

*University of Maryland School of Music Presents*  
**AN EVENING OF JAPANESE KOTO AND BALINESE GAMELAN**  
UMD Japanese Koto Ensemble  
UMD Gamelan Saraswati



Sunday, December 10, 2023 • 8PM  
DEKELBOUM CONCERT HALL  
AT THE CLARICE SMITH PERFORMING ARTS CENTER



**SCHOOL OF  
MUSIC**

University of Maryland School of Music Presents

## AN EVENING OF JAPANESE KOTO AND BALINESE GAMELAN

### Part I

UMD Japanese Koto Ensemble

Yuriko Gandolfo,

Music Director

*Nobe no Michi* (Path in a Meadow) ..... Genchi Hisamoto

*Hanayome Ningyo* (Bride Doll) ..... Yoshihiko Mizuno

*Medley of Japanese Traditional Songs* ..... Masaaki Kikushiro

I. *Kazoeuta* (Counting Song)

II. *Sakura Sakura* (Cherry Blossoms)

III. *Kojo no Tsuki* (Moon over the Castle Ruins)

*Yukihana* (Flower Snow) ..... Katsuhiko Yoshizaki

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

### INTERMISSION

### Part II

UMD Gamelan Saraswati

I Nyoman Suadin,

Music Director

*Tonight's program will be selected from the following pieces:*

*Gilak I* ..... Traditional

*Harum Semitha* (Beautiful Smile) ..... Traditional

*Giri Kusuma* ..... Traditional

*Bapang Selisir* ..... Traditional

*Gilak II* ..... Traditional



**Yuriko Gandolfo** is a native of Fukuoka, Japan, and has been studying koto from Sensei Kyoko Okamoto (former UMD koto faculty) since the fall of 1988. Yuriko grew up playing Western instruments such as piano, clarinet, and flute but did not have easy access to learn traditional Japanese music in her neighborhood. It's ironic that she finally had the opportunity to learn koto in the United States many thousand miles away from home. She has been the Assistant Music Director at Washington Toho Koto Society with which the University of Maryland has held joint concerts over fifty years. Prior to

accepting a faculty position at UMD, Yuriko was a frequent substitute teacher and mentor to a number of UMD koto ensemble students.



**I Nyoman Suadin**, originally from Tabanan, Bali, is a musician, composer, dancer, puppeteer and teacher. He 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.

### University of Maryland Koto Ensemble

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 paulownia wood with movable bridges supporting thirteen strings that are plucked with three ivory picks on the right hand. The left hand 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-seventeenth century, the koto moved beyond use by courtiers, priests and scholars to become a popular instrument for the common people.

UMD Koto Ensemble Members: Alexis Ayuketah, Katherine Chen, Kashmyr Dalang, Indy Dorman, Dennis Erickson, Julia Hananel, Rion Kato, Colin Khem, Connor Lockhard, Anna Phung, Gabi Steinback. Megha Tummalapalli, Christine Zhou.

All students are in the performing ensemble courses MUSC 129K and 129L, and open to students across the university.

### University of Maryland Gamelan Saraswati

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 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 contain one octave.

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.

## Part I: Japanese Koto

### ***Nobe no Michi (Path in a Meadow)***

Genchi Hisamoto (composed in 1954)

This is a song describing a young girl running around a path in a meadow. She sometimes stops to pick flowers, gaze up at the sky, etc. She is enjoying a carefree day. This song has two parts: The first koto playing mostly the melody, and the second koto accompanying the melody in a much lower scale.

1<sup>st</sup> Koto: Alexis Ayuketah, Indy Dorman, Dennis Erickson, Megha Tummalapalli

2<sup>nd</sup> Koto: Christine Zhou

– Program note by Yuriko Gandolfo

### ***Hanayome Ningyo (Bride Doll)***

Yoshihiko Mizuno (unknown date)

In the sentimental song, a bride is described as someone who is getting ready for her ceremony. Instead of being happy, she is tearful despite her luxurious wedding kimono and her splendid hair style. All the koto players sing the melody as well.

1<sup>st</sup> Koto: Alexis Ayuketah, Dennis Erickson, Megha Tummalapalli, Christine Zhou

2<sup>nd</sup> Koto: Indy Dorman, Gabi Steinbach

– Program note by Yuriko Gandolfo

### ***Medley of Japanese Traditional Songs***

Masaaki Kikushiro (composed in 1967)

These are well-known Japanese songs arranged to teach koto students various techniques. The songs might sound familiar, but some of the techniques are challenging, particularly when the students also provide the vocal part.

1<sup>st</sup> Koto: Kashmyr Dalang, Julia Hananel, Rion Kato

2<sup>nd</sup> Koto: Katherine Chen, Connor Lockhart, Anna Phung, Gabi Steinbach

– Program note by Yuriko Gandolfo

### ***Yukihana (Flower Snow)***

Katsuhiko Yoshizaki (composed in 1987)

Yukihana means the type of snow that falls like flower petals. Sometimes, it's a blizzard. Other times, it's a gentle dance of snowflakes. This duet tries to depict the various forms of Yukihana.

1<sup>st</sup> Koto: Yuriko Gandolfo

2<sup>nd</sup> Koto: Colin Khem

– Program note by Yuriko Gandolfo

### ***Akatonbo (Red Dragonfly)***

Yoshihisa Sato (unknown date)

This is a medley of traditional Japanese songs including Akatonbo (Red Dragonfly), Yurikago no Uta (Cradle Song), and Yuhi (Sunset). In addition to two koto parts, we have three bass players for this piece.

1<sup>st</sup> Koto: Indy Dorman, Gabi Steinbach, Christine Zhou

2<sup>nd</sup> Koto: Alexis Ayuketah, Megha Tummalapalli

3<sup>rd</sup> Koto: Katherine Chen, Kashmyr Dalang, Julia Hananel, Rion Kato, Connor Lockhart, Anna Phung

Bass Koto: Dennis Erickson, Colin Khem

– Program note by Yuriko Gandolfo

## Part II: Balinese Gamelan

***Gilak I***

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.

– Program note by Latifa Alsegaf

***Harum Semitha (Beautiful Smile)***

Traditional

This piece is an adaptation of a Balinese folksong. It evokes a sense of happiness and contentment.

– Program note by Latifa Alsegaf

***Giri Kusuma***

Traditional

Many pieces are inspired by nature and this one means a flower in the mountain.

– Program note by Latifa Alsegaf

***Bapang Selisir***

Traditional

Choreography: I Nyoman Suadin

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*.

– Program note by Latifa Alsegaf

***Gilak II***

Traditional

This is another example of a composition in the eight-beat gilak pattern. This piece is based on the Ramayana saga when an evil king Rahwana of another land is contemplating the abduction of the queen named Sita. Originally played in the *gamelan gong kebyar* style during the drama, this song has been adapted as an instrumental piece for *gamelan angklung*.

– Program note by Latifa Alsegaf

**Yuriko Gandolfo,***Music Director*

Alexis Ayuketah

Katherine Chen

Kashmyr Dalang

Indy Dorman

Dennis Erickson

Julia Hananel

Rion Kato

Colin Khem

Conor Lockhart

Anna Phung

Gabi Steinbach

Megha Tummalapalli

Christine Zhou

All students are in the performing ensemble courses MUSC 129K and 129L, and open to students across the university.

**I Nyoman Suadin,**  
*Music Director*

**UMD Gamelan Saraswati Members**

Mariya Ahmed  
Jaehong Ahn  
Matthew Andres  
Maria Gomes Master  
Mahan Haghghatian  
Sean Klink  
Molly Leach  
Michelle Ma  
Jameel Maayah  
Cadence Michels  
Megan Miller  
Matthew Regan  
Abigail Shirima  
Michail Siokis  
Mike Sparrow  
Henry Wilson.

**Dancers**

Ni Made Yoni Maniasa  
Ni Ketut Yuli Kartika Inggas  
Saraswati Porte  
Latifah Alsegaf

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