PERCUSSION ENSEMBLE WITH UW STEEL BAND AND GAMELAN ENSEMBLE

Friday, May 31, 2019 - 7:30pm
Meany Studio Theater
$10 all tickets
Buy Tickets

The UW Percussion Ensemble (Bonnie Whiting, director) presents a year-end performance shared with the UW Steel Drum Band (Shannon Dudley, director) and the UW Gamelan Ensemble (Christina Sunardi, director).

UW PERCUSSION ENSEMBLE
Bonnie Whiting, director

Third Construction (1941) ................................................................. John Cage (1912-1992)


Aidan Gold, speaking percussionist

I. Assumption
III. Function
II. Proposal
Sideways (2016) ................................................................. Cara Haxo (b. 1991)


*Log Cabin Blues* [Calib Byers, xylophone]
*Chromatic Foxtrot* [Lynn Park, xylophone]
*The Whistler* [David Gaskey, xylophone]

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**UW Percussion Ensemble**

Calib Byers
Edward Cunneen
David Gaskey
Aidan Gold
Cyrus Graham
Courtney James
Mason Lynass
Rhane Mallory
David Norgaard
Lynn Park
Sophia Schmidt

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**UW GAMELAN ENSEMBLE**

Heri Purwanto, Visiting Artist in Ethnomusicology

with Jesse Snyder, Stephanie Shadbolt, Christina Sunardi, and UW Students

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. Tonight's set features gamelan music from central Java.

Although different gamelan may vary slightly in their tunings, most gamelan music in central Java uses a five-tone tuning system called sléndro or a seven-tone tuning system called pélog. There are a number of modes, or pathet, in each tuning system. The tuning system (laras) and mode (pathet) are specified in the title of each composition below. Tonight's set features compositions in pélog using the instruments of the UW School of Music's bronze gamelan, which is named 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 gender 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.

1. *Ladrang Sapu Jagad, laras pélog pathet barang*

This composition is often played at the beginning of gamelan performances and usually features what are referred to as the “loud” instruments—the one-octave metallophones, gong-chimes, gongs, and drums. Voice and the “soft” elaborating instruments such as the xylophone, multioctave metallophones, fiddle and flute are not used.

2. *Ketawang Barikan, laras pélog pathet lima*

A ketawang is a compositional form with sixteen beats per gong cycle. This ketawang and its lyrics can be understood as a prayer that asks for a peaceful life.
3. Ladrang Gajahmeta, laras pélog pathet nem
This piece is usually used in shadow puppet theater scenes that feature a strong male character.

4. Lancaran Dhangdut Aja Dëpléroki, laras pélog pathet nem
This is a well-known and well-loved gamelan composition by the famous Javanese composer Nartosabdo. The lyrics present a conversation in which a woman is reminded by her male partner to remember her identity as a Javanese or Asian woman and not to be too Western in her ways or manner of dress. Tonight the female and male vocal parts are sung by groups of female and male singers.
~ Heri Purwanto and Christina Sunardi

UW GAMELAN MUSICIANS (students of Heri Purwanto):
Alicia Angto, Irita Aylward, Caty Barber, Sam Bramer, Javoen Byrd, Juliana Cantarelli Vita, Frederick Chandra, Katy Christensen, Daniel Finlay, Jack Flesher, Clairriss Johnson, Alya Khairuzzaman, Dzuhayra Mustaffa, Sahara Naini, Graham Peterson, Christina Sunardi, Lezhi Wang, James Wenlock

UW STEELBAND
Shannon Dudley, director & arranger

Show Yuh Emotion ..................................................................................................................... Andre Tanker
Old Lady Walk a Mile and a Half ............................................................................................... Traditional
Air on the G String ........................................................................................................................ J. S. Bach
Bonnie and Clyde ..................................................................................................................... Destra Garcia, arr. Kristen Jones
Manicero ........................................................................................................................................ Moises Simón
Charlotte Street ......................................................................................................................... Ray Holman

UW Steelband
Marley Bishop
Janelia Kang
Jack Flesher
Kelsey Kua
Wyatt Gardner
Lucas Lindberg
Emily Iversen
T. J. Orgovan
Aidan Jackson
Colton Rothaus

Guest percussionists:
Marisol Berríos-Miranda
Monica Rojas
Miho Takekawa
Iris Viveros
Bonnie Whiting

DIRECTOR BIO

SHANNON DUDLEY

Shannon Dudley, associate professor of Ethnomusicology, holds a PhD from the University of California at
Berkeley. He teaches courses that include music of Latin America and the Caribbean, American popular music, Music and Community, Comparative Musicianship and Analysis, and graduate seminars in Ethnomusicology. He also directs the UW steelband.

Dudley has conducted research in Trinidad and Tobago, focusing on the history and music of steelbands. More recent research projects include the music of El Gran Combo, and salsa music in Puerto Rico generally, as well as Latino contributions to American popular music. His theoretical interests include nationalism, transculturation, and participatory music practices.

His publications include Carnival Music in Trinidad (Oxford University Press, 2004), as well as Music From Behind the Bridge (Oxford University Press, 2008), a history of Trinidad steelband music, and numerous other articles on Caribbean music, including “Judging by the Beat: Calypso vs. Soca,” Ethnomusicology (1996), and “El Gran Combo, Cortijo, and the Musical Geography of Cangrejos/Santurce, Puerto Rico,” Journal of Caribbean Studies (2008).

Dudley is one of the curators (along with his wife, Marisol Berríos-Miranda, and Michelle Habell-Pallan) for American Sabor: Latinos in U.S. Popular Music, a bilingual museum exhibit that opened at the Experience Music Project in Seattle in 2008. American Sabor was exhibited in museums in several U.S. cities, culminating in a 3-month run at the International Gallery of the Smithsonian Institution in summer 2011. He is also guest curator for a smaller version of the exhibit prepared by the Smithsonian Institution Travelling Exhibit Service (SITES), and for their website (http://www.americansabor.org), and is currently working on a book manuscript.

In Seattle Dudley performs on steel pan with several local bands, and participates in the Seattle Fandango Project (SFP), a community music group that practices son jarocho. He has helped to bring visiting artists from Mexico to the University of Washington (including Son de Madera and Laura Rebolloso) and to promote active collaboration between community arts activists and university individuals and programs.

CHRISTINA SUNARDI

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.

BONNIE WHITING

Bonnie Whiting joined the School of Music faculty in Fall 2016 as Chair of Percussion Studies. She performs and commissions new experimental music for percussion. She seeks out projects involving non-traditional notation, interdisciplinary performance, improvisation, and the speaking percussionist.

Recent work includes a series of concerts at the John Cage Centennial Festival in Washington DC, and
Bonnie Whiting

People Involved: Bonnie Whiting
Event Type: Faculty Performances Performances Student Activities and Performances
Related Areas of Study: Instrumental Performance Percussion
Related Ensembles: Percussion Ensemble UW Steelband

performance as a soloist in Tan Dun's *Water Passion* under the baton of the composer himself. In 2011, she joined *red fish blue fish* percussion group in premiering the staged version of George Crumb's *Winds of Destiny* directed by Peter Sellars and featuring Dawn Upshaw for Ojai Festival.

Whiting has collaborated with many of today's leading new music groups, including eighth blackbird (the “Tune-in” festival at the Park Avenue Armory), the International Contemporary Ensemble (American premiere of James Dillon's Nine Rivers at Miller Theatre, as an on-stage percussionist for Andriessen's epic music theatre work *De Materie*), Bang on a Can (Steve Reich's Music for 18 Musicians for the LA Philharmonic's Green Umbrella Series) and Ensemble Dal Niente (the Fromm Concerts at Harvard.) During the summer, she is a member of the Walden Players, ensembles in residence at the Walden School in Dublin, NH.

She performs regularly with percussionist Allen Otte; they have presented concerts at The Stone in New York, The New York City Electroacoustic Music Festival, throughout New Zealand, and at colleges and universities around the country. Her debut album, featuring an original solo-simultaneous realization of John Cage's *45' for a speaker* and *27'10.554" for a percussionist*, was released by Mode Records in 2017.

A dedicated arts educator, Bonnie spent three years with Tales & Scales, a quartet combining new music, dance, and theater for family audiences, giving over 400 performances in 25 states and appearing with the Dallas, Oregon, Indianapolis, Buffalo, and Louisville orchestras. She also helped to develop several experimental music programs in Southern California: The Children's Universal Language Orchestra in Spring Valley as well as residencies at the Monarch School (for children affected by homelessness) and the inner-city Lincoln High School in San Diego.

She was a member of the Lucerne Festival Academy Orchestra in Switzerland under the direction of Pierre Boulez, and has performed throughout Europe as well as Canada and Panama. Bonnie has worked with composers Jerome Kitzke, Randall Woolf, John Luther Adams, Michael Pisaro, and Frederic Rzewski, and she champions the music of her peers.

Bonnie attended Interlochen Arts Academy, Oberlin Conservatory (BM), University of Cincinnati College-Conservatory of Music (MM), and University of California San Diego (DMA.) She has served on the faculties of the University of Alaska Fairbanks, the DePauw University School of Music, and as a lecturer at UC San Diego. She moves back to Seattle, WA to lead the percussion department at the University of Washington in the fall of 2016.

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