

# UNIVERSITY OF CHICAGO DEPARTMENT OF MUSIC

PERFORMANCE PROGRAM | 2006-2007 CONCERT SEASON

## University Symphony Orchestra

Saturday, April 28

*French Festival*

François Chaplin, guest pianist

Mandel Hall, 8 pm, Donations at door

## University Wind Ensemble

Sunday, May 6

*A Little Romance*

Mandel Hall, 4 pm, Free

## University Chamber Orchestra

Sunday, May 12

Fulton Recital Hall, 8 pm, Free

## Rockefeller Chapel Choir Evensong Services

First Sunday of each month during the academic year

Rockefeller Chapel, 5 pm, Free

## Noontime Concert Series

Every Thursday during the academic year

Fulton Recital Hall, 12:15 pm, Free

## University Symphony Orchestra, University Chorus & Motet Choir

Friday, June 1, 8 pm

Saturday June 2, 4 pm

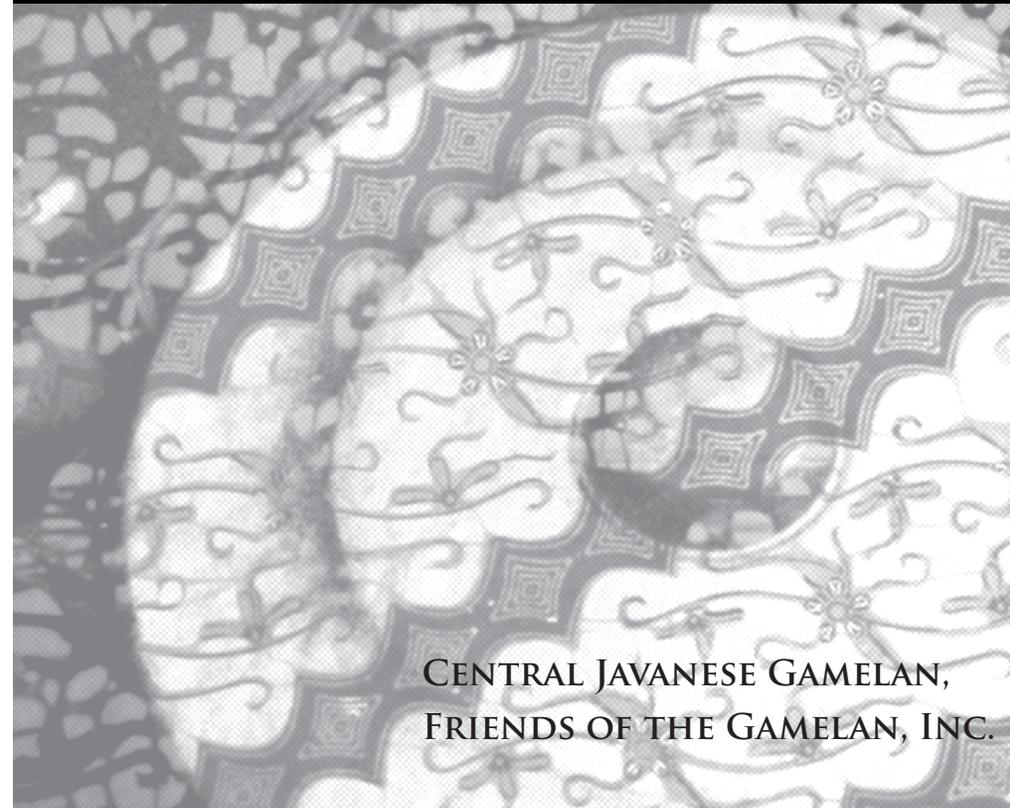
Mandel Hall, Donations at door

Season Finale - Cathy Heifetz Memorial Concert

[music.uchicago.edu](http://music.uchicago.edu)

Event Hotline (773) 702-8069

THE UNIVERSITY OF CHICAGO DEPARTMENT OF MUSIC sponsors a wide variety of events on campus, including concerts by the Department's twelve student performance ensembles, weekly Noontime Concerts, and a series of Master Classes, Lectures, and Colloquia. The Department also sponsors Artist-in-Residence ensembles the Pacifica Quartet, eighth blackbird, the Newberry Consort, the St. Paul Chamber Orchestra, Schola Antiqua, and Contempo. THE UNIVERSITY OF CHICAGO PRESENTS offers several professional concert series, including a Chamber Music Series and an Early Music Series, as well as many other special events each season.



CENTRAL JAVANESE GAMELAN,  
FRIENDS OF THE GAMELAN, INC.

AN EVENING OF

# JAVANESE GAMELAN

MUSIC & DANCE

*Sunday, April 22, 2007 / 6 pm*  
*Hyde Park Union Church*

[music.uchicago.edu](http://music.uchicago.edu)

[chicagogamelan.org](http://chicagogamelan.org)

[info@chicagogamelan.org](mailto:info@chicagogamelan.org)

## GAMELAN MEMBERS

Rachel Adelstein\*  
Brian Ashby\*\*  
Michael Awe  
Jeff Beer\*\*  
Monica Bueno  
Phil Cali  
Gabriele C. Da Silva  
Jan Di Girolamo  
Tim Duis\*  
Clela Errington\*  
Mark Hardy

Carolyn Johnson\*\*  
Peter Ludwig  
Andrew Mall\*  
Linda Maher  
Anne Northrup  
Greg O'Drobinak  
Morgan Wirthlin\*

\* denotes U of C Central Javanese  
Gamelan member  
\*\* denotes U of C affiliated staff/  
faculty

## GUEST ARTISTS

Joko Sutrisno, Guest Artistic Director  
Erin Wilson, Dancer

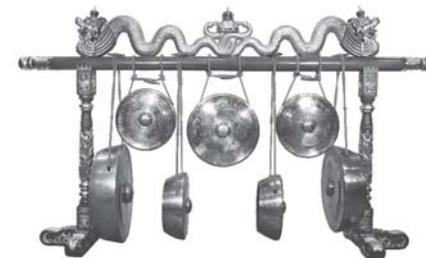
## FEATURED GUEST ARTISTS

**Joko Sutrisno (guest artistic director)** was born in Solo, Indonesia and studied at the National Academy of Performing Arts, obtaining degrees in both performance and composition. Before coming to the United States in 1995, Joko directed the gamelan at the Victoria University of Wellington, New Zealand. He then relocated to the United States to serve as Music Director for the Schubert Club's gamelan program in Minneapolis. Joko first performed with Friends of the Gamelan last October at the hugely successful Indonesian Cultural Celebration sponsored by Indonesian Performing Arts Chicago (iPAC). He is currently based in Minneapolis where he leads the gamelan ensembles at St. Cloud University and teaches gamelan and composition at Hamline University. Joko is also the music director at the Indonesian Performing Art Association of Minnesota, recently renamed Sumunar.

**Erin Wilson (dancer)** received her bachelor of arts degree at Goshen College, which included extensive study in Indonesia. She also studied dance in Indonesia at the Institut Seni in Yogyakarta, and was the recipient of a Fulbright-Hays Study grant at the Universitas Sam Ratulangi in Manado, Indonesia. Wilson also performed at last fall's Indonesian Cultural Celebration as a dancer with iPAC. She is currently involved with dance activities at the iPAC and Chicago Mennonite Learning Center, and has been accepted into the master of arts program in dance anthropology at Roehampton University (London).

Ketawang **Manggung Sore** (Afternoon Bird Call) is a modern composition by the respected gamelan musician and theorist, the late Martopangrawit. The piece is based on the vocal part; if the vocal part is not included in the performance, then it would be difficult to feel its essence. Its soft style and lyrics describe a dove whose beautiful late afternoon call beckons its owner. Tonight's performance will begin with a *pathetan*, a traditional free-tempo prelude by the *rebab*, *gender*, and *gambang* used to set up the feeling of the *Sléndro Manyura* mode.

*Penataan* is a relatively new musical form in gamelan music: a medley of different compositions in contrasting moods as conveyed by the different musical modes. The traditional pieces comprising the *penataan* might be performed in new or experimental ways. **Penataan III** is the third suite composed by Joko Sutrisno. The suite starts with Lancaran **Parisuka**, one of the final works by Martopangrawit. *Parisuka* is unusual in its three beat *gatra* (measure). Srepeg



**Godril** comes from village social dances. Ketawang **Driasmoro** has a rather dreamy mood, and its title means "in love." The suite concludes with two *sampak*, a structure widely used in *wayang kulit* and is characterized by *gattras* of repeated pitches with a fast and dense texture: *Sampak Pélog Barang* with its jazzy variation, and *Sampak Kebumem*.

Ladrang **Sapu Jagad** is a very short piece played in what is called "loud style." Its use here at the end of the program is intended to leave the audience with the joyous sound of gamelan ringing in their ears.

## PROGRAM NOTES - CONT.

Langgam and Dhangdhut **Caping Nggunung** (Bamboo Hat) is a well-known gamelan piece arranged by the renowned composer Bpk. Gesang. *Langgam* is a kind of Javanese folksong influenced by Portuguese music. *Dhangdhut* is a style of Indonesian rock music that has its roots in *orkes melayu* (eclectic ensemble music combining Malay and Western elements), as well as in Indian music and urban Arab popular music.

*Dhek jaman berjuang njur kelingan anak lanang  
Biyen tak openi ning saiki ana ngendi  
Jarene wis menang keturunan sing digadhang  
Biyen nate janji ning saiki apa lali  
Neng nggunung tak cadhongi sega jagung  
Yen mendhung tak silihi caping nggunung  
Sokur bisa nyawang nggunung desa dadi reja  
Dene ora ilang nggone padha lara lapa*

*During the revolution, I remember my son  
Long ago I cared for him, but now where is he?  
I hear he has prospered. His dreams have come true  
Long ago he made a promise, but now has he forgotten?  
In the days on the mountain I fed him corn rice  
When it was cloudy, I lent him my hat  
I hope to see this remote village become a better place  
So that our efforts will not have been wasted*

## PROGRAM

Lancaran **Baita Kandhas** — Ladrang **Gangsaran Laras Pélog Pathet Enem**

Lancaran **Janji Allah Laras Sléndro Pathet Enem**

Srepeg **Dedek Kupu Kuwi Laras Pélog Pathet Lima**

Ladrang **Ayun-Ayun Laras Pélog Pathet Enem**  
Erin Wilson, dancer

Ladrang **Giligilig Laras Sléndro Pathet Sanga**

Ladrang **Pangkur Laras Sléndro Pathet Sanga**

Langgam and Ndhangdhut **Caping Nggunung Laras Sléndro Pathet Sanga**

Ketawang **Manggung Sore Laras Sléndro Pathet Manyura**

**Penataan III** (arranged by Joko Sutrisno)

Lancaran **Parisuka Pélog Nem**

Srepeg **Godril**

Ketawang **Driasmoro**

Sampak **Pélog Barang**

Sampak **Kebumem**

Ladrang **Sapu Jagad Lara Pélog Pathet Barang**

*Tonight's concert is dedicated to founding member Paul Tobin, who recently passed away. Paul's tireless dedication to this ensemble and kind spirit will be missed.*

# NOTES ON THE GAMELAN

Gamelan is a hammered orchestra and a common form of court music to many parts of Southeast Asia. The Central Javanese style of gamelan is called *Java karawitan*. The gamelan used in today's concert was purchased in 2001 by Midiyanto for Friends of the Gamelan, and was named Sri Sedâna after the rice goddess. This bronze amalgamation consists of over 50 instruments in two tuning systems (*laras*): the seven-tone *pélog*, and the five-tone *sléndro*. The title for a Javanese gamelan composition (*gendhing*) includes the formal structure (e.g., *ladrang*, *lancaran*, *ketawang*), the proper name (e.g., Manggung Sore, Pangkur), the tuning (i.e., *laras pélog* or *laras sléndro*) and its mode (e.g., *pathet limã*).

Sumarasam describes gamelan as a form of “communal expression,” wherein no instrument plays alone, and every instrument adds to the collective sense of melody, rhythm, and structure of each piece. Gamelan structure is formed by cycles: the largest represented by the largest gong (*gong ageng*), which is punctuated by the smaller, hanging gongs (*kempul*) and the larger, horizontal kettle gongs (*kenong*), resembling overturned pots with raised centers, which are further punctuated by much smaller pots (*kethuk*

and *kempyang*). The melodic framework (*balungan*, literally, “skeleton”) of each composition is played in different registers by the thick-slabbed metallophone *sarons* and the soft, resonant *slenthem*. There are three sizes of *saron*: *peking*, *barung*, and *demung*. The *balungan* is subdivided and accentuated by the patterns of the *bonang barung* and *bonang panerus*, two-octave sets of pots played with two *tabu*. In louder pieces, the *bonang* is the main source of elaboration for the melody. In softer pieces, the xylophone (*gambang*), the resonant thin-slabbed metallophone *gender*, the zither (*siter*), and the two-string fiddle (*rebab*) all provide different patterns of ornamentation. Often, a solo female voice (*pesinden*) and a male chorus (*gérong*) add further melodic material by presenting multi-layered proverbs and riddles. The rhythm of the gamelan “community” is steered by the drums (*kendhang*), which give aural cues to changes in the density (*irama*), as well as the transitions from one cycle of a piece to another.

# PROGRAM NOTES

The concert begins with *Lancaran Baita Kandhas*, a loud style piece reflecting the strength of youth that can be very powerful in building the communal sense of belonging.

*Lancaran Janji Allah* (God's Promise) has a lively mood and is commonly used to accompany shadow puppet theater (*wayang kulit*) in the *budhalan* scene, where the soldiers energetically depart to fulfill their duty.

*Srepek Dedek Kupu Kuwi* is a light classical song describing the beauty of butterflies. Everyone would like to catch them, but it is difficult.

*Ladrang Ayun-Ayun* accompanies a Golek dance. This much admired dance style associated with the Yogyakarta court—with its sweet, elegant, refined, and controlled movements—epitomizes Javanese ideals of beauty. Golek is a genre of female dance that expresses the emotional state of a young woman beginning to realize her feminine charm. She spends time adorning herself in a mirror, putting on make-up, fixing her hair, and so on. The drumming follows the dance closely and emphasizes its movements. *Ayun-Ayun* in the title of this composition is the Javanese word for

“charming.” The piece has a fresh joyful mood, which is reinforced by musical ornaments called *imbal* and *sekarang* played by the two *bonang*.

*Ladrang Giligilig* was composed by the late Paul Tobin. *Giligilig* means perforated (because of moths) and this piece has holes (or rests) in unusual places in the *balungan*.

*Ladrang Pangkur* is a very popular piece that has been subject to a wide degree of variation. It is often performed in different tuning systems and modes, even changing from one to another within a single performance. Often, versions of *Pangkur* will use completely different sets of lyrics, although they usually include advice about human life. Tonight's version proceeds through several moods—loud, lively, calm, driving and back again. At one point, the drummer signals an *andbegan*. This is a device where the instrumentalists suddenly stop. Typically, the *gérong* makes stylized vocalizations or laughter as the instrumentalists stop, leaving silence for the *pesinden* to sing a brief solo. Then, the piece resumes with repartee between the *pesinden* and the *gérong*.