PERCUSSION ENSEMBLE: “WORLD PERCUSSION BASH”

Wednesday, May 25, 2016 - 7:30pm
Meany Hall—Studio Theatre
$10 all tickets
Buy Tickets

The UW Percussion Ensemble, Steel Drum Ensemble and Gamelan Ensemble present music from a variety of musical traditions.

UW PERCUSSION ENSEMBLE
TOM COLLIER, DIRECTOR; MEMMI OCHI, ASSISTANT DIRECTOR

Percussion Concerto (2005) .......................................................... Aidan Gold (b. 1997)
Aidan Gold, Percussion; Conney Vernall, Piano

Por una Cabeza (1935) ............................................................... Carlos Gardel (1890-1935) / arr. Michiko Noguchi
Janella Kang & Aidan Gold, Marimbas

Bow to Enter (2016) ................................................................. Shannon Horst (b. 1996)
Janella Kang, Vibraphone; David Gaskey, Marimba; Aidan Gold, Timpani & Percussion

Episodes for Percussion Trio (1981) ............................................ John Beck (b. 1933)
Episode I
Episode II
Episode III
Episode IV
Janella Kang, Aidan Gold, & David Gaskey, Percussion

GAMELAN ENSEMBLE
CHRISTINA SUNARDI, DIRECTOR

This portion of the program features gamelan music and dance from West Java, Indonesia and in particular, music and dance of the ethnic Sundanese. Gamelan are ensembles largely composed of gongs and keyed percussion instruments. There are many different kinds of gamelan ensembles in Indonesia. Gamelan degung and gamelan salendro are two types found in West Java. The gamelan degung you see tonight includes instruments made from bronze and from iron. Different instruments play different roles in the gamelan degung ensemble. In general, the metal keyed instruments (saron) and V-shaped gong chime (bonang) play melodic elaborations, the large gong (gong) marks the ends of phrases, the large gong chime (jenggong) marks subdivisions of the gong cycle, and the drums (kendang) control the tempo. The bamboo flute (suling) enriches the texture with another layer of melodic ornamentation. The bronze gamelan salendro features similar instruments playing similar musical roles, although the tuning system is different. When gamelan is used to accompany dance, there is an intimate relationship between the dance movements and drumming patterns.

1. “Lutung Bingung”

This is a piece for gamelan degung in what is considered a classical degung style (degung klasik). The title of this instrumental piece means “Confused Monkey,” which is perhaps represented by the active melodies played on the bonang.

2. “Ayun Ambing”

This is a traditional Sundanese lullaby referring to the rocking of a baby or small child to sleep in a sarong. Notice the poetic structure of the Sundanese text in which each line ends in “ng.”

Ayun ayun ambing
(Rocking, rocking, swinging)
Diayun ayun kucamping
(Swung in a sarong)
Deudeueh ulah rungsing
(Sweetheart, do not be confused)
Guera bobo mangsing jemping
(Please sleep quietly)

3. Tari Babalen (Babalen Dance)
Dancers: Olivia Kotha, Benjamin Moseley, Tikka Sears, Christina Sunardi, “Senggo” Sunardi

This dance was choreographed by Nurrika to complement Ade Suparman's original composition “Babalen.” The name “Babalen” has two meanings, “Balinese style” (Ba-bali-an) and “repetition.” Both the dance and the music combine Sundanese and Balinese traditions. For example, while the music is played on Sundanese gamelan degung instruments, Balinese influence can be heard in the type of interlocking patterns played on the bonang, which in Balinese gamelan is traditionally played on a row of pot gongs called the reyong. In the choreography, Nurrika also includes Western styles, which she has experienced through international travel.

4. Tari Kandangan (Kandangan Dance) Dancer: Nurrika

Tari Kandangan portray a strong, dashing princess character. Performed by female dancers, this dance is a new creation that was developed by Raden Tjiptoe Somantri in 1960 from an earlier dance that he choreographed in 1958 called Renggarini. The word “kandangan” means container or jewelry box—that is, a place to store jewelry and other valuables. The name of the dance (Kandangan) can thus also refer to the dance being “container” (that is a collection) of dance movements. A gamelan sambodo ensemble provides the accompanying music.

FEATURED ARTISTS

Ade Suparman, a visiting artist in residence at the UW School of Music, is an instrumentalist and composer of Sundanese music. Born in Purwakarta, West Java, he started playing kacapi (Sundanese zither) when he was 10 years old with his father. He then studied music theory and classical Sundanese music at the high school level conservatory (Sekolah Menengah Keseran Indonesia) in Bandung, West Java and earned a B.A. from the college level arts institute (Institut Seni Indonesia) in Surakarta, Central Java. Ade has been a member of professional folk and classical music groups in Bandung, performing on kacapi and gamelan. He has recorded Sundanese traditional and contemporary music with well-known composers in West Java and has released three CDs, two of which feature his original compositions. His travels abroad have taken him to Australia, India, Qatar, Singapore, South Korea, the Netherlands, Canada and the USA. In addition to his activities as a performer and composer, he has created a new learning method for suling (bamboo flute), and has published several method books for suling, gamelan and kacapi.

Nurrika, who goes by a single name, was born in Bandung, West Java, and graduated in traditional dance performance from the high school level conservatory (Sekolah Menengah Keseran Indonesia) in Bandung, and attended the college level arts academy (Sekolah Tinggi Seni Indonesia) in Bandung. Specializing in Sundanese classical dance, folk dances, and dancemovements—which combines movements from folk dance and pencak silat martial arts—Nurrika has performed and taught widely in West Java, Bali, and the U.S. She currently teaches dance at SMP Pasundan6 High School in Bandung. As seen on this evening’s program, Nurrika is also a gifted choreographer of new dances.

UW Gamelan Students (Students of Ade Suparman)

Jorge Bayona, Kasia Chaterji, Giuliana Costi, Shannon Garcia, Skuli Gustsson, Julia Knox, Mike Kohfeld, Rachel Mahne, Chris Menz, Anja Mcłużney, Suhnaz Shakeri, Ensa Weissman

***Ade Suparman’s residency has been made possible by the generous support of the University of Washington School of Music and the University of Washington Southeast Asia Center.

WEDNESDAY STEEL BAND

GARY GIBSON, DIRECTOR

September (1978) ........................................ Maurice White, Al McKay & Allee Willis (Earth, Wind & Fire) arr. Gary Gibson
Ryan Bartruff, Rachel DeCordoba, Sean Dolan, Toby Hwang, Julia Knox, Lauren Kowalski, Jorge Matsuda, Khadijah Monolka, Kirk Sharma, Maceo Saul, Annika Veris

MONDAY STEEL BAND

GARY GIBSON, DIRECTOR

Acadia Sunset (2012) ................................................................. Gary Gibson
Great Lakes Jump Up (2014) ............................................................. Gary Gibson

Thomas Campbell, Lea Facteau, Emily Iversen, Craig Kovalch, Anita Kumar, T.J. Orgovan, Nathan Pillay, Colton Rothaus, Carlo Tortella, Matthew Wells

DIRECTOR BIOS

TOM COLLIER, PERCUSSION ENSEMBLE

Director of percussion studies at the University of Washington School of Music since 1980, professor Tom Collier has performed and recorded with many important classical, jazz, and popular artists, in addition to recording and performing with his own jazz group. He is a veteran of more than 50 years in music — his first public appearance was at age five, on xylophone, and his first professional performances were made as a
nearly twenty-five ASCAP Popular Panel and ASCAP+ Awards for his various jazz and popular music compositions. His travels abroad have taken him to Australia, India, Qatar, Singapore, South Korea, the Netherlands, Canada, and the USA. In addition to his activities as a performer and composer, he created a new learning method for suling (bamboo flute) and has published several method books for suling, gamelan, and kacapi.

NURRIKA

Nurrika, who goes by a single name, was born in Bandung, West Java, graduated in traditional dance performance from the high school level conservatory (Sekolah Menengah Keisennan Indonesia) specializing in Sundanese classical dance, folk dances, and jatampuhan--which combines movements from folk dance and penjelasan martial arts.

Nurrika has performed and taught widely in West Java, Bali, and the U.S. She currently teaches dance at SMP Pasundani High School in Bandung. As seen on this evening's program, Nurrika is

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**CHRISTINA SUNARDI, GAMELAN ENSEMBLE**

Christina Sunardi is an associate professor in the Ethnomusicology program 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, as well as reviews in the Journal of Folklore Research Reviews, American Journal of Islamic Social Sciences, and Indonesia. Dr. Sunardi has been studying and performing Javanese arts since 1997 in Indonesia and the United States, earning her Ph.D. in music from the University of California, Berkeley in 2007. Her book about the negotiation of gender and tradition through dance and music in East Java was published by the University of Illinois Press in 2015. In addition to her academic work, she enjoys playing gamelan music with the Seattle-based ensemble Gamelan Pacifica and performing as an independent dancer.

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ADE SUPARMAN

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