



University of Maryland School of Music Presents
**AN EVENING OF JAPANESE KOTO
& BALINESE GAMELAN**

December 2, 2016 . 8PM
KAY THEATER
at The Clarice

UNIVERSITY of MARYLAND

SOM
SCHOOL of MUSIC

University of Maryland School of Music presents

AN EVENING OF JAPANESE KOTO & BALINESE GAMELAN

Director, UMD Japanese Koto Ensemble

KYOKO OKAMOTO

Director, UMD Gamelan Saraswati

I NYOMAN SUADIN

JAPANESE KOTO ENSEMBLE

Yasashii Gassokyoku.....Yoshihisa Sato
(*Traditional Japanese Koto Music*) arr. 1990

A medley of traditional Japanese songs including
Sakura (Cherry Blossoms), *Kazoe Uta (Counting Song)*, and *Oedo*
Nihonbashi (The Edo Bridge).

1st Koto: Kyra Kevin, Susann Shin, Hannah Silverman,
Chris Szeluga, Jackie Lee
2nd Koto: Tony Liang, Hui Tang, Yuriko Gandolfo,
Izumi Tamanaha
Bass Koto: Wilson Hong, Colin Khem

Akatonbo.....Yoshihisa Sato
(*Red Dragonfly*) arr. Contemporary

A medley of children's songs
(*Red Dragonfly, Cradle Song, and Sunset*).

Performers include members of the Washington
Toho Koto Society including UM graduates.

1st Koto: Jackie Lee, Kyoko Okamoto
2nd Koto: Yuriko Gandolfo, Izumi Tamanaha
Bass Koto: Colin Khem

Yuyake Koyake Hensokyoku.....Seiho Nomura
(*Variation of the Sunset*) arr. 1960s

A contemporary arrangement of a well-known Japanese children's song.
It describes the setting of the sun, the ringing of temple bells, and the
reminders to the children to stop playing to head home.

1st Koto: Tony Liang, Kyra Kevin, Susann Shin, Hannah Silverman,
Chris Szeluga, Hui Tang, Jackie Lee, Kyoko Okamoto
2nd Koto: Yuriko Gandolfo, Izumi Tamanaha
3rd Koto: Colin Khem
Bass Koto: Wilson Hong

UM-Japanese Koto Ensemble

The performers are non-music major students from the UMD Koto Ensemble class of MUSC 129K and members of the Washington Toho Koto Society. Special appreciation goes to Yuriko Gandolfo, Colin Khem, Jackie Lee and Izumi Tamanaha.

Kyoko Okamoto

Kyoko Okamoto is a native of Japan, graduated from the Kyoto University of Foreign Studies, and is a certified teacher of the Ikuta School of Koto. She has studied with Kazue Ehara of Ashiya, Japan.

Okamoto Sensei's lecture/concerts have delighted universities and community audiences nationwide. She has recorded for film productions by the Smithsonian Institution and performed for the film titled "The Art of the Hyogushi." She also played for the educational film "Pacific Bridge" in 1977. In the same year, she appeared on public television as part of the music series, "Music in Harmony" produced by the National Symphony Orchestra. In addition, she has played for Prime Minister Nakasone and the present Emperor of Japan at the Japanese Embassy.

Okamoto Sensei organized the Washington Toho Koto Society, a non-profit cultural organization in 1971. The Society has performed for the Inaugural concerts for President Carter and President Reagan. Its website is kotosociety.org.

Koto

The Koto, or thirteen-string zither, produces an evocative sound and is recognized as the most distinctively Japanese voice in Japan's spectrum of musical instruments. The six-foot zither is made of paulonia wood with movable bridges supporting thirteen strings that are plucked with three ivory picks on the right hand. The left hand also manipulates the strings to create more varied sounds.

A Japanese precursor to the koto was found in prehistoric times in Japan, but this more elaborate zither was introduced from China through Korea in the eighth century. In the mid-17th century, koto moved beyond use by couriers, priests, and scholars to become a popular instrument for the common people.

GAMELAN SARASWATI

Hujan Mas Traditional

“Golden Rain” is a popular Balinese piece based on a melody from a Javanese piece of the same name. It opens with a complex, rhythmically irregular introduction, then comes a transition, and then the core of the piece, a continuous rhythmic melodic cycle.

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.

Bapang Selisir Traditional

I Nyoman Suidin, choreography

The music is the traditional piece Bapang Selisir and is an example of the courtly *Semar Pegulingan* style. There is a base melody and the drummer leading the musicians, cues the *angsels* or breaks. The dance is in the refined female style and draws on movements from the classical Balinese dance *Legong*, which itself evolved from the court dance drama called *Gambuh*.

Gilak Traditional

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 form typically accompanies ceremonial processions in Bali or forms the basis for longer compositions. This piece is played to close this evening's performance.

Members: Kofi Annor, Luis Arrazola, Cody Cashmark, Jonathan Clancy, Matthew Chung, Maya Cunningham, Victor Hernandez, Ziyue Lu, William Manley, Mays Rubaye, Heidi Shiau, Richard St. Micha Willialms, Nathan Wolfe, Angela Wu, Tianchu Xie, Yue Yu, Max Yamane.

All are students in the performing ensemble courses MUSC 129G (undergraduate) and 629G (graduate), which are open to students across the university.

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 angklung*. *Gamelan Angklung* is traditionally used for cremation rituals. The instruments are tuned to a 5-tone *slendro*, though actually most ensembles use a four-tone mode of the five-tone scale. *Gamelan angklung* instruments only contain one octave, whereas many of the instruments in *gong kebyar* span multiple octaves of its pentatonic scale. Also, the instruments are considerably smaller. Balinese composers have created new compositions for *gamelan angklung*, often featuring dance.

In Bali, dance is always closely connected to the music. Many *gamelan* performances include dance as a major component, but also because the details of choreography and dance gesture are tightly synchronized with the music’s accents and textures. The traditions evolved primarily in the context of the highly ornate, multi-faceted ceremonies of Balinese Hindu culture. In these dances, the performance is seen as an offering to the Hindu deities, who are invited down from the heavens to visit the temples during temple anniversaries and other auspicious ritual occasions. 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.

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.

UPCOMING WORLD MUSIC CONCERTS

UNIVERSITY OF MARYLAND
KOREAN PERCUSSION ENSEMBLE

April 21, 2017 . 7:30PM
Dekelboum Concert Hall

UNIVERSITY OF MARYLAND
BALINESE GAMELAN AND DANCE

April 28, 2017 . 8PM
Kay Theatre

UNIVERSITY OF MARYLAND
KOTO ENSEMBLE AND TOHO KOTO SOCIETY

April 30, 2017 . 2PM
Dekelboum Concert Hall



Angela Kazmierczak, '18

KEEP ME MARYLAND

I wouldn't be able to study music at UMD if it weren't for the scholarships that help me afford my out-of-state tuition. Thanks to the generosity of donors, I am able to study music with extraordinary faculty in a program that is tailored to my goals and interests.

- Angela Kazmierczak, *Bachelor of Music, Oboe Performance '18*

The University of Maryland School of Music is dedicated to offering undergraduate and graduate students a conservatory training that emphasizes the importance of the combined scholar, performer, educator, and arts advocate in the 21st century. Scholarships enable our students to devote time to their studies, take advantage of unparalleled growth opportunities, and foster excellence in their art form. Thoughtful support from alumni, parents and friends helps to ensure that the School of Music has significant financial assistance to attract and retain the brightest musicians in the country and throughout the world.

ALL GIFTS, REGARDLESS OF SIZE, HAVE THE POWER TO MAKE A DIFFERENCE.

Your support matters. Thank you. <http://go.umd.edu/supportmusic>



SCHOOL OF
MUSIC

The **UMD School of Music** nurtures artists, scholars, and educators who understand tradition and celebrate innovation.