

Gamelan Sekar Jaya

Friday and Saturday, March 21–22, 2003, 8 pm
Zellerbach Hall

Kawit Legong: Prince Karna's Dream

Conceived by I Ketut Kodi
with

Ni Ketut Arini, I Nyoman Windha, and I Wayan Dibia

Directed by Ellen Sebastian Chang

Choreography by Ni Ketut Arini

Music by I Nyoman Windha

Music performed by Gamelan Sekar Jaya

Wayne Vitale, director

I Nyoman Windha, I Dewa Putu Berata, and I Made Subandi, guest music directors

Shadow Effects by ShadowLight Productions

Larry Reed, artistic director; I Made Moja, shadow designer

with special guest dancers

I Nyoman Cerita

Ida Ayu Diastini

Ida Ayu Kade Rani Dwiputri

Luh Widi Anggarawati

Lighting Design by Alexander Nichols

Costume Design by Ni Ketut Arini and KOMPIANG METRI DAVIES

I Wayan Dibia, I Nyoman Cerita, I Ketut Kodi, and I Nyoman Windha are faculty members at STSI Denpasar, Bali's National Institute of the Arts.

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Cast

(in order of appearance)

Prince Karna I Ketut Kodi

Priest I Made Moja

Crowd of mourners Ni Ketut Arini, Luh Widi Anggarawati,
Ida Ayu Kade Rani Dwiputri, Steve Hogan,

	I Wayan Leger, I Made Moja, Mimi Prather, Sunardi.
Sutri dancers	I Gusti Agung Ayu Warsiki, Luh Estiti Andarawati, Wan Chao Chang, Sasha Friedlander, Joyce Lu, Rotrease Regan Yates
Bidadari (forces of nature)	Kompiang Metri Davies, Ida Ayu Diastini
Legong dancers	Luh Widi Anggarawati, Ida Ayu Kade Rani Dwiputri
Dance teacher	Ni Ketut Arini
Dance students	Luh Widi Anggarawati, Ida Ayu Kade Rani Dwiputri
Sisya (disciples of Rangda)	Ni Ketut Arini, Kompiang Metri Davies, Ida Ayu Diastini, Rotrease Regan Yates
Rangda (manifestation of Gede Macaling)	I Nyoman Cerita
Villagers	I Gusti Agung Ayu Warsiki, Luh Widi Anggarawati, Wan Chao Chang, Anna Deering, Laura Deering, Sasha Friedlander, Steve Hogan, I Wayan Leger, Joyce Lu, Rose Nisker, Mimi Prather, Sunardi, Alice Terry

Gamelan Sekar Jaya Musicians

Shalini Ayyagari, I Dewa Putu Berata (guest music director), Scott Barnes, Avi Black, Agus Cahyadi, Marianna Cherry (music coordinator), Phil Cox, Beatrice Deering, Ben Frandzel, Mary Francis, Chris Froh, Barbara Golden, Todd Greenspan, Ayesha Ann Hasan, Reiko Hasegawa, James Hogan, Maddie Hogan, Wahyu Indira, Steve Johnson, Colum Keelaghan, Deborah Lloyd, Richard Marriott, Mudita Nisker, Jeff Purmort, I Made Putrayasa, Annie Reynolds, I Made Subandi (guest music director), Christina Sunardi, Mark Salvatore, Wayne Vitale (director), Sarah Willner, I Nyoman Windha (composer), Kwan Wong, Andrew Zenk

Shadowcasters

Lorna Chui, Welly Fletcher, Leon Kassapides, Kate Lorch, Christine Marie, I Made Moja, Timothy Lee Smith

Cuco Daglio and Lars Jensen, sound engineers

Sunnia Eastwood, stage manager

Gamelan instruments generously lent by Rachel Cooper

Additional costumes and masks provided by Ni Ketut Arini, I Ketut Kodi, and Kompiang Metri Davies

Stage properties constructed by Steve Johnson

With sincere gratitude to The Center for Southeast Asia Studies and Services for International Students and Scholars, University of California, Berkeley, and the Asian Cultural Council, New York, for generous assistance in facilitating visas for the guest artists.

Kawit Legong: Prince Karna's Dream is based on the legend surrounding the birth of the famous Legong dance of the island of Bali. In the village of Ketewel (part of Sukawati in the southern Balinese district of Gianyar), there is a temple known as the Pura Payogan Agung—the "Temple of the Great Meditation." There, it is said, a 19th-century prince named Dewa Agung Karna went into a deep meditation and witnessed a dance of divine beauty performed by two celestial nymphs. Awakening, he summoned the local musicians and dancers and re-created what he had experienced in his dream. Since then, the masked dance Legong Bidadari has been re-enacted once every Balinese year (210 days), always on the same auspicious day in the ceremonial calendar, and always by pre-pubescent girls who are ritually selected for their roles.

This story has never before been used as the basis for a dramatic production. It is presented with the permission and consent of the priests and caretakers of the Pura Payogan Agung temple.

Synopsis

Dewa Agung Karna, prince of the village of Ketewel, enters the main temple to meditate. He is pondering the fate of the kingdom of Sukawati, ruled by his aging father, the great Dewa Agung Anom Mahasirikan. As he sits in the inner courtyard of the temple, his quiet connection with the

unseen (niskala) world is suddenly interrupted by the sound of a kulkul—a wooden slit-drum used to signal the village populace. He immediately recognizes the slow pattern of the strokes and is filled with grief: His father, the king, has died. Prince Karna makes his way to the palace and finds a crowd already gathered in prayer, paying their last respects to the king. He joins them. As he tosses a flower petal toward the cremation tower, flames engulf it and the king's spirit slowly ascends. The ceremony concludes with the sacred Sutri dance.

Karna returns to the temple to resume his meditation, saddened and deeply concerned for the fate of the kingdom. Before sitting, he glances at one of the shrines, where two sacred and mysterious masks are stored. Nobody knows the true purpose of these masks, which arrived from the neighboring island of Java hundreds of years earlier. As he sits to meditate, the forces of nature are stirred. Karna hears a voice from above: the divine voice of the temple speaking in the ancient Kawi language. Blown in on the wind, two spirits enter the temple and swirl around him, trying to disturb his concentration. But Karna's meditative powers are too strong and the spirits are unsuccessful. At that moment, Karna witnesses a divine vision: The carved reliefs on the temple walls become transformed into two celestial nymphs who enact a dance of refined beauty to the golden tones of a gamelan. Captivated, he tries to imitate their movements—at first failing but finally matching the movements of the graceful dance.

Meanwhile, in the village pavilion, a kulkul is struck to signal the start of a dance rehearsal. The teacher, revered throughout the kingdom, commences to teach a group of young girls the classical-style dance. Karna joins her in correcting their movements. As they refine the dancers' movements, he has a sudden inspiration. He takes the sacred headdresses and masks stored in the temple and places them on the two youngest dancers. The result is none other than the precise likenesses of the celestial nymphs of his earlier vision. With the teacher's help, Karna is able to re-create the choreography of the heavenly dance.

Preparations are made for a ceremony, with offerings of flowers, incense, and holy water. A priest consecrates the dance area. The new dance is performed, itself an offering to the gods. Karna sits among the musicians, singing along with the gentle melodies. Before the dance is finished, however, one of the young dancers falls into trance. Rushing to her side, Karna hears the voice of a spirit speaking through her. The message is frightening: An epidemic has broken out in Rangkan, another part of the kingdom, causing many deaths.

In Rangkan, a dangerous and supernatural atmosphere prevails as demons and corpses appear. Four Sisyas—female disciples of the witch Rangda—scurry about and dance together. Soon Rangda herself appears in all her fearful splendor. Karna arrives and approaches Rangda, but the Sisyas protect her. He easily repels them and finally confronts the witch. An intense battle ensues between the two powerful and opposing spiritual forces.

Again, the voice of the temple interrupts, speaking in the ancient language. The voice tells Karna that Rangda is the manifestation of Gede Macaling, the spirit of the neighboring island of Nusa Penida. Every fifth month in the Balinese calendar, Gede Macaling goes to Bali in the form of fire to seek out a human offering. This spirit is greeted by a swirl of demons (leyak) who accompany him. But the leyak have become greedy: Not satisfied to take only one human, they have started devouring many—hence the epidemic. The voice of the temple explains further that the only way to distract the demons, and keep their awful powers in check, is through dancing, music, and ceremony.

Karna now realizes the protective use of the new Legong dance and masks. The dance is brought in procession throughout the kingdom, restoring order and balance between the heavenly and earthly realms.

Gamelan Sekar Jaya, an internationally acclaimed group of musicians and dancers, has made the performing arts of Bali its specialty. Founded in 1979, the group has presented more than 300 concerts throughout California and on tours around the United States, as well as to Canada, Mexico, and Bali itself. Its performances in Bali—in venues ranging from the Art Center in the capital city of Denpasar to remote village squares—have been greeted with wild enthusiasm by local audiences, artists, and media. The group's success arises not only from its devotion to traditional repertoire but from its innovative work: Over the past 23 years, it has sponsored the creation of more

than 50 major new works for gamelan orchestra and dance, created both by the Balinese artists who have joined the ensemble as guest directors and, more recently, by the group's American members themselves. These new pieces have won critical acclaim on both sides of the Pacific. The dedication of the group's members and extended periods of training with Bali's finest musicians and dancers have made Gamelan Sekar Jaya "the finest Balinese gamelan outside of Indonesia" (Tempo magazine, Jakarta, Indonesia). The Boston Globe commented, "The success of this group has far exceeded its founders' wildest dreams as the ensemble has become an honored participant in the evolution of Bali's musical culture."

Gamelan Sekar Jaya's passion for innovative new work has found expression in unique collaborative projects. In recent years, Sekar Jaya has appeared with two symphony orchestras (the Oakland East Bay Symphony and the California Symphony); a Bay Area quintet of percussionists, singers, and dancers (Keith Terry's Crosspulse); a theater company specializing in innovative shadow-lighting techniques (ShadowLight Productions); a South Indian dance troupe (The Abhinaya Dance Company); a music ensemble specializing in live accompaniment to silent films (Club Foot Orchestra, in the film score for Legong, Dance of the Virgins); and a North Indian master of kathak dance (Chitresh Das, in the dramatic work Subali-Sugriwa). Sekar Jaya has performed at the Santa Fe Chamber Music Festival, and the World Festival of Sacred Music at the Hollywood Bowl in Los Angeles. During Gamelan Sekar Jaya's most recent tour to Bali (July 2000), the group was selected to receive a Dharma Kusuma award—Bali's highest award for artistic achievement, never before given to foreign performers.

ShadowLight Productions was founded in 1972 and incorporated as a nonprofit in 1994. ShadowLight's original, interdisciplinary performances combine the power and mystery of shadows, the scale of film, and the immediacy of live performance using cutting edge technologies to project stories of the world onto cinematic-size screens. Shadowlight received the UNIMA/USA Citation for Excellence (puppetry's highest award) for Wayang Bali and In Xanadu. Other original productions include Mayadanawa, The Wild Party, Sidha Karya, Dream Shadows, Tales From Native California: Coyote's Journey, and The Seven Visions of Encarnación. A collaborating ensemble of writers, composers, visual designers, actors, dancers, musicians, and puppeteers creates each ShadowLight production. Many of these artists' works are rooted in Chinese, Tibetan, Indonesian, Japanese, Filipino, and Latin American performing arts traditions.

Ni Ketut Arini (choreographer, dancer, costume designer) is one of Bali's most revered teachers and performers and an expert on classical Balinese female-style dance. For many years, she was a senior faculty member at the National High School for the Performing Arts. She appears frequently on Balinese television in demonstrations and explanations of various dance styles, as an articulate and impassioned spokesperson for one of the world's richest dance traditions. Currently she directs Sanggar Warini, a traditional dance school. She teaches hundreds of students each week, including many who themselves later go on to professional dance careers. She has performed several times with Gamelan Sekar Jaya; this is her third extended residency with the group as guest dance director and choreographer.

I Dewa Putu Berata (music director) comes from a family of musicians and painters in the village of Pengosekan, Bali. He received a degree with high honors from the National Institute of the Arts and participated in tours to Japan, Spain, and the United States. He has collaborated with San Francisco-based ShadowLight Productions on several projects, including Sidha Karya, Mayadanawa, and Electric Shadows. He joined artists from Asia and the Pacific as a participant in the APPEX program for intra-Asian collaborative arts at UCLA, and collaborated with artists in Italy and Japan. In Bali, he is a founding member and director of Çudamani, a new sanggar (traditional center of music and dance) that has drawn international praise for its combination of innovation in the creation of new work, and devotion to tradition. Since 1994, he has joined Gamelan Sekar Jaya three times as guest music director, and composed several original musical compositions for its various ensembles.

I Nyoman Cerita (dancer) is one of Bali's most acclaimed choreographers and dancers, and a senior faculty member at Bali's National College of the Arts. He is highly regarded in the fields of dance and choreography as well as music composition—a rare combination of skills. He has won choreographic awards for his interpretations of several traditional Balinese dances. He has also won awards for his compositions at both the Bali Arts Festival and the National Dance Festival in Jakarta. He has extensive international experience in Germany, Japan, Sweden, France, Switzerland, Holland, England, and the United States. In 1996–97, he was a Fulbright Scholar-in-Residence at College of the Holy Cross (Massachusetts), where he lectured, taught, and performed. During that period, he also appeared as guest lecturer at the New England Theater Conference, Bridgewater State University, Trinity College, Brown University, the Eastman School of Music, and MIT.

Ellen Sebastian Chang (director) is a director, playwright, and creative consultant. Chang is collaborating with KITKA on their first opera, *The Rusalki Project*, scheduled to premiere in 2004. She staged the premiere of *When Sorrow Turns to Joy*—Jon Jang and James Newton's tribute to Paul Robeson and Mei Lanfang—at Zellerbach Playhouse, as well as *Klezmer Mania* at Zellerbach Auditorium. She has worked with such artists and groups as Helen Shumaker, Magic Theater, NPR's Lost and Found Sound Project, Holly Hughes, Whoopi Goldberg, Anne Galjour, Leonard Pitt, Sean San Jose, and Charlie Varron. Chang was a co-founder and artistic director (1986–1995) of *Life on the Water*, an internationally known presenting and producing organization at San Francisco's Fort Mason Center. She currently serves as directing and producing consultant with the Zellerbach Family Fund.

Ida Ayu Diastini (dancer) is a noted performer and teacher. She started dancing at the age of four, taught by her mother and father, and presented her first performance that year. She later studied with the famed dancer and teacher Ni Ketut Arini Alit and participated in several international tours, including visits to Singapore and Sweden. Her artistic career then took an unexpected turn when she became an Indonesian film and television star in three productions: *Nusa Penida* (1988), *Kulkul* (1989), and *Sukreni Gadis Bali* (1992), the last of which won her a national award. She currently runs a traditional dance school in the village of Batubulan, Bali.

Cuco Daglio (sound engineer) started playing music at the age of five. In 1885, he realized he couldn't play all instruments in all styles during his lifetime, so he became an audio engineer. Now he plays all styles of music with one main instrument—the mixing board. He has been a full-time professional audio engineer since 1988, working with such diverse musical groups as the Paul Drescher Ensemble, Cuba's Los Muñequitos de Matanzas, and Canada's Hart Rouge. He also does the sound for various Bay Area festivals, including *Other Minds*, *Opus 415*, and the *AfroSolo* Festival. In addition to his freelance work, he is currently the recording engineer for the music department at UC Berkeley and owns an audio post-production studio in Berkeley.

Kompiang Metri Davies (costume designer, dancer) started studying dance at the age of five in the village of Ngis, in eastern Bali. She currently dances and plays music with Gamelan Sekar Jaya and the Indonesian American Friendship Association of the Bay Area. She has been involved in a number of local collaborations: with Kathak dancer Phurnima Jha (1994); with the Abinaya Dance Company in a production of the *Ramayana* (1997); and with ShadowLight Productions in *Siddha Karya* and *In Xanadu* (1996–97). In 1996, she choreographed a dance piece with composer Dudley Brooks and, in 1998, worked on Yasmen Metha's production *The Pied Piper*. She was nominated for the Isadora Duncan Dance Award in 1999, for both individual and duet performance.

I Ketut Kodi (story creator, shadowcaster, dancer) is one of Bali's outstanding artists in the fields of traditional shadow puppetry (*wayang*), dance, and mask making. Born in the artistically rich village of Singapadu, Kodi received his first training directly from his father, the famed mask maker I Tangguh. He is now one of Bali's most sought-after dancers, puppeteers, and mask makers, regularly appearing throughout the island as a member of an all-star troupe of masked dance

(topeng) performers. As a faculty member at the National Institute of the Arts since 1990, he has also been a frequent participant in international performing tours of Balinese artists. He has appeared in Gamelan Sekar Jaya productions as both a dancer and a shadow puppeteer.

I Made Moja (shadow designer, shadowcaster, dancer) is a prominent Balinese visual artist with a background in traditional ink and watercolor painting. His work has been shown internationally and is featured in numerous books on Balinese art and culture. Since relocating to the Bay Area, Moja has been creating puppets, designing sets, and performing with ShadowLight Productions. Most recently, he has performed the lead roles in *The Seven Visions of Encarnación* and *Tales from Native California: Coyote's Journey*. His San Francisco painting exhibits have featured both traditional Balinese themes as well as San Francisco sights and settings. He has also been an active member of Gamelan Sekar Jaya, dancing a variety of traditional male roles.

Alexander V. Nichols' (lighting designer) design works span from lighting and projections to scenery and costumes for dance, theater, opera, and art installations. His designs have been set on companies including Berkeley Repertory Theater, ODC/SF, Paul Dresher Ensemble, California Shakespeare Festival, San Francisco Ballet, Alvin Ailey American Dance Theater, and Hubbard Street Dance Chicago. Nichols served as resident designer for the Margaret Jenkins Dance Company, Pennsylvania Ballet, and Hartford Ballet, and as lighting director for American Ballet Theater. He has created designs for choreographers including Val Caniparoli, Bill T. Jones, Mark Morris, Kevin O'Day, Stephen Petronio, and Michael Smuin. Recent collaborations include scenery and lighting for *Menocchio* by Lillian Groag at Berkeley Rep and *Anthems* by Culture Clash at Arena Stage (Washington, DC); scenery and projections for *Visual Music* by Kronos Quartet; and the exterior lighting of the Sentinel Building, Francis Ford Coppola's historic headquarters in San Francisco.

Larry Reed (artistic director of ShadowLight Productions) has pioneered contemporary shadow theater by integrating traditional Balinese shadow techniques—which he has studied and performed for two decades—with film techniques, live actors, and a giant screen. Reed is one of the few Americans who has mastered wayang kulit, the art of Balinese shadow puppetry. In addition to his many original productions, his work includes a collaboration with Lee Breuer for *Peter and Wendy* at Brooklyn's St. Ann's; Mabou Mines' *Mahabharata* at the St. Marks Theater in New York; and shadow effects for the Mark Taper Forum/ITP production of *Freedom Song*. Reed was voted one of the top 50 artists of the San Francisco Bay Area in 1995 and again in 1996 by SF Live/Metropolitan.

I Made Subandi (music director) is a graduate of Bali's National Institute of the Arts, and has taught for the last several years at the National High School for the Performing Arts. His compositions for gong kebyar ensembles are in demand across the island by gamelan orchestras competing in the annual Bali Arts Festival. One of his original works for Gamelan Sekar Jaya may be found on the group's most recent CD recording, *Fajar*. Subandi is a multi-instrumentalist, accompanying shadowmaster I Wayan Wija in Bali and on tours to Australia and Japan, as well as appearing in Larry Reed's 1998 production, *Electric Shadows*. He also performed in the *Ramayana* dance drama staged by a Balinese troupe in secular and religious festivals in India.

Wayne Vitale (director, Gamelan Sekar Jaya) is a composer, performer, and scholar whose work has focused on Balinese music for more than two decades. During this time, he has spent more than seven years in Bali (supported in part by an NEH Fellowship for Independent Scholars), studying, composing, performing, documenting, and otherwise immersing himself in Balinese music. His gamelan compositions are known throughout Bali through live performances, cassette recordings, and television programs, and have impacted the evolution of modern Balinese kebyar music. His recording label, Vital Records, has released critically acclaimed CDs of Balinese music. In addition to his work with Gamelan Sekar Jaya, he teaches Balinese music at San Francisco State University. He has also devoted himself to the metallic art

of gamelan tuning, frequently traveling throughout the United States to tune and restore Balinese instruments.

I Nyoman Windha (composer, music director) is one of Bali's foremost composers, known for creating works that are widely admired and imitated for their melodic and formal beauty. He received his training in music and dance at the National High School for the Performing Arts and at the National Institute of the Arts, from which he holds a master's degree in music performance and composition. He has taught music at the Institute since 1982, has participated in numerous international tours and festivals, and has received three government awards for his work in developing the arts of Indonesia. Recordings of his compositions have been produced in both Bali and the United States. He has composed over 70 works for various types of Balinese and Javanese gamelan, including many pieces written especially for Gamelan Sekar Jaya. He has been Sekar Jaya's guest music director for several seasons since his initial residency in 1990. Currently he is pursuing graduate studies in music composition at Mills College, supported by a grant from the Asian Cultural Council.