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School of Music

Boston University Concert Programs

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2009-12-03

# Boston University World Music Ensembles, December 3, 2009

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**Boston University College of Fine Arts**  
**School of Music**  
presents

**Boston University**  
**World Music Ensembles**

BU Gender Wayang Ensemble  
Brita Heimarck, director

Odissi Dance  
by Mouli Pal

BU Kenti Wala African Ensemble  
Lamine Touré, director

**Thursday**  
**December 3, 2009**  
7:30pm  
Room 167

Founded in 1873, the **School of Music** combines the intimacy and intensity of conservatory training with a broadly based, traditional liberal arts education at the undergraduate level and intense coursework at the graduate level. The school offers degrees in performance, composition and theory, musicology, music education, collaborative piano, historical performance, as well as a certificate program in its Opera Institute, and artist and performance diplomas.

In 1954, the **College of Fine Arts** was created to bring together the School of Music, along with two new entities: the School of Theatre and the School of Visual Arts. The University's vision was to create a community of artists in a conservatory-style school offering professional training in the arts to both undergraduate and graduate students, complemented by a liberal arts curriculum for undergraduate students. Since those early days, education at the College of Fine Arts has begun on the BU campus and extended into the city of Boston, a rich center of cultural, artistic and intellectual activity.

**Boston University**, founded in 1839, is an internationally recognized institution of higher education and research. With more than 30,000 students, it is the fourth largest independent university in the United States. BU contains 17 colleges and schools, along with a number of multi-disciplinary centers and institutes that are central to the school's research and teaching mission.

**Boston University College of Fine Arts  
School of Music**

Faculty Recital Series  
The 69<sup>th</sup> event in the 2009–10 season

December 3, 2009  
Tsai Performance Center

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***Gender Wayang*** (Shadow Play Music) from Bali, Indonesia  
Directed by Brita Heimarck

*Rebong*—

The piece that accompanies love scenes in the shadow play theatre.

*Sulendra*—

A virtuoso show piece that may be played within the Introduction to the shadow play.

*Tulang Lindung*—

A piece performed as part of the Introduction to a shadow play performance.

***Odissi Dance*** by Mouli Pal

Dance of Radha and Krishna—

An expressive dance depicting the delicate mood of their divine love.

Odissi Dance—

A pure dance piece exhibiting the powerful footwork and supple body movements of this elegant and graceful dance.

**South African Songs** sung by Jabuleli Simelane  
Accompanied by the audience and Sheila Flynn

*Avulekile Amasango (The Gates are Open)*

*Never Give Up*

*Tsipi Tsipe (tseepa- tseepey) (Take Hold of)*

*Together*

***Kenti Wala*** African Ensemble—Music and Dance from Senegal, West Africa  
Directed by Lamine Touré

Traditional *sabar* rhythms and dances including *Niari Gorong* and *Kaolack*

## Program Notes

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### Bali, Indonesia

*Gender wayang* is an ancient, ceremonial music from Bali that accompanies the traditional shadow puppet theater and is also used for weddings, toothfiling ceremonies, and cremations. Compared to the larger gamelan orchestra, *gender wayang* represents a complex, rich tradition of chamber music, usually performed as a quartet of metallophones, but occasionally performed with just two ten-keyed instruments known as *gender*. There are two parts to this music, *polos*—the basic melody part, and *sangsih*—the counterpart. Each performer plays with two disc-tipped wooden mallets and dampens the keys with the side of their hands. The musical textures range from unison to interlocking parts or four-part polyphony.

**Dr. Brita Heimarck** is Associate Professor in the School of Music and teaches Balinese music among other courses at BU. She first traveled to Bali in 1985 on a Fulbright Scholarship to study Balinese music and has since received numerous grants for her work in this area. Her book, *Balinese Discourses on Music and Modernization: Village Voices and Urban Views* was published by Routledge in 2003. Brita spent over three years in Bali studying shadow play music with the most renowned master of this tradition, Bapak I Wayan Loceng, who lived in the village of Sukawati.

**Erin McCoy** was one of the founding members of the MIT Balinese gamelan ensemble Galak Tika. She has studied gamelan music and *gender wayang* since 1993 with internationally respected musician and composer Evan Ziporyn, with whom she founded G'nder Club, a *gender* ensemble dedicated to the study and performance of this intricate and enchanting repertoire. She has performed traditional and new *gender* repertoire and currently works at Berklee School of Music.

**Elizabeth Rosner** is a senior in Music Education and percussion performance at BU. She is applying for graduate studies in ethnomusicology.

**Sean Bertrand** is a senior Music major in the College of Arts and Sciences.

### India

*Odissi* is an ancient, breathtakingly beautiful form of Indian dance, originally performed in temples as a worship ritual. Highly stylized in nature, it utilizes energetic footwork with graceful postures and movements to create an illusion of sculptures coming to life.

For ages this dance tradition was kept alive by the *devadasis* or temple dancers

who performed the dance as a part of the daily temple worship rituals. Later the *Devadasi* system was abolished and the dance was preserved by the *Gotipuas*. Where the dance was performed by young village boys dressed as girls.

The current form of *Odissi* is the product of a 20th century revival by eminent Gurus, scholars and dancers. Over the past several decades *Odissi* has gained acceptance worldwide. Presently this dance is performed internationally by dancers of all nationalities, race and religion. Today the stage becomes the temple and the dancers become the worshippers of the Supreme Creator.

**Mouli Pal** is a dedicated dancer, loving teacher and a passionate proponent of Odissi. A highly skilled artist, she has been intensively trained under the personal tutelage of the legendary Guru Kelucharan Mohapatra, the undisputed master and father of Odissi dance.

For the past decade Mouli has been introducing audiences to the lesser known style of Odissi through her performances at museums, festivals, schools, universities, libraries and cultural centers. The exquisite beauty and innovative energy of her dance captivates audiences who are left with new-found respect for this wonderful dance-form, and appreciation for the beauty of diversity.

## Senegal, Africa

**Sabar** is a vibrant drum and dance tradition of the Wolof people of Senegal, West Africa. In Senegal, *sabars* are played exclusively by *griots*, a caste of hereditary musicians. *Sabar* drum troupes perform at a variety of events, from neighborhood dance parties to baptisms, weddings, wrestling matches, and political meetings.

**Lamine Touré** is widely recognized as one of Senegal's leading percussionists. Born into a *griot* family of *sabar* drummers, Lamine Touré has been drumming since the age of four, performing with his family troupe at weddings, baptisms, and dance events. Former percussionist for Nder et le Setsima Group, Touré now leads the Afro-mbalax band, Group Saloum. Since Fall 2002, he has directed Rambax, MIT's Senegalese drum ensemble. He also teaches *sabar* drum and dance classes in the Boston area. For more information, visit [www.laminetoure.com](http://www.laminetoure.com).

## BU Kenti Wala African Ensemble

Sean Bertrand  
Andres Espinoza  
Benjamin Green  
Melissa Guadalupe  
Annum Gulamali  
Lauren Hastings

Diane Keeney  
Vanessa Montero  
Olivia Obidah  
Ulrike Praeger  
Elizabeth Rosner

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# **BOSTON UNIVERSITY SCHOOL OF MUSIC UPCOMING EVENTS AND PERFORMANCES**

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**December 5, 7:30pm**

**Winter Opera Program**  
Boston University Opera Institute,  
Opera Theatre and Opera Workshop  
*Concert Hall*

**Monday, December 7, 7:30pm**

**Boston University Chamber Orchestra**  
Zachary Bruno, Richard Cornell,  
and Geneviève Leclair, conductors  
*Concert Hall*

**Monday, December 7, 7:30pm**

**Faculty Recital Series**  
Aldo Abreu, recorder  
*Marsh Chapel*

**Tuesday, December 8, 7:30pm**

**Boston University Symphony Orchestra**  
David Hoose and Tiffany Chang, conductors  
Edwin Barker, double bass  
*Tsai Performance Center*

**Friday, December 11, 7:30pm**

**Student Composer's Concert**  
*Concert Hall*

For more information on our events, please contact our office at (617) 353-8790.

**Concert Hall**, 855 Commonwealth Avenue  
**Marsh Chapel**, 735 Commonwealth Avenue  
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