

CONTACT:
Christina Kellogg 510.643.6714
ckellogg@calperfs.berkeley.edu
Joe Yang 510.642.9121
scyang@calperfs.berkeley.edu

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**CAL PERFORMANCES PRESENTS
THE AMERICAN PREMIERE OF EVAN ZIPORYN'S NEW OPERA
A HOUSE IN BALI
SATURDAY & SUNDAY, SEPTEMBER 26 & 27 AT ZELLERBACH HALL**

BANG ON A CAN ALL-STARS, GAMELAN SALUKAT, BALINESE DANCE ARTISTS AND WESTERN OPERATIC AND BALINESE SINGERS COME TOGETHER IN THIS STAGING OF COLIN MCPHEE'S 1947 MEMOIR

Sightlines: Pre-concert talk with composer and director, September 19 at 7:00 p.m.

BERKELEY, August 25, 2009—The American premiere of *A House in Bali*, a cross-cultural opera by composer **Evan Ziporyn** and librettist **Paul Schick**, based on composer **Colin McPhee**'s famous 1947 memoir of the same title, comes to Zellerbach Hall **Saturday & Sunday, September 26 & 27**. The multimedia opera directed by **Jay Scheib** traces the roots of the West's century-long infatuation with Bali through the stories of three 1930s sojourners—McPhee, anthropologist Margaret Mead and artist Walter Spies—and their interactions with a 10-year-old peasant boy, Sampih, who McPhee takes on as a protégé. *A House in Bali* brings together the finest ensembles of East and West, including “the country’s most important vehicle for contemporary music” (*San Francisco Chronicle*) **Bang on a Can All-Stars** with guest violinist **Todd Reynolds**, the 16-piece **Gamelan Salukat** directed by the dynamic **Dewa Ketut Alit**, classical Balinese singers and dancers and a high-tech *mise-en-scène*, all converging to push the boundaries of theatrical and operatic innovation.

The international cast includes three distinguished opera singers: American tenor **Marc Molomot** as Colin McPhee; Kazakh tenor **Timur Bekbosunov** as Walter Spies; and Canadian soprano **Anne Harley** as famed researcher Margaret Mead. Sampih will be portrayed by 13-year-old Boston native **Nyoman Triyana Usadhi** (who now lives in Bali), in his operatic debut. The roles of Sampih's parents will be performed by celebrated Balinese artists **I Nyoman Catra** and **Desak Made Suarti Laksmi**. **Kadek Dewi Aryani** is co-choreographer with **I Nyoman Catra**, who also dances in the production.

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A number of community and educational events, free and open to the public, are planned for the week of the premiere. The calendar includes a **Composer Colloquium** with Evan Ziporyn on Friday, September 18 at 3:00 p.m. in 125 Morrison Hall on the UCB campus. Additionally, a **Crossing Cultures Artist Talk** will be held on Friday, September 25 from 4:00–5:30 p.m. at Zellerbach Hall where Ziporyn and Scheib will talk about the challenges of composing and designing a work from artists with vastly different training and cultural experiences. A **Balinese Dance Demonstration** will also be given by choreographer Kadek Dewi Aryani and dancer Desak Made Suarti Laksmi; time and location of the event are to be announced. A *House in Bali* residency activities are presented by Cal Performances in association with the Department of Music, the Department of Theater, Dance and Performance Studies, the Center for Southeast Asian Studies and Gamelan Sekar Jaya.

A *Sightlines* pre-performance talk will be given by composer Evan Ziporyn and director Jay Scheib on Saturday, September 26 at 7:00 p.m. This talk is free to event ticketholders.

A HOUSE IN BALI

The story behind *A House in Bali* begins in the late 1920s, when composer Colin McPhee (1900–1964), a young Canadian prodigy, heard recordings of Balinese gamelan (a musical ensemble from Indonesia that includes xylophones, drums and gongs, among other instruments) while studying in Paris. He was entranced, throwing away a promising career to travel to the island and document what he had heard. His memoir, *A House in Bali*, recounts his years living in Bali: a found paradise, a tradition threatened by modernity, the pleasures and agonies of the not-so-innocent abroad. Eschewing the colonial lifestyle of the capital, McPhee instead built a house in a traditional village, navigating the inscrutable and shifting opinions of the village elders. He scandalized the Dutch authorities by befriending the Balinese, and began his task of documenting music he considered doomed to extinction. His guides and mentors were two fellow émigrés, each with their own agenda: German-Russian artist Walter Spies (1895–1942) and noted American anthropologist Margaret Mead (1901–1978). In the opera, McPhee’s diligent transcription project is disrupted by the arrival of a 10-year-old peasant boy, Sampih, who McPhee spies swimming in the river by his house. Taken with the boy as he was earlier by the culture as a whole, McPhee engages Sampih as a domestic, and soon becomes his artistic sponsor, hiring the finest teachers on the island to train him in classical dance. McPhee’s

fragile paradise is soon shattered by politics, war, the supernatural and his own inability to control the boy.

When asked about the inspiration for his new opera, Ziporyn explained, “Everyone involved in this project follows in the footsteps of McPhee, Spies and the Balinese artists who interacted with them. There are now hundreds of American gamelans, and none would have been possible without McPhee’s trailblazing work. Every painting you see on the streets of Ubud grows out of Spies’s work with the young painters in the 1930s. Yet the Bali they loved was the old Bali, the Bali that would change so radically in subsequent years. Part of the motor for that change was the connection to the West, so in a sense they themselves contributed to the end of that era. Making this opera is a way to reflect on that encounter, a tragic love story between two cultures. Opera always has to have a tragic love story.”

The June 2009 world premiere of *A House in Bali* took place in Ubud at the outdoor Water Palace Theater at the gate of Puri Saraswati, the king’s residence. The American premiere is staged production with multimedia elements designed by Scheib, set by **Sara Brown**, lighting by the Obie Award-winning **Peter Ksander** and costumes by **Oana Botez-Ban**. “We can’t bring the temple or the night sky with us,” said Scheib, “so...we’re creating a wider-ranging, more dream-like set using real-time video technology, which will allow for multiple perspectives.”

EVAN ZIPORYN

Evan Ziporyn, composer, clarinetist and conductor, is a UC Berkeley Department of Music Ph.D, a member of Bang on a Can All-Stars and a Distinguished Professor at Massachusetts Institute of Technology (MIT). His compositions have been performed by Yo-yo Ma’s Silk Road Ensemble, Kronos Quartet, Nederlands Blazer Ensemble, Ethel, Brooklyn Rider, master p’ipaist Wu Man, American Composers Orchestra, Boston Modern Orchestra Project, Gamelan Sekar Jaya, Maya Beiser and Steven Schick, pianists Sarah Cahill and Andrew Russo, Orkest de Volharding and Bang on a Can.

As a bass clarinetist, he has developed a distinctive set of extended techniques which he has used in his own solo works, as well as new works by Martin Bresnick, Michael Gordon and

David Lang. His 2001 solo clarinet CD, *This is not a clarinet* (Cantaloupe) received critical acclaim on NPR's *All Things Considered*, PRI's *The World* and on numerous critic's top ten lists at year's end. He has been associated with the Bang on a Can Festival since its founding in 1987, appearing as composer, soloist and ensemble leader. As a member of the Bang on a Can All-Stars, he has toured over two dozen countries. In addition to writing for the group and co-producing several of their recordings, he has arranged works by Brian Eno, Conlon Nancarrow, Hermeto Pascoal and Kurt Cobain for Bang on a Can. He also regularly performs and records as a featured soloist with Steve Reich and Musicians, and shared in their 1999 Grammy Award for *Music for 18 Musicians*.

For Ziporyn, *A House of Bali* is the culmination of a 28-year involvement with Balinese gamelan, which began for him with a research trip to Bali in 1981. He studied *legong* drumming with I Madé Lebah, who had been a good friend of Colin McPhee's. Returning to America, Ziporyn joined Gamelan Sekar Jaya, traveling with them on their first Balinese tour in 1985 (the group is located in the East Bay and last performed at Cal Performances in 2006). At MIT, he founded Gamelan Galak Tika, and composed numerous cross-cultural works. He also collaborated with *dalang* Wayan Wija on a full length *wayang kulit* (shadow puppet) titled *Shadow Bang* with Western accompaniment, which has been performed in New York, Boston and Amsterdam. In 2005, he brought Galak Tika to Bali, performing at the International Arts Festival and throughout the island.

THE ARTISTS

In 1987, composers Michael Gordon, David Lang and Julia Wolfe created the multi-faceted, new music organization **Bang on a Can**. They recognized that their new and open approach to presenting required new and open performers. In 1992, they organized the **Bang on a Can All-Stars**, a collection of musicians who cross musical boundaries, and whose instrumentation was specifically created to blur the lines between classical and pop ensembles. The group's aim is to give the most persuasive and exciting performances of the most genre-defying music in the world. The "radical...demands to be heard" (*The Guardian*, London) band has collaborated with some of the most innovative musicians of the time, including Philip Glass, Steve Reich, Meredith Monk, Brian Eno, Ornette Coleman, Sonic Youth's Thurston Moore, Don Byron, Burmese circle drum master Kyaw Kyaw Naing, Iva Bittová, Nobukazu Takemura, Terry

Riley, Glenn Branca, Cecil Taylor, DJ Spooky and Louis Andriessen. The All-Stars have formed lasting relationships with many of these musicians, commissioning and performing their works, recording them, and touring them all over the world. The ensemble performing in the American premiere of *A House in Bali* includes **David Cossin** (percussion), **Robert Black** (bass), **Ning Yu** (keyboard), **Felix Fan** (cello), **Derek Johnson** (guitar), **Andrew Cotton** (sound) and guest **Todd Reynolds** (violin).

Paul Schick, librettist, is the artistic director of Real Time Opera and has presented numerous world premieres of new operas. He has written three operas with composer Dan Plansey, all produced in San Francisco. He designed and produced *Shadow Bang* with Evan Ziporyn. Schick has served on the directing staffs of San Francisco Opera, Vienna State Opera, Opera alla Scala and the Salzberg Summer Festival and has created music videos for a Monteverdi opera, a Ben Johnson masque and short works for numerous contemporary composers. Schick has written two books of poetry and a variety of musical scores all for Frog Peak. He received a Ph.D. in Musicology from Yale.

Jay Scheib, director and video designer, has been developing new works for the stage in the U.S. and throughout Europe for the past 10 years. Recent productions include the Obie Award-winning *Untitled Mars (This Title May Change)* at P.S. 122 in New York and the National Theatre in Budapest, Hungary; *This Place Is a Desert* at New York City's Public Theater's Under the Radar Festival and the Institute of Contemporary Art in Boston, and the world tour of *Addicted to Bad Ideas, Peter Lorre's 20th Century*. International works include the world premiere of Irene Popovic's opera *Mozart Luster Lustik* in Belgrade, Serbia, and a new staging of the Novoflot science fiction opera saga *Kommander Kobayashi* in Saarbrücken, Germany. Scheib is a regular guest professor for acting and directing at the Mozarteum in Salzburg, Austria, and is Associate Professor of Music and Theater Arts at MIT.

Haute-contre tenor **Marc Molomot** (Colin McPhee) is a distinguished concert and opera singer. Molomot's recent engagements include his debut at the Opéra National de Lyon as Arnalta in *L'incoronazione di Poppea*, under the baton of William Christie and Les Arts Florissants, a debut as the Evangelist in Bach's *St. Matthew Passion* with Andrew Parrott and the New York Collegium, a two-month tour of Europe and South America with Les Arts Florissant

in an all-Charpentier program, and performances of Charpentier's *Actéon* and *Te Deum* with Les goûts réunis in Nanterre and Sarrebourg. Since 1997, Molomot has appeared under the baton of world-renowned conductors, including William Christie, Gustav Lenhardt, Christophe Rousset, Martin Pearlman, Andrew Parrott, Martin Gester, Paul O'Dette, Eric Milnes and Kurt Masur.

Timur Bekbosunov (Walter Spies) is a recognized interpreter of the contemporary opera theatre in the United States. Recent roles include the tenor part in *Oedipus* composed by Evan Ziporyn for the American Repertory Theatre and directed by Robert Woodruff; the premiere of Jeffrey Brody's *Jabberwocky* with the Salem Philharmonic; the Electrician in the Los Angeles premiere of *Powder Her Face* by Thomas Adès, conducted by the composer; appearances in the Midwest premieres of *The Death of Orpheus* by Gian-Carlo Menotti and Meyer Kupferman's *In a Garden*; and Macheath in *Threepenny Opera* at the Hawaii Performing Arts Festival. He is a coordinator of the Art of Opera, a non-profit organization committed to the development of contemporary opera, and a creative director of Masque Films, a music video and film production company.

Canadian soprano **Anne Harley** (Margaret Mead) is a specialist in baroque music and an avid proponent of contemporary and experimental works. She obtained a doctorate in historical performance at Boston University, where she continued her research into Russian baroque music. Harley has performed a rich variety of roles to critical acclaim, including Harper Pitt in the U.S. premiere of Peter Eötvös's *Angels in America*, Madame Mao in John Adams's *Nixon in China*, and Galatea in Handel's *Acis and Galatea* in Amsterdam's Concertgebouw with Opera Noord Holland. Currently, Harley is assistant professor and director of the opera program at the University of North Carolina at Charlotte and co-director of the Russian early music ensemble Talisman.

Thirteen-year-old **Nyoman Triyana Usadhi** (Sampih) was born in Massachusetts and returned to Bali with his parents in 2005. He began dancing at the age of six, performing with MIT's Gamelan Galak Tika, and in Bali as the primary dancer for the *Gong Kibyar* competition. He recently performed lead roles in two productions at the 2009 Bali International Arts Festival. *A House in Bali* marks Nyoman's first appearance in a Western opera.

Dewa Ketut Alit, musician, composer and gamelan director, was born to a family of artists in Pengosekan village in Bali and was immersed in Balinese gamelan from early childhood. In 1997, seeking to both renew and reinvigorate his tradition he and his brothers founded Gamelan Çudamani. The virtuosity and artistic innovation of the group led to their own U.S. tours in 2005, with a concert at Cal Performances, and 2006, in which Alit's compositions were featured. He is regularly invited to teach and compose for gamelan outside Bali, with ongoing residencies at the University of British Columbia, MIT, and Helena College in Perth, Australia. **Kadek Dewi Aryani**, choreographer and dancer, born 1977 in Karangasem, is one of the most promising talents of a new generation of Balinese performers, combining the strong roots of Balinese tradition with new contemporary approaches in her creative performance. She has appeared in Robert Wilson's epic *I La Galigo* and was invited to dance with Gamelan Çudamani at the World Festival of Sacred Music in Los Angeles. She is also a principal dancer in the multinational cast of Kobalt Works, a European dance troupe which has performed in Belgium, the Netherlands and France.

TICKET INFORMATION

Tickets for *A House in Bali* on **Friday, September 26** at 8:00 p.m. and **Sunday, September 20** at 7:00 p.m. in Zellerbach Hall are priced at **\$32.00**, **\$50.00** and **\$68.00**. Tickets are available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at www.calperformances.org; and at the door. Half-price tickets are available for purchase by UC Berkeley students. UC faculty and staff, senior citizens, other students and UC Alumni Association members receive a \$5.00 discount (Special Events excluded). For more information, call Cal Performances at (510) 642-9988, or visit the Cal Performances web site at www.calperformances.org.

For select performances, Cal Performances offers UCB student, faculty and staff, senior and community rush tickets. Rush tickets are announced two hours prior to a performance and are available in person only at the Ticket Office beginning one hour before the performance; quantities may be limited. Rush ticket sales are limited to one ticket per person; all sales are cash only. Rush ticket prices are \$10.00 for UCB students; \$15.00 for UCB faculty and staff (UCB ID required) and seniors age 65 or older; and \$20.00 for all other community members. Information is available at 510-642-9988, press 2 for the rush hotline, two hours prior to a performance only.

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Classical 102.1 KDFC is our 2009/10 season media sponsor.

Education and Community programs presented in conjunction with the American Premiere of *A House In Bali* are sponsored by Cal Performances in association with the UC Berkeley Department of Music and Center for Southeast Asian Studies and Gamelan Sekar Jaya.

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**CALENDAR EDITORS, PLEASE NOTE:
CAL PERFORMANCES PRESENTS**

Friday, September 18 at 3:00 p.m.
COMPOSER COLLOQUIUM

125 Morrison Hall, UC Berkeley Campus
Bancroft Way at College Ave., Berkeley

Composer and UC Berkeley music alumnus Evan Ziporyn will speak at the Department of Music in a Composer Colloquium about his new opera *A House in Bali*. This event is free and open to the public.

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Monday, September 21 at 5:30 p.m.
BALINESE DANCE DEMONSTRATION

Hertz Hall, UC Berkeley Campus
Bancroft Way at College Ave., Berkeley

Dancer-choreographer Kadek Dewi Aryani and dancer Desak Made Suarti Laksmi will give a demonstration of Balinese dance. This event is free and open to the public.

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Tuesday, September 22 at 5:30 p.m.
GAMELAN MASTER CLASS

125 Morrison Hall, UC Berkeley Campus
Bancroft Way at College Ave., Berkeley

Musicians of the Balinese ensemble Gamelan Salukat coach UC Berkeley students in the Gamelan program at the Department of Music. Observers are welcome.

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Friday, September 25 at 4:00 p.m.
ARTIST TALK & OPEN REHEARSAL

Zellerbach Hall, UC Berkeley Campus
Bancroft Way at Telegraph Ave., Berkeley

A House in Bali composer Evan Ziporyn and director Jay Scheib will lead a talk about the production, then schedule permitting, will bring the audience into the theater to observe a rehearsal. This event is free and open to the public.

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Saturday, September 26, 7:00–7:30 p.m.
SIGHTLINES

Zellerbach Hall, UC Berkeley Campus
Bancroft Way at Telegraph Ave., Berkeley

A House in Bali pre-performance talk with composer **Evan Ziporyn** and director **Jay Scheib**. *Sightlines* is a continuing program of pre- and post-performance discussions with artists and scholars, designed to enrich the concertgoer's experience. These events are free to ticketholders.

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Saturday, September 26 at 8:00 p.m.
Sunday, September 27 at 7:00 p.m.

Zellerbach Hall, UC Berkeley Campus
Bancroft Way at Telegraph Ave., Berkeley

20th Century Music & Beyond
A House in Bali

Evan Ziporyn, composer and musical director

Paul Schick, libretto

Jay Scheib, director

Marc Molomot, tenor

Timur Bekbosunov, tenor

Anne Harley, soprano

Dewi Kadek Aryani, co-choreographer

I Nyoman Catra, co-choreographer and dancer

Kadek Dewi Aryani, dancer

Nyoman Triyana Usadhi, dancer

Desak Made Suarti Laskmi, dancer

Bang on a Can All-Stars

David Cossin, percussion

Robert Black, bass

Ning Yu, keyboard

Felix Fan, cello

Derek Johnson, guitar

Andrew Cotton, sound

Todd Reynolds, violin

Gamelan Salukat

Dewa Ketut Alit, music director

Program: The American premiere of *A House in Bali*, a cross-cultural opera by composer Evan Ziporyn with libretto by Paul Schick. The production is based on the true story of three Westerners—composer Colin McPhee, anthropologist Margaret Mead and artist Walter Spies—during their 1930s sojourn in Bali. This multimedia performance combines traditional Balinese dance with Eastern and Western music.

Tickets: \$32.00, \$50.00 and \$68.00, available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at www.calperformances.org; and at the door.

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