

The Colorado College Music Department presents

Balinese Gamelan Music and Dance

Gamelan Angklung Tunjung Sari



I Made Lasmawan, *Artistic Director*

Ni Ketut Marni, *Dance Director*

with

I Gusti Ngurah Kertayuda, *guest dancer*

Sunday, May 11, 2025,

3:00 PM

Packard Hall

PROGRAM

Arum Semita Traditional

Topeng Keras Traditional

I Gusti Ngurah Kertayuda, *dancer*

Rejang Dewa I Nyoman Windha

Alexix Cao, Lalie Chang, Nazomi Hashimoto,
Sofia Sigman, Xinran Wang, Ni Ketut Marni*, *dancers*

Durén Nong Cret Samuel A. Yolles '25

Merak Angelo Dewa Gede Dharmasaya

Adrianna Newpost, Ashley Stitt, Putu Indira Sandika,
Larricca Siregers, *dancers*

Pakang Raras Traditional

Gamelan Gender Wayang Santi Suara

Barong Buntut Traditional

I Gusti Ngurah Kertayuda, *dancer*

*CC Faculty

Gamelan Tunjung Sari, Members of Block 8:

Lu Bloom, Connor Cheeseman, Charles De Alessi, Niccolo Defendi-Cho, Henri Downer,
Wyatt Furda, Liam Goodwin, Zachary Hindle, Ned Lane, Bella Oakes, Dominic Oliveri, Cade
Oxley, Connor Rogers, George Sowles, Noah Sumayasa, Max Then, Cameron Thompson,
Alisa Tran, Henry Wilde

Gamelan Tunjung Sari:

Gina Jeong, Neo Li, Dean McMichael, Xinran Wang, Noah Sumayasa, Sam Yolles,
Luca Zoeller, Christian Sanford, I Made Tangkas Ade Wijaya, I Nyoman Tangkas Aji Guyasa,
Rihanna Fairchild, Jeffrey Banninger, Aaron De Bosky, Elizabeth Macy, I Made Lasmawan*

PROGRAM NOTES

The gamelan angklung is a Balinese orchestra in four-tone slendro tuning. This village orchestra, played during Balinese-Hindu temple ceremonies and other contexts, originated in the seventeenth century. The gamelan gong kebyar, which uses a five-tone pelog tuning and is also a village orchestra, originated in 1915 in Northern Bali and has become the most popular gamelan of the twenty-first century. Professor Emerita Victoria Levine founded the Indonesian music program at Colorado College in 1992, and she imported the gamelan angklung and gamelan gender wayang from Bali. She recruited I Made Lasmawan to serve as gamelan director in 1993, and Ni Ketut Marni joined him in 1997 as director of Balinese dance. The program now includes six different kinds of Balinese and Javanese gamelan ensembles. In addition to gamelan and Balinese dance, academic courses on Indonesian music and culture are offered on campus as well as in Bali.

Arum Semita means “aroma of the feeling” or “good feeling.” It is a traditional piece originally played on Gamelan Semar Pegulingan, a type of gamelan that is played during the ceremony at the Royal Court. The piece has three parts: Kawitan, Pengawak, and Pengecet. Each part has a different type of technique called “Kotekan,” a interlocking melodic technique.

Topeng Keras is a Mask dance depicting the prime minister during a dance drama called “Topeng Pajegan,” a story of the King story in traditional Balinese traditional dance dramas. Topeng Keras is a strong character, so this dance is usually performed in the beginning of the Topeng performance.

Rejang Dewa is a type a ceremonial Balinese female dance usually performed by young girls during the temple festival in Balinese villages to welcome the Holy spirits. There are many types of Rejang dances in Bali. This particular dance was choreographed by Niluh Suati Bandem of Denpasar, Bali, with music arranged by I Nyoman Windha. The dancers are wearing colorful traditional dance costumes with a “Gelungan” (head dress) made from coconut leaves and flowers.

Durén Nong Cret is a new piece that conveys both the pungent stink of tropical durian fruits and the shrieking cries of evening cicadas. The composition emulates the smelly and noisy *ramé*, or boisterousness, that characterizes Bali. The last of the piece’s five sections is a *Cret Nongan* directly inspired by the sounds of the cicadas.

Merak Angelo is a Peacock Dance choreographed by I Ketut Rena in Denpasar, Bali with music composed by Dewa Gede Dharmayasa. The dance depicts 4 peacocks flying and walking around enjoying their time looking for food in the forest. There are many colors of the peacock: blue, green, yellow, orange, and white. This afternoon the dancers will be wearing green and orange dance costumes.

Pakang Raras is a traditional gamelan gender wayang piece traditionally perform for the opening of the shadow puppet play called “wayang kulit.” “Pakang Raras” means a “Charming of King or Prince,” a story that is performed either for Wayang Kulit or for Traditional Dance Dramas in Balinese Performing Arts. In this Gamelan Gender Wayang, the musicians will play with two mallets, with both hands muting the bar with side part of their hand. The left-hand plays the pokok/melody while the right-hand plays a kotekan/interlocking part.

Barong Buntut is a type of Mask Dance. “Barong” means “mythical animal,” such as: Tiger, Lion, Boar, Snake, Elephant, and other. Barong is considered to bring spirit protection in almost every village in Bali. Barong dances are traditionally performed for temple ceremonies, but as tourism in Bali has expanded, Barong dances are now performed outside of the temple. The Barong dance is usually performed by two dancers, but Barong Buntut is performed by one dancer. “Buntut” means “no tale.”

ABOUT THE ARTISTS

I Made Lasmawan was born in Bangah, Bali, where he made his concert debut as a drummer at the age of eight. In 1977, he graduated from Bali's Conservatory of Traditional Performing Arts, having studied with master drummers I Gede Manik, I Wayan Berata, I Gusti Ketut Sedahan, and I Wayan Nedeh. He went on to graduate from the Indonesian College of Traditional Performing Arts (Surakarta, Java) with Bachelor's and Master's degrees. He taught there until 1990 and performed throughout Indonesia and in Belgium, Canada, England, France, Japan, Malaysia, Mexico, and Singapore. In 1990, Lasmawan took a faculty position in San Diego, and then joined the faculty of Colorado College in 1993. In addition to directing Gamelan Tunjung Sari, Lasmawan directs Gamelan Tunas Mekar (Denver) and Gamelan Candra Wyoga (University of Wyoming). He performs throughout the U.S. and Bali and has helped to start other gamelan ensembles in Arizona, California, Georgia, Idaho, Illinois, Montana, New York, North Carolina, Utah, and Wyoming.

Ni Ketut Marni was born in Singapadu, Bali to a family of traditional dancers; she began learning to dance as a young child. In 1994, she graduated from Bali's Conservatory of Traditional Performing Arts and went on to perform with Sanggar Warini throughout Indonesia as well as in Taiwan, Japan, and the U.S. She married Lasmawan in 1997 and moved to Colorado Springs, where she teaches Balinese dance at Colorado College. She founded a private dance studio in Denver, known as Manik Galih, where students of all ages can learn Balinese dance. Marni performs regularly with Gamelan Tunas Mekar, Gamelan Candra Wyoga, and throughout the U.S. and Bali.

Samuel A. Yolles, '25, grew up in the San Francisco Bay Area and is an avid vocal percussionist, trail runner, and Jewish community leader. Since joining Gamelan Tunjung Sari in 2022, they also performed with Gamelan Tunas Mekar in Denver and Sanggar Manik Galih in Bangah, Bali. They are grateful to I Made Lasmawan and Ni Ketut Marni, their family, and the international Balinese gamelan community for their support and inclusion. Sam composed *Durén Nong Cret* as part of their Senior Music Capstone Portfolio, while also receiving minors in Asian Studies and Dance at Colorado College.

ACKNOWLEDGMENTS

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