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World Music and Dance Concert

Department of Music, University of Richmond

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**THE UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC**

Presents

WORLD MUSIC AND DANCE CONCERT

with

**The University of Richmond
Global Music Ensemble**

Gamelan Raga Kusuma

and

Richmond Carnatic Music Ensemble.



Saturday, November 14, 2009

3:00 p.m.

**Camp Concert Hall
Booker Hall of Music**

WORLD MUSIC AND DANCE CONCERT

Program

Approximately one hour, thirty minutes.

Beleganjur, Processional

There are many forms of traditional processional music in Indonesia. The beleganjur has its roots in martial bands used to frighten one's enemies on the battlefield. Today, the beleganjur is used in cremations, temple processions and in secular contests.

UR Global Music Ensemble, Gamelan Raga Kusuma (5 min.)

Atsia-Agbekor

The Agbekor is an abstract warrior dance of the Anlo Ewe ethnic group of Southern Ghana in West Africa. This is the slow, stately version of the dance. The work is performed in an abbreviated form here as an instrumental piece. The hallmark 12/8 bell pattern of this work demonstrates the deep connections between African-American and West African music. Similar bell patterns are heard in many jazz standards.

UR Global Music Ensemble (5 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.

Gamelan Raga Kusuma. (5 min.)

Panyembrama is an offering dance in the modern *kebyar* style composed in 1964 by Wayan Beratha. The dance is performed in both sacred and secular contexts as an offering or opening piece.

Gamelan Raga Kusuma
Dancers: Ida Ayu Chandrawati, Shoko Yamamuro. (7 min)



Please silence cell phones, digital watches, and paging devices before the concert.

A suite of South Indian (Carnatic) music including: *Sulini kapalini* in Kanakangi ragam, *Sada madin* in gambhiranata ragam, *Dim tanana-tillana* in Puthrika ragam and *Sivashatakam*, a popular dance tune. The first three compositions involve unusual and rarely heard ragam.

Richmond Carnatic Music Ensemble.

Mridangam accompaniment: Taylor Burton,

Kanjira accompaniment: Satyagopal Tumuluri

Voice: Sarada Jammi.

(20 min.)

Rejang

In Bali, the rejang is a class of traditional temple offering dance, performed to invite the gods and earthly guests to a temple ceremony. This version was adapted from the rejang found in the village of Kuta by faculty at the Indonesian National Conservatory.

Gamelan Raga Kusuma.

Dancers: Ida Ayu Chandrawati, Shoko Yamamuro.

(6 min.)

Baris Mapatrayuda. Music or a contemporary martial dance composed in 2008 by Dr. I Madé Bandem. This work is inspired by the ancient temple *baris Jangkang* dance. UR Global Music Ensemble, Gamelan Raga Kusuma. (8 min.)

Kebyar Legong (excerpt)

This is a short excerpt of a 30-minute long virtuosic work in the dynamic kebyar dance and music style invented in the first decades of the twentieth century in Northern Bali. The music and dance is characterized by sudden, unexpected changes and accents, dramatic shifts in tempo and demanding interlocking techniques.

UR Global Music Ensemble.

Dancer: Shoko Yamamuro.

(5 min)



A suite of South Indian music including: **Sankarabharanam varnam**,
Giriraja sutha- suddha, Bangala ragam and **Sarasvathi mano hari**.

Richmond Carnatic Music ensemble.

Mridangam accompaniment: Satyagopal Tumuluri.

Voice: Sadhana Kukkala

(10 min.)

Gahu

Gahu is a social dance of the Anlo-Ewe ethnic group of Southern Ghana. The piece is very similar to other social dances of the Yoruba in Nigeria from whom the Ewe likely adopted and adapted the work as they migrated from the Southern-Eastern region of West Africa into Ghana approximately 200 years ago. Gahu is an up-tempo dance piece that incorporates another bell pattern that has a long history in African-American popular music; in America, this rhythm is often called the "Bo-Diddly Beat."

(7 min.)

End

**FEEL FREE TO COME ON STAGE AFTER THE PERFORMANCE
TO TRY THE INSTRUMENTS YOURSELF!**

Program notes by Andrew McGraw.



The Instruments / Traditions



Gamelan

'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. The University of Richmond's gamelan was made by the renowned gong-smith Pande Sukerta whose 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.

Ewe Drumming

The University of Richmond's newly acquired Ewe and Dagomba drum ensembles were commissioned and constructed in Ghana in the summer of 2008. Abdallah Zablong Zakariah personally constructed the Dagomba drums by hand. The shells are constructed of West African hardwoods and the heads are of both goat (for the Dagomba drums) and antelope (for the Ewe drums) skin.

Carnatic Music

Indian classical music is classically divided into Northern (Hindustani) and Southern (Carnatic) traditions, although modern experiments increasingly blur this division. Both traditions exhibit extremely ancient roots and are linked by some common approaches to performance and music theory. The concept of raga (Hindustani) or ragam (Carnatic) guides the construction, performance and improvisation of melody. The hundreds of extant ragam are each associated with unique, specific intervallic qualities, emotional affects and associations with season, time and place. The cyclic rhythmic structure of tala or tal, structure time within classical Indian music. Against the consistent repetition of rhythmic cycles (numbering from three to over one-hundred beats) musicians improvise exquisitely complicated rhythmic compositions (mora, tihai) which, after leading the listener away from the sense of tala, elegantly conclude on beat one.

Interestingly, South Indian and Balinese cultures (both primarily Hindu), were linked through intercultural trade along the maritime silk road beginning at least two millennia ago. Some scholars have suggested that certain fundamental aspects of Balinese music are drawn from South Indian prototypes.

The Performers

Sadhana Kukkala started learning South Indian Classical Music from "Singer Usha" a famous play-back Indian film singer. On moving to Richmond, Sadhana continued learning from Mr. Satyagopal Tumuluri. She is among the few advanced students, in this field for over three years.

Sarada Jammi is a renowned Kuchipudi Dance teacher in Richmond and is a senior student of Padma Bhushan Dr. Vempati China Satyam. Sarada learnt music from her father Mr. Satyagopal Tumuluri and has successfully applied this knowledge by adopting several compositions to the dance system through her Choreographic expertise. She has a standing of over 30 years in this twin-field.

Taylor Burton is a student of mridangam under Satyagopal Tumuluri, and has studied Hindustani music extensively as well. He is student of Balinese Gamelan under Dr. Andrew McGraw, I Gusti Putu Sudarta, and I Made Sidia, and is also an accomplished musician in the field of experimental music, and performed extensively in various groups throughout the east coast and in Iceland.

Satyagopal Tumuluri studied South Indian music including its rhythmic companion Mridangam from renowned experts in India and kept up with the traditions through continuous effort over the past 65 years. He is a lyricist, composer and all in one with a mission of striving for perfection by learning through teaching.

I Nyoman Saptanyana began playing gamelan at the age of seven, performing with his neighborhood ensemble in the village of Ubud. He obtained a bachelors degree in music from the Indonesian National Conservatory (ISI) in Denpasar, Bali in 1989, and went on to lead the Sadha Budaya group in Ubud from 1986-2000 as well as the ARMA ensemble, Kumorara Sari, from 1995-2000. In 1999, he led the children's gamelan at ARMA to victory in the gamelan gong kebyar competition at the island-wide Bali Arts Festival. Mr. Saptanyana has performed in international tours in Asia and Europe. He is currently a cultural attaché at the Consulate of the Republic of Indonesia in New York.

Ida Ayu Ari Candrawati began dancing the challenging *pelegongan* repertoire at age seven under the renowned teacher Cok Istri Agung of Singapadu village. Her professional dancing career began with the Sadha Budaya group of Ubud in 1982. In 1992 she graduated from the Indonesian National Conservatory (ISI) in Denpasar, Bali. She has performed in international tours in Asia and Europe. From 1995-2000 she danced with the

ARMA ensemble, Kumara Sari, and in 1999 choreographed a new work that was performed at the island-wide Bali Arts Festival.

Andrew Clay McGraw is an assistant professor of music and ethnomusicology at the University of Richmond. He studied traditional and experimental music in Bali and Java during several years of residence in Indonesia. Dr. McGraw completed his Ph.D. on experimental music in Indonesia at Wesleyan University in 2005. He has studied Ghanaian drumming since 1996 under David Locke, Godwin Agbeli, Abubakari Lunna, Francis Akotuah and Abdallah Zabloug Zakariah.

Global Music Ensemble

LeahBeth Cherney, Ari Corson, Nicholas Craft, Kathryn Einerson, Zhivko Illeieff, Maria Lee, Jacqueline Morin, Carly Vendegna-Ramirez, Nikolina Tajilan, Paul Yoon, Julia Zweller.

Gamelan Raga Kusuma

Michael Ashley, Naomi Benoit, Taylor Burton, Wolfgang Daniel, Paul Fleisher, Derrick Gregory, David Hood, Alex Huss, Andy Jenkins, Jen Lewis, Danny Martin, Wayan Mastriyana, Elizabeth Mastropierro, Andrew McGraw, Lindsay McIntosh, Athena Parker, Josh Porter, Audrey Short, Johnny Skaritz, Daniel Smither, Elise Steenburgh, Akira Suzuki, Ellington Wall, Lee Wall, Eric Wetzell, Jessica Zike.

Special Guests

Jonathan MacDonald, Kadek Saptanyana, Putu Saptanyana,
Peter Steele, Shoko Yamamuro,



Play World Music!

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: Thursday evenings from 7-9:00 PM,
Basement room BB117 in Booker Hall, University of Richmond.

UR STUDENTS can study West African and Indonesian music for FSVP credit in the Global Music Ensemble, MSEN 230.

Times flexible, *no prior musical experience necessary.*

For more information call 287-1807, or email amcgraw@richmond.edu.

FALL 2009 – SPRING 2010

DEPARTMENT OF MUSIC CONCERT SERIES

FREE—No Ticket Required—Camp Concert Hall *unless otherwise noted

Fall 2009

DUO PIANO RECITAL

Joanne Kong and Paul Hanson

Sun. Sept 20 – 3:00p

FAMILY WEEKEND CONCERT

Fri., Oct. 2—7:30p

MATT ALBERT and

ANDREW MCCANN, violins

Mon., 10/5—7:30p

DAVID ESLECK TRIO

Fri., 10/16—7:30p

JUDITH CLINE, soprano

CARA ELLEN MODISSETT, piano

Sun., 10/25—3:00p

LONGWOOD WIND SYMPHONY &

UofR WIND ENSEMBLE

Wed., 10/28—7:30p

THIRD PRACTICE ELECTRO- ACOUSTIC MUSIC FESTIVAL

Fri., Nov. 6 & Sat., Nov. 7

SCHOLA CANTORUM &

WOMEN'S CHORALE

Sun., Nov. 8—3:00p

WORLD MUSIC CONCERT

Sat., Nov. 14—3:00p

UNIVERSITY WIND ENSEMBLE

Thom Ritter George, *Guest Conductor*

Sun., Nov. 15—7:30p

BRUCE STEVENS, organ

Mon., Nov. 16—7:30p

*Cannon Memorial Chapel

UNIVERSITY JAZZ ENSEMBLE &

JAZZ COMBO

Mon., Nov. 23—7:30p

UNIVERSITY CHAMBER ENSEMBLES &

OPERA SCENES—*Così fan Tutte*

Mon., 11/30—7:30p

*Perkinson Recital Hall

UNIVERSITY ORCHESTRA

Wed., Dec. 2—7:30p

CHRISTMAS CANDLELIGHT SERVICE

Sun., Dec. 6—5:00p & 8:00p

*Cannon Memorial Chapel

Spring 2010

JEREMY MCENTIRE, flute

CHARLES HULIN, piano

Sun., Jan. 24—3:00p

GEOFF HAYDON, piano

Wed., Feb. 3—7:30p

OLIVER SACKS, author and neurologist

Fri., Feb. 5—7:30p. *Ticket Required

RICHARD BECKER, piano

Sun., Feb. 7—3:00p

JAZZ FACULTY ALL-STARS -

MARDI GRAS CELEBRATION

Wed., Feb. 17—7:30p

*Ticket Required

MAD SONGS

JENNIFER CABLE, soprano

KENNETH MERRILL, harpsichord

Mon., March 1—7:30p

DUO PIANO RECITAL

Richard Becker and

Doris Wylee-Becker

Sun., March 28—3:00p

UNIVERSITY ORCHESTRA

Wed., April 7—7:30p

HANDEL'S "MESSIAH" (HWV56)

Schola Cantorum & Women's Chorale

Sun., April 11—5:00p

Pre-concert lecture—4:00p

*Cannon Memorial Chapel

UOFR JAZZ ENSEMBLE & JAZZ COMBO

Mon., April 12—7:30p

UNIVERSITY WIND ENSEMBLE

Wed., April 14—7:30p

UNIVERSITY CHAMBER ENSEMBLES

Mon., April 19—7:30p