

Williams College Department of Music



Gamelan Galak Tika

presents

Traditional Music & Dance of Bali

featuring special guests:

Made Bandem, Nyoman Saptanyana and Ida Ayu Ari Cendrawati

Sunday, November 18, 2007

3:00 P.M.

*Chapin Hall
Williamstown, Massachusetts*

PROGRAM

Beleganjur (2007)

Dewa Ketut Alit

Gamelan Beleganjur, literally “gamelan of walking soldiers,” originally had martial connotations. Like the marching band, it is now an essential part of processions, parades, and pageants. Unlike its western analogue, however, this mainly concerns welcoming Hindu gods to and scaring unwanted demons from temple ceremonies. Recent years have seen a huge resurgence of the form, and the efforts of many composers and ensembles have reinvented the genre. Dewa Ketut Alit made this version for Galak Tika during his spring 2007 residency; he retains the classical gong structures and overall form while updating the *reong* (tuned pot) melodies and *kopyak* (cymbal) rhythms.

Legong Kraton: Condong (late 19th century)

This classical dance defines the *pelegongan* style in both sound and movement. Its roots are believed to date back to the East Balinese courts of the 16th century, but tradition has it that this version was dreamed in the 19th century by Dewa Agung Anom Karna in Ketewel village, where it is still performed. The full legong - 90 minutes long and seldom performed – takes its traditionally pre-adolescent female dancers through an array of character transformations, not always apparent to the audience: the same dancer will be at various points princess or king, human or animal. The norm today is to perform one excerpt or another, following a single storyline. All begin with the virtuoso solo turn by the *condong* (female attendant), which will be performed today. Her sole narrative function is to lay out fans for the princesses.

Ida Ayu Ari Cendrawati, *dancer*

Baris

Traditional

As with the beleganjur, this has martial roots, a window into Bali’s bellicose history. The word ‘baris’ means ‘line’; the original dance, involving rows of spear-carrying warriors and the 50-musician *gamelan gong gde*, is still performed annually at large ceremonies at Mt. Batur. This solo version dates from the dawn of the modern *kebyar* (explosive) style and has for many years been a necessary proving ground for every young male dancer. As in many Balinese dances, the Baris is not based on a narrative but is instead a kind of character study. The dramatic eye motions (*seledet*) and interruptions in the choreography—which are accompanied by sudden *angsel* (rhythmic breaks) on the gamelan—are hallmarks of classical Balinese dance styles.

I Made Bandem, *dancer*

INTERMISSION

*No photography or recording without permission.
Please turn off or mute cell phones, audible pagers, etc.*

Sulendra
Tulang Lindung

I Wayan Loceng, Sukawati Village
I Wayan Loceng, Sukawati Village

Two pieces from the virtuosic *gender wayang* tradition, the chamber gamelan that traditionally accompanies the shadow play. Sulendra, a “sitting piece,” is used to entertain the audience before the wayang itself begins. Tulang Lindung (“Eel Bone”) is part of the Pemungkah, a long suite of pieces used as an overture to the performance.

Erin McCoy, Sachi Sato, Christine Southworth, Evan Ziporyn, gender wayang

Oleg Tambulilingan (1952)

I Mario

Balinese music and dance were first brought to America by the famed Gong Peliatan in the early 1950s. This dance – a straightforward romance between two bumblebees – was composed by Bali’s most famous dancer in response to concerns that Balinese dance was too abstract and classical for American audiences. It is since become standard repertoire and is now used in sacred as well as secular contexts.

Ida Ayu Ari Cendrawati, *female bumblebee*
Made Bandem, *male bumblebee*

I Made Bandem is widely regarded as the foremost living expert on traditional Balinese dance and drama; his groundbreaking book, “Balinese Dance in Transition,” was the first extensive study of the art form to be published in the west. Descended from a long line of *arja* (Balinese opera) dancers in Singapadu Village, Dr. Bandem was a well-known “Baris” dancer in Bali by the age of 10. Turning to scholarship, in 1980 he became the first Balinese artist to receive a PhD in ethnomusicology, from Wesleyan University. He then spent 16 years as director of ISI Arts Academy in Denpasar, during which he championed the resuscitation of many near-lost classical forms. In recognition for this, he received UNESCO’s 1994 International Music Council Award. He went on to become Rektor of ISI Yogyakarta and is currently Professor of Balinese Dance at Holy Cross. He has led ensembles and danced on numerous world tours, including appearances at World Expositions in Vancouver, Brisbane, and Sevilla. This will be his first Boston appearance as a solo artist.

I Nyoman Saptanyana and Ida Ayu Ari Cendrawati are directors of New York’s Gamelan Dharma Swara. Both have studied and performed Balinese music and dance from an early age. This is their first appearance with Gamelan Galak Tika.

Sponsored by the W. Ford Schumann '50 Performing Arts Endowment.

Performers

Larisa Berger
Lina Bird
Jarad Brown
Bob Burns
Kristen Burrall
Thomas Carr
Ramon Castillo
Therese Condit
Sean Conway

Eun-Kyoung Kang
Eli Kao
Jason Kaufman
Sean Mannion
Midori Matsuo
Erin McCoy
Michelle Merrill
John Price
Sachi Sato

Christine Southworth
Mark Stewart
Julie Strand
Megan Tsai
Po-Chun Wang
Jacques Weissgerber
Nina Young
Evan Ziporyn

Dancers

I Made Bandem

I Nyoman Saptanyana

Ida Ayu Ari Cendrawati

About the group

Gamelan Galak Tika was founded in Cambridge, Massachusetts in September 1993 by Artistic Director Evan Ziporyn along with Balinese artists Nyoman Catra and Desak Made Suarti Laksmi. A part of the MIT Music and Theater Arts program, its membership is comprised of both students and members of the community. Since its inception the group has devoted itself to traditional Balinese music and dance, as well as new works by Balinese and American composers. It has given dozens of performances around the East Coast and New England, at venues ranging from the Bang On A Can Marathon at Lincoln Center to Boston's First Night. Its programs have included presentations of traditional Balinese repertoire, new works by 20th century Balinese composers, and new works combining gamelan with western instruments and electronics. It has given school workshops, offered dance classes, and devised the first-ever *kecak-a-long*, a participatory performance in which 1000 people were taught to shout the interlocking rhythms of the famous Balinese monkey chant. Its first commercial recording, featuring works by Ziporyn, was released on the New World label in the summer of 2000. Its new album, *Dangerous Things*, has just been released, featuring traditional Balinese gamelan and a new composition by Dan Schmidt. The name *Galak Tika* is Old Javanese for "Intense Togetherness".

Balinese Music

Gamelan still dominates traditional life in Bali, being a necessary component of any religious ceremony, civic event, or family celebration. The word itself (from a root meaning “to hammer”) denotes any musical ensemble on the island, of which there are dozens of different types, from 50-piece metal court orchestras to two-piece jaw harp duos. All share a similar musical and social design, reflective of Balinese life, full of interlocking relationships that are both vertical and horizontal, physical and psychical. Traditional Bali Hinduism - separated from the Indian subcontinent for centuries, and thus unique in theory and practice - dictates daily life in immediate and long-term ways. The Balinese are keenly aware of the cycles of life and of their relation both to the cosmos and to their daily lives, so that three-day market cycles are every bit as laden with religious significance as are once-a-century temple ceremonies. Gamelan presents this reality in musical form: it is cyclical yet linear, constantly alternating between event-overload and *waktu kosong* - “empty time.” A person’s role within the ensemble is strictly defined and limited, only becoming meaningful in relation to the whole through an ingenious and unique type of interlocking rhythm known as *kotekan*.

Bali today is in transition: McDonald’s and the Hard Rock Café nestle next to the village meeting hall in Kuta Beach, and its culture develops while maintaining a strong connection to its past. The dominant gamelan form remains *gong kebyar*, a dynamic reformulation of traditional elements that emerged in the wake of the Dutch invasion in the early 20th century. This remains the core of our repertoire, and is represented this afternoon by three dance pieces. These are framed by the fruits of our latest adventures in cross-cultural music-making: new works by five of our members, all using traditional instruments and traditional techniques toward musical goals influenced variously by western classical music, progressive rock, aleatoricism, and electronica. We have tried to approach this music in the spirit of the Balinese, who never shy away from incorporating new and foreign elements into their own vibrant tradition.

—Evan Ziporyn

For information on upcoming concerts, recordings, and our mailing list,
please visit www.galaktika.org

Gamelan Galak Tika 2007-08

Evan Ziporyn, *artistic director*

Sean Mannion, *music director*

Christine Southworth, *general manager*

Larisa Berger, Lina Bird, Jarad Brown (development), Kristen Burrall (attendance czar), Bob Burns (instrument upkeep), Thomas Carr (secretary), Ramon Castillo (media coordinator), Therese Condit, Sean Conway (librarian), Eun-Kyoung Kang, Eli Kao, Jason Kaufman (development), Midori Matsuo, Erin McCoy, Michelle Merrill (publicity), Steve Merrill (publicity), John Price (community outreach), Sachi Sato (treasurer), Julie Strand, Mark Stewart (guest artist liaison), Megan Tsai, Po-Chun Wang (concert coordinator), Jacques Weissgerber (gig-finder), Nina Young

NEXT EVENTS:

- 11/27: "Experimental Music," Lecture by Christian Wolff, Brooks-Rogers Recital Hall, 4:15 P.M.
12/1: Williams Percussion Ensemble, Brooks-Rogers Recital Hall, 8:00 P.M.
12/5: Student Jazz Recital, Brooks-Rogers Recital Hall, 8:00 P.M.
12/7: "The Americans", Berkshire Symphony Orchestra, Chapin Hall, 8:00 P.M.
12/8: "Service of Lessons and Carols", Thompson Memorial Chapel, 7:00 P.M.
12/9: "Service of Lessons and Carols II", Thompson Memorial Chapel, 4:00 P.M.
-

Funds Which Support the Music Program at Williams

Barrow Music Prize
Francis C. Cardillo Memorial Fund
Lyell B. Clay 1946 Artist in Residence in Jazz
Lyell B. Clay 1946 Artists in Residence
in Piano, Voice, and Violin
A.O. Dunn Music Lessons Fund
L. Antony Fisher 1956 Endowment for Music
Arthur Foote Music Collection
A. Judson Music Prize
Lester Martin Fund for Music Lessons
Lester Martin Fund for
Musical Instrument Maintenance
Ramsay Music Fund
Starr-Danforth Fund
Sutton Family Music Endowment
W. Willeke Music Collection
Frank A. Willison 1970 Fund for Music Lessons



Friends of the Music Program

Ting Barrow
Karen Daigle
Lyell B. Clay 1946
L. Antony Fisher 1956
Arthur Foote II
R. Allan Martin
Laurence Pomerance 1955
Danforth W. Starr 1961
Craig R. and Patricia M. Smith 1970
Harry L. Sutton, Jr. 1950
Sally Willeke



Music Ensembles Fund

This fund has been established in support
of the following ensembles at Williams:
Berkshire Symphony, Concert & Chamber Choir,
Jazz Ensemble, Symphonic Winds,
and Kusika and the Zambezi Marimba Band.

We thank the following individuals
for their annual support:

Angel

Anonymous (in honor of retired music professors
Irwin Shainman and Kenneth Roberts)

Patron

Kristen and Robert Buckwalter

Sponsor

Alcenith V. Green
Ronnie and Lawrence Levin
Jane and David Peth