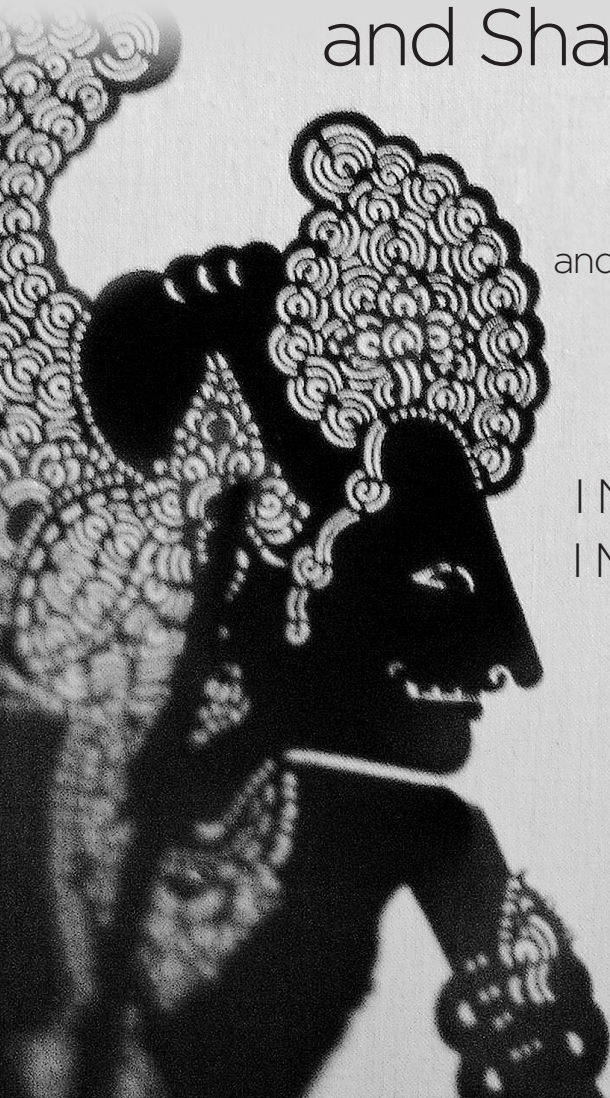


CLARICE SMITH PERFORMING ARTS CENTER
& UNIVERSITY OF MARYLAND SCHOOL OF MUSIC,
DIVISION OF MUSICOLOGY AND ETHNOMUSICOLOGY
PRESENT

Balinese Music, Dance and Shadow Puppetry

Gamelan Saraswati
and Gamelan Mitra Kusuma

I Nyoman Suadin, director
I Madé Sidia, special guest



MONDAY, MAY 4, 2009 . 8PM
INA & JACK KAY THEATRE

Balinese Music and Dance

A gamelan is a musical ensemble from Indonesia, typically from the islands of Bali or Java. The word gamelan (pronounced gah-meh-lan) comes from the Javanese word “gamel,” meaning “to strike” or “to play.”

This evening you will hear music from three distinct instrumental traditions:

Gamelan gong kebyar, the most common ensemble in modern Bali, appeared 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.

Gamelan angklung is traditionally used for cremation rituals. The instruments are similar to gamelan gong kebyar but have several differences. The instruments are tuned to a five-tone slendro, though actually most ensembles use a four-tone mode of the five-tone scale. Gamelan angklung instruments only contain one octave, whereas many of the instruments in gong kebyar span multiple octaves of its pentatonic scale. Also, the instruments are considerably smaller. Balinese composers have created kebyar-style works for gamelan angklung, often featuring dance.

Gamelan gender, which is usually performed to accompany shadow plays (Wayang Kulit), is also used for cremations, tooth filing ceremonies and accompaniment for sung classical poetry. The instruments are played with both hands, each holding a light hammer or “panggul.” The left plays the basic melody, while the right provides melodic or harmonic decoration, or interlocking figuration.

In Bali, dance is always closely connected to the music. Many gamelan performances include dance as a major component — the details of choreography and dance gesture are tightly synchronized with the music’s accents and textures. The traditions evolved primarily in the context of the highly ornate, multi-faceted ceremonies of Balinese Hindu culture. In these dances, the performance is seen as an offering to the Hindu deities, who are invited down from the heavens to visit the temples during temple anniversaries and other auspicious ritual occasions. The movement is closely associated with the rhythms produced by the gamelan. The multiple levels of articulations in the face, eyes, hands, arms, hips and feet are coordinated to reflect layers of percussive sounds.

INTERMISSION

Balinese Wayang Kulit — Shadow Puppetry “Yudhistera Nangun Tapa”

The wayang kulit or shadow puppet is a prominent theatrical expression in Bali. In a wayang kulit performance, flat cut-out figures are silhouetted against a translucent, white screen, with a lamp as its source of light. These wayang figures are manipulated with rods by the puppeteer or dalang, who tells the story accompanied by a gamelan gender ensemble. More than mere entertainment, the wayang kulit is an extremely important vehicle of culture, serving as carrier of myth, morality play, and a form of religious experience.

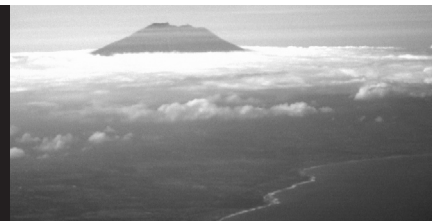
This evening’s performance begins as the Pandawa are living in their palace at Indraprasta. Yudistera, the eldest brother, calls his younger brothers to help him prepare a ceremony. A priest recommends that the Pandawa prepare by meditating in the forest near the ocean. While Yudistera is meditating a pregnant fish approaches him for protection from a bird. The bird then arrives and asks for the fish; Yudistera refuses, offering his own body in return. The bird pecks at Yudistera and then transforms into the God Vishnu and the fish transforms into God Brahma. Approving of Yudistera’s honorable behavior, they present him with holy water that has the power to bring the dead back to life and cure the ill. Yudistera and his brothers set out toward their palace. Along the way Yudistera, fatigued by the weight of the water, asks his brothers to carry the water for him. None feel up to the task and Yudistera’s nephew Gatotkaca, who can fly and has no need for sleep, agrees to carry the water. Gatotkaca flies over the top of Mount Setrajingga and accidentally drops the holy water. The mountain was formed by the fossilized bodies of demons killed in an epic battle with the gods. When the water falls upon the mountain the demons, led by Pracinti, come to life and seek revenge against the Pandawa, the sons of their enemies. The Pandawa almost perish in battle and the younger brothers Bhima and Arjuna seek out the God Shiva for assistance. Shiva explains that the battle was Pandawa’s fault for entrusting Gatotkaca with a task for which he was unprepared. Shiva instructs them to descend into hell and borrow magical weapons from Yama, the god of hell. The Pandawa are victorious and complete their ceremony.

Dalang (Puppeteer): I Madé Sidia

Musicians: Andrew Clay McGraw and John MacDonald

ABOUT THE ARTISTS

Originally from Tabanan, Bali, **I Nyoman Suadin**, a musician, composer, dancer, puppeteer and teacher, discovered music and dance as a young child by watching his father participate in the village gamelan and by playing in a children’s gamelan. He later received formal training at KOKAR, the National High School for the Performing Arts, in Denpasar. He has traveled throughout the United States and performed with gamelan ensembles since 1988. In addition to directing the University of Maryland ensemble, he teaches at Eastman School of Music and Swarthmore College. He is also the founder and artistic director of Gamelan Mitra Kusuma.



ABOUT THE ARTISTS & ENSEMBLE MEMBERS

I Madé Sidia (shadow puppeteer) is a faculty member in the Theater Department at the Indonesian Institute of the Arts in Bali, Indonesia. He is a renowned dalang (shadow puppeteer), dancer, musician and choreographer. His choreographies have won him scores of awards in local and national contests and festivals and he is Bali's leading performer of innovative and experimental shadow theater. Sidia has participated in more than 20 international tours of Balinese traditional music and dance and has taken part in several collaborations with artists from America, India, Japan, Europe, Australia and Southeast Asia. His *Theft of Sita* project, a collaboration with Australian and British musicians, puppeteers and theater directors, conducted three world tours. During the spring 2009 semester Mr. Sidia is teaching as an artist-scholar-in-residence at the University of Richmond in Virginia.

Andrew Clay McGraw is an assistant professor of music and ethnomusicology at the University of Richmond. He has studied traditional and experimental music in Bali and Java during several years of residence in Indonesia. He completed his PhD on experimental music in Indonesia at Wesleyan University in 2005. His primary gender wayang teachers include I Wayan Loceng and I Wayan Konolan.

ENSEMBLE MEMBERS

DANCERS

I Ketut Ariadi Kusuma, Ketut Ariadi Kusuma, Datriani Djangkuak, Noviantari Djangkuak, Dewayu Citarasmi, Ni Made Yoni Maniasa, Kania Rembulan Maniasa, Wayan Adnyaswari Mollins, Kadek Sutami, Latifah Suardin, Judith Teguh

GAMELAN SARASWATI

Isaac Browne, Christie Converso, Nelson Delgado, Osvaldo Elkner-Alfaro, Matthew Karlin, Mary Elizabeth Kelble, Kirk Kubicek, Benjamin Meyerson, William Rivera, Katharine Schlebecker, Gregory Schlein, Mallory Servais, Jane Margaret Sitarz, Allison Temple, Christina Wan, Kurt Williams, Erica Zippert

GAMELAN MITRA KUSUMA

May May Chiang, Tim Dusenbury, Roger Fox, Layne Garrett, Eka Himawan, Jacob Howley, Mike Kiel, John MacDonald, Junko Nakamura, Maria Paoletti, Karl Seamon, Jon Singer

The University of Maryland **Gamelan Saraswati** is part of the Musicology and Ethnomusicology Division of the School of Music and includes students from the School of Music and other departments of UM. The *gong kebyar* style instruments, which were acquired in 2001, were built by I Wayan Beratha, a leading instrument maker, composer, performer and teacher in Bali. Gamelan Saraswati takes its name from *Saraswati*, the Hindu goddess of knowledge and the arts.

Gamelan Mitra Kusuma, based in Mount Rainier, Maryland, is devoted to the study and performance of the performing arts traditions of Bali, Indonesia. The name of the group means "flowering friendship," which describes the connection and creative relationships of the musicians and dancers. www.dcgamelan.com.