



University of Maryland School of Music Presents

AN EVENING OF JAPANESE KOTO & BALINESE GAMELAN
UMD Japanese Koto Ensemble
and UMD Gamelan Saraswati

Friday, December 6, 2024 • 8PM

KAY THEATRE

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

UMD Japanese Koto Ensemble

Yuriko Gandolfo

Director

<i>Sakura</i> (Cherry Blossoms)	Traditional Arr. Yoshihisa Sato
<i>Kaze to Ochiba</i> (Wind and Fallen Leaves).....	Masaaki Kikushiro
<i>Taka</i> (Falcon)	Tadao Sawai
<i>Yuki no Hana</i> (Snow Flower)	Ichiro Sakamoto
<i>Aki no Uta</i> (Songs of Autumn)	Traditional Arr. Seiho Nomura

INTERMISSION

UMD Gamelan Saraswati

I Nyoman Suadin

Director

Program to be selected from the following pieces:

<i>Tabuh Telu</i>	I Nyoman Suadin
<i>Capung Gantung</i>	Traditional
<i>Puspanjali</i>	I Nyoman Windha
N.L.N. Swasthi Widjaja Bandem, <i>choreography</i>	
<i>Gilak</i>	I Nyoman Suadin

YURIKO GANDOLFO is a native of Fukuoka, Japan, and has been studying koto from Sensei Kyoko Okamoto, former UMD koto director, 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.

Yuriko's professional background is in investment banking — a far cry from traditional Japanese music. She received her teacher's certificate in koto in 2023, and she loves to share her love of the instrument with everyone. She has been the assistant music director at the Washington Toho Koto Society, an organization that has held joint concerts with the University of Maryland, College Park for over 50 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.

Her performance venues include colleges, high schools and other secondary schools, libraries, concert halls, museums, arboretums, regional festivals, senior centers, cultural centers and government facilities such as the Embassy of Japan. In addition, she has enjoyed performing at private functions such as weddings, receptions and memorial services.

Raising four children and finally becoming an empty nester, she is very excited to reach out to the young and talented students at UMD by sharing her love of koto music.

Under the direction of Yuriko Gandolfo, the **UMD JAPANESE KOTO ENSEMBLE** is made up of both graduate and undergraduate students. Koto courses are designed to allow students to experience Japanese cultural aesthetics as exemplified in the traditions of koto and shakuhachi music. Other instructional activities have included lectures and discussions, Japanese dining, and viewing of films and live performances presented by professional musicians.

The UMD Japanese Koto Ensemble performs each semester. The spring concert is a joint venture with the Washington Toho Koto Society, a nonprofit group of koto players and friends, primarily from the Washington, D.C. metropolitan area. Founded in 1971 by Kyoko Okamoto to promote the understanding and appreciation of Japanese koto music, the society participates in many national and local community events, including the Lantern Lighting Ceremony, which traditionally opens the National Cherry Blossom Festival each spring.

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, College Park ensemble, he teaches Balinese gamelan at the Eastman School of Music, Bard College and Swarthmore College.

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 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 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.

Sakura (Cherry Blossoms)

Traditional

Arr. Yoshihisa Sato, 1991

This is a well-known, beloved Japanese folk song depicting spring, the season of cherry blossoms. The composer is unknown, but scholars believe the song was created during the Edo Period (1603–1868).

1st Koto: Christopher Adams, Max Goldberg, Yuriko Gandolfo, Maria Gomes, Ryan Jiang, Cassandra Meyer, William Ng, Abigail Shirima, Patrick Torre

2nd Koto: Lynne Homann

Bass Koto: Colin Khem

Kaze to Ochiba (Wind and Fallen Leaves)

Masaaki Kikushiro, date unknown

When the song begins in a fast tempo, one can imagine dynamic exchanges taking place between wind and fallen leaves. The second part is much slower, as if autumn leaves are gently coming down to the ground before returning to the original fast pace.

1st Koto: Christopher Adams, Max Goldberg, Yuriko Gandolfo, Maria Gomes, Ryan Jiang, Cassandra Meyer, William Ng, Abigail Shirima, Patrick Torre

2nd Koto: Lynne Homann

Taka (Falcon)

Tadao Sawai, 1972

Sawai was one of the most acclaimed koto performers and composers of contemporary koto music in the 20th century. Instead of associating the falcon with strength and courage, the composer emphasized the grace and gentle movements of the falcon.

1st Koto: Priscilla Seah

2nd Koto: Colin Khem

Yuki no Hana (Snow Flower)

Ichiro Sakamoto, 1980

Among a number of koto music depicting snow, this song is particularly romantic and evokes one's gentle reflections on snow and winter life.

1st Koto: Yuriko Gandolfo, Connor Lockhart, Haruna Maeyama, Gabi Steinback

2nd Koto: Lynne Homann

Aki no Uta (Songs of Autumn)

Traditional

Arr. Seiho Nomura, 1965

This is a medley of traditional Japanese songs with autumn themes including *Sato no Aki* (Autumn in the Village), *Mushi no Gakutai* (Insects' Marching Band) and *Muramatsuri* (Village Festival).

1st Koto: Lynne Homann, Colin Khem Connor Lockhard, Haruna Maeyama, Gabi Steinback

2nd Koto: Yuriko Gandolfo

Tabuh Telu

I Nyoman Suadin

This instrumental piece depicts strength.

Capung Gantung

Traditional

This piece means “Hanging Dragonfly.” Like many compositions, it is inspired by nature and its beauty.

Puspanjali

I Nyoman Windha

Choreographed by N.L.N. Swasthi Widjaja Bandem

Daily life in Hindu Bali revolves around making offerings to a variety of spirits. This dance is a similar offering. It is performed to welcome the gods and guests. Puspa means “flower” and Anjali means “honoring,” so the dance is a form of honoring.

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.

Gamelan Saraswati: Jaslyn Blanco, Yasada De Silva, Simone Foye, Jackson Hawkins, Sean Klink, Caleb Knox, Michelle Ma, Trevor McLaughlin, Kyle McMahon, Cadence Michels, Maria Paoletti, Matthew Regan, Kelly Rodriguez, Logan Rusko, Dana Saidi, Neha Sanooj, Kai-Ning Tan, Karl Teague, Megan Xie, Gabrielle Zupan.

Dancers: Ni Made Yoni, Ni Ketut Yuli Kartika Inggas, Saraswati Porter, Latifah Alsegaf



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24
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SEASON

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Performing Arts Center*

