

Flinders University Pendopo End-of-Semester Concert 2011

Welcome to this year's End-of-Semester Concert!

We especially welcome the Education and Cultural Attaché of the Embassy of the Republic of Indonesia, Mr. Aris Junaidi, who has flown from Canberra to attend this event. Past students and staff of Flinders University, Indonesian post-graduate students and their families, other international students, and friends of the SAC gamelan are also especially warmly welcomed.

This year our **Flinders University Student Ensemble** is proud and happy to perform alongside two other Adelaide-based gamelan ensembles: **Gamelan Melati** - the St Aloysius College Children's Gamelan Ensemble, and **Gamelan In Situ** – an offshoot of the Flinders University Pendopo's own Gamelan Sekar Laras, formed to perform at this year's OzAsia festival.

Order of events

Welcome: Dr. Carol Fort, Acting Dean of the School of International Studies

Flinders University Student Ensemble:

Traditional pieces played in the Central Javanese style, Slendro tuning.

Lancaran Manyar Sewu
Ladrang Dirgahayu
Srepeg Manyura

Gamelan Melati: Traditional pieces played in the Sundanese (West Javanese) style.

Lagu Gendu,
Lagu Bendrong and
Lagu Ngisikan.

Gamelan In Situ: Contemporary pieces by David Kotlowy

Flinders University Student Ensemble:

Traditional pieces played in the Central Javanese style, Pelog tuning.

Ladrang Lagu
Ladrang Udan Mas
Cinta Gombal

Closing words: Mr Aris Junaidi, Education and Cultural Attaché, Embassy of the Republic of Indonesia, Canberra

The performance will last about one hour. There will be short breaks between ensembles while performers change places and instruments are moved. Please feel free to move around during these times - find a different spot from which to watch the next part of the performance.

*Small children are not required to sit still or be especially quiet.

*Refreshments will be served after the performance, please stay and enjoy.

The Flinders University Student Ensemble of 2011

Tonight's performance will open and close with pieces played by the Flinders University Student Ensemble of 2011: Nick Allen, Noemie Haring, Amanda Harvey, Sophie Head, Eugene Lim, Christian Meredith, Han Nguyen, Chris Roberts, Candice Rodgers, Robyn Walden and JiaFu Zhang, accompanied by Julian Tunstill on *kendang*, and led by Hannah Tunstill.

These students are enrolled in the topic ASST2006: Indonesian Musical Cultures and Identities. During their semester of study in this topic, they explore Indonesia's rich and diverse musical landscape (of which gamelan is just one part) learning a lot about Indonesia and their own place in the world along the way. The practical aspect of the topic consists of two hours a week in which students learn to play gamelan music, to understand its basic musical forms, and to work as an ensemble.

Gamelan has been taught at Flinders since 1986, by a succession of accomplished Adelaide-based musicians that has included Robert Lloyd, Heather Stark, Kate Hancock, Guy Tunstill and David Kotlowy. Currently the practical aspect of ASST2006 is taught by Hannah Tunstill with the assistance of Julian Tunstill. Hannah is a musician equally at home in eastern and western musical worlds. She completed a Bachelor of Music at Adelaide University's Elder Conservatorium of Music, majoring in the bassoon, has played gamelan since the age of 10, and is currently keyboard player and back-up vocalist in the band Laura Hill and the Tuesday Bandits (check them out on YouTube). Julian is a guitarist, has played gamelan since the age of six, and plays the French Horn. As members of Gamelan Sekar Laras, Hannah and Julian have participated in study tours to Central Java and Canberra (to study with Pak Soegito) and have performed numerous times at WOMAD, IndoFEST and the OzAsia Festival.

Gamelan is also taught each year to hundreds of primary and secondary school students who are brought to Flinders to experience the unique ambience of the Flinders University Pendopo, and the satisfaction of learning to play simple gamelan pieces together. Visiting the Pendopo helps students to connect in a concrete and meaningful way with their studies of Indonesia and Asia more generally. The Flinders Asia Centre offers a range of workshops to schools through our School Outreach Program; among these, gamelan workshops are unarguably the most popular.

The teaching and learning of gamelan at Flinders over the past twenty five years has been a means of creating relationships between the University and the community at large. Students (at all levels of education), teachers, Flinders staff, international post-graduate students, families and friends have learned about and celebrated Australia's ongoing and vital relationship with Indonesia through workshops, concerts and other events in the Pendopo. Tonight's performance marks the culmination of another year of this engagement.

Gamelan Melati

St Aloysius College Children's Gamelan Ensemble

The students performing this evening are in Year 7 at St Aloysius College. The girls are excited to take part in this concert in the Flinders University Pendopo, home of Gamelan Sekar Laras, and to play on the beautiful brass gamelan instruments.

The St Aloysius College gamelan was purchased in 2001 as a joint project between our Music and Indonesian departments. Our gamelan was constructed and tuned for us by renowned Javanese musician and instrument maker Suhirdjan, in Yogyakarta, Central Java.

The students are accompanied tonight by Dodi Darmadi, a multi-talented performer from Bandung, who has been Gamelan Musician in Residence at St Aloysius College in 2011. Dodi's residency at SAC was funded by a Building Asia Literacy grant, a joint project of the Federal Government and the Sydney Myer Foundation. The grants are administered by the Asia Education Foundation, University of Melbourne, and have been a spectacular success.

The children in the primary classes at St Aloysius College have taken Dodi and the gamelan into their hearts. More than 200 primary school students from Reception to Year 7 have been introduced to the basic rhythms, the variety of instruments and the cultural significance of the gamelan. They have also learned a few basic Indonesian words and can count out the patterns of the music in Indonesian. Here are some of their comments:

I love gamelan because it's funky.

I love the beat!

I want to stay in Grade One forever and play gamelan.

Having the opportunity to go out of school and perform was amazing!

When Dodi taught us how to play the instruments he taught us a bit of his own language.

The experience was like nothing I have ever done before.

Dodi is a fantastic teacher. He is patient and funny and doesn't get cross with us.

The SACE Stage 1 and 2 Beginners Indonesian classes have particularly enjoyed the opportunity to be immersed in Indonesian language during their gamelan lessons. Twenty-one SAC classroom teachers have become *Friends of the Gamelan* and experienced *A Taste of gamelan* introductory sessions with Dodi. Music teachers, already skilled percussionists, have been taken to a higher level in their understanding of the complexities of gamelan.

The students performing tonight are:

Lauren Alexander
Nikki Alexopoulos
Claire Cappel
Chelsea Clark
Jaymie Connell
Emma Flaherty
Annabelle Kirchner

Lauren Mc Cormick
Stella Mutumwinka
Rhianna Pendergrast
Belinda Rutherford
Madison Stroud
Emma Troughton

Gamelan Melati supporting teachers:

Jo Weir, Sandra Watkinson, Clementine O'Sullivan, Barbara Burr, Julie Barletta

Gamelan In Situ

Gamelan In Situ was formed to perform music for the 2011 OzAsia Festival production, *In Lieu*. The ensemble comprises Emily Rustanto, Guy Tunstill, Margaret Eusope, Hannah Tunstill, Julian Tunstill and David Kotlowy - long-standing members of the community-based **Gamelan Sekar Laras** ensemble.

In Lieu was commissioned for the 2011 OzAsia Festival, and is a collaboration between dancer Ade Suharto, visual artist Mawarini, and composer David Kotlowy. The work is shaped by the artists' personal histories in non-Western dance, music and theatre traditions, a background of traditional Asian cultural aesthetics and contemporary Western expression. David's music is infused with techniques derived from minimalism, a musical style whose founders were themselves influenced by the sounds of gamelan music. These methods include rhythmic expansion and contraction, and phasing. The compositions also show David's appreciation of the pared-back, Zen-influenced Japanese aesthetic, a desire to make the most of the least material.

The sold-out performances of *In Lieu* received wide critical acclaim;
"A spiritual, meditative work." Peter Burdon, *The Advertiser*

"With *In Lieu*, collaboration has produced an absorbing, intricate work that lingers like some delicate fragrance." Alan Brissenden, *The Australian*

David Kotlowy has pursued learning Javanese and Japanese music alongside his Western training as a composer and performer. He spent 2009 in Japan, where he studied shakuhachi with Sensei Kaoru Kakizakai and Okuda Atsuya. Prior to that, he has been composer-in-residence for Osaka-based gamelan ensembles, *Marga Sari* and *Dharma Budaya*. These residencies culminated in performances at the 2008 *Space Ten New Music Festival*, where David was a featured composer and performer.

In Australia, David's compositions have been performed at the 1998, 1996 and 1992 Adelaide Festivals. His music-theatre work includes *Excavation-The Last Days of Mankind* for the 1996 Adelaide Festival, and productions in the 1996, 1995 and 1994 International Barossa Music Festivals. He has collaborated with Indonesian artist and puppeteer Heri Dono on a number of works: *Ose Tara Lia - I See Nothing*, OzAsia Festival 2008; *The Dream Republic*, South Australian School of Art, 2007; and *Shadows in the Dark*, Flinders University, 2006. In 2010 David composed the music for the performances of Jumaadi and Mawarini's *Museum of Memory* which marked the opening and closing nights of their Flinders University Pendopo Artist Residency, 2010.

David co-taught *Indonesian Musical Cultures & Identities* at Flinders University for a number of years in the early 2000s. He has written a number of pieces for **Gamelan Sekar Laras** that have also been played by the student ensembles. He is delighted to participate in Flinders Asia Centre presentations that help build a South Australian audience base for contemporary Indonesian performance.