



University of Maryland School of Music Presents

AN EVENING OF JAPANESE KOTO AND BALINESE GAMELAN

UMD Japanese Koto Ensemble

UMD Gamelan Saraswati

Friday, December 6, 2019 • 8PM
KAY THEATRE
at The Clarice



**SCHOOL OF
MUSIC**

University of Maryland School of Music Presents

AN EVENING OF JAPANESE KOTO AND BALINESE GAMELAN

UMD Japanese Koto Ensemble

Kyoko Okamoto

director

<i>Sandan no Shirabe</i> (Three Variations)	Genchi Hisamoto	1943
	Student Members	
<i>Tsuro no Koe</i> (Call of the Crane)	Tamaoka Kengyo	ca. 1770
	Student Members	
<i>Hikari to Kaze to</i> (Lightning and Wind and ...)	Masaaki Kikushiro	1962
	Advanced Student Members	
	UMD Alumni	
<i>Sakura ni Yoseru Genso</i> (Fantasia on Cherry Blossoms)	arr. Masaaki Kikushiro	1976
	Student Members	
	UMD Alumni	

INTERMISSION

UMD Gamelan Saraswati

I Nyoman Suadin

director

<i>Capung Gantung</i> (Hanging Dragonfly)	traditional
<i>Bapang Selisir</i>	traditional
	choreography: I Nyoman Suadin
	Latifah Alsegaf, <i>dance</i>
<i>Jejangeran</i>	traditional
<i>Gilak</i>	I Nyoman Suadin

UMD Japanese Koto Ensemble

Sandan no Shirabe

Composed in 1943 by Genchi Hisamoto, *Sandan no Shirabe* has a main theme followed by two variations. This structure follows the strict *dan mono* form of composition for the koto. The music follows the *jo-ha-kyu* style: it begins slowly, accelerates as it develops and then quiets down as it ends. Throughout the piece, the main line (*honte*) keeps a quiet dignity in the low register and the ornamental accompaniment (*kaete*) adds color in the high register.

Tsuro no Koe

Tsuro no Koe, or “Call of the Crane,” was composed by Tamaoka Kengyo circa 1770, and has since become a standard of the koto repertoire. It is so well-known and often performed partly because of its subject matter. In the Japanese culture, cranes symbolize happiness and longevity; this koto and vocal piece is therefore a congratulatory song celebrating a long, happy, healthy and harmonious life together.

Hikari to Kaze to

In *Hikari to Kaze to* (composed 1962), Masaaki Kikushiro sets up a conversation between the high and low registers of the koto. Translating to “Lightning and Wind and ...,” *Hikari to Kaze to* depicts the contrast between two beautiful forces of nature: the straight line of lightning and the curvature of the wind and ... the rest is up to your imagination.

Sakura ni Yoseru Genso

Sakura, or “Cherry Blossoms,” is a traditional melody about the symbolic flowers. In *Sakura ni Yoseru Genso* (“Fantasia on Cherry Blossoms”), koto master Masaaki Kikushiro provides a contemporary arrangement (1976) of the well-known *Sakura* melody, featuring both the high and low registers.

UMD Gamelan Saraswati

Capung Gantung (Hanging Dragonfly)

Translating to “Hanging Dragonfly,” this piece is inspired by nature and its beauty, a common theme in traditional pieces for gamelan.

Bapang Selisir

The traditional piece *Bapang Selisir* is an example of the courtly *semar pegulingan* style. There is a base melody and the drummer leads the musicians, cuing the *angsels*, or breaks. The dance, choreographed by ensemble director I Nyoman Suadin, 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*.

Jejangeran

This piece is an adaptation of a traditional Balinese folksong.

Gilak

Composed by I Nyoman Suadin, this piece is 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* gong, the music using the *gilak* form typically accompanies ceremonial processions in Bali or forms the basis for longer compositions.

The **UMD JAPANESE KOTO ENSEMBLE** is comprised of both undergraduate and graduate students from the School of Music and other departments across the university. Students learn to read traditional notation as well as the aesthetics and performance practice of the instrument and its musical traditions.

STUDENT MEMBERS

Daryl Floyd*
 Patrick Geleta
 Justin Goodman
 Esther Kim
 George Mobbille*
 Constance Ng
 Jessica Rhoades
 Rachel Samelson*
 Vincent Song
 Lucia Stainer
 Seori Stephens*
 Jenna Wollney

**designates advanced student*

UMD ALUMNI

Zainab Abdul-Rahim
 Colin Khem
 Jackie Lee
 Priscilla Seah

ASSISTANTS

Yoshiko Jaeggi
 Changxu Pang



Director **KYOKO OKAMOTO**, a native of Japan, graduated from the Kyoto University of Foreign Studies and is a certified teacher of the Ikuta School of Koto, having studied with Kazue Ehara of Ashiya. In the United States, Okamoto Sensei has recorded for film productions by the Smithsonian Institute and the National Symphony Orchestra and has performed with the National Symphony Orchestra's Young People's Concert Series. She has also had the privilege of performing for Prime Minister Nakasone and the past Emperor of Japan. In 1971, Okamoto Sensei founded the Washington Toho Koto Society to promote the enjoyment of Japanese koto music. The ensemble participates in many local and national events, including the National Cherry Blossom Festival in Washington, D.C. Okamoto Sensei teaches privately in the Washington metropolitan area and has been teaching at University of Maryland since 1973.

The **UMD 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 gong kebyar 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.

MEMBERS

Arjun Agarwal
 Clifford Bakalian
 Benjamin Busch
 Bélanwar Chimamanka'a
 Daniel Degenford
 Madison Flynn
 Patrick Geleta
 Sara Glasser
 Justin Goodman
 Michael Ha
 Tyler Hoffman
 Avni Khera
 Sam Ogaitis
 Cosette Ralowicz
 Syrus Razavi
 Matthew Regan
 Richard Williams
 Amanda Wilmot
 Joshua Wood
 Evan Yamaguchi
 Max Yamane



Originally from Tabanan, Bali, Director **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, Gettysburg College, Swarthmore College and the Embassy of Indonesia.



The **KOTO**, or *sō*, produces an evocative sound recognized in Japanese cultural surveys as the most distinctive voice in the nation's spectrum of musical instruments. A type of zither (instrument with multiple strings stretched over a flat, shallow body), the *koto* has a six-foot-long board made of paulownia (*kiri*) wood with movable bridges supporting thirteen strings. Performers wear three ivory picks on their right hand to pluck the strings, while the left hand manipulates the strings to create more varied sounds. A Japanese precursor to the *koto* was produced in prehistoric times, but this more elaborate zither was introduced from China and Korea by the eighth century. In the mid-seventeenth century, the *koto* moved beyond use by courtier, priest and scholar to become a popular instrument.



A **GAMELAN** is a musical ensemble from Indonesia, typically from the islands of Bali and Java, featuring tuned metal-keyed xylophones, gong chimes and gongs, “conducted” by drums and sometimes featuring added wind or stringed instruments. The word *gamelan* (pronounced “gam-meh-lan”) comes from the Javanese word *gamel*, meaning “to strike” or “to play.” This evening you will hear music from the distinct tradition of *gamelan angklung*. *Gamelan angklung* has a unique sound; the instruments are tuned to a *slendro*, a type of pentatonic (five-tone) scale, though most ensembles use a four-tone mode of this five-tone scale. Because *gamelan angklung* is traditionally used for cremation rituals, this style and sound is often associated with bittersweet emotions.

In Bali, dance is always closely connected to music. Many *gamelan* performances include dance as a major component, and the details of choreography and dance gesture are tightly synchronized with the music's rhythm, accents and textures. The multiple layers of articulations in the face, eyes, hands, arms, hips and feet are coordinated to reflect layers of percussive sounds.

These musical and dance traditions evolved primarily in the context of the multi-faceted ceremonies of Balinese Agama 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.

UPCOMING SCHOOL OF MUSIC EVENTS

MUSICOLOGY LECTURE:

JESSE RODIN, STANFORD UNIVERSITY

FRI, MAR 6 • 4PM

FREE, NO TICKETS REQUIRED

Associate professor at Stanford University, Jesse Rodin makes contact with lived musical experiences of the distant past. Focusing on the fifteenth century, he immerses himself in the original sources, singing from choirbooks, memorizing melodies and their texts, even recreating performances held at weddings, liturgical ceremonies and feasts.

UMD KOREAN PERCUSSION ENSEMBLE

SAT, APR 18 • 7:30PM

FREE, NO TICKETS REQUIRED

Experience the vibrant beat of samulnori. This modern incarnation of traditional Korean folk music celebrates harvest time and provides a lively soundtrack to dancing. The ensemble is comprised of four types of percussion instruments — an hourglass drum, a barrel drum, a small gong and a large gong — each representing a natural element: rain, clouds, lightning and wind, respectively.

BALINESE GAMELAN

UMD GAMELAN SARASWATI ENSEMBLE AND PERFORMERS FROM THE INDONESIAN EMBASSY

FRI, APR 24 • 8PM

FREE, NO TICKETS REQUIRED

Joined by musicians and dancers from the Indonesian Embassy, the UMD Gamelan Saraswati Ensemble presents traditional and contemporary Balinese music and dance. This shimmering percussion music from the Indonesian island of Bali showcases complex interlocking rhythms.

JAPANESE KOTO

UMD JAPANESE KOTO ENSEMBLE AND WASHINGTON TOHO KOTO SOCIETY

SUN, APR 26 • 2PM

FREE, NO TICKETS REQUIRED

Directed by Kyoko Okamoto, the UMD Japanese Koto Ensemble features elegant music played on the koto, a traditional Japanese 13-string instrument. Koto music reflects the quiet beauty, simplicity and harmonizing effect of Japanese nature. This concert is a joint venture with the Washington Toho Koto Society, also directed and founded by Kyoko Okamoto. This is a local nonprofit group of koto players and friends, primarily from the DC metro area.

UMD SCHOOL OF MUSIC ADMINISTRATION & STAFF

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Director

GREGORY MILLER

Associate Director for Academic Affairs & Director of Undergraduate Studies

PATRICK WARFIELD

Associate Director for Graduate Studies & Strategic Initiatives

LORI DeBOY

Associate Director for Engagement & Enrollment Management

AARON MULLER

Senior Assistant Director for Productions & Operations

CHRISTINE CASTILLO

Administrative Assistant

KELSEY EUSTACE

Marketing Communications Coordinator

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Accompanist

TINA HOITT

Athletic Bands Coordinator

LAURI JOHNSON

Choral Administrator

SHARON KEYSER

Assistant Director for Finance

MING LI

Piano Technology

JEREMY MAYTUM

Athletic Bands Inventory & Communications Coordinator

LAUREN MCDONALD

Assistant Director for Admissions & Financial Aid

ELIZABETH MILLIGAN

Admissions & Recruitment Coordinator

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Opera Manager

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Graduate Student Services Coordinator

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Assistant to the Director

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Director of Community Engagement

CRAIG KIER

Director of the Maryland Opera Studio

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Director of Choral Activities

DAVID NEELY

Director of Orchestral Activities

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Interim Director of Jazz Studies

DAVID SALNESS

Director of Chamber Music Activities

MICHAEL VOTTA

Director of Bands

J. LAWRENCE WITZLEBEN

Coordinator of World Music Ensembles