

Some of his compositions were recorded by Broadcasting Music Incorporation (BMI), American Gamelan Institute (AGI), Frog Peak Composer Collective at USA and Storm Production at Paris. Some were recorded in Indonesia, such as "Gender" commissioned by The Japan Foundation Jakarta, "Suite 42 Hari" and "Autis 4.J" were two of his most recent albums recorded together with the Sonoseni Ensemble.

He has received several prestigious prizes such as the New Horizon Award from International for Art, Science and Technology (ISAST) USA because his musical pieces were regarded as milestones.

Beside actively writing for many publications, Sadra also always attending seminars and giving numerous workshop on contemporary music. Currently, Sadra is a lecturer in Karawitan study at STS Surakarta. In 2002, he was graduated from the Art Creation program from STS Surakarta.

Sonoseni Ensemble is a group of composers from various musical background — band musicians, pengrawit (gamelan player), pesinden (traditional javanese singer), keroncong musician, Madura regional pop musicians, Bugese and ex-rock singer. This allows them to do a lot of cross-culture approach towards their music.

Sonoseni Ensemble has produced and invited musicians from Japan, UK and US for collaborating. They had performed in some small villages at Ngawi Regency, Bojonegoro, Magelang, Palu city, Mataram, Blitar, Lampung and also in some big cities such as: Yogyakarta, Denpasar, Surabaya, Bandung and Jakarta. On July and August 1999 they had performed at Pacific Music Festival (Sapporo-Japan) and at Weimar Kultur Stad Euro 1999 (Germany). Furthermore, in 2000 at Compostella Millenium Festival (Spain) performing I Wayan Sadra's pieces.

The Performance

Otot Kawat Balung Besi as a protest against gong romanticism and mysterious area built by powerful society (kings, rulers, authority figures, merchants and even brokers)

This piece had been performed at the Asian Composer Workshop, Solo, 1994; De Ijsbreker, Gaudeamus Muzik Centrum, Amsterdam, 1997; Sacred Rhythm, Samuan Tiga Bali, 1999; Pacific Music Festival, Sapporo-Japan, 1999; and West Front New Music, Vancouver- Canada, February 2004

Beringin Kurung was inspired by beringin kurung Surakarta. The Instruments are mixed from various strings from a various music cultures and also the vocal styles that sing a song beringin kurung text (quoted from Babad Surakarta).

This piece had been performed at various events such as: Cak Durasim Festival, Surabaya, 1998; Surabaya Full Music, Surabaya, 2000; Palu, 2001; Mataram and Malang, 2001; Bali Furnathi, Batuan Bali, 2002; Gedung Kesenian Jakarta, 2001; and Bentara Budaya Jakarta, 2002.

Daily the music was inspired from the unique of Javanese wedding ritual: eggs cracking. However, in this piece they use a canvas made from hot steel to crack the eggs instead of stone. Changes and transformations in this piece, are stimulated by the eagerness to keep actualize the initially idea about tool, space, time or village, kala and patra.

This piece had been performed at: Youth composers Week II, DKJ, TIM, Jakarta, 1980; Composer to Composer, Telluride-Colorado, USA, 1990; Taman Budaya Jawa Tengah, Solo, 1993.



Musisi: I Wayan Sadra, Danis Sugiyanto, Rudi Sulistanto, Joko Suranto Musicians Gombloh, Zoelkarnain, Mistortofy, Gunarto, G. Penny Chandra, Ito Aristofani, Agus Bing, Ilham M, Misbah, Moh Subhan, Gendot Dekanipa, Agung, Bagus T.W.U.

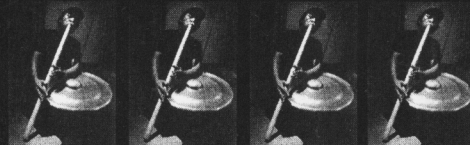
Teknisi: Alam W, Vitra dan Chris Miller.
Technicians



International Festival on
Contemporary Performing & Visual Arts

I Wayan Sadra

INDONESIA



Musik/Music



Gedung Kesenian Jakarta

12 - 13 September 2004

pk 20.00



Mengolah Kenakalan Menjadi Energi Kreatif

Nakal adalah sisi buruk manusia. Tapi, pengalaman hidup I Wayan Sadra menunjukkan keberhasilannya dalam mengolah kenakalan yang dimilikinya menjadi energi kreatif untuk sikap hidup dan komposisi musiknya.

Melacak jejak Sadra sama artinya dengan mencermati sebuah progresifitas. Anak petani dan cucu dari seorang *undagi* (arsitek) kelahiran 1 Agustus 1953 di Banjar Kaliungu Kaja, Denpasar ini, selain seorang virtuoso musik Bali yang gebyar-hingar-bingar-dinamis, juga piawai melahirkan karya ensemble yang *meditative* (langka). Sadra adalah pembelot tradisi.

Pendidikan formal keseniannya dimulai dari Konservatori Karawitan Bali, Akademi Seni Karawitan Indonesia di Surakarta hingga memperoleh gelar Sarjana karawitan (SKar). Tahun 1975 ia pernah belajar di Jurusan Seni Rupa LPKJ (sekarang IKJ) walau hanya bertahan sampai semester II. Pernah residensi pada Bergman Electronic Studio-Dartmouth College, Hanover-New Hampshire, USA.

Sebagai komponis, karirnya dimulai sejak tahun 1976 dalam bentuk karya musik tari anak-anak, musik teater, konser bersama. Kemudian, Suka Hardjana (musikolog, kritikus dan komposer) memberinya kesempatan untuk tampil pada Pekan Komponis Muda II 1980 di TIM Jakarta. Hingga sekarang komponis yang kerap diundang pada forum dan festival musik dunia ini tetap produktif melahirkan karya musik untuk konser, tari, teater, musikalisasi puisi, instalasi seni rupa, dan ilustrasi film kartun. Beberapa karya musiknya telah diedar dan diterbitkan oleh Broadcasting Music Incorporation (BMI), American Gamelan Institute (AGI), Frog Peak Composer Collective di USA dan Storm Production di Paris. Beberapa telah diterbitkan di Indonesia, seperti *Gender* atas komisi The Japan Foundation Jakarta, *Suita 42 Hari* dan *Autis 4 J*. Dua yang terakhir adalah album bersama Sonoseni Ensemble.

Selain aktif menulis di beberapa penerbitan, Sadra juga banyak mengikuti seminar dan memberi *workshop* tentang musik kontemporer. Saat ini ia masih mengajar beberapa mata kuliah di Jurusan Karawitan STSI Surakarta. Tahun 2002 Sadra tercatat sebagai lulusan Pasca Sarjana Program Studi Penciptaan Seni di STSI Surakarta.

Adapun Sonoseni Ensemble adalah kumpulan para komponis dengan latar belakang musikal berbeda-beda -- anak band, pengrawit (Jawa, Bali, Sunda), pesinden, pemain keroncong, pemusik pop daerah Madura, Bugis dan mantan *rocker*. Perbedaan ini memungkinkan Sadra melakukan berbagai pendekatan lintas budaya.

Sonoseni Ensemble telah melahirkan karya dan mengundang pemusik dari luar negeri untuk berkolaborasi seperti dari Jepang, Inggris dan Amerika Serikat. Karya-karya kolaborasi tersebut pernah dipentaskan di desa-desa kabupaten Ngawi, Bojonegoro, Magelang, kota Palu, Mataram, Bitar, Lampung dan kota besar seperti Yoga, Denpasar, Surabaya, Bandung dan Jakarta. Bulan Juli dan Agustus 1999 mereka tampil di Pasific Music Festival (Sapporo-Jepang) dan Weimar Kultur Stad Euro 1999 (Jerman). Tahun 2000 di Compostella Millenium Festival (Spanyol) membawakan karya-karya I Wayan Sadra.

Karya yang Dipentaskan

Otot Kawat Balung Besi Sebuah gugatan terhadap romantisme gong dan mistifikasi yang dibangun oleh kaum kuat (raja, penguasa, pejabat, saudagar bahkan calo).

Karya ini pernah dipentaskan di: Asian Composer Workshop di Solo, 1994; De Ijsbreker, Gaudeamus Muzik Centrum, Amsterdam, 1997; Sacred Rhythm, Samuan Tiga Bali, 1999; Pasific Music Festival, Sapporo-Japan, 1999; dan West Front New Music, Vancouver- Canada, Februari 2004.

Beringin Kurung Diilhami beringin kurung Surakarta. Instrumentasinya perpaduan berbagai string dari berbagai kultur musik. Juga olah vocal yang melagukan teks beringin kurung (yang dikutip dari Babad Surakarta).

Karya ini pernah dipentaskan di: Festival Cak Durasim, Surabaya, 1998; Surabaya Full Music, Surabaya, 2000; Palu, 2001; Mataram dan Malang, 2001; Bali Purnathi, Batuan Bali, 2002; Gedung Kesenian Jakarta, 2001 dan Bentara Budaya Jakarta, 2002.

Daily Gagasan musiknya dari telur mantenan. Telor tidak lagi dipecah di atas batu, melainkan di atas sebuah panel baja panas yang berbentuk kanvas. Perubahan dan transformasi tersebut adalah atas dasar dorongan untuk tetap mengaktualisasikan gagasan awal menurut tool, space, time atau desa, kala dan patra.

Karya ini pernah dipentaskan di: Pekan Komponis Muda II, DKJ, TIM, Jakarta, 1980 Composer to Composer, Telluride-Colorado, USA, 1990 Taman Budaya Jawa Tengah, Solo, 1993.



Organize Disobedience to Become Creative Energy

Disobedience is a bad side of mankind. Through his life experience, I Wayan Sadra has shown his success in organizing disobedience and transform it into a creative energy that drives his way of life and his musical compositions.

To trace Sadra's footsteps is the same as examining a progress. A farmer's son and a grandson of an Undagi (architect), born 1 August, 1953, in Banjar Kaliungu Kaja, Denpasar, Sadra, aside from being a uproarious-dynamic Balinese music virtuoso, he also formed a rare meditative ensemble, while at the same time continues to rebel against his tradition.

His formal arts education started from Balinese Karawitan conservatory, and then he got his bachelorship for Karawitan (SKar) from the Indonesian Karawitan Art Academy, Surakarta. In 1975 he studied visual art form at LPKJ (now-IKJ) just for 2 semesters. He was also a resident at Bergman Electronic Studio-Dartmouth College, Hanover-New Hampshire, USA.

As a composer, he began his career in 1976 doing music for children dance, theater, and joint concert. Suka Hardjana (musician, critics, and composer) gave him a chance to perform at Pekan Komponis Muda II (The Youth Composer's Week II) at Taman Ismail Marzuki (TIM), Jakarta. Often invited to world class musical event and forums, this productive composer continue to produce music for musical concert, dance, theater, musical poetry, visual art installations, and cartoon film.