
Gamelan Java - Gamelan Bali

Gamelan Parisudha

I Made Sumayasa, director

Gamelan Kyai Gandrung

UH Javanese Gamelan Ensemble

Byron Moon, director

Gamelan Segara Madu

UH Balinese Gamelan Ensemble

I Made Widana & Anna Reynolds, directors

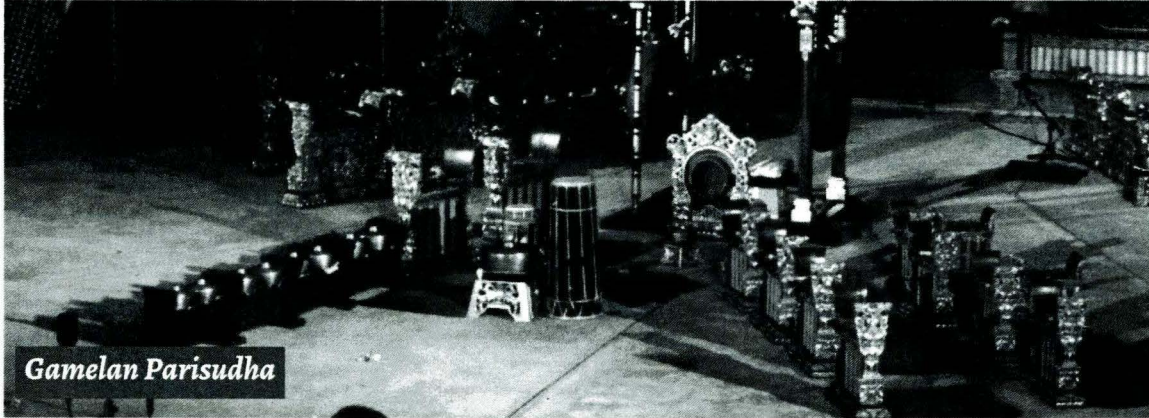


Saturday, November 17, 2018
University of Hawai'i at Mānoa
Barbara Smith Amphitheater

Gamelan Music of Java & Bali

Gamelan Angklung Parisudha ("Ultimate Liberation of Joy")

This community-based ensemble was formed in 2013. The name of this set of instruments, Parisudha, refers to an important Hindu spiritual principal for realization of the balance of right mind, right speech and right actions. The word itself can be translated to mean "ultimate liberation of joy."



The *gamelan angklung* is smaller, lighter, and uses fewer instruments than the other two gamelan played tonight. The size and weight of the instruments allows for easy portability. The pair of the biggest keyed instruments (*jegogan*) play the melody. The smaller keyed instruments (*gangs*) elaborate the melody in various interesting ways. Pairs of these instruments are tuned slightly apart, thus creating a shimmering sound when played together.

The *gamelan angklung* has provided the music for celebrations and events in Bali since at least the 1500's. Tonight we will play music for the celebration of the liberation of the soul - music that is normally played at cremations. All will be played in the style of the south Bali.

• Capung Gantung

• Dang Dang

• Tabuh Pekaard

Gamelan Angklung Parisudha ("Ultimate Liberation of Joy")

I Made Sumayasa, director

Paul McDonald
Bill Remus
Pauline Sheldon

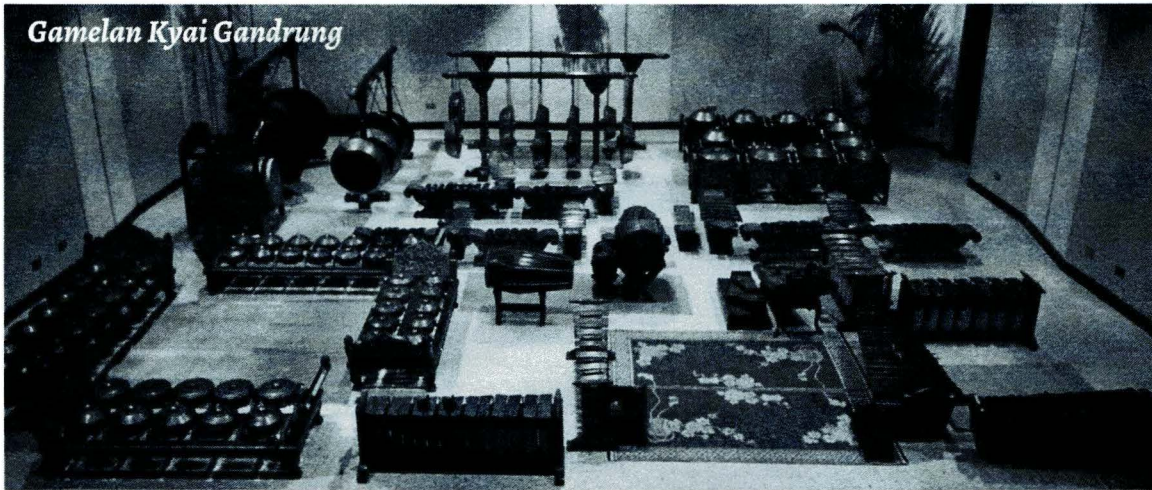
I Made Sumayasa
Putu Noah Sumayasa
Kadek Ayu Sumayasa

Greg Stock
Kaori Stock
Jolie Wanger

Interested in gamelan angklung? Visit www.gamelanparisuda.com or email to remus@hawaii.edu

Gamelan Kyai Gandrung ("Venerable One in Love") / UH Javanese Gamelan Ensemble

Gamelan Kyai Gandrung is a complete gamelan, made up of a full set of instruments in both *slendro* and *pelog* tuning systems. The University of Hawai'i Music Department acquired the instruments in 1970 with the support of an anonymous donor. Pak Hardja Susilo directed the ensemble from that time until his retirement in 1999, and then on a voluntary basis as a mentor and friend until his passing in January 2015.



- **Gangsaran - Ladrang Roning Tawang - Gangsaran - Ladrang Bimåkurda - Gangsaran**
This sequence of pieces is used in the palace of Yogyakarta to accompany the *lawung* dance, depicting the exercises of soldiers and their commanders. In its original context, the performance can last an hour, showing the strength and endurance of both dancers and musicians. Tonight's offering will be shorter. The monotone Gangsaran begins the medley and connects the two main pieces. (12 min)
- **Ladrang Ginonjing - seling Ledhung-ledhung, *slendro* pathet manyura**
The soft-sounding elaborating instruments at the front of the ensemble (*gender*, *gambang*, *clempung*, *suling*, *kendhang*) along with singers create a complex texture of sound as they fill the time between beats of the slow-moving *balungan* (central melody). The flow of the music is briefly halted to feature a vocal introduction by the *pesindhen* (solo female singer) to another piece (Ledhung-ledhung), which is played briefly before retuning to Ginonjing. (12 min)
- **Lancaran Tropombang seling Langengita, *pelog* pathet lima**
In *wayang kulit* (shadow puppet theater), the traditional scene of an army's departure from the palace can be accompanied by a sequence such as this example. The procession includes the rank and file soldiers, their leaders, cavalry, and even animals. (12 min)

- **Ketawang Subākastāwā - Ayak-ayakan - Srepegan - Sampak, *slendro pathet sāngā***

Another piece from *wayang kulit* repertoire, Subākastāwā often accompanies the journey of a refined prince and his servants on their journey through a forest. The calm nature of the music reflects the prince's refined (*alus*) character. The following pieces (*ayak-ayakan*, *srepegan*, and *sampak*) are used to accompany movements of the characters, ranging from walking to fighting. (11 min)

- **Gendhing Rujak Sentul - Ladrang Srundeng Gosong - Ketawang Gambuh - Lagu Tahu Tempeh, *pelog pathet nem***

The titles of some of the pieces in this medley refer to foods: *rujak* (a spicy fruit and vegetable salad); *srundeng gosong* (a fried coconut dish); *tahu tempeh* (two soy based foods). The mood of this medley is relatively calm, interspersed with some livelier sections, and includes a halt (*kendelan*) to feature a brief solo *pesindhen* vocal interlude before resuming. The recording by Javanese musicians used as a model for this performance took thirty minutes to perform. Tonight's rendition is somewhat abbreviated, but at 20 minutes might still be considered long by western concert standards.

Gamelan Kyai Gandrung ("Venerable One in Love")

Byron Moon, director

Sara Andreacchino
Raphael Borges Amaral
Heather Couture
Reed Dasenbrock
Gary Dunn
Pattie Dunn
Oriana Filiaci
Julia Fujisaka

Bob Herr
Karen Honda
Kyle McKinney
Seth Markow
Byron Moon
Vanda Moore
Cindy Nawilis

Claire Y. Park
Barbara Polk
Bill Remus
Daniel Tschudi
R. Anderson Sutton
Yuan Hsin Tung
Carol Walker
Grace Yasuhara

Members of Gamelan Kyai Gandrung include students in the Music Department's course in Javanese Gamelan (Mus 311H) and members of the community.

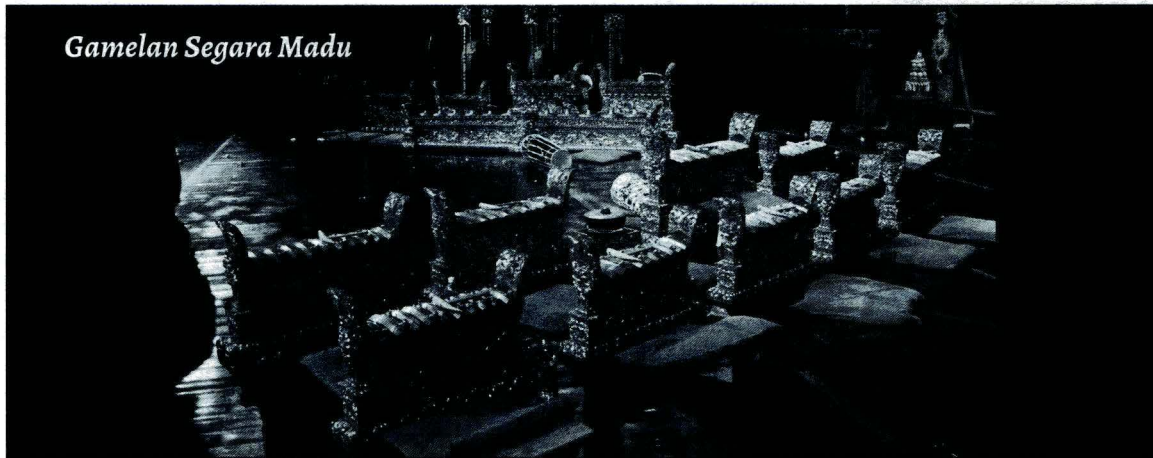
Interested in Javanese gamelan? No previous experience required.

- UH students: register for **Mus 311H** (open to all undergraduate and graduate students).
- Community members: email to gamelan@hawaii.edu.



Gamelan Segara Madu ("Sea of Honey") / UH Balinese Gamelan Ensemble

In 1995, the governor of Bali presented a complete set of Balinese gamelan gong kebyar instruments to the University of Hawai'i at Mānoa. In the years since, the University's Balinese ensemble has been directed by many distinguished artists from Bali. Since 2009, it has been enthusiastically led by resident Balinese artist I Made Widana, a professional musician, dancer, and composer. The thirty troupe members are a diverse mixture of university students, faculty, and members of the greater Oahu community, who believe in promoting cross-cultural understanding through the arts. The ensemble has recently added a music and dance program for local keiki and their families.



- **Sekar Gadung – Sorgawi**

Sekar Gadung is traditional instrumental music originally performed on Gamelan Selonding, or gamelan instruments with iron keys. Sekar Gadung is named after a flower, referring to the beauty of nature. The final melody, Sorgawi, is inspired by the beauty of the heavenly realm. Tonight's performance is an adaptation of a traditional instrumental piece for *suling* (Balinese bamboo flute), violin, and harp. Sekar Gadung – Sorgawi reminds us of the beauty in our natural world, both seen and unseen.

Paul Agung, harp, Annie Reynolds, violin, I Made Widana, suling

- **Tari Puspanjali**

Tari Puspanjali is an ensemble dance created in 1989 by choreographer N.L.N. Swasthi Wijaya Bandem and composer I Nyoman Windha. *Tari* means "dance." Puspanjali is derived from two words *puspa*, meaning "blossom" or "to bloom," and *anjali*, meaning "salutation" and "reverence." Tari Puspanjali is performed as a welcome dance for the audience. While this dance is a secular dance for entertainment purposes, the composition and choreography were inspired by Tari Rejang Dewa, a sacred dance performed by young girls.

Dancers: Jingxin Dong, Jinghuan Dong, Alessandra Gamarra, Lantana Widana

- **Balinese Gamelan Demonstration (Gilak)**

Gilak is a traditional Balinese gamelan piece. The term “gilak” refers to the cyclic gong pattern or structure that is the underlying heartbeat of the gamelan. The 8-beat gong pattern is as follows:

	Gong	rest	rest	rest	Gong	Pur	rest	Pur	Gong
Beat:	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(1)

The emphasis of the gong cycle leads to the primary “Gong” at the beginning of the cycle. In Balinese gamelan music, the beginning of the cycle is also considered to be the end of the phrase. Gilak is commonly the underlying gong structure in strong, male-style dances (Bebarisan) and is often the first piece learned in the traditional repertoire by students.

- **Tari Margapati**

Tari Margapati is derived from the words *mr̥ga* meaning “animals” and *p̥ati* meaning “king” referring to a lion, or the “king of the forest.” Here the dance portrays a refined royal character who has the strength and dynamic power of a lion as they hunt their prey in the forest. Tari Margapari is in the dynamic Kebyar style and the character is in the *bebancihan* classification meaning “between male and female.” Here bebancihan refers to a refined, yet strong, male character performed by a female dancer. This dance was choreographed by master dancer and choreographer I Nyoman Kaler in 1942. Tari Margapati is traditionally performed as a solo dance but for tonight’s performance it is performed by Gamelan Segara Madu as an ensemble dance.

Dancers: Nezia Azmi, Wiwik Bunjamin-Mau, Ellen Cachola, Oriana Filiaci, Kelly Honbo, Crystal Mendoza, Desiree Quintero, Annie Reynolds, Samantha Siller, Iana Cybelle Weingrad

Gamelan Segara Madu (Sea of Honey), UHM Balinese Gamelan Music and Dance Ensemble

<i>Dewi Agung</i>	<i>Chris Frohlich</i>	<i>Narayana Santhanam</i>
<i>Paul Agung</i>	<i>Kelly Honbo</i>	<i>Dewi Setiani</i>
<i>Sara Andreacchio</i>	<i>Dana Kwong</i>	<i>Samantha Sille</i>
<i>Nezia Azmi</i>	<i>Crystal Mendoza</i>	<i>Greg Stock</i>
<i>Wiwik Bunjamin-Mau</i>	<i>Claudia Kamiyama Pilger</i>	<i>Kaori Stock</i>
<i>Ellen Cachola</i>	<i>Ryoko Pilger</i>	<i>Beth Tillinghast</i>
<i>Matt Cadirao</i>	<i>Eric Pilger</i>	<i>Maya Walton</i>
<i>Eric Chang</i>	<i>Desiree Quintero</i>	<i>Iana Cybelle Weingrad</i>
<i>Oriana Filiaci</i>	<i>Annie Reynolds</i>	<i>I Made Widana</i>

Gamelan Segara Madu Keiki and Ohana Musicians & Dancers

Jingxin Dong
Jinghuan Dong
Andrew Ebisu
Madeline Ebisu

Alessandra Gamarra
Dhiani Ranty Gamarra
Liliana Kania
Michelle Sukardi Kania

Len Tanaka
Noah Tanaka
Lantana Widana
Wenyi Zhou



• Acknowledgements

UHM Music Department use of Kyai Gandrung and Segara Madu
UH Center for Southeast Asian Studies instructional support
R. Anderson Sutton Javanese gamelan music preparation
Pattie Dunn. assistance with Javanese musician's wardrobe
Ibu Niniek Roosman and friends selamatan preparation

• Gamelan events

Javanese gamelan in Hilo. A Javanese gamelan program has started in Hilo, HI. Gamelan Sekar Dahana ("*Gamelan of the Molten Blossom*") is a group for beginners that meets at the East Hawaii Cultural Center. Instruction is provided by Carol Walker, who brought the gamelan to Hawaii Island when she moved there in May of this year after 17 years in Indonesia. Classes are free and open to everyone. For more information on how to sign up, visit the East Hawaii Cultural Center website, www.ehcc.org/programs.

UH Gamelan Ensemble Spring concert – April 20, 2019 @ UHM Music Department

• Supporting gamelan in Hawai'i

The Hawai'i Gamelan Society is a 501(c) non-profit organization dedicated to the appreciation of Indonesian culture through the study and performance of gamelan music. Your tax-deductible donations to "Hawaii Gamelan Society" are appreciated. Mail to: Hawaii Gamelan Society PO Box 61670 • Honolulu, HI • 96839-1670. Thank you.

Email gamelan@hawaii.edu to request announcements of upcoming gamelan events or other information.

Saturday, November 17, 2018
Barbara Smith Amphitheater
University of Hawai'i at Mānoa

UPCOMING EVENTS

November 2018

- Mon 19 UH Chamber Music Ensembles**
I-Bei Lin and Joseph Stepec, directors
7:30 p.m., Orvis Auditorium
- Tue 20 Student Composers Symposium**
7:30 p.m., Orvis Auditorium
- Wed 21 Hawaii Gagaku Society
50th Anniversary Concert**
Rev Masatoshi Shamoto, director
7:30 p.m., Orvis Auditorium
- Sat 24 UH Symphony Orchestra**
Joseph Stepec, conductor
7:30 p.m., McKinley High School Auditorium
- Sun 25 UH Wind Ensemble Chamber Concert**
Jeffrey Boeckman, conductor
I-Bei Lin, cello featured soloist
7:30 p.m., Orvis Auditorium
- Mon 26 UH Musical Theater Review**
Larry Paxton, director
7:30 p.m., Orvis Auditorium

- Tue 27 Woodwind, Brass, and Saxophone Ensembles**
7:30 p.m., Orvis Auditorium
- Wed 28 Jason Nomura, guitar (master's recital)**
7:30 p.m., Orvis Auditorium
- Thu 29 Composer-Performer Collaboration concert**
Thomas Osborne, director
7:30 p.m., Orvis Auditorium
- Fri 30 Mika'ele Kane, 'ukulele (senior project)**
7:30 p.m., Orvis Auditorium

December 2018

- Sat 1 Piano-Vocal Collaboration concert**
Jonathan Korth and Maya Hoover, directors
7:30 p.m., Orvis Auditorium
- Sun 2 Pau Hana Concert**
3:00 p.m., Orvis Auditorium and Barbara B. Smith Amphitheater
- Thu 6 A Mānoa Christmas**
7:30 p.m., Kennedy Theatre

Music at Mānoa

The Music Department at the University of Hawai'i at Mānoa offers the Bachelor of Arts, Bachelor of Music, Bachelor of Education, Master of Arts, Master of Music, and Doctorate in Music. To support these degree programs, twenty-two full-time music faculty and approximately thirty lecturers offer instruction that provides a broad liberal background for the general music student, prepares the prospective elementary and secondary school teacher, and trains the student for careers in professional performance, composition, private teaching, research, and college teaching.

Ticket revenues are only a small portion of the support needed for the success of our musical performances. We depend on the generosity of music lovers like you.

If you would like to make a donation to the Music Department, please visit our web site, manoa.hawaii.edu/music, and click on "Giving."

While you are there, you can also get information about our academic programs and upcoming performances.

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