

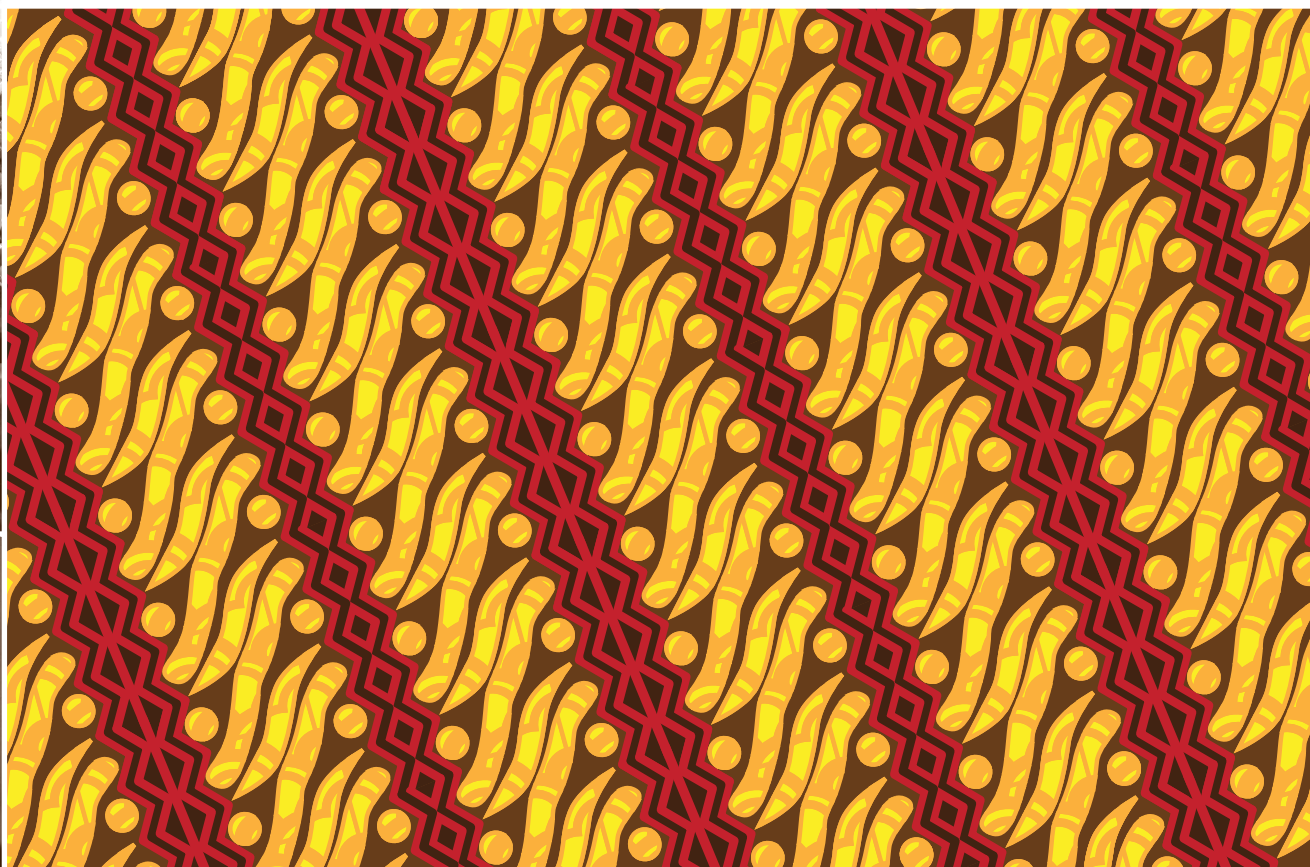


Performing Indonesia

A CONFERENCE AND FESTIVAL OF MUSIC, DANCE, AND DRAMA

October 31–November 3, 2013

Freer Gallery of Art, Arthur M. Sackler Gallery, and S. Dillon Ripley Center, Smithsonian Institution



A joint presentation of the Embassy of the Republic of Indonesia in Washington, D.C.,
and the Freer and Sackler Galleries, Smithsonian Institution

Embassy of the Republic of Indonesia in Washington, D.C.

H.E. Dr. Dino Patti Djalal, Ambassador of the Republic of Indonesia
to the United States of America

**Freer Gallery of Art and Arthur M. Sackler Gallery
Smithsonian Institution**

Julian Raby, The Dame Jillian Sackler Director of the Arthur M. Sackler Gallery
and Freer Gallery of Art

**Performing Indonesia: A Conference and Festival of Music,
Dance, and Drama**

STEERING COMMITTEE

Sumarsam, University Professor of Music, Wesleyan University

Andrew McGraw, Associate Professor of Music, University of Richmond

Haryo Winarso, Attaché for National Education, Embassy of the Republic
of Indonesia

Michael Wilpers, Manager of Public Programs, Freer and Sackler Galleries

Performing Indonesia

A CONFERENCE AND FESTIVAL OF MUSIC, DANCE, AND DRAMA

October 31–November 3, 2013

Schedule

EVENING CONCERTS

International Gallery, S. Dillon Ripley Center

Javanese Shadow-Play: Hanoman on Fire*

Thursday, October 31, 7:30 pm

Javanese Dance and Gamelan from Yogyakarta*

Friday, November 1, 7:30 pm

Musicians and Dancers of Bali*

Saturday, November 2, 7:30 pm

Traditional Theater and Dance from Sumatra*

Sunday, November 3, 7:30 pm

GAMELAN MARATHON

Saturday, November 2, 10:15 am–5:45 pm

Sunday, November 3, 10 am–5:30 pm

International Gallery, S. Dillon Ripley Center, unless indicated otherwise

FILM

Opera Jawa

Saturday, November 2, 2 pm

In person: director Garin Nugroho

Freer, Meyer Auditorium

FAMILY PROGRAMS

Painting Shadow-Puppets

Saturday, November 2, 2–4 pm

Sackler sublevel 2

Dance Indonesian

Sunday, November 3, 2–4 pm

Sackler sublevel 2

CONFERENCE

Indonesian Music: Past and Present

Keynote Address

Traditional Performing Arts of Indonesia in a Globalizing World

Sumarsam

Saturday, November 2, 11 am

Freer, Meyer Auditorium

Session 1

Perspectives on Traditional Repertoires

Friday, November 1, 2–5:30 pm

S. Dillon Ripley Center

Session 2

Musical Transmission

Saturday, November 2, 12–2 pm

Freer conference room

Session 3

Experimental Music and New Works

Saturday, November 2, 2:30–4:30 pm

Freer conference room

Session 4

Global Gamelan

Sunday, November 3, 11 am–1:15 pm

Freer conference room

Session 5

Indonesian Theater and Dance

Sunday, November 3, 1:30–3 pm

Freer conference room

All events are free of charge and open to the public.

Seating for all daytime events is on a first-come, first-served basis.

* Free tickets are required for the four evening concerts. Tickets can be reserved in advance (with a service fee) through Ticketmaster at 202.397.7328 or www.ticketmaster.com. Tickets are also available at the door beginning one hour before each evening concert.

Please silence cell phones and refrain from using illuminated displays.

Unauthorized photography and recording of performances are prohibited.

Programs are subject to change. For more information and updated schedules, visit asia.si.edu.



Evening Concerts

Javanese Shadow-Play: Hanoman on Fire

THURSDAY, OCTOBER 31
7:30 pm
International Gallery,
S. Dillon Ripley Center

Ki Kasidi Hadiprayitno, *dalang* (puppeteer)

Yogyakarta Gamelan Ensemble, Yogyakarta Special Region, with artists from:

Indonesian Institute of the Arts (ISI) at Yogyakarta

Indonesian Institute of the Arts (ISI) at Surakarta

Yogyakarta Palace

Sulaksmono Yudhaningrat, head of delegation and head of the Cultural Office, Yogyakarta

PROGRAM

Hanoman Obong (Hanoman on Fire)

After Prince Rama, Princess Sinta, and Laksmana leave the kingdom of Ayodya, they live in the forest for fourteen years. Their hideaway is discovered by Sarpakenaka, who reports what she sees to the evil king Rahwana of Alengka. He learns an angelic princess resides in the middle of the Dandaka forest. His interest sparked, Rahwana journeys to the forest, accompanied by Kala Marica, who, at Rahwana's command, is transformed into a golden deer.

When Sinta sees the golden deer in all its radiant beauty, she desires to own it. Her husband, Prince Rama, attempts to catch the deer for Sinta. While Rama is away on the hunt, his brother Laksmana keeps watch over Sinta to protect her. Nevertheless, Rahwana takes advantage of Rama's absence to capture Sinta. Upon his return, Rama and Laksmana search for Sinta, but without success. Rahwana has taken Sinta to Alengka on the Garuda bird named Jatayu. In its attempt to save Sinta, Jatayu falls and breaks its wings in the process. Jatayu does manage to inform Rama of Sinta's predicament, so Prince Rama and Laksmana journey to Alengka to rescue her. They are aided by an army of monkeys from the Kriskenda cave under the command of Hanoman. In a confrontation with Rahwana, the evil king's lieutenants light Hanoman's tail on fire. This causes the enraged Hanoman to fly across the kingdom, setting fire to all of Alengka and bringing about Rahwana's defeat.

—Ki Kasidi Hadiprayitno

Shadow-Puppetry in Java

One of Asia's great forms of drama is the Javanese *wayang kulit* or *wayang purwa* (shadow-play with flat leather puppets). Beyond its value as entertainment, it is important to the Javanese as ceremony. It provides a means of contact with ancestral spirits and generates an atmosphere of serenity and balance. It educates young people in the wisdom of the Javanese culture, and it employs, as a frame of reference, philosophical and mystical ideas that relate to the esoteric self-discipline of *semadi*.

No one understands each facet of a *wayang* performance. Even the *dalang* (puppeteer) may not completely comprehend the obscure imagery of a beautiful song he sings. Those attending the night-long course of the play might not pay constant attention and instead wander away for some tea or food. Children, who form a large part of the audience in Java, often fall asleep during the longer and more philosophical dialogues and wake up when the clowns appear.

In general, a play falls into three main divisions defined by the planting of the *kayon* or *gunungan* (tree or mountain) in the center of the stage to mark the division between the (usually positive) forces to the *dalang's* right and the (usually negative) forces to the left. (The Javanese are, of course, too subtle to imagine that human nature is all bad or all good. Even noteworthy heroes have certain weaknesses, and some villains possess great nobility.) The corresponding division of the accompanying music into three *pathet* (modes) parallels this division of the *wayang* play into three sections.



Sumarsam performs
wayang

The *dalang* is in complete charge of the performance. He meditates before it begins. During the performance he manipulates the puppets, delivers all the dialogue in many voices, describes the scene, provides commentary—often drawing on events of the day—and signals the orchestra what and when to play. He must know the stories and characters of more than two hundred puppets. A good *dalang* may be able to perform as many as two hundred *lakon* (wayang episodes). In Java, he is often revered for his deep understanding of life and his role as a teacher and spiritual guide. Through him, the audience is initiated into the “secrets of earthly existence” and educated in the philosophical and mystical composition of life: the nature of order in the world, cosmic justice, and the laws of the universe.

—Adapted by Sumarsam and his students from works by Benedict Anderson
and Mangkunegara VII

Contemporary Trends in Wayang

Much change has occurred in Javanese wayang performance over the last several decades. In place of the *blencong* (oil lamp), the electric bulb has become a standard light source. Western drums and cymbals were introduced into the wayang ensemble many decades ago. Their role has been to support the *kendang* (drum) in amplifying the dramatic movements of the puppets. In more recent developments, genres of Indonesianized Western popular music, such as *dangdut*, *campursari*, and rock, have been incorporated into wayang performance.

Musicians share the stage with the *dalang* (puppeteer) and *pesinden* (singers), and play an important role in humorous scenes. Comedians sometimes join in a wayang performance as guest artists, interacting with the puppeteer and singers in humorous dialogue on current themes and topics.

In contemporary wayang, the central role of the *dalang* is somewhat minimized as he now shares his presentation with other star performers. Although audience members appreciate the *dalang*’s role as storyteller, puppeteer, and singer, they also enjoy the sights and sounds of the *pesinden*, *dangdut* singers, and comedians.

Introducing new elements into wayang has changed its definition from “shadow-puppet show” to simply “puppet show.” Javanese audiences generally prefer to see wayang performance from the side of the puppet. In fact, some wayangs are arranged so no space is available for shadow-side viewing. *Dalangs* respond to this development with remarkable innovations, especially regarding puppet manipulation and movement. The somersault, for example, is now a standard movement for giants and other puppets of strong character. Fight scenes have also become more elaborate. In addition to these new puppet movements, the light source has been raised high above the *dalang*’s head, providing the audience with a clear demonstration of the puppeteer’s creative skills.

Tonight’s performance features a condensed version of an all-night wayang play. It highlights the main scenes of the story but still follows a traditional structure. The performance is divided into three major parts, with each section paralleled by one of three corresponding *pathetan* (modes) of music.

—Sumarsam, Wesleyan University

Javanese Dance and Gamelan from Yogyakarta

FRIDAY, NOVEMBER 1
7:30 pm
International Gallery,
S. Dillon Ripley Center

Yogyakarta Gamelan Ensemble, Yogyakarta Special Region, with artists from:
Indonesian Institute of the Arts (ISI) at Yogyakarta
Indonesian Institute of the Arts (ISI) at Surakarta
Yogyakarta Palace

Sulaksmo Yudhaningrat, head of delegation and head of the Cultural Office, Yogyakarta

PROGRAM

Golek Asmarandana Bawaraga (Princess Bawaraga)

Dancers: Rhea Janitra Ajiningtyas, Nurul Dwi Utami, Siti Nurul Pristisari, Paranditya Wintarni

Klana Topeng Gagah (Klana Mask)

Dancers: Widaru Krefianto Darmawan, Yata

Srimpi Pandhelori

Dancers: Rhea Janitra Ajiningtyas, Nurul Dwi Utami, Siti Nurul Pristisari, Paranditya Wintarni

Golek Menak Kakung

Dancers: Icuk Ismunandar, Widaru Krefianto Darmawan

Intermission

Gamelan instrumental

Batik Gebyar

Dancers: Rhea Janitra Ajiningtyas, Nurul Dwi Utami, Siti Nurul Pristisari, Paranditya Wintarni

Lawung Jajar

Dancers: Yata, Pramutomo, Icuk Ismunandar, Widaru Krefianto Darmawan, Anon Suneko

Musicians: Sulaksmo Yudaningrat, Tavip Agus Rayanto, Kasidi, Sumaryono, Sagiyo, Anon Suneko, Bayu Purnama, Sugeng Triyono, Sri Wahyuningsih, Pramutomo, Widaru Krefianto Darmawan, Yata, Icuk Ismunandar, Setiyawan Sahli

Golek Asmarandana Bawaraga

This dance was originally performed by a single female dancer. In recent years, the choreography has evolved to include a group of female dancers. *Golek* is generally associated with a type of Javanese poetic rhythm, and the name Asmarandana Bawaraga is connected to one of these rhythms. In Golek Asmarandana Bawaraga, a princess applies makeup and gets dressed, revealing a dynamic and happy personality in the process.

Klana Topeng Gagah

King Klana Sewandana from the Bantar Angin kingdom falls in love with Princess Sekartaji from the Kediri kingdom. Through dynamic and impressive movement, the masked dancer depicts the king's imagination and strong character as he desires to see his ideal woman.

Srimpi Pandhelori

In this traditional Yogyanese dance, the four female dancers perform the same character and wear the same costumes to symbolize the four cosmic directions and the balance of four human desires. The dance's formations and movements are in double partner in the fighting pattern. The name Pandhelori refers to the accompanying music. Srimpi Pandhelori was originally choreographed by Sultan Hamengku Buwana VI (reigned 1856–77).

Golek Menak Kakung

This male dance is based on a Menak story in the court of Yogyakarta. Adapted from Islamic culture, it tells the story of Amir Hamzah, an uncle of the Prophet Mohammad. The dance depicts a fight between Umarmaya and Umarmadi. At the end of the fight, both follow Amir Hamzah on his Islamic mission. The Golek Menak dance was created by Sultan Hamengku Buwana IX in 1941.



Wesleyan Gamelan Ensemble, see page 14

Batik Gebyar

Recognized by UNESCO, batik painting has been a principal cultural heritage of Indonesia for generations. This dance, a development of the classical style, describes the agility and majesty of a Javanese girl as she paints batik with the beautiful motifs typical of Yogyakarta. Paranditya Wintarni (Andit) choreographed tonight's version.

Lawung Jajar

Choreographed by Sultan Hamengku Buwana I (reigned 1755–92) of the Yogyakarta Palace, this dance is based on the military traditions of the court, specifically the lance maneuvers called *lawung*. The dance's use of loud dialogue reflects the high spirit and dynamic character of the royal troops. The Lawung Jajar calls for eight male dancers, each with different roles and characters. Traditionally, Lawung Jajar is presented at royal wedding ceremonies for the sons and daughters of the king of Yogyakarta Palace.

—Notes provided by the Embassy of Indonesia

Javanese Gamelan and Its Music

A gamelan (orchestra) traditionally accompanies puppet shows, dances, feasts, and ceremonies in Java. Most of the instruments are made of bronze: tuned gongs suspended vertically or horizontally (*kenong*, *kempul*, *gong ageng*) and instruments with tuned keys suspended over tubular resonators or a resonant cavity in the base of the instrument (*saron*, *gender*). Other instruments include the two-stringed fiddle (*rebab*), wooden xylophone (*gambang*), flute (*suling*), and drum (*kendang*). A full Javanese gamelan comprises two sets of instruments, one in each of two tuning systems or *pathetan*: *sléndro*, with five tones per octave, and *pélog*, with seven. The three *pathet* used in the course of the *wayang* all have their distinct manifestations in both tuning systems.

No instrument predominates in the overall sound of the gamelan. Each has an important function that relates to the whole. As for the music, rather than harmony and development in the Western sense, the primary organizing feature is a vocally inspired modal polyphony of a highly melodic character. *Gendhing* (compositions) are quite formal, for all their quality of ethereal improvisation. Every gamelan piece is cast in one of a small number of forms defined by the mutually subdividing cycles of certain gongs, most prominently, the *gong ageng* (great gong). The cyclic organization allows great flexibility in creating pieces of differing character; even within a piece, subtle (or dramatic) shifts in feeling occur as cycles slow down or speed up.

—Sumarsam and his students at Wesleyan University



Gamelan Raga Kusuma, see page 11

Musicians and Dancers of Bali

SATURDAY, NOVEMBER 2
7:30 pm
International Gallery,
S. Dillon Ripley Center

Professional Ensemble of the Indonesian Institute of the Arts at Denpasar
Head of Delegation: I Gede Arya Sugiarta

PROGRAM

Music and Dance with Gamelan Gong Kebyar

The term *kebyar* means hitting the gamelan instruments simultaneously and loudly, producing a music that is very fast and dynamic.

Terompong Kebyar

This dance was created by I Ketut Marya (aka I Mario of Tabanan) in 1925. Its name reflects the fact that it is performed by a dancer who plays the *terompong*.

Dancer: I Putu Dedik Sutyana

Legong Kuntul

Storks enjoy the natural beauty of the rice fields where they feed.

Dancers: Kadek Ayu Era Pinatih, A A Istri Inten Pradnyandari

Taruna Jaya

Created by I Gde Manik and derived from the culture of north Bali (Buleleng), this dance depicts the movements of a young adult man, whose emotional behavior entices the hearts of women.

Dancer: Ni Wayan Sumantari

Musicians from Bali: I Gede Arya Sugiarta (*gangsa*), I Ketut Garwa (*kendang*), I Nyoman Windha (*ugal*), I Gusti Putu Sudarta (*ceng-ceng*), I Made Sujendra (*gong*), I Made Desi Muliartana (*kajar*)

Musicians from the United States: I Ketut Gede Asnawa (*kendang*), I Nyoman Suadin (*jegogan*), I Made Lesmawan (*reong* and *kantil*), I Nyoman Saptanyana (*gangsa*), I Putu Tangkas Adi Hiranmayena (*reong* and *kantil*)

Intermission

Theater “Sutasoma” Gamelan Semarandana

Story and director: I Gusti Putu Sudarta

Composer: I Nyoman Windha

Sutasoma’s Journey to Enlightenment

(A synopsis of the Sutasoma *kakawin*, episodes 1–3)

An assembly of palace officials decides that Prince Sutasoma must marry and succeed his father, King Mahaketu, as ruler of Hastina. Sutasoma expresses his reluctance and explains his desire to become an ascetic. The king will hear of no such thing, so Sutasoma secretly leaves the palace alone at night. He enters a charnel ground and meditates before a statue of Bhairawi. The goddess Widhyutkarali emerges from the sweat produced by his intense meditation. She predicts that he will attain the yogic perfection he seeks, but he must first go to Mount Sumeru. There, Sutasoma visits two hermitages. At the first one, he meets the monk Kesawa, who agrees to accompany him to Mount Sumeru. At the second hermitage, he meets Sumitra, a monk who he discovers is also his maternal great-uncle. Sumitra tells Prince Sutasoma all the details of his family’s history and of Porusada, the world-threatening demon. While at this hermitage, Prthiwi, the Goddess of the Earth, appears before Sutasoma and begs him to reconsider his decision to withdraw from the world. Later, the prince discovers that the evil demon Gajawaktra has been terrorizing the countryside. The demon rebuffs Sutasoma’s verbal efforts to restrain him. When this battle threatens to engulf the world, the goddess Indra appears and orders the prince to undertake yoga of the Highest Knowledge by adopting the *bodhyagri* mudra. As soon as Sutasoma positions himself in this pose, the evil Gajawaktra is subdued, converted to truth, and given instruction on rightful living.

Director and dancer: I Gusti Putu Sudarta

Prince Sutasoma: I Putu Dedik Sutyana

Angels: Kadek Ayu Era Pinatih, A A Istri Inten Pradnyandari, Ni Wayan Sumantari

Musicians: I Gede Arya Sugiarta (*kendang*), I Ketut Garwa (*kendang*), I Nyoman Windha (*gangsa* and *vokal*), I Made Desi Muliartana (*gangsa*), I Made Sujendra (*gong*)

Balinese Gamelan and Its Music

Bali is host to numerous types of gamelan made of bamboo, iron, or bronze and ranging in size from duets to ensembles of fifty or more musicians. Ancient ensembles that accompany Balinese Hindu ceremonies coexist alongside contemporary experimental ensembles and hybrid orchestras of gamelan and Western instruments. Four different kinds of ensembles perform at this festival. Gamelan Lila Muni (from the Eastman Conservatory of Music) and the musicians of the Indonesian Institute of the Arts (ISI) in Denpasar perform the gamelan *gong kebyar*, a large five-tone bronze ensemble that emerged in north Bali around 1915. This ensemble, an evolution of older gamelan *gong* and gamelan *semar pelegongan* orchestras, took Bali by storm in the first half of the twentieth century. Its dynamic and virtuosic dance and musical style remains the most ubiquitous gamelan on the island.

The gamelan *angklung* (played by the Bucknell Gamelan Ensemble) is a much older four-tone bronze orchestra that is traditionally associated with cremation ceremonies and temple processions, but it has absorbed much influence from the gamelan *gong kebyar* over the past century. The gamelan *semar pegulingan* (played by Gamelan Pandan Arum from Los Angeles) is a rare form of seven-tone gamelan that is typically associated with instrumental works historically performed in court and temple settings. These ensembles, their tuning, and their repertoire are often unique to specific regions. For example, Pandan Arum’s ensemble is modeled on the renowned and highly distinct form associated with Kamasan.

The more contemporary gamelan *semara dana* (played by Gamelan Raga Kusuma from Richmond, Virginia, and by Gamelan Dharma Swara from New York City) was invented by the composer and gong-smith Wayan Beratha in 1986. It combines the orchestration of the *gong kebyar* with the seven-tone range of the *semar pegulingan*. Although it was intended as a practical “all-in-one” ensemble to facilitate dance-drama accompaniment, composers soon began creating new and experimental works that exploit the expanded possibilities offered by this new kind of Balinese gamelan.

—Andy McGraw, University of Richmond

SUNDAY, NOVEMBER 3
7:30 pm
International Gallery,
S. Dillon Ripley Center

Traditional Theater and Dance from Sumatra

Professional Ensemble of the Indonesian Institute of the Arts at Padang Panjang
Director: Mahdi Bahar

PROGRAM

Bagandang Agung: “Galuik Talempong Minangkabau”

Lubuak Aluang

Nani Afdal, singer; Hendri Julizardo, *talempong*

Plate Dance

Dancers: Alya Lawindo, Zaafira Jaya
Batang Hari (song)

Intermission

Theater

Randai: Folk Theater of Minangkabau

Musicians: Mahdi Bahar, Hanefi, Tonny Ryadi, Hendri Jihadul Barkah, I Dewa Nyoman Supenida, Al Junaidi, Indrawan Nendi, Nanda Pasori, Hamdan Tawil, Kurniadi Ilham

Plate Dance

This dance describes how farmers cultivate their wet rice field (*sawah*), from digging the land, plowing, planting, and harvesting to taking the crop home and pounding the rice. When the farmers harvest a successful crop, they enjoy themselves with cheerful festivities. Everyone demonstrates a special proficiency in music or dance. Plates in West Sumatra symbolize property and the happiness of a home.

Randai: Folk Theater of Minangkabau

Before becoming known as traditional folk theater, *randai* was a form of dance that took place outdoors in a yard, field, meadow, or even a crowded marketplace. Movements were borrowed from *silat* (martial arts) and performed in a circle. Narrative was based on rhymed poetry sung by young men during the circle dance, which concluded with cheering.

This martial arts dance, accompanied by song, was the first incarnation of *randai*, with the subsequent addition of *kaba* (news or story). Including *kaba* in *randai* helped clarify the message delivered to the audience. The combination of dance, song, and story was then influenced by the presence of classical Malay *tonil* groups, which incorporated elements of role-play into early modern *randai* performances. Only singers originally used *kaba*, but over time actors utilized it with Minangkabau martial arts movement to create modern *randai* theater.

Modern *randai* thus emanated from Minangkabau folk art, to which were added dance movements derived from martial arts, traditional songs, *kaba*, and the influence of Minangkabau classical *tonil* groups that visualized *kaba* in the form of acting and dialogue. Those four elements combined to become the Minangkabau *randai* theater of today.

—Notes provided by the Embassy of Indonesia

Music in West Sumatra

The musical practices of the Minangkabau, the cultural group that constitutes 90 percent of West Sumatra's population, are tremendously diverse. The most well known and ubiquitous instrumental tradition is the pluralistic practice of *talempong*, brass kettle gongs that are tuned and arranged into sets. In villages, two main styles of *talempong* are found involving five to seven kettle gongs augmented with an array of other percussion instruments. *Talempong duduak*, the seated form, features melodies backed by the rhythmic grooves of other percussion instruments. *Talempong pacik*, an entirely portable ensemble used for processions, involves a vibrant, constantly changing rhythmic-melodic weave of parts. The tuning, melodies, instrumentation, playing technique, and gender associations vary from one village to the next. In the late 1960s, a radically new style of *talempong* was developed at the Indonesian Institute of the Arts (ISI) at Padang Panjang. *Orkes talempong* (literally, a *talempong* orchestra), as the style was known, featured an augmentation of the number of kettle gongs (some thirty to sixty *talempong*), diatonic tuning of the gongs, and harmonized arrangements of tunes, all considerable departures from previous practices. This style has since morphed into ensembles that largely cover pop songs and incorporate synthesizer, drum set, electric guitar, and bass. Today, the newer and older styles coexist.

The Minangkabau also have a rich variety of vocal styles that draw on local literary forms, including *kaba* (epics) and *pantun* (a poetic form with rhyming couplets). Considerable regional differences in performance style include the accompanying instrument, repertoire, melodic characteristics, and textual factors. For example, in *sijobang*, a genre found in the highland region around the town of Payakumbuh, *kaba* were relayed with accompaniment played on a matchbox. In the southern coastal region, they were accompanied by a kind of fiddle called a *rabab pasisia*. They have also been incorporated into *randai*. Vocal forms accompanied by different kinds of flutes are also popular. The most prominent vocal music today—*saluang jo dendang* ("flute with song")—originated in the cultural heartland of the province, the *darek*. *Saluang darek* was the oblique flute that accompanied the *dendang*. Other regions used different kinds of flutes and textual structures to create their own equivalents of this noteworthy genre.

—Jennifer Fraser, Oberlin College

Gamelan Marathon I

These performances take place in the International Gallery of the S. Dillon Ripley Center unless indicated otherwise.

FRIDAY, NOVEMBER 1
12–5 pm

The Gamelatron Project

The Gamelatron Project, led by Brooklyn-based conceptual artist Aaron Taylor Kuffner, draws upon the gamelan music tradition of Indonesia and robotic technology to produce magical, viscerally powerful performances. As a site-specific work, this kinetic sculpture uses gamelan instruments and a network of mechanical mallets on sculptural mounts to create an immersive sound installation. Compositions range from solitary reverberations of gongs to full ritual or storytelling orchestrations. For this festival, the Gamelatron Project presents music for a robotic Bidadari ensemble. This modular touring Gamelatron set consists of Balinese *trompong*, *reyong*, *kempli*, *klentong*, two *ceng-ceng*, four *kopyak*, two *kempur*, and two gongs.

SATURDAY, NOVEMBER 2
10:15–10:45 am
Freer conference room

Bucknell Gamelan Ensemble

Lewisburg, Pennsylvania
Balinese traditional

PROGRAM

Santun

Ngedas Lemah

Hujan Mas

The student musicians in the Bucknell Gamelan Ensemble come from a variety of academic departments and undergraduate programs, and their performance experience ranges from less than two months to more than three years. The ensemble presents traditional and adapted works for Balinese gamelan *angklung*, which has absorbed much influence from the gamelan *gong kebyar* over the past century. This kind of ensemble uses a four-tone bronze set traditionally associated with cremation ceremonies and temple processions. Today's program features three selections that, together, highlight the important relationship between the natural environment and human behavior in Bali.

10:15–10:45 am
Freer steps and plaza
(National Mall)
Rain location: Freer,
Meyer Auditorium

Réog Ponorogo

Washington, D.C.
Javanese traditional

This dance, traditionally done in a religious trance and unique to East Java, depicts a menacing lion with a magnificent fifty-pound, four-foot-tall mask adorned in peacock feathers. The fearsome lion threatens the king of Ponorogo and his female team of hobbyhorse riders. A raucous ensemble of double-reed (*selompret*), drum (*kendang*), gongs (*kempul* and *ketuk*), and tuned bamboo rattles (*angklung*) accompanies the performers.

10:15–10:45 am

Ramah Gadang Group

Northern Virginia
West Sumatran traditional

PROGRAM

Malin Kundang

Malin Kundang is a Southeast Asian folktale about retribution against an ungrateful son. A sailor from a poor family sneaks onto a trading ship and sails far from his home. He eventually becomes rich, marries a princess, and acquires his own galleon. On his return to his home village, he is ashamed of his humble origins and refuses to recognize his elderly mother. She curses him, and when he sets sail again, he and his ship are turned to stone. Air Manis, a beach near Padang, has a rock formation called Batu Malin Kundang that is said to be the remains of his ship.

The Rumah Gadang Group performs traditional music, dance, and theater from Minangkabau in West Sumatra. Since its formation in 2007, the ensemble has brought together Minang musicians, dancers, singers, and actors who perform across the Washington area and in New York City. Nani Afdal, the principal female vocalist, is the daughter of traditional musicians and

has won numerous prizes. Her husband, Muhammad Afdal, is the group's founder, choreographer, composer, and script writer for *randai* stories. Their son Aldo and daughter Alya Lawindo are following in the parents' footsteps by performing with Rumah Gadang.

Actors: Alya Lawindo, Zaaifira Jaya, Aisha Achirudin, Zakira Mudas, Hisan Iskandar, Zahra Iskandar, Nabila Prasetiawan

Singer (*pendandang*): Nani Afdal

Musicians: M. Afdal, Hendri Julizardo, Aldo Lawindo, Diana D Dunham, Asih Schaff, Marina Soemarjono, Adam A A Purbowo

12–5 pm

The Gamelatron Project

Kuffner discusses his work 5–5:15 pm.

See page 10 for information.

12–12:30 pm

Gamelan Raga Kusuma

Richmond, Virginia

Balinese traditional and contemporary

PROGRAM

Panyembrama	I Wayan Beratha (1964)
Lengker	Traditional
Legong Lasem (excerpt)	Traditional
Continuum	György Ligeti (1968), arr. A. McGraw

In residence at the University of Richmond in Virginia, Gamelan Raga Kusuma is a community-based ensemble dedicated to the study and performance of traditional and contemporary Balinese orchestral music and dance. Founded in 2008 by Andrew McGraw and Gusti Sudarta, Raga Kusuma performs frequently in Virginia and the mid-Atlantic region and toured to Bali in 2010.

Musicians: Amy Au, Naomi Benoit, Chris Bohl, Tara Cassidy, Philip Codrey, Brooke Colquhoun, Kyle Dossier, Mary Elfner, Paul Fleisher, Derrick Gregory, Brian Larson, Amy Lavan, Elizabeth Leininger, Wayan Mastriyana, Vidya Mastriyana, Andrew McGraw (director), Becky Nelson, John Priestly, Rex Pyle, Audrey Short, Julie Sidartha, Johnny Skaritz, Hannah Standiford, Lee Wall, Jessica Zike

Dancers: Ni Made Yoni Puspadi, Rembulan Kania Maniasa, Datrini Djangkuak, Noviantari Djangkuak, Ika Inggas, Ni Nyoman Devi, Wayan Mullins

Guest artists: I Gusti Putu Sudarta, Christopher Romero

12:30–1 pm

Freer, Meyer Auditorium

Matauri

Washington, D.C.

North Sulawesi traditional and contemporary

PROGRAM

Medley	
Mars Minahasa	Johnny Mapaliey (1954)
Si Patokaan–Minahasa	
Luri Wisako–Minahasa	
Hawaii Five-O Theme	Morton Stevens (1968)
Kopi Dangdut	Hugo Blanco (1958)
America the Beautiful	Katherine Lee Bates (1913)
Poco-poco	Arie Sapulette

Errol Tandaju (chair); Natalia Suwuh Angkuw (*kolintang* music director); Ulung Tanoto (guest music director)

Kolintang: Thomas Lapijan, Ulung Tanoto, Elsa Warouw, Caroline Pinkan, Natalia Karinda, Kristanto Tirajoh, Anthony Kansil, Endang Tirajoh, Rev. Victor Hamel, Pingkan Tirajoh, Toar Hasnan

Irene Pattianakotta (ukulele); Patricia Rarumangkay (percussion)

Dancers: Phoebe Hasnan, Kezia Sinaga, Darnel Octovina, Aurelia Karinda, Toar Hasnan, Richard Tandaju, Roland Tandaju

Soloists: Grace Sinaga and Natalia Suwuh Angkuw

12:30–1 pm

Gamelan Pandan Arum

Los Angeles, California

Balinese traditional

PROGRAM

Gending Tembung, in *saih tembung*

Gending Sembung Radas, in *saih lebeng*

(*Saih* means melodic mode; *tembung* and *lebeng* are two melodic modes in this repertoire.)

Based in Los Angeles, Gamelan Pandan Arum is the only group in North America performing the repertoire of the gamelan *samara pegulingan* of Kamasan village in Bali. The ensemble in Kamasan, the last remaining link to a four-century-old tradition of Balinese court music, preserved the repertoire after the fall of the Klungkung court in 1908. To this day, their style of music cannot be heard anywhere else in Bali. Tyler Yamin, director, was the first person outside Kamasan to study this music and was gifted with the entire repertoire before the untimely passing of his host and teacher. This performance features two pieces from the traditional repertoire and will be the first time Gending Sembung Radas has been performed outside Bali.

1–2 pm

Pusaka Sunda

San Jose, California

West Javanese traditional and contemporary

PROGRAM

Palwa-Catrik	Traditional
Setra Galih	Entis Sutisna (1980)
Jung Pung Kunang-Kunang	E. Tjarmedi (ca. 1975)
Lolongkrang	B. Sukarma (1993)
Rengga-Renggi	B. Sukarma (2000)
Bulan Supasi	G. Gumbira (1985)
Lengko	B. Sukarma (2013)

Director: Burhan Sukarma

Musicians: Edward Garcia, Daniel Kelley, Ray Lapuz, Gretchen McPherson, Kenneth Miller, Danni Redding Lapuz, Olivia Sears, Henry Spiller, Rae Ann Stahl, Burhan Sukarma

Pusaka Sunda is under the direction of the Sundanese *suling* (bamboo flute) virtuoso Burhan Sukarma, who settled permanently in the United States following two decades of performing and recording with West Java's most influential musicians and touring the world as an ambassador of Sundanese music. He brought together American musicians who were interested in Sundanese performing arts and called the group Pusaka Sunda (Sundanese for heirloom). The name emphasizes the group's continuation of Sundanese tradition and symbolizes his own Sundanese identity in a new country. With codirector Rae Ann Stahl, Pusaka Sunda has performed and recorded traditional and new music for *degung*, the iconic Sundanese gamelan of West Java, for more than twenty-five years.

1:15–1:45 pm

Freer, Meyer Auditorium

Lightbulb Ensemble

Oakland, California

Contemporary Balinese and original instruments

PROGRAM

Diffusion	Jon Myers (2013, premiere)
The Frost Moon	Ryan Jobes (2013, premiere)
Pantulan	Wayne Vitale (2013, premiere)
Prana	Brian Baumbusch (2013)

Diffusion

Each of the four mallet players repeats the same melodic phrase but in the polyrhythmic proportion of 6-7-8-9. Each gong player is paired with a mallet player, so the gong strokes mark the beginning of the mallet player's repetitions. As Diffusion progresses, rests are introduced in the middle of the melodic phrases, and the texture of the music moves from density to sparsity.



Lightbulb Ensemble

The Frost Moon

In *The Frost Moon*, an electronic soundscape tuned to the instruments drifts beneath the six metallophones. Each gong cycle corresponds with a different phase of the moon in the November sky as subtle and deliberate gestures accentuate the long resonance of the instruments.

Pantulan

The title, which means “echo” or “reflection” in Indonesian, refers to the process of offsetting parts on similar instruments in various ways, as if they are played in an echo chamber or through a digital delay. *Pantulan* is an exploration of the resulting relationships between these offset parts, as well as the shifting textures of the composite sound.

Prana

The macro form of *Prana* functions as a metaphor taken from the *ombak* (beating) relationships within the set of instruments built for the Lightbulb Ensemble. The instruments are tuned to produce specific rates of beating by slightly detuning keys that share unison scale degrees. The piece is divided into five different sized gong cycles, each of which corresponds to *ombak* clusters along the five pitches of the pentatonic scale.

The Lightbulb Ensemble is a newly formed composers collective that champions experimental music, instrument building, and contemporary gamelan. The ensemble emerged from the culture of new music at Mills College and the long-standing cross-cultural artistic exchange of the sixty-member Gamelan Sekar Jaya. It performs on steel metallophones designed, tuned, and built by Brian Baumbusch, combined with other Balinese and Western instruments. Performing only new repertoire, the group presents in-house compositions and collaborates with members of the US-based new music community, including the Paul Drescher Ensemble, the Jack Quartet, and the Center for Contemporary Music. Brian Baumbusch, Wayne Vitale, Jon Myers, Keenan Pepper, Peter Sloan, Tim Black, Lydia Martin, Nava Dunkelman, Scott Siler, and Ryan Jobes are members of the ensemble.

Gamelan Pandam Arum

Balinese traditional

See page 12 for program and information.

2–2:30 pm

2:30–3 pm

Gamelan Raga Kusuma

Balinese traditional and contemporary

PROGRAM

Margapati	I Wayan Kaler (1964)
Rerejangan	I Dewa Ketut Alit (2004)
Music for 8 Flutes	Andrew Dewar (2004), arr. A. McGraw

See page 11 for information.

3–4 pm

Gamelan Dharma Swara

New York, New York

Balinese traditional and contemporary

PROGRAM

Baris	Traditional (dancer: I Ketut Ariadi Kusuma)
Hujan Mas	Traditional
Synesthesia	Joel Mellin (2012)
Godeg Miring	Traditional
Cecanangan	Dewa Ketut Alit (2003)

Performing on gamelan *semara dana*, Dharma Swara presents two traditional pieces from different repertoires (Hujan Mas and Godeg Miring) that provide the foundational elements for two featured contemporary works: Synesthesia (2012) by Brooklyn-based Joel Mellin and Cecanangan (2003) by innovative Balinese composer Dewa Ketut Alit. Paired for this program, these two recent works share a common origin in the conventions of traditional Balinese gamelan music, yet each composer's inventive refashioning encourages exploration of different directions and new dimensions. Gamelan Dharma Swara is generously hosted by the Aaron Copland School of Music at Queens College, City University of New York.

4–5 pm

Wesleyan Gamelan Ensemble

Middletown, Connecticut

Central Javanese traditional and contemporary

PROGRAM

Gendhing Bonang Tukung, in *pelog barang*

Music for Gamelan Instruments, Microphones, Amplifiers, and Loudspeakers, Alvin Lucier (1994)

Ladrang Pangkur, Pangkur Palaran, Srepegan Mataraman, in *slendro sanga*

Queen of the South, Alvin Lucier (1972)

Founded in the early 1960s, the Wesleyan Gamelan Ensemble is one of the most active university-affiliated gamelan ensembles in the United States, serving curricular and extracurricular roles within the university's music program. Under the direction of I. M. Harjito and Professor Sumarsam, the ensemble includes undergraduate and graduate students, staff, alumni, and friends. For this festival, the ensemble performs traditional pieces and experimental works by Professor Emeritus Alvin Lucier, a renowned composer of electronic music.

4:30–5:30 pm

Freer Meyer Auditorium

ISI Padang Panjang

West Sumatran music and dance

5–5:30 pm

Yogyakarta Gamelan Ensemble

Yogyakarta, Indonesia

Central Javanese traditional

This ensemble from Indonesia consists of the cultural delegation for the Festival from the Yogyakarta Special Region, whose members are from Indonesian Art Institute (ISI) at Yogyakarta, Indonesian Institute of the Arts (ISI) at Surakarta, and the Yogyakarta Palace. The head of the delegation is Sulaksmono Yudhaningrat, who is also head of the Cultural Office in Yogyakarta.

5:30–5:45pm

Free for all

The ensembles perform simultaneously in a raucous celebration of sound!

Gamelan Marathon II

All performances take place in the International Gallery of the S. Dillon Ripley Center unless indicated otherwise.

SUNDAY, NOVEMBER 3
10–10:30 am

Dharma Wanita

Washington, D.C.
Javanese traditional

PROGRAM

Ketawang Jamuran, in *slendro songo*
Lagu Dolanan Jago Tukung, in *slendro songo*
Lagu Dolanan Sluku-Bathok, in *slendro songo*
Lagu Dolanan Lumbung Desa, in *slendro songo*

(*Slendro* is a five-tone tuning system. *Songo* is a melodic mode within *slendro* tuning.)

Dharma Wanita is an all-women ensemble based at the Embassy of Indonesia in Washington, D.C. It includes the wives of embassy diplomats and staff members and is an important, long-standing part of the embassy's cultural activities.

10:15–10:45 am
Freer steps and plaza
(National Mall)

Réog Ponorogo

See page 10 for information. Rain location: Freer, Meyer Auditorium

10:30–11 am

Santi Budaya

Northern Virginia
Indonesian traditional

PROGRAM

Dance	Tari Bathik
Dance	Tari Bali Trunajaya
Music	Gamelan Java by children
Songs	Suwe Ora Jamu, in <i>pelog nem</i> Lagu Dolanan Serayu, in <i>pelog nem</i>
Dance	Tari Jaipongan

(*Pelog* is a seven-tone tuning system. *Nem* is a melodic mode within the *pelog* tuning.)

Santi Budaya is an Indonesian community organization established in Northern Virginia in 2004. Led by Erna Santi Widyastuti, the organization trains children and teens to play gamelan music and to perform the traditional Indonesian dance forms of Java, Bali, and Sumatra.

11–11:30 am

Charlottesville Javanese Gamelan

Charlottesville, Virginia
Central Javanese traditional and contemporary

PROGRAM

Ode to First Night	Cindy Benton-Groner (1994)
Ladrang Sumyar	Traditional
Lagu Kopi Susu	Traditional
Bubaran Udan Mas	Traditional

This community-based ensemble is committed both to learning about Indonesian culture through music and to experimenting with newer music by composers in the United States and abroad. The celebratory piece Ode to First Night, by founder and director Cindy Benton-Groner, welcomes in the new year. The music was inspired by the cascading chimes of church bells in Europe on auspicious occasions. Selections from Java offer a lighter style of gamelan with popular vocal melodies.

11:30 am–12 noon

Gamelan Lila Muni

Eastman Conservatory of Music
Rochester, New York
Balinese traditional and contemporary

PROGRAM

Puspa Wresti	Nyoman Windha (1981) Choreography by I Wayan Dibia (1981)
Persimpangan	Lena Nietfeld (2012)
Puspa Warsa	I Nyoman Suadin (2005)
Gambang Suling	Traditional

As in Bali, Gamelan at the Eastman Conservatory of Music is a communal effort. Founded in 1993, Gamelan Lila Muni consists of Eastman students, faculty, and staff, as well as many members of the Rochester community. Playing in a variety of venues, the ensemble learns older, traditional music and new compositions, such as Persimpangan, composed by Eastman doctoral student Lena Nietfeld. Learned through the oral/aural tradition (without notation), the music requires players to work together to cultivate each gamelan's style and expressive nuance.

Ellen Koskoff (director); I Nyoman Suadin (artistic director); Megan Arns (teaching assistant)

Musicians: Megan Arns, Carlos Batres, Jake Bellissimo, Leanna Bernier, Rachel Brashier, Josefina Calzada, Padraic Collins-Bohrer, Katelyn Croft, William Flynn, Evan Henry, Dan Kohane, Ellen Koskoff, Andreas Liapis, Gail Lowther, Ken Luk, Rosanna Moore, Lena Nietfeld, Caroline Reyes, Austin Richey, Wendy Richman, John Roberts, Nyoman Suadin, Natalie Tjota, Glenn West, Weijie Zhao

12–5 pm

The Gamelatron Project

Kuffner discusses his work 4–4:15 pm.
See page 10 for information.

12–1 pm

Javanese Klenengan

United States and Indonesia
Javanese traditional

PROGRAM

Gendhing Gambirsawit, in *slendro sanga*

This ensemble includes gamelan musicians from Yogyakarta and senior gamelan teachers who have taught gamelan in the United States for many years.

The tradition of formal concerts does not exist in Java. Gamelan is commonly performed as an element in the celebration of special social events, such as a rite of passage. In such contexts gamelan sessions called *klenengan* are held. Here, music is made for the sake of listening to music, not for accompanying theatrical performances. Often performing long pieces in a medley presentation, musicians in *klenengan* demonstrate their improvisational skills and the dexterity of their playing technique. The solo female singer does the same; sometimes the composition requires her to sing a solo song, as is done in the popular classical piece Gendhing Gambirsawit *slendro sanga*.

1–1:30 pm

Gamelan Lila Muni

Balinese traditional and contemporary
See 11:30 am above for program and information.

1:30–2 pm

Pencak Silat

Washington, D.C.

2–3 pm

Balinese Gamelan of the Indonesian Institute of the Arts (ISI)

Denpasar, Bali
Balinese traditional



The Gamelatron Project, see page 10

3–4 pm

Jessika Kenney, vocals; Eyvind Kang, viola

Seattle, Washington

Contemporary

PROGRAM

Her Sword

Jessika Kenny (2007)

Kidung

Eyvind Kang (1997)

Her Sword is based on “What can I do, the beloved as a brigand has arrived,” a twelfth-century Persian poem by Attar. Kidung is based on “The Story of Iceland” (1997), the *wangsalan* riddles of the Javanese *pesinden* (singers), and a Sundanese sung-prayer in the spirit of Tarawangsa.

Inspired by poetry and sacred texts, sonic exploration, and traditional music, Jessika Kenney and Eyvind Kang perform their co-compositions as a duo and in expanded ensembles. They are students of Central Javanese and Sundanese music, as well as classical Persian music with Ostad Hossein Omoumi. Based in Seattle, they are adjunct faculty at Cornish College of the Arts, and they tour internationally for concerts, workshops, collaborations, and studies. Kang previously performed at the Freer Gallery in 2001.

4–4:30 pm

House of Angklung

Washington, D.C.

Contemporary

PROGRAM

Mas Que Nada

This Brazilian song means “come on.” Written by Jorge Ben in 1963, it became the signature song of Sergio Mendez.

Around the World

The theme tune of the film *Around the World in Eighty Days* (1956) was written by Harold Adamson and Victor Young.

Volare

Franco Migliacci and Domenico Modugno wrote this popular Italian song in 1958.

Yamko Rambe Yamko

This folk song originated in Papua, Indonesia.

New York

John Kander and Fred Ebb wrote this theme song for Liza Minnelli for the film *New York, New York* in 1977.

House of Angklung is an Indonesian cultural group established in 2011 by members of the Indonesian community in the Washington area to promote the traditional West Javanese tuned bamboo instruments called *angklung*. The group uses music to further world peace and harmony. Its members come from Maryland, Virginia, and the District of Columbia. The head of the group is Wanti Syarief, and its conductor and head of programs is Tricia L. Sumarijanto.

Singers: Amira Zaky, Sekar Novika

Gambang percussion: Winona Zaky; bass: Erwin Chaniago; drums: Andri Antoni; conductor and arranger: Tricia Sumarijanto

Musicians: Primadona Rifai, Nina Marzoeqi, Maarja Vigorito, Aty Karyati, Leli Marlina, Yvonne T. Reyes, Dyan Wibowo, Dinie Yulia Manahera, Dwitra Zaky, Nova W. Tirajoh, Erna Hardiono Oesman, Syarifah Yanis, Ita Tazkiah, Jane Moudy Inkirwang, Diana Zein Nazli, Pinky Mara, Esmeralda Zein Yudhistira, Natindyas Rachmat, Anastasia Kalona, Yani Riana, Ratu Anna Hadiman

4–5 pm

Freer conference room

Burton Brothers, with Andy Jenkins and Gusti Sudarta

New York City and Richmond, Virginia

Experimental

These three untitled improvisations are based upon compiled recordings from 2012 and 2013 that were made in Bona Village in Bali, Indonesia, with I Gusti Putu Sudarta. The recordings have been manipulated electronically and are played as both fixed media and live, along with instrumental accompaniment on Javanese *gendér*, Burmese gongs, Balinese *reyong*, *kacapi* mandolin, Javanese frame drum, guitar, and banjo.

4:30–5 pm

Charlottesville Javanese Gamelan

Central Javanese traditional and contemporary

See page 15 for program and information.

5–5:30 pm

Javanese Court Gamelan Ensemble of the Embassy of Indonesia

Washington, D.C.

Central Javanese traditional

PROGRAM

The ensemble plays a medley of the following pieces:

Lancaran Purwoko, in *pelog nem*

Ladrang Ayun-ayun, in *pelog nem*

Lagu Dolanan Ilir-ilir, in *pelog nem*

Lagu Dolanan Yen Ing Ana Lintang, in *pelog nem*

Lagu Dolanan Kangen, in *pelog nem*

Lagu Dolanan Aja Lamis, in *pelog nem*

Ladrang Sumyar, in *pelog barang*

Lagu Dolanan Sarung Jagung, in *pelog barang*

Lagu Panutup, in *pelog barang*

(*Lancaran*, *ladrang*, and *lagu* are different musical forms. *Pelog* is a seven-tone instrument and tuning. *Nem* and *barang* are melodic modes utilizing the *pelog* scale.)

This group, a mix American and Indonesian musicians, was established in the 1970s by the Embassy of Indonesia for gamelan enthusiasts living in the Washington area. Over the years, the ensemble has performed throughout the Washington area and as part of the Post-Classical Ensemble's series focusing on the gamelan-inspired works of American composer Lou Harrison. It has also performed for numerous formal and social occasions at the Embassy. The ensemble's instructor is Muryanto, who serves on the staff of the Embassy's Education and Cultural Attaché.

Performances in the Meyer

SATURDAY, NOVEMBER 2
12:30–1 pm

1:15–1:45 pm

4:30–5:30 pm

Matauri

North Sulawesi traditional and contemporary

Lightbulb Ensemble

Contemporary Balinese and original instruments
See pages 11 and 12 for programs and information.

ISI Padang Panjang

West Sumatran music and dance

Film

SATURDAY, NOVEMBER 2
2 pm

Opera Jawa

In person: Garin Nugroho, director

Commissioned by Peter Sellars for the 250th anniversary of Mozart's birth, this sweeping tale updates the *Ramayana* epic. Sinta and Rama live in modern Java as former dancers who scrape out a living in pottery while fending off the street gangs and thugs who fill in for the traditional evil king Rahwana. Local street urchins are the modern-day monkey army that tries to rescue its heroine.

(Dir.: Garin Nugroho, 2006, 120 min., Betacam Digi PAL, Bahasa Indonesia with English subtitles)



Opera Jawa

Family Programs

SATURDAY, NOVEMBER 2
2–4 pm
Sackler sublevel 2

4:30–5:30 pm
Freer conference room

SUNDAY, NOVEMBER 3
2–4 pm
Sackler sublevel 2

Painting Shadow-Puppets

Children and their families get an up-close look at ornate Balinese and Javanese shadow-puppets, and then paint their own with visiting artists from Indonesia.

I Madé Bandem and Ni Swasthi Bandem

Balinese *janger* theater

Join in this participatory family workshop on Balinese *janger* theater.

Dance Indonesian

Watch visiting dancers from Indonesia demonstrate the intricate postures, gestures, and movements of Javanese and Balinese dance. Children and their families can then try these expressive dances from the courts and villages of Southeast Asia.

SATURDAY AND SUNDAY,
NOVEMBER 2 AND 3
12–4 pm
S. Dillon Ripley Center
concourse

Traditional Indonesian Food for Sale

Indonesian Music: Past and Present

Books and recordings by several of the speakers in the conference are for sale in the Sackler shop.

FRIDAY, NOVEMBER 1
International Gallery,
S. Dillon Ripley Center

SESSION 1

Perspectives on Traditional Repertoires

Moderator: Martin Hatch, Cornell University

2–2:20 pm

Creativity of New Balinese Music Composition

I Gede Arya Sugiarta, ISI Denpasar (Indonesian Institute of the Arts, Denpasar, Bali)

2:20–2:40 pm

3D Modeling of Traditional Balinese Gamelan Music

Andy McGraw, University of Richmond and Gamelan Raga Kusuma

2:40–3 pm

Bali 1928: Repatriation of the Earliest Published Music Recordings and Films from the 1930s

Edward Herbst, City University of New York Hunter College

3–3:20 pm

The Recovery of Bali's Lost 1928 Gamelan Recordings

Allan Evans, Mannes School of Music

Break

3:30–3:50 pm

The Fusion of Elements in the Birth of Kebyar

Wayne Vitale, Gamelan Sekar Jaya and Lightbulb Ensemble

3:50–4:10 pm

Gamelan Semara Pegulingan of Kamasan

Tyler Yamin, California Institute of Arts and Gamelan Pandan Arum

4:10–4:30 pm

Talempong dan Gamelan Bersaudara (*Talempong* and Gamelan Are Siblings)

Mahdi Bahar, ISI Padang Panjang

4:30–4:50 pm

The Gamelan Project: Investigating Cognitive Effects of Musical Synchrony

Alexander K. Khalil, University of California San Diego

4:50–5:30 pm

Discussion

SATURDAY, NOVEMBER 2
Freer, Meyer Auditorium
11 am



Sumarsam

SATURDAY, NOVEMBER 2
Freer conference room

10:15–10:45 am

12–12:20 pm

12:20–12:40 pm

12:40–1 pm

1–1:20 pm

1:20–1:40 pm

1:40–2 pm

KEYNOTE ADDRESS

Traditional Performing Arts of Indonesia in a Globalizing World

Sumarsam, Wesleyan University

Ethnomusicologist Sumarsam, University Professor of Music at Wesleyan University, discusses Javanese musical and cultural interactions with the rest of the world, focusing on current trends in and changing role of classical and contemporary gamelan music and other genres in Indonesia and around the globe. Sumarsam is the author of *Gamelan: Cultural Interaction and Musical Development in Central Java* (University of Chicago Press, 1995) and numerous articles on gamelan and *wayang* in English and Indonesian. His most recent book is *Javanese Music and the West* (University of Rochester Press, 2013). As master of Central Javanese gamelan repertoire and a keen amateur puppeteer (*dalang*), he performs, conducts workshops, and lectures throughout the United States, Australia, Europe, and Asia.

SESSION 2

Musical Transmission

Moderator: Lisa Gold, University of California Berkeley

PRE-PANEL PERFORMANCE

Bucknell Gamelan Ensemble

Lewisburg, Pennsylvania

See page 10 for program and information.

Musical Knowledge, Innovation, and Transmission within the Eco-System of Balinese *Wayang* Performance

Lisa Gold, University of California Berkeley and Gamelan Sekar Jaya

Two Sides of a Coin: Social Reciprocity and Oral Transmission in Surabaya Gamelan Music Traditions

Steve Laronga, University of Wisconsin Madison

Teleologies of Emancipation and the Problem of Agency in Studies of Women's Music-making in Bali

Nicole Reissour, Cornell University

Challenges of Music Sustainability in Lombok, Indonesia

David Harnish, University of California San Diego

The Fate of *Talempong* in the Twenty-first Century

Jennifer Fraser, Oberlin College

Discussion



Bucknell Gamelan Ensemble, see page 10

SATURDAY, NOVEMBER 2
Freer conference room

SESSION 3

Experimental Music and New Works

Moderator: Chris Miller, Cornell University

2:30–2:50 pm

A Different Kind of Modernism: The Sound Exploration of Pande Madé Sukerta

Chris Miller, Cornell University

2:50–3:10 pm

The Influence of Javanese Gamelan on Third Millennial American Composition

Daniel Schmidt, Mills College

3:10–3:30 pm

Lightbulb Ensemble: Acoustic Concept

Brian Baumbusch, Lightbulb Ensemble

3:30–3:50 pm

The Influence of Javanese and Balinese Music on Contemporary American Electronic and Acoustic Art Music

Ryan Jobes, Mills College and Lightbulb Ensemble

3:50–4:10 pm

Math Core and Kebyar

I Putu Hiranmayena, California Institute of Arts and Gamelan Pandan Arum

4:10–4:30 pm

Discussion

4:30–5:30 pm

POST-PANEL PROGRAM

I Madé Bandem and Ni Swasthi Bandem

Balinese *janger* theater

Join in this participatory workshop.

SUNDAY, NOVEMBER 3
Freer conference room

SESSION 4

Global Gamelan

Moderator: Elizabeth Clendinning, Emory University

11–11:20 am

Echoes of Java: Traces of Javanese Music in Transcriptions and Compositions Inspired by the 1893 World's Columbian Exposition

Henry Spiller, University of California Davis and Gamelan Pusaka Sunda

11:20–11:40 am

The Ecology of Musical Transmission between Indonesia and the United States

Ben Brinner, University of California Berkeley

11:40–12 noon

Air Mengalir: Pedagogy and Musical Kinship in the Transnational Academic Balinese Gamelan Community

Elizabeth Clendinning, Emory University

12–12:20 pm

Indonesian *Angklung*: Intersections of Music Education and Cultural Diplomacy

Meghan Hynson, University of California Los Angeles

12:20–12:40 pm

Pak Cokro, Planting Seeds, Teaching Gamelan in the United States

I Nyoman Wenten, California Institute of Arts

12:40–1 pm

Cross-cultural Teaching of Balinese Gamelan and Dance

I Madé Bandem, College of the Holy Cross

1–1:15 pm

Discussion

SUNDAY, NOVEMBER 3
Freer conference room

SESSION 5

Indonesian Theater and Dance

Moderator: Cobina Gillitt, New York University

1:30–1:50 pm

Indonesian Music as Intercultural Object: Gamelan's Influence on the Theatrical Avant-Garde

Cobina Gillitt, New York University

1:50–2:10 pm

Shackled Spirits: Creation, Collaboration, and Tourism

Lynn Kremer, College of the Holy Cross

2:10–2:30 pm

Dance Technique and Choreographing Memory: Tradition, Speculation of Value, National Desire, and Globalized Space

Diyah Larasati, University of Minnesota

2:30–3 pm

Discussion

4–5 pm

POST-PANEL PERFORMANCE

Burton Brothers, with Andy Jenkins and Gusti Sudarta

Experimental

See page 18 for program and information.

