

# PROGRAMS

As a forum for a national gamelan network, **Balungan** will regularly contain concert programs and announcements. As we become more aware of what each group is doing, we will each have a better perspective on our own

efforts, and a greater sense of community as we work toward common goals. And it will be fun to see how various Javanese teachers and groups write program notes for Bimakturda and Pangkur!



UNIVERSITY OF HAWAII MUSIC DEPARTMENT

JAVANESE GAMELAN ENSEMBLE

Hardja Susilo, *director*  
assisted by Byron Moon

*gendhing alit TUNGGUL*, *laras pelog pathet barang*

Played at the beginning of a performance in the seven-tone *pelog* tuning system, this piece is a rain deterrent and has so far prevented bad weather two out of three times.

*gendhing tengah BUDHENG-BUDHENG*, *minggah ARUM-ARUM*, *laras pelog pathet nem*, *kalajengaken Ladhrang SARAYUDA*, *laras pelog nyamat*

The best way to enjoy this medley is to sit back and let the sounds flow into one's consciousness. Because of the difficulty of its musical components, this piece belongs to the repertoire of a serious *gamelan* group.

A compositional device called *kendelan* is performed in *Arum-arum*, in which the ensemble temporarily pauses to allow the *pesindhen*, a female vocalist, to sing a solo, and subsequently to bring back the ensemble performance. The final section of this medley includes a mixed chorus.

*gendhing dolanan AYO PRAON*, *laras pelog pathet lima*

This light-hearted piece was composed by *Ki Nartosabdho*, a well-known musician, composer and puppeteer in Java. The text describes the fun of boat riding.

*gendhing Ladhrang SRI KARONGRON*, *laras slendro pathet samga*

Like *Budheng-budheng*, this piece belongs to the *klenengan* genre of soft, slow and rich-textured compositions designed for listening pleasure. It is played in the five-tone *slendro* tuning system. There are two parts to this piece played without a break. As the second part is approached, the tempo becomes slower and the drummer plays a medium-size drum in a simulated dance accompaniment.

*gendhing dolanan ELING-ELING BANYUMASAN*, *laras slendro pathet manyura*

This piece begins with a vocal introduction using pitches which are not found in the *slendro* tuning. Like *Ayo Praon*, it is a light-hearted composition by *Ki Nartosabdho*.



BEKSAN WAYANG GOLEK MEMAK: ALUS-PUTRI

*Playon SORO DATEH*, *gendhing ketawang BRONDONG MENTUL*, *ajak-ajak RANGU-RANGU*, *laras pelog pathet barang*

This dance style, created during the 1940's by *Sultan Hamengku Buwana IX* of Yogyakarta, is derived from the stiff movements of the *wayang golek* wooden-rod puppets. This puppet theatre depicts tales from the Persian-Islamic *Menak* romances which came to Java in the 16th century. The stories tell of Islamic conquests over pagan kingdoms.

Tonight's dance does not portray an actual episode from the tales; rather, it is choreographed after dances by *Sasmita Marwana*, dance master of the Yogya palace, to show typical movements. The characters enter in hand-to-hand combat, separate, and then dance a preparatory duet. The battle commences when daggers are drawn. After numerous exchanges, the male puts aside his weapon and tries to win the female by gentler means. She eventually submits and they exit together.

*Dancers:* Garrett Kam and Lynne Weber

*gendhing dolanan AJA DIPLEROKI*, *laras pelog pathet lima*

Freely translated as "Don't Give Me a Dirty Look," this is a delightful musical dialogue between young Javanese women who unselectively acquire the Western mode of behavior, and young men who express their disapproval. Once again, this is a composition by *Ki Nartosabdho*.

TOPENG BABAKAN: TARI RAHMANA

*Lagu GONJING*, *natik SARUNG ILANG*, *laras slendro*

*Topeng Babakan* masked-dance is popular in the north coast Cirebon area of West Java. Essentially a village tradition, the feeling of the music and dance contrasts sharply with the courtly *gamelan* of Central Java. *Topeng Babakan* is a series of dances performed by a single dancer using five masks. Each dance depicts a character type ranging from very refined to extremely crude.

*Tari Rahmana* is the final dance in the series. The dance begins unmasked, followed by a masked section which portrays a noble character gone uncontrollably mad with worldly lust.

*Dancer:* Michael Ewing  
*Musical director:* Richard North

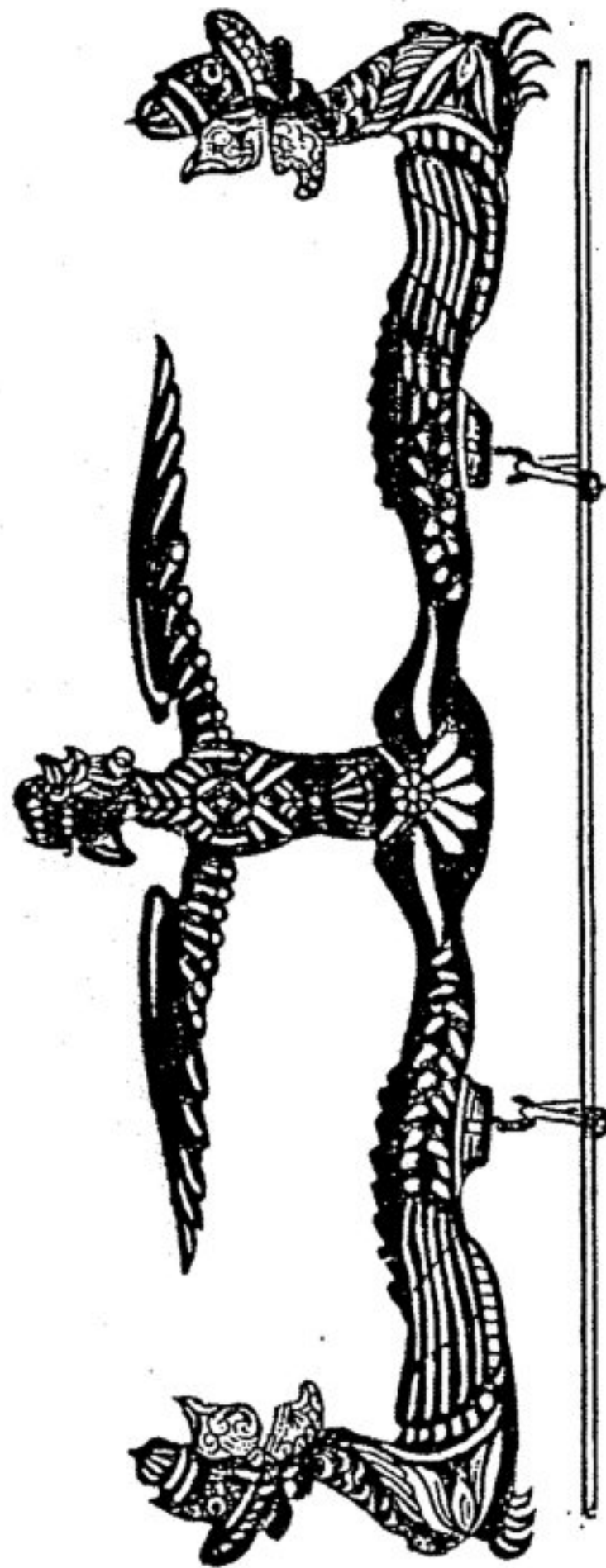
*gendhing bubaran TROPONGAN*, *laras pelog pathet lima*

The playing of a piece in this form indicates the end of a presentation.



I N T E R M I S S I O N

Music Department Courtyard  
Saturday, April 16, 1983  
7:30 p.m.



Welcome to Mills College. The Mills College Gamelan is joined today by two other independent gamelan groups, **The Diamond Bridge**, directed by Jody Diamond, and the **Berkeley Gamelan**, directed by Daniel W. Schmidt.

**SI DARIUS and SI MADELAINE** the Mills College Gamelan  
 Lou Harrison and William Colvig builders

**Gending Bonang Kembang Gempol minggah Ladrang Bayentur laras pelog, patet lima Extractions** — Jeff Morris (1984)  
 The composer has explored the melodic ideas contained within one five beat phrase. **lancaran Gugur-Gungung laras pelog, patet barang** — K.R.T. Wasitodipuro (1968)  
**babaran Sembunggilang laras slendro, patet manyuro**  
**THE MILLS COLLEGE GAMELAN:** Alexis Alrich, Joan Bell, Eung Ok Cho, Linda Dobbins, Leslie Egashira, Caitlin McClure, Jeff Morris, Aulia Tish, Hedy Wong, Felicia Ong

**The Diamond Bridge**  
 (playing today on the Mills College Gamelan)

"Your song was like a diamond bridge . . . that lead to the heart of God." — the Baal Shem Tov to King David

**A Rag for Deena** — Barbara Benary (1982)  
 The composer writes: "In the fall of 1982 dancer Deena Burton asked me if the gamelan could play Scot Joplin. First I said 'No.' Then, on the train home, this happened." Barbary Benary is the director and builder of New York's Gamelan Son of Lion.  
**"I Waken" and "Deep Autumn"** — Alexis Alrich (1984)  
 These are two of six haiku set for gamelan.  
**Pengawan Solo** — contemporary Balinese, arranged by Jody Diamond and Michael Tenzer  
**THE DIAMOND BRIDGE:** Alexis Alrich, Jody Diamond, Linda Dobbins, Jin Hi Kim, Daniel Kennedy, Jeff Morris

**The Berkeley Gamelan**

Daniel Schmidt  
 director and instrument builder

**Accumulation (1977)** . . . . . Daniel W. Schmidt  
**Ghosts (1981)** . . . . . Daniel W. Schmidt  
**In Honor of Little Maggie (1984)** . . . . . Jody Diamond  
**Abies Magnifica (1984)** . . . . . Daniel W. Schmidt  
**Coast (1983)** . . . . . David Mahler  
**Faint Impressions (1981)** . . . . . Daniel W. Schmidt

**THE BERKELEY GAMELAN:** Carol Adee, Ditte Lokon, Deborah Bacheis, Michael Kelley, Mary Balkowitsch, Charles Sawyer, Joan Bell, Daniel W. Schmidt, Claire Garabedian ('cello)

Sonoma State University Center for Performing Arts Presents  
 A Joint Concert  
 With

**THE SSU JAVANESE GAMELAN AND THE BERKELEY GAMELAN**

Directed by Daniel Schmidt

Wednesday, April 25, 1984 at 8:00 p.m.  
 Ives Recital Hall  
 Sonoma State University

**P R O G R A M**

- Tropongan . . . . . Traditional Javanese
- Rena Rena . . . . . Traditional Javanese
- Lancanan Daniel . . . . . Lou Harrison arranged by Daniel Schmidt
- Accumulation . . . . . Daniel Schmidt
- Sembunggilang . . . . . Traditional Javanese
- SSU JAVANESE GAMELAN
- Patricia Barrows . . . . . Linda Nelson
- Julia Room . . . . . Arlene Reeves
- Corey Bogue . . . . . Gardner Rust
- Paul Christopoulos . . . . . Catie Sarah
- Margaret Colton . . . . . Susanna Marquette Charles Stevens

**I N T E R M I S S I O N**

- Abies Magnifica . . . . . Daniel W. Schmidt
- Coast . . . . . David Mahler
- Faint Impressions . . . . . Daniel W. Schmidt

**THE BERKELEY GAMELAN**

- Carol Adee . . . . . Claire Garabedian
- Deborah Bacheis . . . . . Ditte Lockon
- Mary Balkowitsch . . . . . Michael Kelley
- Joan Bell . . . . . Charles Sawyer

Daniel W. Schmidt

FORM in this music. Traditional Javanese music is built on cyclical forms. At the simplest, this could be an eight beat phrase repeated many times. However, more than one line is usually involved. Each "line" is punctuated at the end by a gong, and subdivided by other (infrequent) instruments. TROPONGAN has four lines, RENA RENA five, and SEMBUNGGILANG four. The lines are played: ABCD, then repeated: ABCD, ABCD, etc. Similarity between pieces ceases at this level however, and each has its own character.

Newer, western pieces often build from these givens in some way. The listener is encouraged to observe similarities between old and new.