



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Evening of Percussion

BYU Percussion Ensemble

Matt Coleman, *director*

Gamelan Bintang Wahyu

Jeremy Grimshaw, *director*

BYU Panoramic Steel

Darren Bastian, *director*

with special guest

Steven Hardy, *alto saxophone*

7:30 p.m.
10 November 2018
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Ionization

Edgard Varése

Sharpened Stick

Brett William Deitz

A Ceiling Full of Stars

Blake Tyson

Fractalia

Owen Clayton Condon

BYU Percussion Ensemble

Matt Coleman, *director*

Tirta Bhuana

I Made Lasmawan

Kecak/Beleganjur

Traditional
arr. by Jeremy Grimshaw

Gamelan Bintang Wahyu

Jeremy Grimshaw, *director*

Un Poco Loco

Tom Miller

Mabouya

Andy Narell

Steven Hardy, *alto sax*

Bacchanal Lady

David Rudder
arr. Ronald Kerns & Shelly Irvine

BYU Panoramic Steel
Darren Bastian, *director*

BYU PERCUSSION ENSEMBLE

Andrew Allen	Tyree Hastings
Logan Baugh	Jordan Hope
Chris Clegg	Tyler Hall
Courtney Cook	Jane Orton
Alexandra Franco	Mitch Romney
Zach Griffin	Angela Ruben
Owen Grimshaw	

GAMELAN BINTANG WAHYU

Nathan Adams	Jessica Jones
Amelia Page Campbell	Myrna Layton
Alyssa Bethe Crabb	Pollyanna Josephine Mathias
James Christian Eastmond [°]	Austin Max Nelson
Kelsey Eastmond [°]	Max Olivier ^{°*}
Jessica Ellis	Dyani Kristina Poor
Dirk Elzinga	Clara Ann Pusey [°]
Michael Elzinga	Dorothy Marie Richards
Dallin Woodrow Frank ^{°*}	Shelby Elizabeth Strickland [°]
Grady Grimshaw	
Owen Grimshaw [°]	
Tyree Hastings	[°] participants in the 2018 Bali
Natalie Hodges	Study Abroad
Sapphire Hodges	[*] ensemble managers
Amy Jamison	

BYU PANORAMIC STEEL

Courtney Cook	Joshua Nelson
Tyree Hastings	Amelia Nicholson
Holly Flint	Connor Pemberton
Peyton Ford	Rawson Simmons
Nathan Hurst	Grant Taylor

BYU Percussion Ensemble

The BYU Percussion Ensemble provides an outlet for students to perform music from the vast repertoire of contemporary percussion music. Our instrumentation is diverse, including common instruments found in the percussion section of a symphony orchestra, melodic keyboard instruments like the marimba and vibraphone, and world instruments found in the traditional music of Africa, Asia, and South America. The repertoire is mainly music composed within the last 50 years, with portions of the music often younger than the players within the ensemble.

This portion of the program draws equally from the percussive and melodic ends of the repertoire. We will be performing the seminal 1934 work by Edgard Varése, *Ionization*, the first of its kind to be written specifically for a stand-alone concert percussion ensemble. Along the same rhythmic vein is Brett Dietz's *Sharpened Stick*, taking compositional features from a Native American war song and dance of the same name. We will close our portion of the program with two pieces for keyboard ensemble: Blake Tyson's *A Ceiling Full of Stars*, a journey through space from a child's eyes, and Owen Clayton Condon's quartet, *Fractalia*, for two marimbas and tom toms.

Gamelan Bintang Wahyu

Gamelan Bintang Wahyu, BYU's Balinese percussion ensemble, was founded in 2008 as Utah's first gamelan group. Gamelan is a type of percussion orchestra found in various forms throughout southeast Asia, and in many especially complex genres on the tiny island of Bali. Since the ensemble's beginnings, hundreds of students have participated in performances, workshops with visiting Balinese artists, and study abroad programs with several of the most distinguished musicians on the island. Our ensemble owes a debt of gratitude to the late composer and craftsman I Wayan Beratha (1926-2014), whose factory in Bali produced our instruments. Also, given that Balinese musicians usually compose without using notation and compositions are rarely published on sheet music, the passing of repertoire from teacher to student and from our ensemble to our audiences relies on the generosity and pedagogical expertise of many wonderful gamelan teachers, including I Ketut Gde Asnawa, Wayne Vitale, Edmundo Luna, Ida Bagus Mas, I Nyoman Windha, and others. This past summer, Dr. Grimshaw and several members of the ensemble traveled to Bali for several weeks to study with I Made Lasmawan of Gamelan Manik Galih, Bangah village; I Dewa Berata of Sanggar Çudamani, in Pengosekan village; and the artists associated with the Mekar Bhuana Conservatory in the capitol city of Denpasar.

Gamelan Bintang Wahyu is an ensemble experience open to all students, faculty, and staff at BYU, as well as to members of the wider community. In addition, Provo

now boasts a community gamelan ensemble: Gamelan Madu Kencana is directed by one of our distinguished alumni, Gavin Ryan, who completed a year-long Fulbright project in Bali in 2014-15. If you are interested in learning more about Balinese music or participating in either of these groups, please email jeremy.grimshaw@byu.edu.

Tirta Bhuana translates as “Holy Water,” which references not only the centrality of sacred water in Balinese Hindu religious ceremonies, but also ubiquitous and varied roles water plays in Balinese life. Lasmawan’s composition captures water in all of its transformations: flowing out of the sacred Lake Baratan, near his home town of Bangah; emerging from the earth at sacred springs within the lush temples of Tirta Gangga or Tirta Empul, or snaking through the unfathomably complex systems of canals, dams, and weirs, that nourish the rice paddies cut into the hillsides. At times, water is gentle and purifying, flicked upon the heads of worshippers by a priest with a little vial and a bundle of reeds. At other times, it appears with ferocity, accompanied by thunder and lightning or carried in waves to the shore. This array of textures and moods highlights the contrasts of rhythm, tone, and timbre within the gamelan ensemble.

In celebration of Gamelan Bintang Wahyu’s tenth anniversary in 2018, this work combines two styles of Balinese music: the vocal/theatrical spectacle of *kecak* and the rowdy, rhythmically precise processional percussion of *beleganjur*. Traditionally, *kecak* draws on ancient ritual chants called *sanghyang* to accompany the danced depiction of the Hindu epic, the Ramayana. *Beleganjur* can be found in traditional funerary processions, to help the deceased transition from this world to the next, or in intense choreographed competitions, somewhat similar to drum corps battles in the U.S. For this special anniversary occasion, ensemble alumni and other friends have joined our ranks to give this performance more *ramé*—the boisterous, busy “completeness” that, in Balinese culture, makes the cycles of the calendar sacred.

BYU Panoramic Steel

The Panoramic Steel has a great history at BYU, and was started by retired professor, Dr. Ron Brough. It is now directed by Dr. Darren Bastian, and continues along the path started years ago. Steel bands are an important part of the history of Trinidad and Tobago, the country from which they originated, but they have grown to incorporate more styles than just the traditional Soca and Calypso of that region. It is much more common now to hear steel drums perform mixtures of jazz and Caribbean music, and even modern art music. We strive to incorporate all of these elements in our group, providing a rich variety for the audiences and the performing students.vvv