



Sanctuary

Thread Waxing Space

476 Broadway, 2nd Floor

New York City 10013

Non-Profit Org.

US Postage

PAID

New York, NY

Permit No. 0399

Sanctuary: A Spiritual Music Festival

February 23 - 27, 1998

Curated by **Carl Hancock Rux**

Technical Direction by **Keith Jones**

Performance Environment by **Pablo Yglesias**

Sound by **David Liles**

All Performances 8 pm

\$7 per night / \$20 festival pass

Call 212-966-9775 for reservations

monday
FEBRUARY 23

tuesday
FEBRUARY 24

wednesday
FEBRUARY 25

thursday
FEBRUARY 26

friday
FEBRUARY 27



Ancient Vibrations
Rastafari Nybingi
Groundation Ceremony



La Troupe Makandal
with Master Drummer
Frisner Augustin
Haitian Vodun
Ceremony



Reza de Rakshani
Persian Mystical
Music



Gamelan Son of Lion
Balinese Music
and Dance



Danielson
Experimental
Christian Rock



Institutional COGIC Radio Choir
Traditional
Gospel Choir



Emilio Barreto and Los Afortunados
Afro-Cuban
Folkloric Ensemble

Sanctuary is made possible with public funds from the Challenge Grant Program of the New York State Council on the Arts, a State Agency; the Mat Charitable Foundation; the Lila Acheson Wallace Theater Fund at Community Funds, Inc.; National Filing Services, and anonymous donors.





Sanctuary
Concert series at The Thread Waxing Space
476 Broadway, New York City
February 25, 1998

A program of Balinese and Balinese-influenced Music and Dance

1. **Tingklik Lantir** - by Patrick Grant
An arrangement from the Balinese tingklik (bamboo xylophone) repertoire
2. **Janger Gegandrungan** - traditional
Topeng (masked dance) by Tjokorda Gde Arsa Artha depicting the character of an old, retired warrior
3. **Lelambatan Meows** - by Barbara Benary
Inspired by the music of the 5-tone Balinese Angklung scale, the piece is an elegy for the cat Meows-Too-Much. It draws on the more leisurely style of ceremonial music known in Bali as lelambatan or "slow music"
4. **Tabu Telu** - traditional
An example of the old style of Angklung repertoire, which uses the bamboo rattles "angklung" after which the ensemble is named.
The dance is in female style by Dewi Castillo
5. **Dance #3** - by Mark Brooks
One of a set of pieces entitled "Four Dances For Balinese Angklung" inspired by the set of instruments, which has a four-note scale.
6. **Four Kotekan** - by David Simons and Lisa Karrer
A duet in which the interlocking rhythms heard in the instrumental elaborations of Balinese music is rendered on a variety of percussion sources.

Continued

7. **Kecak**

The "Monkey Chant" of Bali is an art form which evolved in this century. It is a purely vocal rendition of interlocking patterns typical of Balinese gamelan. It is also a theatrical form enacting portions of the epic story Ramayana. The chanters represent the army of monkeys that help the hero Rama to liberate his captive wife Sita from the clutches of her demon abductor Rahwana. This brief scene shows Sita, who has been left alone by her husband in the forest, hiding in the protection of a magic circle. The demon Rahwana is unable to get near her until he assumes the disguise of a beggar asking for water. When she reaches beyond the circle to give him the drink, he catches her.

Performers:

Dancers: Tjokorda Gde Arsa Artha and Dewi Castillo (Ni Nengah Dewi Antari)

Musicians: Barbara Benary, Sasha Bogdanowitsch, Nicholas Brooke,
Mark Steven Brooks, David Demnitz, Daniel Goode, Patrick Grant,
Darryl Gregory, Lisa Karrer, Bill Naylor, David Simons.

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Gamelan Son of Lion is a new music repertory ensemble based in downtown New York City, specializing in contemporary pieces written for the instruments of the Javanese gamelan percussion orchestra.

A gamelan consists of a basic group of metallophones (xylophones), knobbed gongs and drums, supplemented by voices and other instruments. The metal instruments are tuned in two unique non-western scales called *slendro* and *pelog*. The Indonesian drums and gongs are supplemented by homemade instruments built in Indonesian village style by Barbara Benary using steel keys, cans, hubcaps, etc. More than a hundred new pieces have been premiered by the ensemble since its inception. Recent presentations have also incorporated electronic music, and music by experimental composers from Indonesia. In addition to its new music concerts, **Gamelan Son of Lion** also performs selections of traditional repertoire of Java and Bali, and programs with *wayang kulit* shadow puppets and Indonesian dance.

Gamelan Son of Lion's activities and programs are made possible in part with public funding from the New York State Council on the Arts, a state agency.

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