



GAMELAN GALAK TIKA



Saturday, May 11, 2024 | 3:00p.m.

KRESGE AUDITORIUM, MIT



Program

Tabuh Telu Lipi Aon (“Space Snakes”)

Gusti Komin

Tari Rejang Renteng

Traditional

Dancers: Chiara Evans, Emma Terrell, Erin Thomas

*Pangipuk Kebyar Duduk bagian reyong

I Ketut Marya

*Pangipuk Kebyar Duduk bagian kendang

I Ketut Marya

MIT Gamelan Class

Tipat Balang (“Grasshopper” or “Cricket”)

Gusti Komin

Sekar Jepun

I Wayan Gandra

Metallosphere (*World Premiere*)

Daniel Villagran ‘24

Performed by: MIT Gamelan Class, Gamelan Galak Tika
Ian Hueston ‘25 (percussion); Laura Rosado (G) (percussion),
Claire Southard ‘24 (piano), Rila Shishido G ‘23 (percussion),
Frank Y. Wang ‘24 (percussion)



What is gamelan?

The word gamelan means "to hammer;" the term refers generally to the large percussion orchestras of Java and Bali. The primary instruments are gongs, metallophones and hand drums, with cymbals, vocals and bamboo flutes used as well. Gamelan is the wellspring of all music in Bali, both sacred and secular. The Balinese people are ardent practitioners of a unique form of Hinduism, and gamelan is necessary for all ritual events, as well as to mark any large social occasion. There are dozens of different types of gamelans in Bali, ranging from large metal orchestras to bamboo ensembles, vocal groups, and groups dedicated to the imitation of frog sounds. Common amongst all Balinese gamelan is the rhythmically precise interlocking parts known as kotekan. For this concert, Gamelan Galak Tika is performing on a gamelan called Gong Kebyar, the most prolific type of gamelan heard in Bali today. The word "kebyar" translates to "explosion" or "sudden burst of flame," depicted by the abrupt stops and starts of the melodies. This group of instruments uses the pelog scale, one of the two non-equal tempered pentatonic scales of Balinese gamelans - pelog and slendro.

Tabuh Telu Lipi Aon (“Space Snakes”)

Tabuh Telu Lipi Aon is a new composition by Gusti Komin based on the development of a classic *lelambatan* piece. *Lelambatan* is a genre of Balinese gamelan first originating in the gamelan gong gede ensembles, and later recreated and reimagined for the gamelan gong kebyar ensemble, which was first popularized in Bali in the 1920s. Komin created this so his students would learn gamelan technique in the classic style of playing. The title was inspired by his students based on their feelings about the sinewy style of the composition.

Tari Rejang Renteng

Tari Rejang Renteng is a Balinese folk art dance performed specifically by women and for women. The dance movements are simple, yet progressive and agile. *Rejang Renteng* is typically performed during a traditional Hindu Dharma ceremony or other religious ceremonies. Our dancers today will be Chiara Evans, Emma Terrell, and Erin Thomas.

Pangipuk Kebyar Duduk

Bagian reyong dan kendang

Kebyar Duduk is a traditional Balinese dance created by Balinese composer I Ketut Marya. First performed in 1925, *Kebyar Duduk* is famous for its dance choreography featuring a male dancer performing mostly in a half-seated or cross-legged position. Today's performance focuses on the *pangipuk* section of *Kebyar Duduk*, a section performed at medium tempo. Gusti Komin used this section as an “etude” to teach the MIT Gamelan Class about form, structure, and technique through two of the more challenging Instruments In the gamelan: the *reyong* (potted Instruments) and the *kendang* (Balinese drum).

Tipat Balang (“Grasshopper” or “Cricket”)

Tipat Balang is a modern *gender wayang* composition created by Gusti Komin in 2016. This piece was initially composed to be played on *gender*, an instrument traditionally used to accompany *gender wayang* (shadow puppet) performances. Today, we will perform an arrangement featuring *gender wayang* and *gamelan gong kebyar*. The *gender* and *gong kebyar* instruments are tuned based on different pentatonic scales known as *slendro* (5-tone) and *pelog* (7-tone). The mixing of these scales creates a slightly discordant sound. This composition was inspired by the sonorous activities of grasshoppers (*balung*) in the middle of the night in rice paddies throughout Bali.

Sekar Jepun

Sekar Jepun is a classic instrumental composition performed on the *gamelan gong kebyar*. Gusti Komin first learned how to play *Sekar Jepun* from his dad, I Gusti Ketut Kerta, a renowned *gender wayang* performer and musician. In Gusti Komin’s words, “I learned from my dad by listening to him singing when I was about seven-years-old. Also, I learned the drum part from my dad at the time - only by singing the drum part - because we didn’t have any instruments at home. I saved most of the piece from that time until now. When I had the chance to share this piece with Gamelan Galak Tika, it made me proud and nostalgic about my dad and the times when I started to learn gamelan.”



Metallosphere (*World Premiere*)

I have always been fascinated with the sounds of metal instruments. I took this composition as an opportunity to explore and enjoy the sounds of metal through the union of gamelan and Western percussion. I aimed to capture a wide range of mixed and conflicting emotions that I was feeling at the time of writing this. I hope you enjoy the experience! - Daniel

About the Composer

Daniel Villagran ('24) is a senior studying Music & Math with Computer Science at MIT. In high school, Daniel was introduced to the world of percussion through the vibraphone. He instantly fell in love with the metallic and mellow vibrations of the instrument. In his first year at MIT, Daniel was exposed to Balinese Gamelan through Intro to World Music. He was enthralled by the bright explosions of its metallic instruments. He joined the MIT Gamelan Class during his sophomore year and has continued to learn more about gamelan in his studies.



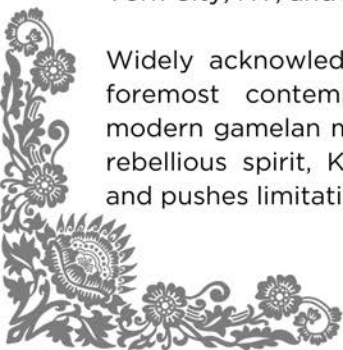


Gusti Komin Darta, Artistic Director

Originally from the village of Pengosekan, Bali, Gusti Komin Darta has been hailed as a leading composer, performer, and teacher of Balinese music of his generation. Born in 1978, he first studied music with his father, renowned musician Gusti Ketut Kerta, and began performing professionally for shadow puppet plays (wayang) at the age of 9. As a teenager, he enrolled at the prestigious national arts conservatory, now known as the Indonesian Institute for the Arts. Gusti Komin is a founding member of the virtuosic Balinese gamelan Çudamani and has toured extensively throughout Europe, Japan, and the United States. For 25 years he taught gendér wayang, reyong, and kendang instruments to local and foreign students out of his family home in Pengosekan, Bali as well as teaching overseas.

Gusti Komin currently performs and teaches widely along the U.S. east coast and is sought after as a composer, performer, and educator. He is Founding Director of the innovative chamber gamelan Saiban, and teaches at various American universities including MIT, as well as community-based groups such as Gamelan Galak Tika in Boston, MA, Gamelan Dharma Swara in New York City, NY, and Nusantara Arts in Buffalo, NY.

Widely acknowledged as Master of gender wayang, one of its foremost contemporary composers blending traditional and modern gamelan music in imaginative ways, exacting teacher and rebellious spirit, Komin writes music that explodes conventions and pushes limitations of even the strongest performers.



About Gamelan Galak Tika

Gamelan Galak Tika, an ensemble-in-residence at MIT, has been at the forefront of innovative, cross-cultural music for Balinese gamelan since 1993. Founded by Evan Ziporyn, Desak Madé Suarti Laksmi, and I Nyoman Catra, Galak Tika is currently directed by Gusti Komin Darta, drawing its membership from across the Boston community as well as MIT students and staff. The name "Galak Tika" is Bahasa Kawi (classical Javanese, a dialect of Sanskrit) for "intense togetherness."

Galak Tika has performed at Carnegie Hall, Alice Tully Hall, Lincoln Center Out of Doors, BAM, Boston Symphony Hall, Jordan Hall, several Bang on a Can Marathons, Southern Exposure, the Cleveland Museum of Art, Zankel Hall, the Boston Museum of Science, and the Kripalu Yoga Institute, along with many east coast universities. In 2005, the group performed at the Bali International Arts Festival and in numerous villages around the island. In addition to its dedication to the traditional music and dance of Bali, Galak Tika regularly commissions and performs new works by Balinese and American composers for gamelan in combination with western, non-western and electronic instruments. Gamelan Galak Tika's outreach includes a youth gamelan, dance classes, and school workshops. It also created the first-ever "kecak-along," a participatory performance in which 1,000 people were taught to shout the interlocking rhythms of the famous Balinese monkey chant. In 2016, Galak Tika members Mark Stewart and Emeric Viani founded Anak Tika, a youth gamelan program, bringing gamelan into the lives of dozens of Boston & Cambridge area students. Anak Tika provides year-round classes, workshops, collaborating frequently with Galak Tika, creating a collaborative learning and performance environment for both ensembles. To learn more: www.cambridgeyouthgamelan.com

Galak Tika has commissioned and premiered works by Terry Riley, Glenn Kotche, Evan Ziporyn, Christine Southworth, Dewa Ketut Alit, Desak Made Suarti Laksmi, Robin Buyer, Ramon Castillo, Midori Matsuo, Joshua Penman, Sam Schmetterer, Dan Schmidt, and PoChun Wang, among others. Notable projects have included Riley's "White Space Conflict," Southworth's "SuperCollider" for electronic gamelan and Kronos Quartet, and Ziporyn's "Tire Fire" for gamelan and guitars. It has released several recordings of new and classical repertoire, including most recently Lou Harrison's Concerto for Piano with Javanese Gamelan with Sarah Cahill as soloist. For more information, please visit <http://galaktika.org> or email gustikomin@yahoo.com

MIT Gamelan Class

Elaine Jutamulia '24

Jeffrey Li '23

Sruthi Parthasarathi '24

Walta Teklezgi '24

Daniel Villagran '24

Gamelan Galak Tika

Josh Bellis

Yun-Chen Chou

Ian Coss

John Cho

Rhogerry Deshycka

Matthew Elkins G '20

Chiara Evans

J.D. Fishman

Allie Horton

Gusti Komin

Micah Lubensky

Nathan Montgomery

Emma Terrell

Erin Thomas G '95

Leslie Tilley

Emeric Viani

Guest Musicians on *Metallosphere*

Ian Hueston '25

Laura Rosado G '22

Claire Southard '24

Rila Shishido G '23

Frank Y. Wang '24





MUSIC &
THEATER
ARTS