

FEATURED ARTISTS

I Made Moja is a dancer and visual artist from Batuan, a Balinese village known for its classical music and dance, woodcarving and painting. His visual compositions are detailed and complex, drawing from Hindu mythology, traditional village life, and nature. His paintings have been exhibited at several prominent galleries in the Bay Area and elsewhere. As a performer, he has become skilled in several forms of traditional Balinese dance, notably masked dance (*topeng* and *jauk*) in their various dramatic expressions. He has performed key roles in many large-scale productions with two Bay Area ensembles, Gamelan Sekar Jaya, a sixty-member music and dance troupe specializing in Balinese arts; and ShadowLight Productions, a theater company that takes its inspiration from traditional shadow theater.

Bonnie Simoa received her MFA in Dance: Choreography and Performance from Mills College, and is a certified Continuum Movement teacher. In 1990–1996, she directed the Bonnie Simoa Dance Company, which performed nationally, and internationally in Germany and Indonesia. She has performed with Walter Kennedy, the Christopher Watson Dance Company, the Ellen Webb Dance Company, the Ellen Bromberg Dance Ensemble, and the Mills Repertory Company. In 1996, Bonnie began her studies of Indonesian dance and traveled to Bali where she studied traditional Balinese dance and to Java to study with *Suprpto Suryodarmo* dancing in temples, sacred places and Nature. At Lane Community College, Bonnie teaches Modern, Ballet, Improvisation, Choreography, Rehearsal and Performance, Fluid Yoga, and Continuum Movement. She is currently director of the Lane Dance Program and employs a process-oriented approach to creating new work.

Wayne Vitale is a composer, performer, and scholar whose work has centered on Balinese music for the past thirty years. His compositions for gamelan are known throughout Bali through live performances, recordings, and television programs, and have impacted the evolution of *kebyar* music. For more than 18 years he directed Gamelan Sekar Jaya, a sixty-member music and dance company that has an unparalleled international reputation. In addition to his current residency at the University of Oregon as Robert M. Trotter Visiting Professor, he has taught music at Portland State College, Pomona College, San Francisco State University, and Codarts Music Academy in Rotterdam. He has 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.

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UPCOMING WORLD MUSIC EVENT

Sunday, March 14, 7:30 pm., Agate Hall Auditorium
Balkan Folk Dance with live music by the UO East European Folk Music Ensemble (directed by Mark Levy and Carol Silverman). Free.

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110th Season, 76th program



SCHOOL OF MUSIC AND DANCE

Gerlinger Lounge
8:00 p.m.

Friday evening
March 12, 2010

MUSIC AND DANCE OF BALI

featuring

University of Oregon Balinese Gamelan
Wayne Vitale, director

with

I Made Moja, guest dancer
Lane Dance Company, Bonnie Simoa, director

*Co-sponsors: Oregon Humanities Center's Endowment for
Public Outreach in the Arts, Sciences, and Humanities;
UO Cultural Forum; Lane Community College Dance Program*



UNIVERSITY OF OREGON

PROGRAM

Topeng Keras

Traditional Masked Dance

Topeng Keras, depicting the bold and powerful character of a nobleman, is often the opening piece in a suite of masked dances. It presents, like other *pangelembar* (introductory) dances, an extended character study rather than a narrative. However a clear dramatic sequence of choreographic actions is apparent throughout. Over a 16-beat ostinato of rapid figuration in the accompanying music, the dancer's movements—from subtle eye movements to full-body flourishes—are underlined via changes in dynamics, accent, and orchestration. As in all Balinese dance, the drummer is in charge of mediating this interaction with signals, often at a moment's notice, to the other musicians. Working together in this way, the dancer and musicians deliver the emotional power and inner depth of the character through a narrow but finely detailed palette of materials.

Rejang Dewa (1984)

Devotional Dance

arr. I Nyoman Winda/I Wayan Suweca (music)
I Made Bandem (dance)

Balinese arts undergo continual reinterpretation, both in content and context; *Rejang Dewa* is an illuminating example. In 1984 the National Dance Academy (ASTI) in Bali's capital city, Denpasar, undertook the "revitalization" of a rare temple dance known as Rejang Dewa. The academy's director and two senior musicians rearranged the choreography, costumes, and music, thereby creating a staged version of a dance previously performed only in the temple. Such rearrangements were already common in Bali since the advent of mass tourism in the 1970s, as cultural figures and artists attempted to disentangle "sacred" from "secular" among forms which had previously known no such clear distinction: music and dance had for centuries been offered as much for the satisfaction of deities as the enjoyment of humans. Not surprisingly, the modernized *Rejang Dewa* underwent the same round-trip journey as had other such "revitalized" dances: Soon after being performed for Ronald and Nancy Reagan during their visit to Bali in 1986, this now famous and fully authorized version was disseminated to the villages (in part by ASTI graduates), only to find its way back, within a few years, into the inner temple. There, it was felt to have re-acquired *wali* (sacred) status—a category conjured in 1971 in a government-sponsored seminar charged with disentangling sacred from secular. But "secular" stagings continued, most famously in 1998 when Bandem—the choreographer of the new arrangement—presented it for Indonesian president Gus Dur (Wahid); thereafter receiving criticism by some for his "defiling" of the "sacred" *Rejang Dewa* by using it for political ends.

Mindful of this tangled history and ongoing discourse, the work is presented tonight with the consent of lead dancer Bonnie Simoa's revered teacher, Ni Wayan Sekar, as well as the work's two original composer-arrangers, both of whom taught the piece to the San Francisco-based ensemble, Gamelan Sekar Jaya, which Wayne Vitale directed for many years. The work, in its lovely contrasts of complex melodic figuration on the *reong*, simple steady melodies for the rest of the orchestra, and refined choreographic movement, is offered tonight in honor of—and in "devotion" to—a culture that so defies easy cultural or artistic categorization.

Topeng Tua

Traditional Masked Dance

Like Topeng Keras, *Topeng Tua* is a character study: It depicts an old man, in all his quirky frailty, and his vain attempts to re-imagine the lost vigor of his youth. He struggles with his awkward limbs, can at moments barely catch his breath; but internally a strong dancer lives on—something he can momentarily recapture, only to be brought stumbling painfully back to his elder reality. The music underlines this ebb and flow, reflecting the passing gestures and moods with changes in tempo, dynamics, and accent. Here, the gong and melodic cycle spans 32 beats, with half centered on the tone *dong* (2nd degree of the scale), and the other half on *dung* (4th degree), in *tabuh telu* form—a particular sequence of gong strokes and drumming vocabulary, with associated styles of melodic figuration.

ABOUT THE INSTRUMENTS

The large set of instruments heard in today's performance is known as a *gamelan gong kebyar*. The word *gamelan* means "percussion orchestra", and refers to any one of the many kinds of bronze, iron or bamboo ensembles found in Indonesia. Gong refers to the large, suspended bronze gong, which punctuates the musical cycles and is considered the heart of the ensemble. *Kebyar* is the name both of this particular kind of Balinese gamelan and also the style of music it was created to play—a dynamic, angular style, which appeared in North Bali in the early part of this century and swiftly gained popularity throughout the island.

BALINESE DANCE

Balinese dance encompasses a wide range of styles and forms, commensurate with the music with which it co-evolved and from which it is inseparable in live performance. Details of music and dance are tightly coordinated; an ideal of complete unity is sought in gesture, nuance, expression, phrase, and rhythm. A fluttering hand mirrors a rapid musical figuration; a sudden eye movement coincides with a deep gong tone. Dance plays a central role in religious activities, in a temple or at a sacred spring, and in other situations in which the spiritual element is less apparent. No concert is considered complete without dance, which is often regarded, inwardly if not overtly, as an offering.

ABOUT TONIGHT'S PERFORMERS

UO Balinese Gamelan Ensemble

Wayne Vitale (director), Corey Adkins, Dorothy Attneave, James Bean, Austin Bennett, Eric Bloombaum, Anna Bugbee, Nisha Calkins, Patricia Cardona, Max Earnest, Simon Hutchinson, Arianna Jacknow, Loren Kajikawa, Colin Kiley, Mark Knippel, Mark Levy, Robyn Raker, Nicole Redding, Corey Rosenberg, Katie Sloan, Clara Terrell, Jasper Walton, Michael Weiland.

Lane Dance Company

Bonnie Simoa (director), Emily Hartung, Sarah Keller, Elizabeth Lyon, Becca Morris, Mario Parker-Milligan, Colleen O'Malley, Cecily Wechtner.