



The MIT Center for Art, Science & Technology (CAST) and
MIT Music and Theater Arts present

SUMIE KANEKO
GAMELAN GALAK TIKA
SAMUEL Z. SOLOMON
GAMELAN ANAK TIKA

December 3, 2016 / 4:30 PM
MIT Kresge Auditorium, W16
48 Massachusetts Avenue
Cambridge, Massachusetts

arts.mit.edu/sounding
mta.mit.edu

PROGRAM

GAMELAN GALAK TIKA

Evan Ziporyn, Artistic Director
Sam Schmetterer, Assistant Director
Emeric Viani, General Manager

4:30 PM GAMELAN

Panyembrama (1963)

I Wayan Beratha

*Dancers: Claire Fassnacht, So Yeon Shin
Gamelan Galak Tika*

Tabuh Telu (traditional)

*Gamelan Anak Tika (Cambridge Youth Gamelan)
Claire Fassnacht & Emeric Viani, Directors*

Construction (2016 – world premiere)

Sam Schmetterer

*Samuel Z. Solomon, solo percussion
Gamelan Galak Tika*

Intermission

5:15 PM SUMIE KANEKO & GAMELAN GALAK TIKA

Shikisoku (2016–world premiere)

Evan Ziporyn

Mittsu No Dansho (The Three Dimensions) (1942)

Kinichi Nakanoshima

Matsukaze (Wind in The Pines) (c. 1870)

Taiga Yamakilli &
Shosei Nakanoshima

Kyorai (Passing Through) (1967)

Seihou Kineya

Sumie Kaneko, koto, shamisen & voice

Aradhana (2004, rev. 2016)

Evan Ziporyn

*Sumie Kaneko, koto, shamisen & voice
Gamelan Galak Tika*

PROGRAM NOTES

PANYEMBRAMA was commissioned by Sukarno, Indonesia's first president, to greet arriving guests at Bali's new airport; it was famously performed on the tarmac for Ronald Reagan's visit in 1986. Composer I Wayan Beratha based it on traditional, sacred dances used to welcome Gods to village temples: these were felt to be inappropriate for secular performance. Today it is performed interchangeably with similar dances of sacred and secular origin. The name is derived from *sambrama*, Balinese for 'welcome.'

CONSTRUCTION (world premiere) is composed for Balinese gamelan with solo percussionist. The soloist utilizes instruments that are made up of common elements used in constructing a building: metal, wood, tile, and glass. The title also refers to the construction and reconstruction of melody throughout the piece. The opening five notes from the gamelan provide the foundation for the entire composition. In each subsequent section, the gamelan builds upon the opening phrase, settling into grooves that allow the soloist to construct new variations. -Samuel Schmetterer

SHIKISOKU (world premiere) was written for Sumie Kaneko, the first part of a projected multi-movement suite based on Buddhist writings and ideas. The title comes from the Japanese Heart Sutra, the full line is *shikisoku zeku, kusoku zeshiki* - form is emptiness; emptiness is form. -Evan Ziporyn

MITTSU NO DANSHO (THE THREE DIMENSIONS) was composed by Kin'ichi Nakanoshima (1904-1984), generally regarded as one of the most outstanding koto and shamisen performers. He composed music deeply rooted in Japanese tradition, even though he was thoroughly inspired by Western music. Among his many compositions, *Mitsu no Dansho* has become a representative solo piece for the koto, innovative in that it consists of three movements and uses three tuning systems.

KYORAI (PASSING THROUGH) is considered one of the masterpieces of Keiho Kineya (1914-1996), a pioneer in shamisen music history. He was not only a master player of "Nagauta" style shamisen, but also a composer who wrote over a thousand pieces with Western and Japanese instruments. *Kyorai* consists of sections of both rest (*sei*) and motion (*do*) occurring in the sequence sei, do, sei, do, do, sei.

ARADHANA brings together two extraordinary musical forces—one soloist and one group—from two separate Asian classical traditions. The piece calls for some unusual gamelan techniques, most prominently the use of cello bows to sustain tones on the lower pitched instruments. The title comes from *arad*, the old Javanese word for bowing, which also means to pull or create. Other related words are *peng-arad* - a draft horse; *arad-aradan*—to attract, to lure; *peng-arad-an* the bow of the rebab; and finally, *aradhana*—to call up from a distance or from the unseen.

The original version of *Aradhana* received its world premiere at MIT on May 14, 2004, with Wu Man as pipa soloist. This new version is substantially revised to fit with koto and shamisen, and is dedicated to Sumie Kaneko.

-Evan Ziporyn

FEATURED ARTISTS AND DIRECTORS

Japanese koto & shamisen player and Jazz singer/songwriter **SUMIE (SUMI-É) KANEKO** creates music that spans a millennium. A master in the traditional repertoire of these ancient instruments, she has also pioneered their use in jazz and experimental music, through solo and group performances worldwide. Sumie began playing koto at age 5, by the following year she was appearing on Japanese radio NHK. In 1995, she won the Takasaki International Competition in koto performance. She studied Japanese traditional music at Tokyo National University of Fine Arts and Music, and in 2006, studied jazz vocal at Berklee College of Music. She has performed at Carnegie Hall, Lincoln Center, Getty Center, Boston Ballet, Silk Road Project and the Museum of Fine Arts, Boston. She has also given workshops at Harvard University, Princeton University, Wellesley College and Berklee College of Music, among other institutions. In 2014, her group was invited to the Washington, DC Jazz Festival, which is co-sponsored by the Embassy of Japan.

She has collaborated with many world instrumentalists, such as Kenny Endo, Kaoru Watanabe, On Ensemble, Yumiko Tanaka, as well as painters, dancers and calligraphers. She has toured internationally in Brazil, Peru, Bolivia, Jamaica, Bangladesh and Pakistan. Since 2012 she has been invited to tour annually by the Embassy of Japan and has performed in Islamabad, Karachi, Lahore and Dhaka. In February, she will be touring in Nicaragua and Guatemala. She has just released her second album, *Dead of the Night*.

CLAIRE FASSNACHT (featured dancer) is a musician, dancer and educator from Chicago, IL. She recently returned from a year and a half living in Bali studying traditional gamelan music and dance and performing with both men's and women's gamelan groups. In 2014, she received the Darmasiswa Scholarship to attend Institut Seni Indonesia, the music and dance conservatory in Denpasar, Bali. Prior to living in Bali, Claire began her gamelan studies with Gamelan Cahaya Asri at Lawrence University. Currently, Claire is earning her master's degree in Arts Administration at Boston University. She is a Co-Artistic Director of Gamelan Anak Tika in Cambridge.

SAM SCHMETTERER (Assistant Musical Director) has been performing with Gamelan Galak Tika for 9 years. Prior to moving to Boston, he played with four other gamelans in Illinois and Australia. Sam is a music teacher in the Duxbury Public Schools, where he teaches band, orchestra, and percussion from grades 5-12. He is a graduate of the University of Illinois at Urbana-Champaign, and has his Master's of Music degree from the American Band College of Sam Houston State University. He also performs as a percussionist with the New England Philharmonic, Boston Civic Symphony, Brookline Symphony Orchestra, and Quincy Symphony Orchestra.

SO YEON SHIN (featured dancer) is a student from South Korea who loves music and the performing arts. She started learning traditional Balinese dance when she joined Gamelan Galak Tika in 2015. Before joining Galak Tika, So Yeon was part of Gamelan Semara Santi at Swarthmore College for three years. Currently, she is studying children's language development at Harvard Graduate School of Education.

SAMUEL Z. SOLOMON teaches percussion at The Boston Conservatory at Berklee, Boston University, is Percussion Director of The Boston University Tanglewood Institute (BUTI), and Artistic Director of the Juilliard Summer Percussion Seminar. From 2007-2011 he was president of the Massachusetts Chapter of the Percussive Arts Society. His book, "How to Write for Percussion," has received critical acclaim from composers, performers, and conductors worldwide and will soon be available in three languages. He has also authored three books on percussion playing and curated two collections of percussion etudes and solos. Solomon is founding member of the Yesaroun' Duo and the Line C3 percussion group, from 2005-2010 he was percussionist-in-residence at Harvard University, and from 2003-2015 he was principal timpanist of the Amici New York chamber orchestra. He can be heard as soloist and chamber musician on GM, Albany, Bedroom Community, New Focus, and Tzadik labels, as well as performing the music of Björk on her soundtrack to Matthew Barney's film "Drawing Restraint 9." He lives in Hull, Massachusetts with his wife Kristy and sons Nicolas and Leo. Please visit www.szosolomon.com for more.

EMERIC VIANI (General Manager) has performed with Gamelan Galak Tika for four years, and previously played with gamelan for seven years at the Eastman School of Music. Emeric is the Lower & Middle School Music Teacher at the Pike School in Andover, MA, where he teaches students in Pre-K to Grade 5. He is also a Teaching Fellow for the Boston Children's Chorus. Emeric is the Co-Founder of the Play On Music Festival in Massachusetts and a Co-Artistic Director of Gamelan Anak Tika in Cambridge. He is a graduate of the Eastman School of Music with Master's degrees in Music Education and Ethnomusicology.

EVAN ZIPORYN (Artistic Director, Founder, and Composer) is the Artistic Director of Gamelan Galak Tika, which he founded in 1993. He is also faculty director of MIT's Center for Art, Science & Technology (CAST) and section head of Music and Theater Arts at MIT. Visit www.evanziporyn.com to learn more and listen to his music.

ABOUT GAMELAN GALAK TIKA

GAMELAN GALAK TIKA has been at the forefront of innovative, cross-cultural music for Balinese gamelan since 1993. Founded and led by composer Evan Ziporyn, Galak Tika draws membership from MIT students, staff, and community. Galak Tika rehearses five hours a week and performs as often as possible. The group learns aurally, without the aid of notation, and functions in the tradition of a Balinese village *sekeha*, with decisions made communally and responsibilities shared among the members of the ensemble. "Galak Tika" is Bahasa Kawi (classical Javanese, a dialect of Sanskrit) for "intense togetherness."

Galak Tika has performed at Carnegie Hall, Lincoln Center, BAM, several Bang on a Can Marathons, Southern Exposure, the Cleveland Museum of Art, Zankel Hall, Brooklyn Academy of Music, Lincoln Center, the Boston Museum of Science, Cleveland Museum of Art, Southern Exposure, Boston's First Night, the Kripalu Yoga Institute, and the Outside the Box Festival in 2015, along with numerous universities and high schools. In 2005, the group toured Bali, performing at the Bali International Arts Festival, Kuta Beach, and numerous villages around the island. Galak Tika is dedicated to commissioning and performing new works by Balinese and American composers, for gamelan and mixed ensembles of gamelan and Western instruments, traditional works of Balinese music and dance and with Gamelan ElektriKA, a completely electronic gamelan. Past collaborations with Galak Tika include Signal, Ensemble Robot, the MIT Shakespeare Ensemble, the New England Conservatory Philharmonia, tai chi master Bow Sim Mark, computer music duo Basso Bongo, and Odd Appetite. Gamelan Galak Tika has given school workshops, offered dance classes, and also devised 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.

Galak Tika has premiered music and dance works by Dewa Ketut Alit, Robin Buyer, Ramon Castillo, Nyoman Catra, Glenn Kotche, Desak Made Suarti Laksmi, Midori Matsuo, Joshua Penman, Sam Schmetterer, Dan Schmidt, Danielle Smith, Christine Southworth, Pochun Wang, Nyoman Windha, Evan Ziporyn and Rebecca Zook. Recent projects have included Christine Southworth's "SuperCollider" for electronic gamelan and string quartet, Evan Ziporyn's "Bayu Sabda Idep" for gamelan and strings and new works by Dewa Alit, Ramon Castillo, and Wilco drummer Glenn Kotche. Galak Tika has recorded for Airplane Ears, New World, and New Albion.

WHAT IS A 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.

GAMELAN GALAK TIKA consists of:

Alicia Garza	Mark Kharas
Alexander Campillanos	Mark Stewart
Beth Mullins	Matt Elkins
Christine Southworth	Minjae Kim
Claire Fassnacht	Nick Joliat
Sonya Condro Lukitosari	Ponnaa Prakkamakul
Emeric Viani	Ryan Meyer
Erika Santucci	Sam Schmetterer
Evan Lynch	So Yeon Shin
Evan Ziporyn	Zach Weiss
Rhogerry Deshycka	Sachi Sato
Kep Peterson	
Marc Sacks	

SPECIAL THANKS

Sachi Sato & Alex Rigopoulos for sponsoring Sumie Kaneko's residency and commissioning Shiki Soku, Neil & Jane Pappalardo, Dean Melissa Nobles, MTA Concerts Office, Clarise Snyder and Mark Stewart.

THE MIT SOUNDING SERIES

This concert is part of the 2016-17 MIT Sounding Series, produced by the MIT Center for Art, Science & Technology (CAST) Visiting Artists Program and MIT Music and Theater Arts. Curated by Evan Ziporyn, Faculty Director of CAST, this season of Sounding integrates the avant-garde sounds of ancient instruments and traditional practices with cutting-edge composition and technology to present various visions of a new, evolving music that defies genre.

THE CENTER FOR ART, SCIENCE & TECHNOLOGY

The MIT Center for Art, Science & Technology (CAST) creates new opportunities for art, science and technology to thrive as interrelated, mutually informing modes of exploration, knowledge and discovery. CAST's multidisciplinary platform presents performing and visual arts programs, supports research projects for artists working with science and engineering labs, and sponsors symposia, classes, workshops, design studios, lectures and publications. The Center is funded in part by a generous grant from the Andrew W. Mellon Foundation.

For further information, contact cast@mit.edu or visit arts.mit.edu/cast

MIT MUSIC AND THEATER ARTS

The Music and Theater Arts Section of the School of Humanities, Arts, and Social Sciences annually affords over half of MIT undergraduates — over 2,000 students per year — the opportunity to experience the unique language and process of the performing arts. Faculty and teaching staff, informed by their ongoing professional activities, help students understand art's demand for rigor and discipline and its non-quantitative standards of excellence and beauty.

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2016-17 MIT SOUNDING SERIES SCHEDULE

RESERVE SEATS ONLINE AT ARTS.MIT.EDU/SOUNDING

SATURDAY, DECEMBER 10, 2016

IMAGINATION OFF THE CHARTS—
JACOB COLLIER AT MIT

8pm / MIT Killian Hall, 14W-111
60 Memorial Drive, Cambridge, MA

Free in advance for the MIT community
or \$5 general admission

arts.mit.edu/artists/jacob-collier

Right: Jacob Collier. YouTube screenshot,
"Don't You Know," Live at the Village
Underground, London.

Cover Right: Sumie Kaneko.
Credit: Tokio Kuniyoshi.

Cover Left: Gamelan Galak Tika.
Credit L. Barry Hetherington.

