SCORE

Gelas 1091

by Pande Made Sukerta

Performance Instructions

Group I

Kenong	Invert on stand, strike inside rim with kenong mallet to produce a clear, bell-like tone.
Gong	Hit repeatedly on face (not on knob) with one gong mallet.
Singer	Sing a sad song, in any language. Stop when Group II enters.
Speaker	Speak slowly and softly about something sad. Stop when Group II enters.
Piano	Play slowly, interact with other sounds. Use any technique.

Group II

Suling gambuh (long bamboo flute)
Gentorak (bell tree) (or wooden frame hung with many kinds of bells)
10 people with 2 drinking glasses each (of glass or plastic)

Group I: Enter in the above order. Each player enter loudly; then fade back with the others. After a while, gong becomes louder, other instruments become softer.

Group II: Begin after all the instruments in group I are playing softly. All members of group II squat down and duck walk. The suling plays freely, the bell tree is shaken, and the 10 people with the glasses tap the bottom of each glass on the floor as they walk. The group moves in a cluster, but not in a line, and not in step with each other. In the process of walking, some people may get ahead of others. Start off stage, enter, and cross slowly in front of the stage. Exit the theater or performance space, and return through another entrance, finally entering the stage. Move across the stage, eventually go behind the gong. Stand there and continue to play.

All players: When group II is behind the gong, play louder, then softer, and stop together.

Notes

Gelas 1091 [drinking glass; numbers indicate date of composition], for approximately 17 players, is 8–9 minutes in duration and may be performed outside.

While Group II is moving, the sounds of the suling, bell tree and glasses should be heard from different perspectives. Other movement sequences are possible: the group might begin by sitting in front of the stage, then exit through the audience and reenter onto the stage, etc.

Gelas 1091 was composed while the New Music Indonesia group, sponsored by the Festival of Indonesia in Performance, was in residence at Rutgers University in New Jersey on October 2-3, 1991. It was performed there by a joint group of Indonesians and Americans in an evening presentation "Gamelan: a composer's orchestra," a dialogue in words and music between the composers of the New Music Indonesia group (R. Supanggah, A. Suwardi, A. Sunardi, P.M. Sukerta, Waluyo, J. Purwanto, W. Sadra, A. Sutrisno), four American composers for gamelan (B. Benary, P. Corner, D. Goode, and J. Diamond), and a varied audience of students, musicians and community members.

Pande Made Sukerta was born in Bali in 1953. He graduated from the high school music conservatory in Denpasar (SMKI) and from ASKI (now STSI) Surakarta, where he now teaches composition. He has written on Balinese music and composition, and frequently toured both in Indonesia and abroad. (For a more extensive biography, see *Baker's Biographical Dictionary of Musicians*, eighth edition.)

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