

**The Emory Gamelan Ensemble - 1997-2007**  
**Director: Steven Everett**

(Notes by Robert Tauxe, updated Oct 6, 2013)

**Performances:**

**1997**

Cannon Chapel, for the Dalai Lama

Wayang with Midiyanto, at the Michael C Carlos Museum

**1998**

Asian Cultural Experience  
Atlanta Botanical Garden

October 31, 1998

Wayang with Midiyanto

Overture:

Pusparwarna  
Ganjangseret

Pathet Nem:

Ricek-ricek  
Sampaks

Pathet Sanga:

Kasatriyan ayak-ayak  
Sembunggilang  
Sampak

Pathet Manyuro:

Sumirat  
Sampak

**1999**

March 3, 1999

“French Exotic - Impressionist Music and the Paris Exposition Universelle, 1889  
High Art Museum, Walter C Hill Auditorium  
with Thamyris (soprano, flute, cello, piano)

Ladrang Wani Wani, laras pelog pathet nem - Pangéran Purunana (16<sup>th</sup> C Java)

“Pagodes” from Estampes for piano (1903) - Claude Debussy  
Chansons madécasses for voice, flute, cello, piano (1925-26) - Maurice Ravel  
I. “Nahandove”  
II. “Aoua!”  
Ladrang Wilujeng laras pelog pathet barang - Ngéndra Prastha (20<sup>th</sup> C Java)

April 21, 1999

Repeat of “French Exotic” performance  
High Museum, 6:30 and 8:30 pm

May 17-21, 1999

Workshop with Midyanto  
Workshop recital at PAS:

Duporo  
Gleyong  
Suwe Ora Jamu  
Gambirsawit

November 12-13, 1999

Workshop with Sumarsam and Su Maeny,  
Guests Marc Perlman and Michael Tensor

Ketawang Puspawarna  
Ladrang Wilujeng sl  
Ladrang Wilujeng pelog  
Lancaran Ora Jamu pelog  
Ladrang Duporo sl  
Gendhing Gambirsawit  
Buburan Sembunggilan

December 3, 1999

Noon - 1:30 pm, in the main atrium of Dobbs University Center, Emory U.

December 31, 1999,

we gather to play special music, including  
Auld Lang Syne laras slendro pathet 2000  
Gangasaran, ladrang Bima Kurda pelog barang

**2000**

March 26,27, 2000

Workshop, M-Thurs, Wayang with Midiyanto on Thurs  
Ladrang Gajah Marah pelog (“Angry elephant”)

July 1-2, 2000

Asian Cultural Experience

Atlanta Botanical Garden

An all pelog concert

Troponbong

Dirodometa

Subokastowo

Ora Jamu

Duporo

? Wilujeng

(We made a CD in rehearsal, that included all except Ora Jamu)

September 29-30, 2000

Workshop with Midiyanto, preparing for the wayang. Thom Jenkins made a CD of us rehearsing then.

November 4, 2000

Emory Performing Arts Studio

Wayang with Midiyanto, after several days of workshop, to a packed house

Overture:

Ayak ayak

Act I

Doo doo doo Nong = “Page 1”

Srepeg nem pelog

Act ii

Subokastowo pelog

Kumuda pelog

Act iii

Sampak pelog barang

Sampak slendro

Sembunggilang slendro

December 17, 2000

Joint open practice session, (beginning and advanced classes)

Sembunggilang

Dirodometa (“Angry Elephant”)

Ora Jamu

Ayak ayak  
Puspawarna

## 2001

### January 27, 2001

Opera: Ki Ageng Mangir (The Great Mangir), by Steve Everett  
as part of the Emory Conciliation Conference

Emory Performing Arts Studio

Video-installation opera composed by Steven Everett, performed by a mixed Western and Javanese ensemble.

Dhalang: Midiyanto

Thamyris New Music Ensemble

Guest artist: Sarah Weiss - Javanese vocals and gender

Dana Phelps Marschalk, dance

Text: Ki Ageng Mangir, by Pramoedhya Ananta Toer

We played in the Wayang that is part of the opera.

Prelude - Ladrang Dirodometa ("Angry Elephant") pl nem

Lancaran Troponbong ("Red Shuttle") pl

Ketawang Kodok Ngorek pl barang

Sampak sl manyuro

A new piece by Midiyanto (follows "Yes, I am the princess")

A second new piece

Ila5 Ostinato (by Steve Everett)

Sampak pl barang?

### March 25, 2001

Concert at Oxford Campus

Organized by the Oxford College Lyceum Committee

Oxford College Chapel

"Court Music of Java"

Ladrang Wilujeng slendro manyuro

Ladrang Duporo slendro by K.R.T. Wasitodiningrat (Pak Chokro)

Gendhing Gambirsawit slendro sanga

"Pagodes" from Estampes (1903) by Claude Debussy

Laura Gordy, piano

Srepeg slendro manyuro

Ladrang Asmaradana slendro manyuro

Lancaran Sembunggilang slendro sanga

### July 7-8, 2001

Asian Cultural Experience

Atlanta Botanical Garden  
Ladrang Wilujeng  
Gending Kutut Mangung (“Singing Dove”)  
Ladrang Pankur  
Srepeg Sampak slendro manyuro

September 2001

Asmaradana  
Gambirsawit  
Kutut Mangung  
Sumirat  
Puspawarna

December 2001

Midiyanto workshop and performance

Puspawarna  
Kutut Mangung  
Asmaradana  
Gambirsawit  
Sumirat  
Dirodometa

(Thom Jenkins made a CD of a rehearsal, of all of these except Dirodometeta. This is the undated CD with the background of a faded batik pattern, titled “Emory University Javanese Gamelan”)

**2002**

January 18, 2002

Southeast Association for Asian Studies Conference  
Read House Hotel,  
Chattanooga, Tennessee

K Puspawarna l slendro p manyuro  
G Gambirsawit l slendro p sanga  
L Dirodometeta l slendro p manyuro  
L Sumirat l slendro p manyuro  
Srepeg l slendro p manyuro

Video:

- 1) Srimpi - performed at Kraton mangkunegaran in Surakarta, August 1996
- 2) Wayang kulit - Dhalang Ki Oemartopo, Wonogiri Java, July 1996
- 3) Wayang orang - Sriwedari, Surakarta, August 1996
- 4) Bedhaya Dance Exam, at STSI, Surakarta, August 1996

March 21, 2002

“Court Music and Dance of Central Java”

North Georgia College, Dahlonega

Gloria Shott Performance Hall

With Sumarsam, and Urip Sri Maeny, dancing

(Rehearsed 18,19,20)

Ketawang Puspawarna laras slendro pathet manyuro

Ayak-ayak - Srepeg - Sampak laras slendro pathet manyuro

Gendhing Gambirsawit laras slendro pathet sanga

Dance: Lancaran Bendrong - Ladrang Pucuh Rubuh slendro pathet manyuro

Dance: Ladrang Asmaradana laras slendro pathet manyuro

Ladrang Dirodometa laras slendro pathet manyuro

Ladrang Sumirat laras slendro pathet manyuro

Video:

1) Srimpi - Surakarta 1996

2) Wayang kulit - Dhalang Ki Oemartopo, Wonogiri Java July 1996

3) Wayang orang - Sriwedari, Surakarta, August 1996

4) Bedhaya Dance Examination at STSI, Surakarta, August, 1996

April 7, 2002

Oxford College

Concert and Wayang

Williams gymnasium

Dhalang = Midiyanto

Vince McDermott, Guest artist

{Very unusual to have a pelog wayang!}

Wilujeng pelog barang

Gambirsawit - Subokastowa pelong nem

(Break for wayang set up)

Kinanti Padang Bulan pelog nyamat = overture

Ayak-ayak - srepeg

Sampaks pelog barang

Pamungkas pelog barang

July 13-14, 2002

Asian Cultural Experience

Atlanta Botanical Garden

45 minute concert both days

K Puspawarna sl manyuro  
L Dirodometa sl manyuro  
Ayak-ayak - Srepeg - Sampak  
L Asmaradana sl manyuro  
G. Gambirsawit sl sanga

## **2003**

February 6, 2003

Schwartz Center Opening Ceremony  
Schwartz Center Upper Lobby  
7:20 - 8:00 pm

K Puspawarna l slendro p manyuro  
Ayak-ayak - Srepeg - Sampak  
L Duporo l slendro p manyuro  
L Wilujeng l slendro p manyuro  
G Gambirsawit l slendro p sanga  
L Asmaradana l slendro p manyuro  
Buburan - Lancaran Sembunggilang l slendro p sanga

February 7, 2003

Schwartz Center Opening Festival  
Emerson Concert Hall  
Gendhing Gambirsawit

February 27, 2003

“Journeys - Court Music and Dance of Central Java”  
Schwartz Center, Emory University  
With Pak Sumarsam and Urip Sri Maeny, guest artists

Ayak-ayak - Srepeg - Sampak slendro manyuro  
Ketawang Puspawarna slendro manyuro  
Dance: Ladrang Asmaradana slendro manyuro  
Ladrang Dirodometa pelog nem  
Gendhing Gambirsawit slendro sanga  
Dance: Lancaran Bendrong - Ladrang Pucuh Rubuh slendro manyuro  
Buburan - Ladrang Sembunggilang slendro sanga

May 7, 2003

We play at Emory Faculty Meeting at Schwartz Center  
Puspawarna  
Gambirsawit  
Sembunggilang

June 30, 2003

Eye Drum, "Distance" evening performance of electro-acoustic music by Steve Everett  
Video and electronic selections from The Great Mangir  
Ladrang Kampung, from The Great Mangir, with Jessica Sherwood on flute.

July 12-13, 2003

Asian Cultural Experience  
Atlanta Botanical Garden

3 concerts: first an hour at 10:00 am for the VIPs (who really did not show up), then noon performances on both days  
d sr1 hour concert, both days

Day 1 - VIP concert

Puspawarna  
Asmaradana  
Duporo  
Ayak Ayak  
Sembunggilang

Day 1 Noon:

Puspawarna  
Philemon and Baukis (by Lou Harrison, with Bruce Lebovitz on the violin)  
Ayak ayak  
Sembunggilang

Day 2 Noon:

Puspawarna  
Gambirsawit  
Duporo  
Sembunggilang  
Ayak ayak

**2004**

January 31, 2004

Dance with Sri Maeny, Wayang with Sumarsam, Dhalang  
Guest kendang artist Pak Muryanto, from Embassy of Indonesia in DC  
Emory Performing Arts Studio 8 pm (at least 400 attended)

Ketawang Puspawarna laras slendro pathet manyuro



Dance (Gambyong) : Gambir Sawit Panacerana minggah ladrang Sri Karongron slendro sanga (new version)

Wayang kulit scene: Perang Kembang (Flower Battle) from Mahabharata:  
Patalon (overture) - Ayak ayak - Srepegan - Sampak laras slendro pathet manyuro  
Pathetan sanga djugag (sung by dhalang) - Ada ada #1  
Ketawang Subokastowo sl sanga  
Ada ada Greget Saut sl  
Ada ada #2  
Ladrang Jangkrik Genggong sl sanga ("Giant cricket")  
Ada ada #3  
Srepegan sl 9  
Ada ada #4  
Sembunggilang - Srepegan - Sampak sl sanga  
Ada ada #5 Palaran sl 9  
Sampak slendro sanga

March 31, 2004 (Panned and rehearsed, but cancelled for lack of room)  
Art Reception for Inauguration of President Wagner, Emory University  
Math/Science Building (Slendro)

K Puspawarna  
Patalon - Ayak-ayak, Srepegan, Sampak, sl my  
K Subokastawa sl 9  
Lou Harrison - Philemon and Baukis  
G Gambirsawit sl 9  
Ldr. Jangkrik genggong sl 9  
Lnc. Sembunggilang sl 9

April 15-17, 2004  
Woodruff Arts Center Lobby, 20-25' preceding ASO Concerts  
ASO played Messiaen's Turungalila (with Ondes Martenot and elements of gamelan)

Pelog  
Wilujeng  
Ora Jamu  
Srepeg/Sampak  
Duporo  
Udan Mas

June 19, 2004  
9th Asian Festival, Savannah, GA

Savannah Civic Center Arena  
(Guests - Indonesian Ministerial delegation from Jogjakarta)

K Puspawarna  
Ayak-ayak  
Gambirsawit  
Asmaradana  
Duporo  
Sembunggilang

July 10-11, 2004  
Asian Cultural Experience  
Atlanta Botanical Gardens  
Three 45' shows

Puspawarna  
Ayak-ayak  
Gambirsawit  
Phelomon & Baukis  
Asmaradana  
Duporo  
Sembunggilang

## **2005**

February 13, 2005  
Reinhardt College  
Waleska, GA

Wilujeng  
Dirodometa  
Ora Jamu  
Kagak Demarang  
Duporo  
Pangkur  
Udan Mas 7

April 2, 2005  
"Gamelan Voyage - Gamelan in Indonesia, America, and Europe"  
Performing Arts Studio  
with Gamelan Dua (undergraduate student group, 9 players, directed by Laura Gordy)  
and GSU Percussion Ensemble (5 players, directed by Stuart Gerber)

Ladrang Wilujeng laras slendro pathet manyuro - Gamelan Dua  
Patalon: Ayak-ayak-Srepeg Sampak sl. (Wayang kulit overture) - EGE  
Estampes, Pagodes (1903) Caude Debussy - L Gordy, piano  
Balinese Ceremonial Music (1940) Colin McPhee -  
Caitlin Lyman and Mary Barbour, pianos  
1. Pemoengkah  
2. Gambangan  
3. Taboeh Teloe  
Ladrang Duporo sl (1976) K.R.T. Wasitodiningrat - EGE  
Gending Moon sl (1994) Lou Harrison - EGE  
Double Music (1941) John Cage & Lou Harrison - GSU Percussion Ensemble  
Ladrang Kampung sl manyuro from KAM (1999) Steve Everett - EGE and Kim Twarog, violin  
revised version  
Bubaran - Ladrang Sembunggilang sl - All

May 6, 2005

“Gamelonia”

Performance in Neil Fried’s back yard on South Oxford  
with Grady Cousins’ ketjak group

Wilujeng

Pambuko Asmaradana

Gambirsawit

Ayak - ayak

Udan Mas 7

November 19, 2005

All star wayang

played at 9 pm after the banquet

50<sup>th</sup> Society of Ethnomusicology Conference

Sheraton Colony Square Hotel, Atlanta (on 14<sup>th</sup>)

performing the wayang from KAM, Ki Ageng Mangir, by Steven Everett

Midiyanto - dhalang (Chosen by Sumarsam and Pak Susilo)

Pak Susilo (U Hawaii) - gender, translation (making a surprise guest appearance)

Sumarsam (Wesleyan) - gender

Dusarno (also from Wesleyan) - kendhang

Emiko Susilo (Pak Susilo’s daughter) - psinden

Susan Walton (Field Museum gamelan) - psinden

Sarah Weiss (UNC) - psinden

Cynthia Benton-Groner - (William & Mary)

Henry Spiller (UCSD) - gong

Marc Perlman (Brown) - gambang

Marc Benamou - (U Mich)

Andrew McGraw (Wesleyan)

Jessica Sherwood - flute

Overture: 45' Talu = 2 gendhings and Patalan

Then we played the show with our honored guests on the elaborating instruments.

I do not have a record of the specific pieces played .

## 2006

January 22, 2006

“Gamelan Voyage”

GSU Arts & Sciences Auditorium

Milledgeville, GA

Ketawang Puspawarna laras slendro pathet manyuro

Patalon: Ayak-ayak – Srepeg – Sampak

Ladrang Dirodometa laras slendro pathet manyuro

Ladrang Duporo slendro - K.R.T. Wasitodiningrat

Srepegan “Playon Lasem” laras slendro pathet nem

Gendhing Gambirsawit laras slendro pathet sanga

Bubaran - Lancaran Udan Mas laras slendro pathet manyuro

Followed by 4 videos of performances in Java

March 3, 2006

“Implicit Melody in Javanese Gamelan”

M C Carlos Museum

Part of a 3 day symposium:

Ancient Song in Cross Cultural Perspective: Ritual Performance and History

Sponsored by the Departments of Classics, Music, Religion and Theater Studies

Ketawang Puspawarna laras slendro pathet manyuro

Ladrang Wilujeng laras slendro pathet manyuro

Gendhing Gambirsawit laras slendro pathet sanga

Ladrang Kampung laras slendro (1999) Steve Everett

Kim Twarog, violin solo

Ladrang Duporo laras slendro (1976) KRT Wasitodiningrat

Bubaran - Lancaran Sembunggilang laras slendro pathet sanga

April 25, 2006

JAVA

Emory Gamelan Ensembles

Burlington Road Building 7 pm

Ketawang Puspawarna lara slendro pathet manyuro  
Ladrang Wilujeng laras slendro pathet manyuro  
Lancaran Suwe Ora Jamu pelog nem - Midiyanto  
Ladrang Kagok Semarang laras pelog pathet lima - Ki Nartosabdho  
Ladrabng Gégot laras pelog pathet lima  
Ladrang Pankur - lancaran manyuro Sewu pelog barang  
Srepegan laras slendro pathet manyuro  
Ladrang Kampung laras slendro (1999) - Steve Everett  
Kim Twarog, violin solo  
Buburan - Udan Mas laras pelog pathet barang  
Buburan - Lancaran Sembunggilang laras slendro pathet sanga

### September 30, 2006

Wayang with Midiyanto and Sumarsam  
90<sup>th</sup> birthday celebration for Cherry Emerson  
We opened with a short version of Gambirsawit in Emerson Hall, then moved the instruments outdoors into the courtyards in front of Schwartz Hall, for the wayang starting at 8 pm.  
Gambirsawit  
Puspawarna  
Subokastowo  
Dirodometa  
Asmaradana  
Patalan = Ayak-ayak  
Gambirsawit  
Jongkrik Ageng  
3 srepegs (Nem/sanga/manyuro)  
(Reheared but did not play - Ladrang Eling eling sl my, and Ayak nem)

Performance notes - This was not a great performance. Big crowd but a difficult space. Cues and other instruments were hard to hear. There was little time to rehearse in that space. It got dark and we could not see our music. Cyn developed acute stomach pain and nausea during the wayang, and missed her timing on the gongs, which she was playing by herself.

### December 5, 2006

“Solo Java”  
Burlington Road Building  
Last recital of the Javanese Gamelan  
Ladrang Wilujeng laras slendro pathet manyuro  
Ladrang Wilujeng laras pelog pathet barang  
Ladrang Pangkur laras pelog pathet barang  
Ladrang Duporo laras slendro pathet manyuro (1976) K. P. H. Notoprojo  
Ladrang Duporo laras slendro pathet barang  
Gendhing Gambirsawit kethuk 2 kerep, minggah Ladrang Sri Karongron laras slendro pathet sanga  
Lagu Dolanan Swara Sulin laras pelog pathet nem (1959) Ki Nartosabdho

Bubaran:

Udan Mas laras slendro pathet manyuro

Udan Mas laras pelog pathet lima

Udan Mas laras pelog pathet barang

## **Historical notes:**

**The first instruments.** Steven Everett studied in Java in the summer of 1996, including time with Ki Oemartopo, dhalang in Wonogiri, Java. In the fall of that year, he bought the purple set, a set that included one of each instrument (Nie Tentrum). A year later he bought a red Balinese set from Oemartopo. The gong ageng of the purple set is named "Miss Peaceful", one of the very few female gongs. These instruments from the mid 19C were made in Wonogori, central Java. It was played for years in a village as a "wayang set". It came with Oemartopo to Cal Arts in 1972 when Bob Brown brought him over, and was the starting set for the Cal Arts gamelan. Then Bob Brown took it to Boston to start a gamelan there. It also passed through UC Berkeley, and UC San Diego. Many people have played on it and remember it fondly as their starter gamelan. Steve had returned from Java, spoke with the Department Chair about his desire to start a gamelan. A week later Cherry Emerson offered \$10,000 as an unrestricted donation, and he had heard the Boston Gamelan, so he knew of the music. That generous gift from Cherry Emerson made this possible to buy it for Emory. This set is a gamelan wayang (therefore slendro only), likely similar to what was played in Paris in 1889 and Chicago in 1893. It originally included a gender, peking, saran, demung, bonang, the gongs, ketuk and kempyang and three kempul and two kenong pots. The slenthem is a slenthon, (with distinctive knobs on the keys), last produced in 1920. The tuning is mangurokatan, the lowest tuning, and because it has been so heavily played, the tuning is stable. The purple set was sold to Fred Tarrant at Shorter College in the summer of 2005 after he and another faculty member came weekly to our rehearsals for a year. UGA had very much hoped to buy the set, but was a week late. They were disappointed but Steve sold them his own red Balinese set.

**The ensemble forms.** In February 1997, Emory Gamelan Ensemble formed, with Steve Everett directing. The first group included Leslie Connell, Yayoi Uno, Laura Papatto, Peggie Benkizer, Jane Winzer, and Sarah Ambro. The first performance was a wayang was performed with Midiyanto and Hargito, at the Carlos Museum of Emory. After that performance, Bob Luke, Nancy Haber, and Tracy \_\_\_\_ joined. In the summer of 1997 Steve returned to Java, taking the gender keys from the purple set with him, bought a few more sarons and demung, and two additional kenong pots, and had them tuned to match the gender keys. He also got the blue uniform jackets, and some very nice sarongs we used once (to perform the Great Mangir). In the fall of 1997, Brett Piper and Laura Gordy joined. In the spring of 1998, the gamelan performed the exit music for an ecumenical service with the Dalai Lama at Cannon Chapel. Late that spring Rob Tauxe joined, having heard about it from Nancy Haber, and then was joined by family members Will and Gen, and Cynthia by the end of the summer.

**New instruments:** After the collapse of the Asian economies in 1988, the Indonesian ringgit was grossly devalued, and we were able to order and purchase a full new set of slendro instruments, and a nearly complete set of pelog from Pak Djumadi and Pak Tentrum Sarwanto, of Surakarta, instrument makers to the Court of Surakarta, Java. This cost about \$8,000, and was possible because of a generous anonymous grant. It was greatly helped by Midiyanto, who helped select the instruments. It seems they were not the ones that were originally ordered, but another set that had already been played (and actually was more valuable as a result). On November 7, 1998, the new set of instruments arrived from Java. A sister set went to Lewis and Clark University in Oregon at the same time. Midiyanto tuned them soon after their arrival here,

and added the black paint ( a decoration that remains unfinished). Several of the group also bought instruments of their own at the same time, which he also tuned to match the set. Midiyanto kept the big Javanese set in tune as we “pounded the music in”, but it was never named. A sister set made at the same time and delivered in Oregon at the same time that our set arrived later turned up in Falls Creek, VA in 2007.

In the summer of 2005, Warren Herberg (Emory Div School grad from the 1960's) donated complete set of Indonesian anklung (bamboo) gamelan. Each is three bamboo tubes in a frame. They are in Western Scale, and are played like handbells, shaking them one at a time. I don't think they have ever been played in performance.

**KAM.** In the fall of 2000, Steve went to Princeton for semester, on sabbatical as a visiting professor of composition. We rehearsed on Sunday afternoon that semester. Otherwise we always have met Tues at 7:30 pm. A product of his sabbatical time is Ki Ageng Mangir (“The Great Mangir”) a fusion piece that is video:music-dance drama installation for Javanese puppeteer, dancer, gamelan, Western musicians, interactive electronics, and video, that lasts 2 hours. It is based on an unpublished play of that name by Indonesian author and political dissident Pramoedya Ananta Toer, whom Steve met in Java. Collaborating were Andrea Sunder-Plassman and Javanese puppeteer Midiyanto. This was performed once at Emory, with a small gamelan group playing for the wayang performance that was part of the plot, and the wayang at the 50<sup>th</sup> Society for Ethnomusicology (SEM) meeting in Atlanta with an all-star guest performer list.

**Road trips.** The ensemble gave concerts at academic and civic venues throughout Georgia. The logistics were refined - The saron bars were wrapped in bubble wrap, the bonangs, kenong pots and gongs were packed into plastic storage bins with squares of rug between them, and it all fit into a large rented van, with gong ageng strapped into the passenger seat. Steve would sometimes combine this with a brief lecture, and sometimes with video of various performances of music and dance he had recorded in Java.

**Midiyanto.** Pak Midiyanto (or Widiyanto) was a visiting dhalang from the beginning in 1997 through 2006. He would come for a several day intensive workshop each year, leading evening rehearsals, and an intense weekend practice session in order to perform a two hour wayang kulit with us. He also tuned the instruments and painted their wooden frames. He would coach us, introduce new music, and give individual lessons on specific instruments. He would lead from the kendhang, with a wry humor and ready laugh. “OK make mistake, but don't make mistake in same place twice.” We had a wayang screen that he built, and box with metal plates for noise making that he brought each time with the puppets. He was first based at Lewis and Clark U in Oregon, where he led an ensemble there, and once had Monica Lewinsky as a student. He traveled on weekends to work with many other gamelan groups, including the Emory gamelan. He is a 13<sup>th</sup> generation dhalang, and his brother makes the puppets that he uses. In 2004, he moved to UC Berkeley, and continued to mentor the Emory group. Midiyanto's wife, who ran a teaching academy for dance and gamelan in Wonogiri, Java, died suddenly on March 8, 2008, an hour after he spoke with her by phone and all seemed fine. He has not been to Atlanta since. He is still at Berkeley (in 2013).

Guest performers have included Pak Sumarsam, I.M. Harjito, and Sri Maeny of



Wesleyan, Pak Muryanto from the Indonesian Embassy in Washington, R. Anderson Sutton from the U of Wisconsin, and Sarah Weiss from UNC-Chapel Hill, in addition to the gala group at the 50<sup>th</sup> SEM meeting.

**Daughter of the ensemble.** Genevieve Tauxe joined the ensemble in 1999, and played peking and gender until she matriculated at Yale in the fall of 2003. At Yale with the help of the Yale World Music Club, the Dept of SE Asian Studies and Sumarsam at Wesleyan, she helped get a gamelan started at that institution, led by Sarah Weiss transferring from UNC. In 2007, Gen moved to graduate school in Riverside, CA, and she continued playing the gamelan, specializing in the gender elaborations, rehearsing regularly with the gamelan hosted by the Indonesian consulate in Los Angeles, studying the gender with the director of that ensemble, and performing regularly with 5 gamelans in the area.

**The Javanese Court gamelan halts, and the Sundanese Group starts.** The ensemble played its final performance in the fall of 2006, and stopped rehearsing late in the spring of 2007, after Steve and Yayoi went on sabbatical. It never restarted, and while the reasons for a permanent halt were unclear to the members, it seemed that the university was not going to support what was primarily community gamelan..

In the fall of 2007, a new student ensemble led by Tong Soon Lee began, playing Sundanese degung music. They used a new bespoke set of instruments provided by a donor, Tony Lydgate who bought sets for several universities around country after hearing a concert in Hawaii. This ensemble, which was popular, and ultimately included a few community members, ended in 2012 or 2013, when Tong Soon Lee became a professor in Shanghai. Someone other than me could provide details and music for this gamelan.

**A New group forms in 2013.** In the fall of 2013, on September 11, a new Emory ensemble formed, led by Acting Director of World Music, Dr. Elizabeth Clendinning. The initial pieces are Javanese pelog, played on the central Javanese instruments. A set of Balinese beleganjur instruments have been ordered to arrive in Mid October, with the assistance of I Made Lasmawan. About 9 folks start it up, from the Sundanese ensemble and a few of the old Javanese group are here as well. Yayoi Everett put out the word to us.

We began rehearsing two Javanese pieces, and starting to chant Ketjak style. The beleganjur set arrived on Oct 28, and we quickly started learning the new instruments and style for a concert on Dec. 8, 2013. On Oct 9, we are glad to hear that Elizabeth Clendinning's thesis defense was accepted at Florida State University.

December 8, 2013, Performing Arts Studio, Emory. "Echoes of Asia"

\* Lancaran Manyar Sewu l.pel, p nem

\* Ladrang Pankur, l pel, p nem

\* Processional Beleganjur

Playing:

Ikmal Adian Mohd Adil

Alizeh Ahmad  
Yayoi Everett  
Isaac Foster  
Neil Fried  
Claire-Marie Hefner  
Scott Kugle  
Zunera Lia  
Glen Satten  
Matthew Steinberg  
Robert Tauxe  
Shunyuan Zhang

We regroup January 23, 2014. And begin ketjak and beleganjur. On Feb 8, I Made Lasmawan from Colorado Springs joins us for a 5 day workshop to end in a concert on February 12. Pak Made travels a lot to support gamelans in Colorado and Wyoming and Montana, he is a mentor for Liz, and she wrote her thesis on gamelan pedagogy in part about his activities. We rehearsed strenuously on Sat February 8, had a Bonong workshop on the 9<sup>th</sup>, in which he taught us the flowers, rehearsed again that night and on the 10<sup>th</sup>.

A dramatic winter storm, called the Polar Vortex was predicted to strike Atlanta for the day of the concert, Wed Feb 12. This was two weeks after a winter ice storm had immobilized Atlanta completely, so no one was taking any chances. So on Tuesday, we invited whoever could come to the dress rehearsal (about 8 showed up) and played what we had practiced, in costume. We also finally had the naming ceremony, thanks to Pak Made. The Javanese set was named "Paksi Kencona" (Sacred Eagle), and the Balinese set was named "Jaya Merdangga" (Virtuous marching band).

The next day, the storm laid down a half inch of ice making it difficult to even walk and closing the city completely. In anticipation, Pak Made had given Cyn Tauxe a shopping list, including tempeh, ginger and jack fruit. He spent Wednesday cooking up a Balinese culinary storm at the Tauxe's where he was staying, though no one else was able to join for the feast. He was able to leave the next day, when the airport thawed out.

We then began rehearsing for the final concert of the year, April 27, 2014, adding vocals to ladrang Pankur, and a Javanese Bubaran piece. In March we learned that Dr. Clendinning will start in a tenure track position at Wake Forest U, in North Carolina. We hope that Emory will continue to support World Music and the Gamelan.

April 27, 2013, Performing Arts Studio, Emory. "Journeys in Asian Music"

- \* Processional Beleganjur
- \* Lancaran Manyar Sewu l.pel, p nem
- \* Ladrang Pankur, l pel, p nem
- \* Bubaran Udan Mas

Playing:

Ikmal Adian Mohd Adil  
Elizabeth Clendinning  
Isaac Foster  
Neil Fried  
Claire-Marie Hefner  
Marymay Impastato  
Scott Kugle  
Zunera Mirza  
Anandi Leela Salinas  
Glen Satten  
Ryan Sutherland  
Robert Tauxe  
Shunyuan Zhang

We have never played better.

Notes on I Made Lasmawan (from his Introduction to us Feb 8, 2013):

He grew up in Bali, and graduated from the Conert Faculty there, then went to Java conservatory to get a degree. One of the few Balinese musicians who left Bali. He returns home each summer to lead a summer course in music, dance, instrument making, martial arts, and cuisine. He first came to US to San Diego with Drs. Brown and Peterman. Brown was a student of Colin McPhee's, and Pak Made met him in Solo; Brown brought Pak Made to San Diego after almost 14 years in Java. In the US, he has started 17 gamelans. This summer, there is a big ceremony at a nearby temple in Java. They will bring together 100 sacred barong, the dancing animal figures that are animated by two persons. Each village has one, to protect them from landa, the evil spirits. Bringing 100 together means they come a very long distance. The ceremonial cycle is based on the 14 month calendar.

## Musical and Cultural notes:

Two court cities in central Java, split by the Dutch in 1745, each with their own style. Jogjakarta style is louder, tends to have bonang bukas, and syncopating peking part. Surakarta (Solo) style is what we tend to play most of the time, with gender, or rebab bukas and unison doubled peking. For some reason, we got settled on the Jogja style for peking for a couple of years, and some of our recordings reflect that. Midiyanto noted Sept 29, 2000 that our CD was incorrect that way for all pieces except Duporo, which IS Jogja style, since it was recently composed by a Jogja composer. In Solo, there is always a second peking stroke after the belungan note; Solo also has less complex bonang parts and different drumming. The same error appears on Midiyanto's own CD "Shadow plays", because the guy who played peking was actually from Jogja; it still irks him.

Composition is collective, says Steve. The traditional compositions are attributed to a particular sultan. Even the modern compositions are done in groups of 4 and 8, modifying the instruments and constructing a group composition

Laras and scales.

In a gamelan seprakat (double tuning), there are two laras, slendro and pelog. Midiyanto suggests that slendro comes from "Silendra", an ancient king. Pelog may derive from "pelo", meaning out of tune. Each laras has three modes. The three slendro modes (which correspond to the first, middle and last acts of the wayang) are nem ("chaos") in which 2 is the dominant cadence note, and 1 the largely unused enemy note; songa in which 5 is dominant and 3 the enemy, and manyuro, where 6 is dominant and 5 the enemy note. Pelog has three modes as well: lima (cadence 1, enemy 7) nem (cadence 5 and enemy 7), and barang (cadence 6, enemy 1). For the gender, the first two are combined as the bem scale (1,2,3,(4),5,6, of Bali; barang is 2,3,(4),5,6,7. Thus there are three gender per player: slendro, pelog bem and pelog barang. (We do not have the complete pelog set) 4 is an ornamental note, used in all pelog scales, but never as cadence (i.e. never at the end of the gatra or gong phrase). 6 is the unison pitch, the one note that is in common between pelog and slendro.

The ladrang is formed by the antecedent and subsequent phrases (latitan and patitan) around the gong notes (6 for manyuro). Then with the subnote on kempul 2, and 3 on the kenong tones, you just throw in the passing tones. There are only so many ways to construct the gattras.

In Bali, there is the Belanganjar, a marching Gamelan. Grady, here in Atlanta has a set. It is played in funerals, and includes small ching chings, and marching ketuks. Most Balinese music is played on a 5 note pelog scale, like 12356 in pelog. The Rintik slendro is rarely played, and is close to pentatonic.

Before a wayang, the puppeteer traditionally fasts for three days, approaching a trance-like state, "so the puppets speak through him". When Steve performed kaM, Midiyanto was fasting and really spaced. He introduced new scenes, rearranged the order of the music and surprised Steve greatly. This was Midiyanto's first non traditional wayang.

Placement of the Instruments:

Original Set (Miss Peaceful)

Gongs

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big    1    3    sempul

gong            2/6    5

          kempuls

Bonang

6 5 3 2 i

i 2 3 5 6

Kenong

1 6 5

3

2

Saran

6 1 2 3 5 6 i

Persons in performances

Original group in spring of 1997:

Sarah Ambro  
Leslie Connell  
Yayoi Uno  
Laura Papatto  
Peggie Benkizer  
Jane Winzer

Joined later that year,

Laura Gordy  
Nancy Haber,  
Robert Luke  
Brett Pyper

March 3, 1999

Sarah Ambro  
Peggy Benkiser  
Leslie Connell  
Andy Ditzler  
Laura Gordy  
Nancy Haber  
Damien Hermecz  
Thom Jenkins  
Donna Jones  
Robert Luke  
Brett Pyper  
Cynthia Tauxe  
Genny Tauxe  
Robert Tauxe  
Will Tauxe  
Michael Walker

March 25, 2001

Sarah Ambro  
Alden Dillow  
Steve Everett  
Yayoi Everett  
Laura Gordy  
Bruce Lebovitz  
Robert Luke  
Heidi Streetman  
Cynthia Tauxe  
Genny Tauxe

Robert Tauxe  
Will Tauxe  
Jane Winzer

March 21, 2002

Drew Boles  
Ashley Bruce  
Markus DeShon  
Steve Everett  
Yayoi Everett  
Laura Gordy  
Thom Jenkins  
Bruce Lebovitz  
Tong Soon Lee  
Michele Smith  
Heidi Streetman  
Cynthia Tauxe  
Robert Tauxe  
Lane Wyly

July 13-14, 2002

Drew Boles  
Markus DeShon  
Steve Everett  
Yayoi Everett  
Neil Fried  
Laura Gordy  
Bruce Lebovitz  
Michele Smith  
Heidi Streetman  
Cynthia Tauxe  
Genny Tauxe  
Robert Tauxe  
Lane Wyly

February 6, 2003

Drew Boles  
Eliza  
Steve Everett  
Yayoi Everett  
Neil Fried  
Laura Gordy  
Bruce Lebovitz

Michele Smith  
Heidi Streetman  
Cynthia Tauxe  
Genny Tauxe  
Robert Tauxe  
Lane Wyly

July 12-13, 2003

DJ Betsill  
Steve Everett  
Yayoi Everett  
Neil Fried  
Laura Gordy  
Bruce Lebovitz  
Robert Luke  
Scott Mordecai  
Michele Smith  
Heidi Streetman  
Cynthia Tauxe  
Robert Tauxe

January 31, 2004

DJ Betsill  
Katie Bragg  
Steven Everett  
Yayoi Everett  
Neil Fried  
Stuart Gerber  
Laura Gordy  
Thom Jenkins  
Bruce Lebovitz  
Robert Luke  
Michelle Smith  
Cynthia Tauxe  
Robert Tauxe  
Dasa York  
Maurice York

April 2, 2005

DJ Betsill  
Katie Bragg  
Steven Everett  
Yayoi Everett  
Neil Fried



Stuart Gerber  
Laura Gordy  
Thom Jenkins  
Jennifer Johnson  
Bruce Lebovitz  
Robert Luke  
Michelle Smith  
Cynthia Tauxe  
Robert Tauxe  
Kim Twarog  
Matt Walsh

January 22, 2006

DJ Betsill  
Noam Elsner  
Steve Everett  
Yayoi Everett  
Neil Fried  
Stuart Gerber  
Laura Gordy  
Randall Harlow  
Thom Jenkins  
Dan Lundberg  
Robert Luke  
Glen Satten  
Michele Smith  
Cynthia Tauxe  
Robert Tauxe  
Kimberly Twarog

March 3, 2006

Benji Anderson  
DJ Betsill  
Katie Bragg  
Patricia DeWitt  
Peter DeWitt  
Noam Elsner  
Steve Everett  
Yayoi Everett  
Neil Fried  
Stuart Gerber  
Laura Gordy  
Randall Harlow

Thom Jenkins  
Dan Lundberg  
Robert Luke  
Glen Satten  
Michele Smith  
Cynthia Tauxe  
Robert Tauxe  
Kimberly Twarog

December 5, 2006

Katie Bragg  
Patricia DeWitt  
Peter DeWitt  
Monica Duncan  
Noam Elsner  
Steve Everett  
Yayoi Everett  
Neil Fried  
Laura Gordy  
Thom Jenkins  
Junsub Lee  
Robert Luke  
Dan Lundberg  
Glen Satten  
Naomi Shinoda  
Cynthia Tauxe  
Robert Tauxe

Websites:

[www.emorygamelan.org](http://www.emorygamelan.org)

American Gamelan Institute: [www.agi.org](http://www.agi.org) (now [www.gamelan.org](http://www.gamelan.org))

Emory Gamelan Ensemble web page and recording of Gambirsawit:

<http://www.steveeverett.org/>

Creative Loafing notes on 2004 concerts

### **Gong with the wind: Gamelan heads south** BY MATTHEW HUTCHINSON

Michael Jackson videos aside, conjoined acts of high drama and music do not tend to register very far up on the barometer of contemporary American culture. But even the King of Pop's audio-visual masterpieces are reduced to drivel when compared to the Javanese tradition of wayang kulit, or shadow puppetry with gamelan accompaniment. Gamelan, the traditional Indonesian music of central Java and Bali, offers a deeply spiritual and hypnotic sound; old-school trance music, if you will. Though far from the Indian Ocean, Atlanta is privileged to have the Emory Gamelan Ensemble, a community group founded by professor Steven Everett a few years back, which performs traditional Javanese gamelan music on a set of instruments crafted in Indonesia. These include a variety of tuned gongs (siyem and kempul), kettle gongs (kenong and bonang) and xylophone-type instruments (saron, slenthem and gambang), some of which produce an almost tactile atmospheric change when struck. This week the ensemble accompanies Midiyanto, a trained dahlang (or shadow puppeteer), in the performance of the wayang kulit. "We have had the honor of having Midiyanto come and direct this group a couple of times a year," says ensemble member Yayoi Everett, Steven's wife. "He's really a conductor and a puppeteer and a musician all at the same time. He does the shadow play and also he gives cues for when the gamelan ensemble comes in." The wayang kulit presents a unique kind of gamelan performance, only one segment of the gamelan playing tradition. "This kind of music is almost more like a soundtrack," says Everett. "So it's not exactly representative of the vast other repertoires that we have." The Emory Gamelan Ensemble performs with Midiyanto, 8:15 p.m., Sat., Nov. 4, at Emory's Performing Arts Studio, 1804 N. Decatur Rd. Call 404-727-5050 for more information.

### **Messiaen's symphony marries East with West** BY MARK GRESHAM

When the Atlanta Symphony performs Olivier Messiaen's Turangalîla-symphonie this week, audiences can experience the additional treat of a pre-concert performance by the Emory Gamelan Percussion Ensemble -- some 18 musicians performing on gongs, drums, and xylophonelike instruments from Surakarta, Java. Gamelan music is usually used to accompany dances, shadow-puppet plays and royal festivities in Bali and Indonesia. Messiaen had access to Javanese gamelan instruments at the Paris Conservatoire and heard a Balinese orchestra perform at the French world exposition in 1931. He incorporated his impression of those sounds into his Turangalîla-symphonie of 1948. The work is also influenced by bird song, Eastern philosophy, numerology and French Catholic mysticism. Steve Everett, who directs the Emory ensemble, says that Messiaen didn't try to re-create the structure of gamelan. Instead, he used a group of Western instruments within the orchestra to create "a sonority that represents the gamelan

sound," says Everett. The Turangalîla-symphonie also includes an "ondes martenot," an unusual early 20th- century electronic instrument. (Radiohead's multi-instrumentalist Jonny Greenwood played it on three of the band's albums.) The music itself is as exotic as its instrumental forces and Sanskrit title. According to the composer, "Lila" literally means "the play of divine action upon the cosmos," and "Turanga" is "time that runs and flows," like a galloping horse or sand in an hourglass. "Turangalîla," says Messiaen, "therefore means all at once: love song, hymn to joy, time, movement, rhythm, life and death." The Atlanta Symphony Orchestra performs Olivier Messiaen's Turangalîla- symphonie at Symphony Hall, Thurs.-Sat., April. 15-17.

Index of Musical Pieces Rehearsed or Performed - Emory Gamelan Ensemble 1997-2007

Ladrang <b>Asmaradana</b>	sl	manyuro	
<b>Ada-ada Greget Saut</b>	sl		(Wayang kulit = WK)
<b>Auld Lang Syn</b>	sl	pathet 2000	Played Dec. 31, 1999
Kasatriyan <b>Ayak-ayak</b>	sl	sanga	(WK)
<b>Ayak nem</b>		nem	(WK) Midiyanto
Gangasaran minggah Ladrang <b>Bima Kurda</b>	pl	barang	
Ladrang <b>Dirodometa</b>	pl		AKA "Gajah Marah"
Ladrang <b>Duporo</b>	sl		KRT Wasitodiningrat (Pak Chokro) AKA KPH Notoprojo (1976)
Ladrang <b>Eling eling</b>	sl	manyuro	(WK) Midiyanto
Gendhing <b>Gambirsawit</b> Ketuk 2 Kerep minggah 4	sl	sanga	First version played in 1999
<b>G. Gambirsawit</b>	sl	sanga	
<b>G. Gambirsawit</b> - Subokastowo	pl	nem	
<b>G. Gambirsawit</b> - Panacera minggah Ladrang Sri Karongen	sl	sanga	New version in 2004
Ladrang <b>Gangjangseret</b>	sl		Ki Nartosabdho
Ladrang <b>Gégot</b>	pl	lima	
Ladrang <b>Gleyong</b>	pl	nem	
Ladrang <b>Jongkrik Ageng</b>	sl	sanga	
Ladrang <b>Kagok Semarang</b>	pl	lima	Ki Nartosabdho
Ladrang <b>Kampung</b> with violin	sl		Steve Everett (KAM)
<b>KAM IIa5 ostinato</b>	pl		Steve Everett (KAM)
<b>KAM IIIe Royal procession music</b>			Steve Everett (KAM)
Gendhing <b>KAM</b>	sl	manyuro	Steve Everett (KAM)
Ketawang <b>Kodok Ngorek</b>	pl	barang	

Gendhing <b>Kutut Manggung</b>	sl	manyuro	
<b>Kumuda</b>	pl		
<b>Gendhing Moon</b>			Lou Harrison (1994)
Ladrang Suwe <b>Ora Jamu</b>	pl		
“ <b>Page 1</b> ” or “Doo doo doo Nong”	pl		(WK) Midiyanto?
Kinanti <b>Padang Bulan</b>	pl		
<b>Pamunkos</b>	pl	barang	
Ladrang <b>Pangkur</b>	pl	barang	
<b>Philemon and Baukis</b> with violin			Lou Harrison
Srepegan <b>Playon Lasem</b>	sl	nem	
Ladrang <b>Pocung</b> with Ayak nem, Srepeg nem and Sompak sanya			Rehearsed Nov 18, 2006
Lancaran Bendrongan with Ladrang <b>Pucuh Rubuh</b>	sl	manyuro	
Ketawang <b>Puspawarna</b>	sl	manyuro	
<b>Ricek-ricek</b>	sl	nem	(WK)
<b>Sampak</b>	sl	nem	(WK)
<b>Sampak</b>	sl	manyuro	(WK)
<b>Sampak</b>	pl	barang	(WK)
<b>Sampak</b>	sl	sanya	(WK)
Lancaran <b>Sembunggilang</b>	sl	manyuro	
<b>Srepeg</b>	pl	nem	
<b>Srepeg</b>	sl	manyuro	
<b>Srepegan</b>	sl	9	
<b>Srepegan</b>	sl	sanga	
Ladrang Gonjang-ganjing with Ketawang <b>Subokastowo</b>	sl	sanga	

<b>Ketawang Subokastowo</b>	pl	nem	March 2004
<b>Ladrang Sumirat</b>	sl	manyuro	
<b>Lagu Swara Suling</b>	pl	nem	Ki Nartosabdho (1959)
<b>Ladrang Tirta Kencana</b>	pl	lima	
<b>Lancaran Troponbong</b>	pl		
<b>Lancaran Udan Mas</b>		7	
<b>Lancaran Udan Mas</b>	sl	manyuro	
<b>Lancaran Udan Mas</b>	pl	barang	
<b>Lancaran Udan Mas</b>	pl	lima	
<b>Ladrang Wani-wani</b>	pl	nem	
<b>Ladrang Wilujeng</b>	pl	barang	
<b>Ladrang Wilujeng</b>	sl	manyuro	