

ARADHANA
for Koto/Shamisen Soloist and Balinese Gamelan
by Evan Ziporyn

©2016 Airplane Ears Music (ASCAP)

Aradhana
19”

for Wu Man

INSTRUMENTATION

Koto & Shamisen

Balinese gamelan gong kebyar

Aradhana brings together instruments from two distinct Asian musical traditions. My purpose in composing for koto and shamisen together with Balinese gamelan is simply the joy of exploration and collaboration, and the hope of finding beauty both in the unexpected connections and discrepancies. As the dedication indicates, I originally wrote the piece for Chinese pipa, specifically the outstanding virtuoso Wu Man, with whom my ensemble performed the piece numerous times. I am forever grateful to her for inspiring the piece in the first place, and even more for playing it so brilliantly.

Years later, in 2016, I composed a short solo work for Sumie Kaneko, who is equally adept on koto and shamisen. I realized that the sounds of these two instruments, respectively, were extremely well-suited for the two halves of *Aradhana*; thus this present version.

The piece calls for some unusual gamelan techniques, most prominently the use of cello bows to make attack-less, sustained sounds. The title comes from ‘arad,’ the old Javanese word for bowing, which also means to pull or create. Other related words are ‘peng-arad’ - a draft horse; ‘arad-aradan’ - to attract, to lure; ‘peng-arad-an’ the bow of the rebab; and finally, ‘aradhana’ - to call up from a distance or from the unseen.

First performance with pipa: May 14, 2004 - Kresge Auditorium, Cambridge, MA - Wu Man, soloist; Gamelan Galak Tika, Evan Ziporyn, director

First performance with koto and shamisen: December 3, 2016 - Kresge Auditorium, Cambridge MA - Sumie Kaneko, soloist; Gamelan Galak Tika, Evan Ziporyn, director

PERFORMANCE NOTES

Gamelan pitches are approximate to ‘standard’ contemporary Balinese pelog - i.e., ding/dong/deng/dung/dang are notated C#/D/E/G#/A. Koto player should feel free to adjust tuning to the gamelan. Gamelan is encouraged to learn and perform from memory. Kendang can be played *tunggal* (solo) or in kebyar-style pairing. Gongs should include *gong wadon*, *gong lanang*, *kempur*, and *kemong (tong)*. For the first half of the piece, the chart on the following two pages may be helpful. For more information please don’t hesitate to write to info@airplaneears.com

Aradhana

Evan Ziporyn

♩ = 72

2016 Version

bend

(all slurs = bend)

The musical score is arranged in a vertical stack of staves. The Koto part is the only one with notes, starting with a *mf* dynamic and a 'bend' instruction. The other instruments (Kantil, Pemade, Reong, Penyacah R, Penyacah L, Jublag R, Jublag L, Jegogan, Kempri, CengCeng, Kendang, Gongs) are shown as rests. The Jublag R and L parts have a 'bowed' instruction at the end of the piece. The Jegogan part has a 'one player only, strike w/ handle - alternate' instruction. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#).