AN EVENING OF BALINESE MUSIC AND DANCE

UMD GAMELAN SARASWATI

I Nyoman Suadin, director

Friday, April 25, 2014 . 8PM
Elsie & Marvin Dekelbaum Concert Hall

UMD REPERTOIRE ORCHESTRA

FLUTE
AnneMarie Dickerson
Jenny Lehtonen
Yaeji Shin

OBOE
Emily Mohr
Santiago Vivas

CLARINET
Ellie Bond
Phyllicia Cotton
Aaron Logan
Emily Milanak

BASSOON
Yuchi Ma
Nicholas Ober
Jacqui Symon

HORN
Gabby Lambiashe
Chandler Nadig
J.B. Bailey
T’Anna Tercero
Isaac Julien

TRUMPET
Sam Lauflis
Griff Kazmierczak

TROMBONE
Kevin Downing
David Foster
Susan Goodwin

Tuba
Nicholas Obrigewitch

PERCUSSION
Graham Atherton
Laurin Friedland
Mario Perez
Jonathan Clancy

HARP
Vivian Franks

VIOLIN I
Rayna Qian
Indigo McGarr
Samuel Creighton
Ethan Salem
Abby Malkin
Sara Spaur
Chelsea Robinson
Woojin Han
Heidi Shiu
Samantha Litvin
Claire Cameron

VIOLIN II
Sze Wing Yu
Mary Natoli
Delia Shin
Hannah Fowler
Abby Stauffer
Daniel Zou
James Chen
Mark Avara
Sally Mazurek
Wen Wei Zeng
Angela Maki
Corinne Grob

VIOLA
Mingran Yu
Miles King
Changxu Pang
Anya O’Neal
Mike Kim
Kevin Engel
Lexie Fine
Taehyun Kim
Carmen Dodl

CELLO
Iain Forrest
Samuel Soloff
Jason Park
Grace Jin
Catharine Wong
Hadjira Ishaq
Sean Kim
Haley Watson
Patrick Lin
Maggie Cason
Dan Anderson
Devin Craig
Francis Kang
David Yun

BASS
Sahil Kulgod
Kathryn Juliano
Brandon Hurr
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, dance is always closely connected to the music. Many gamelan performances include dance as a major component, and indeed 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.

In Bali, dance and musical traditions evolved primarily in the context of the highly ornate, multifaceted ceremonies of Balinese Hindu culture. The performance of music and dance 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. This evening you will hear music from the distinctive instrumental tradition of gamelan angklung. Gamelan angklung is traditionally used for cremation rituals. The instruments are tuned to a five-tone slendro, though actually most ensembles use a four-tone mode within the five-tone scale. Gamelan angklung instruments only contain one octave, whereas many of the instruments in the larger gong kebyar ensemble (see below) 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.

Another type of gamelan in Bali is the gong kebyar ensemble. The most common ensemble type in modern Bali, gamelan gong kebyar, first appeared in the early 1900s. It is characterized by great contrasts in timbre (sound quality), tempo (speed) and dynamics (volume). Kebyar literally means “to burst open,” such as a flower in sudden bloom.

The University of Maryland Gamelan Saraswati is part of the Musicology and Ethnomusicology Division of the School of Music, and it includes both gong kebyar and gamelan angklung ensembles. Its members are both undergraduate and graduate students from the UMD School of Music and other departments of the university. The gong kebyar instruments, which were acquired in 2001, 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.

Program is approximately 60 minutes, with no intermission.

## About the Instruments and Dance

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UMD GAMELAN SARASWATI
Members: Ruby Akuba-Yankson, Ruth Baldwin, Daniel Bannoura, Benjamin Belzer, Sarah Chase, Jonathan Clancy, Marie Crenwelge, Lucas Fonseca, Christopher Guerra, Caitlin Hennegan, Christopher Liu, Maressa McCall, Emily Milanak, Benjamin Seider, Nainil Shah, Kirk Sullivan. All are students in the performing ensemble courses MUSC 129G (undergraduate) and 629G (graduate), which are open to students across the university.

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 and Swarthmore College. He is also the founder and artistic director of Gamelan Mitra Kusuma (www.dcgamelan.com) in Mount Rainier, Maryland.

THE KENNY BARRON PLATINUM QUINTET

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Ina & Jack Kay Theatre