

presents a performance of

Javanese Music, Dance, and
Wayang Kulit (Shadow Puppet Theater)

by

2013-14 Visiting Artist in Ethnomusicology
HERI PURWANTO

and

KI MIDIYANTO

with

JESSIKA KENNEY
CHRISTINA SUNARDI
GAMELAN PACIFICA

and

UW Students

7:30 PM
May 20, 2014
Meany Theater

The University of Washington School of Music is pleased to showcase performing arts from the island of Java in the country of Indonesia. Java is rich with performance traditions in an array of regional styles. The evening begins with an opening suite featuring a welcoming piece, a male style dance performed by Christina Sunardi, and an overture of music. While the welcoming piece and overture are from central Java, the dance, *Beskalan Lanang*, is from east Java, where it is used as an opening dance. According to one version, this dance portrays a man named Djaka Umbaran, who has been separated from his true love. A strong, agile fighter and also a friendly, outgoing young man, he searches high and low through the forests for her, manipulating a bow, shooting an arrow, and adjusting his outfit as he goes. Like most dances from east Java, *Beskalan Lanang* features complicated rhythms in its movements and drum patterns, which are closely related. In performances with live music, the drummer communicates to the dancer through the drumming and the dancer communicates to the drummer through a set of ankle bells.

The main event of this evening is a central Javanese style *wayang kulit* (shadow puppet theater) performance. *Wayang kulit* is many things to many people in Java and around the world—entertainment, a way to engage the supernatural, a means of education, and a form of deep philosophical reflection. Many Javanese understand a performance of *wayang* on several different levels. Some may not follow every word that the puppeteer says or sings in literary Javanese, but nevertheless enjoy the beauty of his voice (female puppeteers are rare). Many enjoy the lively fight scenes and delight in the comedy of the clowns or the beauty of the female singers.

In Java, one is not expected to sit and attentively watch an entire play, which generally lasts from 8:00 or 9:00 p.m. to about 4:00 a.m.. One may wander away from the performance area in order to chat with friends and enjoy tea or food purchased from one of the many vendors who set up small stalls. Following this convention, tonight there will be no intermission. Should patrons like to refresh themselves during the performance, they are encouraged to simply do so and return. Furthermore, people in Java often watch the performance from both sides of the screen. Audience members tonight are encouraged to move between their seats and the stage after the puppet play begins to enjoy the *wayang* from a variety of perspectives.

The *dhalang* (puppet master) plays many roles in the performance. Not only does he manipulate the puppets, deliver all of the dialogue using different voices, narrate, and make witty social commentary drawing on current events, he also cues the gamelan, a type of musical ensemble (see below) by tapping the box containing the puppets with a small mallet held in his left hand, and/or tapping a set of metal plates using his right foot. Sometimes, the puppeteer verbally suggests or insinuates the title of a composition in the course of narration or dialogue.

The puppeteer taps the puppet box and the metal plates for other reasons as well. For example, the tapping can function as punctuation (such as commas and periods) in dialogue and narration. Furthermore, puppeteers typically generate dialogue and narration in the course of performance. He can thus use the tapping on the puppet box to provide sound and maintain a certain mood while he thinks about what to say or sing next. The puppeteer can also use the tapping on the puppet box and/or metal plates to provide various sound effects.

As may be inferred, the puppeteer must know the intricacies of many plots. The story of a particular performance is usually an episode drawn from *The Mahabharata* or *The Ramayana*, story cycles imported from India hundreds of years ago, or from indigenous Javanese tales. Tonight, Ki Midiyanto performs an episode from *The Ramayana* titled “Hanoman on Fire” (“Anoman Obong”). In this episode, Rama sends Hanoman, the white monkey, on a mission to communicate a message to Rama’s wife Sinta, who has been kidnapped by King Rahwana and is being held hostage in Rahwana’s palace in the kingdom of Alengka. Rama instructs Hanoman to tell Sinta that Rama is on

his way to rescue her. Hanoman does this and then destroys the palace garden in order to draw Rahwana's attention. Hanoman allows himself to be captured by Rahwana's men, and is set on fire. He does not die, however, but uses the flames to set fire to the Alengka palace.

A gamelan provides the musical accompaniment this evening. Gamelan are ensembles largely composed of gongs and keyed percussion instruments. Although many such ensembles are found throughout Southeast Asia, gamelan are primarily associated with musical cultures on the Indonesian islands of Java, Madura, Bali, and Lombok. In Java, the most preferred material is bronze, but iron and brass are also used as less expensive alternatives. Although different gamelan may vary slightly in their tunings, most gamelan music in central and east Java use a 5-tone tuning system called *sléndro* or a 7-tone tuning system called *pélog*. Tonight's performance features *sléndro*, using about half of the instruments from the UW School of Music's recently acquired bronze gamelan, purchased from Ki Midiyanto, tonight's puppeteer. He has named the gamelan Hapsari Kusumajaya ("Heavenly Nymph Flower Power").

Most gamelan include four groups of instruments. The large gongs of various sizes mark the musical structure of repeated gong cycles. The largest hanging gongs (*gong*) mark the very end of each cycle while the smaller hanging gongs (*kempul*) and horizontal gongs (*kenong*, *kethuk*, and *kempyang*) divide the cycle into phrases. A family of one-octave metallophones (*saron*, *demung*, and *slenthem*) plays a basic or skeletal version of the melody. A third group of instruments elaborates the melody and includes other metallophones (*peking*, *gendèr*, and *gendèr panerus*), the xylophone (*gambang*), gong-chimes (*bonang* and *bonang panerus*), flute (*suling*), bowed fiddle (*rebab*), and voice, although sometimes the *saron*, *demung* and *slenthem* elaborate the melody as well. Vocalists, in addition to elaborating the melody, may sing brief solos and are often a featured part of performances. Guiding the melodic elaboration is a conceptual melody that musicians know but that is not sounded by any one instrument. This melody, sometimes called the inner melody, is sounded when all of the instruments play together, and yet is not audible as a single line played on any one instrument. The drums (*kendhang*), the fourth group, control the tempo. In performances of dance and shadow puppet theater, the drummer also accompanies and accentuates the movement of the dancer or puppets. In *wayang kulit*, the drummer must be particularly alert to the cues given by the puppeteer, which he (female drummers are also rare) then "translates" to the rest of the musicians.

The musicians tonight include a wonderful mix of artists. In addition to the guest performers from Java—puppeteer Ki Midiyanto and gamelan musician Heri Purwanto (playing the drums)—UW students and UW School of Music faculty members Huck Hodge and Christina Sunardi are playing many of the gamelan instruments. Many of the student performers are new to Javanese *wayang* music. They have done an impressive job learning the music on tonight's program—including the complicated system of cues—by studying intensively with Heri in a gamelan class at the UW. Their accomplishment testifies to their hard work this quarter as well as Heri's remarkable abilities as a teacher. Joining Heri's UW students are musicians from the Seattle ensemble Gamelan Pacifica. Members of Gamelan Pacifica are singing in the chorus as well as playing some of the more difficult elaborating instruments that generally take many years of study. Jessica Kenney is performing as tonight's featured female vocalist. Preparation for this evening as well as tonight's performance have given UW students a very special opportunity to interact with and learn from skilled artists in the larger Seattle-area gamelan community as well as master artists from Indonesia.

~ Christina Sunardi

Acknowledgements:

This concert would not have been possible without the generous support of the University of Washington School of Music under the directorship of Richard Karpen. We in the Ethnomusicology Program are grateful for this support. Many thanks go as well to Tom Burke and the staff at Meany Theater, Susan Cady, Joanne DePue, Martinson Piano Moving, Doug Mathews, Claire Peterson, Laurel Sercombe, Senggo Sunardi, and all of the performers for their help in organizing this performance.

Performer Biographies:

Coming from over five generations of puppet masters and gamelan musicians, **Ki Midiyanto** has performed over the past twenty years as a musician and puppet master in Indonesia, the United States, Canada, Australia, New Zealand, and Singapore. He was born in Wonogiri, a rural district in Central Java, and studied at the High School of the Arts and the Academy of Indonesian Arts in Surakarta before going abroad to teach and perform. Currently a member of the faculty at the University of California-Berkeley, Ki Midiyanto has also taught at Portland's Lewis and Clark College, where he earned his M.A. in Music Education. Since 2011, he has also been teaching the Friends of Gamelan in Chicago.

Heri Purwanto, a highly respected teacher, performer, and master musician of the Javanese gamelan, comes from a family of musicians in Wonogiri, Central Java. After graduating from the college level academy (now Institut Seni Indonesia) in Surakarta, Central Java, at the top of his class in 2000, he taught gamelan at the University of California-Berkeley, from 2001 to 2004 and directed the Berkeley based ensemble Gamelan Sari Raras. Since returning to Java in 2004, Heri has continued his work as an artist, building and running an arts studio in his community as well as performing as a musician throughout Indonesia, in Singapore, and in Thailand. His first visit to Seattle was in 2011, when he was brought by the University of Washington School of Music as part of the UW Visiting Artist Program in Ethnomusicology. Heri was brought back to Seattle this spring quarter by the University of Washington School of Music, where he is currently in residence.

Vocalist/composer **Jessika Kenney** has been an avid collaborator in many genres since the mid 1990s, including work with violist/composer Eyvind Kang ("Aestuarium", "The face of the earth", and "Concealed Unity"); performance and recording with Ostad Hossein 'Omoumi (Voices of Spring), with whom she studies Classical Persian 'radif'; Gamelan Pacifica and Jarrad Powell (Seattle), Gamelan Kusuma Laras (NYC), and the gamelan and avant garde ensembles at Cornell (Ithaca), as well as with writers and scholars, emphasizing the varied relationships between texts and voices. She studied *sindhenan* (singing with gamelan) in Surakarta between 1997-2000 and is an adjunct in vocal music at Seattle's Cornish College of the Arts where she received her degree in Music. In 2013 she received a Stranger Genius Award in Music with Eyvind Kang, and has received the 2014 James W. Ray Distinguished Artist Award for exceptional originality.

Christina Sunardi is an ethnomusicologist in the School of Music at the University of Washington, where she has been teaching since 2008. Her interests include performance, identity, spirituality and ethnography in Indonesia. Her work focuses in particular on the articulation of gender through music, dance, and theater in the cultural region of east Java. Her publications include articles in *Bijdragen Tot de Taal-, Land en Volkenkunde*, *Asian Music*, and *Ethnomusicology*, a chapter in the edited compilation *Performance, Popular Culture, and Piety in Muslim Southeast Asia*, and reviews in the *Journal of Folklore Research Reviews*, *American Journal of Islamic Social Sciences*, and *Indonesia*. Her book about the negotiation of gender and tradition through dance and music in east Java is currently in press. Dr. Sunardi has been studying and performing Javanese arts since 1997 in Indonesia and the United States. She began her studies with master artists Ki Suhardi,

Nugraha, V. Renaningsih, Djoko Waluyo, Heri Purwanto, Leny Tri Astuti, and Ki Midiyanto, focusing on central Javanese music and dance. Since 2005, she has pursued east Javanese performing arts, studying with Budi Utomo, Djupri, Kusnadi, Muliono, M. Soleh Adi Pramono, Sumi'anah, and B. Supriono Hadi Prasetya in the regency of Malang. She currently plays with the Seattle ensemble Gamelan Pacifica and performs as an independent dancer.

Gamelan Pacifica has performed extensively in the Pacific Northwest, as well as Canada and other parts of the U.S., and is among the finest ensembles devoted to the performance of music for gamelan in the U.S.. Gamelan Pacifica is directed by noted composer and Cornish College of the Arts Professor **Jarrad Powell**. Originally formed in 1980, Gamelan Pacifica was among the innovators in developing the resources to create and perform gamelan music in the U.S.. It is an active and adventurous ensemble, with a reputation for creating diverse productions merging traditional and contemporary musical forms with dance, theater, puppetry, and visual media. They have been guest performers on The Smithsonian Institute's Festival of Indonesia, New Music Across America Festival, Vancouver New Music Society, On the Boards, Walker Art Center, Performing Arts Chicago, and many others. In the Northwest they perform regularly and have appeared at the University of Washington, Seattle University, Town Hall, Benaroya Hall, On the Boards, Cornish College of the Arts, the Seattle Art Museum, Evergreen State College, Centrum, Bumbershoot Festival, Arts in Nature Festival, University of Oregon, Whidbey Institute, Center-Stage, and many, many others. Visiting artists have included some of the most notable artists of Indonesia, including Al. Suwardi, Rahayu Supanggah, Peni Chandra Rini, Sutrisno Hartana, Heri Purwanto, Midiyanto, Wayan Sinti, Didik Nini Thowok, Sri Djoko Rahardja, I Made Sidia, Endo Suanda, Dedek Wahyudi, Goenawan Mohamad, and Tony Prabowo. Gamelan Pacifica's CD, *Trance Gong*, has received international acclaim. Its latest recording, *Scenes from Cavafy*, on New World Records features premiere recordings of works by the great American composer Lou Harrison. In addition to sponsoring the Javanese gamelan ensemble, Gamelan Pacifica is a well-respected non-profit arts organization that supports various programs and special projects relating to music and dance, with a special emphasis on cross-cultural and interdisciplinary collaboration. Gamelan Pacifica has been the recipient of numerous grants, including support from the National Endowment for the Arts, the Rockefeller Foundation and Arts International. Gamelan Pacifica is currently supported in part by sustaining funds from the Seattle Office of Arts and Culture and 4Culture.

Gamelan Pacifica musicians:

Michael Dorrity
Stephen Fandrich
Ted Gill
Neil Hines
Jessika Kenney
Joseph Kinzer
Deena Manis
Anna McDermott
Jarrad Powell
Stephanie Shadbolt
Jesse Snyder
Christina Sunardi
Astrid Vinje

**UW gamelan musicians
(students of Heri Purwanto):**

Claire Anderson
Ne Myo Aung
Sabrina Bounds
Satya Wisuda Djojosingito
Jacob Finkle
Huck Hodge
Forrest Hoffman
Joseph Kinzer
Katherine LaPorte
Joseph William Massey
Christina Sunardi
Senggo Sunardi
Natassya Wijaya
Adam Witzel
Yi Yang

Ways to Contribute to Ethnomusicology at the University of Washington:

50th Anniversary Fund

Support for the Visiting Artist Program

From its beginnings in 1962, the Ethnomusicology program at the UW has made a significant impact on our field and has transformed the musical culture of the Pacific Northwest. The Visiting Artist program – one of the country's oldest and most notable – has hosted more than 100 musicians from around the world. This vital program enables our students to study directly with visiting master artists, taking a hands-on approach to learning about the complex relations of music and society. For over 50 years, the Visiting Artist program has provided our local community with a portal to the sights, sounds and culture of the world's music.

As it passes the half-century mark, Ethnomusicology at the UW remains an important aspect of the School of Music and will continue to create opportunities for intercultural exchange and dialogue through music. Please join us in supporting the 50th Anniversary fund, an endowment created in 2013 in honor of the 50th Anniversary of the Ethnomusicology program at the UW. The 50th Anniversary fund will enable us to support a robust Visiting Artist program and to bring performers from around the world to the University of Washington, inspiring future generations of ethnomusicologists and audiences.

Friends of Ethnomusicology

Student Support

To keep the Ethnomusicology program vibrant, we rely on our Friends of Ethnomusicology Fund for resources to retain and support our hard working students and to provide them with opportunities that add value to their educational experience. The Friends of Ethnomusicology Fund provides student scholarship and fellowship support, funding for scholars to attend conferences and conduct field research, and enables the program to sponsor lectures by distinguished scholars. Please join in supporting our ambitious and dedicated students!

To learn more or to contribute to these funds, visit giving.uw.edu/anniversary or contact Michael Toomey at toomeym@uw.edu or 206-543-1221.