

The University Musical Society

of The University of Michigan



Presents

Penca and Topeng Babakan

from Sunda (West Java)

SATURDAY EVENING, NOVEMBER 12, 1977, AT 8:30

RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

PENCA

Penca Silat, the art of fighting in Indonesia, has been developed in Sunda, West Java, into a unique dance called Penca. It is accompanied by a small musical ensemble called the *Kendang Penca*.

Overture (*Lagu Pembukaan*)

Jurus, basic *penca silat* (martial arts) exercises

Set of ten exercises—Exercise for defense

DIDI — DJADJA

Tepak Dua, *Tepak Tilu*, and *Padundung* (penca dances to different rhythmic patterns). *Tepak Dua* indicates a slow tempo, *Tepak Tilu*, a faster tempo, and *Padundung*, the fastest tempo.

ABAS KOHAR

Paleredan, *Tepak Tilu*, and *Padundung* (penca dances to different rhythmic patterns) with *trisula* (a three-pronged dagger). (*Paleredan* indicates a tempo faster than that of *Tepak Dua*, the slowest tempo, but not as fast as *Tepak Tilu*.)

DJADJA

Penca Gobang (Sword Dance)

HOLIDIN

Sipecut (The Whip), *Pamonyet* (The Ape), *Limbuhan* (The Lance), and *Pamacan* (The Tiger)

DIDI

Fighting Dance with *belati* (knife), *gobang* (sword), and *trisula* (three-pronged dagger)

HOLIDIN — ABAS KOHAR

INTERMISSION

TOPENG BABAKAN

Among the dances of Sunda, the mask dances are the most dynamic, and at the same time, the most sophisticated. One type of mask dance called Topeng Babakan is danced by only one performer who, by the use of different masks, takes on the characteristics of legendary figures from ancient Javanese stories. Before the dancer puts on a mask, he dances to get into the mood of the character to be portrayed and invokes the spirits to help him do so. When he is ready he puts on the mask and then becomes that character. The main dancer is occasionally joined by one of the musicians who puts on a mask and improvises. The mask dance is traditionally performed at auspicious occasions.

Pandji (a perfect noble character)

SUJANA

Samba (a sweet, young, charming person) is joined by *Pentul* (a clownish male servant). The clowns usually make comments about the occasion for the performance, ask the main character what he plans to do, sometimes make fun or imitate the main character, and talk about topical matters. The clown's part is improvisational.

Samba SUJANA
Pentul BULUS

Rumiang (a refined, lighthearted, flirtatious noble character)
 SUJANA

Tumenggung (a strong, shrewd character) meets *Jingga Anom* (a knight) from his kingdom Janggala, who has been away a long time. *Tumenggung* wants *Jingga Anom* to return to Janggala but *Jingga Anom* refuses, and the two fight. *Jingga Anom* is defeated and is taken back to Janggala. Before the episode begins, *Temben* (a female servant) appears and is teased by the musicians for being so ugly.

Temben BULUS
Tumenggung SUJANA
Jingga Anom SANDRUT

Kalana (an evil, lusty, greedy king)
 SUJANA

About the Artists

Didi, Djadja, Holidin, and Abas Kohar, as well as their musicians, are part of the largest penca association in Bandung, Sunda, called Panglipur. All of them are performing and teaching in the Bandung area. They have never been seen outside of West Java, except for one tour in Malaysia. They have appeared on television in Jakarta. **Sujana**, one of the most prominent male mask-dancers and teachers from Slangit in the Cirebon region of Sunda, took part in the International Ramayana Festival at Pandaan, East Java in 1971. He has never been outside of Indonesia. **Bulus** is recognized as the most brilliant and well-loved clown in the Cirebon region. **Enoch Atmadibrata**, director of the troupe, is a dance teacher, dancer, lecturer, and author of an essay on "Sundanese Dance" which appeared in the Grove Dictionary. He is director of the West Java Cultural Development Project and has taught in the United States at UCLA and at Ohio University.

PENCA

- DJADJA, dancer and *kendang anak* (large double-headed drum) and *kulanter* (small double-headed drum)
- ABAY, *kendang indung* (medium-sized double-headed drum) and *kulanter* (small double-headed drum)
- HOLIDIN, dancer and *tarompét* (reed instrument)
- ABAS KOHAR, dancer and *tarompét* (reed instrument)
- OTONG, *kempul* (small gong)
- DIDI, dancer

TOPENG BABAKAN

- SUJANA, dancer
- BULUS, clown-dancer and *go-ong* and *kempul* (gong)
- SANDRUT, dancer and *go-ong* and *kempul* (gong)
- BODONG, *kendang* (set of drums)
- OTONG, *bonang* (set of ten kettles)
- AMUD, *saron* (nine-keyed metallophone)
- ABAY, *panerus* (seven-keyed metallophone)
- ENOCH ATMADIBRATA, *kecrek* (set of untuned metal plates)
- ABAS KOHAR, *kebluk* (pair of medium-sized kettles)
- DJADJA, *kemanak* (handheld bronze percussion instruments)

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