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Department of Music, University of Richmond

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**THE UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC**

GAMELAN RAGA KUSUMA

**Hosts an evening of
South and Southeast Asian
Traditional Music and Dance**

Dr. Andrew McGraw
Director

**MONDAY, APRIL 7TH, 2008, 7:30 PM
CAMP CONCERT HALL
UNIVERSITY OF RICHMOND**



Program

[Approximately one hour, fifteen minutes]

Prasad Wai: The rare Thai *pin pia* is an ancient plucked lute, often called the “heart lute” in Northern Thailand where it was historically associated with courtship. It is an extremely quiet instrument (so that the intended audience needed to come nearer to hear it); the tones are modulated with a coconut shell resonator pressed against the breast. Although only found today in the area of the ancient Lanna kingdom in Northern Thailand, similar instruments were once played in Cambodia, Vietnam, Malaysia, Java and in India, where it is found in temple carvings dating to at least 2000 years ago. In Lanna-Thai “Prasad” refers to the human- (or elephant-) carried litter in which royalty or a young monk may ride. “Wai” refers to the gentle swaying of the carriage, heard in the wavering tones of the *pia*. (3 min.)

Wilujeng: Javanese gamelan likely predates Balinese ensembles; the instruments are structurally similar although, because of the heightened role of the voice in Javanese music beginning around 200 years ago, Javanese gamelan is much quieter, performed with padded mallets. Although the full Javanese gamelan is more than twice the size of the full Balinese gamelan (the large ensemble seen on stage), small “pick-up” versions of the ensemble, called *gadhon*, are often used for small, intimate events. The *gadhon* includes only the most essential instruments from the large ensemble: the singer (*pesindhen*), the *slenthem*, a metallophone which outlines the abstracted core melody, the *gender*, a larger metallophone which plays elaborate improvisations, the *gong*, which outlines the formal structure, the *kendang* drum, which directs the tempo, and the *rebab* fiddle which leads the melody. This piece is sometimes called *Selamat*, meaning safety, or peace, and is a common work used to welcome guests and insure a successful performance. (5 min.)

Rebong: There are roughly 25 different kinds of gamelan ensembles found in Bali, ranging from two to over 100 musicians. The *gamelan gender wayang*, which accompanies traditional performances of Balinese shadow theater, is the smallest ensemble and is generally recognized as the most technically complicated repertoire on the island. This is a relatively simple work used to accompany the love scenes in the Mahabharata play as performed in the village of Tunjuk. (4 min.)

Rejang: In Bali, the rejang is a class of traditional temple offering dance, performed to invite and please the gods and earthly guests to the temple ceremony. This version was adapted by National Conservatory from that performed in the tourist village of Kuta. (5 min.)

Raga Basant: North and South Indian ragas carry extra-musical associations; beyond conveying one of the nine *rasa*, or archetypal emotions, each raga is appropriate to a certain time of day, a certain season or may be performed in only certain contexts. Raga Basant is especially appropriate for this evening's performance because it is performed to welcome the spring. Ragas are highly structured improvisations, often including sections of set song as well, and performances of a single raga can last up to two hours. This evening's performance is considerably abbreviated. The Gandharva School of Music, led by Nirmal Bajekal. (7 min.)

Selisir, Gamelan Demonstration: The music of the Balinese gamelan is highly structured, following rules of orchestration and instrumentation not unlike those of the Western symphony orchestra. That the ensembles are community-based organizations is reflected in the communal nature of the musical structure and interdependence of musical lines. Gamelan is designed so that anyone can play it, but that no one can play it alone. Communal connection is heightened through the performance of the "waves" (*ombak*) of tuning, tempo and dynamics which constantly ripple through the music. Students of MUS230. (6 min.)

Topeng Tua: Balinese mask (*topeng*) dancing is performed for ceremonies at the temple and in the home. Topeng dancers usually perform historical and comic dialogues preceded by standard dances of certain "stock" characters including the *keras* (rough man), and *tua* (old man). The music for topeng tua reflects the more reserved, and refined nature of the old man, who reminisces on his youthful dancing in the middle (faster) section of the piece. (5 min.)

Continued

Sri Karongron: Javanese gamelan are performed for shadow theater performances, court ceremonies, social events and in casual performance groups. Sri Karongron may have been composed by a member of the Central Javanese royalty in the 19th century, to be performed as an instrumental work in the open-air pendopo of the Sultan's palace. The work is a typical example of the "high classical" Central Javanese court style in which a melodic form is elaborated in several different rhythmic/density levels. (8 min.)

Lengker: Balinese seven-tone gamelan essentially disappeared in the beginning of the 20th century as the Dutch colonists melted down the ceremonial gamelan to form into canons and local gamelan clubs melted down their older seven-tone ensembles to re-fashion into the then (and now) popular *gong kebyar* five-tone gamelan. This rare work for the full-seven tone ensemble was probably composed in the 14th century to accompany the *Gambuh* dance drama. (7 min.)

Tarana / Kathak: Indian tarana songs are often short, repeated forms typically sung using syllables borrowed from Indian drumming languages. Kathak is an ancient Northern Indian dance form involving complex, fast footwork which is intricately connected to the accompanying drumming patterns. The word *kathak* comes from the Sanskrit *katha*, or story; Kathak is a partially narrative dance form which has been perfected in several different regional schools in India, although Persian-Mughal court influence is evident in each variety. The Gandharva School of Music, led by Nirmal Bajekal. Dancers: Manavi Johri and Shravani Vadvekar. (7 min.)

Suara Sandi / Jugalbandi: Suara Sandi was composed by I Nyoman Windha for his undergraduate recital in 1986. Windha has since become Bali's leading composer. The work explores the interaction between two modes within in a single work and as such was experimental in the mid 1980s when seven-tone music was still a mostly forgotten relic of Bali's past. Here we perform the work in collaboration with musicians from the Gandharva school borrowing the conversational Indian *jugalbandi* style. Jugalbandi, which means 'entwined twins,' involves the back-and forth between two solo musicians during the performance of a rag. Here, we expand the idea to involve the back and forth between the gamelan ensemble and the Indian musicians.

Kebyar Duduk: The origins of this seminal early Balinese *kebyar* work are not clearly known. The work likely emerged from interactions between the famous *kebyar* dancer Maria and the musicians around Bantiran village between Tabanan and Buleleng regencies in 1919. While dancing the social *gandrung* (in which young men often performed as transvestites) in Busungbiu village, Maria encountered a separate group of musicians rehearsing the dynamic new music of the Bantiran style (*kebyar*). Maria, uninvited, began freely improvising a new dance with this *gamelan* in a stooping and sitting (“*duduk*”) position, swirling and swaying, and occasionally actually playing the then out-of-fashion *trompong* instrument, in the *gandrung* costume he was wearing. (3 min.)

End



MUSIC AND DANCE OF INDONESIA AND INDIA

‘Gamelan’ refers to the traditional orchestras found on the islands of Java and Bali within the Indonesian archipelago. The music typically accompanies theater and dance performance or serves as an acoustic offering within Balinese Hindu temple ceremonies. Above all, gamelan is about community. Ensembles are often owned by community organizations and performers are drawn from the community at large. Gamelan began to be studied in university and community settings within North America in the late 1950s. Today there are over 200 ensembles within America and Canada. The University of Richmond’s gamelan was made by the renowned gong-smith Pande Sukerta who’s team of craftsmen spent five months forging the instruments and carving the cases before the set was placed on a cargo ship for the three month journey to New York harbor.

Indian cultural influence was known in Bali by at least the seventh century A.D. where it combined with local religious, artistic and cultural practices. Many of the musical practices known in India today developed long after Indic culture first spread to East and Southeast Asia. The gamelan tradition has virtually nothing in common with contemporary music from South Asia, although the sanskritic Kawi language and poetic meters used by Balinese shadow puppeteers exhibit a close cultural connection to ancient Indian poetry.

PERFORMERS

Gamelan Raga Kusuma

Naomi Benoit, Kendra Brown, Austin Bourdon, Taylor Burton, LeahBeth Cherney, Nicholas Craft, Paul Fleisher, Fabiana Franco, Andrea Hague, Derrick Gregory, Brian Larson, Joe Lattuada, Jonathan Leibovic, Austin Looney, Noni Hartanto Ledford, John MacDonald, Chris Manieri, I Wayan Mastriyana, Ni Nyoman Wati Mastriyana, I Gede Vidyaprajna Mastriyana, Andrew McGraw, Mallory Moats, Becky Nelson, Kate Nguyen, Krishna Ramachandran, Mierka Ross, Melissa Salyk, Audrey Short, Julie Sidharta, Daniel Smither, Akira Suzuki, Jason Tseng, Carly Vendegna-Ramirez, Lee Wall, Talia Weiner, Ann Zachariah, Jessica Zike.

MUS230

Keith Blackman, Laura Combs, Ari Corson, Will Cragin, Kelly Landers, Stephanie Langton, Stephanie Li, Ryan Manion, James Mazol, Emily Prior, Christopher Repas, Jessica Rosenthal, Rick Rueda, Tori Schwetz, Megan Sherrier, Jeffrey Strojney, Sandhya Talluri, Dominique Thomas, Michael Thomas, Timothy Webster.

Javanese Gamelan Gadhon

Cynthia Benton-Groner, Lori Lape, John Macdonald, Andrew McGraw, Muryanto, Jessica Zike.

Gandharva School of Music and Dance, *Nirmal Bajekal, director*

Singers: Priya Nagraj, Rishabh Bajekal, Nirmal Bajekal, Bharati Khopkar.

Tabla by Bhushan Apte, Jatin Joshi.

Choreographer : Dr.Bharati Khopkar.

Dancers: Manavi Johri and Shravani Vadvekar .

UPCOMING INDONESIAN PERFORMANCES

Saturday, May 3rd, 12 p.m. Asian Cultural Festival, Richmond Convention Center. Join Raga Kusuma for a fun-filled afternoon of Asian culture, performances and food!

PLAY GAMELAN!

Spaces are open in Richmond's own community-based Balinese gamelan ensemble Raga Kusuma. The large orchestra of hand-made gongs, chimes, drums, flutes and fiddles is designed to accommodate a wide range of musical abilities and interests. Beginners welcome, no previous musical experience necessary. Free and open to the public. Rehearsals are Thursday evenings from 7-9 PM in BB117 in Booker Hall, University of Richmond. UR students can study gamelan for credit in MSEN 230, times flexible, *no prior musical experience necessary*. For more information call 287-1807 or email amcgraw@richmond.edu.

GUEST ARTISTS

JOHN MACDONALD has been studying and performing Balinese and Javanese gamelan since the 1980s. He is a student of I Nyoman Suadin.

CINDY BENTON-GRONER has studied Javanese gamelan for many years, both in the U.S. and in Indonesia. Her principal rebab teacher was the late Tjokro Wasitodipuro, one of the century's preeminent musicians from Yogyakarta. She directs the Charlottesville Gamelan and the Indonesian Gamelan Ensembles at the College of William and Mary.

MURYANTO, born in Surakarta, Central Java, is a graduate of the Indonesian government Conservatory of Music and Dance and studied also at the Indonesian Academy of Dance in Yogyakarta. Following his training, he was a performing arts teacher and an official of the Department of Education and Culture in Pekalongan, Java. He has often appeared on Indonesian television in dance and musical performances. He now teaches dance, gamelan and puppetry at the Indonesian Embassy, where his specialties are the vocal arts of Java, Javanese and Sundanese drumming, and classical and modern Indonesian dance.

DIRECTORS

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 Ph.D. on experimental music in Indonesia at Wesleyan University in 2005.

Nirmal Bajekal is the director of the Gandharva School of Music in Richmond, VA. The school is affiliated with the renowned Akhil Bharatiya Gandharva University in India. Nirmal has a masters degree in music and has extensive experience in teaching music at Lewis and Clark College and Reed College in Portland, OR. She is a gifted singer and has performed for various cultural organizations the world over. In Richmond, she has accompanied the legendary Pandit Ravi Shankar in UR's Modlin Center performance.



THANK YOU to the University of Richmond music, dance, theater and religion departments, Office of International Education, Modlin Center for the Arts, Cultural Affairs Council, the Embassy of the Republic of Indonesia and the Indonesian Institute of the Arts for their support in making these performances possible. Special thanks to Subha Sreedhar, Sulekha Jain and Bhushan Apte for their support.

Program notes by Andrew McGraw

Fall 2007—Spring 2008
Department of Music Free Events
Camp Concert Hall, unless otherwise noted

Anne Guthmiller, *soprano*
Dmitri Shteinberg, *piano*
Sunday, September 16—3p

Geoffrey Haydon, *piano*
Wednesday, September 19—7:30p

Family Weekend Concert
Friday, September 28—7:30p

Paul Hanson, *piano*
Sunday, September 30—3:00p

David Esleck Trio
Wednesday, October 3—7:30p

Balinese Wayang Kulit (Shadow Theater)
Gusti Putu Sudarta, *Puppeteer*
Sunday, October 7—3:00p
Cousins Studio Theater (Modlin)

Third Practice
Electroacoustic Music Festival
Friday, October 19 through
Saturday, October 20

Duo Piano Recital
Doris Wylee-Becker, *piano*
Richard Becker, *piano*
Sunday, November 4—3:00p

University Choir and Schola Cantorum
Sunday, November 11—3:00p

University Wind Ensemble
Sunday, November 18—7:30p

UR Jazz Ensemble & Jazz Combo
Monday, November 19—7:30p

Bruce Stevens, *organ*
Monday, November 26—7:30p
Cannon Memorial Chapel

Barry Salwen, *piano*
Wednesday, November 28—7:30p

Cuba Documentary Premiere and UR Jazz
Combo: "Cuba: Rhythm in Motion"
Friday, November 30—7:30p

University Chamber Music
Ensembles—
Monday, December 3—7:30p
University Orchestra
Wednesday, December 5—7:30p

University Balinese Gamelan & Dance
Thursday, December 6—7:30p

Annual Christmas Candlelight Concert
Sunday, December 9: 5 & 8:00p
Cannon Memorial Chapel



Spring 2008

Jeffrey Riehl, *tenor*
Kenneth Merrill, *piano*
Assisted by Jennifer Cable, *soprano*
Monday, January 14—7:30p

Richard Becker, *piano*
Sunday, February 3—3:00p

An Evening of Music by Béla Bartók
Matt Albert, *violin*
Matthew Duvall, *percussion*
Jennifer Cable, *soprano*
Paul Hanson, *piano*
Joanne Kong, *piano*
Ray Breakall, *percussion*
Monday, February 4—7:30p

Jeremy McEntire, *flute*
Sunday, February 24—3:00p

eighth blackbird
"The Only Moving Thing"
Wednesday, March 26—7:30p

Jazz and Brazilian Combo Concert
Wednesday, April 2—7:30p

University Choir & Schola Cantorum
Sunday, April 6—3:00p

University Balinese Gamelan and
Dance
Monday, April 7—7:30p

University Orchestra
Wednesday, April 9—7:30p

UR Jazz Ensemble & Jazz Combo
Monday, April 14—7:30p

University Wind Ensemble
Wednesday, April 16—7:30p

University Chamber Music Ensembles
Monday, April 21—7:30p