Gamelan Galak Tika
presents
Traditional Music & Dance of Bali

featuring special guests:
Made Bandem, Nyoman Saptanyana and Ida Ayu Ari Cendrawati

Sunday, November 18, 2007
3:00 P.M.
Chapin Hall
Williamstown, Massachusetts
**PROGRAM**

**Beleganjur (2007)**

Gamelan Beleganjur, literally “gamelan of walking soldiers,” originally had martial connotations. Like the marching band, it is now an essential part of processions, parades, and pageants. Unlike its western analogue, however, this mainly concerns welcoming Hindu gods to and scaring unwanted demons from temple ceremonies. Recent years have seen a huge resurgence of the form, and the efforts of many composers and ensembles have reinvented the genre. Dewa Ketut Alit made this version for Galak Tika during his spring 2007 residency; he retains the classical gong structures and overall form while updating the _reong_ (tuned pot) melodies and _kopyak_ (cymbal) rhythms.

**Legong Kraton: Condong (late 19th century)**

This classical dance defines the _pelegongan_ style in both sound and movement. Its roots are believed to date back to the East Balinese courts of the 16th century, but tradition has it that this version was dreamed in the 19th century by Dewa Agung Anom Karna in Ketewel village, where it is still performed. The full legong - 90 minutes long and seldom performed – takes its traditionally pre-adolescent female dancers through an array of character transformations, not always apparent to the audience: the same dancer will be at various points princess or king, human or animal. The norm today is to perform one excerpt or another, following a single storyline. All begin with the virtuoso solo turn by the _condong_ (female attendant), which will be performed today. Her sole narrative function is to lay out fans for the princesses.

**Baris**

As with the beleganjur, this has martial roots, a window into Bali’s bellicose history. The word ‘baris’ means ‘line’; the original dance, involving rows of spear-carrying warriors and the 50-musician _gamelan gong gde_, is still performed annually at large ceremonies at Mt. Batur. This solo version dates from the dawn of the modern _kebyar_ (explosive) style and has for many years been a necessary proving ground for every young male dancer. As in many Balinese dances, the Baris is not based on a narrative but is instead a kind of character study. The dramatic eye motions (seledet) and interruptions in the choreography—which are accompanied by sudden _angsel_ (rhythmic breaks) on the gamelan—are hallmarks of classical Balinese dance styles.

**INTERMISSION**

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No photography or recording without permission.

Please turn off or mute cell phones, audible pagers, etc.
Sulendra

I Wayan Loceng, Sukawati Village

Tulang Lindung

I Wayan Loceng, Sukawati Village

Two pieces from the virtuosic gender wayang tradition, the chamber gamelan that traditionally accompanies the shadow play. Sulendra, a “sitting piece,” is used to entertain the audience before the wayang itself begins. Tulang Lindung (“Eel Bone”) is part of the Pemungkah, a long suite of pieces used as an overture to the performance.

Erin McCoy, Sachi Sato, Christine Southworth, Evan Ziporyn, gender wayang

Oleg Tambulilingan (1952)

I Mario

Balinese music and dance were first brought to America by the famed Gong Peliatan in the early 1950s. This dance – a straightforward romance between two bumblebees – was composed by Bali’s most famous dancer in response to concerns that Balinese dance was too abstract and classical for American audiences. It is since become standard repertoire and is now used in sacred as well as secular contexts.

Ida Ayu Ari Cendrawati, female bumblebee

Made Bandem, male bumblebee

I Made Bandem is widely regarded as the foremost living expert on traditional Balinese dance and drama; his groundbreaking book, “Balinese Dance in Transition,” was the first extensive study of the art form to be published in the west. Descended from a long line of arja (Balinese opera) dancers in Singapadu Village, Dr. Bandem was a well-known “Baris” dancer in Bali by the age of 10. Turning to scholarship, in 1980 he became the first Balinese artist to receive a PhD in ethnomusicology, from Wesleyan University. He then spent 16 years as director of ISI Arts Academy in Denpasar, during which he championed the resuscitation of many near-lost classical forms. In recognition for this, he received UNESCO’s 1994 International Music Council Award. He went on to became Rektor of ISI Yogyakarta and is currently Professor of Balinese Dance at Holy Cross. He has led ensembles and danced on numerous world tours, including appearances at World Expositions in Vancouver, Brisbane, and Sevilla. This will be his first Boston appearance as a solo artist.

I Nyoman Saptanyana and Ida Ayu Ari Cendrawati are directors of New York’s Gamelan Dharma Swara. Both have studied and performed Balinese music and dance from an early age. This is their first appearance with Gamelan Galak Tika.

Sponsored by the W. Ford Schumann '50 Performing Arts Endowment.
Performers

Larisa Berger  Eun-Kyoung Kang  Christine Southworth
Lina Bird  Eli Kao  Mark Stewart
Jarad Brown  Jason Kaufman  Julie Strand
Bob Burns  Sean Mannion  Megan Tsai
Kristen Burrall  Midori Matsuo  Po-Chun Wang
Thomas Carr  Erin McCoy  Jacques Weissgerber
Ramon Castillo  Michelle Merrill  Nina Young
Therese Condit  John Price  Evan Ziporyn
Sean Conway  Sachi Sato

Dancers

I Made Bandem  I Nyoman Saptanyana  Ida Ayu Ari Cendrawati

About the group

Gamelan Galak Tika was founded in Cambridge, Massachusetts in September 1993 by Artistic Director Evan Ziporyn along with Balinese artists Nyoman Catra and Desak Made Suarti Laksmi. A part of the MIT Music and Theater Arts program, its membership is comprised of both students and members of the community. Since its inception the group has devoted itself to traditional Balinese music and dance, as well as new works by Balinese and American composers. It has given dozens of performances around the East Coast and New England, at venues ranging from the Bang On A Can Marathon at Lincoln Center to Boston’s First Night. Its programs have included presentations of traditional Balinese repertoire, new works by 20th century Balinese composers, and new works combining gamelan with western instruments and electronics. It has given school workshops, offered dance classes, and devised the first-ever kecak-a-long, a participatory performance in which 1000 people were taught to shout the interlocking rhythms of the famous Balinese monkey chant. Its first commercial recording, featuring works by Ziporyn, was released on the New World label in the summer of 2000. Its new album, Dangerous Things, has just been released, featuring traditional Balinese gamelan and a new composition by Dan Schmidt. The name Galak Tika is Old Javanese for “Intense Togetherness”.

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Balinese Music
Gamelan still dominates traditional life in Bali, being a necessary component of any religious ceremony, civic event, or family celebration. The word itself (from a root meaning “to hammer”) denotes any musical ensemble on the island, of which there are dozens of different types, from 50-piece metal court orchestras to two-piece jaw harp duos. All share a similar musical and social design, reflective of Balinese life, full of interlocking relationships that are both vertical and horizontal, physical and psychical. Traditional Bali Hinduism - separated from the Indian subcontinent for centuries, and thus unique in theory and practice - dictates daily life in immediate and long-term ways. The Balinese are keenly aware of the cycles of life and of their relation both to the cosmos and to their daily lives, so that three-day market cycles are every bit as laden with religious significance as are once-a-century temple ceremonies. Gamelan presents this reality in musical form: it is cyclical yet linear, constantly alternating between event-overload and waktu kosong - “empty time.” A person’s role within the ensemble is strictly defined and limited, only becoming meaningful in relation to the whole through an ingenious and unique type of interlocking rhythm known as kotekan.

Bali today is in transition: McDonald’s and the Hard Rock Café nestle next to the village meeting hall in Kuta Beach, and its culture develops while maintaining a strong connection to its past. The dominant gamelan form remains gong kebyar, a dynamic reformulation of traditional elements that emerged in the wake of the Dutch invasion in the early 20th century. This remains the core of our repertoire, and is represented this afternoon by three dance pieces. These are framed by the fruits of our latest adventures in cross-cultural music-making: new works by five of our members, all using traditional instruments and traditional techniques toward musical goals influenced variously by western classical music, progressive rock, aleatoricism, and electronica. We have tried to approach this music in the spirit of the Balinese, who never shy away from incorporating new and foreign elements into their own vibrant tradition.

—Evan Ziporyn

For information on upcoming concerts, recordings, and our mailing list, please visit www.galaktika.org

Gamelan Galak Tika 2007-08
Evan Ziporyn, artistic director
Sean Mannion, music director
Christine Southworth, general manager

Larisa Berger, Lina Bird, Jarad Brown (development), Kristen Burrall (attendance czar), Bob Burns (instrument upkeep), Thomas Carr (secretary), Ramon Castillo (media coordinator), Therese Condit, Sean Conway (librarian), Eun-Kyoung Kang, Eli Kao, Jason Kaufman (development), Midori Matsuo, Erin McCoy, Michelle Merill (publicity), Steve Merill (publicity), John Price (community outreach), Sachi Sato (treasurer), Julie Strand, Mark Stewart (guest artist liason), Megan Tsai, Po-Chun Wang (concert coordinator), Jacques Weissgerber (gig-finder), Nina Young
NEXT EVENTS:
12/1: Williams Percussion Ensemble, Brooks-Rogers Recital Hall, 8:00 P.M.
12/5: Student Jazz Recital, Brooks-Rogers Recital Hall, 8:00 P.M.
12/7: "The Americans", Berkshire Symphony Orchestra, Chapin Hall, 8:00 P.M.
12/8: "Service of Lessons and Carols", Thompson Memorial Chapel, 7:00 P.M.
12/9: "Service of Lessons and Carols II", Thompson Memorial Chapel, 4:00 P.M.

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We thank the following individuals for their annual support:

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