



**EASTMAN**  
**SCHOOL OF MUSIC**  
**UNIVERSITY OF ROCHESTER**

**WORLD MUSIC SERIES**

presents

**GAMELAN EXTRAVAGANZA II**

featuring

***GAMELAN, SON OF LION***

and

***GAMELAN, LILA MUNI***  
*Eastman School of Music*

Sunday afternoon, March 20, 1994 at 2:00

**KILBOURN HALL**

## PROGRAM

### Bebonangan (Procession)

*Gamelan, Lila Muni*

In Bali, the *gamelan anklung* is used mainly for processions to and from the temple. Before a ceremony is to begin, the performers, carrying and playing their instruments walk to the performance space while other members of the ensemble carry small children, a symbol of purity, on large palanquins. The "tune" of the processional is played by four *reongs* (pot gongs), one per player. The interlocking of the instruments must be smooth enough to create a flowing melody (*kotekan*).

DAVID MORRIS and MARGARET MCDUGAL

### GAMELAN SON OF LION

#### Piece for Peace in the Near East

Laura Liben

The first movement of a three-part piece using juxtapositions of Near Eastern rhythmic modes, **Piece for Peace in the Near East** is performed on *angklung*, the tuned bamboo rattles found throughout Indonesia. Laura Liben specializes in *dumbek*, which she performs with several Klezmer groups in the New York area.

#### Circle Line

David Demnitz

This piece is based on an Afro-Cuban rhythm and is structured in jazz format with solo improvisations in *slendro* tuning. David Demnitz comes from a background of jazz bass and musical sculpture. He currently teaches emotionally handicapped children in Greenburgh, NY.

### Mostly Slendro Passacaglia

Barbara Benary

This piece was composed as entr'acte music for "Karna: A Shadow Puppet Opera" which recently premiered at La Mama E.T.C. theatre in New York City. It is based on the cycle of fifths as realized in the pentatonic *slendro* tuning. Barbara Benary is a composer, ethnomusicologist and multi-ethnic performer. She is a co-founder of the ensemble, and builder of its keyboard instruments.

### Number One

Mark Steven Brooks

This piece is one of five originally composed for Balinese *gamelan angklung*. In addition to composing, Mark Steven Brooks is a base player, an audio engineer and teacher of computer music notation systems at Studio PASS in New York City. He is also founder of Hungry Cannibals—an ensemble devoted to performing the music of Raymond Scott

### Welcome Slendro Clarinet

Daniel Goode

The *slendro* scale uses very wide pentatonic intervals inconvenient to negotiate on modern keyed woodwinds. Daniel Goode, therefore, asked woodwind designer Steven Silverstein to make this custom clarinet, which is of PVC (water or sewer pipe). The piece, like Goode's earlier clarinet work "Circular Thoughts," involves circular breathing of a repeated scale from which secondary scales are derived by the accenting of the soloist and the *gamelan*. Daniel Goode is a co-founder of *Gamelan Son of Lion* and of the Downtown Ensemble in New York City; he also teaches contemporary and electronic music at Rutgers University.

### Balanganju

David Simons

**Balanganju** is an arrangement of a traditional Balinese piece, and one of a number of compositions inspired by Balinese rhythmic elements which David Simons has composed for *Gamelan Son of Lion* and for *Music for Homemade Instruments*. Simons composes and performs extensively with a number of music and theatre ensembles in New York City.

## Tetabeuhan Sungut

Slamet Abdul Sjukur

**Tetabeuhan** is a vocal realization of rhythmic patterns of gamelan music and drumming patterns. S. J. Sjukur is one of a growing number of composers involved in new music in Indonesia. There, as in America, innovative composition is supported at universities and sometimes by the government, but it is still far overshadowed by *karawitan*, the traditional classical music and its related arts.

### INTERMISSION

## GAMELAN LILA MUNI

### Tabu Telu

Tabu Telu is a musical form named for the tri-partite division of the gong cycle. It is performed in the new *kebyar* (lit. "to light") style of gamelan music popular today throughout Bali. This style, much brighter and more energetic than the older, classical music for *anklung*, makes extensive use of *reongs* (pot gongs), *chengcheng* (small cymbals) and complicated drumming patterns. Although performed in *kebyar* style today, this piece is actually part of the older classical *gong gede gamelan* repertoire, popular many hundreds of years ago. The piece consists of three sections: an Introduction, an Exposition, and the "Body" of the piece--a set of variations upon a four-line "theme."

### Sinom Ladrang

This piece, taken from the Balinese traditional vocal repertoire was arranged for us by our teacher, I Ketut Gede Asnawa. It was originally part of an older which uses the *pelog* system of tuning. It is arranged here in the *slendro* system for our ensemble. *Sinom Ladrang* is a dance piece performed in two large sections.

PUTU OKA MARDIANI, dancer

## Gegilak

Gegilak is a musical form characterized by its fierce, energetic style, reminiscent of a strong, growling tiger or lion just about to pounce. Its metric cycle of eight beats is unusual in that the large gong strikes twice, once at the fourth beat and again at the eighth.

## Margapati

Margapati is a dance piece performed in the *kebyar* style. It is traditionally performed by women, using strong, "man-like" movements. Because of the combination of male and female elements, the Balinese say that it lies in the middle between the refined (womanly) and coarse (manly) dance repertoires. The movements of the dance depict the *barong* (lion) who protects the village against an evil witch.

PUTU OKA MARDIANI, dancer

## GAMELAN, LILA MUNI

Ketut Gede Asnawa, instructor

Stephen Beall	André Meyers
Brinden Brown	Jennie Oh
Ed Chan	Paul Orrange
Gabriel Coleman	Lara Pellegrinelli
Helen Ferland	Debbie Rifkin
Sue Huther	Peter Silberman
Sasha Kelberg	Michael Steadman
Ellen Koskoff	Avi Stein
Margaret Leenhouts	Kristen Tait
Sophia Lerandis	Silagh White
Jeanne McDougal	Deborah Weiner

## NOTES ON THE PROGRAM

**Gamelan Son of Lion** is a new music ensemble based in downtown New York City, which specializes in a repertoire of new music written for traditional Javanese instruments, primarily by American composers, in a variety of contemporary styles.

Gamelan is the name for the indigenous percussion ensemble of Java, Bali and other parts of Indonesia. The instruments of Gamelan Son of Lion are a replica of the iron-keyed gamelan found in villages of Java and is tuned to the indigenous scales of pelop and slendro. They were built by composer-ethnomusicologist Barbara Benary who, along with composers Philip Corner and Daniel Goode, founded the ensemble in 1976. In the past eighteen years the ensemble has premiered over a hundred and fifty new compositions written by its own co-members and other guest composers.

Current members of the ensemble include Barbara Benary, Iris Brooks, Mark Brooks, David Demnitz, Daniel Goode, Darryl Gregory, Laura Liben and David Simons.

The Eastman School has acquired a Balinese **gamelan anklung**, the "Lila Muni," ("Beautiful Sound") from the School of Musical Arts at Bowling Green State University. The **gamelan anklung** has its own repertoire, developed over roughly 500 years, consisting of pieces closely associated with Hindu religious and ceremonial practices. Many westerners are familiar with the sounds of the **gamelan** through the works of Claude Debussy, who was the first western composer to incorporate the sounds of this ensemble into his music. However, unlike the Javanese **gamelan**, such as that heard by Debussy, ours from Bali uses a special tuning system that allows the instruments to produce a shimmering, "beating" tone quality that seems to come alive in performance.

Our ensemble, which is over 60 years old, consists of three tuned bronze, hanging gongs (**gong**, **kempul** and **kemong**), pot gongs (**reongs**), and four sizes of bronze keys (tuned an octave apart) suspended over tuned bamboo resonators (**curings**, **kantils**, **gangzas**, and **jegogans**). Musically, the **jegogans** carry a slowly moving part around which the **reongs**, **kantils**, and **gangzas** create beautifully graceful, intricate and finely-timed rhythmic patterns. Some of the patterns, called **kotekan**, interweave two parts together to produce an interlocking pattern of great beauty and complexity.

In addition to these instruments, the ensemble also includes four drums (**kendangs**), usually played by the leader and used to signal time and sectional changes, a set of small cymbals (carved on the back of a small turtle) that make a surprisingly large "crashing" sound (**rinchik**), two small bamboo flutes (**sulings**) that embellish the **gangzas** and **kantils**, and a set of tuned bamboo tube rattles (**anklung**) after which the ensemble is named. The frames that hold these instruments are carved from jackfruit trees and are embellished with beautiful Balinese wood carvings, depicting scenes from the islands rich mythology and legend.

*The World Music Series is made possible  
by a generous gift from Eastman School of Music  
alumna Barbara Barnard Smith*

Processional umbrellas generously loaned by *Pacific Rim*, importer of artifacts from Indonesia, Thailand and Nepal, including art, furniture, masks, fabric and silver jewelry. Located at 649 Monroe Avenue, 271-7200.

**This performance is made possible in part  
by public funds from the New York State Council on the Arts.**

*Fire exits are located along the right and left sides, and at the back of Kilbourn Hall. In the event of an emergency in the building, you will be notified by the stage manager. If notified, please move in a calm and orderly fashion to the nearest exit. Thank you.*

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In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between numbers, not during the performance. The use of photographic and recording equipment is not allowed in this building.

The Eastman School of Music is interested in introducing children to the concert experience at as early a time in their young lives as possible. We have found, however, that it is often difficult for younger children to sit in a concert hall without disturbing the performing artists and other members of the audience. Parents are asked to bear this in mind when considering concert attendance with small children. We reserve the right to ask anyone disrupting a performance to leave the hall.