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A Concert of Javanese Gamelan

Saturday, February 1, 1997, 5:00 PM

The Charlottesville Gamelan Ensemble

and Guest Musicians:

I. M. Harjito
Wesleyan University

Muryanto
Embassy of Indonesia

Denni Harjito
Wesleyan University
1. Lancaran *Kebogiro*  
*Kebogiro* is a ceremonial piece played in honor of special guests as they arrive.

2. Ladrang *Wilujeng*  
This traditional Javanese gamelan piece is played to welcome all of the guests who have come to enjoy today's performance of Indonesian music. The piece is in a refined "soft-style" with vocal melodies interweaving through the percussive sounds of the gamelan.

3. Ladrang *Pangkur*  
*Pangkur*, a popular piece in Central Java, features the *pesindhen* (female soloist) and *gerong* (chorus). Its mood is uplifting and animated as the drum accelerates the tempo of the music before stopping for a short female solo. The gamelan enters again with the sound of the small gong called *kempul*.

4. Ladrang *Pakumpulan*  
This nontraditional piece was composed in the early 1930's by a group of musicians who each wrote a different part of the melody. Each section is distinctly different.

5. Bubaran *Sembungilang*  
*Sembungilang* has a lively melody which is played in a loud style to bring the first part of the concert to a close.

   *intermission*

6. Gending *Kututmanggung*  
The title of this traditional Javanese gamelan piece refers to the beautiful singing of the "perkutut bird" or turtle dove found in Indonesia. It will be performed on a small ensemble of five or six gamelan instruments, called gamelan *gadhon*. The music is in a "soft-style" with the melodies of the two-stringed *rebab* and singer floating above the percussive sounds of the *gender*, *gambang*, and drums.
7. **In That Bright World**
   This contemporary gamelan composition by Jody Diamond uses the tonal framework of the traditional American song "Wayfaring Stranger" as the melodic skeleton that organizes and unifies the various layers of the gamelan.

8. **Ladrang Sri Karongron**
   This piece was composed in the 1920's for the ceremonial visit of the Sultan of Yogyakarta to the monarch of Surakarta. It was performed for the auspicious meeting of these two Central Javanese kings.

9. **Bubaran Udang Mas**
   At the close of a Javanese function it is customary to play a ceremonial piece for the departure of guests. At the first tones of the Bubaran, those attending know that the program is at a close and leave with the joyous and auspicious sounds of gamelan ringing in their ears. Udang Mas or "Golden Rain" is a favorite closing piece.

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**About The Charlottesville Gamelan Ensemble**

Cindy Benton-Groner, Director (rebab, drum)

Mimi Ahmad (saron)
Dinah Ansley (saron)
Irene Brennenan (saron panerus)
Pat Coffey (saron, kethuk)
Candice D'Addario (slenthum)
Colin Davis (saron, kethuk)
Paul Groner (kenong)

Brian Magill (gambang)
Bron Molloy (demung)
Bruce Penner (bonang)
Ann Salamini (gender, saron)
Chris Tyler (gongs)
Littlepaige Wemple (vocal)
Pete Yadlowsky (bonang panerus)

The Charlottesville Gamelan Ensemble was founded by ethnomusicologist Cindy Benton-Groner in 1984 after she brought back gamelan instruments from field work in Java. Under her direction the ensemble has presented programs of Indonesian music in the central Virginia region. The group holds workshops with artists from the Embassy of Indonesia in Washington and from Wesleyan University, which frequently result in collaborative performances.

Future plans include a performance of Javanese dance and dance-drama. For more information about the Charlottesville Gamelan, call 804-979-4818.

We would like to thank our friends at the Embassy of Indonesia, Ambassador Arifin Siregar and Subekti Dheritosaputra for their generous support in tonight's presentation of Javanese music.
About the Music

The music of the gamelan is traditionally an essential accompaniment to puppet shows, dances, feasts, and ceremonies in Central Java. The ambiance of peace and calm that the gamelan creates when played at auspicious times is said to provide a feeling of well-being for those who hear its sound.

The gamelan is an ensemble of bronze percussive instruments that produce tones when struck with mallets. The seven-keyed xylophone-like instruments play a basic melody that is punctuated at important structural points by gongs of various sizes and shapes. Other instruments including the two-stringed bowed rebab play elaborating melodies of various complexities that wind around the basic melody. Drums set and maintain the tempo.

Though the gamelan is probably best known for its metal percussive sounds, the lively and strong vocal tradition of Central Java has played an important part in the development of gamelan music. In the quieter pieces, the vocal and vocal-oriented instrumental parts are more evident than in the strong-playing pieces. Tonight's concert features a gerong or chorus and pesindhen or female singer.

About Guest Musicians

I. M. Harjito is highly respected as both musician and teacher of Javanese gamelan. He graduated with highest honors from the National Arts Academy in Surakarta, Java and went on to teach there and lead several award winning ensembles. In America he has taught at the University level on both coasts and is currently an artist-in-residence at Wesleyan University in Middletown, Connecticut.

Before coming to the Indonesian Embassy in Washington, D.C. in 1994 to teach the performing arts of Java, Muryanto taught at the middle school level in Java for ten years. He is a graduate of the Conservatory of Dance in Surakarta and studied at the Academy of Classical Dance in Yogyakarta, Central Java as well. He specializes in the vocal arts of Java, Javanese and Sundanese drumming, and dance.

Denni Harjito has been studying pesindhen (Javanese female singing) for ten years and has performed extensively with gamelans throughout the U.S. She has also studied Javanese dance at the Mangkunegaran Court in Surakarta.