

intertwined composite (known in Bali as *kotekan*), which has developed in Bali to a level of complexity unparalleled elsewhere in the world. To achieve the synchrony and unity of ensemble, both within the music and in its relationship to the dance, long hours of rehearsal are necessary. Neither the music nor the dance are notated, yet they are fully worked out and unimprovised. Their various parts are learned directly from a teacher, who repeats each strand until, through imitation, it is mastered by the students. The parts are then combined so that the interlocking figuration is seamless. The piece comes to life with shadings of tempo, dynamics, orchestral color, and sensitivity to choreography.

There are over 1500 active gamelan and dance troupes in Bali, all satisfying the constant demand for performance and ritual activity on this tiny Hindu island. Performance standards are maintained at an extremely high level. People of all ages participate and many groups may eventually reach the maturity of an ensemble that has practiced for decades with essentially unchanged membership. Some especially sacred ensembles may outlive their memberships and continue for centuries.

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*UO BALINESE GAMELAN PERSONNEL*

Erin Alden	Michael Goetz	William Lydgate
Alison Altstatt	Andres Gomez	Karey Miles
Theresa Archer	Jesse Jones	Aaron Rosenberg
Dorothy Attneave	Jacob Kenyon	Katie Sloan
Olenka Burgess	Kalin Kirilov	Amy Vaillancourt-Sals
Nisha Calkins	David Larsen	Zachary Wallmark
Devlin Croal	Christine Lee	Jamie Webster
William Elliott	Mark Levy	Benjamin Wheeler
Antoine Farman	Dennis Linsley	

*LANE DANCE COMPANY PERSONNEL*

Lindy Comrada	Emily Joyce	Arielle Olson
Angela Hubbard	Anna Lescher	Madeline Peyton

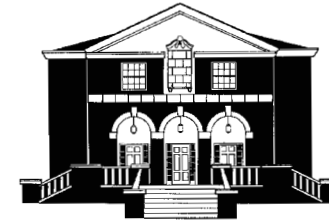
*GAMELAN SARI PANDHAWA PERSONNEL*

Nora Holmquist	Pennie Moblo	Amy Vaillancourt-Sals
Dorothy Attneave	Diana Hays	Nisha Caulkins
Katie Sloan	Mark Levy	Jamie Webster

*Gamelan Sari Pandhawa is a not-for-profit 501(c)3 organization dedicated since 1996 to providing educational and entertaining multi-cultural experiences for Eugene and surrounding communities.*

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106th Season, 169th program



SCHOOL OF MUSIC AND DANCE

Gerlinger Alumni Lounge  
8:00 p.m.

Thursday evening  
June 1, 2006

**MUSIC AND DANCE  
OF BALI AND JAVA**

featuring

*University of Oregon Balinese Gamelan*  
*Michael Tenzer, director*  
*Robert M. Trotter Visiting Professor*

*Gamelan Sari Pandhawa*  
*Qehn, director*

*Lane Dance Company*  
*Bonnie Simoa, director*



## PROGRAM

This concert features music from two regions of Indonesia: the islands of Java and Bali. A gamelan is an orchestra of bronze gongs, metallophones, drums, and other instruments. Music in the Balinese portion of this concert will be performed by students at the University of Oregon who have been involved this past term in a gamelan class taught by visiting professor Michael Tenzer (University of British Columbia). One of their pieces will be music accompaniment for a Balinese devotional dance performed by Lane Community College lead dance faculty Bonnie Simoa and her students. Music in the Javanese portion of the program will be performed by Eugene community-based Gamelan Sari Pandhawa.

### GAMELAN SARI PANDHAWA

#### Petalon

A suite of pieces arranged so as to be a suitable overture to a performance of *wayang kulit*, the traditional shadow puppet theater of Indonesia. The suite begins with slower, more lyrical pieces, and progresses to faster and more energetic music.

#### Ketawang Kasatrijan

Ki Nartosabdho

A traditional piece with a newly composed vocal line by Javanese composer Ki Nartosabdho. This piece is preceded by a *pathetan*, an unmetered vocal piece accompanied by gender, a soft, mellow-toned instrument.

#### Lancaran Manyar Sewu

The title of this piece means “thousands of birds”. It is in a bright, lively style, and we use this opportunity to demonstrate how elaboration can be used to make even a very simple piece like this one much more interesting and even exciting.

### UO BALINESE GAMELAN AND LANE DANCE COMPANY

#### Kompyang

I Wayan Lotring

Composed in the 1920s by celebrated composer I Wayan Lotring, *Kompyang* illustrates many exemplary characteristics of the then-common style of gamelan *pelegongan*. This style predates that of the raucously modern gamelan *gong kebyar* which has since overtaken it in popularity, but it has plenty of its own characteristic melodic inventiveness and rhythmic surprise.

Lane Dance Company

#### Rejang

Traditional

Based on a sacred dance form common in Bali, this recent version has been prepared and revived for concert and stage performance. Traditionally *Rejang* is performed at temple ceremonies by groups of village women without (much) specialized dance training, who move among the shrines in the temple courtyard bearing offerings of fruit, flowers and incense. The dance is performed as an offering to the Gods, and an expression of thankfulness and devotion. The music is dignified and exalted in tone.

#### Gilak Penyuwud

A traditional processional melody ornamented in the modern style, arranged for this occasion.

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### ABOUT JAVANESE GAMELAN

The gamelan ensemble of Central Java is made up of a wide array of percussion instruments, as well as strings, winds and voices. The percussion instruments are mostly of bronze, and are arranged in several consorts of like instruments in several sizes. There are gongs ranging from very large and deep-toned to much smaller ones arranged on racks so as to be played melodically; instruments with heavy keys that are played with mallets of wood or horn; and instruments with thinner, more mellow-toned keys that are played with soft mallets. To this is added a set of drums, a bamboo flute, a two-stringed spike fiddle, and singers. Each instrument or voice then plays in its own particular idiom, some playing very simple parts, some much more elaborate, to create a multi-layered tapestry of sound in which the individual instruments may at times be difficult to discern. The music thus created can be calm and meditative, or faster and lively, depending on the style and structure of the piece, and the types of elaboration chosen by the musicians. The music is used for ceremonial purposes, to accompany dance or the shadow-puppet theater, or simply for pleasure and entertainment.

### ABOUT BALINESE GAMELAN

The percussion-based gamelan music of Bali, and the dance with which it is performed, rank among the world's richest cultural traditions. Though only 50 by 100 miles in area, with a population of 3 million, Bali has developed performing arts of depth and vibrancy which have attracted international attention for over a century. More or less synonymous with the term ‘orchestra’, gamelan refers to the entire ensemble of bronze metallophones, gongs, flutes and drums, played by as few as 5 and as many as 50 people. The music of the gamelan is an intricate blend of highly patterned sonorities and compositional systems. One of the more prominent techniques is that of hocketing, or interlocking two distinct musical parts to form a single