

Cal Performances Presents

Saturday, October 14, 2006, 2pm & 8pm
Zellerbach Hall

*Cal Performances, in cooperation with World Arts West,
presents*

Kali Yuga: The Age of Chaos

Director Ellen Sebastian Chang

Choreography I Wayan Dibia

Additional Choreography I Ketut Rina
Tjokorda Istri Putra Padmini

Poetry Goenawan Mohamed

Music Wayne Vitale
I Made Arnawa

music performed by

Gamelan Sekar Jaya

under the direction of

I Made Arnawa and I Dewa Putu Berata

Visual and Set Design Elaine Buckholtz

Lighting Design Jack Carpenter

Sound Design Jay Cloidt

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a program of the New England Foundation for the Arts (with additional funding provided by the
National Endowment for the Arts, the Doris Duke Charitable Foundation and the Ford Foundation).*

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Gamelan Sekar Jaya programs are supported by generous grants from:*

*The East Bay Community Foundation, The William and Flora Hewlett Foundation,
The Lutz Foundation and The San Francisco Foundation.*

Cal Performances' 2006–2007 season is sponsored by Wells Fargo.

Program

Dancers

(in order of appearance)

Dewi Sri Tjokorda Isteri Putra Padmini

Bursasana I Ketut Rina

The Man with Four Faces I Wayan Dibia

Foreign Travelers Rose Nisker
Rashidi Omari Byrd

The Four Directions I Made Moja
Ni Luh Estiti Andarawati
Emiko Saraswati Susilo (*singer*)
Christina Sunardi

Disco Dancers Ayikwei, Dan Bales, Marianna Cherry,
Teresa Cole, Paul Jorgensen, Rebecca Klassen,
Scott Knippelmeir, Yari Mander, Cole
Meeker, Arzu Mistry, Eric Oberthaler,
Elisa Ortega, Jackson Poretta, Tami Tang,
Paul Yuwono

Musicians

I Made Arnawa, I Dewa Putu Berata, Dudley Brooks, Bea Deering,
Tom Deering, Sara Gambin, Todd Greenspan, Jim Hogan, Maddie Hogan,
Andrej Hronco, Steve Johnson, Dan Kennedy, Debbie Lloyd, Emerson Munkres,
Mudita Nisker, Alicia Patrice, I Putu Putrawan, I Made Putrayasa, Nicci Reisnour,
Molly Smart, Nicholas Statan, I Ketut Suardana, Suzanne La, Wayne Vitale,
Sarah Willner, Ben Zadan

Large Dance Masks Dewa Putu Berata

Additional Spoken Texts Ellen Sebastian Chang
Rashidi Omari Byrd

Stage Property Construction Steve Johnson
Tom Deering

Sound Engineer and Recording Cuco Daglio

Stage Manager Janeen Johnson

Program



With sincere gratitude to:

*World Arts West, for outstanding support of the Bay Area dance community
and as presenter-partners of Kali Yuga.*

*Sarah Maxim and Thuy Pham, at The Center for Southeast Asia Studies, for arranging
the residency of Goenawan Mohamad and for arranging Visiting Scholar status
for Kali Yuga artists at the University of California, Berkeley.*

*Gloria Law, at Services for International Students and Scholars, and
Professor Ben Brinner, of UC Berkeley, for facilitating visas for guest artists.*

*Rachel Cooper, co-founder of Gamelan Sekar Jaya, for advice,
inspiration and use of her gamelan instruments.*

*Grady Cousins, Paul Jorgensen and The One People Voice Company,
for providing space, creative support and dancers for Kali Yuga.*

*A work-in-progress excerpt of Kali Yuga, presented by World Arts West in the 2005 San Francisco
Ethnic Dance Festival, was created by Ellen Sebastian Chang (director), I Ketut Rina and
Ni Ketut Arini (dancers/choreographers), Goenawan Mohamad (poet) and
Wayne Vitale (composer), with I Made Terip and I Wayan Budiarso
(Gamelan Sekar Jaya artists-in-residence for 2005).*

Program Notes



Kali Yuga in Hindu Philosophy

“Kali Yuga” is the fourth and final *yuga* (Age of Humanity) from Hindu philosophy, characterized by destruction, struggle and chaos. According to most Hindu scholars, Kali Yuga began at midnight on February 18, 3102 BC, the moment that Krishna left his mortal body.

In all interpretations, Kali Yuga is regarded as the period in which civilization degenerates spiritually. The Vishnu Purana, one of the oldest sacred texts of India, says that in Kali Yuga “The leaders who rule over the Earth will be violent and seize the goods of their subjects.... Those with possessions will abandon agriculture and commerce and will live as servants, dependent on their various possessions. The leaders, with excuses of financial need, will rob and despoil their subjects and take away private property. Moral values and the rule of the law will lessen from day to day until the world will be completely perverted and agnosticism will gain the day among men.”

In addition to its connection to ancient philosophies, *Kali Yuga: The Age of Chaos* is an artistic response to recent events in Bali and worldwide.

On October 12, 2002, a massive car bomb exploded in the southern Balinese city of Kuta outside a club frequented by foreign travelers. More than 200 died, thousands were injured and Bali’s tourist economy almost collapsed. Almost exactly three years later, more bombs exploded, again at tourist sites in south Bali; 26 people died, including three suicide bombers. Many people in Bali felt that the “island of the gods” might never recover, economically, emotionally and spiritually. But its introspective and soul-searching response as a society, evident in hundreds of purification rituals and mass prayers, was noted worldwide as a moving counterexample to the escalation of violence and revenge seen elsewhere in response to similar attacks.

Kali Yuga: The Age of Chaos is dedicated to the many victims of these tragedies in their search for meaning in the midst of chaos, and in our shared hopes in the search for peace and reconciliation.

Synopsis

Paradise

Dewi Sri, the Goddess of Rice, slowly awakens in a dance of refined movement. Her presence in the *niskala* (invisible) dimension is felt as a protective force by those in the *sekala* (visible) world. She is not alone: Bursasana, a negative force, also lurks in the unseen world. The Man with Four Faces places offerings in the cardinal directions; soon thereafter, the Four Directions appear, an expression of the balance of the universe in the North, South, East and West. Dewi Sri sits in the Center. Together the five points resonate with the five tones of the bronze gamelan, as the ringing and measured tones of the classical *lelambatan* piece, *Tabuh Pat Jagul*, are heard.

Lost Signals

Signs of disharmony disturb the balance of the universe. A poem in ancient language is sung:

Sinom by Goenawan Mohamad

Jagad wus sirna sasmita	The world has lost its signals
Bumi bongkrah, banyu mati	The earth cracking, water wavering
Alas gusis, sat samudra	Forests lost, the sea emptied
Janma nggragas, sukma slisir	Greed prevails, the soul flees...
Duh dewa kang sumingkir	O gods who stand aside
Langit lir lisuh ing wahyu	The heavens are tired of divine words.
Sapa suka suraksa	Who will possibly tend
Taman sarining dumadi	The enchanted garden of Being
Punjering swara singir pangayubagya?	where the celebratory songs of praise arise?

The Man with Four Faces

The Man with Four Faces is tempted by Bursasana and falls prey to his manipulations. He sees the possibilities to deceive others by adopting various guises—a bold prince, an old man, a vain woman, a clown—only to be caught in the web of his own lies, vanity and drunkenness. A wild dance rave envelops him.

The Shattering

Violence erupts, shattering the *sekala* (visible) world. Dewa Sri floats over the bodies of the victims. A Foreign Traveler, barely escaping, voices his sorrow. A chant of exorcism, *kecak*, is attempted to drive away the evil forces, while the Foreign Traveler recites a poem:

Kali Yuga by Goenawan Mohamad

Gelagat: guruh mengguyur garam gunung getas memutih	Sign: thunder flooding salt Mountains melt bleached
Gelagat: burung mematuk jam jam jadi abu garang.	Sign: A bird pecks a clock the clock turns to ashes ferocious.
Gelagat: waktu hilang busur dan anakpanah tersekat di tempat matahari. bersembunyi. Gelagat.	Sign: Time loses its curve And the arrow is stuck on the face of the sun hiding. Sign.

Synopsis

Ritual offerings are placed at the site of the disaster, in an effort to restore shattered balance.

The Dice Game

Someone begins to laugh, another person turns on the radio, and soon the reverent scene becomes festive and ribald. Games of cards and dice are played. But the atmosphere turns serious again, as The Man with Four Faces urges the gamblers to place bets of increasing value and meaning. Finally, forgetting what is most precious to them all, The Man with Four Faces wagers the Earth itself and loses.

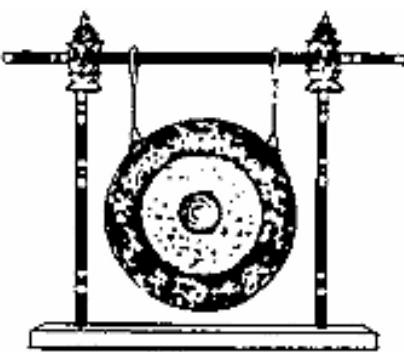
The Disrobing

Dewi Sri suffers at the torment to the Earth inflicted by humanity. She feels alone and unheard in the invisible world. Bursasana tries to humiliate her further by stripping away the rice leaves that are her clothing. But the more leaves he removes, the more that remain: Dewi Sri's divine protection saves her. Mad with desire and frustration, Bursasana falls to the ground.

Prayer

Dewi Sri dances a lament, accompanied by mournful tones of the gamelan. She raises her hands in prayer, and a ray of hope suffuses the visible world. Laughter and the voices of children are heard.

About the Artists



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 400 concerts throughout California and on tours around the United States, as well as to Canada, Mexico and Indonesia. 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 28 years, it has sponsored the creation of more than 80 new works for gamelan and dance, created both by the Balinese artists who have joined the ensemble as guest directors and by US-based artists. Gamelan Sekar Jaya's passion for innovation has found expression in unique collaborative projects, bringing the group together with dancers, theater artists, puppeteers, composers of new music for silent films, and symphony orchestras. These new pieces have won critical acclaim on both sides of the Pacific. As *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." During the group's fourth tour to Bali (July 2000), it was elected to receive the *Dharma Kusuma*—Bali's highest award for artistic achievement, never before given to a foreign group.

Luh Andarawati (*dancer*) has studied and performed Balinese dance since she was a young girl,

when she first appeared with the local gamelan ensemble in her village of Banda. She has also studied *pencak silat*, a form of Indonesian martial arts. She came to the United States in 1995 to pursue her studies, and has been performing and teaching dance workshops with Gamelan Sekar Jaya since that time. Andarawati has performed in several major Sekar Jaya productions, including *Subali-Sugriwa*, *The Ramayana* and *Kawit Legong: Prince Karna's Dream*.

I Made Arnawa (*composer, music director*) is a prolific composer, performer and teacher. He comes from the village of Tunjuk in West Bali, widely known for its traditions in music, dance and shadow puppet theater. A senior faculty member at ISI Denpasar, Bali's National Institute of the Arts, he has performed and taught internationally, including tours to Australia, India, several European countries and the United States. He has composed extensively for Balinese gamelan, especially in the forms *kreasi baru* and *lelambatan*, and has won numerous awards in the annual Bali Arts Festival. His most recent works are innovative in nature, exploring new textures, meters and forms.

I Dewa Putu Berata (*music director*) is a musician, composer, dancer and visual artist from Bali, Indonesia. He is a noted figure in the Balinese performing arts world, skilled in both traditional and innovative styles. A graduate of STSI Denpasar (Bali's National Academy of the Arts), he has been an artistic collaborator with the Abhinaya Dance Company, ShadowLight Productions, and UCLA's Asia Pacific Performance Exchange. He is the founder and director of Çudamani, one of Bali's most innovative new gamelan ensembles, which has toured internationally. Çudamani is also a vital artistic organization, endeavoring to study and preserve classic forms of Balinese arts.

Elaine Buckholtz (*visual and set designer*) is a multimedia artist living in San Francisco. Her work combines the mediums of moving light, video, sculpture and sound. She has worked with Merce Cunningham and Meredith Monk recreating their visual environments internationally, and

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with Pamela Z as a Lighting Designer. Following her first solo show at The Luggage Store in San Francisco, her work has been shown at the San Francisco Arts Commission, New Langton Arts, California College of the Arts, Stanford University, The Wexner Center and Fusion Art Space. She attended California College of the Arts on a Jacob K. Javits Fellowship, and recently obtained an MFA at Stanford.

Rashidi Omari Byrd (*dancer, actor*) was brought to the stage through dance. Hip-hop, b-boying, popping, locking and house are integral parts of his repertoire. He has been performing professionally for 13 years. His recent performance with Dream Dance Company in *Full Circle* was noted for bridging the gap between urban dance and traditional folkloric styles. He was recently invited to choreograph for *The Movement*, a Filipino-American cultural theatre production based in San Francisco. He currently tours with DREAM Dance Company, the hip-hop crew Company of Prophets and the live bands Loco Bloco and Unsmokables.

Jack Carpenter (*lighting and set designer*) has designed lighting and scenery for dance, music, theater, museum exhibits and opera. His notable recent productions include *Picture: Powderhorn/Redhook* for Zaccho Dance Theatre, *Beauty Queen of Leenane* for Berkeley Repertory Theatre, *Thirsting* for Oakland Ballet with a live music by Zap Mama, *Grace* for Joe Goode Performance Group, *Concerto Romantique* for San Francisco Ballet and *MLADA* for the San Francisco Symphony. Mr. Carpenter has received four Bay Area Critics Circle Awards and four Isadora Duncan Awards for lighting design. He is currently the production manager for the San Francisco Ethnic Dance Festival.

Ellen Sebastian Chang (*director*) is a director, creative consultant and writer. She has created and directed a broad range of work: hip-hop youth performances, opera, site-specific pieces and radio. She has worked with some of the most interesting artists in the country, including KITKA, Youth Speaks, Oakland Opera Theater,

Aya De Leon, Whoopi Goldberg, Jon Jang and James Newton. She was a cofounder and artistic director of Life on the Water, a national and internationally known presenting and producing organization at San Francisco's Fort Mason Center, from 1986 to 1995.

Jay Cloidt (*sound designer*) is a composer and sound designer. He has collaborated with many groups, including the Paul Dresher Ensemble, the Margaret Jenkins Dance Company, ODC/San Francisco, the California EAR Unit and the Kronos Quartet. His recent projects include two dance scores for ODC/SF, *Flight to Ixcan* and *Noir; Span*, a piece for solo piano; the score for the feature film *Send Word*; and *Eleven Windows*, his third commission for the Kronos Quartet. Currently, he is collaborating with Amanda Moody on a new music theater piece, *D'Arc*. The *San Francisco Chronicle* has dubbed Cloidt "the Spike Jones of the Bay Area new music scene."

Wayan Dibia (*choreographer*) is one of Bali's most noted artists and scholars, whose expertise include dance performance, choreography, theater, music and scholarship. He is a senior faculty member and former director of the National Institute of the Arts (ISI) in Denpasar, Bali, and the founder and director of GEOKS, a noted music and dance center in Bali dedicated to contemporary performing arts. In the traditional realm, his specialties include *topeng* (masked dance), *barong* (a form of ritual dance) and *kecak* (vocal chant and movement). A graduate of UCLA with a PhD in Interdisciplinary Studies, he has performed and taught in more than 20 countries. Currently, he is on leave from ISI Denpasar to teach at Holy Cross University in Worcester, Massachusetts.

Goenawan Mohamad (*poet*) is an essayist, journalist, librettist and poet regarded internationally as one of Indonesia's leading intellectuals. In 1971, he founded *Tempo*, which became Indonesia's largest weekly news magazine, and served as editor until its closure by government censors in 1994. He is a vocal critic of government policies and an advocate of democracy and free speech in Indonesia. In 1992, he was named recipient of the

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distinguished Nieman Fellowship from Harvard University, and, in 1993, was presented the first Professor A. Teeuw Award from the Netherlands. In 1998, he received an award in New York from the Committee to Protect Journalism. The following year, he was nominated by *World Press Review* as international editor of the year.

I Made Moja (*dancer*) is a dancer and visual artist from Batuan, a Balinese village known for its classical music and dance, wood carving and painting. While his compositions draw from Hindu mythology and traditional village life, he has taken it in new directions, and his work has been exhibited at several Bay Area venues. As a dancer, he appears frequently with Gamelan Sekar Jaya and with ShadowLight Productions, a San Francisco theater company that takes its inspiration from traditional shadow puppet theater. He has created set designs and puppets in ShadowLight's productions, and performed a variety of roles including art director of *A (Balinese) Tempest*, an adaptation of Shakespeare's play.

Rose Nisker (*dancer*) has been performing Balinese and other dance styles for more than 20 years. At the age of eight, she made her debut dance performance with Gamelan Sekar Jaya at the Bali Arts Festival in Denpasar, and she has performed in four tours to Bali, Expo '86 Vancouver and the World Festival of Sacred Music at the Hollywood Bowl. She has performed *Bharata Natyam* at temples and venues at the University of Mysore, India, and flamenco dance at Pena La Plateria in Granada, Spain. In 2005, she played the role of Prospero in ShadowLight Theater's *A (Balinese) Tempest*. Most recently, she assisted in the creation of Franco Dragone's *Le Reve*, a circus theater show.

Tjokorda Istri Putra Padmini (*dancer and choreographer*) is one of Bali's most widely known dancers and teachers. Born in Jakarta, Indonesia, she studied dance at various national arts institutions, including KOKAR, ASTI Denpasar and ISI Yogyakarta, where she received her MA in Creative Arts in 2002. She has been on the dance faculty at ISI Denpasar, the National Institute of

the Arts in Bali, since 1985. Her work as a choreographer has been presented in many Indonesian festivals and competitions in Bali and Jakarta. She has also participated in several international arts programs, including Expo Sevilla (Spain), KIAS (the Indonesia-USA artistic exchange program) and ISTA (the International School of Theater and Anthropology) in Bologna, Italy.

I Ketut Rina (*dancer, co-choreographer*) is a dancer and choreographer from Bali, well known for his work in modern Indonesian and international theater works. He studied from a young age with the Javanese choreographer Sardono W. Kusumo as well as several master Balinese dancers, and continued his formal training at the National Academy of Performing Arts (STSI) in Bali. In Sardono's *The Sorceress of Dirah*, he toured throughout Europe. His work *Tarian Cak* was presented at the Festival Shiraz in Iran. He performed at Expo '86 in Vancouver, Canada, in several exhibitions in Japan and at the Singapore Festival of the Arts. In the late 1990s, he was part of the ensemble Temps Fort Theater, which toured throughout Asia, France, the United States and Brazil. His most recent dance role was in Robert Wilson's acclaimed theatrical work, *I La Galigo*.

Christina Sunardi (*dancer*) has studied and performed Javanese music and dance in Indonesia and the United States since 1997. Her initial studies, with master artists Ki Suhardi, Nugraha, V. Retnaningsih, Djoko Waluyo, Heri Purwanto, Leny Tri Astuti and Midiyanto, focused on Central Javanese music and dance. Following her recent return from Malang, East Java, she has studied with other noted Javanese artists in connection with her PhD research on cross-gender dance performance. She currently performs as a musician and dancer with the Bay Area ensembles Gamelan Sekar Jaya and Gamelan Sari Raras.

Emiko Saraswati Susilo (*dancer*) has performed internationally as a dancer, musician and vocalist. Born in Honolulu and raised in Los Angeles, she was surrounded by great artists from a young age. She played gamelan informally as a child and began to study Balinese and Javanese dance 20 years

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ago with Ni Made Wiratini and the late master KRT Sasmintadipura. In 1990, she began her formal study of Javanese gamelan and singing under master musician and *dalang* Midiyanto, and later continued under Tri Harryanto. She travels frequently between Indonesia and the United States and is a founding member of Cudamani, a Balinese arts organization dedicated to the study of traditional Balinese arts and to creating opportunities for young artists for artistic experimentation.

Wayne Vitale (*composer, director of Gamelan Sekar Jaya*) is a composer, performer and scholar whose work has centered on Balinese music for the past 28 years. His compositions for gamelan are known throughout Bali through live performances, recordings and television programs, and have influenced the evolution of *kebyar* music. Under his direction, Gamelan Sekar Jaya has developed into a performing ensemble of unparalleled international reputation. He has taught Balinese music at Portland State College, Pomona College, San Francisco State University and CODARTS Music Academy in Rotterdam; published articles on Balinese music; released critically acclaimed CDs of Balinese music on his recording label, Vital Records; and travels internationally to tune and restore Balinese instruments.