

gamelan orchestra, or both.

Dr. DeVale has more than 50 research publications to her credit. She is the recipient of eighteen research grants including two each from the National Endowment for the Arts and the National Endowment for the Humanities. In 1996, Dr. DeVale was awarded the Klaus Wachsmann Prize for Advanced and Critical Essays in Organology by the Society for Ethnomusicology. Breaking precedent, the award was given as a career award, beginning with her 1977 dissertation "A Sundanese Gamelan: A Gestalt Approach to Organology." She has lectured and presented papers in Asia, Europe, Canada and throughout the USA, and has taught at Northwestern University, the University of Wisconsin-Madison, UCLA, The Claremont Graduate School, Loyola Marymount University, and the University of Washington-Seattle.

For the past seven years, Dr. DeVale has also served as the Administrative Director of The Music Circle.

PRODUCTION CREDITS

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UPCOMING EVENTS AT REDCAT

November 11–14: Anna Halprin and Anne Collod, with Morton Subotnick: *parades & changes, replays*

November 18–December 13: Joey Arias and Basil Twist: *Arias with a Twist*

December 14: Native Visions: Two Documentaries on Indigenous Mexican Culture by Dante Cerrano

RAMAYANA: AN INDIAN EPIC GAMELAN BURAT WANGI ("FRAGRANT OFFERING") BALINESE DANCE DRAMA

November 6–7, 2009 | 8:30pm

November 8 | 3:00pm

Co-presented by

The Music Circle and REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts



CALARTS

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Friday, November 6–7, 2009 | 8:30pm
Saturday, November 8, 2009 | 3:00pm

REDCAT (Roy and Edna Disney/CalArts Theater)

Directed by I Nyoman Wenten
Dance Director/Dance Instructor: Nanik Wenten
Guest Musical Director: I Wayan Budha
Special Guest Dancers:
Anak Agung Gde Rahma Putra
I Made Dwi Putra Yoga
Begawan Ciptoning
Dance Coordinator: Casey Lee Sims
Makeup Artist: Ajie Dinata
Rehearsal Coordinator: Julie Simon
Backdrop Scenery Projections:
Photographs by Sue Carole DeVale,
Photoshop Finishing by Donn Allen Carter

ABOUT THESE PERFORMANCES

The Music Circle has been presenting the finest classical music and dance of India to audiences in southern California since 1974. In addition, we present occasional multicultural thematic festivals on a subject of Indian origin. In 1998 and 2000 we produced Ramayana festivals in which dancers and musicians from different cultures or subcultures performed each section of the Ramayana epic, which spread from India across Southeast Asia and reached Bali sometime in the first millennium. Of all the groups, the audience’s most enthusiastic response was to the sensual and exuberant experience of the section performed by the same Balinese group presented at these performances: Gamelan Burat Wangi.

The Balinese tradition is thrilling for its multi-layered, scintillating aesthetic expressed through the interlocking music of an orchestra of bronze instruments and gongs with instantly changing dynamics which, in turn, emphasize the sometimes rapid and sudden movements of the dancers who wear costumes of silk with swathes of multicolored panels decorated in gold, and masks and headdresses studded with pieces of mirroring which sparkle as they reflect the lighting.

The Balinese give a very important role to Hanuman, the monkey general who, with his monkey army, helps Rama rescue his beloved Sita from the evil 10-headed monster, Ravana, who kidnapped her. Although Hanuman is every bit as important in the Indian versions of the Ramayana epic itself, he makes very short appearances in Indian Ramayana performances. The Balinese portrayal of Hanuman is spectacular in its costuming, makeup, snapping teeth and monkey-like movements.

Harihar Rao, artistic director of the Music Circle, originally envisioned these performances to give Indian audiences the opportunity to see the magnificent way the Balinese interpret and perform the Ramayana. We wish the same exciting experience for our entire audience.

I Wayan Budha is a descendant of many generations of artists. He began his training in Balinese music and dance at the age of six in his home village of Sading, near Denpasar, the capital of Bali. He graduated from KOKAR (Conservatory of Music and Dance) and holds an advanced degree from ISI (Institute of the Arts of Indonesia) both in Denpasar, Bali. Known as a very versatile musician, Budha is an outstanding multi-instrumentalist who performs in several different types of Balinese gamelan orchestras, such as gamelan *Angklung* (the ensemble usually played for funeral ceremony), gamelan *Gong Kebyar* (a large Balinese modern orchestra), gamelan *Semar Pegulingan* (courtly orchestra), and the *Gender Wayang* quartet, an ensemble for the accompaniment of the Balinese shadow puppet plays. Considered one of Bali’s best musicians, Budha has performed throughout Bali, Indonesia, Asia, the USA, Brazil and Mexico. He has taught in many gamelan clubs in Bali, and at CalArts, Pomona College, and the University of California, Santa Cruz. Budha has been involved in a number of cross-cultural collaborations and also involved with many recording projects that were produced by CMP Records Company of Germany and Jonkey Enterprises Sonic Safari Music of USA.

Begawan Ciptoning is a renowned choreographer and dancer from the city of Surakarta (Solo), Java. He studied as young boy under many famous teachers in Surakarta. Ciptoning graduated from the Conservatory of Music in Solo (KOKAR) and from the Institute of the Arts of Indonesia (ISI) in Jogjakarta, where he became a professor of dance. He has performed throughout Indonesia and Europe, Asia, Australia, and US. Currently, he is employed in the division of Education and Culture at the Indonesian Consulate in Los Angeles as assistant in charge of performing arts programs.

Anak Agung Gde Rahma Putra, an already esteemed young dancer and choreographer, was born in the village of Kapal, Bali. He began studying dance at the young age of five. Two times Agung Rahma was given prestigious awards: the best *Kebyar Duduk* dancer and the best *Kebyar Trompong* dancer, both classical male dance genres, during the dance competitions in Bali. A graduate of SMKI (High School Performing Arts in Gianyar, Bali), Agung Rahma is a senior student at ISI, the Institute of Indonesian Arts, in Denpasar, Bali, finishing his degree in dance. He has performed throughout Bali (especially at Bali Arts Festivals), throughout Indonesia, in many Asian countries, Europe and Mexico. Agung Rahma is also a dance instructor in several gamelan and dance clubs in Bali.

I Made Dwi Putra Yoga is known throughout Bali for his exciting portrayal of the white monkey (Hanoman) for the Ramayana dance drama. He began his training in dance in his village of Sayan, in the region of Gianyar, Bali, at a very young age. He then continued his studies at SMKI (High School of Performing Arts) in Gianyar, and also graduated from the Indonesian Arts Institute (ISI), Denpasar, Bali, in the year 2000. He has been very active teaching and conducting dance workshops and performing in Bali. He has performed throughout Indonesia, Asia, and Mexico. Currently he is a faculty member of the High School of Performing Arts (SMKI) in Gianyar, Bali.

Sue Carole DeVale, presenter of the pre-concert lecture, “Discovering the Hindu Aesthetics in Balinese Performing Arts,” is an ethnomusicologist and professional performer of modern and historical harps who holds a Ph.D. in Music from Northwestern University. As a harpist, she has performed with the Chicago Symphony, both at Orchestra Hall and at Carnegie Hall, New York, and served for eight years as Stage Solo Harpist for the Lyric Opera of Chicago. She has performed in concert tours with Henry Mancini and Andy Williams, and as harpist for performers such as Michel LeGrand, Frank Sinatra, Sammy Davis Jr., Pearl Bailey and The Carpenters.

As an ethnomusicologist, Dr. DeVale is a specialist in the harp traditions of the world, especially the 150 African traditions, and Indonesian gamelan orchestra traditions. In addition to harp performance, she has conducted and performed concerts of Javanese and Balinese gamelan in California and the Midwest for 25 years, including with Friends of the Gamelan, a Chicago performing Javanese gamelan group, that she founded and served as its Artistic Director. Four renowned composers—Elaine Barkin of Los Angeles, Robert Lombardo of Chicago, Robert Moran of New York, and I Nyoman Astita of Bali—have written pieces for her, either for harp,

(Pak Cokro). He also holds an M.F.A. degree from California Institute of the Arts, and a Ph.D. in Ethnomusicology from UCLA.

Wenten is known not only for his traditional music and dance, but also for his creative East-West composition and performance work. He has collaborated with numerous musicians, composers, dancers and choreographers, including Morton Subotnick, Elaine Barkin, Mirian Scott, Robert Kyr, George Lewis, Dr. Subramaniam, Adam Rudolph, S. Maridi, Sardono W. Kusumo, Ben Suharto, Eko Supriyanto, Nyoman Cerita, and Dewa Putu Berata, to name a few. His most recent collaboration with Linda Sohl-Donnell, artistic director and principal choreographer for Rhapsody in Taps, garnered a prestigious Lester Horton Award.

As a performer, he has toured throughout the United States, Europe, and Asia, including the People's Republic of China, the Philippines, Japan, Thailand, Cambodia, Korea, Taiwan, Canada, and South American countries. In January 2003, Wenten collaborated with five actor-dancers from the Peking Opera in Hong Kong in the production of Mozart's *The Magic Flute*. In September 2003 and October 2004, as a performer and artistic director of Gamelan Burat Wangi, he toured Mexico City and collaborated and performed with the Compania Nacional de Danza Folklórica. In October 2003, Gamelan Burat Wangi, under his artistic direction, performed at the new Walt Disney Concert Hall in Los Angeles.

As a teacher, he has taught at the Indonesian Arts Institute in both Bali and Java, and many gamelan music and dance programs in the United States and Canada, including the Center for World Music in Berkeley; UC Berkeley; UCLA; UCSD; San Diego State University; San Francisco State University; San Jose State University; Loyola-Marymount University; University of Wisconsin; Goldsmith College, London; Dominican College, San Rafael; Mills College, Oakland; Simon Fraser University, Vancouver; Pomona College in Claremont, CA; and the University of British Columbia in Vancouver.

Since 1988 he has recorded and produced gamelan CDs with C.M.P. Recording Company of Germany, for which he had recorded more than 40 different gamelan ensembles from West Java, Central and East Java, the island of Bali, and Lombok. Currently, Wenten is on the faculty of California Institute of the Arts in Valencia.

In October 2009, Dr. Wenten gave workshops and performed at the Indonesian Art Festival in Jakarta along with David Rosenboom, Vinny Golia and Maureen Selwood, all faculty of CalArts.

Nanik Wenten, born in Jogjakarta, Central Java, comes from a long line of great musicians, composers and dancers. Her father K.P.H. (Kanjeng Pangeran Haryo) Notoprojo, affectionately known as Pak Cokro, was one of the most highly distinguished Javanese court musicians and a renowned composer who taught at CalArts for twenty-one years. She is one of Java's most distinguished dancers, choreographers and respected teachers. She began her training in Javanese dance as a young girl at the Pakualaman palace and also at the Kepatihan, residence of Prime Minister of Kesultanan Jogjakarta. After becoming proficient in the dances of her native land of Java, she then undertook learning the dances of the neighboring island of Bali.

Nanik received her formal training at the National Dance Academy and Gajah Mada University in Jogjakarta and she holds an M.F.A. in Dance from the California Institute of the Arts, where she is now on the faculty. Through her long involvement and exposure to ballet, modern and contemporary dance in America, Nanik has choreographed a unique fusion of Indonesian dances with Western dance elements. She has collaborated with Morton Subotnick, Ed Emshwiller and Larry Reed. She has also collaborated with choreographers and dancers including Sardono W. Kusumo, the late Ben Suharto, Linda Sohl-Ellison and Marion Scott. In 2006, she choreographed a dance drama theater piece in Bali based on the Greek story of King Oedipus in collaboration with Nyoman Cerita and produced by William Maranda and Nyoman Wenten. She has collaborated with David Rosenboom and Hiroko Hojo and in 2007, performed at the Indonesia Arts Institute (ISI) in Denpasar for the Festival Indonesia V. Mrs. Wenten has toured Asia, Europe, Mexico and North and South America, presenting lecture demos, workshops and performances.

PROGRAM

Gambang Suling

Musicians: Members of Gamelan Burat Wangi

Burat Wangi (“Fragrant Offering”) Dance

Dancers: Maggie Lee LaPorte, Mega Andani Kim, Sandrawati Kosasih, Niken Sekar Dewani, Christa Holmes, Rotrease Regan, Ni Ketut Sikiasih

Ramayana Dance Drama

Prince Rama: Anak Agung Gde Rahma Putra

Princess Sita: Weny Michelstein

Lakshmana: Nancy Astuti Allard

Monkey General Hanoman: I Made Dwi Putra Yoga

King Ravana: I Nyoman Wenten

Jetayu: Nanik Wenten

Prime Minister Maricha: Begawan Ciptoning

Princess Trijata: Niken Sekar Dewani

Golden Deer: Casey Lee Sims

Deer: Alexandra Coustar, Latitia Coustar, Aska Li, Saskia Sani

Court Ladies (dayang-dayang): Christa Holmes, Mega Andani Kim,

Sandrawati Kosasih, Maggie Lee LaPorte, Rotrease Regan, Ni Ketut Sikiasih

Monkey Army: Sarah Angsoka, Casey Lee Sims, Amanda Li, Ashley Li,

Ashton Michelstein, Tyler Michelstein, Sarah Schermenthorn

Garden Guards/Giants: Begawan Ciptoning, Hirotaka Inuzuka, Zacherie Sharrin

Narrators: John Martin, Lindsay Rosenboom

Members of Gamelan Burat Wangi:

Amanda Adrian, Adam Wayan Berg, Casey Butler, Sarah Carle, Geoff Dent, Sinta Dewiningsih, Erica Fuenmayor, Edward Garcia, Gus Gil, Katherine Hagedorn, Dave Heesen, Hirotaka Inuzuka, Will Marsh, Lydia Martin, Steven McDonald, Eugene Moon, Anna Robinson, Andrew Rosenblum, Jessica Ross, Joe Santa Maria, Kristina Schauer, Abby Sher, Julie Simon, Karen Smith, Adrian Tenney, Djoko Walujo, Endang Walujo, Tyler Yamin

PROGRAM NOTES

Gambang Suling

Composed by I Wayan Gandra, this popular instrumental piece is based on a Javanese piece and was adopted for the Balinese gong Kebyar in the 1960s.

Burat Wangi (“Fragrant Offering”) Dance

This dance, choreographed by I Ketut Rena, represents an offering to the Supreme God, Ida Sanghyang Widhi Wasa, and showcases a colorful assortment of flowers with a fragrance that can be sensed by the whole universe.

Ramayana Dance Drama

(NOTE: Spellings of names and places in the Ramayana descriptions below are given in their Indian Hindu form. Most are extremely similar to the Balinese. When there are striking Balinese variations, they are given in parentheses next to the Indian root the first time the term appears.)

The Ramayana (“Rama’s Way”) is a 4000-year-old Hindu epic packed with action and romance. It is also a holy text by which millions of Hindus live their lives. This great Indian epic remains the most important literary work that the Indonesian people, especially the Javanese and the Balinese, have appropriated for their own. Ramayana provided the major dramatic themes for the earliest Balinese dance and dance dramas and other forms of theater including *wayang* (shadow puppet play). The influence of Ramayana has survived to this day in Balinese theater, dance, music, and painting. The Balinese Ramayana consists of seven parts, or *khandas*, each of which may itself consist of several stories. This performance includes the essence of four of the central *khandas*.

The background to our presentation begins in Ayodhya, a kingdom ruled by the king Dasharatha, who has three wives: Kaushalya, who bore Prince Rama, the earthly incarnation of God Vishnu; Kaikeyi, who bore Prince Bharata; and Sumitra, who bore Lakshmana and Shatrughna. King Dasharatha, now old, desires to make Prince Rama his successor to the throne. But Kaikeyi, one of the king’s three wives, mother of Bharata, wants her son to be the king. Rama honors his father’s obligation, and goes into exile in the wild forest Dandaka, followed by his wife, Sita, and devoted brother, Prince Lakshmana. Upon Dasharatha’s death, Bharata is summoned to the throne, but he nobly refuses succession and sets out into the forest to bring his brother, Rama, back to Ayodhya.

Rama, however, declines to return until he fulfilled his vow of twelve years of exile. Handing over his gold embroidered shoes as a sign that he yields his right to rule to his brother Bharata, Rama continues his exile with Sita and his brother, Lakshmana.

Scene I

The Journey

Rama, Sita, and Lakshmana’s journey into exile brings them to the Dandaka forest. By the time the holy trio reaches the forest, Ravana (Rahwana), a demonic king with ten heads, king of Alengka (Sri Lanka), has heard of the beauty of princess Sita and wants to marry her. Ravana weaves a careful plot to kidnap Sita. He orders his demon Prime Minister, Maricha, to transform himself into a golden deer to entice her. Sita falls in love with the beautiful deer and tries to catch her, but the deer always dodges out of the way.

Scene II

The Abduction of Dewi Sita

Sita desperately wants the golden deer and begs Rama to catch it for her. He and Lakshmana try to do so, but it disappears into the forest. Seeing his wife’s sadness, Rama decides to search for further for the deer, and before leaving he asks his brother Lakshmana to stand guard to protect Sita. Rama, determined to capture the beautiful animal, then sets out in pursuit of the deer. Unseen by Sita and Lakshmana, Rama successfully shoots the deer, but when his arrow strikes it, the deer resumes its demonic figure (Maricha) and runs off shouting for help. Sita thinks it is Rama in trouble and sends Lakshmana to go to his aid. But before Lakshmana leaves, he draws a magic circle of protection for Sita.

With Sita now alone, Ravana believes this is the perfect time to kidnap her, but he is unable to reach Sita within the magic circle. In order to get close to Sita, Ravana disguises himself as a hermit and begs for food. As she extends her hand generously through the magic circle to give him food, Ravana grabs her and carries her off to Alengka. Hearing Sita’s cries for help, an old friend of King Dasharatha, the great bird Jetayu, flies to the scene, but is unable to overcome the inner power of Ravana, and sinks to the earth, defeated. While searching for Sita, Rama and Lakshmana find the dying Jetayu, who has just barely enough

life left to tell them what happened to Sita.

Scene III

Hanuman’s Mission

Meanwhile, Sugriwa, the monkey king, chooses the monkey general, Hanuman (Hanoman or Anoman), to help Rama find Sita. Hanoman finally reaches the shore of the great Indian Ocean. He wants to spring over the sea to reach Ravana’s kingdom, Sri Lanka (Alengka), so the rest of the thousand-monkey army builds a bridge, Setu Bandha (Situbanda), to cross the ocean. Despite many obstacles, Hanuman discovers Sita has been kept in the Angsoka garden and he arrives there undetected and hides. There he sees Ravana try to seduce Sita. When Sita rejects him he becomes very angry and threatens to kill her. At that moment, Trijata, Ravana’s niece, intervenes, begging her uncle to leave Sita alone. Hanuman meets Trijata, explains his mission, asking Trijata to take him to see Sita.

Scene IV

The Death of King Ravana

Trijata advises her uncle Ravana to set Sita free, but Ravana instead chooses to declare war against Rama and the monkey army. Ravana orders his general to attack, and a fierce battle takes place between the two opposing armies. Finally Ravana and Rama themselves appear on the battlefield and after a furious battle between the two warriors, Rama at last defeats Ravana.

Scene V

The Coronation of King Rama

There is great rejoicing over Rama’s victory. Rama and Sita are joyfully reunited and Prince Rama is crowned king before his rejoicing subjects in the kingdom of Ayodhya.

ABOUT THE ENSEMBLE

Gamelan Burat Wangi (“Fragrant Offering”) is an active gamelan club in Southern California, based at California Institute of the Arts, Valencia. The group was founded in 1972 by I Nyoman Wenten (artistic director), Nanik Wenten (dance director), and K.P.H. Notoprojo (Pak Cokro), the most prominent Javanese court musician and prolific Indonesian composer. At present the group has 40 active members (musicians and dancers).

The Burat Wangi gamelan group is known throughout the U.S. for their well-trained musicians and dancers. They have performed in many venues including Walt Disney Concert Hall and Japan American Theater in Los Angeles; Herbst Theater, San Francisco; Theater de la Danza, Centro National de las Artes, and Auditorio Blas Galindo, Mexico City; International Festival of Masks; and CalArts’ annual Spring Music and Dance Festival. They have also given numerous workshops.

In July of this summer most of the Burat Wangi members went to Bali to further their study in preparation for tonight’s Ramayana performance and also collaborated with artists of the Gamelan Bharata Muni at Sading village, Denpasar, for performances in Bali.

BIOGRAPHIES

I Nyoman Wenten, artistic director of Gamelan Burat Wangi, is one of Bali’s most accomplished dancers and is a celebrated musician, teacher, and performer.

Wenten deepened his traditional training with formal study, first at Bali’s Conservatory of Music (KOKAR), and later at the National Music and Dance Academy in Yogyakarta, Java, where he studied with many well-known teachers/gurus, such as Bapak I Wayan Berata, Bapak I Nyoman Rembang, Bapak Nyoman Kaler, Bapak Nyoman Kakul, Bapak Nyoman Rendi, Bapak Ida Bagus Raka, and Bapak Anak Agung Oka, as well as such Javanese teachers as Romo Sasminta Mardowo, Bapak Nartomo, Romo Suryo Bronto, Romo Suryadiningrat, Romo Ngung Kesowo, Bapak S. Maridi, and Bapak K.P.H. (Kanjeng Pangeran Haryo) Notoprojo