

University of Maryland School of Music Presents

AN EVENING OF BALINESE GAMELAN AND DANCE
UMD Balinese Gamelan Saraswati



Monday, May 8, 2023 • 8PM

KAY THEATRE

AT THE CLARICE SMITH PERFORMING ARTS CENTER



**SCHOOL OF
MUSIC**

University of Maryland School of Music Presents

AN EVENING OF BALINESE GAMELAN AND DANCE

UMD Balinese Gamelan Saraswati

I Nyoman Suadin

Director

Gilak I Nyoman Suadin

Rejang Traditional

Tabuh Telu Traditional

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, Gettysburg College, Swarthmore College and the Embassy of Indonesia.

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.

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 multifaceted 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* appeared in Bali in the early 1900's. It is characterized by great contrasts of timbre (sound quality), 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, 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, multifaceted 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.

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.

Gilak

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* form typically accompanies ceremonial processions in Bali or forms the basis for longer compositions.

Rejang

TRADITIONAL

Beautiful and stately, this is one of the most sacred dances and is traditionally performed within the inner sanctum of the temple ground to welcome the gods and spirits.

Tabuh Telu

TRADITIONAL

This instrumental piece depicts strength.

UMD BALINESE GAMELAN SARASWATI

I Nyoman Suadin, Director

Christopher Adams

Sarina Alston

Andrew French

Max Goldberg

Julia Hananel

Dongxing He

Sean Klink

Molly Leach

Karina Mobley

Maria Paoletti

Andrew Podles

Thomas Podles

Matthew Regan

Michael Sparrow

Yimang Tang

Henry Wilson

DANCERS:

Ni Made Yoni Maniasa

Ni Ketut Yuli Kartika Inggas

Latifah Alsegaf

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