

{Acknowledgments}

Pusaka Sunda would like to thank the following organizations and individuals for their generous support of this event:

Joe Sodjo and KKUP
House of Siam Restaurant
The Center for the Art of Translation
Theatre on San Pedro Square
Past and present musicians, dancers,
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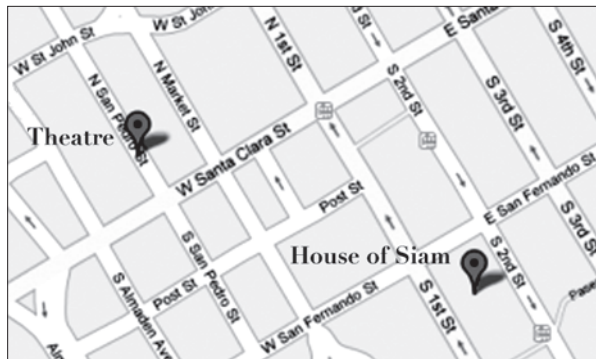
{Upcoming Performances}

May 8, 2009 - The Jazzschool - Berkeley

September 5, 2009 - Yerba Buena Gardens - San Francisco

See www.PusakaSunda.org for more information

Map from theatre to House of Siam:
You will need to show your ticket for admittance



Pusaka Sunda
20th Anniversary Concert

Gamelan Music
and Dance
of West Java

Saturday, April 11, 2009

Theatre on San Pedro Square
29 North San Pedro Street
San Jose, California
8:00 p.m.



Co-produced by Pusaka Sunda and
The Center for the Art of Translation

Concert Program

1. *Seler Degung*

2. *Lolongkrang*

3. *Gelenyu*

4. *Elekesekeng*

{Vocalists: Laura McColm and Danni Redding Lapuz}

5. *Tari Topeng Klana Menak Jingga*

{Dancer: Margot Prado}



{*intermission*}

6. *Saka*

7. *Gantana-Gintini*

8. *Senggot*

9. *Kunang-Kunang*

{Vocalists: Laura McColm and Danni Redding Lapuz}

{*Presented by*}
Pusaka Sunda

Directed by Burhan Sukarma and Rae Ann Stahl

{*Featuring*}

Burhan Sukarma, Suling

Undang Sumarna, Drums

Margot Prado, Dancer

Suzanne Suwanda, Master of Ceremonies

Musicians performing this evening are:

Daniel Kelley, Raymond Lapuz, Laura McColm, Gretchen McPherson, Kenneth Miller, Danni Redding Lapuz, Olivia Sears, Henry Spiller, Rae Ann Stahl

to the United States, he has taught Sundanese music at the University of Washington, San Jose State University, UC Santa Cruz, and UC Berkeley, and established Pusaka Sunda, a Sundanese *degung* troupe based in San Jose.

Undang Sumarna was born into a musical family in the city of Bandung, the capital of West Java. As a small boy he learned to play gamelan under the tutelage of his grandfather, the renowned Abah Kayat. He had already mastered the complex art of Sundanese drumming by his early twenties, when he was chosen to teach Sundanese music at the Center for World Music in San Francisco, California. Several years later, he was appointed Lecturer in Music at UC Santa Cruz, where over the past thirty years he has introduced thousands of UC students to Sundanese music and dance and directed many ambitious music, dance, and theatre productions. Over the years, Undang has expanded his expertise to include Sundanese dance and wayang, degung, angklung, and other musical genres, as well as music and dance from Cirebon. Undang has also taught at KOKAR Bandung, UCLA, and San Jose State University. He is a frequent guest artist with Sundanese gamelan groups all over the United States, including Pusaka Sunda.

Margot Prado began her studies of Sundanese dance while still a teenager. Her gift for capturing an ineffable quality of Sundanese dance brought her to the attention of several notable Sundanese dance masters, including R. Nugraha Sudiredja and Irawati Durban Ardjo, who taught her many of their most cherished choreographies. She currently lives with her family in Berkeley, California.

Daniel Kelley is one of Pusaka Sunda's original members. His musical skills are matched by his uncanny ability to fix anything.

Raymond Lapuz began studying Sundanese music while an undergraduate at UC Santa Cruz. He teaches mathematics at Cañada College.

Laura McColm has studied Javanese and Sundanese gamelan for many years. She flies helicopters for a living.

Gretchen McPherson is one of Pusaka Sunda's newest discoveries. She also is a graphic designer and is responsible for Pusaka Sunda's beautiful website and publicity materials.

Kenneth Miller is a long-time student of gamelan music and one of Pusaka Sunda's most faithful members. He also has mastered the art of focaccia bakjng.

Danni Redding Lapuz studied Balinese and Javanese music in Hawaii, but became a disciple of Sundanese music when she married into the Pusaka Sunda family.

Olivia Sears, in addition to playing with Pusaka Sunda, is the founder of the Center for the Art of Translation, a non-profit organization devoted to cross-cultural understanding through poetry, literature, visual and performing arts.

Henry Spiller has been involved with Pusaka Sunda since its inception. He is an ethnomusicologist on the faculty of UC Davis.

Rae Ann Stahl co-founded Pusaka Sunda and has kept the group running smoothly for twenty years. She first encountered Sundanese music as a student at UCSC. She has worked for the San Jose State University library for as long as she has been involved with Pusaka Sunda.

Suzanne Suwanda has been involved with Sundanese arts as a musician, dancer, and spokesperson for many years. On the second Tuesday of the month, you can find Suzanne playing bluegrass music at Sam's BBQ in San Jose.



characterized by this close relationship between dance and drumming, the particularly strident stick drumming heard in “Menak Jingga” is emblematic of *topeng*. The accompanying pieces are “Gonjing,” “Sarung Ilang,” and “Gonjing Kering.”

🌀 *Saka* {*Pillar*} was composed by Burhan Sukarma to commemorate Pusaka Sunda’s twentieth anniversary; tonight is the world premiere. Like “Lolongkrang,” it combines snippets of material from a variety of traditional Sundanese sources into a narrative sequence of moods and atmospheres. *Saka*’s dramatic opening and closing material is adapted from one of *tembang Sunda*’s most difficult songs, “Jemplang Panganten”; the ostinato and descending melody are adapted from the *kacapi* (zither) accompaniment that accompanies the song. Each theme is too short to stand on its own, but when combined into a sequence they form a strong, unified whole, like building blocks stacked to create a pillar.

🌀 *Gantana-Gintini* {*Sashay*} was premiered at the San Francisco *Gathering of Camelans Festival* in 2005. The gamelan’s highest-pitched metallophone, the *peking*, opens the piece, and its high, feminine voice hints at the coquettish, sashaying mood suggested by the title. As the sections unfold, the *peking* engages the flute in a flirtatious dialogue. Pusaka Sunda recently recorded “Gantana Gintini” and it is slated to appear on their next recording.

🌀 *Senggot* is the name of a traditional piece in the sorog tuning system that supplies the tonal framework for a number of songs and melodies, both old and new. Performances are more typically identified by the title of the song (eg. “Es Lilin” or “Surya Medal”) rather than the accompanying piece, however. In the 1960s and 1970s, Burhan Sukarma became famous for his rhapsodic improvisations over traditional framework pieces; in the absence of an identifiable song or tune, musicians used the piece name to title the performance. Tonight’s improvisations include two contrasting rhythmic treatments: a very slow tempo called *dua wilet* (double-length time periods), followed by a livelier “one-and-a-

half” *wilet* section.

🌀 *Kunang-Kunang* {*Fireflies*} Tonight Pusaka Sunda presents this charming traditional *degung* piece in the choral style (*rampak sekar*) developed in the 1950s. The lyrics, which include phrases in both the Sundanese and Indonesian languages, are self-referential, naming both the tuning (*degung*) and the piece.

*Hayu batur batur, urang kakawihan
Kawiti dina Degung, lagu Kunang-Kunang
Mari mari kawan kawan, bernyanyi bersama sama
Bergembira suka ria, hilangkan duka dan lara*

Let’s go, friends, let’s sing
A song in the *degung* tuning called
“Kunang-Kunang”
Let’s go, friends, let’s sing together
To get happy and festive, and to banish grief
and suffering



Artist Biographies

Burhan Sukarma was born and raised in the West Javanese city of Karawang. He played a variety of musical instruments during his student years; after moving to Bandung in the late 1960s, he began to specialize in the *suling* (end-blown bamboo flute). Since that time he has garnered a reputation as a master *suling* player and appeared on the majority of traditional and contemporary *suling* recordings produced in West Java in the 1970s and ‘80s. From 1972-1986 he was heard by millions of listeners in his capacity as a principal musician at Radio Republik Indonesia (RRI) in Bandung. He has toured France, the Netherlands, Belgium, Switzerland, Germany, Saudi Arabia, Canada, and the United States. Since relocating

Elekeseking {*composition by Nano S.*}

*Diantosan di pengkolan
Kunaon teu tembong datang.
Kapan jangji pahieut pisan,
Piraku kapopohokeun.*

*Lengo deui lengo deui ditempoan,
Lain deui lain deui panasaran.
Elekeseking elekeseking,
Keufieul aya kesel aya teu bisa kumaha.*

*Diantosan di pengkolan,
Kunaon teu tembong datang.
Keufieul aya ka sorangan,
Paingan teu datang-datang,
Jangjina kapan isukan.*

*Diantosan di terminal,
Geus pahieut rek tabuh tujuhi.
Salse hudang subuh-subuh,
Maksakeun sanajan tunduh.*

*Gesut dangdan, make baju anu weuteuh,
Dispatu meunang nyemir tembong bersifi.
Indit ti imah satengah tujuhi,
Ngahariring lagu disco(pop), hati mah teu puguh.*

*Geus jam tujuhi tacan datang,
Mimiti rada hareudang.
Jam salapan masih suwung,
Kapaksa indit diteang.
Jangjina jam tujuhi peuting.*

*Diantosan di bioskop,
Jam opat mangkade hilap.
Urang tepung caket lawang,
Di dinya jangji patepang.*

*Balik ngantor rurusuhan, boga jangji.
Dasar sial jalan macet hese tepi.
Rek leumpang jauh,
rek nunggu kesel,
Teu ku hanteu, mobil mogok, teu bisa kumaha.*

*Pangkeselna nu ngantosan,
Mun telat sok seseblakan.
Lain deui, lain deui, antukna elekeseking,
Rek ambek, ambek ka safia.*

Impatient {*trans. by Andrew Weintraub*}

Waiting at the crossroad/intersection
Why hasn’t she come?
Our date was set
Maybe she forgot

Looking around, here and there
Not here, not there, desire
Elekeseking elekeseking
Disappointed, but what can I do?

Waiting at the crossroad/intersection
Why hasn’t she come?
Frustrated inside
But no wonder she didn’t come
Our date was for tomorrow

Waiting at the terminal
It’s set for 7:00
Wake up casually early morning
Compelled but sleepy

Dressed in new clothes
Shoes polished and look clean
Leave the house at 6:30
Humming a pop song, my heart’s restless

Even before 7:00 rolls around
I begin to get a little sweaty
At 9:00 still nothing,
Tempted to look around
But our date’s at 7 in the evening

Waiting at the movie theater
4:00 don’t forget
Let’s meet at the entrance
That’s where we’ll meet

Rushing home from work, got a date
Of course there’s traffic blocking the way
Wish I could jump over it
To avoid this frustration
That’s just life, traffic, nothing we can do

Disappointment for those who wait
When they’re late the heart starts pounding
Not here, not there,
Makes me angry, but angry at whom?

Pusaka Sunda

In 1988, following two decades of performing and recording with West Java's most influential musicians and touring the world as an ambassador of Sundanese music, Burhan Sukarma relocated permanently to the United States. He brought with him a handful of the deceptively simple bamboo flutes called *suling* with which he built his reputation as one of the most influential Sundanese musicians of his generation, as well as a head full of ideas for adapting, rearranging, and recomposing the materials of traditional Sundanese music. In San Jose, California, he encountered a small group of American musicians who were interested in Sundanese performing arts (many had learned the basics of gamelan music under the tutelage of master Sundanese drummer Undang Sumarna, who had been teaching gamelan at UC Santa Cruz since 1974), and with them began to coalesce a performing gamelan group. He named the group Pusaka Sunda (*Sundanese Heirloom*) to emphasize his vision of the group as both a continuation of Sundanese tradition and as a symbol of his own Sundanese identity in a new country.

Over the ensuing twenty years, Burhan, co-director Rae Ann Stahl, and Pusaka Sunda have continued to study, practice, perform, and record traditional and new music for *degung*, the iconic Sundanese gamelan of West Java, Indonesia. Despite the inevitable comings and goings of group members, Pusaka Sunda's personnel has remained remarkably stable since its inception, and several of the current members have performed with the group since its founding. Like any *pusaka* (heirloom), Pusaka Sunda not only focuses the power of Sundanese tradition, but becomes an instrument for spreading it far beyond its original sphere of influence as well. This twenty-year anniversary concert is intended to mark the happy coincidences that have inexplicably brought so many musicians, dancers, and music lovers from around the globe together in the San Francisco Bay Area to celebrate the beauty and power of the Sundanese performing arts.

Sundanese Music and Degung

Indonesia is a nation with 13,000 islands (of which a few thousand are populated), the fourth largest population in the world, and hundreds of ethnic groups and languages. Indonesia's second-largest ethnic group is the Sundanese; approximately 30 million Sundanese speakers dominate the modern province of West Java. Sundanese people look back to the medieval West Javanese kingdom of Pajajaran (1333 - 1579) as a homeland and for the roots of Sundanese culture. Stories and cultural images have developed a romanticized vision of Pajajaran as a mystical, ethical utopia of great natural beauty and its rulers as models of wisdom and power; the memory of Pajajaran inspires modern Sundanese people to maintain a strong Sundanese identity. While the majority of the Sundanese population still lives in rural or semi-rural settings, large cities and the cosmopolitan culture they nurture have become an increasingly important element of Sundanese lives.

The *gamelan* ensemble known as *degung* (or *gamelan degung*) consists of hanging bronze gongs, gong chimes, metallophones, drums, and *suling* (bamboo flute) tuned to a pentatonic scale. *Degung* developed in the aristocratic regencies of colonial West Java to provide refined, courtly listening music. Since the 1920s, *degung* has evolved into a more egalitarian, but distinctly Sundanese, genre. Two different tuning systems will be used in tonight's program. The first, called *pelog degung*, is the traditional tuning system for this ensemble, in which much of its repertory is cast. In western terms, *pelog degung's* pitches are approximately G-F#-D-C-B. The second tuning system, called *sorog*, has long been popular for vocal music; only in the past thirty years or so, however, have gamelan ensembles been tuned in *sorog*. The change is accomplished by exchanging one key or gong in each octave of each bronze instrument; the resulting scale is, in western terms, approximately C-B-G-F#-E.

Traditional *gamelan* pieces usually are cyclical, that is, the end of a musical phrase is also its beginning. Ends of major phrases are marked with strokes of the *goong* (large hanging gong). Each piece has its own "theme"—a melodic outline that distinguishes the piece from other pieces. None of the musicians actually play the theme literally; each instrumentalist constructs his or her

part by applying variation techniques to the theme. The result is a complex web of polyphony in which the various musical lines come together in unison at rhythmically significant points in the music, only to immediately diverge once again.

Program Notes

Seler Degung {Degung Branchi - suggesting new growth}, composed by *degung* pioneer O. Tarya, is in *degung's* *klasik* (classical) style, in which each of the instruments plays its own idiomatic version of a single melody, resulting in an intensely heterophonic texture. Compare, for example, the plodding version played on the *panerus* (large keyed metallophone) to the rhythmically varied rendition from the *bonang* (V-shaped gong chime) and the rhapsodic, florid *suling* (bamboo flute) variations. *Klasik* pieces are also characterized by austere stick drumming and rather surprising formal asymmetries. "Seler Degung" is one of the tracks on Pusaka Sunda's second CD, *Samagaha*.

Lolongkrang {The Space In Between}, composed by Burhan Sukarma in the early 1990s, is the title track of Pusaka Sunda's first CD. Burhan evokes the feelings of loneliness, nostalgia, and longing one might experience in the indescribable state of being in between by weaving together excerpts from a variety of Sundanese traditional music sources, including several gamelan traditions and *tembang Sunda* (aristocratic sung poetry). Each excerpt, adapted to the *degung* idiom, imparts its own cluster of intrinsic and associative meanings to create a through-composed piece of extraordinary power. "Lolongkrang" has remained one of Pusaka Sunda's most popular pieces over the past two decades.

Gelenyu {Smile} is one of Burhan Sukarma's most recent compositions. It is cast in the *sorog* tuning system, which requires most of the musicians to exchange several of their instruments' keys or pots; it also calls for a *suling panjang* (long flute), with a more mellow tone quality and six finger holes (rather than the *suling degung's* four

holes) that enable the performer greater flexibility in pitch. The piece's syncopated gamelan melodies, intense rhythmic density, and meandering flute parts combine with the *sorog* tuning's yearning affect to suggest the warm thrill of catching sight of a furtive smile. Pusaka Sunda recently recorded "Gelenyu," and it will appear on their next CD.

Elekesekeng {Impatient} is a popular song by the prolific composer Nano S. Alarmed by the increasing popularity of western-style pop music at the expense of traditional music in West Java in the 1960s, Nano sought to create songs that were unabashedly Sundanese yet still appealed to the increasingly cosmopolitan ears of urban youth. He crafted melodies that could be accompanied by either a guitar-keyboard band or gamelan and lyrics that were more frank about romantic love than traditional texts but still consistent with Sundanese poetic aesthetics. "Elekesekeng" tells the story of a young man whose amorous ambitions are foiled by circumstances at every turn, leaving him "impatient." Careful listeners will notice how cleverly the song's occasional diatonic melodic turns are combined with the pentatonic gamelan tuning.

Tari Topeng Menak Jingga Masked dance (*topeng*) traditions from North Java have been a great source of inspiration for twentieth century Sundanese choreographers, notably R. Nugraha Sudiredja, who created this work and taught it to countless students, including Margot Prado, who performs it this evening. In *topeng*, the dancer establishes the character first through movement alone, without wearing the mask. When she finally dons the mask, its color and facial characteristics complete the character depiction. Menak Jingga is the antagonist in the old Javanese "Darmawulan" stories. His wide stance and walking style establish him as a strong, crude character with uncontrolled lust and greed. The character's excesses are further manifested when the dancer dons the mask, with its red complexion and bulging eyes. The dancer's movements are mimicked in sound by the drummer, who provides a specific drum pattern for each gesture and serves as an intermediary between the dancer and the *gamelan* musicians. While all Sundanese dance is