The Boston Village Gamelan  
The Tufts University Gamelan Ensemble  
Rinengga Sih Tentrem

I.M. Harjito, Guest Director  
Barry Drummond, Director

Saturday, November 20, 3:00 pm  
Distler Recital Hall, Tufts University

Ketawang **Puspa Giwang**, laras pêlog pathet barang  
Ladrang **Tebu Sak Uyun**, laras sléndro pathet manyura  
Gendhing **Bedhaya** kethuk 4 awis minggah 8, laras pêlog pathet barang  
Gendhing **Gènjong** kethuk 2 kerep minggah 4 kalajengaken ladrang **Candra Upa**, laras sléndro pathet sanga  
Ladrang **Ayun–Ayun**, laras pêlog pathet nem  
Gendhing **Gondhèl** kethuk 2 kerep minggah ladrang **Wicara**, laras sléndro pathet manyura  
Lancaran bubaran **Arum–Arum**, laras pêlog pathet barang

Javanese compositions are most often joined together and performed in a suite. When identifying pieces, the first words in the title (e.g., gendhing or ladrang) indicate the type and size of the gong cycle; the next words (printed in bold in this program) give the proper name of the particular composition. The following words indicate connecting compositions and forms. At the end of the title both the laras (tuning system) and pathet (analogous to modal classification) for the entire suite are specified. A Javanese gamelan consists of two tuning systems, 5-tone sléndro and 7-tone pêlog. Generally speaking, Javanese performance tends to progress from relatively serene and stately to more animated and light melodies, both within an individual suite as well as during the course of an entire performance.

Program notes:

Musical ensembles consisting primarily of gongs and metallophones are found throughout much of Southeast Asia and the Indonesian archipelago. In Central Java, in the vicinity of the court cities of Surakarta (Solo) and Yogyakarta (Yogy), a genre of music developed for these gamelan (the term for these ensembles on the islands of Java and Bali) which was essential to traditional culture. The composers of pieces predating Indonesian independence (1945) are largely unknown. Rather, court musicians customarily attributed pieces to their royal patrons. Since Indonesian independence, the decline of the Central Javanese courts’ influence and the increasing Westernization of popular culture have contributed to a lessening of the importance of many of the traditional Javanese arts. However, gamelan music still thrives as an integral part of life-cycle rituals; as ceremonial, art, and entertainment music; and as accompaniment for dance and theatrical performance. This is due in large part to the ingenuity of musicians in creating new arrangements of the older repertoire, thus adapting to changing times without compromising either their own or their music’s integrity. Since Independence there have also been several composers working within the tradition creating new pieces.

Today’s concert begins with **Puspa Giwang**, a composition with melody and text attributed to Prince Mangkunegara IV (r.1853-1881) of Surakarta. Puspa Giwang is often used at the beginning of ceremonies marking the entrance of dignitaries.

**Tebu Sak Uyun** is of unknown origin; it is not listed in the authoritative lists of compositions from the various Solonese courts. The piece was popularized by the famous dhalang and composer, Nartosabdo (1925-1985), when he created an accompanying vocal melody.

**Bedhaya** is attributed to the court of Paku Buwana IV (b1768 r1788-1820). While the term bedhaya refers to a genre of classical court dance, there is little evidence that this piece was ever used for such accompaniment. While rarely performed, it is one of
the archetypical gendhing rebab in pelog barang, exposing the richness and breadth of the pathet. Typical of the gendhing form it has two sections that are marked by a change in tempo. The repetitions of the second section are played in an increasingly faster tempo as the focus of the piece shifts from the softer instruments led by the rebab to a strong playing of the saron.

Gènjong was probably composed during the reign of Paku Buwana VIII (r.1858-1861) or Paku Buwana IX (r.1861-1893) by Kyai Demang Dhongkol Gunapangrawit, a member of a famous Solonese court musician family. Current performance practices feature the second section using a ciblon-style drumming with more intricate variations amongst the instruments together with a choral vocal melody. The suite concludes with Candra Upa, a piece composed by Kyai Ganggong Pangrawit, a court musician probably from the time of Paku Buwana IV.

Ayun–Ayun is attributed to the court of Paku Buwana V (r.1820-1823) of Surakarta. As one of the most popular pieces in the repertoire, is a wide latitude in performance variation (garap). In today's performance there will be at least three distinct sections with different styles of drumming: a fast, lively section; a slower, more placid section which features the male chorus; and a very dynamic section, gobylan, with andhegan contrasted with short bursts of animated playing. The order and repetition of these sections is not set, but rather determined during performance by the kendhang-player.

Gondhèl is attributed to the court of Paku Buwana IV; it is occasionally used as an overture for a wayang kulit performance. Today's performance Gondhèl is followed by Wicara, a composition that probably originated at the Mangkunegaran court. It is still often performed there.

The final piece on today's program is Arum–Arum. The name of the form, bubaran, refers to its function as well which is to signal the end of an event and the point at which the audience is free to leave.

Boston Village Gamelan:
The Boston Village Gamelan (BVG), one of the first independent gamelan ensembles in America, was formed in 1979 by Sam Quigley. The ensemble has been mentored by prominent Javanese musicians including I.M. Harjito, Sumarsam and Wakidi Dwidjomartono. The ensemble’s focus is the traditional repertoire of Surakarta and Central Java. BVG rehearsals are open to the public and new participants are always welcome.

I.M. Harjito is highly respected as a musician, teacher and composer of Javanese gamelan. He graduated from the Indonesian National College of Performing Arts in Surakarta, Java (STSI), where he taught and served as an assistant to the late R.Ng. Martadipura. He has led several award-winning ensembles and served as judge at many gamelan competitions. Harjito has taught and performed throughout Indonesia, the United States, Canada and Australia. Since 1984, he has been an Artist-in-Residence at Wesleyan University and leads gamelan ensembles at Brown University and the New York Indonesian Consulate. Over the past decade he has composed several dozen pieces within the traditional style.

About the instruments:
The gamelan, Rinengga Sih Tentrem, was built by the most renowned living gongsmith in Java, Tentrem Sarwanto. Its name is a double entendre, possessing both a literal meaning, “Beautified Serene Love,” and the signature of the gongsmith. This gamelan was originally commissioned in 1980 as a gadhon and completed in its present form in 1989. It was retuned by the gongmaker in 2005.

Gamelan at Tufts:
Gamelan at Tufts University consists of both ensemble courses in Javanese music and the residency of the Boston Village Gamelan. Rehearsals are open to the public and new participants are encouraged. We are currently actively recruiting members for both ensembles. Anyone interested in further information should contact Barry Drummond by telephone at 617-547-3395 or by email at barry.drummond@tufts.edu.

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*Guest Performers