

Saturday, September 26, 2009, 8pm
 Sunday, September 27, 2009, 7pm
 Zellerbach Hall

A House in Bali

Based on the memoir by Colin McPhee
(American Premiere)

Bang on a Can All-Stars & Gamelan Salukat

Music by Evan Ziporyn

Direction by Jay Scheib

Choreography by Kadek Dewi Aryani and I Nyoman Catra

Libretto by Paul Schick, after Colin McPhee's *A House in Bali*
 and texts by Margaret Mead and Walter Spies
 Additional dialogue and lyrics by Evan Ziporyn

CAST

(in order of appearance)

Marc Molomot	<i>Colin McPhee</i>
Kadek Dewi Aryani	<i>Penari, Rantun, Camplung, Lèyak</i>
Desak Madé Suarti Laksmi	<i>Penari, Ibu, Penyanyi Kekawin</i>
I Nyoman Catra	<i>Kesyr, Bapak, Kalér, Sagami</i>
Timur Bekbosunov	<i>Walter Spies</i>
Anne Harley	<i>Margaret Mead</i>
Nyoman Triyana Usadhi	<i>Sampih</i>

ORCHESTRA

Bang on a Can All-Stars

Evan Ziporyn, *conductor*

Robert Black, *bass*; Andrew Cotton, *sound engineer*; David Cossin, *percussion*;
 Felix Fan, *cello*; Derek Johnson, *guitar*; Todd Reynolds, *violin*; Ning Yu, *piano*

Gamelan Salukat

Dewa Ketut Alit, *director*

A A Bagus Gede Krishna P S, Cok Agung Sedana, I Dewa Gede Agra Kusuma, I Dewa Gede Arta Yasa, I Gede Alan Arthana, I Gusti Ketut Muliawan, I Gusti Nyoman Darta, I G Putu Alit Indrawan Mataram, I Kadek Agus Tirsa, I Made Supriadi, I P Adisepta Suweca Putra, I Putu Okto Saputra, I Wayan Diana Putra, I Wayan Eka Sutawan, I Wayan Galung Marwanaya

Andrew Cotton	<i>Sound Design</i>
Sara Brown	<i>Scenic Design</i>
Peter Ksander	<i>Lighting Design</i>
Oana Botez-Ban	<i>Costume Design</i>
Jay Scheib and AKA	<i>Video Design</i>



Christine Southworth

Produced by Bang on a Can in association with Airplane Ears Music.

<i>Producer</i>	Kenny Savelson, Bang on a Can
<i>Co-producer & Production Manager</i>	Christine Southworth, Airplane Ears Music
<i>Assistant Director & Stage Manager</i>	Laine Rettmer
<i>Assistant Musical Director</i>	Thomas Carr
<i>Live Camera</i>	AKA

There will be one 15-minute intermission.

All music ©2009 Airplane Ears Music (ASCAP). The score to A House in Bali contains references and small quotations from Colin McPhee's Kinesis, his Music in Bali transcriptions of Pemungkah (gamelan gender wayang, attributed to I Wayan Lotring) and Sekar Gadung (gamelan gambuh, anonymous). Short fragments of Gong Belaluan's 1928 Curik Ngaras (transcribed by Evan Ziporyn) and traditional Baris are also referenced. Act 2 Scene 3 includes improvisations in traditional kekawin style by Desak Madé Suarti Laksmi.

The libretto contains numerous quotations from Colin McPhee's A House in Bali as well as selected quotations from Walter Spies's Briefe and Margaret Mead's Balinese Character.

These performances are made possible, in part, by Patron Sponsors Liz and Greg Lutz.

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Cal Performances' 2009–2010 season is sponsored by Wells Fargo Bank.

A House in Bali

Christine Southworth

ACT ONE

1. *Paris 1932*. Composer Colin McPhee has returned to Paris following his first short trip to Bali. Blocked artistically and alienated from Western culture, he realizes he must return to the island to document the traditional music.

2. *Dance Interlude: Bali Tiba* (“Arrival in Bali”).

3. *Sayan Ridge*. McPhee and his friend Kesyr arrive in the village of Sayan, where they survey the land and plan the house. Kesyr reminds McPhee that it is the wrong season for building, and that he has not sought the approval of the villagers or the gods, but the construction proceeds nonetheless.

4. *Wewangunan/Pangempetan* (“Building/Barricade”). The villagers build McPhee’s house, albeit at a tropical pace which baffles and infuriates McPhee. They then barricade him inside for violations of *adat* (“village law”). At first angered, he threatens to go to the Dutch authorities; but, on Kesyr’s advice, eventually agrees to join the *banjar* and make annual contributions to the village. A house ceremony begins as the scene ends.

5. *Fieldwork*. McPhee transcribes *gender wayang*, Walter Spies paints, while Margaret Mead takes photographs and analyzes her data. All three muse in counterpoint on the nature of their research, and on its relationship to Balinese culture.

6. *Masiram Ring Tukad* (“River Bathing”). McPhee and Spies come upon village boys bathing in the Ayung River. A flash flood suddenly surges through the valley, and McPhee is saved by the boy Sampih, who guides him to shore. Taken with the boy, McPhee asks to have his parents brought to him.

ACT TWO

1. *Simpang* (“The Visit”). Sampih and parents visit the house, where McPhee offers to give the boy employment. After some reticence and various misunderstandings, Spies suggests that McPhee offer to take Sampih for a ride in his car, at which point Sampih overcomes his shyness and agrees to join the household.

2. *Dance Lessons*. The cook Rantun attempts unsuccessfully to teach the boy how to do various household tasks, but he is too energetic and distractable to concentrate. McPhee offers to arrange for Sampih to have dance lessons, and summons Nyoman Kalèr to teach him. This too proves disastrous, and Spies suggests instead Camplung, a girl from Bedulu, who would be more patient and attuned. She arrives and teaches Sampih *kebyar* dance.

3. *Departure*. McPhee sleeps while Mead writes her book, *Balinese Character*, and a traditional *kekawin* singer warns of bad tidings and war. *Lèyak* appear in the fields of Bongkasa, a sure sign of misfortune. McPhee then receives Sagami, a disquieting Japanese visitor, who may or may not be a spy. Sampih has meanwhile become a polished performer, which delights Spies but perturbs McPhee. No longer able to control the boy, he realizes he will always remain an outsider and must return to America. He makes preparations to leave, directing Kesyr to dig up the flowers and plant them at home. As he departs, a Dutch police officer arrives, arresting Spies on morality charges.

EPILOGUE

About *A House in Bali*

EIGHTY YEARS AGO, “quite by accident,” Colin McPhee, a young Canadian composer studying in Paris, heard a scratchy recording of Balinese gamelan. He traveled to Bali shortly thereafter, accompanied by his wife, anthropologist Jane Belo. Returning to Paris six months later, McPhee found himself culturally alienated and artistically blocked, and resolved to go back, to document the music before it was too late. “Such music cannot survive much longer,” he wrote. The couple returned to Bali for two extended residencies, from 1932–1935 and again from 1937–1938.

They were part of a small enclave of Westerners living in Bali at the time. Aside from scattered Dutch administrators, most of these orbited around Denpasar or the nearby beach towns of Kuta and Sanur, where tourism was nascent. A notable exception was German painter Walter Spies, who had befriended the King of Ubud, a small village in central Bali, and built a house just outside it, on the banks of the Tjampuhan River. Spies was a Zelig-like figure, a composer as well as a painter, born to German diplomats in St. Petersburg. Exiled to Central Asia during the First World War, he moved to Berlin in 1918, where he served as Artistic Advisor for Murnau’s *Nosferatu*, and finally landed a position as *Kapellmeister* to the Sultan of Yogyakarta. By 1927 he had decamped to Bali, where he adapted his mystical, naturalistic painting style to the tropics. He soon began teaching and mentoring young Balinese painters, eventually organizing the Pita Maha (“Our Ancestors”) collective, which supported itself selling paintings first to tourists and later to the international art market.

McPhee, having lost all desire to compose his own music, undertook an exhaustive study of *gamelan* and immersed himself in Balinese life. Presaging the “urban sprawl” that now overwhelms the Ubud area, he built his own house one river further out, on a ridge in the village of Sayan, overlooking the rapids of the Ayung River. (Spies’s house is now the Hotel Tjampuhan; McPhee’s was replaced by the Sayan Terrace Hotel, which overlooks the Four Seasons Resort.) In addition to voluminous *gamelan* transcriptions, McPhee also



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traveled extensively, attending temple ceremonies and trance rituals, and seeking out archaic ensembles in out-of-the-way mountain villages. Back in Sayan, he became an artistic patron, organizing a children’s gamelan and designing and purchasing a set of classical *semar pegulingan* instruments, still in use today.

A third presence, arriving in 1936, was Margaret Mead, who with her husband Gregory Bateson resided to the north, in the small mountain village of Bayung Gede. There the couple documented the minutiae of everyday life on film and in photographs, which she included in her 1942 book, *Balinese Character*. Mead found the Balinese inscrutable: In a 1937 letter, she described them as “the least responsive people I have ever known.”

McPhee, however, had no such difficulties: he made numerous close friendships, platonic and otherwise (Belo divorced him in 1937). He formed a special attachment to a young boy, Sampih, who had saved him from drowning in the river during a flash flood. McPhee brought the boy into his household, first as a domestic worker and then providing him with dance training.

McPhee's reasons for leaving Bali in 1938 were ambiguous, even by his own account. A combination of factors left him in a state of unease. War was in the air, and he believed his house to be under surveillance by Japanese spies. *Lèyak*—rice field ghosts—had been spotted in the vicinity. *Gamelan* was changing in ways McPhee wasn't sure he understood or approved: "more and more the new *kebyars* seemed to resemble each other, seemed intended only to dazzle and bewilder." And his protégé Sampih was getting moody and unruly, "aware of his charm" and "in need of discipline." Not mentioned in McPhee's own writing was the Dutch colonial authority's crackdown on "immoral behavior"—homosexuality, to be exact. Scores of white men were being rounded up, including Walter Spies, who was arrested just five days after McPhee's departure. The idyll was over; it was time to go home.

He never went back. His post-Bali life was difficult, to say the least. Returning to New York, he never was able to get his music or his career back on track, and he struggled with alcoholism and depression. He had difficulty finishing his magnum opus, the encyclopedic *Music in Bali*, only completing it months before his death in 1964. Meanwhile, both Spies and Sampih met unfortunate ends: Spies drowning in the Indian Ocean when a Dutch prison ship was sunk by the Japanese; Sampih brutally murdered upon his return from touring the world with John Coast's *Dancers of Bali*, which played Broadway and Las Vegas in 1952.

McPhee's memoir, *A House in Bali*, was published in 1946, with Mead helpfully providing a rave review in *The New York Times*. The book is a small gem, epigrammatic and insightful, witty and wistful, pitch perfect in describing the feel of being an outsider in a culture that is both more familiar and far stranger than one could have anticipated. Its relation to actual events is intriguingly selective. His Western friends are pushed to the margins or excised altogether: Spies makes a cameo appearance, but there is no mention—none whatsoever!—of McPhee's wife. Yet his descriptions of sights and sounds are exactly vivid, as are his accounts of conversations with the Balinese, with whom he clearly had a deep rapport.

In America, McPhee is frankly a marginal figure, but in Bali he looms large, particularly for the hundreds of Western composers and musicians who have followed in his footsteps. I am one of those followers, having had my own epiphany with Balinese music in 1979, 50 years after McPhee. Unaware of his story, I followed a similar path, throwing everything aside to get to Bali, where I joined my own enclave of enraptured Westerners. I studied with McPhee's driver and confidante, I Madé Lebah, who was happy to reminisce in his own highly selective and entertaining manner. For me, McPhee is both role model and object lesson, someone whose life—his triumphs and his tragedy, his personal strengths and very human weaknesses—I have contemplated for many years.

His book is hardly driven by narrative—its charm is in the set piece, the idyllic meander. Within it though is a tragic love story, not between two people but between two cultures. This is mirrored in McPhee's relationship with Sampih, in whom he sees everything he thinks he sees in Bali: purity, effervescence, an unconscious outflowing of grace and beauty, unencumbered by restrictions and taboos of Western culture. It's in the eye of the beholder. Walter Spies dove into Balinese culture with epicurean unselfconsciousness, apparently remaining sanguine even in prison; Mead came and went as Apollonian observer, drawing her conclusions and moving on. McPhee is caught between these two extremes—as enamored as Spies, as distant as Mead—and thus left on the ridge between the two cultures, in the end "always remaining the outsider."

Cross-cultural contact—almost by definition—spans a gap between what one sees and how one is seen. This triangulates when viewed across the generations: we admire and we disapprove through present-day filters. The constant is the recording device: the wax cylinder, the paintbrush, the field notes, the camera. McPhee's transcriptions are absolutely accurate but by definition cannot capture the nuance and feeling that brings Balinese *gamelan* to life. Spies's gorgeous landscapes—emulated by numerous Balinese painters—look like the Bali *we* see, but have nothing in common with the ways the Balinese traditionally portray themselves

visually. Many of Mead's photographs and films of "everyday life" were clearly staged.

Our opera telescopes the story: It is a single journey, beginning with McPhee's Parisian crisis and ending with his final departure. It balances on that ridge between two cultures, each singing in its own distinctive voice. We see the action both directly and through the camera lens, itself projecting images from both past and present, filtered—literally—to blur the distinction.

Like McPhee, I have oscillated between two artistic worlds, West and East, for my whole adult life. Circumstance provided me with many more avenues to bring them together than were available to him; for me, this project is a culmination. Above all, it is thrilling to bring this particular collection of artists and designers together, and to find ways for us all to work together meaningfully. Given the theme of this work—the tragedy of the in-between—this may seem ironic. Nonetheless,

the first meeting of Bang on a Can and Gamelan Salukat—this past June, in a dusty rehearsal space above the Ubud Market—will stand as one of the most inspiring moments of my life. Soon thereafter, exactly three months ago tonight, we staged the work outside the Puri Saraswati, a temple belonging to the present King of Ubud. The rain held off until moments after the performance, and we all rode up to the cast party in a "villa" on Sayan Ridge itself, a stone's throw from the house site. Staring across the river, where McPhee had himself seen the lights of the *lèyak* demons, Nyoman Usadhi, the 13-year-old who plays Sampih, saw the lights of the Four Seasons Resort. "Is that a hotel?" he asked....

Evan Ziporyn

A House in Bali is dedicated to Charlotte Ziporyn.

A HOUSE IN BALI**ACT ONE****SCENE 1—Paris 1932**
(from McPhee, 77–78)

McPHEE

Paris 1932
seems more on edge than last year.
Impatient taxi-drivers,
preoccupied,
continually listening for some distant sound.
In subways and restaurants
still hang the placards from last year,
Don't waste bread! *La guerre est pour demain.*

It's high time to return to composing.

But I find it difficult to get in the mood for work;
the weeks pass
and the pages are filled
with no more than scraps of themes.
I go to concerts,
listen with restlessness
to programs of the new music
I once delighted in.
It now seems suddenly dull and intellectual.
I care even less
for the eloquence of romantic symphonies.
As I sit in the concert halls,
I think of the sunny music
I listened to in the open air,
among people who talked and laughed,
hearing yet not hearing the musicians,
but cheered and exhilarated by the sounds.

But here
I feel suddenly shut in,
and I can hardly wait
for the end of the concert.
Huge orchestras sound torpid and mechanized.
Basses drag, the drums are heavy as lead,
I can no longer listen
to the endless *legato* of violins.

There is no doubt about it.
I am already homesick,
both for the life and people,
and the music,
which now seems more filled than ever with magic.
I realize
with sudden clearness
the only thing in the world I want to do is to return to Bali,
and make as complete a record as I can of the music.

It is only too clear
such music cannot survive
much longer.
A thousand forces are at work to destroy it,
The people of the island
still live an illusion of freedom,
but have long since been caught in a net
that is now being slowly dragged in.

SCENE 2—Sayan Ridge
(from McPhee, 79–84)KESYUR (*in Balinese*)

*The village of Sayan
stretches along the top of a narrow ridge
that runs up into the mountains.*

McPHEE

The land I want lies at the end of the village...

KESYUR

...next to the graveyard, on the edge of a deep ravine.

McPHEE

Far below runs the river.

KESYUR

*Across the valley ricefields rise in terraces
and disappear in the coconut groves.
Behind these run the mountains of Tabanan.*

McPHEE

And far off to the south a triangle of sea shines between
the hills.

KESYUR

*The land is covered with grass and shaded with coconuts.
It descends in several steps to the edge of the cliff, where it
drops four hundred feet.
From below comes the faint roar of the river as it rushes
among the rocks and stones.*

McPHEE

I'll lease it for ten years, drawn up legally
before the *Controlleur* in Gianyar.

KESYUR

*The house will be built native style.
There will be several buildings:
a sleeping house, a main house, kitchen, bath-house...*

McPHEE

...and garage!

KESYUR

*In the north corner there will be a house temple, for your
ancestral gods
All buildings will have thatch roofs; all materials are to be
found on the island—*

McPHEE

—except for the floors, polished Borneo cement!

KESYUR

*But it is the wrong season for cutting bamboos;
good grass for thatch has not reached full growth;
ironwood for the pillars and teak for the bookshelves will
take time to find.*

*Most important—the foundations cannot be begun before
an auspicious day has been sought, when permission to open
the land will have to be asked of the gods.*

*You must go the the pemangku [village priest] and to the
head of the banjar [village council] to consult the calendar
for a favorable day.*

SCENE 3—Wewangunan/Pangempetan

("Building/Barricade") (from McPhee, 85–86)

(*KESYUR summons VILLAGERS (members of the
gamelan) to begin building the house. They use their pang-
guls [mallets] as hammers, playing interlocking patterns as
they build. McPHEE notices the men at work.*)

McPHEE

Life is intense in the tropics.
Plant life thrusts up,
flowering overnight

(*VILLAGERS stop working, smoking cigarettes, chewing
betel nut, gambling, napping, etc.*)

*The following lines are sung intermittently, as the men take
more and more breaks, to McPHEE's growing frustration.*)

Men's work, it proceeds so slowly
Imperceptible
It is thus with my house
I give up hope of seeing it finished

(*VILLAGERS cease work altogether.*)

Kesyur—why must they rest for ten days
For every five they work?

(*KESYUR summons the men and work is completed.
McPHEE enters the house. Immediately and seamlessly,
VILLAGERS move from building the house to barricading*

*McPHEE in it, dragging trees and bushes to pile in front of
the entrance, and confronting him violently, using masks,
kecak chanting, etc. McPHEE is terrified, then angered.*)

(from McPhee, 82)

KESYUR (*in Balinese*)

*The village elders met last night—you are being barricaded
for violating village law. They say you did not seek permis-
sion before beginning construction. Also they say you used
a foot of community property for part of your driveway.
And that you illegally cleared a thicket of bushes belong-
ing to the graveyard. You are to be sealed in, imprisoned
in your house.*

McPHEE

Sabar! Sabar! [calm down...]

KESYUR

Calm, Tuan! Stay calm!

McPHEE

Sabar!

KESYUR

Let's discuss this before you respond...

McPHEE

I am an *orang asing*, a foreigner

KESYUR

Anger is not advisable in this situation...

McPHEE

Sabar!

KESYUR

It is better to not make threats or appear angry...

McPHEE

I have merely to drive to Gianyar...

KESYUR

I ask you to reconsider this...

McPHEE

...to resolve this in a day

KESYUR

*Perhaps this is not the best approach
Perhaps it would be better to settle this by local custom.*

McPHEE

Tunggu! Tunggu! [hang on...]

(Please turn the page quietly.)

KESYUR
Tell the villagers you would like to resolve this in a traditional, Balinese manner.

McPHEE
Perhaps, as I think of it

KESYUR
Speak politely, with utmost respect

McPHEE
Might it be possible to arrange things according to village law?

KESYUR
First, beg their forgiveness—say ma'af—tell them you regret this.

McPHEE
I regret...I regret this...*Ma'af*[I beg forgiveness]

KESYUR
They understand that you are truly sorry.

McPHEE
Ma'af...I regret this.

KESYUR
It never hurts to repeat such fine sentiments

McPHEE
Ma'af...I regret this.

KESYUR
Now assure them of your good intentions, that you have come as a friend.

McPHEE
I have come as a friend

KESYUR
Now tell them you will join the banjar, that you will be a full member of the community

McPHEE
I would like to become...

KESYUR
A responsible village member, in every way...

McPHEE
a member of the village...

KESYUR
...which would include the prompt payment of annual dues

McPHEE
...and pay annual dues

KESYUR
Perhaps you need to make an additional gesture of good will

McPHEE
In addition...

KESYUR
...a token of friendship...

McPHEE
In addition...

KESYUR
...a sign of respect and atonement...

McPHEE
In addition...

KESYUR
...to make up for the effrontery of your actions...

McPHEE
...for the privilege

KESYUR
...which was erroneously taken, against good advice...

McPHEE
...for the privilege

KESYUR
...against good advice...

McPHEE
... of using a foot –

KESYUR
...as I'm sure you recall.

McPHEE
...of using a foot...

KESYUR
The quantity is unimportant...

McPHEE
...one foot!...

KESYUR
The principle of common land remains the same...

McPHEE
—of community property,

KESYUR
Perhaps one final gesture of magnanimity, a meaningful gift...

McPHEE
I give—

KESYUR
Something that will add to the commonweal, from which you have taken by using the land.

McPHEE
I contribute—

KESYUR
A final gesture of unmistakably good will

McPHEE
I offer to give...

KESYUR
Perhaps a pig, to be slaughtered for the New Year.

McPHEE
...one pig,

KESYUR
Yes, I think this is well chosen...this will surely be satisfactory.

McPHEE
a pig, a pig...one pig...

KESYUR
Perhaps two pigs might be more appropriate...I think on reflection that is the correct amount.

McPHEE
Two pigs! Two pigs!

KESYUR
And of course—did I not mention this?—it should be an annual gift...

McPHEE
Each year!
Two pigs each year...

KESYUR
The village elders now agree...

McPHEE
for the village feast.

KESYUR
...that Tuan's thoughts are gentle and considerate...

McPHEE
Ma-af!

KESYUR
...and that Tuan's attitude is noble.

McPHEE
...for the vil—

KESYUR
They say Tuan is welcome to the land—they beg his forgiveness for any shortcomings with it

McPHEE
—lage...

KESYUR
Let the house ceremony begin.

McPHEE
...feast!

(The men begin dragging away the branches. The house consecration begins with the arrival of TWO GENDER PLAYERS, who begin McPhee's transcribed version of Alas Arum from Music in Bali. Blackout—the music continues as the next scene begins.)

SCENE 4—*Fieldwork*

(from Spies and Mead, with additional dialogue by PS&E)

(McPHEE in front of his house transcribing Alas Arum, as intermittently played by the gender players and dalang, MARGARET MEAD is taking pictures. WALTER SPIES is painting Balinese boys.)

McPHEE (*transcribing*)
Myriad stories all begin the same
the shadowplay's introduction has finished
now the story can unfold

SPIES (*painting*)
Glorious—glorious nature—and the landscape—her children
nature and her children—all of my paintings could have this name

McPHEE
First music, prayers, offerings
then the *dalang* places each figure on the screen
according to its essential nature
thus their journey can unfold

(Please turn the page quietly.)

MEAD (*taking photographs*)

The character of a culture revealed,
Revealed here in the photographs I take,
the culture is unsealed, dance witnessed, ritual docu-
mented, trance explained
by my photographs in the pictures that I took,
to be published in my book,
in the pictures that I took last night

McPHEE

As always it begins in a scented grove
Paradise re-created—*Alas Arum*

SPIES

Young artists of Ubud awaken
Through my good work
The young artists of Ubud empower themselves

MEAD

My photographs, my photographs
new methodologies, a new anthropology I make,
I take the essence of a people,
new methods,
anthropology, methodology, in black and white,
In my photographs, in my photographs
of quotidian transactions,
images that communicate the epitome of behavior

(*from here on in, the lines interweave and intersect*)

McPHEE

No quick action, the figures are in place,
a dialogue masking hidden themes,
recurring eternal patterns to unfold

SPIES

Glorious—glorious nature and its landscapes
For young artists of Ubud—through my work—
Pita Maha

MEAD

The essence of a people revealed,
revealed in my photographs,
I capture life

McPHEE

Attenuated phrases meander to a graceful cadence,
the story has been told many times.

SPIES

A painting is like music—I would love to hear it!
Proportions—color and proportion
Formal distribution of light in space,
graceful proportions of time and space

MEAD

Words are limited,
too limited, far too limited
it stalls when I write it down
it stalls when I write it down

McPHEE

How to write it down?
How to capture that phrase?
And the sequence is repeated,
meanwhile, the *dalang* very freely sings along inside it

SPIES

Sunlight in proportion—*pita maha*,
music plays an ever more important role
in how I paint a scene—
repeats in different scales and figures,
small to large, like reincarnations.
Painting is music with light—
dissonance, counterpoint are knots of space and time

MEAD

The photographs are notes in evidence of behavior,
When placed with the text they communicate,
synthetic and analytic, far better, more efficiently, more
effectively
than the simple act of writing could ever do
without the aid of my photographic record.
Not fictions, deceptions, or recondite deconstructions
In the photographs I take
I can fix in black and white
the essential behaviors of a people

McPHEE

And after it begins in the scented grove
A little travel music—*Alus Arum*
Each figure put in place—his character is his fate
In the stories of the ancients
Am I similarly proscribed? Defined? Am I?

SPIES

In the color of the sky, in the movement of the sun, in
the gesture of a boy
At work, at play, no fear of death, ir claim on life

MEAD

Photographs, my photographs
New methodologies, a new anthropology
Is how I fix the essence of a people
New methods, anthropology, methodology
In black and white, in my photographs,
In the pictures that I took
To be published in my book
In the pictures that I took, in my book, that I took

SCENE 5—*Masiram Ring Tukad* (“River Bathing”)
(from McPhee, 116–117)

(*TWO WOMEN wash and bathe in the river, while
VILLAGE BOYS watch from a distance. Among them is
the boy SAMPIH, part of the crowd. The women finish
and leave, gently scolding the boys as they go. The boys begin
to play in the water, now observed in turn by McPHEE
and SPIES.*)

McPHEE & SPIES (*in dialogue*)

Wild...agile...delirious...a treeful of monkeys!

(*The men make their presence known to the boys. SPIES
and SEVERAL BOYS leave together. McPHEE tentatively
enters the water with SAMPIH and SOME BOYS, and
the TWO WOMEN, who have reentered as Water Spirits.
A flood sounds from a distance, roaring its way down the
mountain, eventually endangering McPHEE. SAMPIH,
still in the water, rescues him, leading him to safety on the
final word of the aria.*)

McPHEE (*as the flood gathers strength*)

The sky is black, and these rivers have quick floods
and sudden heavy rains in the mountains;
one minute life is normal, then a rush and a roar,
an unexpected tidal wave, cutting a deeper gash into the land,
it carries with it everything, trees and cattle, men

(*The two make and hold eye contact briefly. SAMPIH runs off.*)

McPHEE (*to a remaining boy*)

Who is he?
What is his name?
Tolong—dear Gusti,
Please bring his parents to me.

ACT TWO

SCENE 1—*Simpang* (“The Visit”)
(from McPhee, 119–120)

(*McPHEE, MEAD, and SPIES in the house. Outside,
nervously approaching—and bantering in Balinese—are
SAMPIH, with BAPAK [his father] and IBU [his mother].
They knock, and McPHEE rushes to the door.*)

McPHEE

Welcome, *silahkan masuk* [please come in]
Welcome to my home, consider it as you would your own

(*The family enters with bodies bowed, politely trying to keep
their heads lower than McPHEE’s. He in turn lowers him-
self to make eye contact, with everyone eventually ending
up on the floor.*)

McPHEE

Silahkan duduk [please sit down]

(*BAPAK, exhorted by IBU, reluctantly and awkwardly gets
off the floor and sits in a chair.*)

McPHEE

Dengan hormat orang tua [with respect, parents],
tell me everything about the boy

BAPAK (*in Balinese throughout*)

*Trouble...trouble...Difficult from the time he could walk.
Naughty...disobedient...daring...*

IBU (*also in Balinese*)

*One day his father beat me. Sampih grew very angry. He hit
his father. Then his father beat him, hard, hard. When his
father was not looking, Sampih stole his purse and ran away.
I cried...cried! He was still so small. No one knew where he
had gone. When I went to sell at the market in Mengwi I
asked, Is Sampih here? No one had seen him. When I went
to sell in Ubud I asked, Have you seen my child, I Sampih?
But always no! Lost...lost...After a month he came home.
Hard...so very hard!*

SPIES (*interrupting and interpreting*)

She claims he is a very naughty child
Who runs away and cannot be controlled
He is hard—*buas dan keras* [wild and coarse]
Very very hard

(*IBU continues in Balinese.*)

SPIES

She gives numerous examples of this point!
Hard...yes...wild...I see...wild...

(*McPHEE, with MEAD close behind, approaches
SAMPIH, who has been listening indifferently.*)

McPHEE

Boy—

MEAD

Little man!

McPHEE

Little man!

(*SAMPIH hides his head, to shy to answer.*)

MEAD & McPHEE

Little man! Little man!!

(*SAMPIH hides behind his parents.*)

(*Please turn the page quietly.*)

MEAD
Boy!

(SAMPIH scampers across the stage. McPHEE gently approaches.)

McPHEE *(handing SAMPIH a cigarette)*
How did you live when you ran away?

(IBU exhorts SAMPIH to take the cigarette out of politeness, then immediately scolds him for having it.)

MEAD
This is all to be expected
Thoroughly predictable, and scripted as in a play
He is impelled by culture not to speak
While his Ibu is equally bound to scold him for his bad behavior
You may read all about this, in some detail, I might add,
in my book

SPIES
If I may, Ibu, *bapak*, what is his age?

IBU
...he was born just after his cousin got married and died
of fever...

BAPAK
...no—it was certainly before the earthquake
(to McPHEE)
I offer my ignorance, perhaps four years

IBU *(indignant)*
Indeed not! Eleven, most likely...

MEAD
Again, we see manifest all my theories
Age only measured by events and ritual
See my appendix on this topic

McPHEE
I would like to be his good friend
And employ him in my home
He could walk the ducks to the ricefield, or peel onions
for the cook

MEAD
Colin, he is scared—to him you seem a demon
Let him go home—nothing will induce him to stay
It is culturally determined—there is nothing more to say
on the subject

SPIES
Since when do demons have white skin, at least on this
island?

MEAD
The location of this house is very inauspicious

McPHEE
How so?

MEAD
Colin—dear, dear Colin—you built your house next to
the graveyard!

McPHEE
Nonsense—your own childish superstitions
And nothing that can't be overcome with kindness

(RANTUN the cook enters with pancakes, ready to be flambéed.)

McPHEE
Little man—here is a special treat—go ahead, no need
to be shy!

(McPHEE lights the pancakes—the flames terrify the family, who have decided it is time to leave.)

SPIES
Well done—well done indeed!
If there were ever any doubt, now it is gone.
The white skinned demon eats fire.
The scary white skinned demon—
With the house next to the graveyard—
Eats fire!

MEAD
Let this family go home!

SPIES
Before you do, if I may,
Boy—little man,
this man—my good friend Colin—
has a motorcar with its own house, called a garage.
If you lived here and worked for him,
peeling onions, and tending to the ducks,
my good friend Colin
might be persuaded
to take you out of the village,
to take you for a ride

(McPHEE & SAMPIH drive off.)

SCENE 2—Dance Lessons
(from McPhee 120–22, 142–44)

(Dance: RANTUN tries to instruct SAMPIH in household chores, as described above...each attempt starts simply, but SAMPIH gets distracted, clowns around, turning the movements of the chore into dance...this repeats several times, eventually climaxing in a kebyar. McPHEE observes, then sends RANTUN away.)

McPHEE
Sampih—come here, my little man
Did you ever study dance?
Would you like to try to learn to dance?
Little man—I know what you do when I am not around
Little man—you are always dancing
Playing my phonograph whenever I leave the room
Little man—your eyes are sweet, as a dancers must be
You could be a dancer

McPHEE & SPIES
You could be a dancer

(Enter NYOMAN KALÈR.)

McPHEE
This is the boy. It is time he studies dancing

KALÈR *(in Balinese)*
Why?

McPHEE
Primarily as an experiment, of course.

SPIES
To see what might happen.

McPHEE
Will his instincts...

SPIES
...for drama...

McPHEE
...develop?

(KALÈR gives SAMPIH a lesson, to a simple gilak pattern. They start in sync, then after several cycles SAMPIH starts improvising wildly, no longer following his teacher's movements.)

KALÈR *(to McPHEE, in Balinese)*
He is unsuitable—a wild farmer's child—stiff as a nail
and impossible to control.

McPHEE
I beg you, try again!

SPIES
So that he may observe the process—for his research—

McPHEE
—with respect, a little patience, again, as an experiment,
so that I may observe the teaching process close at hand

(KALÈR tries again, with the same result. He gives up and prepares to leave.)

KALÈR
With deep respect, Tuan, this is too much to ask of me—
it is vain to spend time on this mountain child.

McPHEE
Is there really no hope? No promise at all?

KALER
He has a dimple, and the energy of a wild horse
He could perhaps be an actor, but a dancer...never...

(Exit KALÈR.)

SPIES
You need a different kind of teacher
More open

McPHEE
More patient

SPIES
Less pedantic

McPHEE
Younger

SPIES
To train him before he is returned to the priest to whom
he belongs.
In the village of Bedulu we saw such a girl

McPHEE
She is old!

SPIES
Yes, nearly 14, ready for the next generation.

(Enter CAMPLUNG, the girl from Bedulu)

McPHEE & SPIES
Here is the boy...

(CAMPLUNG teaches SAMPIH to dance, they click immediately. This builds to a big triumphant kebyar, which segues immediately to...)

SCENE 3—Departure

(from McPhee 201–10; introduction to Mead; Spies)

(McPHEE asleep in the house; MEAD at her desk writing; KEKAWIN SINGER enters, begins to sing about the LÈYAK, a ricefield demon, who appears as a combination of lights and live dancer.)

KEKAWIN

Traditional Balinese singing

MEAD (at her desk)

Life—a rhythmic patterned unreality of significant movement, centered in one's own body to which all emotion long ago withdrew.

KEKAWIN

Traditional Balinese singing continues

(McPHEE wakes up, noticing the lights.)

McPHEE (spoken)

Look! What lights can they possibly be? They are too pale for lamps, and besides, there are no paths where they are moving.

KESYUR (spoken)

The *lèyaks*. They must be from Bangkasa... Or from somewhere in the north. The land is alive with *lèyaks* again. They have been seen several times in the past month. In the graveyard, in the trees.

McPHEE (spoken)

How is it I never saw these lights?

KESYUR (spoken)

You've been very lucky. They are surely a sign of misfortune.

KEKAWIN

Traditional Balinese singing

(LÈYAK DANCE concludes. KESYUR leaves, MEAD continues writing At the corner of the stage enter SAMPIH, being dressed in Baris costume.)

(Enter SAGAMI, Japanese photographer, in half-mask, with camera, continually taking photographs.)

SAGAMI (bows politely—spoken)

Would you allow me to see your house, so famous for its fine location?

(He snoops, snapping photos, counting objects, etc.)

McPHEE (spoken)

Won't you have some tea?

SAGAMI (spoken)

No, I can't stay.

(SAGAMI barely looks at the house, walking quickly in all directions, snapping pictures, counting objects, etc.)

SAGAMI (spoken)

You have a wonderful view.

McPHEE (spoken)

Please, sit down.

SAGAMI (spoken)

No, thank you, thank you, *terima kasih, arigato, arigato*.

(SAGAMI bows himself offstage.)

(SAMPIH slowly begins dancing Baris.)

KEKAWIN

Traditional Balinese singing

MEAD (sitting at her desk, writing)

The body is the stage on which emotions play out in isolation. A boy's body is a toy

SPIES (spoken)

He is a delight.

McPHEE (spoken)

He is the despair of the club! Spoiled, unruly, one week devoted, the next utterly indifferent.

MEAD

As he grows older, he withdraws into himself, skirting his elders.

SPIES (spoken)

Can you not smile at his manipulations? He has learned to cover things up with some little trick—an exaggerated flourish, a sudden smile—he has become aware of his charm.

McPHEE (spoken)

A professional instinct for camouflage of the artist, I sympathize with this.

Alternations of intense enthusiasm and utter boredom—I understand.

Yet his life lacks direction, which I alas cannot provide. I will always remain the outsider.

MEAD

If a boy is of worth, his village will ask for him to be returned.

(SAMPIH's Baris dance builds to a frenzy, not in sync with the rest of the music.)

McPHEE

Listen to it: the confusion of sounds, jangling dissonance, merging to form constantly surprising harmonies in this absolute music.

(Drum accents grow more intense.)

McPHEE (alternating with Spies)

I think back to scraps of conversation, expeditions, discoveries I puzzled it together—the parts fits, I can hear it No mystery—the mystery is gone—there is nothing more to do.

SPIES (alternating with McPhee)

So many wonders, one hardly has time to see them all, Every day I die anew—unserious frivolity—a life of play. I pity those who don't know how to play it.

McPHEE (still alternating)

But then I hear nervous drumming, delicate, radiant compositions, burning with new creative life

SPIES (still alternating)

No deep incidents or traumas—they roll on past and seem to do no harm No cataclysms—I turn somersaults and walk away

McPHEE and SPIES (together)

The essence, and final meaning, eludes me

McPHEE

Kesyur, dig up the flowers and plant them at home.

(Enter DUTCH POLICEMAN, who arrests SPIES and leads him away.)

EPILOGUE

(from Mead)

(Dialogue accompanies stage action.)

MEAD (spoken)

Two primary directions, west and east The West—where drama spills over into real life The East—where real life spills over into the play Autocosmic—the body is the stage, the principle actor Microcosmic, a drama within, the player manipulating the pieces, one of which may represent himself Macrocosmic, the play lived out in the real world

(Stage action continues.)

MEAD (spoken)

Among persons, there is a fixed hierarchical plan. The order can never be broken Each man's place in the social scheme is known. He accepts his privileges and discharges his duties.

Small errors are matters of embarrassment

MEAD (sung)

And may lead to Misfortune Supernaturally sent

The house of the other is not entered lightly.

The fallen flower May not be picked up again May not be placed in the hair All this is lived through, until vacancy and awyness supersede.

LITERARY SOURCES

Colin McPhee, *A House in Bali* (Periplus, 2000) Margaret Mead, *Balinese Character* (New York Academy of Science, 1942) Walter Spies, *Briefe* (1964)



Dewa Ketut Alit (*music director, Gamelan Salukat*) was born to a family of artists in Pengosekan village in Bali and was immersed in Balinese gamelan from early childhood, performing in his village's adult group by age 13. In 1997, seeking to renew and reinvigorate his tradition, Dewa Alit and his brothers founded Gamelan Cudamani. The group toured the United States in 2005 and 2006, including a concert at Cal Performances, featuring Dewa Alit's original compositions. Generally acknowledged as the leading Balinese composer of his generation, he has composed dozens of works for gamelans in Bali and abroad, including five new works for Gamelan Galak Tika which have been performed at Zankel Hall, the Bang on a Can Marathon, Southern Exposure and numerous other venues in the United States. He holds ongoing residencies at the University of British Columbia, MIT and Helena College in Perth, Australia. An avid lover of jazz, he has participated in jam sessions and collaborations Tokyo, Boston, Vancouver and Denpasar. He founded Gamelan Salukat in 2007.



Kadek Dewi Aryani (*Penari, Rantun, Camplung, Lèyak*), choreographer and dancer, was born in 1977 in Karangasem, the ancient and very traditional eastern area of Bali. She 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 Cudamani at the World Festival of Sacred Music in Los Angeles. She maintains an active performer of traditional and experimental dance in Bali, and is also a principal dancer in the multinational cast of Kobalt Works, a European dance troupe that has performed in Belgium, the Netherlands and France.

Bang on a Can All-Stars, named *Musical America's* Ensemble of the Year in 2005, have been heralded as "the country's most important vehicle for contemporary music" by the *San Francisco Chronicle*. Founded in 1992 by Bang on a Can co-founders Michael Gordon, David Lang and Julia Wolfe, the All-Stars quickly forged a distinct identity and have come to be known worldwide for their ultradynamic live performances and recordings of today's most innovative music. The group's celebrated projects and collaborations include their landmark recordings of Brian Eno's ambient classic *Music for Airports* and Terry Riley's *In C*, as well as live performances with Philip Glass, Meredith Monk, Don Byron, Iva Bittova, Thurston Moore and others. Most recently, the group opened the 2009 Manchester Festival with the world premiere of Steve Reich's *2x5*, and new projects in 2009–2010 include Julia Wolfe's *Steel Hammer*, an evening-length staged concert with Trio Mediaeval, and new works by Louis Andriessen, Nik Bärtsch, Oscar Bettison, Bill Frisell, Ryuichi Sakamoto and Christine Southworth. The All-Stars now record on Cantaloupe Music (cantaloupemusic.com) and have released past recordings on Sony, Universal and Nonesuch. For up-to-date information regarding Bang on a Can programs, events and CD releases, please visit bangonacan.org.



Jeff Lieberman

Timur Bekbosunov (*tenor, Walter Spies*) is a recognized interpreter of contemporary opera in the United States. Recent productions include Robert Woodruff and Evan Ziporyn's 2004 *Oedipus* at the American Repertory Theater; the premiere of Jeffrey Brody's *Jabberwocky* with the Salem Philharmonic; the role of 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*; Tom Rakewell in *The Rake's Progress*, directed by Ken Cazan; 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, an unconventional music video and film production company. He can be heard on Hawaii Public Radio, Radio NS, Kol Israel, Reka Radio and on the most recent CD release of the band Devotchka.

Robert Black (*bass*), a founding member of the Bang on a Can All-Stars, tours the world playing solo concerts on the double bass, as well as working with composers from all walks of life—from John Cage to DJ Spooky—creating unheard-of music for the double bass. His concert collaborations include Brazilian painters, Japanese choreographers, English actors, and musicians from every corner of the globe. He is on the faculty at both the Hartt and Manhattan schools of music, and teaches regularly at the Festival Eleazar de Carvalho (Brazil). He received a 1998 Bessie Award for his collaborative work with The School of Hard Knocks in New York City. His solo CDs are *State of the Bass* (O. O. Discs), *The Complete Bass Music of Christian Wolff* (Mode Records), *The Complete Bass Music of Giacinto* (Mode Records) and an upcoming two-CD set of mid-20th century American bass music. Mr. Black has also recorded for the Sony Classical, Point/Polygram, Koch International, CRI, Neuma Records, Gasparo, Opus One, Artifact Recordings and Folkways labels.

Oana Botez-Ban (*costume design*), a native of Romania, has designed for major theater and dance companies, including the National Theater of Bucharest, and has been involved in different international theater festivals such as the Quadrennial Scenography Show in Prague. Ms. Botez-Ban is part of the first Romanian theater design catalogue, *Scenografica*. Since 1999, her New York costume collaborations in theater and dance include Robert Woodruff, Richard Foreman, Maya Beiser, Richard Schechner, Blanka Zizka, Brian Kulick, Zeldia Fichlander, Karin Coonrod, Jay Scheib, Eduardo Machado, Gus Solomon, Jr. & Paradigm, Carmen de Lavallade, Dusan Tynek, Gisela Cardenas, Pavol Liska, Matthew Neenan, Molissa Fenley, Zishan Ugurlu, Erin Mee, Judith Ren-Lay, Michael Sexton, Pig Iron Company, Play Company, Charles Moulton, Loy Arcenas and Ripe Time. She holds an MFA in design from NYU/

Tisch School of the Arts and has been a Princess Grace Recipient and an NEA/TCG Fellow.

Sara Brown (*scenic design*) earned her BA at Gustavus Adolphus College and her MFA in scenic design at the University of Virginia. She continued at Virginia for two years as a lecturer and a guest artist. As a scenic artist, she has painted for the Guthrie Theatre, the Children's Theatre Company and the Chanhassen Dinner Theatre. She has designed scenery in Minneapolis for Stepping Stone Theatre and Starting Gate Theatre and in Charlottesville, Virginia, at the Ashlawn Opera Festival, Heritage Repertory Theatre and Live Arts. She is the resident scenic designer for the Dana Tai Soon Burgess Company in Washington DC. She is currently the Director of Design in the Theater Department of MIT.

Thomas Carr (*assistant music director*) is a composer and pianist. He recently graduated from MIT, where he was Assistant Director of Gamelan Galak Tika. He is now a graduate student at McGill University in Montreal.



I Nyoman Catra (*Kesyur, Bapak, Kalèr, Sagami*) is a master of traditional Balinese masked dance and puppetry, specializing in the roles of the clowns. He has performed in Canada, Japan, Europe, Asia, India and Australia. In the United States, he has appeared with Julie Taymor at LaMama and at the Henson International Puppet Festival with Larry Reed. He co-created a Balinese *Tempest* with Ron Jenkins, and was featured soloist in Robert Woodruff and Evan Ziporyn's *Oedipus* at the American Repertory Theater in 2004. He holds a master's degree in theater from Emerson University and a PhD in ethnomusicology from Wesleyan, and has taught Balinese performing arts at Eastman, Holy Cross and MIT, where he co-founded Gamelan Galak Tika. He is on the faculty at the ISI National Arts Academy in Denpasar, and runs a traditional *sanggar* [dance training program] in his home village of Mengwi.

David Cossin (*percussion*) is a specialist in new and experimental music. He has recorded and performed internationally with composers and ensembles including Steve Reich and Musicians, Philip Glass, Yo-Yo Ma, Meredith Monk, Tan Dun, Cecil Taylor, Thurston Moore and Bo Diddley. Mr. Cossin was featured as the percussion soloist in Ang Lee's film *Crouching Tiger, Hidden Dragon*. He has performed as a soloist with orchestras throughout the world including the Los Angeles Philharmonic, Orchestra Radio France, São Paulo State Symphony, Sydney Symphony and the Gothenburg Symphony. He is the curator for the Sound Res Festival, an experimental music festival in southern Italy, and he teaches percussion at Queens College in New York City.

Andrew Cotton (*sound design/engineer*), in his role as tour manager and engineer, works closely with composers and musicians including several major London producers, specializing in contemporary music projects with artists and concert series as diverse as Elvis Costello and John Harle, the BBC Promenade Series, Meltdown, George Russell, Carla Bley and Talvin Singh. He collaborates with composers Michael Gordon, David Lang, Julia Wolfé and Evan Ziporyn on their pieces for the All-Stars as well as large ensemble, dance and theater pieces.

Felix Fan (*cello*) has performed with Yo-Yo Ma, Gil Shaham and János Starker, in venues such as Carnegie Hall, the Kennedy Center, Musikverein and the Royal Festival Hall. Mr. Fan's recent solo engagements include the San Diego and Pacific symphonies, Hong Kong Philharmonic, Macau Symphony Orchestra and the Munich Chamber Orchestra. His interest in contemporary music has led to collaborations with today's leading composers, including George Crumb, Tan Dun, Hans Werner Henze, Oliver Knussen, Kaija Saariaho and Charles Wuorinen. In 1998, he founded Muzik3, a multidisciplinary arts festival. This led to the formation in 2004 of Real Quiet, a trio consisting of Mr. Fan, David Cossin (percussion) and Andrew Russo (piano), with whom he has commissioned and premiered over 20 works and recorded for Endeavour and Naxos. In 2005, Mr. Fan performed

a series of radio plays written by acclaimed screenwriters Charlie Kaufman and the Coen Brothers, starring actors Steve Buscemi, Philip Seymour Hoffman and Meryl Streep. Mr. Fan has also worked with innovative choreographers Karole Armitage, Shen Wei and Christopher Wheeldon. He joined the Flux Quartet in 2008. Mr. Fan plays the "Haussman" Stradivarius of 1724.



Anne Harley (*soprano, Margaret Mead*) specializes in music from the most groundbreaking contemporary composers as well as in music from predominantly oral traditions. She performs with Opera Boston, The American Repertory Theatre, The Handel & Haydn Society, Boston Camerata, the Banff Centre for the Arts (Alberta, Canada) and at the Tanglewood Festival. *The Boston Globe* acclaimed her performance in Peter Eötvös's *Angels in America* as "vocally and dramatically outstanding." *The Village Voice* described her performance at BAM as transmitting a "heart-wrenching purity." Her solo performances are released on Naxos, Sony Classics, Dorian and Musica Omnia. Dr. Harley leads the groundbreaking Russian music ensemble, TALISMAN, with Oleg Timofeyev. Their first recording project won the Noah Greenberg Award from the American Musicological Society and garnered praise from *Gramophone*. Since then, the group has recorded CDs of early Russian and Roma (Gypsy) music. She joined the faculty of Scripps College in 2009.

Derek Johnson (*guitar*) is a composer, electric guitarist and educator active in the world of contemporary concert music and beyond. His compositions have been performed throughout the United States and Canada by leading soloists and ensembles including the Chicago Symphony Orchestra's MusicNOW and Montreal's Nouvel Ensemble Moderne. He is a founding member in the virtuoso chamber ensemble BASILICA and a regular performer with the post-rock improvisation collective the goodhands team. Johnson has performed internationally with the Bang on a Can

All-Stars in collaboration with guest artists Iva Bittova, Don Byron, Bill Frisell, Glenn Kotche (Wilco), Lee Ranaldo (Sonic Youth), Steve Reich and Ryuichi Sakamoto. He has served as a faculty member in the music department of Columbia College Chicago, as an Associate Instructor of Composition at Indiana University's Jacob School of Music and as faculty at the Bang on a Can Summer Institute. He is currently an Assistant Professor of Music Theory and Composition at the Ball State University School of Music. Mr. Johnson is an avid transcriber and is currently working in collaboration with the innovative Swedish band Meshuggah on a series of transcription books encompassing the band's complete discography.

Peter Ksander (*lighting design*) is a stage designer whose credits include *Untitled Mars* (*this title may change*) [Obie Award], *The Making of Americans*, *Oh What War*, *Othello*, *Problem Radicals*, *Sine Wave Goodbye* and *This Place Is a Desert*. He is a curator for the Ontological Hysterical Incubator.



Desak Made Suarti Laskmi (*Penari, Ibu, Penyanyi Kekawin*) is a performer of Balinese dance, *arja* (opera) and gamelan, and is one of only two internationally performed female composers from Bali. She received degrees from the National College of the Arts (ISI) in Denpasar and from Brown University. Her innovative compositions for gamelan and chorus have been featured annually at the Bali International Arts Festival since 1986. She has toured extensively in Australia, Europe, India, Japan, Canada and the United States. Since 1985, she has been on the ISI faculty; she has also taught classes at Clark University, Emerson College, Eastman School of Music and MIT, where she co-founded Gamelan Galak Tika in 1993. From 2001 to 2005, she was the inaugural Ford Foundation Professor of Balinese Performing Arts at Holy Cross.



Christian Steiner

With a unique voice and sensitivity for Baroque and early music, *haute-contre* **Marc Molomot** (*tenor, Colin McPhee*) has established his reputation as a distinguished concert and opera singer. In the 2009–2010 season and beyond, he creates the role of McPhee in Evan Ziporyn's *A House in Bali* at Cal Performances, as well as Adolphe and Un page in Offenbach's *Les Brigands* in a return to Opéra Comique and Opéra Toulon.

His recent performances include Lord Cockburn in Auber's *Fra Diavolo* at the Opéra Comique and Opéra Royal de Wallonie; Rameau's *Castor et Pollux* and the Campra Requiem at the Proms and Salle Playel under the baton of John Eliot Gardiner; Purcell's *Fairy Queen* with Tafelmusik and Boston Baroque; a return to Opéra National de Lyon for Basilio in *Le Nozze di Figaro*; and Damon in *Acis and Galatea* with Musica Angelica, Montreal's Ensemble Boréades and in Vancouver.

Mr. Molomot recently made his debut with Opéra National de Lyon as Arnalta in *L'incoronazione di Poppea* with Les Arts Florissants under William Christie. His other performances with the renowned ensemble include *Les Boréades* at the Opéra Garnier that was followed by performances at Brooklyn Academy of Music and Barbican Centre and Les Indes Gallant in Paris, and a tour of Europe and South America in an all-Charpentier program. He has also joined the ensemble as Falsa Mater in Charpentier's *Judicium Salomnis* on tour in France and Spain and can be heard on a commercial recording of the work.

He made his debut with New York Collegium as The Evangelist in Bach's *St. Matthew Passion* and has since joined the group for Handel's *Israel in Egypt* and concerts of concerti of Gabrieli, Clerambault and Bach. He has sung further performances of the *St. Matthew Passion* with the Groningen Baroque Orchestra; Bach's Mass in B minor as well as a program of Charpentier with the Trinity Consort; Bach's Easter Oratorio, Praetorius's Christmas Vespers and Monteverdi concert with Apollo's Fire in Cleveland; and

Charpentier's *Actéon* and Te Deum with Les goûts réunis. His recent recording of Lully's *Thésée* with the Boston Early Music Festival was nominated for a Grammy Award.

He has also joined Philharmonia Baroque for Bach's *St. John Passion* and sung Arnalta in Vancouver, Lully's *Le carnaval masquerade* at Cornell University and Eastman School of Music, Monteverdi's *Vespers* with Andrew Parrott, Bach's Christmas Oratorio with Ensemble Bressanone, Bernstein's Mass with L'Orchestre National d'Ile de France, and Bach's Magnificat with the Akron Symphony.

Laine Rettmer (*assistant director, stage manager*) graduated with honors from NYU's Experimental Theater Wing in 07 with a focus in theater direction. She is pleased to have assisted Jay Scheib on *Untitled Mars (This Title May Change)* in both America and Hungary, and is currently assisting him on the upcoming production of *Bellona: Destroyer of Worlds*, premiering at the Kitchen in NYC this spring. Upcoming Laine will be directing a reading of a new play by Benjamin Forster, and acting in Charles Mee's newest play with the theater company, *Witness Relocation*.

Todd Reynolds (*violin*) is well known for his work with the string group, Ethel, which he founded in 1999; he is also recognized as a composer, electronic musician, conductor and improviser across style and genre. With roots in the Bang on a Can, post-minimal scene, Mr. Reynolds counts among his many notable collaborations his work with the Steve Reich Ensemble, the Silk Road Project, Bang on a Can and indie-sensations The Books. Today, he continues in both the acoustic and electronic worlds and is featured in Meredith Monk's recent *Songs of Ascension*. His own *Still Life with Microphone*, a site-specific, laptop-driven concert theater piece, currently tours with artist Luke DuBois and film of Bill Morrison, and his teaching residencies at universities across the nation include creativity conversations, traditional and non-traditional master-classes, composer forums and software integration. Mr. Reynolds uses a laptop as a constant second instrument, employing digital sound processing along with his traditional violin,

creating a hybrid "digital fiddle" to realize his and other's compositions in real time.

Gamelan Salukat was founded by Dewa Ketut Alit in 2007. Based in Pengosekan Village, it is dedicated to performing experimental works with roots in Balinese tradition. For this performance, the group is joined by members of Gamelan Cenik Wayan of Ubud Village, Putu Adi Septa Sewaca Putra, coordinator.

Kenny Savelson (*executive director, producer*) has managed the creation, production and touring of all of Bang on a Can's current programs since 1997. As a drummer, he has toured and recorded with a variety of bands over the last 20 years in the United States, Europe and Japan and continues to record and perform as a drummer in New York.



Jay Scheib (*director*) has been developing new works for performance for over 10 years in the United States and throughout Europe. Recent productions include the Obie Award-winning documentary performance *Untitled Mars (This Title May Change)* which premiered at Performance Space 122 in New York, and the live-cinema performance event *This Place Is a Desert*, which premiered at Boston's Institute of Contemporary Art last year, followed by a sold-out run at the Public Theater in New York City as part of the Under the Radar Festival. Mr. Scheib also collaborated with acclaimed punk rock ensemble The World Inferno Friendship Society in the creation of a multimedia music theater performance titled *Addicted to Bad Ideas: Peter Lorre's 20th Century*. *Addicted to Bad Ideas* premiered at Philadelphia Live Arts Festival, made its New York City debut as part of the Under the Radar Festival/Public Theater, and has since been performed widely in the United States and Europe. In 2006, he directed the critically acclaimed *Women Dreamt Horses* by Argentinean author Daniel Veronese at Performance Space 122 as part of BAiT—Buenos Aires in Translation. Recent international works include a performance installation at Raum (Space) Bologna, as part of the Xing Festival, with

his Shakespeare adaptation *All Good Everything Good* with Italian singer Margareth Kammerer. Other international works include the world premiere of Irene Popovic's opera *Mozart Luster Lustik* at the Sava Center in Belgrade, Serbia, and a new staging of the Novoflot science fiction opera saga *Kommander Kobayashi* at the Saarländisches Staatstheater in Saarbrücken, Germany.

Mr. Scheib is currently Associate Professor for Music and Theater Arts at MIT, where he recently received the Edgerton Award, given to one junior faculty member per year. He is a past recipient of the National Endowment for the Arts/Theater Communications Group program for directors, and is a regular guest professor at both the Mozarteum Institute für Regie und Schauspiel in Salzburg, Austria, and the Norwegian Theatre Academy in Norway.



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 Plonsey, all produced in San Francisco. He also designed and directed Wayan Wijala/Evan Ziporyn's *Shadow Bang*. He has served on the directing staffs of San Francisco Opera, Vienna State Opera, Opera alla Scala and the Salzburg Summer Festival and has created music videos for a Monteverdi opera, a Ben Johnson masque and short works for numerous contemporary composers. Mr. Schick has written two books of poetry and a variety of musical scores. He received a PhD in musicology from Yale.

Christine Southworth (*co-producer, production manager*) is a composer, artistic director of Ensemble Robot and general manager of Gamelan Galak Tika. Employing sounds from man and nature, from Van de Graaff Generator to honeybees, Balinese gamelan to seismic data from volcanoes, Ms. Southworth makes music based on an interaction between science, technology and creativity, and works to promote a new genre of music to Boston, born out of the area's complex community

of scientists and artists. She founded and co-curated, with Evan Ziporyn, the first biannual Beeline Festival last spring. She is currently working on commissions from The Explorers Club and Bang on a Can Peoples' Commissioning Fund for the Calder Quartet with Andrew W.K. and the Bang on a Can All-Stars.



Thirteen-year-old **Nyoman Triyana Usadhi** (*Sampih*) is the son of Nyoman Catra and Desak Madé Suarti Laksmi.

Born in Massachusetts, he began dancing at age six, performing as a featured soloist with Gamelan Galak Tika in Boston and Dharma Swara in New York. Since returning to Bali in 2005, he has intensified his training, and recently performed lead roles in two productions at the 2009 Bali International Arts Festival. *A House in Bali* marks Mr. Usadhi's first appearance in a Western opera.

Ning Yu (*piano*) was born and raised in Shenyang, China. She began her training at the Central Conservatory of Music in Beijing at age 13, and moved to the United States at 15 to further pursue her studies. She has participated in a wide range of musical and theatrical collaborations, performing with artists from around the world. Her onstage playing in the Obie Award-winning *Mabou Mines' Dollhouse* has led to over 100 performances in more than 20 cities worldwide and at the Spoleto Festival, Edinburgh Festival, Festival de Otoño and Athens Epidaurus. She was also the original pianist for the Tony Award-nominated *33 Variations*. As a member of Signal, she regularly performs music by Michael Gordon, Philip Glass, Steve Reich and others. She has performed with Bang on a Can since 2007. Ms. Yu teaches at the Third Street Settlement Music School in New York. She is a graduate of the Eastman School of Music and SUNY Stony Brook.



Evan Ziporyn (*composer*)'s work is colored by his 30-year involvement with Balinese music, which like Colin McPhee's began with a chance hearing of a recording. Within months, he found his way to the Bay Area to work with the newly formed Gamelan Sekar Jaya, and in 1981 began the first of numerous extended research trips to Bali, including on a 1987 Fulbright Fellowship. He also performed with Gamelan Sekar Jaya on their landmark 1985 and 1992 concert tours of the island. In 1990, he began composing a series of groundbreaking cross-cultural works, combining gamelan with saxophones, guitars, electronics, Chinese and African instruments, and full orchestra. He founded Gamelan Galak Tika in 1993, dedicating the group to new music by both Balinese and American composers. In 2004, he brought the group to John Adams's *In Your Ear!* Festival in Zankel Hall, where his music was hailed by *The New York Times* as "an exuberant blast of metal fireworks." His 2001 fusion opera, *ShadowBang*, a collaboration with master Balinese *dalang* Wayan Wija, was the centerpiece of the 2006 Amsterdam GrachtenFest at the newly built Muziekgebouw.

As a clarinetist, Mr. Ziporyn has toured the globe with the All-Stars since their formation in 1992. He redefined the instrument with his 2001 solo CD *This Is Not a Clarinet*, which made numerous top-10 lists across United States and was featured on NPR's *All Things Considered*. He recorded the definitive version of Steve Reich's *New York Counterpoint* for Nonesuch and, as a member of the Steve Reich Ensemble, the Grammy Award-winning *Music for 18 Musicians*. His music provided the soundtrack for the PBS film *Tail-enders*, and his playing was featured in Tan Dun's soundtrack for the film *Fallen*. He has also recorded with Paul Simon, Matthew Shipp and Ethel.

Mr. Ziporyn's work as a composer and performer led to his receiving the 2007 USArts Walker Fellowship and 2004 American Academy

of Arts and Letters' Goddard Lieberman Award. His music has been commissioned and performed by Yo-Yo Ma's Silk Road Ensemble, Kronos Quartet, Wu Man, the American Composers Orchestra, Maya Beiser, So Percussion, Nederlands Blazers, the American Repertory Theater and the Boston Modern Orchestra Project, with whom he recorded his 2006 orchestral CD *Frog's Eye*. Recordings of his works have been released on the Cantaloupe, Sony Classical, New Albion, New World, Koch, Innova and CRI labels. He has collaborated with some of the world's most creative and vital living musicians, including Brian Eno, Ornette Coleman, Thurston Moore, Meredith Monk, Iva Bittova, Philip Glass, Terry Riley, Don Byron, Louis Andriessen, Cecil Taylor, Henry Threadgill and Kyaw Kyaw Naing. He is Kenan Sahin Distinguished Professor of Music at MIT. Upcoming projects include a solo drum set work for Wilco drummer Glenn Kotche and a concerto for *tabla* master Sandeep Das.

Special thanks to Dewa Ketut Alit, Charles Amirkhanian, Rucina Ballinger, I Madé Bandem, Kompiang Metri Davies, Sonia Florian, Gamelan Galak Tika, Lisa Gold, Marlowe Hood, Christina Jensen, Madé Lebah, the late Wayan Loceng, Janet Sonenberg & MIT Music and Theater Arts, Carol Oja, Aya Sakuma, Tanya Selvaratnam, Slamet Sjukur, Wayan Suweca, Michael Tenzer, Victoria Vaughan, Christopher Walker, Wayne Vitale & Sarah Willner, Ava Ziporyn, Charlotte Ziporyn and Leo Ziporyn.

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Christine Samburath

A House in Bali

Campus and Community Events

September 18–26, 2009

Composer Colloquium

Friday, September 18, 3pm

125 Morrison Hall

Composer Evan Ziporyn—UC Berkeley PhD, Bang on a Can All-Stars member and MIT professor—talks about his work.

Balinese Dance Demonstration

Monday, September 21, 5:30pm

Hertz Hall

Dancer-choreographer Dewi Kadek Aryani and dancer Desak Made Suarti Laksmi demonstrate Balinese dance forms.

Gamelan Master Class

Tuesday, September 22, 5:30pm

250 Morrison Hall

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

Artist Talk: Crossing Cultures: Behind the Scenes

Friday, September 25, 4pm

Zellerbach Hall Lobby Mezzanine

Evan Ziporyn discusses the challenges of creating a staged work with artists of vastly different training and cultural experiences, with a brief look at a rehearsal in progress.

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.

Sightlines

Saturday, September 26, 7pm

Zellerbach Hall

Pre-performance talk with composer Evan Ziporyn and director Jay Scheib. This *Sightlines* event is free to all event ticket holders.

This *Sightlines* event is free to all event ticket holders.