawan (1974) – *Kan Dhang An* for piano and cello (2015)  
Commissioned by Cellosonate.NL Foundation,  
dedicated to Doris Hochscheid and Frans van Ruth

Alexander Batta (1816 – 1902) – *Il Trovatore. Opéra de Verdi. Fantaisie* (ca. 1862).

- Intermission -

A Kantjil story: *The Birthday of the Old Tiger*

Narrator: Gema Swaratyagita

In six parts, with music:

Sinta Wullur (1958) – *Bihaq* (2012)

Roderik de Man (1941) – *Annotatione Eventuali* (2012)

Claudia Rumondor – *Santai* (2012)

Guus Janssen (1951) – *3 fratsen* (2012)

Mathias Kadar (1977) – *Deux petites histoires: Bel Ami & Arrivé* (2012)

Joey Roukens (1982) – *Ritje (Little Ride)* (2012)

## COMPOSERS & COMPOSITIONS

### **GATOT DANAR SULISTIJANTO (1980) - *Jelatang/Bladygrass for cello and piano (2015)***

Gatot Dinar Sulistiyanto is an excellent example of the young generation of composers from Indonesia, being well connected internationally. Being an extraordinary music engineer, conductor and performer as well as composer with numerous commissions by international foundations and musicians.

In 2011 he wrote *Kitab Batu* for soprano and 7 instruments dedicated to the Dutch Chamber Music Company, commissioned by the Eduard van Beinum Foundation.

*Ilalang/Bladygrass* for violoncello and piano is dedicated to Doris Hochscheid and Frans van Ruth, again a composition commission by the Eduard van Beinum Foundation.

Now he is working on a new composition for Ensemble Modern (Frankfurt/Germany) which will be performed next fall. Recently he wrote and performed *Ular-Ular* for solo voice, during Yogyakarta Contemporary Music Festival 2014, dedicated to Slamet A. Sjukur, who passed away 24 March last.

See: <http://gatotdanars.yolasite.com/>

### **IWAN GUNAWAN (1974) - *Kan Dhang An (2015)***

*Kan Dhang An* for violoncello and piano, is commissioned by Cellosonate Nederland and dedicated to Doris Hochscheid and Frans van Ruth. The title of this composition refers to a hand percussion instrument of the Sundanese gamelan orchestra which is very rich in sound colorization.

Iwan Gunawan by now is one of the exceptionally mature composers of Indonesia, being present at the international music stage for a number of years. *Ghost Track* a collective composition and choreography he developed together with Hardjono Roebana has been a gorgeous success on stages in Europe and in Indonesia. He has been the conductor of the incredible gamelan ensemble Kyai Fatahillah for many years, for whom he arranged *Six Marimbas* (2010) by Steve Reich as well as being inspired by Steve Reich in his composition *Lalamba* (2010) both commissioned by the International Gamelan Festival Amsterdam.

See: [http://www.kelola.or.id/database/music/list/&dd\\_id=84&p=1&alph=f\\_j](http://www.kelola.or.id/database/music/list/&dd_id=84&p=1&alph=f_j)

### **ALEXANDER BATTA (1816 – 1902) – *Il Trovatore. Opéra de Verdi. Fantaisie (ca. 1862)***

Listening to Alexander Battas *Il Trovatore. Opéra de Verdi. Fantaisie (ca. 1862)* there might be some melodies quiet familiar. This type of composition, being a so called paraphrase is typical for the high romantic period in music history Batta is belonging to. He was born in Maastricht (in the south of the Netherlands), but studied in Paris and stayed there for the rest of his life. In the beginning he dedicated himself to become a famous violoncello player after experiencing a performance by the French cellist Nicolas-Joseph Platel in 1834. He rapidly established an extensive network there, including composers such as Berlioz, Meyerbeer, Rossini, Gounod, Donizetti, Liszt and Bellini, writers such as Balzac, Eugène Sue and the Dumases, both father and son, as well as the artists Meissonnier, Delacroix, Corot, Ten Kate and Rochussen.

See: <http://cellosonate.nl/en/componist/batta-alexander/>

### **SINTA WULLUR (1958) – *Bihag (2012)***

“This piece has been developed according to the Indian raga ‘Bihag’. In Western music we talk about minor or major, in Indian music there is a similar issue showing a certain character. In this work the cello part is playing the melody, called ‘alap’ in the original Indian composition. The piano part is in terms of pitch significant for the raga ‘Bihag’, but in terms of structure referring to Balinese gamelan.” (Sinta Wullur as quoted from the publication in the special series by Donemus Publishing House - the Netherlands).

See: <http://www.sintawullur.nl/>

**RODERJK DE MAN (1941) – *Annotazione Eventuali* (2012)**

“The title of this composition I found in an Italian passport of the early 20<sup>th</sup> century, meaning some like note or comment. I made ‘notes’ for this work while being at the Italian city of Venice” (Roderik de Man as quoted from the publication in the special series by Donemus Publishing House - the Netherlands).

Roderik de Man is well known here in Indonesia, not only because he has been born in Bandung (1941), but specifically because of all the workshops and lecturing he conducted over the years in Indonesia.

See: <http://www.roderikdeman.com/>

**CLAUDJA RUMONDOR – *Santai* (2012)**

“What is inspiring me while composing: can be all sorts of things. A book, a poem, a film, nature other cultures (this piece is being inspired by Indonesian gamelan), the instruments in an writing for, in other words: could be anything. From very tiny every days things toward big and compelling questions of life.” (Claudia Rumondor as quoted from the publication in the special series by Donemus Publishing House - the Netherlands).

See: <http://www.rumondor.nl/htm/engels.htm>

**GUUS JANSSEN (1951) – *3 fratsen* (2012)**

“Frats (in Dutch language) means: affectation, show off, mood, impulse, ridiculous gesture, silly trick, grimace, whim, joking, funny move, silly saying, art, cure, quirk, tricky and/or odd thought.” (Guus Janssen as quoted from the publication in the special series by Donemus Publishing House - the Netherlands).

See: <http://www.guusjanssen.com/bio/biography.html>

**MATHJAS KADAR (1977) – *Deux petites histoires: Bel ami & Arrivé* (2012)**

“These two short stories are about *Bel Ami* = French for beautiful friend, something about comfort and love. Beautiful is a word with many meanings, as in this beautiful music of mine. *Arrivé* = French for arrival, coming home after a long trip or an exciting episode.” (Mathias Kadar as quoted from the publication in the special series by Donemus Publishing House - the Netherlands).

See: <http://www.matthiaskadar.eu/>

**JOEY ROUKENS (1982) – *Ritje (Little Ride)* (2012)**

“Listening to *Ritje* is like making a fast ride (you make the choice of vehicle yourself: train, car, becak, or something else), while you will see the changes in environment, landscape, sometime subtle, sometime very clear. It is import this be played with energy, with spirit.” (Joey Roukens as quoted from the publication in the special series by Donemus Publishing House - the Netherlands).

See: <http://www.joeyroukens.com/>

# PERFORMERS

## **DORIS HOCHSCHEID (Amsterdam, 1971)**

Doris Hochscheid studied with Dmitry Ferschtman in Amsterdam, Melissa Phelps in London and Philippe Muller in Paris. On two occasions she was awarded the Prize for an Outstanding Cellist during the Tanglewood Festival in the United States. Prior to graduating with honors from the Amsterdam Conservatory, she became a member of the ASKO Ensemble, appearing with the ensemble as soloist in a performance of Ligeti's *Cello Concerto*, and again during the first Amsterdam Cello Biennale in the world première of Dimitris Andrikopoulos' *Cello Concerto*. In 2010 during the third Cello Biennale, she performed a new concerto by Martijn Padding and a new double concerto by Chiel Meijering – together with Finnish cellist Anssi Karttunen. Currently she teaches chamber music and Alexander Technique at the Amsterdam Conservatory.

See: <http://www.dorishochscheid.nl/en/>

## **FRANS VAN RUTH (Eindhoven, 1951)**

Frans van Ruth was initially a student of the pianist/composer Hans Osieck. After studying literature at the Universities of Utrecht and Paris he studied piano and chamber music with Herman Uhlhorn and Eli Goren at Utrecht Conservatoire, graduating with honours. At the Hugo Wolf Competition in Stuttgart he was awarded a special prize for best lieder accompanist, along with Elisabeth Schwarzkopf's personal compliments. He has carried out much research into Dutch musical life in the nineteenth and early twentieth century and recently published a new edition of the complete songs of the late romantic Dutch composer Leander Schlegel. Frans van Ruth is a teacher of chamber music and song interpretation at the Amsterdam Conservatory.

See: <http://www.fransvanruth.nl/language/english/>

## **GEMA SWARATYAGITA (Jakarta, 1984)**

Two passions be the main force in Gema Swaratyagitas life: music and radio (more in particular: journalism and presentation. The last one also in being the MC during a concert. As a musician she is experienced as piano player, composer and music publicist. Lately she performed Slamet Sjukurs (who passed away 24 March 2015) *Tobor (1961)*, as musicologist she is working on a theses about specific aspects of the music of Slamet Sjukur, as composer she recently staged a night long set of her compositions called "*Laring 2*"(2013).

Since a few years Gema has become the 'leading lady' in Pertemuan Musik Surabaya (organizing regular music gatherings with workshops, lectures and special projects since 1958; founded by the same Slamet Sjukur). She is also a member of the Arts Council of East Java.

See: [http://www.kelola.or.id/database/music/list/&dd\\_id=112&p=1&alph=f\\_j](http://www.kelola.or.id/database/music/list/&dd_id=112&p=1&alph=f_j)

## ***ABOUT CELLOSONATE.NL***

### **THE ALBUM PROJECT**

Doris' (Hochscheid) and Frans' (van Ruth) educational project 'Album' brings together the contemporary composers and (very) young artists through a successful and continuing series of master classes.

In 2012, the duo asked thirty Dutch composers to write a short piece for cello and piano, suitable to be played by children and at the same time true to the composer's own, individual style.

Album had a successful start in Maastricht on Saturday 6 October 2012. Seven duos consisting of young and less young amateurs were coached by Doris Hochscheid and Frans van Ruth in brand-new compositions for cello and piano by Rick Debie, Huba de Graaff, Jeff Hamburg, Chiel Meijering, Claudia Rumondor, Leo Samama and Diego Soifer. Composer Rick Debie was present at the master class.

Since the start of the projects, eleven master classes have already inspired a large number of amateurs and children; a special occasion was Doris' and Frans' master class during the Cello Festival Dordrecht and their presentation during the word famous Gaudeamus Muziekweek in Utrecht, September 2013 (Festival for Contemporary Music). Five more master classes are already scheduled for the 2013-2014 season.

And what's more: musical editor Donemus launched the first three Volumes of the Album, with brand new pieces by thirty living Dutch composers, in three different levels of difficulty.



Some videos showing performances of Album pieces can be found on Cellosonates Facebook page!

# **COLOPHON**

## **KANTJIL RECITAL**

### **ORGANIZED BY**

INSTITUT SENI INDONESIA/YOGYAKARTA

as part of its 31<sup>st</sup> Dies Natalis

YOGYAKARTA INTERNATIONAL CHAMBER MUSIC FESTIVAL – Asep Hidayat

ART MUSIC TODAY – Gatot Dinar Sulistiyanto, Erie Setiawan

CELLOSONATE.NL – Doris Hochscheid, Frans van Ruth

TRACE21 – PietHein

### **In cooperation with:**

ERASMUS HUIS/JAKARTA – Ton van Zeeland, Emma Kay

WIDYA MITRA/SEMARANG – Ibu Inge

PERTEMUAN MUSIK SURABAYA – Gema Swaratyagita, Tommy Respati

CAK DURASIM – Pak Sukatno

### **Thanks to support by:**

FONDS PODIUM KUNSTEN (FUND OF PERFORMING ARTS)

CULTURE & DEVELOPMENT FUND OF DUTCH EMBASSY

EDUARD VAN BEINUM FOUNDATION

&

INTERNATIONAL BRAIN ACADEMY/SEMARANG

### **SPECIAL THANKS TO**

Ika, Damar, Suni, Ineke, Roderik,

staff of Erasmus Huis, staff of International Brain Academy, staff of Cak Durasim,

staff of Concert Hall Pascasarjana/ISI-Yogya, stewards of Kereta Api,

and many others.

About this program book:

Editorials: Asep, Erie, Gatot, PietHein

Layout: Erie

Photos of Doris & Frans: Carine Bijlsma

Printed by: