

SOUTHBANK CENTRE PRESENTS

# SOUTHBANK GAMELAN PLAYERS WITH LILA BHAWA INDONESIAN DANCE UK

Friday 21 August 2015, 10pm – 1am

The Clore Ballroom at Royal Festival Hall

Part of *David Byrne's Meltdown*

Southbank Gamelan Players (SBGP), Ensemble in Residence at Southbank Centre was founded in 1987. Collaborating with dancers, puppeteers and composers from Indonesia, Europe and the USA, the group has established an international reputation for its performances of traditional Javanese repertoire and its championing of new music for gamelan.

The group has commissioned and collaborated with a wide range of musicians including Björk (MTV Unplugged), Alec Roth and Salvatore Sciarrino (ISCM World Music Days).

Notable performances have included the BBC Proms (1998) with artists from STSI Surakarta, an all-night wayang kulit with Ki Purbo Asmoro (2007); collaborations with contemporary choreographers and dancers including Mark Morris Dance Group (Edinburgh Festival), Wayne McGregor and Kenneth Tharp; new British gamelan music at the International Gamelan Festival in Malaysia (2008); and an Arts Council England tour (2010) of Southbank Centre commission *Rubber Time*, a collaboration between Indonesian composer Rahayu Supanggah, SbGP and electronica duo Plaid.

They premiered *SENDRATARI*, a Javanese dance-drama featuring shadow-puppetry and multi-media with artists from ISI Surakarta in 2013. [www.sbgp.org.uk](http://www.sbgp.org.uk)

## Playlist

### **Gendhing Soran 'Summyar' Slendro Manyurá (Traditional)**

Gendhing Soran (loud/ strong pieces) are often played before an occasion officially begins to let audiences and guests know an event is about to start. As the piece gains momentum and volume the participants can gauge how much time they have.

### **Welcome Dance: Gambyong Retná Kusumá (Traditional)**

Dancers: Ni Madé Pujawati, Andrea Rutkowski, Saryani Asmayawati, Dewi Ariati, Widya Rachmawati.

Gambyong Retná Kusumá is said to have been created by the Prince Mangkunegârâ VII in the early 20th Century. A staple of the Mangkunegaran court repertoire, the dancers depict young princesses welcoming guests in a style blending grace, flow, control and sensuality associated with the Gambyong genre. It is sometimes informally known as "Gambyong tlung-tung" amongst dancers, due to the sound of the drum as it accompanies the piece's characteristic head movements.

### **Instrumental Suite: Gendhing Majemuk, Âdâ-âdâ, Srepeg Pinjal, Palaran Gambuh (Traditional)**

Javanese 'classic' music is often performed as a journey through a series of complimentary musical cycles, gradually shortening and presenting different rasa or feeling. This suite starts with a slow, spacious *gendhing* form 'Majemuk' (the feast), followed by a series of pieces drawn from the repertoire used to accompany shadow-puppet theatre. Into this are inserted an *Âdâ-âdâ* and a *palaran*, dramatic accompanied poems.

### **Ponggoret (Meltdown) by Malcolm Milner featuring Cathy Eastburn, vocals**

A live version of the 'Sekar Iki' album track. Mixing different styles of Javanese vocals with bleeps and heavily processed Gamelan samples. Ponggoret is a made up word.

### **Instrumental Suite: Ladrang Elâ Elâ Gandrung, Lancaran Marikangen, Ndangdhut Ayo Praon by Ki Nartosabdo**

These pieces are all late 20th Century compositions by Ki Nartosabdo. He was a phenomenally popular shadow puppeteer and musician who in the early decades of the Indonesian republic, broke with centuries of court patronage and pitched his stories and the musical hits he composed to accompany them firmly at a mass and largely rural audience. These songs were first heard in the 1960s /70s and are characteristic of the more extrovert and lyrical style he developed. Elâ Elâ Gandrung talks of longing ('gandrung'): "Night and day gripped by longing; longing for a better world". Marikangen tells of a chance meeting between a man and the woman whom he has loved from afar. Ayo Praon describes the ideal Sunday day trip to the coast with sun, sea and pleasure boats - just don't forget that tomorrow is a work day!

Musicians: Samantha Brett, Robert Champion, Isabelle Carré, Andrew Channing, Nikhil Dally, Esther Danmeri, Aris Daryono, Cathy Eastburn, Joe Field, Andrew Freer, Manuel Jimenez, Stephen Johnston, Helen Loth, Charles Matthews, David McKenny, Malcolm Milner, John Pawson, Charlotte Pugh, Sophie Ransby, Jonathan Roberts, Peter Smith, John Whitfield.

Lila Bhawa Indonesian Dance UK is a UK-based dance group, specializing in the classical dances of Bali and Java founded by the Balinese choreographer, Ni Madé Pujawati in London in 2002.

Dancers: Ni Madé Pujawati (director), Dewi Ariati, Saryani Asmayawati, Widya Rachmawati, Andrea Rutkowski.

For more information about Gamelan at Southbank Centre, see: [southbankcentre.co.uk/gamelan](http://southbankcentre.co.uk/gamelan)

### **I fear No Spirits by Charlotte Pugh**

'I Fear No Spirits' is an emotional and spiritual journey. It also explores my personal connection to gamelan music through using and re-working traditional music alongside my own compositions. The film and music are intricately connected, and are part of my love of combining music and visual art

### **Song: Langgam Klinci Ucul by Ki Nartosabdo, featuring Esther Danmeri, vocals**

Java has a long history of interaction with the outside world and is famous for taking foreign ideas and 'Javanizing' them. This popular song composed in the 1970s is a good example of this. It is a form called *Langgam* which owes a lot to western influences in terms of their structure (A, A, B, A) and vocal line. *Klinci Ucul (My little Rabbit has escaped)* is a fantastical tale of a man searching the length and breadth of Indonesia to find his lost lover - who turns out to have been at home all along.

### **Ānā Maling by Aris Daryono**

This piece is inspired by an event in my childhood growing up in a rural village in Java. In the middle of the night the alarm sounds as a thief is discovered and pandemonium breaks out as neighbours raise an alarm.

### **Cool Blue Volcano by Andy Channing**

'Diving into the cool blue volcano, a diamond in each hand'. A song from the mountainous eastern region of my subconscious; the image sprang, fully formed, from a dream I had before I even went to Java.

### **Ice Cream Van from Mars by Malcolm Milner**

This space fantasy began its life as a riff designed to accompany the throbbing pulse of the near identically tuned pelog and slendro 3's on the Southbank Gamelan. When played on the bass slenthem they go WUW WUW WUW WUW etc.

### **Dance Srimpi Ludirā Madu (Traditional)**

Dancers: Ni Madé Pujawati, Andrea Rutkowski, Dewi Ariati, Widya Rachmawati

In the early years of the 19th century the crown prince Pakubāwānā V at the Kasunanan royal court in Solo presented a revolutionary new dance form called *Srimpi* involving four female dancers. Part ritual, part entertainment, this sacred dance consists of slow yet fluid movement and architectural choreography requiring poise and stamina. The crown prince's mother was a princess from Java's arid, rocky neighbour, the island of Madura and the first *Srimpi* was named Ludirā Madurā (Blood of Madura). It was exclusively a court dance, and was never seen in public until the late 1960s, and then only by special arrangement.

### **Ketawang Gendhing 'Elā-Elā Kalibeber' - Sèndhon 'Abimanyu' Slendro Sāngā (Traditional)**

'This way, that way, the river unrolls'. 'Elā-Elā Kalibeber' is one of the most restrained and meditative pieces in the 'classic' repertoire. Exquisite melodic fragments flow in and out of focus born along by deeper melodic and structural currents. It is followed by a short sung poem for male vocalist, mourning of the death in battle of Abimanyu, the teenage son of Arjuna hero of the Mahabharata.

### **Augmented Gamelan by Charles Matthews – featuring Cathy Eastburn, vocals**

Time stretches out and unravels in this electronic reinterpretation of ceremonial gamelan music.

Devices attached to the instruments turn them into resonant metal speakers, unlocking new rhythmic and timbral possibilities. [www.augmentedgamelan.com](http://www.augmentedgamelan.com)

### **Ayak - Ayakan Pamungkas (Traditional)**

Ayak-ayakan are often used to end performances and play music to accompany the audiences departure. Pamungkas ('Finally') has been the traditional signing off piece from gamelan broadcasts from Radio Republik Indonesia in the city of Surakarta for the last 55 years on an almost nightly basis asking for god to protect Indonesia and inspire its people.