UMD School of Music Presents:

AN EVENING OF BALINESE GAMELAN MUSIC

UMD GAMELAN SARASWATI
I NYOMAN SUADIN, director
Friday, May 1, 2015 . 8PM
Ina & Jack Kay Theatre

Program

A *gamelan* is a musical ensemble from Indonesia, typically from the islands of Bali or Java, featuring tuned metal-keyed xylophones and gongs, “conducted” by drums, and sometimes adding wind or stringed instruments. The word “gamelan” (pronounced “gah-meh-lan”) comes from the Javanese word “gamel,” meaning “to strike” or “to play.”

In Bali, the musical traditions evolved primarily in the context of the multi-faceted ceremonies of Balinese Hindu culture. Performance of music is seen as an offering to the Hindu deities, who are invited down from the heavens to visit the temples during temple ceremonies and other auspicious ritual occasions.

This evening you will hear music from the distinct instrumental tradition of *gamelan gong kebyar*. *Gamelan gong kebyar*, the most common ensemble in modern Bali, appeared in the early 1900s. It is characterized by great contrasts in timbre (sound color), tempo (speed) and dynamics (volume). *Kebyar* literally means “to burst open,” such as a flower in sudden bloom.

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 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.

Balinese dance was first inspired by nature, where the movements of the dancers were very simple and there was not an established pattern. The dancers simply let their bodies move with the rhythms of nature.
This evening’s pieces will be selected from the following list:

**PUSPAWRESTI**  
Composed by I Nyoman Windha; choreographed by I Wayan Dibia; danced by Ni Made Yoni Maniasa, Kania Rembulan Maniasa, Latifah Alsegaf  
Daily life in Hindu Bali revolves around making offerings to a variety of spirits. This dance serves as an offering. It is performed at temple ceremonies to welcome the gods, as well as human guests.

**TABUH TELU**  
Traditional  
This instrumental piece depicts strength.

**GOAK NALING TALUH**  
Traditional  
This piece is based on a folk song, which tells the story of a crow stealing an egg. It was arranged to be played on *gong kebyar*.

**JANGER**  
Traditional  
The Balinese have enjoyed a way of life around agriculture. Back in the day, when the farming obligations were all taken care of, playing music was a way for the Balinese to celebrate their joy.

**CAK**  
Traditional  
*Kecak* was originally a trance ritual accompanied by a chorus who percussively chant “cak.”

**GILAK**  
Composed by I Nyoman Suadin  
There are many Balinese compositions based on the eight-beat *gilak* pattern. Characterized by the cycling gong pattern that alternates between the large gong and the small, higher-pitched *kempur*, the music using the *gilak* pattern typically accompanies ceremonial processions in Bali or forms the basis for the longer compositions. This piece is played to close this evening’s performance.
About the Artists

Gamelan Saraswati
Members: Ben Belzer, Carol Anne Bosco, Huang Chen Lee, Jonathan Clancy, Julia Eng, Nate Gailey-Schiltz, Gabriel Girma, Victor Hernandez Sang, Benjamin Jackson, Dylan Juskus, Jigna Lad, Lisa Lane, Charlotte Li, James Lord, Rachel Philips, Sumit Rajpara, Alice Rogers, Tristan Sahwell, William Scally, Nainil Shah, Hannah Silverman, Andrea Vercoe, Chris Watts, Tong Wu, Hyunjin Yeo. All are students in the performing ensemble courses MUSC 129G (undergraduate) and 629G (graduate), which are open to students across the university.

The University of Maryland Gamelan Saraswati is part of the Musicology and Ethnomusicology Division of the School of Music, and includes both undergraduate and graduate students from the School of Music and other departments of the university. The gamelan angklung instruments 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.

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, Bali. 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 Balinese gamelan at the Eastman School of Music, Bard College and Swarthmore College.
The following items and materials related to this performance are available in the collections of the University of Maryland Libraries. For materials held in the International Piano Archives at Maryland (IPAM) and the Paged Collections Room, please ask at the circulation desk.

**UMD Gamelan Saraswati — in the UMD Libraries**

For more information on these UMD Library materials and other resources relating to the performers, pieces, composers and themes of this program, please visit us at [www.lib.umd.edu/mspal/mspal-previews](http://www.lib.umd.edu/mspal/mspal-previews).

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**Gamelan: The Traditional Sounds of Indonesia — Henry Spiller**

**Location:** Michelle Smith Performing Arts Library — Stacks

**Call Number:** ML1251. I53S76 2004

Author Henry Spiller’s study of the history and traditions of Gamelan in Southeast Asia explores the compositional processes that characterize this music and addresses “how music molds individuals and societies; how musical values create, teach, reinforce, and even alter social values; and how musical change is an index of social change.” Spiller’s study examines the development of this rich musical tradition and introduces the reader to the sounds of Gamelan through musical examples on an accompanying CD (please ask at circulation desk for this supplemental material).

**The Roots of Gamelan, The First Recordings: Bali, 1928, New York, 1941**

**Location:** Michelle Smith Performing Arts Library — Paged Collections

**Call Number:** MCD 8635 (Compact disc)

From ritual and ceremonial compositions to accompaniment for shadow puppetry, gamelan has had a long and rich history. Learn more about the roots of this ancient music and listen to early recordings of a variety of performers and gamelan ensembles. This disc also includes program notes and a bibliographical reference for further reading.

**Learning to Dance in Bali — Gregory Bateson, Margaret Mead**

**Location:** Hornbake Library — Non-Print Media

**Call Number:** GV1703.I532B34326 2005 (DVD)

In addition to its ritual and ceremonial functions, gamelan is also music for dance. The film Learning to Dance in Bali documents lessons in traditional Balinese dance. A highlight of this film is the interchange between Balinese and Indian dancers as they learn from each other while accompanied by a gamelan ensemble.