

University of Maryland School of Music Presents
AN EVENING OF JAPANESE KOTO AND BALINESE GAMELAN
UMD Japanese Koto Ensemble
UMD Gamelan Saraswati



Thursday, December 8, 2022 • 8PM
KAY THEATRE
AT THE CLARICE SMITH PERFORMING ARTS CENTER



**SCHOOL OF
MUSIC**

University of Maryland School of Music Presents

AN EVENING OF JAPANESE KOTO AND BALINESE GAMELAN

UMD Japanese Koto Ensemble

Kyoko Okamoto

Music Director

Yuriko Gandolfo

Assistant Director

Medley of Japanese Traditional Songs..... Traditional
arr. Masaaki Kikushiro

- I. *Kazoe Uta* (Counting Song)
- II. *Sakura* (Cherry Blossoms)
- III. *Kohjoh no Tsuki* (Moon over the Ruined Castle)

Hana “Flower” Kikushiro

Yoru no Enbukyoku “Evening Waltz” Tsutomu Sakamoto

Yuki Hana “Snow Flowers” Katsuhiko Yoshizaki

Yuki no Hana “The Splendor of Snow” Yoshizaki

INTERMISSION

UMD Gamelan Saraswati

I Nyoman Suadin

Music Director

Tonight’s program will be selected from the following pieces:

Hujan Mas Traditional

Bapang Selisir I Nyoman Suadin

Margapati I Nyoman Kaler

Gilak I Nyoman Suadin

KYOKO OKAMOTO, a native of Japan, is a certified koto teacher of the Ikuta School of Koto which she studied under Kazue Ehara of Ashiya, Japan. She organized the Washington Toho Koto Society, a nonprofit organization in 1971 to promote the enjoyment of Japanese koto music. In August 2022, she received the Foreign Minister's award from the Japanese Government for teaching and performing koto music over 50 years in the U.S., contributing greatly to the promotion of Japanese music and culture in the United States, and working to promote friendly relations between the two countries.

Originally from Tabanan, Bali, **I NYOMAN SUADIN**, a musician, composer, dancer, puppeteer and teacher, discovered music and dance as a young child by watching his father participate in the village gamelan and by playing in a children's gamelan. He later received formal training at KOKAR, the National High School for the Performing Arts, in Denpasar, Bali. He has traveled throughout the United States and performed with gamelan ensembles since 1988. In addition to directing the University of Maryland ensemble, he teaches Balinese gamelan at the Eastman School of Music, Bard College, Gettysburg College, Swarthmore College and the Embassy of Indonesia.

About the **UNIVERSITY OF MARYLAND KOTO ENSEMBLE**: The Koto, or 13-string zither, produces an evocative sound and is recognized as the most distinctively Japanese voice in Japan's spectrum of musical instruments. The six-foot zither is made of paulownia wood with movable bridges supporting 13 strings that are plucked with three ivory picks on the right hand. The left hand manipulates the strings to create more varied sounds.

A Japanese precursor to the koto was found in prehistoric times in Japan, but this more elaborate zither was introduced from China through Korea in the eighth century. In the mid-17th century, the koto moved beyond use by courtiers, priests and scholars to become a popular instrument for the common people.

The **UNIVERSITY OF MARYLAND GAMELAN SARASWATI** is part of the musicology and ethnomusicology division of the School of Music, and includes both undergraduate and graduate students from the School of Music and other departments of the university. The gamelan angklung instruments were built by I Wayan Beratha, a leading instrument maker, composer, performer and teacher in Bali. Gamelan Saraswati takes its name from Saraswati, the Hindu goddess of knowledge and the arts.

A gamelan is a musical ensemble from Indonesia, typically from the islands of Bali or Java, featuring tuned metal-keyed xylophones and gongs, "conducted" by drums, and sometimes adding wind or stringed instruments. The word "gamelan" (pronounced "gah-meh-lan") comes from the Javanese word "gamel," meaning "to strike" or "to play." In Bali, the musical traditions evolved primarily in the context of the multi-faceted ceremonies of Balinese Hindu culture. Performance of music is seen as an offering to the Hindu deities, who are invited down from the heavens to visit the temples during temple ceremonies and other auspicious ritual occasions.

In Bali, dance is always closely connected to the music. Many gamelan performances include dance as a major component, but also because the details of choreography and dance gesture are tightly synchronized with the music's accents and textures. The traditions evolved primarily in the context of the highly ornate, multi-faceted ceremonies of Balinese Hindu culture. In these dances, the performance is seen as an offering to the Hindu deities, who are invited down from the heavens to visit the temples during temple anniversaries and other auspicious ritual occasions. The movement is closely associated with the rhythms produced by the gamelan. The multiple levels of articulations in the face, eyes, hands, arms, hips and feet are coordinated to reflect layers of percussive sounds.

Part 1: UMD Koto Ensemble

Medley of Japanese Traditional Songs (1962)**MASAAKI KIKUSHIRO****Born 1915**

“Kazoe Uta” (Counting Song) is an old Japanese school children’s song. In 1892, the Japanese government selected this piece to be taught in elementary schools. “Sakura” (Cherry Blossoms) is an ancient song called “koto uta” and first appeared in a koto music textbook in a Tokyo music school in 1888. “Kohjoh no Tsuki” (Moon Over The Ruined Castle) was composed by Rentaroh Taki in 1901.

Performed in a series of duets by first-year koto students Jack Benedict, Indi Dorman, Madeleine Willette and Xiaoshan Yin.

Hana* “Flower” (1967)*MASAAKI KIKUSHIRO****Born 1915**

An expression of delicate flower petals dropping from branches, played in duet style. All of the above pieces are played in a basic pentatonic scale called Hirajoshi.

Performed in a series of duets by first-year koto students Jack Benedict, Indi Dorman, Madeleine Willette and Xiaoshan Yin.

Yoru no Enbukyoku* “Evening Waltz” (1948)*TSUTOMU SAKAMOTO**

Performed by advanced class students Dennis Erickson, Sabrina Sanchez and Xiaoshan Yin, and UMD alumni Colin Khem, George Mobile and Priscilla Seah

Yuki Hana* “Snow Flowers” (1987)*KATSUHIKO YOSHIZAKI**

Falling snow appears to be flower petals dropping from the trees, sometimes gently, sometimes rapidly, so fast, but playfully.

Performed by Colin Khem and George Mobile.

Yuki no Hana* “The Splendor of Snow” (1980)*ICHIROH SAKAMOTO**

Performed by all the students and alumni listed above.

Part 2: UMD Gamelan Saraswati

Hujan Mas

TRADITIONAL

“Golden Rain” is a popular Balinese piece based on a melody from a Javanese piece of the same name. It opens with a complex, rhythmically irregular introduction, then comes a transition, and then the core of the piece, a continuous rhythmic melodic cycle.

Bapang Selisir

TRADITIONAL

Choreography by I Nyoman Suadin

The music is the traditional piece Bapang Selisir and is an example of the courtly Semar Pegulingan style. There is a base melody, and the drummer, leading the musicians, cues the angseks or breaks. The dance is in the refined female style and draws on movements from the classical Balinese dance Legong, which itself evolved from the court dance drama called Gambuh.

Margapati

I NYOMAN KALER

This piece, created in the 1940s, depicts the character of the King of the Forest.

Gilak

I NYOMAN SUADIN

There are many Balinese compositions based on the eight-beat gilak pattern. Characterized by the cycling gong pattern that alternates between the large gong and the small, higher-pitched kempur, the music using the gilak form typically accompanies ceremonial processions in Bali or forms the basis for longer compositions.

This evening you will hear music from the distinct instrumental tradition of gamelan angklung. Gamelan Angklung is traditionally used for cremation rituals. The instruments are tuned to a five-tone slendro, though actually most ensembles use a four-tone mode of the five-tone scale. Gamelan Angklung instruments contain one octave.

Kyoko Okamoto, *Music Director*
Yuriko Gandolfo, *Assistant Director*

BEGINNING KOTO STUDENTS

Jack Benedict
Indy Dorman
Madeleine Willett
Xiaoshan Yin

ADVANCED KOTO STUDENTS

Dennis Erickson
Sabrina Sanchez

ALUMNI

Colin Khem
Sabrina Sanchez
Priscilla Seah

STAGE ASSISTANCE

Yoshiko Jaeggi
Colin Khem
George Mobile
Priscilla Seah

Students are from the beginning (MUSC 129K, 629K)
and advanced (129 L, 629L) koto classes,
which are offered every semester and open to all students across campus

I Nyoman Suadin, *Music Director*

MEMBERS

Christopher Adams
Ian Cone
Maryam Farooqui
Elizabeth Hsu
Sean Klink
Kaiwen Lu
John McDonough
Emily Rivas
Matthew Regan
Ella Sherman
Yimang Tang
Rong Yan
Emilia Flores
Molly Leach
Michelle Ma
Maria Paoletti
Henry Wilson

All students are in the performing ensemble courses MUSC 129G (undergraduate) and 629G (graduate), which are open to students across the university.

DANCERS

Ni Made Yoni Maniasa
Ni Ketut Yuli Kartika Inggas
Latifah Alsegaf

22-23

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