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GAMELAN SEKAR JAYA
& PUSAKA SUNDA

COWELL THEATER / FORT MASON CENTER / JUNE 2, 2012
GAMELAN SEKAR JAYA & PUSAKA SUNDA

This performance is a joyful coming together of two well-established Bay Area gamelan* ensembles.

Gamelan Sekar Jaya and Pusaka Sunda present new and traditional works for Balinese gamelan semaradana, angklung, gender wayang and dance, and Sundanese gamelan degung and dance.

*The gamelan is the traditional Indonesian musical ensemble.

About the Ensembles:

PUSAKA SUNDA
Burhan Sukarma was born and raised in the West Javanese city of Karawang. In the 1970s and 1980s, he became one of the most influential Sundanese musicians of his generation, and quite literally set the standard for the generations of suling players that followed him. In 1988, Burhan relocated permanently to San Jose, California, where he encountered a small group of American musicians who were interested in Sundanese performing arts. With the help of Rae Ann Stahl, he began to coalesce a performing gamelan group to bring to fruition the many ideas he had for adapting, rearranging, and recomposing the materials of traditional Sundanese music. He named the group Pusaka Sunda (“Sundanese heirloom”) to emphasize his vision of the group as both a continuation of Sundanese tradition and as a symbol of his own Sundanese identity in a new country. www.PusakaSunda.org

PUSAKA SUNDA PERFORMERS
Ed Garcia • Ika • Daniel Kelley • Danni Redding Lapuz • Ray Lapuz • Marqot Lederer Prado • Gretchen McPherson • Kenneth Miller • Rieri Ramdani • Olivia Sears • Henry Spiller • Rae Ann Stahl • Ariana Suchranudin • Burhan Sukarma

GAMELAN SEKAR JAYA
Gamelan Sekar Jaya is a Bay-Area based company of musicians and dancers, specializing in the performing arts of Bali. Founded in 1979, Sekar Jaya has performed throughout California, the US, and Bali—from New York’s Symphony Space to Bali’s remote village squares. Central to the group’s success are the more than fifty of Bali’s most brilliant performers who have joined Sekar Jaya as artists-in-residence for periods of one month to two years. www.gsj.org

GAMelan SEKAR JAYA PERFORMERS
Ni Luh Andarawati • Sean Aquino • David Aue (Gong Kebyar Coordinator) • Dan Bales • Brian Baumbusch • Tim Black • Alexis Brayton • Clive Brown • Lauren Buckley-Miller • Marianna Cherry • Phil Cox • Anna Deering • Bea Deering • Carla Fabriozo (Assisting Teacher) • Sara Gambina-Belknap (GSJ General Manager) • Ed Garcia (Angklung Coordinator) • Gregory Ghent • Darren Gibbs • Evan Gilman (Vice President) • Matt Gleeson • Lisa Gold (Gender Wayang Coordinator) • Barbara Golden • Lisa Graciano • Todd Greenspan (Treasurer) • Reiko Hasegawa • Zachary Hejny • Nina Herlina • Andrej Hronco (Gong Kebyar Coordinator) • Steve Johnson (Angklung Coordinator) • Colum Keelaghan • Susan Lamberth (Dance Coordinator) • Dewa Ayu Dewi Larassanti • Debbie Lloyd • Lydia Martin • Paul Miller • Mudita Nisker (Member-at-large) • Rose Nisker (President) • Keenan Pepper • Ellen Perlman (Secretary) • I Made Putrayasa, Dewa Putu Berata (Guest Music Director) • Emily Rolph • Paddy Sandino (Member-at-large) • Dewa Gde Sanjaya • Emiko Saraswati Susilo (Director, Guest Dance Director) • Monali Varaiya (Secretary, Semaradana Volunteer Coordinator) • Nia Vitale • Wayne Vitale (Assisting Teacher) • Sarah Willner • Kim Workman • Rotrease Yates

I DEWA PUTU BERATA (Guest Music Director) renowned musician, composer, dancer, and visual artist from Bali, Indonesia. A graduate of STSI Denpasar (Bali’s National Academy of the Arts), he has been an artistic collaborator with dance groups, theater companies, and music ensembles in several countries. He is the founder and director of Cudamani, one of Bali’s most innovative and acclaimed gamelan ensembles, which has recently engaged in its fourth major US tour, including appearances at Lincoln Center, Juilliard, the World Festival of Sacred Music, and Berkeley’s Zellerbach Hall. Cudamani has become one of the most vibrant new centers of artistic activity in Bali, endeavoring to study rare classic forms of Balinese arts and share them with hundreds of young artists.

EMIKO SARASWATI SUSILO (GSJ Director) dancer, singer, and musician who has been active in Balinese and Javanese arts for 25 years. The daughter of esteemed Javanese musician Hardja Susilo and dance/arts presenter Judy Miloma, she was surrounded by great artists from a young age. She played gamelan informally as a child and began to study Balinese and Javanese dance with Ni Made Wiratini and the late master KRT Sasmitadipura. She began teaching Balinese dance eighteen years ago and fourteen years ago became a founding member of Cudamani, and is now Associate Director of the company. She joined Gamelan Sekar Jaya as a student of dance and gamelan in 1991 and has since held successful residencies as Guest Dance Director, and recently became Director.
PROGRAM LINE-UP

LAMBANG TO BUNGUR (PUSAKA SUNDA)
“Lambang” is a *lagu klasik* (“classical” style degung piece), which is characterized by simple drumming, intense heterophony among the bronze instruments, and phrases (marked with strokes of the large gong) of irregular lengths. In modern practice, it is typical to segue from a *lagu klasik* to a *lagu alit* (“small piece”), which provides a framework for suling improvisation. In the 1970s and 1980s, Burhan Sukarma became famous for his improvisations. The musicians apply instrument-specific elaboration techniques to a simple pitch framework to produce a rich tapestry of polyphony, over which Burhan weaves rhapsodic improvisations. This rendition includes two contrasting rhythmic treatments: a very slow tempo called *dua wilet* (double-length time periods), followed by a livelier “one-and-a-half” *wilet* section.

BULAN TUMANGGAL (PUSAKA SUNDA)
Ida Achman composed “Bulan Tumanggala” in the 1960s as a new piece for the repertory of tembang Sunda (songs typically accompanied by kacapi [zither] and suling). Burhan Sukarma’s arrangement features musical interludes played on gamelan degung. The title means “first-quarter moon,” which the lyrics take as a metaphor for the joys of a new love, as well as of nature’s beauty (the verb ngabungbang, for example, means literally “to enjoy moonlight”). Danni Redding Lapuz is the vocal soloist, assisted by Emiko Saraswati Susilo and Ika.

LEGONG SOMIA (GAMELAN SEKAR JAYA)
This piece, composed by Dewa Berata and choreographed by Emiko Saraswati Susilo, honors the spirits of those lost in the tragic massacres that swept across Indonesia in the 60s. Following the massacres, the region of Petulu held a ceremony to bring peace and tranquility, “somia,” to the spirits of those who had died without rites. Soon after the ceremonies, hundreds of white egrets, (kokokan) flew into Petulu and roosted in the trees. These beautiful birds return every evening and are believed to be the spirits of those who died. The gamelan angklung with its sweetly melancholy voice is often heard during Balinese cremation rites.

KELANGUAN (GAMELAN SEKAR JAYA)
is an instrumental work by Dewa Berata features complex overlapping time signatures and intertwining melodies celebrating the Balinese dedication to unity and the beauty of intertwining thought and experience. The piece takes full advantage of the gamelan semarandana’s different “tetekep” or modes, creating a rich palette of colors and moods.

TARI MERAK / TARI TOPENG RAHWANA (PUSAKA SUNDA)
Margot Lederer Prado has combined two well-known Sundanese dances to portray an episode from the Ramayana story. Rahwana (the demon king of Alengka) has imprisoned Prince Rama’s wife, Sita, in a pleasure garden, where he hopes to convince her to move away from his castle. In the first scene, a group of strutting peacocks tries to cheer her up by performing “Tari Merak” (“Peacock Dance”), originally choreographed by R. Tjetje Somantri in the 1950s and reworked by Irawati Durban Ardjo in the 1960s. In the second scene, King Rahwana bursts in and displays his coarse and volatile personality in a masked dance originally choreographed by R. Nugraha Sudiredja. The accompanying pieces are “Catrik” (for “Tari Merak”) and “Gonjing Kering” (for “Tari Topeng”).

INTERMISSION

KERJASAMA
(PAK BURHAN SUKARMA AND PAK DEWA BERATA)
A meeting of musical friendship as these master artists collaborate together for the first time. The piece explores Balinese musical concepts of ‘gineman’ (free flowing improvised opening), ‘pearjaan’ style drumming and Suling flute improvisations that explore the full range of Sundanese tunings.

GAGAK LUMAYUNG (PUSAKA SUNDA)
“Gagak Lumayung” (“Soaring Eagle”) evokes the image of a majestic raptor floating over a sunset. Composed by Burhan Sukarma in 1996, in the style of a *lagu klasik*. It features the interplay of three sulings—an unusual combination in Sundanese degung.

TARI LEGONG PENGELEB (GAMELAN SEKAR JAYA)
Created by Pan Cening Winten and Pan Wandres in the early 20th century, and reconstructed by Made Kranca, Pan Carik (Made Redita), Kocok (I Made Pasca Wirasutha) in collaboration with Cudamani—is a stunning tribute to North Bali’s musical renaissance and a masterpiece of the kebyar genre. It features dynamic rhythms, precise and ornamented connections between music and dance, and constant melodic shifts. “Pengeleb” can be roughly translated as ‘the setting free’ appropriately illustrating the energetic and joyful spirit of the dance and music.

SANGKALA (PUSAKA SUNDA)
“Sangkala” was already a hit not only in West Java, but in other parts of Indonesia as well. The title track, “Sangkala,” featured several contrasting musical sections, including an innovative duet featuring only the goong and jengglong—two instruments that are almost always relegated to the background. Thirty years later, Burhan has rearranged “Sangkala” with additional interludes features voice, suling, and kacapi [zither], for a fresh take on a classic.

BAYANGAN JIWA
(GAMELAN SEKAR JAYA)
“The spirit’s image” or “the imagination of the spirit” is a work for dance, shadow, semarandana and gender wayang. The piece by Dewa Berata and Emiko Saraswati Susilo investigates how child-like playfulness, physical and spiritual training, and divinity inspiration come together in the body and spirit of dancers and musicians as the soul searches for a connection to its eternal self. The piece draws from a rich and dynamic repertoire of movement that explores the wide range of human characters—feminine and masculine, lyrical and powerful—each distinct and unique and yet deeply connected to one another.
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- Larry Bluhm

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- Stage Manager
- Technical Director

World Arts West Staff Support:

- Julie Mushet
- Arlene Kato
- Jack Carpenter

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- Festival Manager
- Production Manager

- Micaela Nerquizian
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FORT MASON CENTER

Fort Mason Center, a non-profit partner of the Golden Gate National Recreation Area, connects and engages people with arts and culture on a historic waterfront campus. They inspire and foster creativity by providing a vibrant gathering place and a home for thought-provoking programs, events, and organizations.

In order to fulfill their mission, they offer affordable rent for non-profit organizations as well as market rate venue rentals for individuals, businesses, and a wide range of organizations. For more information visit www.fortmason.org.

WORLD ARTS WEST

World Arts West serves as the hub for over 450 Bay Area dance companies, serving thousands of dancers sustaining and innovating more than a hundred different dance traditions from around the world. These local artists are cultural ambassadors, networked with many thousands of dancers and musicians all over the world.

World Arts West produces the annual San Francisco Ethnic Dance Festival, as well as the monthly Rotunda Dance Series at San Francisco City Hall (with Dancers’ Group and SF Grants for the Arts) and dozens of special events and civic programs throughout the year.

Since 1978, World Arts West has been headquartered at Fort Mason Center, and is thrilled to be presenting our first Festival performance as part of the Inaugural Fort Mason Center Presents Season.

Join us for more of the 34th Annual San Francisco Ethnic Dance Festival, running through July 1.

The annual Benefit Night will be on Saturday, June 30, 2012, at Yerba Buena Center for the Arts.

For more information:

www.sfethnicdancefestival.org

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