FESTIVAL

The First International Gamelan Festival and Symposium

by John H. Chalmers, Jr.

From the three strokes of the gong which opened the Festival to the last scene of the wayang kulit which closed it just before dawn almost four days later, it was, in the words of the program, a "significant event: the First International Symposium and Festival of the Traditional and Contemporary Music of the Gamelan."

There have been previous gamelan festivals, in Indonesia and elsewhere, but this was the first to explicitly recognize the International gamelan movement and the new gamelan music composed and performed throughout the world. The Festival brought together nearly 200 scholars, dancers and performers from Europe, North America, Japan and Indonesia for three intensive days of papers, performances, interaction, and exchange. Symposium sessions covered diverse topics such as new instrument construction and traditional tuning procedures, process composition, and the definition of balungan. Concert performances spanned the gamut from classical gending to computer-assisted sound collages. Much discussion was devoted to the reasons for the growing popularity of gamelan outside of Indonesia and to the problems, humorous and otherwise, of teaching an art whose basic axioms differ so radically from the dominant assumptions of the student's culture.

For most of the participants, however, the significance of the Festival lay in the music, for not only were many of the best Indonesian performers and composers gathered in one place at one time, but many of the most skilled and innovative groups outside of Indonesia were convened there too. This was intended to promote comparison and exchange between the traditional and the experimental, from Indonesia as well as internationally. To this end it succeeded admirably. New ideas were exchanged, new friendships made, old contacts renewed, and fresh enthusiasms kindled.

SESSION I Opening
Monday, August 18

The first session was in the auditorium of the Indonesian Pavilion. The Festival was officially opened with welcoming remarks and three gong strokes by Mr. Abdul Aziz, Commissioner General of Indonesia Expo 86.

SESSION II Symposium

This session of papers was moderated by Hardjo Susilo and Edward Herbst; it was devoted to philosophical and practical concerns of teaching gamelan to North Americans. The first speaker was **Jody Diamond**, whose paper "Teaching the Inner Melody," was an exposition of her teaching methods based on observation of Javanese performers and her own learning experience. To summarize briefly, her technique for internalizing the music is to have students sing both the colotomic structure and the balungan while playing. The colotomic structure was compared to the parts of a house and her method was demonstrated by having the attendees sing along with her.

The second speaker was **Michael Tenzer.** Dr. Tenzer is the co-founder of Sekar Jaya, a Balinese ensemble, which was the first International gamelan invited to tour Indonesia. His presentation was a compelling lecture-demonstration of Balinese drumming techniques which induced a sprited exchange of questions and examples played by I Made Bandem. The import was that each teacher has an individual style and approach, but that the musical contexts themselves override theoretical considerations.

Sumarsam then spoke on "Gamelan Journeys and Experiences." This began as a humorous recounting of incidents encountered in teaching gamelan in an American college and moved on to a discussion of the changing role of gamelan in Indonesia. Illustrated with quotations from the Centhini, Martopangrawit, Hardjo Susilo and others, his paper dealt with the superiority of informal private performance over formal public performance, but recognized the necessity of public performance for education and and awareness, especially in the West. (The dichotomies between popular and fine art, between the cultivated amateur and the professional performer, and between active participation and passive consumption were a recurring theme in the Festival Symposia.)

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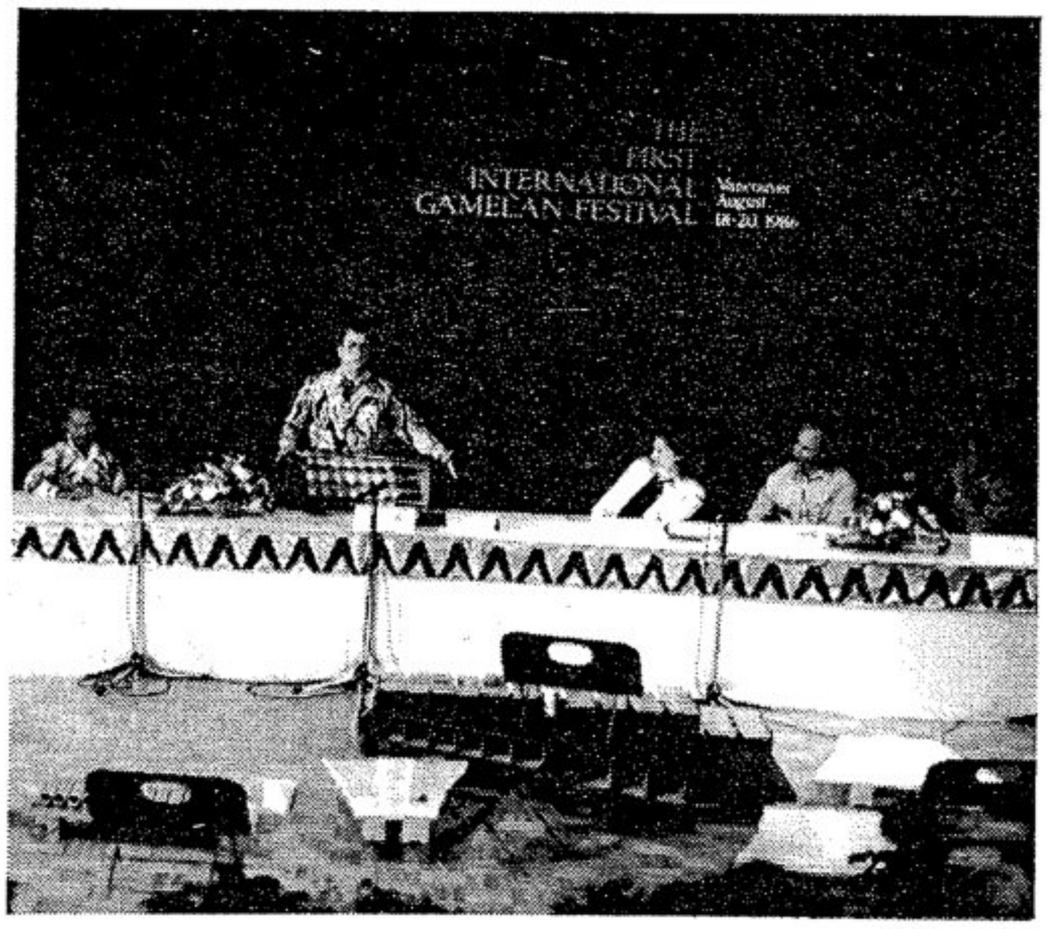


Michael Tenzer demonstrating Balinese drumming techniques. (L to R: Sumarsam, Tenzer, Jody Diamond, Ed Herbst, Hardjo Susilo. In foreground, instruments designed and built by Daniel Schmidt.)

The final paper of the Session was given by **Ed Herbst**, "What, Where and How is Gamelan?" attempted to provide a philosophical perspective on the Festival using the Balinese conceptual triumvirate of *desa-kala-patra*, or time, place and context. He further elaborated on themes involving cross-cultural differences, including processes of teaching and learning. To the architectural metaphor employed by Diamond, Herbst added the image of an urn filled with the water of life to represent the gamelan and its spiritual meaning to both the listener and performer.

SESSION III Symposium

After recessing for lunch, the Festival reconvened for the third session, moderated by Hardjo Susilo and Sumarsam. The first paper was by **R.M. Sudarsono**, "Javanese Gong, Its Ritual Aspect." After touching on the history of the instrument, Sudarsono described the reverence with which the Javanese have traditionally viewed their gongs. (A possible parallel would be the veneration of icons, images of saints and relics in some Christian denominations.) An outgrowth of this regard is the ritual of striking the *gong siyem, suwukan* or *kempul dada* three times at the beginning of a meeting, seminar or festival, although the fourth stroke is never played to end an event. The importance of the gong as the termination of a cycle or composition has been extended metaphorically to everyday life, so that the practice of saving the best for last is common (a concept not unknown outside of Indonesia as well). Finally, Sudarsono gave a very moving account of the life and character of a master gongsmith, Resawiguna, and the assistance given him by Mantle Hood at a crucial time in his career.

The second speaker was **Martin Bartlett.** His paper, "Growing Orchids in Greenhouses: Traditional Indonesian Music in Contemporary North America," was a complex discussion of why some North Americans are attracted to gamelan and how those that are differ from Indonesians who study *karawitan* [classical gamelan music]. Bartlett attributed some of the initial interest of the international students of gamelan to shallow curiosity, intellectual imperialism, faddishness, and a callow desire to escape from the perceived dystopic aspects of western culture. He also observed that, with sufficient study, these attractions have proven transmutable into a deep and abiding appreciation of Indonesian culture. Since Bartlett is both a performer of gamelan and a composer of electronic music, he also raised questions of bimusicality and stylistic borrowing. Personally, he has opted to separate the two and to enjoy gamelan for its unique sound, atmosphere and spirit, without adapting aspects of it into his own work or attempting to compose pieces for gamelan. Bartlett's dry witty delivery enlivened his somewhat provocative paper, which elicted numerous questions from both westerners and Indonesians in the audience.

The penultimate paper of the session, by Hardjo Susilo, was "Changing Strategies for the Cross Cultural Krawitan Experience: A Quarter Century Perspective." His paper described his teaching experiences at UCLA, and dealt with the contrast between the differentiated nature of western arts and the unified or integrated approach to art in Indonesia. Those aspects of Indonesian music that reflect traditional values and concepts were stressed. For this writer, the most memorable part of his paper was his final statement. In discussing the question of why one studies gamelan, Susilo related the answers given by his fifth grade teacher: "to refine our behavior, to become better people, to make ourselves a little more civilized." What more could one really ask of any intellectual, esthetic or moral pursuit?

The last paper of the session was read in Indonesian by **Rustopo** on "The Traditional Method of Tuning Gamelan." An English translation prepared by Marc Perlman was also distributed. This was a fascinating technical description of the process of tuning the knobbed gongs (*pencon*) and keys (*wilahan*) of the gamelan instruments. He discussed both the intial forging and shaping as well as the use of special tools for voicing and rough tuning. This description was followed by a demonstration of the fine tuning process, which involves filing, cold hammering and counting the beats between the pitch of the workpieces and the standards (which may be in the tuning of a famous gamelan). Particularly interesting was his description of the use of clay to lower the pitch by increasing the vibrating mass of either the workpieces or the standards to make the discrepancies more perceptible.

SESSION IV Symposium

After a mid-afternoon coffee break, the symposia resumed with the fourth session, devoted to composers and moderated by Hardjo Susilo and Ed Herbst. First **Barbara Benary** presented "Process Composing for the Gamelan." Benary defined process music as "music in which the form and structure are derived from numerical, mathematical or geometric phenomena." She further divided process music into "minimalist" and "non-minimalist," depending upon whether the process is made obvious by minimizing the saliency of other musical parameters. Obviously, process composing is a very general concept since any musical aspect amenable to quantization or graphic portrayal is a candidate for processing. When applied to gamelan, every aspect is manipulable, from the numerical cipher of the notation to the stratified colotomic structure and irama relations. The result may be totally novel structures, some of considerable intellectual and esthetic interest. Compositions generated by such processes form much of the repertoire of Gamelan Son of Lion; Benary presented several taped examples.

The second paper was by **Daniel Schmidt**: "The Integration of Composition and Instrument Building." Schmidt is a composer who has been designing and constructing an orchestra of instruments inspired by Central Javanese prototypes since 1973. Some of his instruments consist of aluminum tubes; this adds a new timbre to the gong-chime genre. He has also built instruments with resonated slabs similar to the *saron* and *gong kemodong* types (the latter without the bosses). Disks with bosses approximate the timbre of the *bonang*, and large resonated slabs that of the larger gongs. The ranges of the instruments in general exceed their Indonesian models. Schmidt's tuning is an eleven tone system in just intonation that contains both slendro and pelog scales, and two alternative or ornamental tones. His design philosophy is informed by his compositional needs, and new instruments are invented when new resources, timbral or melodic, are required. Schmidt is now experimenting with wood, brass and other metals and has built instruments for several other International gamelan ensembles. His compositions reflect both Javanese and western concepts, specifically, the "building block" structure of Bruckner's symphonies. To illustrate his talk, excerpts from his compositions were played by The Berkeley Gamelan.

Indonesian Group EXPO 86.

Next was **Jose Evangelista**, a Spanish-born composer residing in Canada. His paper, "Techniques in Composition and Improvisation 'Motionless Move: Imaginary Gamelan'," was a description of how his compositional approach is based on concepts derived from Central Javanese music. Although he took care to state that he is not a computer composer, his mathematical background was evident in the structure of the composition, "Motionless Move," which he demonstrated with a tape and an excerpt of the score. The piece is scored for western acoustic and electronic instruments; it uses a colotomic structure (but not marked by percussion instruments), stratification, cyclicity, and a 12-tone cantus firmus. (The Vancouver Symphony Orchestra was originally scheduled to perform Evangelista's "Clos de Vie" at the final concert of the Festival, but the program was subsequently changed.)

The final speaker was **Shigenobu (Shin) Nakagawa.** In his paper, "New Composition for Gamelan in Japan," he described the position of gamelan in Japan and gave an analysis of the compositions his group, Dharma Budhaya, would play later. There are three active gamelan ensembles in Japan: Lambang Sari, inTokyo, plays mostly traditional Javanese gending; Sekar Jepun, inTokyo, plays Balinese music; while Dharma Budhaya, founded by Nakagawa in 1979, specializes in contemporary works by Japanese composers. In addition to these performing groups, five more gamelan are used for teaching in various music schools around the country.

Nakagawa characterized the music played by his group according to several distinctive traits: the simultaneous use of pelog and slendro scales in otherwise traditional forms, an avant-garde technique employing gamelan tone clusters as *objets sonores*, and a Pan-Asian approach of

Boston Village Gamelan, with Sumarsam (gender) and I. M. Harjito (kendang). Director Sam Quigley is at far right.

combining gamelan with instruments of Japan and other Asian cultures. Although not mentioned by Nakagawa, the addition of European instruments (e.g. oboe) to the gamelan also occurs. From Nakagawa's talk, it appears that many of the same cross-cultural concerns facing the International gamelan movement in North America also occur in Japan; nevertheless, gamelan activity there is steadily growing. It was also interesting to hear that Dharma Budhaya is sponsored by a corporation rather than a non-profit organization, which would be more likely in the United States.

SESSION V Concert

The first evening session was held outdoors in the large Xerox International Theatre rather than in the auditorium of the Indonesian Pavilion. Despite somewhat poor acoustics, the concerts were a delight, giving the conference attendees their first opportunity to hear the new and traditional music that had been discussed all day. The stage was set with the Indonesian Pavilion's Javanese gamelan, and all three groups used those instruments.

The first group to perform was **Gamelan Kyai Guntur Sari.** The ensemble played "Bells of Tanjilor", written by director Vincent McDermott while he was in Java. The piece was a combination of instrumental and vocal sections, and the slendro and pelog tunings were also mixed. The traditional Javanese "Ladrang Bribil" was directed by Midiyanto, the group's resident artist; his kendang playing was impressive. Joining Guntur Sari were several guest artists from Indonesia and other countries; this was a common form of artistic interaction throughout the Festival.

The second ensemble was the **Boston Village Gamelan,** which has been specializing in traditional Central Javanese music since 1979. They gave an excellent performance of Gendhing Gambir Sawit and Ladrang Pangkur. Guest artists were Sumarsam and I.M. Harjito, who coach the ensemble in Boston. There was one striking example of an "educated audience" during there performance. The performance of Ladrang Pangkur included *irama kebar,* a lively tempo level that is often accompanied by interlocking clapping parts done by the male singers. As the few American gerong on stage began to clap, there was a massive rustling in one section of the audience—scores of Indonesians were joining them, clapping in perfect time with the rest of the gamelan. It was an exciting moment of audience participation.

The final performance of the evening was by the **Indonesian Group EXPO 86.** Their selection was a new contemporary piece, "Swara Pencon," by B. Subono. The program notes explained: "In this composition we intentionally try to depart from the basic structure of karawitan composition. The result still shows our basic training in Javanese and Balinese gamelan." The piece focussed on the knobbed gongs of the Javanese gamelan (called pencon after the name of the round boss on each

one); namely, the bonang barung and bonang sekaten (horizontally suspended), and the kempul and gong (vertically suspended). Vocal parts were also included. The piece was extremely strong and dynamic, and the well-controlled scales used by the singers were an impressive contrast to the tuning of the gamelan.

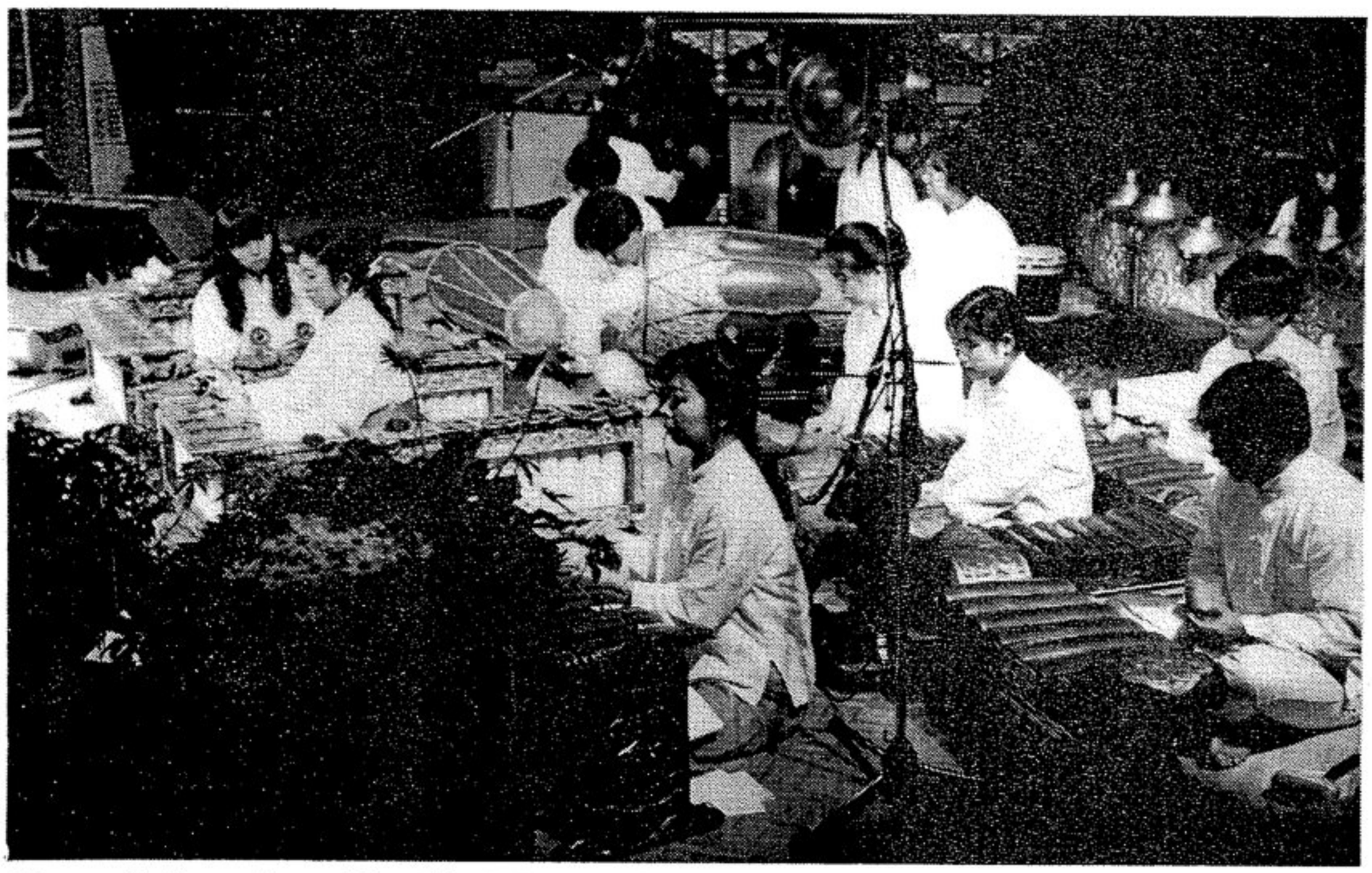
SESSION VI Concert
Tuesday, August 19

The second day of the Festival began with a concert in the auditorium of the Indonesian Pavilion. In the first performance, **Dharma Budhaya** presented new gamelan music by Japanese composers; all the pieces were played on Javanese gamelan. The first composition was "Colored Structure of Tone" by Hiroshi Nanatsuya, which illustrated the simultaneous use of both the slendro and pelog scales. "Night Festival in Flower," (subtitled Pangkur Variasi) by Shigenobu Nakamura, consisted of Ladrang Pankur with the addition of a part for solo oboe in 12-tone equal temperament. Unfortunately, the oboe part was presented on tape and therefore lost some of its impact. The last was an avant-garde piece, "Tantra," also by Nakamura. This piece used clangorous tone clusters suggesting Buddhist ritual music and shifted from slendro to pelog and back.

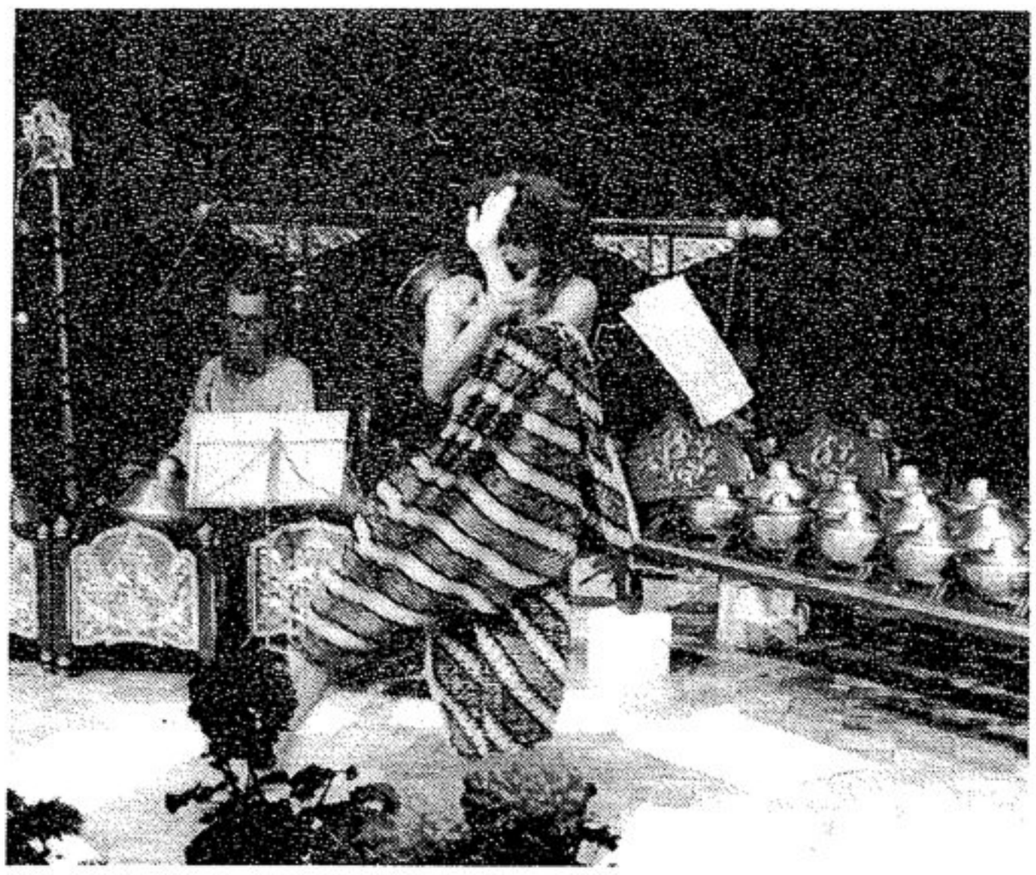
The next ensemble to perform was **The Berkeley Gamelan.** Two of Daniel Schmidt's compositions were played: "Abies Firma" and "Ghosts." Both of these are reworkings of his early material and combine European and Javanese musical concepts. "Abies Firma" is in the just intonation pelog tuning invented by Schmidt. The

The Berkeley Gamelan, Daniel Schmidt (at rear) directing.

second piece, "Ghosts", is in Schmidt's slendro tuning. "Ghosts" exploits the new timbre of the aluminum tube saron: as the musicians play dense, rapidly interlocking parts, they leave certain tones undamped. These tones linger in the air to form the melody of a "ghost" gamelan. The Berkeley Gamelan was one of three groups to bring their own instruments; Schmidt's clean modern designs were of interest to many, and there was a lot of audience "sampling" during intermission.



Dharma Budaya, directed by Shin Nakagawa (to right of kendang).



Banjar Gruppe Berlin. Paul Gutama Soegiyo dancing.

The **Banjar Gruppe Berlin** performed next. This ensemble was founded by the composer and performer Paul Gutama Soegiyo, who was born in Yogyakarta and educated in Europe. The ensemble is based in Berlin and is devoted to playing Gutama's compositions. The piece presented was a theatre piece, "Jaman Edan—Kingdom of Fools," performed by Gutama and only two members of the ensemble. Gutama danced and vocalized a text, partly in English, accompanied by a reduced ensemble consisting of Javanese suling, saron, bonang and gong. The dance movements appeared to derive from western modern dance as much as from Indonesian and the accompaniment had affinities with minimalism as well. All in all it was an unexpectedly intense example of performance art.

The session ended with the **Indonesia Group EXPO 86.** They gave an absolutely entrancing performance of a suite of Central Javanese pieces in laras slendro, pathet sanga; "Lagu Orek-Orek," "Gendhing Ela-Ela Kali Beber kethuk 2 kerep minggah 4," "Pathet Sendhon Abimanyu," Jineman Glathik Glindhing," "Ladrang Panjang Ilang," and "Lagu Godril." The program was arranged by Rahayu Supanggah, who also wrote the extensive and highly informative notes. The group contained several players, including guests, from ASKI in Surakarta. Even though it was past lunchtime, this writer could have listened for hours more; undoubtedly the rest of the audience felt the same.

SESSION VII Concert

The Festival participants reconvened after lunch at the Indonesian Pavilion for another concert of new music. The first group was **Gamelan Son of Lion.** They have been very sucessful in adapting gamelan to their own urban social environment. In New York, they perform on a set of homemade instruments of hot-rolled steel tuned to the Javanese slendro and pelog scales, but did not bring these instruments to EXPO 86; their new music repertory of some 75 compositions is playable on the Javanese gamelan. The program began with "Graffiti Removal" by David Demnitz. Dedicated to a graffiti artist who died in police custody, the piece begins strongly, becomes chaotic, pauses, then resumes. . . life in the city continues. Second was "Keith Rays," by Denise Rightmire-

Gamelan Son of Lion. Barbara Benary, director, at left.

Womelsdorf, also a memorial to a departed friend. The next piece, called "Sleeping Braid," by Benary, had the gamelan playing softly along with suling, siter and voice. It is composed in western style and was danced by Deena Burton and Benary's daughter, Lyra Silverstein. This was followed by "Eine Kleine Gamelan Music" by Daniel Goode for double gamelan in pelog and slendro plus clarinet in 12-tone equal temperament. This piece was described as a "structured improvisation" and seemed to echo jazz and 1950's avant-gardism. "Don't be a Hog," by Nick Didkovsky, was a miniature piece described as being about "strength in the face of conviction." The final composition was "A Rag for Deena," by Benary; it was described as "what might have happened if Scott Joplin had composed for gamelan", and accompanied a dance by Burton and guest artist Wiwiek Sipala.

Gamelan Pacifica was the next group to perform. They brought their own gamelan instruments—aluminum ones based originally on the designs of Daniel Schmidt, but modified over several years, mostly in terms of tuning. Their program began with two compositions by Jeff Morris: "Extractions" and "Peace" (in slendro with pelog 7 added); the latter contained a part for bowed psaltery. Two compositions by Powell, "Gendhing Erhu" and "September Vision," were written for gamelan and *erhu*, a Chinese bowed instrument whose timbre is between that of the rebab and the viola. The erhu's sound contrasted very well with the rather soft and resonant timbre of this gamelan. The virtuosic playing of the erhu player, Warren Chang, greatly impressed the audience. "September Vision" also included angklung and voice. The last piece was "Temple in the Ear" by Jim Madara. This was a rhythmically dramatic piece that also included a soprano voice.

This concert session was brought to a close by the **Indonesia Group EXPO 86** performing "Kosong" [Empty] by I Ketut Asnawa. Ten men sat in a circle on the floor—there was no gamelan, only a small set of stones, bamboo sticks, a bamboo tube, other household objects such as a bamboo broom, mallets, and a pair of cymbals in front of each player. Drawing on the rich rhythmic traditions that characterize much Balinese music, the musicians used these simple objects to created a startlingly dynamic piece that was dance, music, and theatre. Many different musical techniques and moods were expressed, from strong solo singing reminiscent of a Balinese priest's prayers, to intricate kotekan patterns in which each player held only one note, to periods of raucous laughter and movement that served as a dramatic bridge between sections. The timbre of the seemingly simple implements was fully explored: a kotekan section in which each player held only a pair of stones involved three different and surprisingly distinct sounds; a section with the cymbals employed the floor, players' laps, and a wide arc in the air as the location of the sound. The audience response was enthusiastic, and the performance itself was an inspiration to all.

SESSION VIII Symposium

After the afternoon coffee break, the participants reconvened for the last symposium session. The moderators were Sumarsam and Alec Roth. First was **I Made Bandem** who spoke on "Music in Bali today," an overview of Balinese musical activity. After discussing the history and background of Bali and Balinese music, he turned his attention to the contemporary situation. Due to the growth of tourism, he said, music has become increasingly secularized, but the amount of musical activity has greatly increased. This has resulted in a renaissance for traditional forms as well as the creation of new genres such as the Sendratari dance drama. New

Indonesian Group EXPO 86, performing "Kosong."

music is also flourishing with composers and choreographers combining Balinese and international techniques in new works.

The next speaker was **Alec Roth**, a composer and conductor whose recently completed dissertation discussed trends in new music in Central Java. He gave a general overview and history of gamelan activities in England, describing the various programs now most active—those at Durham, Cambridge, and York University. [See *Balungan* I(3):22 for a profile of the Cambridge society gamelan.]

Vincent McDermott did not present his scheduled paper "National Styles in Contemporary Music for Gamelan," but instead commented on Roth's presentation and played a tape of a performance by Gamelan Kyai Guntur Sari of Roth's "Come Unto These Yellow Sands", a selection from his "Scenes From the Tempest." (McDermott's views on national styles in gamelan music were published in greater detail in an article in *Musical*

Quarterly 72(1):16-27, 1986.) [See Resources and Reviews for a description of this article.]

Dieter Mack was unable to attend but sent a text of his paper, "East West Exchange But No World Music," translated by Wayne Vitale. Mack is skeptical of the ability of musicology, anthropology, and ethnomusicology alone to produce a truly international tradition. First, he says, it is essential that one actually play the music one is studying. Mack also feels that simply borrowing technical features from musical traditions outside one's own produces shallow imitations, rather than music of any lasting value to any culture. On the other hand, he feels that one can absorb something of the spirit of another culture through long residence. This understanding can be incorporated into one's own music and expressed by the techniques of the music of one's own culture.

Andrew Toth was scheduled to deliver a paper, "New Seven Tone Music in Bali," but was unable to attend. I Made Catra, a teacher from ASTI Den Pasar, said that the title may refer to the development of a five-tone pelog with the addition of two pitches taken from slendro inserted into the two larger intervals.

Rahayu Supanggah then read his paper on the principles of Javanese gending, entitled "Balungan." His was one of two papers presented in Indonesian, the co-official language of the Festival. He discussed the different meanings of the term "balungan," giving examples from biology and architecture as well as the many possible musical interpretations. (An English translation is being prepared so that his insights and knowledge may receive wider circulation among the international gamelan community.)

SESSION IX Concert

This evening session was in the Xerox International Theatre. The first group to perform was **B.A.N.G.** (Bay Area New Gamelan). Their first piece, "Lagu Didalam Kotak" (Melody inside the Box), by Jody Diamond, was the most technically innovative of the Festival. Eight players, using instruments built by Daniel Schmidt, produced single tone tremeli before microphones while the "Kotak," a two- in/eight-out matrix switcher, channeled the sounds to combinations of loudspeakers around the amphitheatre. This "switching" was controlled by a computer that Diamond operated from a table in front of the stage. The electronic hardware was built by Richard Povall and the control software was written by Larry Polansky. This piece was followed immediately by a tape collage, "Pieces of Eight," also by Diamond. Using the same system, she mixed together recordings of eight different kinds of Indonesian music, suggesting a metaphor for the current increase in interaction between

Gamelan Si Betty performing in the Plaza of Nations. Trish Neilsen, assistant director, plays bonang at right.

artists from all parts of Indonesia. Next, Diamond's "In That Bright World," was played on the instruments of Si Betty. This is a lovely and more traditional Javanese-style composition that uses the American song, "Wayfaring Stranger," as its "lagu," or inner melody. The performance used a very large gerong to sing the male part; many were invited guests. [See Programs for a list of players.]

The second ensemble was **Gamelan Si Betty.** This group plays on aluminum instruments designed, built and hand-painted by Lou Harrison and William Colvig. This included a full complement of the Harrison-Colvig gong suwukan: comprised of paired aluminum keys over tall billy-can resonators—the only instrument in the Festival that required a standing player. Many of the instruments, particularly the saron family, are extended in range. The first selection was "Marta Budaya," by Mantle Hood, with vocal parts composed by Jody Diamond. Dr. Hood was a participant in the performance, playing an unusually large ivory rebab. This was followed by "Gending Aphrodite," by Lou Harrison, in an unusal pelog mode (1 3 4 6 7). The piece was performed in several different irama with various treatments, or "decorations"; a part for troubador harp was included. Harrison's "Bubaran Robert" (named for Robert E. Brown), for gamelan and alto saxophone, ended Si Betty's program.

Appearing next was **Gamelan Sekar Jaya.** This dedicated and experienced group specializes in traditional Balinese music. They were invited to tour Indonesia in 1985, where they were enthusiastically received. They performed "Sekar Gendot," a piece adapted from the gender wayang repertory that uses no reong or drums. "Legong Lasem," a classical melody from the Legong Keraton Lasem repertory, and "Tabuh Pisan Bangun Anyar," in a new arrangement by I Wayan Beratha, were also played. They gave an excellent performance which did not suffer by comparison with the Indonesians'. Many members of the audience were impressed not only by by Sekar Jaya's technical ability, but also the with feeling of confidence and enjoyment that the ensemble projected.

The **Indonesia Group EXPO 86** performed two Balinese pieces: the very popular "Liar Samas," composed in 1940 by I Nyoman Lotring for the Semar Pegulingan repertoire; and "Purwo Pascina," by I Wayan Beratha, a gamelan kebyar piece which shows Western influence in the use of 3/4 time near the end. The Indonesian artists played with great precision and spirit; the audience responded with an outpouring of cheers and applause.

INDONESIA DAY
Wednesday, August 20

August 20 was the Indonesia National Day ceremony at

Indonesian Group EXPO 86 and the Pesta Nusantra dancers. (Instruments of Gamelan Si Betty in foreground.)

the EXPO Plaza of Nations. **Gamelan Si Betty** had the honor of providing the pre-ceremony entertainment. They performed "Pambuka Aptos," a Semarang style gending bonang by Widiyanto; "Main Bersama-sama" by Lou Harrison, for gamelan with suling and alto saxophone; "Ladrang Duporo," by the noted teacher of so many International gamelan players, K.R.T. Wasitodipuro (a.k.a. Wasitodiningrat) and "Selamat Jalan," by Clay Jones. The **Band of the Canadian Forces Reserve** (B.C.), under the direction of Major Jack Tillmans, and an Indonesian military band opened the ceremonies. A lively program of gamelan music and dance was given by the **Indonesia Group EXPO 86 and the Pesta Nusantara dancers** from the Indonesian Pavilion. Their fast-paced performance gave a quick sample of the many kinds of dance and music that the group had been performing during their tenure at EXPO.

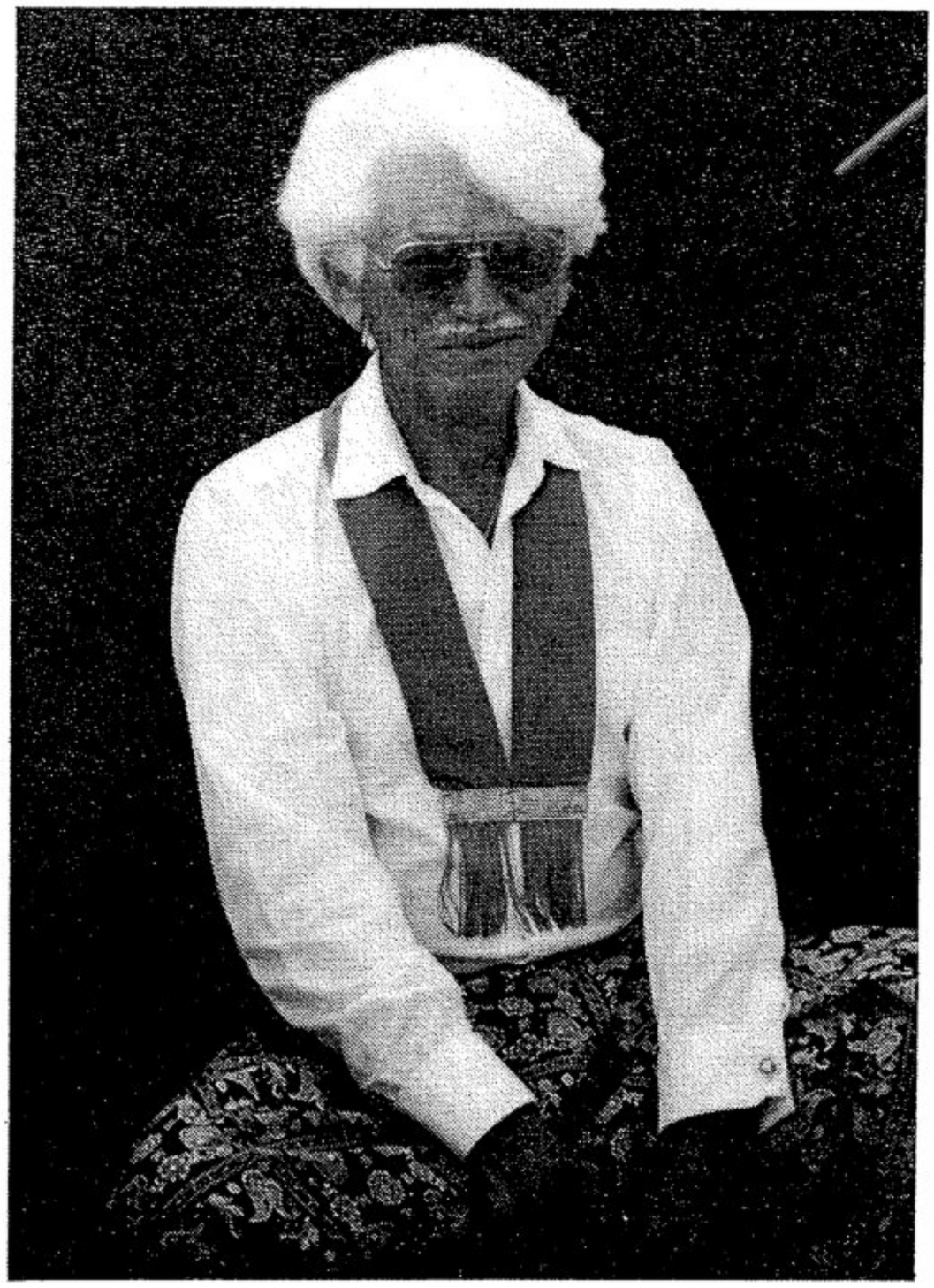
During the rest of the day, the other gamelan ensembles at the Festival performed again, this time for EXPO visitors and Festival attendees on an outdoor stage at the ASEAN Plaza, a quadrangle bordered by the pavilions of Indonesia and other Southeast Asian countries—Thailand, Malaysia, Singapore, Dar Es Salaam and Brunei. **Dharma Budhaya** repeated pieces from their earlier program. **Sekar Jaya** added two pieces with dance: Legong Keraton and Teruna Jaya. **Banjar Gruppe Berlin** performed four very interesting and well-constructed pieces by Paul Gutama Soegiyo. These were "Kotekan Games" for six hands and vocal chords, "Kotekan Games" with three dog-dog drums and voices, "Solitaire Ro" for one performer, and "Tenganan Is Not Far" in a version for five players. **The Berkeley Gamelan** played Daniel Schmidt's "Accumulation" and "In My Arms. . . Many Flowers" with Barbara Bent's "Well-Rounded Fanfare." **The Boston Village Gamelan** presented a program of traditional Javanese gending: "Gendhing Kocak, Ladrang Direameta, Ada-Ada Girisa, Srepegan Pinjalin, Srepagan"; "Ladrang Asmaradana" and "Gendhing Bonang Babar

Layar." **Gamelan Son of Lion** varied its earlier program by playing Philip Corner's "Gamelan 9" as a processional using hubcaps rather than as a stage piece with conventional instruments. They also added "Traffic" by Laura Liben and "Naked We Stand" by David Simons. The ensemble's characteristic humor and social comment were very evident in this performance.

At the close of the afternoon's performances, Hardjo Susilo invited all the conferees to join him and members of the Boston Village Gamelan on the stage to perform "Ladrang Wilujeng" and "Ladrang Pangkur" together. Players of Javanese gamelan from around the world participated. Sheets of paper with the balungan and text were passed out and those who didn't play joined the chorus. This produced a real sense of community among those who took part, as the playing of gamelan so often does.

CLOSING PROGRAM

The formal closing program and final concert took place that evening in the Xerox International theatre. The stage was shared by a Balinese gamelan, a Javanese gamelan, and a full symphony orchestra. The Indonesian ambassador to Canada, His Excellency Mr. A. Adiwoso,



Mantle Hood.

closed the Festival with a speech in which he promised efforts for another International Gamelan Festival in the near future. A special honorary award was given to **Dr. Mantle Hood** for bringing gamelan to the United States in the early 1950's. Next, the director or a member of each invited gamelan group came up on the stage. **Sam Quigley** gave a speech on behalf of all the invited groups, thanking the government for sponsoring the festival, and thanking all of the talented and devoted Indonesian artists who have been the teachers of so many grateful gamelan students in countries around the world.

Then the performance began. First the **Indonesia Group EXPO 86** played "Asanawali" by I Pande Made Sukerta, for Balinese gamelan with Balinese rebab and a Javanese style *gerong* (male chorus). The composition contained an interesting alternation of quiet sections featuring the rebab (played by Sukerta) with sections played by the full gamelan. As the instrumental playing developed in melodic complexity and tempo, the vocal part switched from a smooth melody to frantic and seemingly random shouting. As the strong music approached what seemed like a climax, the entire piece stopped abruptly, as if in mid-air. For those accustomed to waiting for the final gong, this was indeed an unusual ending.

The **Vancouver Symphony Orchestra**, conducted by Peter McCoppin, performed compositions by two western composers, influenced by the music of gamelan, although to different degrees. The first was "Tabuh-tabuhan" by Colin McPhee, who went to Bali in the 1930's, lived there for many years, and wrote the classic work, *Music In Bali*. The second was "Nocturne" by Debussy, who was impressed by the gamelan music he heard at the World Exposition in Paris.

The **Indonesia Group EXPO 86** also performed "La La" by Martopangrawit Javanese gamelan. The gamelan was set up behind the orchestra, so the sounds of the Javanese instruments and the melodies of the singers came to the audience across a sea of silent but attentive symphony players. They closed the concert with a final piece on the Balinese instruments, which were to the right of the orchestra. Since it is so often said that "gamelan is the Indonesian word for orchestra," it was interesting to see all the ensembles juxtaposed, both musically and spatially.

WAYANG KULIT

At midnight, long after the final concert (and for this writer after a long overdue snack), participants returned to the Indonesian Pavilion for a truly special experience. A shadow puppet theatre had been set up in the auditorium, for a special presentation of the Ramayana. Dalang **Subono** used puppets of traditional design as well as new ones created by **Sukasman**, a wayang artist who has

introduced transparent colored materials into the construction of his shadow puppets so that the colors may be seen on both sides of the screen.

As the musicians prepared, there were a few more speeches, including one by **Jody Diamond** thanking **Sardono Kusumo** and **Amna S. Kusumo** for their vision and hard work in making the Festival a reality. Then each group was presented with copies of the book *The Soul of Indonesia*, by the well known writer **Umar Kayam.** [Discussed in "Resources and Reviews."]

Players from the International gamelan ensembles were invited to join the Indonesian musicians accompanying the wayang, but with the invitation was presented along with a warning. "The *pimpinan* [musical director] says," announced Susilo, "that if any of the visitors would like to join the gamelan, please wait until patet sanga and don't mess up." Many of the Javanese musicians had been working for many years in different parts of the world; they seemed especially pleased to be playing together.

The audience found seats and sat back to enjoy the performance. The Indonesian Pavilion furnished snacks and beverages. In authentic fashion, the audience wandered in and out, watching intently from either side of the screen, grabbing a snack or a nap on the floor. Suddenly it was 5:30 A.M. and the drama of the wayang and the Festival itself had come to a close. It was time to go to the airport and back to the real world.

CONCLUSION

By any measure, the First International Gamelan Festival and Symposium must be considered a resounding success; the members of the Organizing and Steering Committees deserve gratitude and applause. All are eagerly awaiting the Second Festival, rumored to be planned for Denpasar, Bali in 1988 (possibly as an extension of the annual Bali Arts Festival).

The International Gamelan Festival not only presented the best of traditional gamelan music, but introduced many to the truly remarkable range of new music experiments in progress throughout the world. An art demonstrating this much vigor and vitality is in no danger of stagnation or submersion. By next time will the diffidence and misgivings expressed by some speakers be forgotten and International gamelan accepted as the natural phenomenon it is? *Marilah kita lihat-melihat lagi di Denpasar dalam tahun 1988.* ◗

Program of the Festival

"We welcome you to a significant event: the first international symposium and festival of the traditional and contemporary music of the gamelan.

"This festival has drawn an enthusiastic response from musicologists, performers, composers, and lovers of gamelan music from all over the world. We have observed with pleasure the way in which gamelan has become an international art form and a powerful influence on contemporary music. Performing gamelan groups and university classes in Javanese and Balinese music now exist in Canada, the United States, Britian, Holland, France, West Germany, Switzerland, Australia, New Zealand, Malaysia and Japan, as well as their traditional homeland of Indonesia.

"We hope that this conference will encourage the development of gamelan as an international musical language and a vehicle for human understanding and creativity."

Monday, August 18

SESSION I Opening

Speech by I Made Bandem, Head of the Steering Committee
Official opening by Mr. Abdul Aziz, Commissioner General of Indonesia EXPO 86

SESSION II Symposium

"Teaching the Inner Melody," Jody Diamond (American Gamelan Institute, Oakland USA)
"Elements of Balinese Solo Drumming Performance Practice," Michael Tenzer (Sekar Jaya, Oakland USA)
"Gamelan Journeys and Experiences," Sumarsam (Wesleyan University, USA)
"The How, Where, and Why of Gamelan," Ed Herbst (New York, USA)

SESSION III Symposium

"Javanese Gong, Its Ritual Aspect," R.M. Sudarsono (Institut Seni Indonesia, Yogyakarta)
"Growing Orchids in Greenhouses," Martin Bartlett (Simon Fraser University, Vancouver, Canada)
"Changing Strategies for a Cross-Cultural Krawitan Experience: A Quarter Centruy Perspective," Harja Susilo (University of Hawaii, USA)
"The Traditional Method of Tuning Gamelan," Rustopo (Akademi Seni Karawitan Indonesia, Solo)

SESSION IV Symposium

"Process Composing for the Gamelan," Barbara Benary (Gamelan Son of Lion, New York USA)
"The Integration of Composition and Instrument Building," Daniel Schmidt (The Berkeley Gamelan, Berkeley, California USA)
"Techniques in Composition and

Improvisation — 'Motionless Move: Imaginary Gamelan'," Jose Evangelista (University of Montreal, Canada)
"New Compositions for Gamelan in Japan," Shin Nakagawa (Kyoto City University of Arts, Japan)

SESSION V Concert

Gamelan Kyai Guntur Sari, Vincent McDermott, director (Portland, Oregon, USA)
Boston Village Gamelan, Sam Quigley, director (Boston, Massachusetts USA)
Indonesian Group EXPO 86, Sardono W. Kusumo, director (Indonesia) plays Suara Pencon by Subono

Tuesday, August 19

SESSION VI Concert

Dharma Budhaya, Shin Nakagawa, director (Kyoto, Japan)
The Berkeley Gamelan, Daniel Schmidt, director (Berkeley, California USA)
Banjar Gruppe Berlin, Paul Gutama Soegijo, director (Berlin, West Germany)
Indonesia Group EXPO 86, Sardono W. Kusumo, director (Indonesia) plays Ela Ela Kali Beber, arranged by Rahayu Supanggah

SESSION VII Concert

Gamelan Son of Lion, Barbara Benary, director (New York City, USA)
Gamelan Pacifica, Jarrad Powell, director (Seattle, Washington USA)
Indonesia Group EXPO 86, Sardono W. Kusumo, director (Indonesia) plays Kosong by I Ketut Asnawa

SESSION VIII Symposium

"Music in Bali Today," I Made Bandem (Akademi Seni Tari Indonesia, Den Pasar)
"Gamelan in England," Alec Roth (University of Durham, England)
"National Styles in Contemporary Music for Gamelan," Vincent McDermott (Lewis and Clark College, Portland, Oregon USA)
"East West Exchange But No World Music," Deiter Mack (not present, but paper distributed) (Freiburg, West Germany)
"Balungan," Rahayu Supanggah (Akademi Seni Karawitan Indonesia, Surakarta)

SESSION IX Concert

B.A.N.G., Jody Diamond, director (American Gamelan Institute, Oakland USA)
Gamelan Si Betty, Lou Harrison, director, Trish Neilsen, assistant director (San Jose State University, USA)
Gamelan Sekar Jaya, Michael Tenzer, director (Oakland, California USA)
Indonesia Group EXPO 86, Sardono W. Kusumo, director (Indonesia) plays three pieces for Balinese gamelan

Wednesday, August 20

GAMELAN CONCERTS FOR INDONESIA DAY

Morning Ceremonies at the Plaza of Nations: Gamelan Si Betty, Indonesia Group EXPO 86 with the Pesta Nusantara Dancers; and the Band of the Canadian Forces Reserve, Major Jack Tillmans, director. Speeches by honored guests.
Afternoon Concerts at the ASEAN Plaza stage: Sekar Jaya, Banjar Gruppe Berlin, The Berkeley Gamelan, Boston Village Gamelan, Gamelan Son of Lion, Dharma Budhaya, and Festival participants

CLOSING PROGRAM

Closing Address by H.E. Mr. A Adiwoso, Indonesian Ambassador to Canada
Award to Dr. Mantle Hood, and presentation by representatives of performing groups participating in the Festival

CONCERT

Indonesia Group EXPO 86 (Javanese and Balinese Gamelan)
Vancouver Symphony Orchestra, Peter McCoppin, conductor

Thursday, August 21

WAYANG KULIT (12AM-6AM)
Indonesia Group EXPO 86; Rahayu Supanggah, musical director; B. Subono, dhalang
Story: "Ramayana"

Personnel Related to the Festival

But Muchtar: Chief of planning and design of the Indonesian Committe Expo 86
Robi Sularto S.: Pavilion Manager/ Deputy Commissioner General of Indonesian Pavilion Expo86

Steering Committee

Chairman: I Made Bandem
Vice Chairman: Hastanto
Secretary: Suka Harjana
Members:
Edi Sediawati
Frans Haryadi
Slamet Abdul Syukur
Franki Raden
Endo Suanda
Sudarsono
Robi Sularto Sastrowardoyo
Rahayu Supanggah
Sardono W. Kusumo (initiator)

Organizing Committee

Chairman: Imam Buchori
Vice Chairman: Amna S. Kusumo
Secretary: Suka Harjana
Symposium coordinator: Rahayu Supanggah
Concert coordinator: Sardono W. Kusumo

Supported by all staffs of the Indonesia Pavilion Expo 86.

Festival Performances

The First International Gamelan Festival
August 18-20, 1986 EXPO 86
Vancouver, Canada

Group: Kyai Guntur Sari
Director: Vincent McDermott
Guests: Widiyanto S. Putro, Nartuti, Supardi, Roesdiantoro, Jody Diamond, Henry Spiller, Ben Brinner, R. Supanggah, Alec Roth, Rustopo, Sukamso
Players: Cathy Clifford, Michael Dryfoos, Ira Fortleiter, Gray Haertig, Dean Hyerly, John Jenkins, Pricilla Lane, Beverly North, Richard North,Judy Parker, Jill Poris, Ric Simonsen, Patience Willner, Kumie Yoshizawa
Program:
Bells of Tajilor (Vincent McDermott)
Ladrang Bribil (Java)

Group: Boston Village Gamelan
Director: Sam Quigley
Guests: I.M. Harjito, Sumarsam
Players: Mary Brockenborough, Barry Drummond, Wayne Forrest, Mieke Geffen, Dane Harwood, Jamie Jaffe, David Luberoff, Seth Mirsky, Lisa Lawson, Jonathan Rees, Alan Robinson, Janet Robinson, Paul Robinson, Laurie Rothstein, Alan Sagan, Lin Cheney Sasman, George Schnee, Clara Silverstein, Anne Stebinger
Program: (Central Java)
Gd. Gambirsawit kt.2 mg. kt.4 — Ld. Pangkur pl.barang
Gd. Bonang Babar Layar p.lima
Gd. Kocak kt.2 mg. Ld. Dwiradameta — Ada-ada Girisa — Srepegan pinjalin sl.nem
joined by Festival participants for:
Ld. Wilujeng sl.many.
Ld. Pangkur sl.many.
Kt. Puspawarna sl.many.
Gd. Kutut Manggung sl. many.

Group: Dharma Budhaya
Director: Shin Nakagawa
Players: Akio Fuji, Yoshikaza Fukui, Miharu Hasegawa, Kimiko Hayashi, Hiroshi Ietaka, Kyouko Kajiwara, Kouji Matsutaka, Harumi Nakagawaw, Jun'ichi Nakajima, Yoshie Tanahashi, Shin'ichirou Tani, Manami Touyama, Teruo Yamasaki, Kuniko Yuhi
Program:
Tantra (Shigenobu Nakamura)
Night Festival in flower/Variasi Pangkur (S. Nakamura)
Colored Structure of Tone (Hiroshi Nanatsuya)

Group: The Berkeley Gamelan
Director/Instrument builder: Daniel W. Schmidt
Players: Deborah Bachels, Barbara Bent, Joan Bell Cowan, Linda Dobbins River, Tina Harrington, Charles Sawyer, Carter Scholz
Program: (Daniel Schmidt)
Abies Firma (1986)
Ghosts (1984)
In My Arms... Many Flowers — Well-Rounded Fanfare (Barbara Bent)
Accumulation

Group: Banjar Gruppe Berlin
Director: Paul Gutama Soegijo
Players: Michael Bothe, An Hoffman, Martina Letz, Tom Zunk
Program: (Paul Gutama Soegijo)
Jaman Eden
Kotekan Games: six hands and vocal chords
Kotekan Games: three dog-dog drums and voices
Solitaire Ro
Tenganan Is Not Far

Group: Gamelan Son of Lion
Director: Barbara Benary
Guests: Wiwiek Sipala
Dancers: Deena Burton, Lyra Silverstein
Players: Philip Corner, Jennifer DeBouzek, David Demnitz, Nick Didkovsky, Rosalie Donatelli, Danilel Goode, Rolf Groesbeck, Georgette Le North, Laura Liben, Daniel Licht, David Simons
Program:
Graffitti Removal (David Demnitz)
Keith Rays (Denise Rightmire-Womelsdorf)
Sleeping Braid (Barbara Benary)
Eine Kleine Gamelan Music (Daniel Goode)
Don't Be A Hog (Nick Didkovsky)
Rag for Deena (Barbara Benary) ch. Deena Burton
Gamelan 9 (Philip Corner)
Traffic (Laura Liben)
Naked We Stand (David Simons) chor. Deena Burton

Group: Gamelan Pacifica
Director: Jarrad Powell
Guests: Warren Chang, Thomasa Eckert, Jody Diamond
Players: Jay Hamilton, Jim Madara, Jeff Morris, Thomas Nast, Frank Rehor, Susan Seneft, David Schoener, Alan Vaupell, Betsy Weill
Program:
September Vision (Jarrad Powell)
Gendhing Erhu (Jarrad Powell)
Peace (Jeff Morris)
Extractions (Jeff Morris)
The Temple in the Ear (James Madara)

Group: B.A.N.G. (Bay Area New Gamelan)
Director: Jody Diamond
Players: John Levin, Joyce Todd, Carter Scholz, John Chalmers, Richard Mix, Leslie Roberts, Henry Spiller, and members of Gamelan Si Betty
Guests: I Pande Made Sukerta, Mantle Hood, Lou Harrison, William Colvig, Alec Roth, Vincent McDermott, Neil Sorrell, Jeff Morris, Jarrad Powell, Daniel Schmidt
Program: (Jody Diamond)
Lagu Didalam Kotak/The Melody Within the Box (1986)
Pieces of Eight (1986)
In That Bright World (1981)

Group: Sekar Jaya
Director: Michael Tenzer
Players: Ketut Arini Alit, Gusti Putu Alit Aryani, Rucina Ballinger,

Eugene Cash, Rachel Cooper, Tom Deering, Carla Fabrizio, Jim Finck, Doug Goodkin, Lisa Gold, Pam Hetrick, Jim Hogan, Maddie Hogan, Steve Johnson, Joyce King, Debbie Lloyd, Jeanne Moncrieff, Michelle Mood, Alexandra Morphet, Mudita Nisker, Rose Nisker, Mimi Prather, Wayne Vitale, Evan Ziporyn

Program: (Bali)
Sekar Gendot
Legomg Lasem
Tabuh Pisan Bangun Anyar
Legong Keraton (dance)
Teruna Jaya (dance)

Group: Gamelan Si Betty
Director: Lou Harrison, assistant director: Trish Neilson
Players: Alan Clute, Willima Colvig, Sheila Compton, Jody Diamond, Susan Douglas, Dan Garr, Mantle Hood, Peter Huboi, Dan Kelley, Ken Miller, Richard Mix, Henry Spiller, Don Stevens, Hage vanDijk, Jeff Wash, Widiyanto, William Winant, Elizabeth Yates
Manager: Diana Mall
Program:
Marta Budaya (Mantle Hood) with vocal "Kabeh Baud..." (Jody Diamond)
Gending Aphrodite (Lou Harrison)
Bubaran Robert (Lou Harriosn)
Pambuka Aptos (Widiyanto)
Main Bersama-sama (Lou Harrison)
Duporo (K.R.T. Wasitodipuro)
Selamat Jalan (Clay Jones)

Group: Indonesia Group EXPO 86
Director: Sardono W. Kusumo
Players: Rahayu Supanggah, I Pande Made Sukerta, I Wayan Sadra, B. Subono, Nano Suratno, Karjono, Roesdiyantoro, Hadi Budiono, Supardi, Bambang Ginting, Sri Nartutik, I Wayan Sudana, I Ketut Partha, I Nyoman Catra, I Ketut Sudhana, Barlen Sutrisna, Rian Syafarina,Tri Nardono, Trustho, Sarjiwo, Sumaryono, I Ketut Saba, I Wayan Beratha, Bambang Sunarto, Suroto, Sukamso, Prasadiyanto, Mahdi Bahar, Siradjuddin, Andy Tiar Bachtiar
Program:
Sworo Pencon (B. Subono)
Lagu Orek-Orek — Gd. Ela-ela Kalibeber kt. 2 kerep mg.4 — pathetan Sendhon Abimanyu — Jineman Glathik Glindhing — Ld. Panjang Ilang — Lagu Godril sl.sanga
Kosong (I Ketut Asnawa)
Liar Samas (I Nyoman Lotring)
Purwo Pascima (I Wayan Beratha)
Asanawali (I Pande Made Sukerta)
La La (Martopangrawit)

Group: Vancouver Symphony Orchestra, Vancouver Chamber Choir
Director: Peter McCoppin
Players: [unavailable]
Program:
Tabuh-tabuhan (Colin McPhee)
Nocturnes (Claude Debussy)