

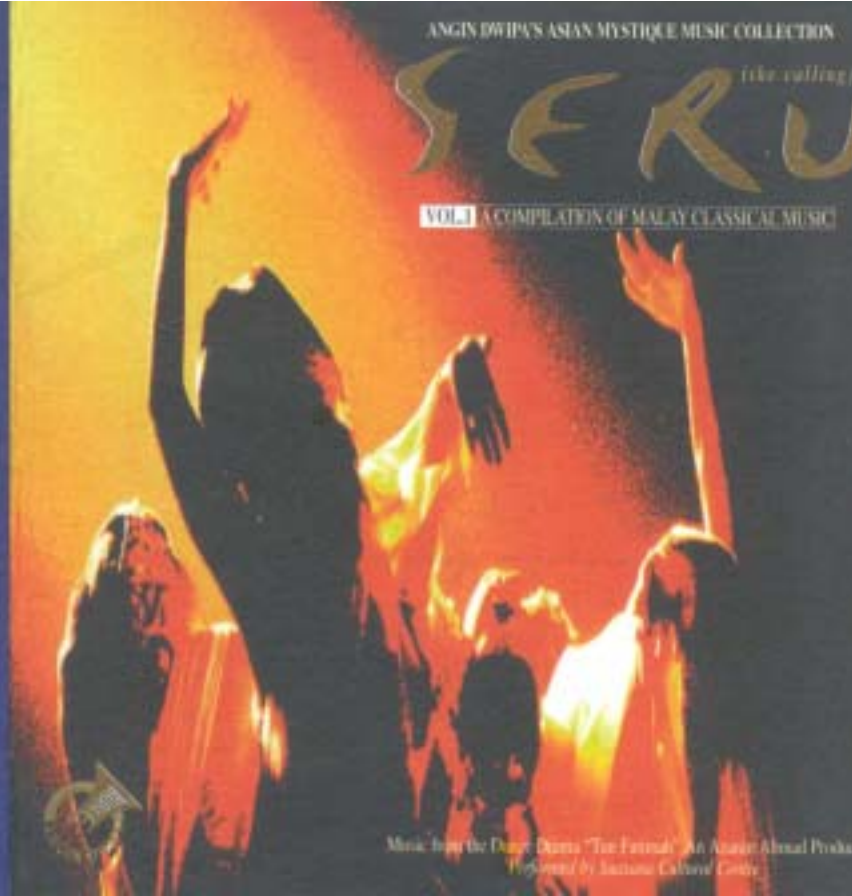
SERU (the calling)

1. Buka Panggung (*Overture*) 1:04
2. Tok Mat Siku 1:18
3. Berkabar 4:09
4. Dewa Keluar *and* Perang 4:30
5. Menyembah 5:26
6. Gunungan 5:42
7. Perang Hutan 2:43
8. Rawana 3:16
9. Juber 3:21
10. Hulubalang 4:50
11. Gendang Silat 3:51
12. Dewa Parah 4:36
13. Kabar Belas 3:37
14. Main Petri 2:17
15. Hala *and* Perang 4:19
16. Berkabar - *Serunai Solo* 2:31
17. Pari 5:10
18. Tutup Panggung 1:06

ANGIN DWIPI'S ASIAN MYSTIQUE MUSIC COLLECTION

SERU (the calling)

CD 1 A COMPILATION OF MALAY CLASSICAL MUSIC



Music from the Dance Drama "The Festival" An Asian Animal Production
Performed by Sultana Cultural Centre

The Musicians

Lead by Abdul Rahman Yusof, the musicians featured on *Seru - Istana Fare* are possibly the last generation of master musicians from Kelantan. Ordinary village folk by day, they carry the responsibility of passing on a cultural heritage which has been handed down over the centuries.

Abdul Rahman Yusof - Group Leader (*gendang, gendombak and gendak*), Awang Salleh (*teratai*), Saad Ibrahim (*gendombak and gendang*), Daud Ibrahim (*tasul*), Ali Ibrahim (*gendang and gendak*), Mohd Cik Long (*lesi*), Che Sultan Che Som (*rebab*), Harun Muda (*rasang*), Abdul Rashid Awang Ahmad (*gubal*)



Executive Producer and Musical Director: Azarin Dato Ahmad, A.M.N., S.M.K., A.M.P.

Produced and Engineered by: Mohamad Hasbullah (Bullet)

Assisted by: Lee Keen Seng - First Engineer, Ben Neale - Second Engineer

Mastered by: Nelson Raines

Recorded at Synchronal Studio 1, Malaysia

Mastered at Synchronal Mastering, Malaysia

Recording Equipment

BAK, Schoeps, AKG C-12VR and C-414 microphones, Solid State Logic 9000I console and Studer half-inch analogue tape recorder.

Monitoring Equipment

Sonic Frontiers Power Two amplifiers, Von Schweikert VR-4 speakers on Empire speaker stands, XLO Type 5.1 cables, XLO PL1000 power cord.

Mastering Equipment

Sonic Solutions CD Pre-Mastering System

Acknowledgments

Absolute Sound Stage, Asia Sound Equipment, Absolute Hi-Fi, YS Productions, Perfor Park, Michael Chiew and Jeffrey Tan.

This recording was recorded with state-of-the-art equipment and precise techniques to capture the air around each instrument and the natural ambience of the recording venue. No artificial reverberation or compression was employed.

Copy: Jeffrey Tan

Cover and Sleeve Design: Abdul Jidi Ngah

Artwork: Cady

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Susana Cultural Centre

Led by internationally-renowned artistic director Arwan Ahmad, Susana Cultural Centre is well-known for its contemporary interpretations of Malay classical dance and music. Critically acclaimed for its live performances in Asia, Europe, North America and Australia, the Centre is dedicated to the preservation of the Malay classical arts.

Angin Dwipa

As part of its ongoing commitment to the arts, Susana has established the first label of its kind to further promote and preserve the rich classical music tradition of Asia, in particular the Malay Archipelago.

Susana productions have always featured the finest musicians, and Angin Dwipa will continue to record only the highest expression of this art by master musicians. The label employs the best equipment and purist techniques to ensure that the beauty of this music is captured unaltered. All performances are recorded live, with no overdubs or mixing.

Whether in the studio or on location, Angin Dwipa recordings strive to produce the best and most faithful rendition of the original performance.

The Music

Seru is Angin Dwipa's *Asian Mystique Music Collection*, a compilation of classical music from around Asia. *Volume 1* is a showcase of musical traditions from Kelantan, the north eastern state of Malaysia. The music drawn from the main indigenous theatrical traditions of the *Makyong* (a traditional dance theatre), *Wayang Kulit* (shadow puppet theatre), *Main Petri* (medicinal and healing ritual) and *Gendang Silat* (martial arts).

The music of this maiden release is also the soundtrack to *Tan Fuiwoh*, the 1996 dance theatre production at Susana Cultural Centre.

Future volumes will feature music from as far as the Andaman Seas and Mekong River to the Sulu Seas.

The Instruments

As in the main traditional theatrical forms in South East Asia, the music on *Volume 1 of Seru* is accompanied by melodic percussion, wind and string instruments.

Percussion includes various gongs and drums. The gongs or *tawak* are suspended from wooden frames and each is tuned differently. The *golombak*, a single-sided drum, is the lowest-tuned drum with the longest sustain, due to an opening on one end. The *gendang* is a double-sided hand drum while the *geduk* rests on a stand and is struck with sticks on one side.

The *kesi* are small cymbals usually played in a set of two pairs. Two are fixed face-up and two hand-held. The *carang*, on the other hand, is a series of horizontally-arrayed small gongs and can be played both rhythmically or as a melody.

The *Sennai* is a double-reed wind instrument. The player uses circular breathing techniques to create continuous melodic lines. Finally, the *rebab* is a three-string spike fiddle and the main instrument of the *Makyong*.



TUN FATIMAH

Dari lubuk silam
kalbu kaum
dan batin banyerkas
aku menuntut
keadilan sejarah
demi darah
yang tertumpah

Bayangkan
jari halus menduri landak
membuka tirai sejarah
mendedah kisah berdarah

Kata pepatah ibunda:
Yang kasih itu antara tiada,
Yang berahi itu bicara tiada.

Zalim seorang raja,
Zalim bisikan berahi.
Bukan sijaletta yang diperabikan
Isteri suci seorang manusia
tidak menjadi halangan
kepada dia yang bertakhta dihati.

Yang kasih itu antara tiada,
Yang berahi itu bicara tiada.

Bagitu senangnya
perintah nafsu di putaku
jika kita menjadi hamba
berahi yang bermaharajalela.

Tun Fatimah, puteri Bendahara,
Mengalami nasib kebanyakan Kaumnya;
Kezana kecantikan anugerah Tuhan,
Ayah dan suami jadi mangsa zalim Sultan.
Dia dipaksa menjadi permaisuri duka;
Sepanjang hayatnya dengan sipembantu keluarga
Tidak pernah dia sungum atau ketawa.

Tapi Tun Fatimah Tun warbiasa,
Darah srikandi darah ketuhanannya
Marah dukanya akhirnya membanasi keson.
Sultan di landa kesat di luar dengan.

Sabun hati hati bayanda dirasuk bisikan:
Yang kasih itu antara tiada,
Yang berahi itu bicara tiada.

Dan Tun yang bukan Sebarang Tun,
mangia nafsu Seorang Raja,
akhirnya menjadi ibu
Kepada rombongan raja-raja

Tun Fatimah bukti pepatah ibunda:
Yang sebenarnya kasih itu tiada antara.

— Sallih Ben Joned

Among the historical figures of the
Asiatic archipelago, the name of
Tun Fatimah shines bright.

In an island world that straddled
the great trade wind routes, her fame
spread far and wide.

She was born of the powerful Bendahara line, who were the real power behind the Imperial Malacca throne. Although it was custom of the courts that the daughter of the Bendahara should marry the reigning Sultan, her father, Tun Mutahir, broke tradition by marrying her to his nephew, Tun Ali. The union of this marriage produced a daughter. Before long, the tranquility of family life was destroyed by forces beyond Tun Fatimah's control. Sultan Mahmud I, powerfully attracted to her beauty, and enraged on discovering that his Bendahara had betrayed tradition by marrying his daughter elsewhere, gave vent to his fury by putting to death all male relatives of Tun Fatimah - her father, her brother and her husband. Cruelly deprived of her family, the grief stricken Tun Fatimah was left alone to confront the lustful desires of the Imperial throne.

The real story of Tun Fatimah is the triumph of a brave and resourceful woman over personal tragedy. The courage and leadership she provided ensured the survival of an Imperial civilisation threatened with extinction by external invasions and court intrigue. In 1511, after the Fall of Malacca, the invading Portuguese relentlessly pursued her from Johor to Riau - Lingga islands and finally to Sumatra where she lived out the last days of her life.





Rhythm, music, song, dance, legends and history are the life-blood of Azarin Ahmad. The pulse of generations of classical dancers flowed through her became the pulse of her existence. The pulse transformed into a majestic presence through sheer artistry. Each of her original work became a milestone in the cultural landscape of Malaysia. Her efforts in providing the stimulus to keeping the suppressed and dying art form alive have also made a great impression on lovers of the art in Germany, United Kingdom, Australia, Hong Kong, U.S.A., Singapore, Thailand, Japan, Spain and Cambodia.

Azarin's name is synonymous with Susana and together they are dedicated to keeping alive the inherited art forms. For her contributions and commitment to the Arts, she was bestowed the Ahli Mangku Negara (A.M.N.) in 1992 by Seri Paduka Baginda Yang Di-Pertuan Agong, Sultan Azlan Shah, and the Seri Mahkota Kelantan (S.M.K.) by the Sultan of Kelantan, Tuanku Ismail Petra.

In recognition of her outstanding contributions to work, society, and the nation, she was bestowed the Avon - Tin Sri Fatimah Woman of Distinction Award (1992). In April 1993, she was given the award, the Ahli Mangku Perak (A.M.P.) by her home state, Perak, on the occasion of the Sultan of Perak's birthday.

"Seru" is yet another effort by Azarin to further promote the aesthetic qualities from traditions deeply embedded in indigenous society.