

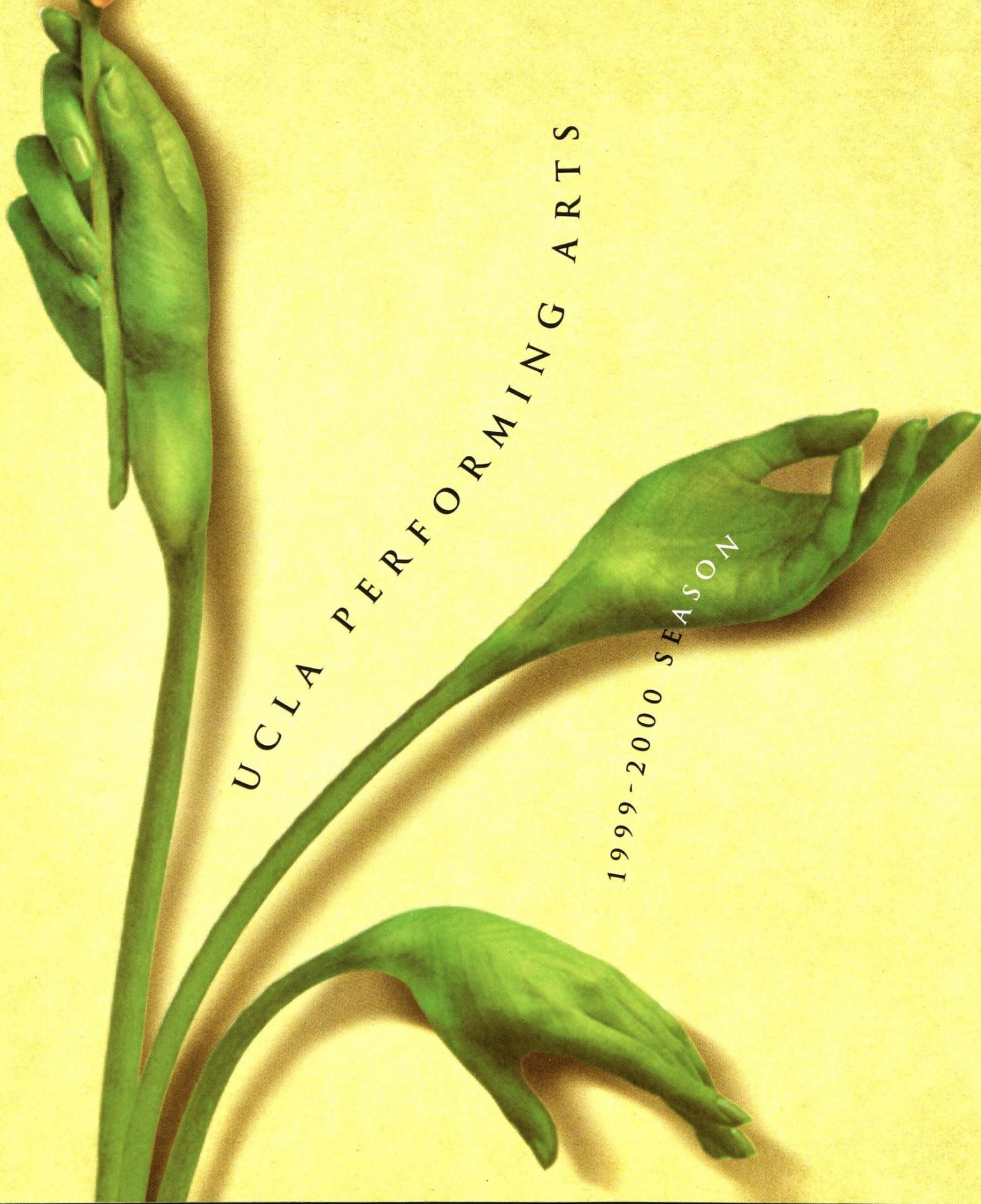
# PERFORMING ARTS

APRIL 2000



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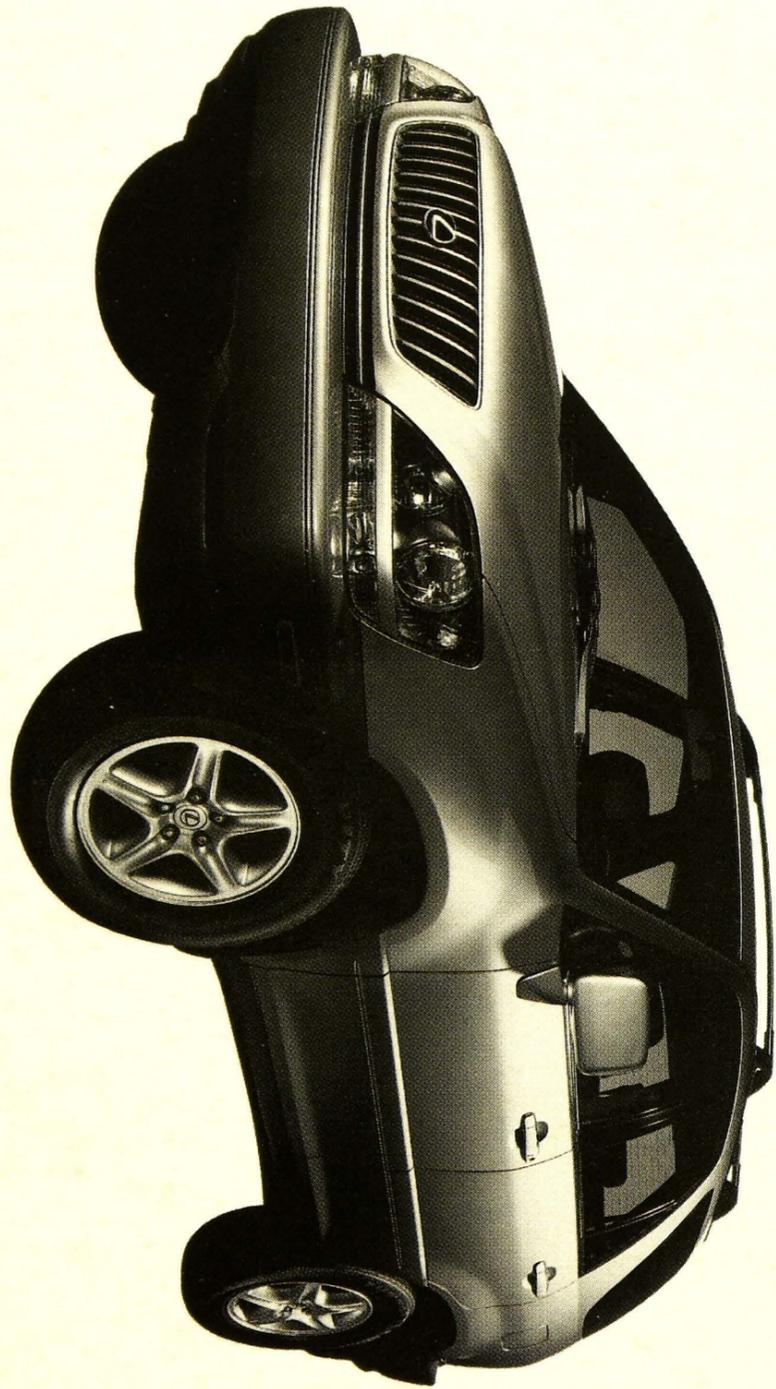
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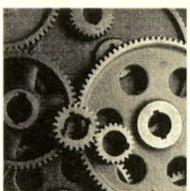
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# PERFORMING ARTS

APRIL 2000 • VOLUME 34 • NUMBER 4  
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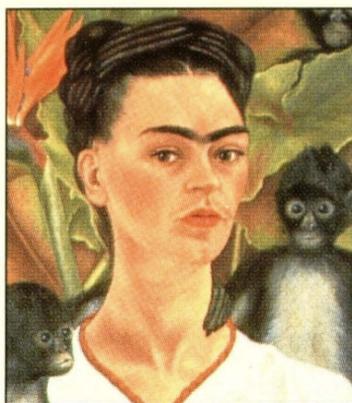
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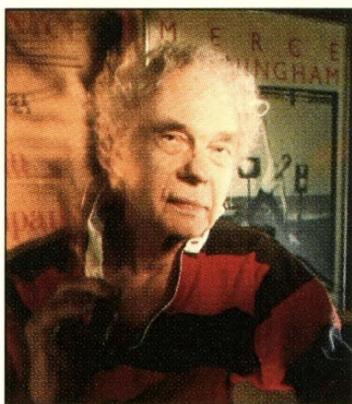
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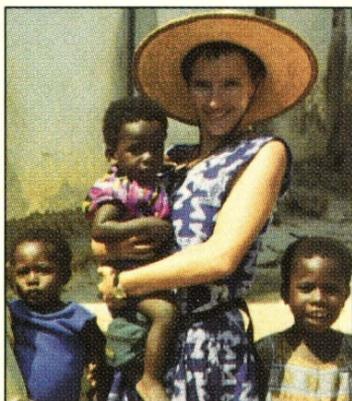
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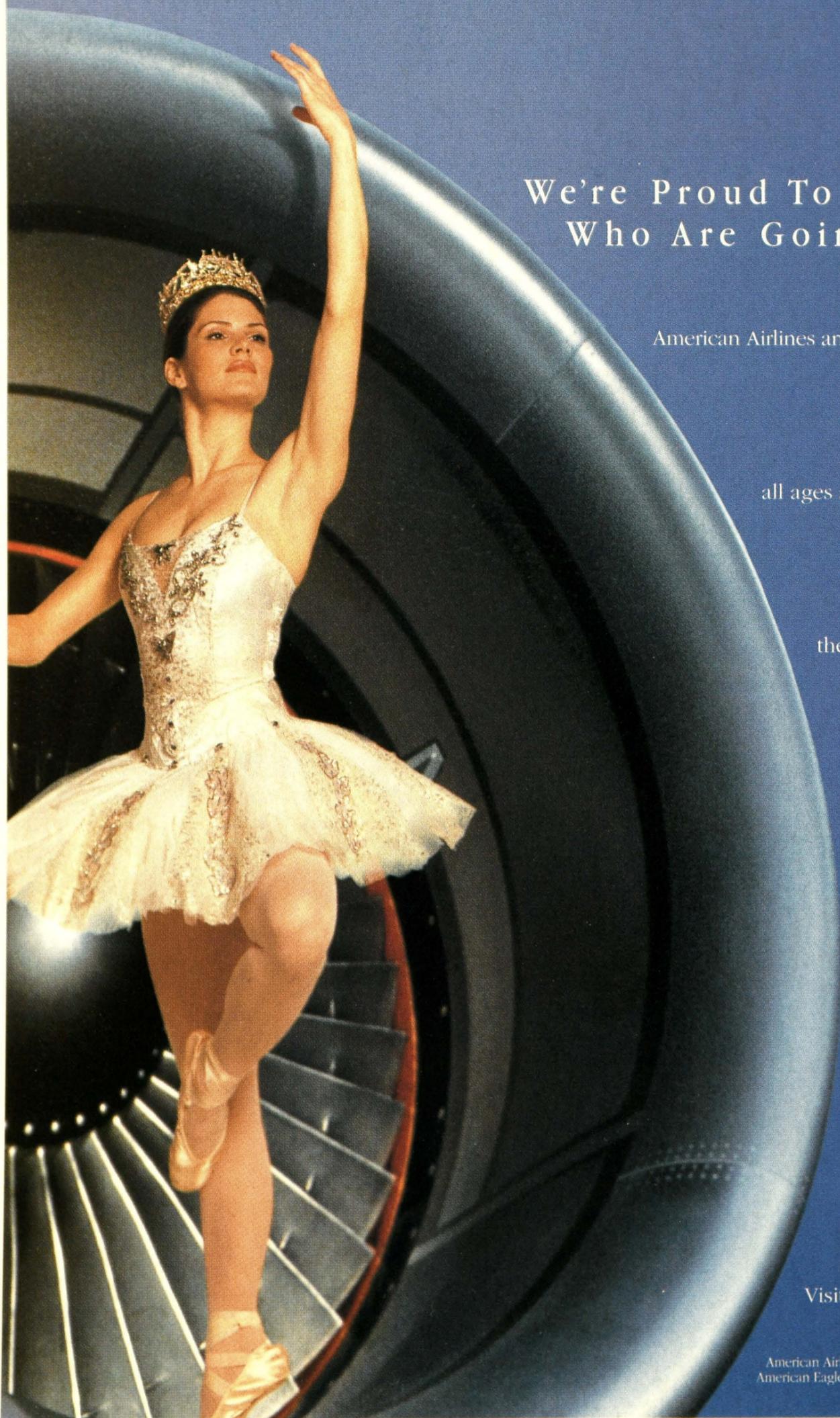
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# The Arts



## OF THE STATE

A GUIDE TO UPCOMING CULTURAL EVENTS

### May

#### THEATER

##### Theater Kids

Exposing children to theater is what *Kids' Week at the Theatre* is all about. From April 30 to May 7, participating Los Angeles County theaters will offer free tickets, backstage tours, open rehearsals, and hands-on workshops for youth under 18. For more information, call (310) 281-1910, or visit the Web site at [www.kidsweek.org](http://www.kidsweek.org).

##### Shockheaded Peter

An international hit, *Shockheaded Peter* is a macabre staging of the classic 19th-century children's book *Struwwelpeter*, by Heinrich Hoffman. This combination of Grand Guignol, puppetry, and Victorian melodrama began life in Britain, but has been seen to wide acclaim in other European countries as well as Israel, Canada, and Australia, and in New York and Washington, D.C. Though based on a children's book, this show is not appropriate for young children. Visit the official *Shockheaded Peter* Web site at [www.shockheadedpeter.com](http://www.shockheadedpeter.com). May 11–28, *Freud Playhouse, UCLA*, (310) 825-2101, Web site: [www.performingarts.ucla.edu](http://www.performingarts.ucla.edu). June 7 – July 16, *Geary Theatre, San Francisco*, (415) 749-2228, Web site: [www.act-sfbay.org](http://www.act-sfbay.org).

##### Randy Newman

One of the defining musical voices of our era, Randy Newman has written popular songs (remember "I Love L.A." and "Short People?"), musicals (his *Faust* opened at La Jolla Playhouse in 1995), and film scores (*Pleasantville*, among others). Now his music and life become the subject of *The*

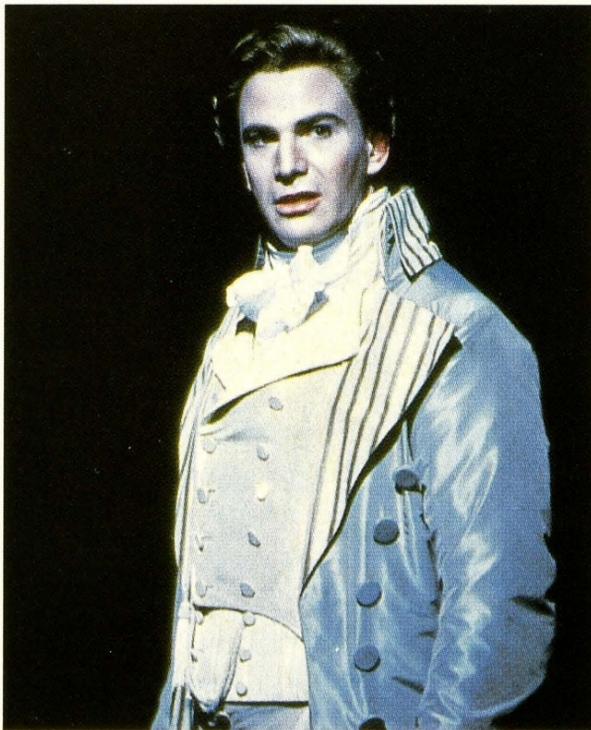
*Education of Randy Newman*, in this world premiere musical. May 26 – July 2, *South Coast Rep, Costa Mesa*, (714) 708-5555, Web site: [www.scr.org](http://www.scr.org).

##### The Lizard

*Celebration of the Lizard*, a new musical based on the music of Jim Morrison and The Doors, is given its world premiere at San Diego Repertory Theatre next month. Five years in the making, the show was conceived and adapted by Joel Lipman with the full cooperation of Ray Manzarek, The Doors' original keyboard player, and features 43 Doors songs, including "Light My Fire," "Riders on the Storm," and "LA Woman." May 20 – June 25, *Lyceum Theatre, San Diego*, (619) 544-1000, Web site: [www.sandiegorep.com](http://www.sandiegorep.com).

##### Scarlet Pimpernel

With music by Frank Wildhorn (composer of *The Civil War* and *Jekyll and Hyde*) and book and lyrics by Nan Knighton, the musical *Scarlet Pimpernel* opened on Broadway in 1997. Douglas Sills stars as the foppish/dashing Sir Percy

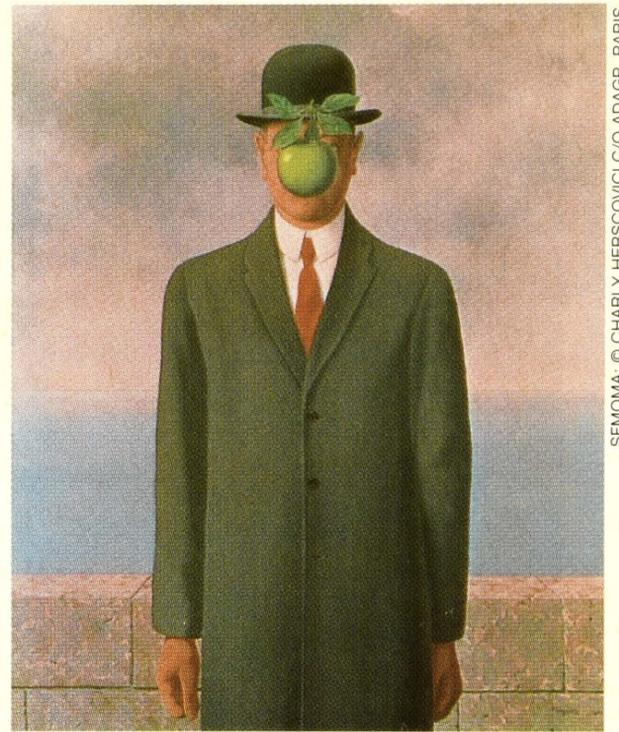


Douglas Sills in *The Scarlet Pimpernel*.

*Blakeney/Scarlet Pimpernel*. April 5–16, *Orpheum Theatre, San Francisco*, (415) 512-7770, Web site: [www.bestofbroadway-sf.com](http://www.bestofbroadway-sf.com). April 26 – June 18, *Ahmanson Theatre, Los Angeles*, (213) 628-2772, Web site: [www.taperahmanson.com](http://www.taperahmanson.com).

##### Wit

Emmy Award-winning actress Judith Light plays Dr. Vivian Bearing in *Wit*, last year's Pulitzer Prize-winning drama. *Wit* was written by Margaret Edson, the kindergarten teacher from Atlanta who hit the jackpot with her first play. May 3–28, *Curran Theatre, San Francisco*, (415) 512-7770, Web site: [www.bestofbroadway-sf.com](http://www.bestofbroadway-sf.com).



SFMOMA; © CHARLY HERSCOVICI C/O ADAGP, PARIS

*Le fils de l'homme* ("The Son of Man") is included in the upcoming exhibition "Magritte" at San Francisco's Museum of Modern Art.

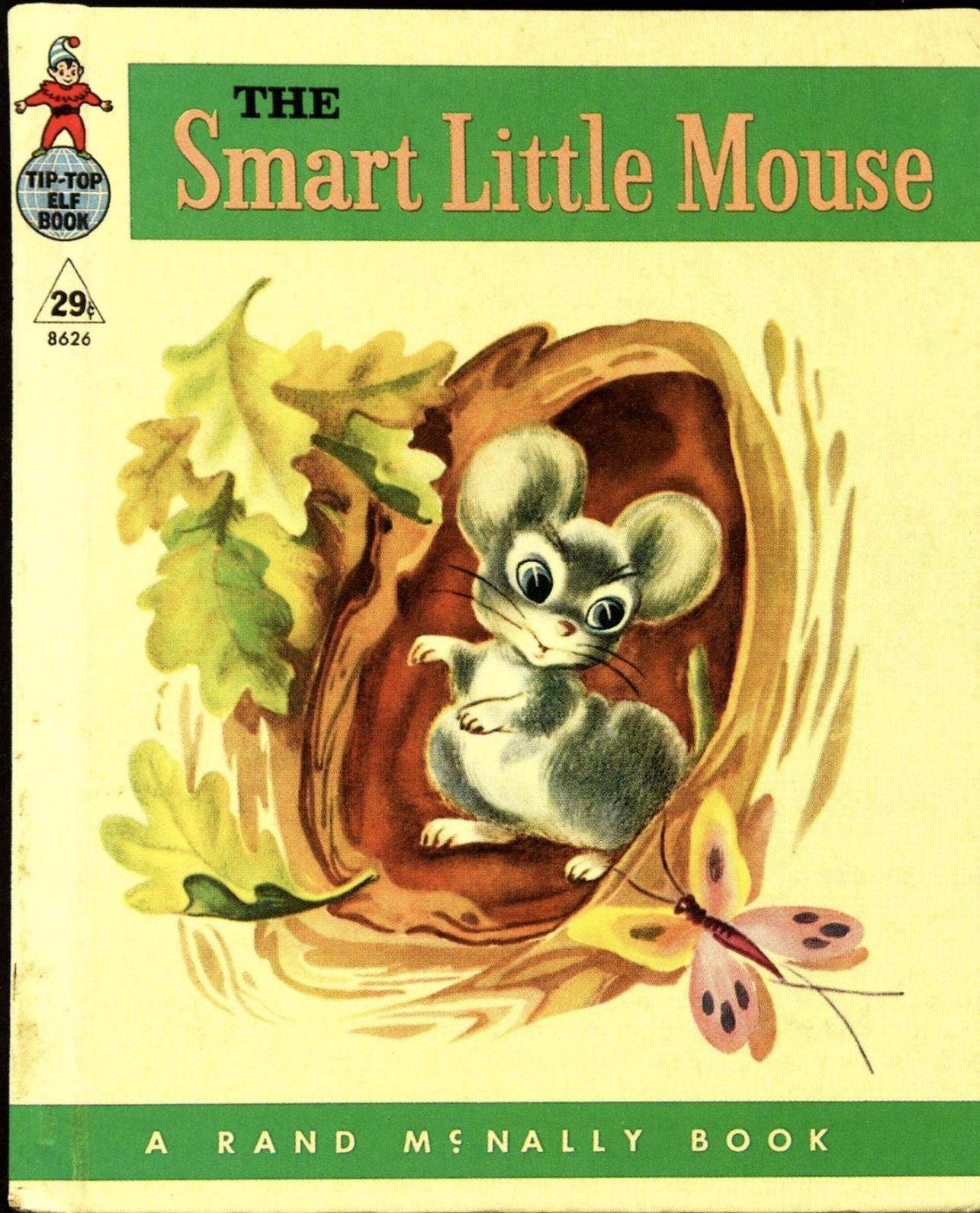
##### Glass Menagerie

In *The Glass Menagerie*, Tennessee Williams created one of the most famous of fictional American families, the Wingfields. Mother Amanda tries to control her children's lives, while daughter Laura lives in her own small, fragile world, and son Tom escapes through alcohol and long nights at the movies. May 5 – June 18, *Pasadena Playhouse*, (626) 356-7529, Web site: [www.pasadenaplayhouse.org](http://www.pasadenaplayhouse.org).

##### Delaney Sisters

San Jose Repertory Theatre closes its season with *Having Our Say: The Delaney Sisters' First 100 Years*. The play opens as 103-year-old Sadie and 101-year-old Bessie welcome us to a family dinner in the course of which they will take us on a 100-year-long journey. Playwright Emily Mann adapted the sisters' famous book for the stage. May 13 – June 11, *San Jose Rep*, (408) 367-7255, Web site: [www.sjrep.com](http://www.sjrep.com).

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Frida Kahlo's *Self-Portrait with Monkeys* goes on view with other modern Mexican masterworks at San Diego's Museum of Contemporary Art.

## VISUAL ARTS

### Modern Mexicans

The unparalleled Mexican art collection of Jacques and Natasha Gelman, of Mexico City, is widely regarded as the world's most significant private holding of 20th-century Mexican art. Eighty works of art go on view next month, including such masterpieces as Frida Kahlo's *Self-Portrait with Monkeys* and Diego Rivera's *Calla Lily Vendor*, as well as works by Siqueiros, Orozco, Mérida, and Tamayo, among others. *May 14 – September 3, San Diego Museum of Contemporary Art, La Jolla, (858) 454-3541, Web site: [www.mcasandiego.org](http://www.mcasandiego.org).*

### Magritte

In the first overview of Belgian surrealist René Magritte's work on the West Coast in more than 30 years, this exhibition includes about 65 works highlighting Magritte's investigation of painting as representation and the relationship between image and language. The show includes the Museum's recent acquisition, 1952's *Les Valeurs personnelles* ("Personal Values"). *May 5 – September 5, San Francisco Museum of Modern Art, (415) 357-4000, Web site: [www.sfmoma.org](http://www.sfmoma.org).*

## MUSIC

### Rattle

In 1979 Simon Rattle (now Sir Simon) made his North American debut with the Los Angeles Philharmonic. He went on to serve as principal guest conductor of that orchestra from 1981 until 1994. After many a triumphant return, the maestro leads his old orchestra in a shimmering program of Ravel's charming chamber opera *L'Enfant et les sortilèges* and Mahler's beautiful Fourth Symphony. They are joined by the Los Angeles Master Chorale and sopranos Heidi Grant Murphy and Christine Brandes, mezzo-sopranos Lorraine Hunt, Cynthia Clarey, and Marietta Simpson, tenor John Aler, baritone François Le Roux, and bass Julian Rodescu. *May 25–28, Dorothy Chandler Pavilion, Los Angeles, (213) 365-3500. Web site: [www.laphil.org](http://www.laphil.org).*

## OPERA

### La Bohème

Michael Kennedy in *The Oxford Dictionary of Music* calls it "probably the most popular and generally beloved opera ever written, a masterpiece of characterization, sentiment, and craftsmanship." And what else could fit that build-up but Puccini's *La Bohème*? San

Diego Opera brings us this romantic tale next month with Mexican tenor Fernando de la Mora as Rodolfo, a role he has sung from Berlin to Buenos Aires (by way of the Met); Polish soprano Izabela Labuda, who has sung throughout Europe, as Mimì; and American soprano Cynthia Clayton, who made her 1997 SDO debut as Micaëla, in the role of Musetta. Sir Richard Bonyngue conducts his first-ever *Bohème*, and Sharon Ott, of Seattle Repertory Theatre, casts a fresh directorial eye on the opera. *May 13, 16, 19, 21, and 24, San Diego Civic Theatre, (619) 570-1100, Web site: [www.sdopera.com](http://www.sdopera.com).*

## DANCE

### Smuin Ballets

Smuin Ballets/SF was founded in 1994 by the renowned choreographer Michael Smuin, formerly the director of the San Francisco Ballet. The company now features seasons at Yerba Buena Center for the Arts and extensive tours. The three programs offered next month include the smash hit *Pinocchio* and the world premiere of *A Young Person's Guide to the Orchestra*. Watch for Michael Smuin live on line at [www.voiceofdance.com](http://www.voiceofdance.com) at 7 pm on April 17 in a backstage chat. *May 3–21, Yerba Buena Center for the Arts, San Francisco, (415) 978-ARTS, Web site: [www.yerbabuenaarts.org](http://www.yerbabuenaarts.org).*

### Malashock

Malashock Dance & Company premieres a new theater/dance work titled *Blessings & Curses* next month. Conceived by choreographer John Malashock with New York playwright Karen Hartman, *Blessings & Curses* weaves a modern myth out of time-honored Jewish folklore. The music includes Yiddish and Sephardic folk songs, Middle Eastern rhythms, ancient texts, and other world music influences. *May 13–21, Garfield Theatre, Lawrence Jewish Community Center, La Jolla, (619) 235-2266, Web site: [www.malashockdance.org](http://www.malashockdance.org).*

### Ballet Pacifica

Southern California's professional dance company rounds out its 1999/2000 season with the world premiere of Artistic Director Molly Lynch's *A Streetcar...*, an homage to Tennessee Williams' work, set to an original score by Michael Roth and performed live by the Angeles String Quartet. Also on the program are David Allan's *Capriol Suite* and William Soleau's *Dream Dialogues*. *May 12–13, Irvine Barclay Theatre, Irvine, (949) 851-9930, Web site: [http://locartsnet.org/ballet\\_pacifica](http://locartsnet.org/ballet_pacifica).*



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# Merce As Merce

# Is Does

Dancemaker Cunningham  
still rolls the dice

BY DONNA PERLMUTTER

*The place:* UCLA's Royce Hall

*The time:* Roughly 20 years ago

*The event:* A performance of *Winterbranch*

by the Merce Cunningham Dance Company

**N**o sooner had the dancers appeared onstage than blackness blanketed the house, a soundscore drifted in and out, and a band of blinding light flashed on the audience.

What could this be, we all wondered. Obviously, an assault on the spectators. But no. Merce, as everyone calls him, is a gentle soul, too im-"merced" in his own realm of intricately complex movement — ever-abstract movement — to turn aggressive, either in his dances or with his audience. The man is a pacifist, in terms of both philosophy and aesthetics. He does not preach from the stage or resort to agitation-propaganda. Yet he had just launched an assault. The fact was inescapable.

Many left the theater that night without answers.

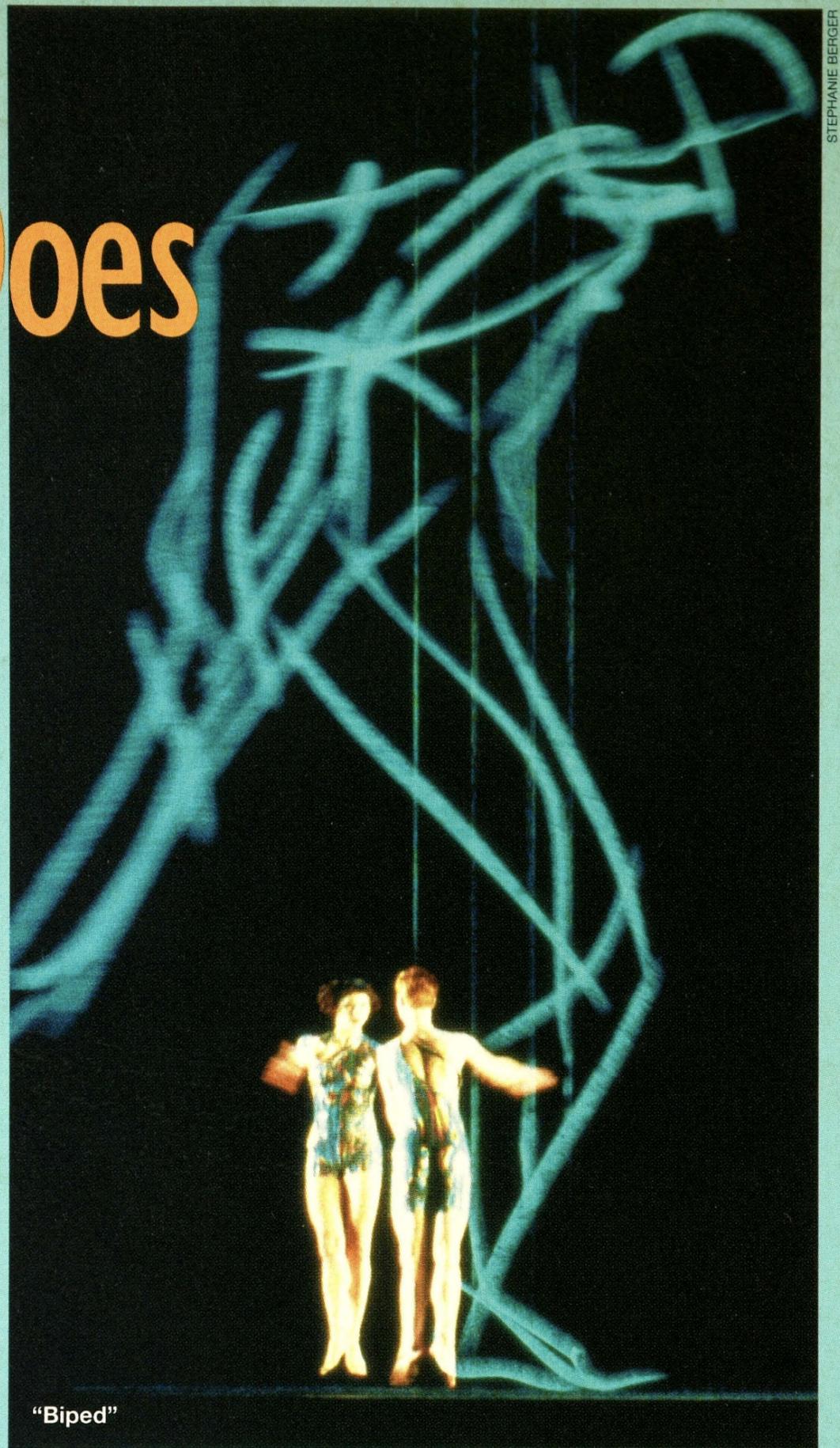
Now, two decades later, Merce Cunningham is speaking by phone from his studio in Manhattan's West Village.

"Oh, that piece, *Winterbranch*, he recalls in a softly vibrant voice, its tones measured but unself-conscious. "It's a dance about falling and getting up. I told [Robert] Rauschenberg, who did the decor, that I thought it was night, but not moonlight, rather, electricity that could be turned on and off."

What resulted then, the blinding of the audience, was neither intended nor rejected by the choreographer. He had merely made a dance about falling down and getting up. How or whether the work had any connection with the decor or music mattered not to him. And that is why he is unique among collaborative artists. Cunningham delights in artistic anarchy. He deeply believes in it. His idea of collaboration is simultaneity. For him, the elements are independent entities; they share the same time and space, but little else.

The whole point of this, he explains, "is to *not* express an idea or a situation, but for movement to be freely what it is, so that each person can respond individually and not according to a program."

\* \* \* \*

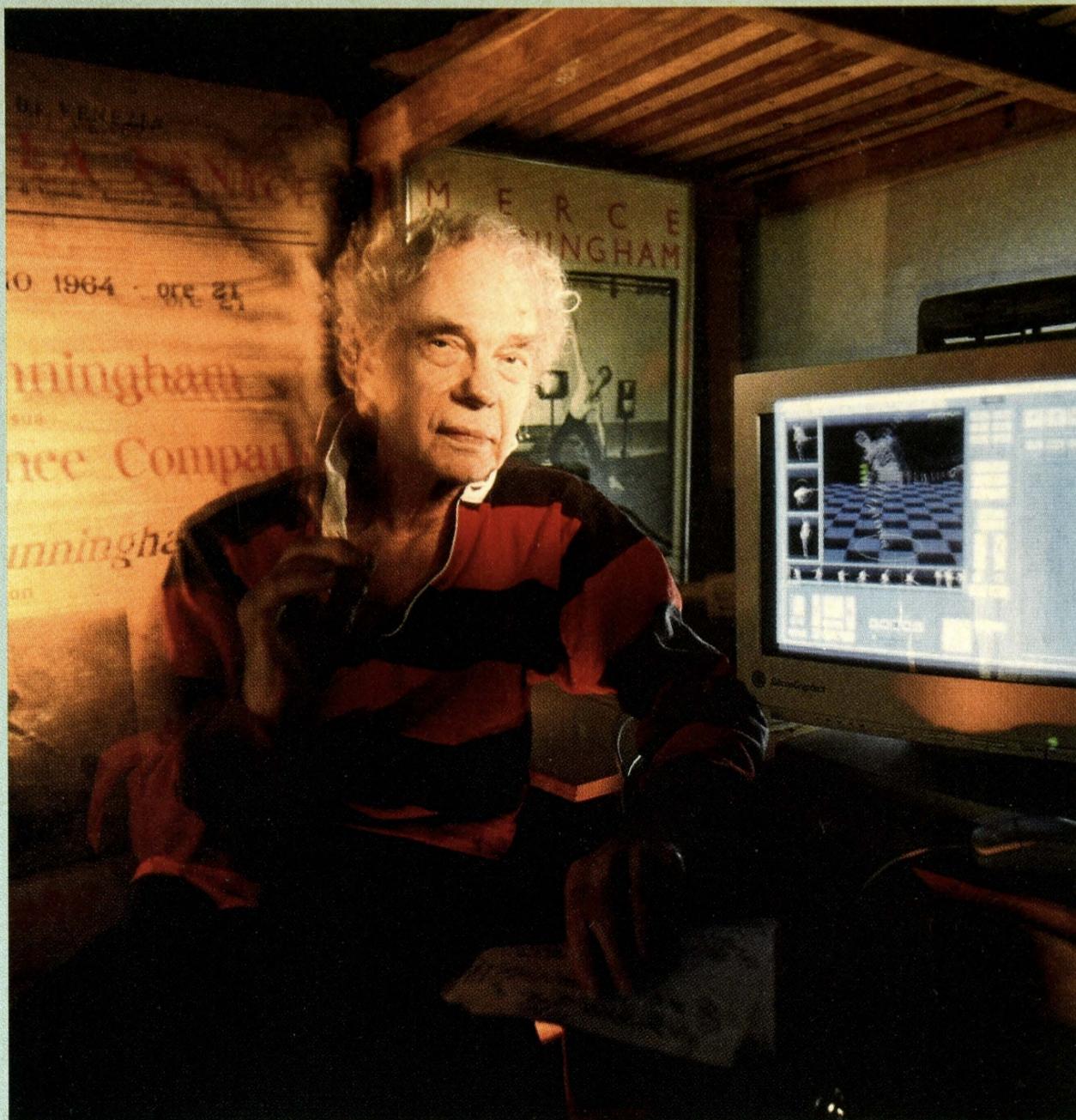


"Biped"

The grand old man of modern dance — he just turned 81 — lives in the collective unconscious of all who have ever dabbled in dance or thought about contemporary art. For as long as most of us can remember, there's always been Merce Cunningham — exulting in pure movement that is devoid of scenario, movement for its own sake and "its own sense of discovery," in his words. For that, he has received every known honor and award.

The dancer-choreographer grew up in the small coal-mining town of Centralia, Washington, and one day announced to his lawyer-father, who remained neutral about the decision, that dancing would be his profession — this after he studied tap, folk, and ballroom with the local, all-purpose dance teacher.

Then came a whole variety of growth experiences, with Lester Horton in Los Angeles and others, including Martha Graham. In the early '40s he performed with that icon of dance drama, only to move light years away from her theatrical narratives and forge his own creative vision with composer John Cage. The two, who became life partners as well as collaborators, embraced the notion



EDWARD SANTALONE

of art as chance or random procedures.

"These things were in the air then," Cunningham says, explaining that both he and Cage were caught up with the ideas of the ancient Chinese Book of Changes, *I Ching*. "It was inevitable that we would go this way."

Cunningham, whose cult identity critic Arlene Croce dubbed "mercism," with a small m (and those influenced by it, "mercists"), was a stunning dancer. At his peak he moved with mercurial speed and precision, a suppressed passion and cat-like stealth. As he aged he took on the look of a wizened imp, his hair now a halo of wiry, white fleece.

In fact, he continued dancing with his ensemble long after becoming alarmingly arthritic. Audiences and critics alike

Merce Cunningham Dance Company performs at the Alex Theatre in Glendale on April 28–29. Call (800) 233-3123 or visit the Alex Theatre Web site at [www.alextheatre.org](http://www.alextheatre.org). The company also performs May 5–6 at UC Berkeley's Zellbach Hall. For tickets call (510) 642-9988. Web Site: [www.calperfs.berkeley.edu](http://www.calperfs.berkeley.edu).

simply saw his quirky, fragmented movement style as conceptual rather than functional. Now, he no longer performs.

And though the stylistic details have changed over the years — on occasion, his dancers now flaunt the arched feet and pointed toes of ballet training — Cunningham's works still revel in the organized chaos that comes from his roll-of-the-dice procedures and the deliberately awkward phrases of his dances.

"But movement is awkward only in the sense that it is not what people expect it to be," he says, explaining that the eye must get used to a new sight. A few years ago in Russia he gave lectures and showed videos to dancers there. "One of them said that the movement did not look natural," he recalls. "Then I suggested that if you do it long enough it becomes natural."

"This is something I don't comprehend about life. Long ago it was the typewriter that seemed awkward. People said you just couldn't write that way. Their minds are so closed."

What Cunningham finds himself being perpetually asked is why he makes the kind of dances he does — dances that may lull more than excite, dances that may not build to any sort of climax.

The answer: "My need to find out something I don't already know. For most people it's unnerving to make up their own minds about what they're seeing. But it's what interests me."

He recalls writing an essay about the fruitlessness of attaching meaning to his works. "It would be like trying to explain the sun coming up or the rain coming down," he says. "And it would not do justice to such wonders. But if someone wants to assign meaning, it's quite all right. I don't object to anything. It's simply not of concern to me."

"Once, at a small New England school reception following a performance, a ballet dancer said to me, 'Your work looks like ballet to me.' A Chinese dancer next to her then said, 'No, it looks very Chinese to me.' Our eye catches the familiar rather than working to grasp the unfamiliar."

If all of this puts him in an esoteric realm, separated from everyday, mundane concerns, the network around him — his company — keeps that sphere secure and worry-free. Even now, eight years after the death of his partner, Cunningham does only what he has always done: make new dances.

"It's different, with John gone," he says. "But by using the computer my work has become more complex. And of course it's always difficult because new things occur that then involve more figuring out."

However, the work no longer raises controversy. Even critics who, early on, protested the rigorously abstract dances, now praise and wholly accept his canon. In the process they have come to understand his thinking and appreciate his integrity — an integrity that filters down to his very diet: macrobiotic.

After all these years, would he relent and do something as wicked as eating a donut?

"I wouldn't think it was wicked. In fact, I don't know what wicked is. Anything a person does could be called, from some point of view, wicked or not. I just do what interests me and try to share it with others."

As for posterity, Merce Cunningham says that because everything in art changes, he "really has no thoughts" on the subject, "except to expect that everything will, indeed, change."

"I just want to keep up what we're doing, to show the dances whenever possible, and to keep on, within my means, making new ones." □

*Donna Perlmutter, a recipient of the ASCAP/Deems Taylor Award, is a widely published journalist and critic who writes frequently for Performing Arts magazine.*



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# Appalachian Strings

Yo-Yo Ma, Edgar Meyer, and Mark O'Connor take an Appalachian journey to America's other classical music

BY NICOLE CAVAZOS

It all started with the desire to explore and stretch. Three of the world's top string virtuosos, cellist Yo-Yo Ma, double bassist Edgar Meyer, and violinist Mark O'Connor got together privately "just to practice." Their focus was the broad range of music and instrumental diversity that emerged from the people of America's Appalachian mountain region, a long stretch of land running from parts of Southern Canada through New England to the deep South.

"There were no guarantees how far this would go," said O'Connor. "It was only after the music seemed to really click with everybody that we started performing live and recorded the first album."

The album *Appalachia Waltz*, which featured a collection of new pieces by Meyer and O'Connor and innovative arrangements of classic American instrumentals, seemed to strike a popular chord, debuting at #1 on the Billboard Classical Album chart, and spending 23 weeks in the top position.

In addition, *Appalachia Waltz* was the first album to ever appear simultaneously on both the classical and Americana charts. But the group, whose members have each avoided the imposed boundaries of musical genres in their own careers, likes to avoid the term "crossover."

"For me, music is music," said Meyer. "I don't make a hard line between traditional music and 'modern composition.' I have a tendency to roll everything in together in my music."

Yet, the musicians had a hunch that the chemistry (of both the musicians and the musical elements) would work. "Our primary goal was to create a new sound that somehow just feels right," said O'Connor, "sounds right and makes the listener step back and say, 'Why hasn't this been done before?'"

A logical extension of the tradition of European classical composers who have drawn upon their native folk traditions (Dvořák, Bartók, and Kodaly), Ma, Meyer, and O'Connor succeeded in introducing a new kind of classical music,

**Above: Cellist Yo-Yo Ma (left), violinist Mark O'Connor (center), and double bassist Edgar Meyer (right) follow *Appalachia Waltz* with *Appalachian Journey*.**



inspired by folk and traditional American musical sounds — a

"uniquely American chamber music."

The group delves further into this venture with its follow-up album, *Appalachian Journey*. In addition to nearly a dozen original compositions by Meyer and O'Connor, the repertoire includes songs by 19th-century American composer Stephen Foster, sung by guest artists James Taylor and Alison Krauss. Taylor also contributes his first instrumental composition, titled "Benjamin" (for his son), in which he plays guitar.

"In this latest project, I feel everything is a little more equally distributed," says O'Connor. "We've had several years together to think about the progress we've made and really integrate our [individual] sounds and styles into a group sound."

*Appalachian Journey* also reflects what each musician has learned from the other. While both Meyer and O'Connor have fused diverse elements of traditional American music — folk, bluegrass, country — into their own projects, Ma is relatively less experienced working in other styles. But in recent years, he has earned a reputation for being one of the world's most versatile and adventurous cellists, venturing into a number of new musical arenas, including last year's Grammy award-winning *Soul of the Tango*, Ma's interpretation of the music of tango master Astor Piazzolla.

But Meyer says that Ma's open-mindedness and implicit understanding of a wide range of musical styles is what

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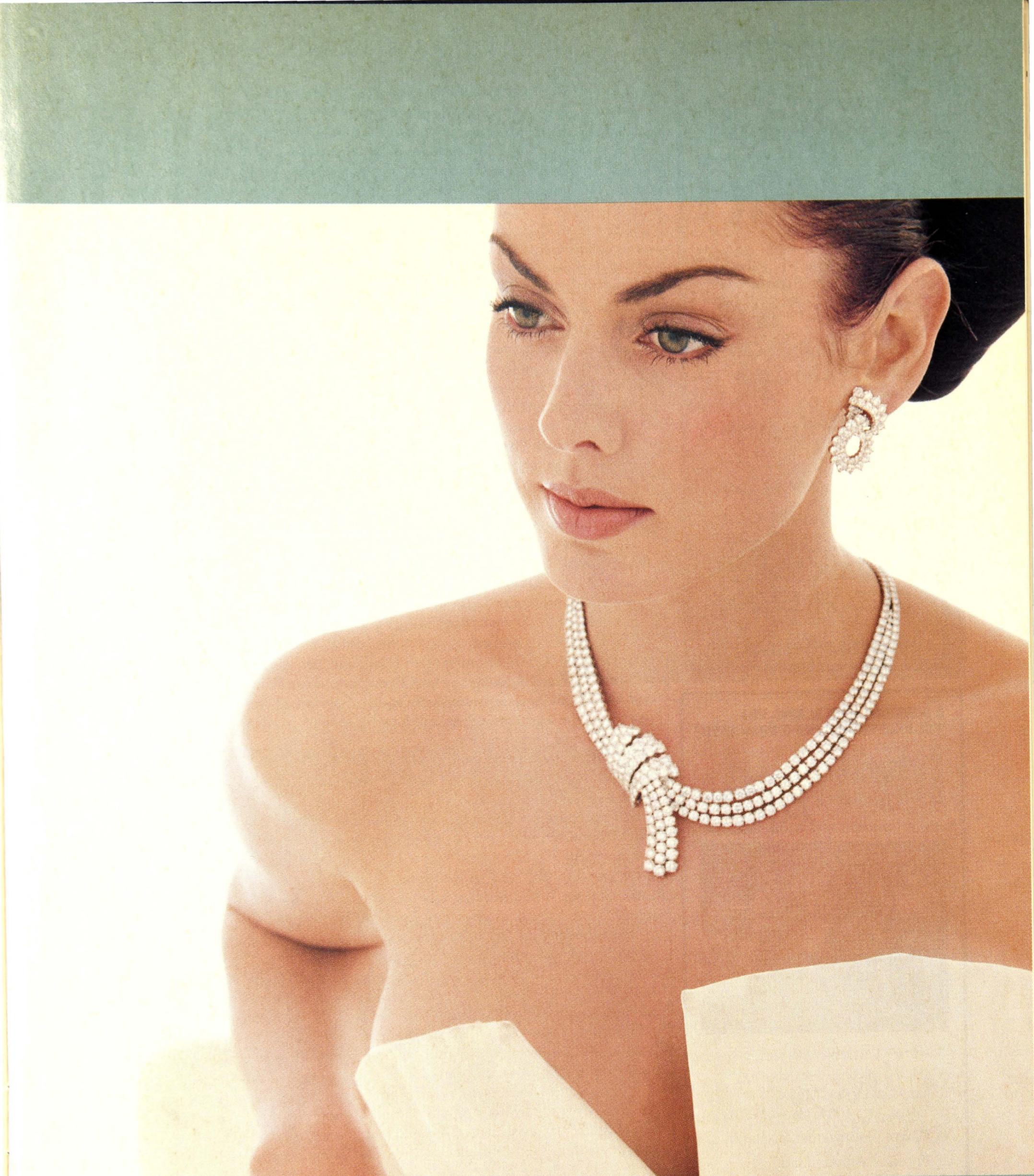
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# ACADEMY

accounts for his successful forays into other musical genres.

"It's not simply about improvisation," says Meyer, referring to an aspect of traditional American music in which Ma is less experienced. "It's just the tip of the iceberg. Generally speaking, it's an awareness of different types of music and musicians. It's not that the notes come up spontaneously; it's much more the way [they] sound, the [musical] accent that one speaks with. Yo-Yo's [range of musical dialects] is one of the broadest I have ever seen. But there were all kinds of dialects that were new to him."

In the hands of a lesser musician, the result could have been less stellar. But Ma's awareness of his strengths and limitations — of knowing when to take the lead and when to step back in the process of making these albums — proved invaluable.

"The thing about any collaboration is that you want to stretch, but you also want to set people up for success," said Ma in a 1997 interview with *Strings* magazine, referring to his teaming with Meyer and O'Connor. "They tell me it's gorgeous out there. So you have to have faith, and trust your companions to give you that outstretched hand, which I do."

"It wasn't like asking Yo-Yo to do a very strict traditional music thing," continues Meyer. "But rather, 'This is the way that Mark plays, this is the way that I play, and now we find a way in which we can play together.' It also draws strongly on the natural overlap of the different styles."

In his compositions, O'Connor uses a synthesis of classical sonata form and theme and variation of fiddling and folk music.

"Rather than just use the inspiration of folk music, I'm injecting the tradition into the music by form, melodically, so I can retain some of the character I see in my mind for this kind of new synthesis of sound," says O'Connor. "But the performance techniques — the kind of vibrato, dynamic range, rhythmic bowing — are slightly different than those used when playing Mozart."

The basis of this musical project is the idea that music crosses all boundaries, that one "genre" of music often recalls and informs another.

While Ma faced challenges in negotiating new musical terrain, both Meyer and O'Connor have expressed how much they valued the opportunity to work with the legendary cellist, and how his level of excellence elevated their own individual performances.

O'Connor says that in light of Ma's "beautiful vocal quality, with his line and his remarkable tone control," he felt the need to step up his approach to playing melody.

Meyer, too, has said that Ma has profoundly influenced his view of music and his approach to classical string playing.

Conversely, Ma relates how Meyer has taught him about timing, which is more exacting with this kind of music than with classical. "It's a different sense of pulse. I had to learn another kind of bowing technique, which is much closer to the Baroque school," said Ma.

"From listening to Mark and trying things out, I have a far greater accuracy of timing of separate strokes. If you move your hand up — if your bow is in essence a little shorter — you can actually articulate better," said Ma in *Strings* magazine. "Isn't that odd? My foray into this world has led to a complete change in bowing and then to a tighter connection to an earlier period in my own life."

Perhaps the most striking aspect of *Appalachian Journey* is the quintessentially American way in which the trio has combined disparate musical traditions into a seamless blend by finding commonalities.

"I talk about this album having a fourth personality, which is the personality of all three of us as a group," says O'Connor. "I don't think the first album quite achieved that. [*Appalachian Journey* is a reflection of] our growth and increased comfort in what we are doing as a string trio." □

*Nicole Cavazos is an L.A.-based freelance writer for Performing Arts magazine.*

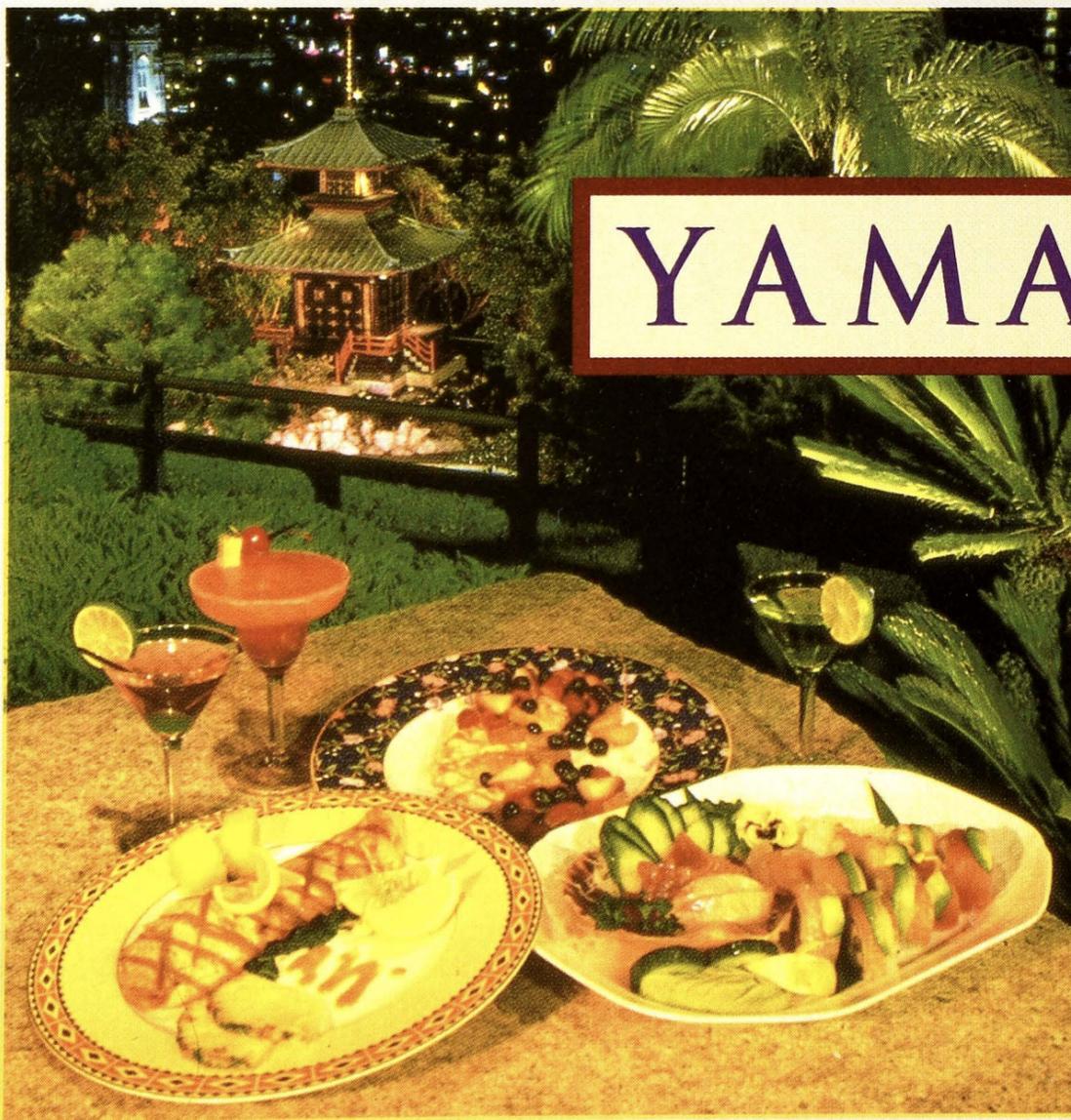
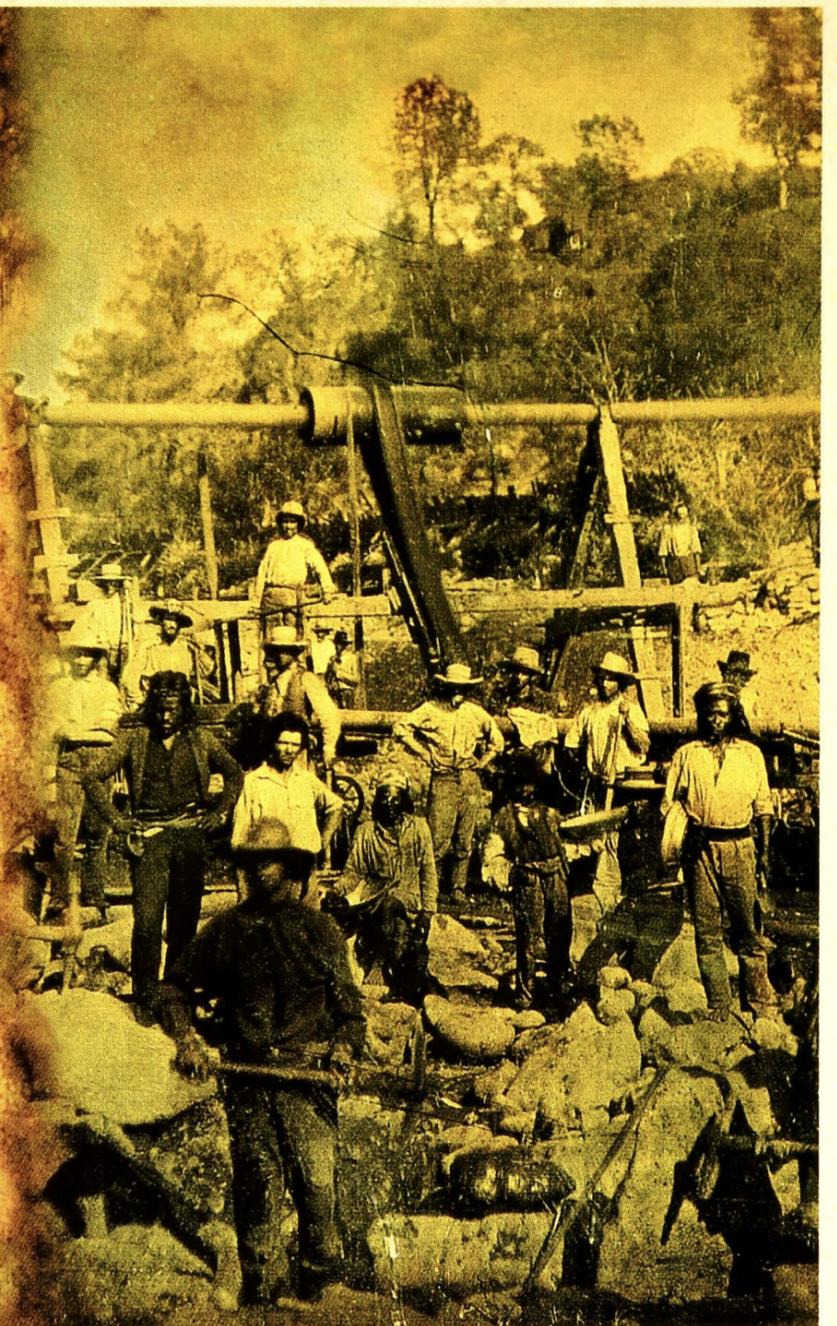
Yo-Yo Ma, Edgar Meyer, and Mark O'Connor will perform in *Appalachian Journey* at UCLA's Royce Hall, Saturday, April 1. For tickets and more information, call (310) 825-2101. Web site: [www.performingarts.ucla.edu](http://www.performingarts.ucla.edu).

The trio performs April 2 at UC Berkeley's Zellerbach Hall. For tickets call (510) 642-9988. Web Site: [www.calperfs.berkeley.edu](http://www.calperfs.berkeley.edu).

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and  
Willis Bigelow**

*Composer*

**Robin Holcomb**

*Scenic Design*

**Michael Brown**

*Lighting Design*

**Jack Carpenter**

*Costume Design*

**Angelina Deantonis**

**Music recorded by:**

**Lee Alexander:** bass; **Scott Amendola:** drums; **Ben Goldberg:** clarinet;  
**Robin Holcomb:** piano; **Carla Kihlstedt:** violin

*Technical Direction/Production Stage Manager*

**Heather Basarab**

**Sound Technician**

Allen Willner

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— There will be an intermission —

CenterStage Discussions at 7 p.m.

## PROFILES

**JOE GOODE** has recently been honored with a New York Dance and Performance Award, a “Bessie,” for the 1998 creation and choreography of “Deeply There” (stories of a neighborhood). He has been awarded fellowships from the National Endowment for the Arts and the California Arts Council. In 1995, Goode was one of only ten U.S. choreographers to receive a prestigious National Dance Residency Program grant for artistic development. He has received two Bay Area Isadora Duncan Dance Awards (Izzies) and has been recognized for artistic excellence by the American Council on the Arts and the Business Arts Council/ San Francisco Chamber of Commerce. His dance works have been commissioned by the Pennsylvania Ballet, Margaret Jenkins Dance Company, Zenon Dance Company, Santa Barbara Dance Theater, and Pacific Dance Ensemble. His performance/installation works have been commissioned by the Krannert Art Museum, University of Illinois at Urbana-Champaign, M.H. de Young Memorial Museum of San Francisco and the Capp Street Project. Goode teaches at Dancers Group/Footwork Studio in San Francisco and has guest lectured throughout the United States. Joe Goode Performance Group was formed in 1986 and has toured throughout the U.S. and appeared in Canada, Europe, South America, the Middle East, and Africa.

**FELIPE BARRUETO-CABELLO** is a native of Chile who grew up in the Bay Area. He received a degree in Mathematics from Cornell University in 1994. Since returning to the San Francisco Bay Area he has performed with Potrzebie Dance Project and Lizz Roman. This is his fifth season with Joe Goode Performance Group.

**WILLIS BIGELOW** is ten-years-old and attends the French American School where he is in the fifth grade. He has a twin sister, Jereme, and a twelve-year-old sister named Adde. His father works as an architect. His mother teaches modern dance and owns a small landscaping business. In the past he has competed in gymnastics with the Amer-

ican Gymnastics Club. Willis studies modern dance with the children's program at ODC. He is also a member of a children's performing group, the ODC Dance Jam. Willis has performed and toured nationally with the Joe Goode Performance Group. He has worked in visual art with Josefa Vaughan, Richard Olsen and Loren Elder.

**MARIT BROOK-KOTHLow** has been a member of the Joe Goode Performance Group since September of 1990. Prior to this, she performed in Santa Cruz with Tandy Beal and Company while earning her degree in Theater Arts from the University of California Santa Cruz. While dance has been the focus for most of her life, she has also been involved in the visual arts and has worked as a

freelance graphic designer for the past four years.

**LIZ BURRITT** received her degree in Dance from Loretto Heights College in Denver, CO. In addition to performing with the Co., she is the Tour Coordinator for the group and she has a thriving massage/bodywork business in San Francisco. Liz has been a member of the Joe Goode Performance Group since 1986.

**JENNIFER WRIGHT COOK** spent most of her formative years in New York City where she danced with Sarah Skaggs, Neil Greenberg, Victoria Mendoza, Bill Young and Mark Dendy. A graduate of New York University, she is also an arts administrator, personal trainer and aspiring writer.

This is Jennifer's third season with the Joe Goode Performance Group.

**MARC MOROZUMI** grew up in Cincinnati, Ohio where he received a BFA from the College of Design, Architecture, Art, and Planning in drawing and painting. At that time he was also a member of CCM's Dance Division and a member of contemporary Dance Theater. He received a grant from the Ohio Arts Council for his performance and visual artwork, which led him to a residency at the Headlands Center for the Arts in Sausalito, California. Marc began teaching in San Francisco this last summer and continues to keep a focus on his visual artwork. This is his fourth season with Joe Goode Performance Group.

**VONG PHROMMALA**, was born in Laos and moved to Murfreesboro, Tennessee when he was twelve. He studied dance at Oberlin College and North Carolina School of the Arts. Vong has been a member of Joe Goode Performance Group since 1995.

**MICHAEL BROWN** *Scenic Designer*, is a sculptor, designer, and installation artist. He has been artist in residence at the Exploratorium and at the Bay Area Discovery Museum. His work has been shown in many Bay Area galleries, which include Yerba Buena Center for the Arts, New Langton Arts and Southern Exposure. Internationally his work has been exhibited at NTT Inter Communication Center in Tokyo, and Technorama in Winterthur, Switzerland. Brown's piece "Go Girl! The Pinball Machine" received critical acclaim and was funded in part by a New Langton Arts Project Grant and the Cultural Equity Program of the San

**W**ebster defines "neighbors" as the people living near one another who tender mutual favors or assistance. Long ago this probably meant barn raising or pitching in at harvest time. In *Deeply There* a few remarkable neighbors come together for another purpose — to help someone die. In the last seventeen years of the AIDS epidemic this is a story that many of us have lived and relived several times. And, although, it's a sad and sometimes harrowing experience, it is always transformative for those involved. Life is altered and changed. Priorities are shifted. One moves forward, but with a new lens on the camera.

The events and characters in this story are drawn from the many "true" stories of my neighborhood in the Castro district of San Francisco. I wish to thank all of those who contributed their tales of survival, of extended family, of finding ways to be deeply there when it was necessary.

**CAST OF CHARACTERS**

- Willis ..... Willis Bigelow
- Frank ..... Joe Goode
- Imelda ..... Vong Phrommala
- Terri ..... Marc Morozumi
- Becky ..... Jennifer Wright Cook
- Maurico ..... Felipe Barrueto-Cabello
- Joyce ..... Liz Burritt
- D.D. .... Marit Brook-Kothlow

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Francisco Arts Commission. Brown currently is serving on the curatorial committee of Southern Exposure Gallery and recently designed a special edition watch for SWATCH.

**JACK CARPENTER**, *Lighting Designer*, has worked with JGPG since 1989, providing lighting designs for *Take/Place*, *Convenience Boy*, *Markers*, *Remembering the Pool at the Best Western*, and *The Disaster Series*. His recent design credits include *Collected Stories* with Berkeley Repertory Theatre; *Curlew River* and *Chinese Myths* with Chanticleer; *Nevertheless Alone* and *In Steel's Shadow* for Zaccho Dance Theatre; *Fen*, *Pickup Axe* and the premiere of *Angels in America* for the Eureka Theatre Company; and *Who's Afraid of Virginia Woolf?* for Berkeley Repertory Theatre. He created designs for the Women's Philharmonic and Lily Cai, Kronos Quartet, Oakland Ballet, Detroit Symphony, Diablo Ballet, ODC/SF and Gary Palmer Dance Company. Jack Carpenter has received four Critics Awards and four Isadora Duncun Awards.

**ANGELINA DEANTONIS**, *Costume Designer*, has arrived at costume design through her passion for textiles, color and creative expression. She strives to transform the body and give further dimension to the performance. She creates costumes using mostly raw materials, manipulating them with dyes, binding, and resist methods, texturing and construction. She has worked with Colleen Mulvihill, Erica Blue, Mercy Sidbury and Wayne Hazard, the Purple Moon Dance Project, Anne Blumenthal, Deborah Lewis, Fellow Travelers, and Carolena Nericcio.

**ROBIN HOLCOMB**, *Composer*, pianist, singer, and songwriter, has performed extensively throughout North America,

Europe, Australia, and Asia as a solo artist and the leader of various ensembles. Recent appearances include Queen Elizabeth Hall (London), Carnegie Hall, Hong Kong Arts Festival, Festival of Perth, and the San Francisco Jazz Festival. *Little Three*, an album of new compositions for solo piano and voice, was released on Nonesuch Records in March 1996. In addition to earlier work with that company, Ms. Holcomb's music was featured in The White Oak Dance Company's *Oz*, choreographed by Paul Taylor. Ms. Holcomb is the founder and co-director of The New York Composers Orchestra, an ensemble for which she is also a conductor, pianist, and principal composer. *First Program In Standard Time* (1992) and *The New York Composers Orchestra* (1990), both on New World Records, document this work. Ms. Holcomb's compositions have been featured in the PBS documentaries "Huchosedah: Traditions of the Heart" and "A Woman's Health." Theatrical scores include "The Wild Goose Circus" (Annex Theater, Seattle), and "Angels at the Four Corners" (New Music America/DTW and Walker Arts Center).

**HEATHER BASARAB**, *Technical Direction/Production Stage Manager*, is delighted to embark upon her first season with Joe Goode. Recent production management credits include Make\*A\*Circus, the San Francisco Circus, and Thick Description. Additionally, she has toured with Denise Uyehara's *Hello (Sex) Kitty*, *Mad Asian Bitch on Wheels* as the technical director; the New Pickle Circus as the lighting director; and as production electrician for the STOMP Company. Heather continues to design lighting for various groups in the Bay Area, and she holds a BA in theatre design from the UCLA School of Theatre, Film and Television. Her educa-

tion also includes a design internship with Danila Korogodsky of the Moscow Arts Theatre.

**ALLEN WILLNER**, is from New York City where he attended N.Y.U. He has worked in New York and San Francisco as a recording engineer and live-sound operator and has recently worked on theatre productions such as Kim Epifano's "Sonic Luminescence" and Joanna Haigood's "Invisible Wings."

**Joe Goode Performance Group**

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written and created by the SITI Company

Ensemble ..... Will Bond\*, Ellen Lauren\*, Kelly Maurer\*,  
.....Barney O'Hanlon\*, and Stephen Webber\*  
Set Design ..... Neil Patel  
Costume Design ..... James Schuette  
Light Design ..... Mimi Jordan Sherin  
Soundscape ..... Darron L West  
Wig Design ..... Walt Spangler  
Dramaturgy ..... Adrien-Alice Hansel, Kae Koger  
Lighting Supervisor/Production Manager ..... Brian Scott  
Technical Assistant/Properties Design ..... Jason Szalla  
Set Construction ..... The Production Studio  
Costume Construction ..... Harwood Lee  
Company Stage Manager ..... Megan Wanlass\*  
General Manager ..... Carolyn Clark Smith

— There will be no intermission. —

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CenterStage Discussions at 7 p.m. with Carol Fisher Sorgenfrei, UCLA Theater

## PROFILES

**ANNE BOGART** (*Director*), is Artistic Director of the SITI Company. Recent productions with SITI include *War of the Worlds* (ATL/Humana Festival of New American Plays), (Wexner Center for the Arts/SITI), *Culture of Desire* (a co-production of SITI, City Theatre, and Portland Stage Company); *Private Lives* by Noel Coward and *Miss Julie* by August Strindberg (Actors Theatre of Louisville/SITI); *Alice's Adventures* (Wexner, City Theatre, City Stages, SITI); *Small Lives/Big Dreams, Going, Going, Gone* and *The Medium* (SITI). Other recent productions: *Songs and Stories* from *Moby Dick* (by Laurie Anderson); *Gertrude and Alice* (The Foundry Theatre); *The Seven Deadly Sins* by Bertolt Brecht and Kurt Weill (New York City Opera); She is the recipient of two Obie Awards and a Bessie Award. Ms. Bogart is currently an Associate Professor at Columbia University.

**WILL BOND** (*Ensemble*) Will Bond appeared in SITI's inaugural production of Charles Mee, Jr.'s *Orestes*, and has since created roles for SITI productions *The Medium* (an Obie winner), *Small Lives/Big Dreams, Culture of Desire*, *Bob* (Obies for sound and light and three Drama Desk nominations), *War of the Worlds* and *Seven Deadly Sins* at NY City Opera. He has toured with Tadashi Suzuki and SCOT in *Dionysus*, and with Robert Wilson's *Persephone*. Mr. Bond continues to coach Suzuki and viewpoint training with SITI in Saratoga Springs, NY and in workshops in universities and theaters all over the U.S. and abroad.

**ELLEN LAUREN** (*Ensemble*) SITI credits: 7-year company member; *War of the Worlds* (Actors Theatre of Louis-

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ville Humana Festival), *Cabin Pressure* (Actors Theatre of Louisville Humana Festival); *Private Lives* (ATL), *Miss Julie* (ATL); *The Medium* (national and international venues); *Going, Going, Gone* (Humana ATL, The Magic Theater); *Culture of Desire* (national and international venues), *Orestes*, the Miller Season in New York City. Additional credits: *The Adding Machine* (ATL), *Picnic* (ATL) *The Women* (Hartford Stage), all with Anne Bogart; 13 years collectively as resident company member Milwaukee Rep, Stagewest, The Alley Theatre; 10 years guest artist with the Suzuki Company of Toga under the direction of Tadashi Suzuki both touring and teaching around the world; premiere of Roger Reynold's *Justice* (2nd Theatre Olympics Shizwoka, Japan).

**KELLY MAURER** (*Ensemble*) has been a member of SITI since its inception. With the company she has performed in many productions including *The Medium*, *Small Lives/Big Dreams*, and *Culture of Desire* at NYTW, P.S. 122, Actors Theatre of Louisville, Walker Arts Center, Wexner Arts Center, City Theatre and the Irish Life Theater Festival, Dublin. Internationally, she has toured with Tadashi Suzuki in the Suzuki Company of Toga's *Dionysus* and director Robert Wilson in *Persephone*. Most recently, Kelly performed in the production of *Water Engine* at the Atlantic Theatre Company. Kelly also teaches the Suzuki method of actor training at NYU, Fordham University, the Atlantic Theater Company and workshops at universities throughout the U.S.

**BARNEY O'HANLON** (*Ensemble*) has been collaborating with Anne Bogart since the fall of 1986. With SITI: *War of the Worlds* at ATL, *Cabin*

#### CABIN PRESSURE DIRECTOR'S NOTE:

CABIN PRESSURE is a play I developed with the SITI Company in order to investigate the audience/actor relationship in the theater. The production opened to great enthusiasm at the Humana Festival of New American Plays in Louisville, Kentucky in March, 1999.

As a director in the theater, I am acutely aware of the tension, the exquisite pressure, or the lack thereof, between audience members and actors on the stage. The quality of the dynamics between actor and audience constitute a relationship. Sometimes the relationship functions and at times, it does not. CABIN PRESSURE is an investigation of this potentially rich and creative relationship.

What is an audience? What is the creative role of the audience? What is the responsibility of the audience to the actor? What is an actor? What is the actor's responsibility to the audience? These are some of the questions that I posed to the SITI Company actors in rehearsal for CABIN PRESSURE. I wanted us to start with no preconceived notions or assumptions about the answers to these questions, but rather to experiment freely and play with possible variations on the theme. The result of these explorations is a production that speaks directly to the people in the room sharing it.

The spoken text and dialogue selected for Cabin Pressure is sampled from the writings of great dreamers of the theater such as Stanislavsky, Meyerhold, Artaud, Brook, as well as selections from my interviews with fifty-seven theatergoers and fragments from existing plays that suggest variations on the actor/audience theme.

I hope that Cabin Pressure will serve as a happy reminder about the potential humanity of the audience/actor relationship in the theater. In a time when computers, television, film and mega malls dominate and mediate our relationship with others, perhaps the theater is a place to strengthen and heighten our direct connection with each other.

— Anne Bogart

*Pressure* at ATL, *Culture of Desire* at Portland Stage Company and Festival Iberoamericano in Bogota, Columbia, *Small Lives/Big Dreams* at Actors' Theatre of Louisville, P.S. 122 and the Miller Theater, and *Seven Deadly Sins* at New York City Opera. In addition he has appeared in Bogart productions at the Alley Theatre, Trinity Rep. Co., River Arts Rep, Opera/Omaha and various venues in New York City. As a longtime collaborator with Tina Landau, Barney created the role of "Howie" in 1969 (ATL — Humana Festival) and continued the role in Stonewall: *Night Variations* for En Garde Arts. He has appeared in *Hamlet* at ATL, directed by Jon Jory and as "Gil" in Jon Robin Baitz's *A Fair Country* directed by Scott Zigler at Steppenwolf Theatre Company.

**NEIL PATEL** (*Set Design*) has designed numerous productions with the SITI Company and Anne Bogart including: *War of the Worlds*, *Bob*, *Alice's Adventures*, *Private Lives*, *Culture of Desire*, *The Adding Machine*, and the *Miller Retrospective of Going, Going, Gone*, *The Medium* and *Small Lives/Big Dreams*. In New York his work includes the Tony award-winning *Side Man* and numerous Off Broadway productions including *Quills* (Drama Desk Nomination), *A Question of Mercy*, *View of the Dome*, *Brides of the Moon*, all for New York Theatre Workshop, *Hurrah at Last* at the Roundabout, *Henry V* at the Public/NYSF, *Mud*, *River*, *Stone* at Playwrights Horizons, *The Grey Zone* and *Anadarko* at MCC Theater. Regionally his work has appeared at the Guthrie Theater,

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Center Stage in Baltimore, Long Wharf Theatre, Steppenwolf and La Jolla Playhouse among others. In 1996 he received an Obie Award for sustained excellence in set design.

**JAMES SCHUETTE** (*Costume Design*) Recent work includes set and costume design for *Carmen* at Santa Fe Opera and set design for Laurie Anderson's *Moby Dick* (BAM Next Wave Festival) and Tina Landau's *Space* (Mark Taper Forum and the Public Theatre). His work with the SITI Company includes *War of the Worlds*, *Bob*, *Alice's Adventures*, *Private Lives*, and *The Adding Machine*. His work with Tina Landau includes *Floyd Collins* (Old Globe, Goodman, AMTF); *Space*, *Berlin Circle*, *Time to Burn* (Steppenwolf); *Saturn Returns* (Public); *Stonewall*, *The Trojan Women*, *Orestes* (En Garde Arts); *States of Independence* (AMTF). Other work includes *The Treatment*, *The Chang Fragments*, *Insurrection: Holding History* (Public); and *Transatlantic* (Minnesota Opera).

**BRIAN H. SCOTT** (*Lighting Supervisor/ Production Manager*) serves as SITI Company's lighting supervisor and production/technical manager. His past includes a five year stint as lighting supervisor/guest designer for Actors Theatre of Louisville. While in Louisville he worked on five consecutive Humana Festivals of New American Plays and numerous other projects. In addition, Brian acted as the New York Shakespeare Festival's master electrician. He continues to work as an assistant to Mimi Jordan Sherin and on occasion with Neil Patel.

**MIMI JORDAN SHERIN** (*Light Design*) designed the SITI Company's productions of *War of the Worlds*, *Cabin*

*Pressure*, *Alice's Adventures*, *Culture of Desire*, *Going, Going, Gone*, *The Medium*, *Small Lives/Big Dreams*, and *Bob* for which she won an Obie Award. Past shows with Anne Bogart also include *Picnic*, *The Adding Machine*, *Miss Julie*, and *The Women*. On Broadway Miss Sherin designed *Our Country's Good* and *The Glass Menagerie*. For her extensive work at the New York Shakespeare Festival she has received an Obie Award, an American Theatre Wing Award, and four Drama Desk nominations. In London she has worked at the National Theatre and The Royal Shakespeare Company. Her regional theatre work includes many designs for the Baltimore Center Stage, McCarter Theatre, Hartford Stage Company, American Repertory Theatre, American Conservatory Theatre, Actors' Theatre of Louisville, Long Wharf Theatre, and many others. Upcoming designs include productions at Bregenz Festival and English National Opera.

**JASON SZALLA** (*Production Assistant/ Properties Design*) recently moved to New York from City Theatre in Pittsburgh where he was the charge scenic painter for three and a half years. He first worked with the SITI Company at City Theatre on *The Medium*, *Culture of Desire*, and *Alice's Adventures*. He was also the touring lighting designer and technician for Squonk, a performance art group based in Pittsburgh.

**MEGAN WANLASS** (*Company Stage Manager*) has been a SITI Company member since 1995. Ms. Wanlass stage manages all of the company's repertoire including the national and international productions of *The Medium*; *Small Lives/Big Dreams*; *Going, Going, Gone*; *Culture of Desire*; *Alice's Adven-*

*tures*; *Cabin Pressure*, *War of the Worlds* and *Bob*. She began working with Anne Bogart during *The Adding Machine* at Actors Theatre of Louisville. Her other credits include *The Dybbuk* (NYSF/The Public), *Conviction* (Music Theatre Group/Eve Ensler) and the '96, '97, '99, '00 Actors Theatre of Louisville Humana New Play Festivals. She is currently finishing a certificate program in Arts Administration at New York University.

**STEPHEN WEBBER** (*Ensemble*) With SITI: *War of the Worlds*, *Cabin Pressure*, *Private Lives*, *The Medium*, *War of the Worlds*, *Culture of Desire*, and *Going, Going, Gone*. Off Broadway: *Trojan Women/A Love Story* at En Garde Arts and *Culture of Desire* at New York Theatre Workshop. Regional Theater: Actors Theatre of Louisville, Stage West, Portland Stage Company, City Theatre — Pittsburgh, and Milwaukee Repertory Theater. He also performed Hamlet at the Toga International Arts Festival in Toga-Mura, Japan.

**DARRON L. WEST** (*Soundscape*) has been a SITI Company member since 1993 and has collaborated with Bogart on *Escape from Paradise*, *Eye of The Hurricane*, *Picnic*, *The Adding Machine*, *American Silents* and *Gertrude and Alice*. With the SITI Company, multiple productions in the U.S. and Internationally of: *The Medium*, *Small Lives/Big Dreams*, *Going Going Gone*, *Miss Julie*, *Culture of Desire*, *Private Lives*, *Alice's Adventures*, *Cabin Pressure*, *War of the Worlds* and *Bob* (1998 OBIE Award-Soundscape, 1998 Drama Desk Nomination). Former Resident Sound Designer at Actors Theatre of Louisville, a two time American Theatre Wing and Barrymore Award Nominee for Sound Design and Winner of the

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1997 Princess Grace Award for his work with the SITI Company.

**THE SITI COMPANY**, entering its eighth year of activity, began as an agreement between Tadashi Suzuki and Anne Bogart to establish a new venture in the United States that would emphasize international cultural exchange and collaboration. SITI believes in a commitment to the power of the theater as a source of spiritual strength in the contemporary global environment. Originally envisioned as a summer institute in Saratoga Springs, NY, SITI grew quickly into a year round theater company based in New York City. Saratoga Springs is now SITI's summer home.

An ensemble-based theater company, SITI's work is an example of the disciplines it practices and the artistic values it develops. The company's mission is:

- 1) To create new works for the theater.
- 2) To perform and tour these productions nationally and internationally.
- 3) To provide ongoing training for young theater professionals in an approach to acting that forges unique and highly disciplined artists for the theater.
- 4) To foster opportunities for cultural exchange with theater professionals and audiences from all over the world.

In addition to Artistic Director Anne Bogart, the SITI Company is comprised of ten actors, four designers, a production manager, stage manager and general manager. The company represents a change in thinking about the relationships between artists and institutions. One way SITI is accomplishing its mission is by integrating into other organizations of the existing American and international theater systems.

Most recently, the SITI Company created its new production, *War of*

*the Worlds*, which opened at the Humana Festival of New American plays. Other SITI productions include: *Orestes; The Medium; Small Lives/Big Dreams; Going, Going, Gone; Ms. Julie; Private Lives; Culture of Desire, Bob, Alice's Adventures* and *Cabin Pressure*. They are currently in development for two new productions: *Room* and *bobrauschenbergamerica*.

Ongoing relationships include: The Wexner Center for the Arts, the Walker Art Center, Actors Theatre of Louisville, City Theatre in Pittsburgh, and the New York Theatre Workshop. Our affiliations with universities include: New York University, Juilliard, Columbia University, Fordham University, The Ohio State University, University of Minnesota and others. Every June the company continues to gather for our annual Summer Intensive at Skidmore College in Saratoga Springs. Internationally, SITI has performed and led training in Japan, Germany, France, The Czech Republic, Wales, the Georgian Republic, Ireland, Turkey, Italy, Australia, Canada, Colombia and Holland.

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*CABIN PRESSURE* was made possible by generous contributions from the following sources.

National Endowment for the Arts  
Funded in part by the National Dance Project of the New England Foundation for the Arts, with lead funding from the National Endowment for the Arts and the Doris Duke Charitable Foundation.  
Additional funding provided by the Andrew W. Mellon Foundation and the Philip Morris Companies Inc.  
SITI receives additional funding from the New York State Council on the Arts.

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*Development Partners:*

The Actors Theatre Of Louisville in conjunction with the Audience Project,

a grant made by the National Theatre Artist Residency Program funded by Theatre Communications Group and the Pew Charitable Trust.  
Wexner Center for the Arts at  
The Ohio State University

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*Cabin Pressure* includes material from Edward Albee's *Who's Afraid of Virginia Woolf?*, by permission of Edward Albee, and also includes material from Noel Coward's *Private Lives*, by permission of the Noel Coward Estate. Works in this play were sampled from the following sources: *Agamemnon*, Aeschylus, trans. By Louis MacNeice; *Theatre Audiences*, Susan Bennett; *Histrionics*, Thomas Bernard; *The Audience*, Herbert Blau; *To All Appearances*, Herbert Blau; *Distance in the Theatre*, Daphra Chaim; *The Presence of the Actor*, Joseph Chaikin; *Text on Theater*, Jacque Copeau; *Studies in 7 Acts*, Eleanora Dusa; *Towards a New Theatre*, Robert Edmund Jones; *An Anatomy of Drama*, Martin Esslin; *The Use of the Drama*, Granville-Barker; *Towards a Poor Theatre*, Jerzy Grotowski; *Insulting the Audience*, Peter Handke; *On Acting and Not-Acting*, Michael Kirby; *True and False*, David Mamet; *American Theatre (4/9/98)*, Julius Novick; *The Invisible Actor*, Yoshi Oida; *Unmarked*, Peggy Phelan; *St. Francis of Assisi*; *Macbeth*, William Shakespeare; *Midsummer Nights Dream*, William Shakespeare; *The Art of Theatre*, Sam Shepard; *Robert Wilson*; *The Seagull*, Anton Chekhov; *Spider's Web*, Agatha Christie. The remaining text was sampled from Anne Bogart's *Audience Project Interview* which took place at Actors Theatre of Louisville January 1998, through June 1998.

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\*Member of Actors Equity Association, the union of professional actors and stage managers in the United States.

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Anne Bogart is a member of SSDC, the Society of Stage Directors and Choreographers Inc., an independent national labor union.

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presents

**GIL SHAHAM**

Violin

**AKIRA EGUCHI**

Piano

**JOHANN SEBASTIAN BACH**  
(1685–1750)

Sonata No. 3 in E major, BWV 1016

Adagio  
Allegro  
Adagio ma non tanto  
Allegro

**LUDWIG VAN BEETHOVEN**  
(1770–1827)

Sonata No. 7 in C minor, Op. 30, No. 2

Allegro con brio  
Adagio cantabile  
Scherzo: Allegro  
Finale: Allegro

— INTERMISSION —

**SERGEI PROKOFIEV**  
(1891–1953)

Five Melodies, Op. 35bis (1925)

Andante (To Pawel Kochanski)  
Lento (To Cecelia Hansen)  
Animato (To Pawel Kochanski)  
Andante un poco scherzando  
(To Pawel Kochanski)  
Andante non troppo (To Joseph Szigeti)

**AARON COPLAND**  
(1900–1990)

Ukelele Serenade (1926)

**RICHARD STRAUSS**  
(1864–1949)  
**arr. Vása Príhoda**  
(1900–1960)

Waltzes from *Der Rosenkavalier*

**BÉLA BARTÓK**  
(1881–1945)

Rhapsody No. 2, Sz. 89

Lassu  
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This performance was made possible, in part, by the generous support of Royce Center Circle members Dr. Leonard Apt and Mr. & Mrs. Larry Superstein.

CenterStage Discussion at 7 p.m. with William Toutant, Interim Dean,  
College of Arts, Media & Communication, CSUN

**PROGRAM NOTES**  
by Cory Sinclair

### **Sonata No. 3 in E for Violin and Keyboard, BWV 1016**

Johann Sebastian Bach

Bach served as Kapellmeister and director of chamber music at the court of Prince Leopold in Cöthen for the brief span of six years (1717–1723), but he came to regard the period as a time of exceptional contentment and productivity. The composer's earlier positions as church organist at Arnstadt (1703–07) and Mühlhausen (1707–08), and as organist and later Konzertmeister at the Ducal Chapel in Weimar (1708–17), had each, for different reasons, placed constraints on his creative endeavors.

Life with Leopold was different, though. To begin with, the job was a secular appointment, and Bach's charming, young employer was not only a music enthusiast, but an accomplished musician as well. What's more, the prince's admiration for his Kapellmeister was unqualified. Bach consequently basked in the nurturing environment and concentrated on the composition of secular music for solo instruments and chamber ensembles.

And compose he did at the height of his artistic powers, producing such notable works as the Brandenburg Concertos, the Orchestral Suites, and the Violin Concertos; the French and English Suites for keyboard and Book One of the Well-Tempered Clavier; the solo offerings for violin and cello, and the six sonatas for violin and keyboard.

Each of the composer's six violin sonatas employs four movements in a slow-fast-slow-fast sequence, with the exception of the sixth, which adds an opening Allegro to the same design. In the first movement of the E-major Sonata, the theme in the violin moves with dignified grace above a fixed accompanying figure in the piano. Bach's fugal tendencies make themselves known in the carefree second movement, which gets underway with a follow-the-bouncing-ball theme in the piano.

The third movement takes the form of an introspective duo between the violin and the right hand of the piano, as

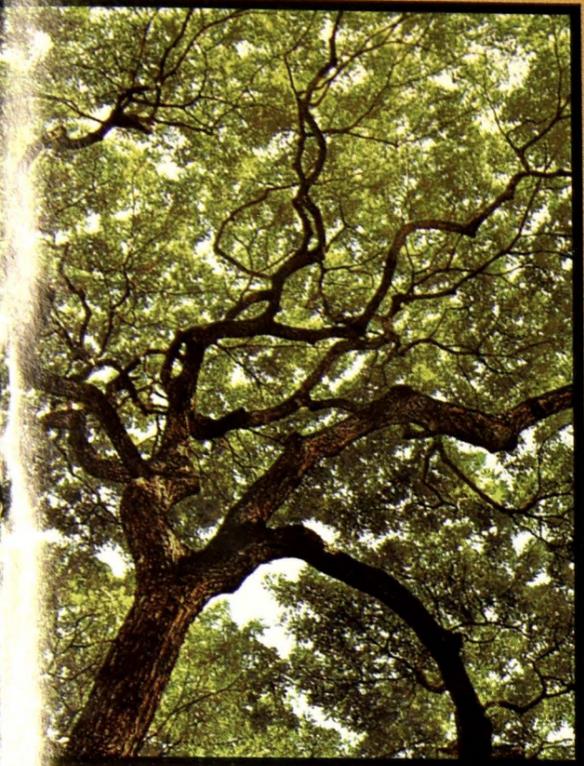


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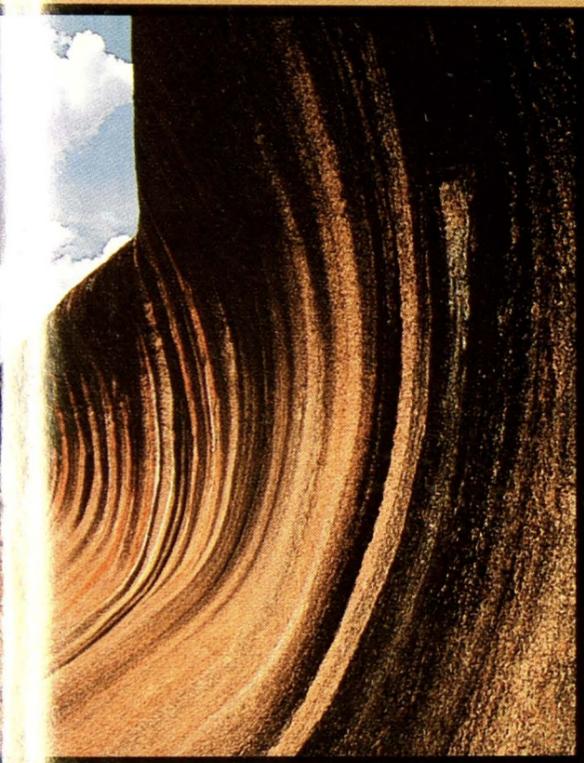


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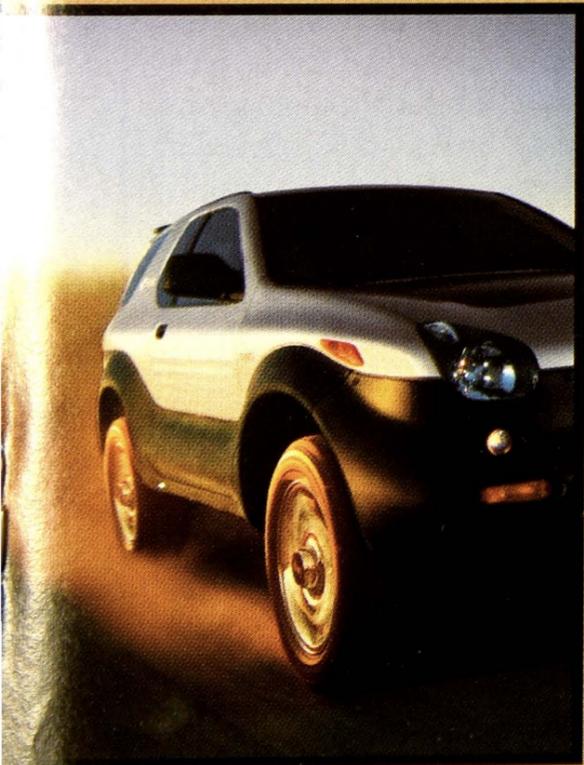
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the left hand supplies steady quarter notes in deep background. The finale is one of Bach's perpetual-motion movements, with the intermittent use of triplets creating the effect of the music dragging its feet.

**Sonata No. 7 in C minor for Violin and Piano, Op. 30, No. 2**  
Ludwig van Beethoven

“Oh you men who think or say I am hostile, peevish, or misanthropic, how greatly you wrong me. You do not know the secret cause which makes me seem so to you.” So begins the most well-known letter that Beethoven ever wrote, in which he revealed his hearing condition to his brothers, along with the anguish, shame, and isolation that it brought him.

In the depths of despair, the thirty-one-year old composer drafted the document in the final days of a six-month stay in Heiligenstadt. He had retreated to the quiet village in 1802 at his doctor's urging to give his ears the chance to recuperate from the clamor of Vienna. But in his last several weeks there, Beethoven found it increasingly difficult to deny his fate, and it made him question how much longer he would live.

Out of this dark hour in his life emerged the three Op. 30 violin sonatas, of which the one in C minor was the second. But the work discloses less a sense of his personal plight than a sure-fire certainty of his artistic intentions. The Sonata begins with a terse figure in the piano — vintage Beethoven — that the violin picks up and takes to an early climax. A staccato idea in dotted rhythms follows, whose contrast to the opening measures borders on the absurd.

The soothing slow movement, with its prolonged phrases, is as close to a lullaby as Beethoven was inclined to get, while

the impish Scherzo brings to mind his Op. 33 Bagatelles (Ger: trifle) for piano from the same year. The finale has the formal outlines of a rondo, although the customary tuneful refrain is replaced here by concentrated fragments and dramatic gesture. The movement's real melodies follow instead in the episodes, the second of which includes a forceful if fleeting fugato.

**Five Melodies, Op. 35bis**  
Sergei Prokofiev

“I'm as ecstatic about California as it is about me,” Prokofiev wrote at the Hotel Clark in Los Angeles during a 1920 concert tour of the state. It was on that trip and perhaps in that mood that he composed the Five Songs Without Words, Op. 35, for soprano Nina Koshetz, where, for the first time, he considered the voice as an instrument in its own right — free from a text. The exercise captured Prokofiev in romantic overdrive, with long, cantabile lines set against a discreet keyboard.

The transcription of these songs for violin and piano followed in 1925, and it is in this form that they have become most widely known. In the first of the Five Melodies, Prokofiev presents a serene rising phrase that becomes a kind of model for each of the succeeding phrases to vary. Of the remaining Melodies, the jazz-inspired fourth warrants special mention, as does the wistful closer, which reaches high into the violin's upper register.

**Ukelele Serenade**  
Aaron Copland

The year after Prokofiev wrote his Five Melodies, a Parisian-based Copland momentarily postponed work on his one and only Piano Concerto to compose *Two*

*Pieces for Violin and Piano*. He was to perform the miniatures with violinist Samuel Dushkin in an all-American concert in May 1926. The second of the *Two Pieces*, *Ukelele Serenade* (Copland's spelling on the manuscript), is an animated romp that contributed to what many classify as the composer's jazz period. The piece explores bitonality, with each instrument, at times, in a different key. It begins with quarter tones in the violin that are “meant to achieve a blues effect,” according to the composer, while the arpeggios in the right hand of the piano mimic the ukulele.

**Waltzes from Der Rosenkavalier**  
Richard Strauss

From its inception, Strauss's 1911 comic opera *Der Rosenkavalier* (“The Rose Cavalier”) was destined for success. It had all of the right ingredients: a period setting, eighteenth-century Vienna, with elaborate costumes and frequent changes in scenery; both farce and sophisticated humor interspersed with romance and heartrending sentiment; and resourceful scoring that brought striking dimension to what is widely regarded as one of the pre-eminent librettos in the repertory.

And then come the bewitching waltzes, which some historians point out are chronologically challenged, but who asked? Tonight's transcription was made possible by the celebrated Czech violinist Vása Príhoda (1900-1960), who was not adverse to taking the occasional stab at composing and arranging himself — in this case, with happy results.

**Rhapsody No. 2 for Violin and Piano**  
Béla Bartók

Bartók wrote his two Rhapsodies for violin and piano in 1928, the same year he completed the Fourth String

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Quartet, one of his most experimental and innovative efforts. While each of these three works is based on folk material, Bartók's borrowings in the Rhapsodies are more overt in their structure design as well as in the general character of the music.

Both Rhapsodies consist of two movements, a lassu in moderate tempo and a fast friss, which together form the two basic parts of the *verbunkos*, a Hungarian military dance that was used to recruit soldiers. In the lassu of the Rhapsody No. 2, the piano opens with a two-beat bell toll that the violin answers with a lament that hovers around a single pitch. The friss also has a distinctive two-beat pulse, but here the animated seesawing motion calls to mind a victory march.

## PROFILES



### GIL SHAHAM, *Violinist*

Violinist Gil Shaham is internationally recognized by audiences and critics as one of today's most virtuosic and engaging classical artists. He is sought after worldwide for concerto performances with celebrated orchestras as well as for recital and ensemble appearances on the great concert stages and at the most prestigious festivals.

During the summer of 1999 Mr. Shaham appeared at the Aspen, Hollywood Bowl, Ravinia and Tanglewood festivals, in addition to making his Salzburg Festival debut with Zubin Mehta and the Israel Philharmonic, and touring Japan with the Asian Youth Orchestra. His 1999-2000 season has included appearances with the Cleveland Orchestra, the Houston Symphony, the Israel Phil-

harmonic, Munich's Bavarian State Orchestra, the Orchestra de Paris, the Philadelphia Orchestra, the Pittsburgh Symphony, and Rome's Santa Cecilia Orchestra, among many other ensembles. His recital engagements, in addition to this evening's Carnegie Hall appearance, are highlighted by performances in Chicago, Los Angeles, San Francisco, Florence, London, Rome, Madrid, Milan and Vienna.

An exclusive Deutsche Grammophon artist, Gil Shaham has recorded concertos by Mendelssohn, Bruch, Paganini, Saint-Saëns, Tchaikovsky, Sibelius, Wieniawski, Prokofiev, Barber, Korngold, Glazunov and Kabalevsky with, variously, the Philharmonia Orchestra, the New York Philharmonic, the London Symphony Orchestra and the Russian National Orchestra. He won a Grammy Award in 1999 for his recital album "American Scenes" with André Previn at the piano. His most recent releases are a Bartok disc (the Violin Concerto No. 2 and the two Rhapsodies for Violin and Orchestra) with Pierre Boulez and the Chicago Symphony Orchestra, which earned two Grammy nominations this year; and an Arvo Pärt disc.

Mr. Shaham was born in Champaign-Urbana, Illinois, in 1971, and raised in Israel and the United States. His early studies were supported by the America-Israel Cultural Foundation. In 1982, after taking first prize in Israel's Claremont Competition, he became a scholarship student at Juilliard, where he worked with Dorothy DeLay and Hyo Kang. He has also studied at Columbia University.

Gil Shaham was awarded an Avery Fisher Career Grant in 1990. He plays the 1699 "Countess Polignac" Stradivarius. He lives in New York City with his wife, violinist Adele Anthony.

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### AKIRA EGUCHI, *Pianist*

Japanese pianist Akira Eguchi has established a brilliant career, marked by the extraordinary artistry, maturity and intelligence of his playing. He has been consistently acclaimed by audiences

and critics throughout the world as a soloist, chamber musician and collaborative pianist.

Mr. Eguchi has appeared frequently in the leading concert halls of New York City, including Lincoln Center's Alice Tully Hall, the 92nd Street Y and Carnegie Hall's Weill Recital Hall. He has also performed at the Kennedy Center and at the White House in a 1994 event for President Clinton hosted by Isaac Stern. In 1995 he shared the stage with André Watts and Anne Akiko Meyers in a concert at Hamarikyū Asahi Hall in Tokyo attended by the Japanese Emperor and Empress. He has made appearances at numerous prestigious music festivals including those of Aspen, Ravinia and Newport in the United States; Nagano-Aspen and the Pacific Music Festival in Japan; the Japan Festival in London; and Verbier in Switzerland.

Mr. Eguchi's radio and television credits include broadcasts on WQXR and WNCN in New York City, National Public Radio, the NHK in Japan, Radio France, the BBC, PBS, NBC television, and many others. He has recorded for Denon, Marquis Classics, EMI and Deutsche Grammophon.

Mr. Eguchi holds an impressive list of competition victories and awards, including top prizes at the International Chamber Music Competition in Paris, the Gina Bachauer International Scholarship Competition and the Brahms Piano Concerto Competition at the Juilliard School. He has received the William Schuman Prize from Juilliard and the Aleida Schweitzer Award as the best accompanist at the Ninth International Wieniawski Violin Competition in Poland. In 1992, he was given Juilliard's prestigious William Petschek Award, which led to his acclaimed New York recital debut at Alice Tully Hall.

A native of Tokyo, Akira Eguchi received a bachelor's degree in Composition from the Tokyo National University of Fine Arts and Music, where he later served on the faculty. He holds a master's degree in Piano Performance from the Juilliard School. He has studied with Herbert Stessin, Samuel Sanders, Felix Galimir and Hotishi Toyama.

Sunday, April 30, 2000 at 8 p.m.  
Schoenberg Hall

## UCLA Performing Arts

presents

# Muzsikás and Márta Sebestyén

**Márta Sebestyén**, vocals

**Lászlo Porteleki**, fiddle

**Peter Eri**, viola

**Dániel Hamar**, bass, hammer dulcimer & hit-gardon

**Mikály Sipos**, fiddle

**Zoltán Farkas**, dancer

**Ildikó Tóth**, dancer



Songs will be announced from stage.

— *There will be an intermission.* —

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CenterStage Discussion at 7 p.m. with the Artists.

## PROFILES

Recognized around the globe for their outstanding musicianship and enchanting interpretations of traditional eastern European folk music, Muzsikás and Márta Sebestyén have steadily become one of the world's top performing ensembles. As a solo artist, Márta Sebestyén has also earned a growing audience.

Muzsikás delves deep into the roots of central European history by combining Jewish, Ottoman, Hapsburg, and Gypsy influences to bring the world a rich, complex and mysterious Transylvanian tradition. As part of the folk revival that swept Hungary two decades ago, in response to the strait-jacketed approach of Russian state-sponsored folklore, Muzsikás played *tanchez* when it was dangerous to do so. Now an even broader audience has discovered the talents of their stellar vocalist, Marta Sebestyén through her work on the soundtrack to the Oscar-winning film, *The English Patient* and the Grammy winning BOHEME by Deep Forest. Exhilarating audiences with their outstanding musicianship and their devotion to seeking out obscure and interesting music, Muzsikás has become one of the world's top performing ensembles.

Márta Sebestyén, who at the age of 12 received a prize for folk singing from the great Hungarian composer Zoltan Kodaly, first sang with Muzsikás in the early 80s when they reigned as the leading group in the Hungarian *tanchez* (dance house) movement. The 'dance house' trend was launched in the early 70s as a means of expressing Hungarian students' national feeling at a time when Russian control was beginning to loosen. The authorities had no rational reason for objecting to a wholesome interest in traditional music and dance but the fact that it grew without official impetus or sponsorship made them highly suspicious. Despite political pressure, the collaboration between Muzsikás and Márta Sebestyén maintained its exuberant appeal and today they are one of the most fruitful groups in all of world music.

**To Michael Blachly, Director,  
UCLA Performing Arts**

**Dear Michael –**

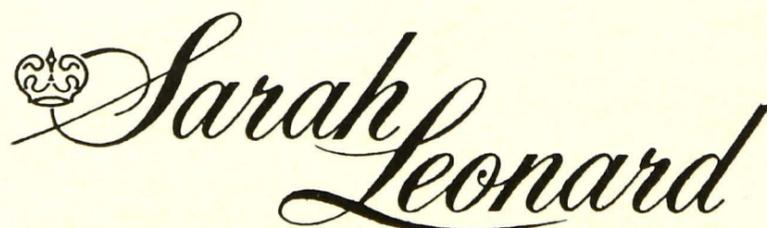
**Your expertise and dedication have enriched all who have enjoyed the remarkable diversity of performing arts you have brought to our community;**

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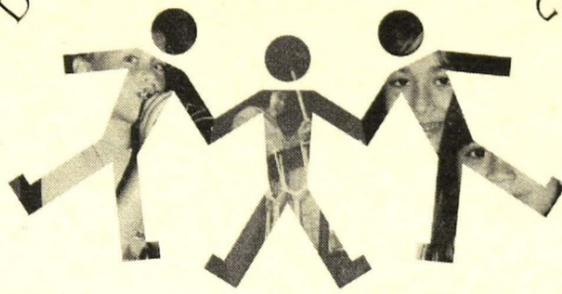
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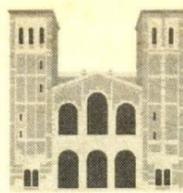
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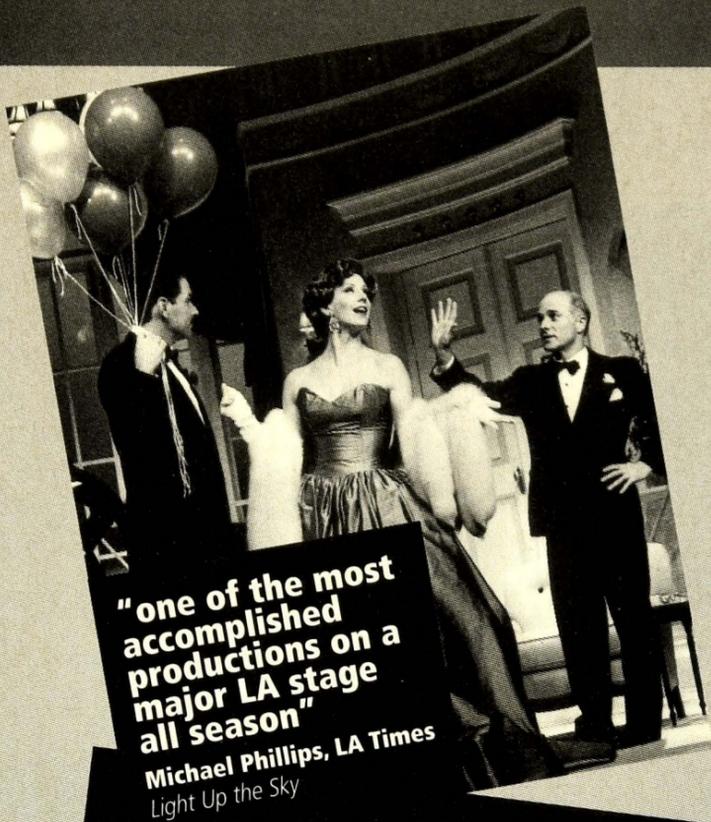
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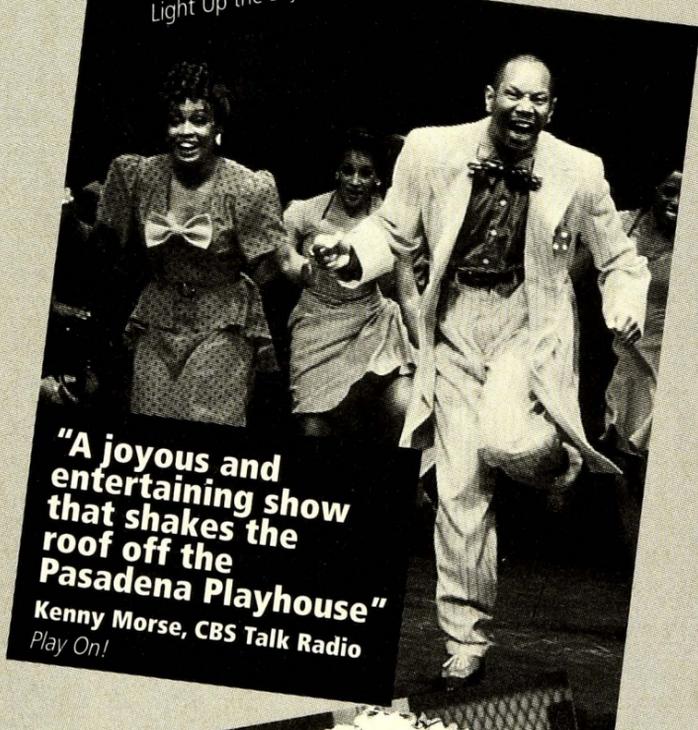
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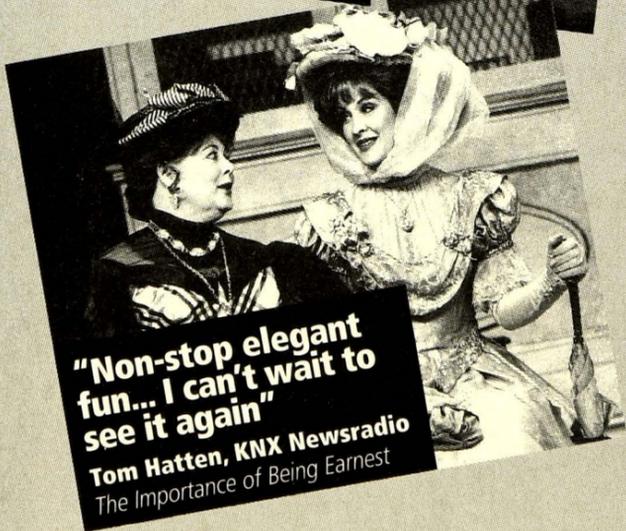
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PHOTOS top to bottom: Tom Byrd, Suzie Plakson and Dan Butler in *Light Up the Sky*; Yvette Cason and Richard Allen in *Play On!*; Shirley Knight and Kaitlin Hopkins in *The Importance of Being Earnest*. Photos by Craig Schwartz.

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BY DAVID MERMELSTEIN

Los Angeles Opera audiences have seen many changes during the company's 14-year existence. But among the most gratifying has been the progress of bass-baritone Richard Bernstein. Like others before him, Bernstein is a singer who cut his teeth at Los Angeles Opera and is now forging an international career.

This month, the 33-year-old Bernstein will be back in Southern California essaying a new role, that of the four villains in Jacques Offenbach's much-loved *Tales of Hoffmann*. The production will be mounted by Orange County's Opera Pacific, which in January featured the bass-baritone in the title role of Mozart's *Marriage of Figaro*.

Though Bernstein's repertory is wide-ranging, he is especially fond of Mozart's operas. At Los Angeles Opera, for instance, he has sung Guglielmo in *Così fan tutte* and Masetto and Leporello in *Don Giovanni*, in addition to Figaro, a role he'll reprise with the company next January. And though he has yet to sing the title role in *Don Giovanni* in LA, he performed the part for Opera Pacific in 1997.

Bernstein says he feels a "special kinship" for lovable rogues like Figaro and Giovanni, but he refuses to play the ranking game. "My favorite Mozart role is the one I'm singing at the moment."

He does, however, acknowledge the primacy of Figaro in his repertoire. It is the first major role he sang and the one for which he is best known. "I feel a total connection to this music," Bernstein says. "And I love the character. He's a fun guy. He's also multifaceted: simple, intelligent, easy to relate to. It's a very natural part for me to play."

Though Bernstein has sung Figaro in numerous opera houses, he is especially proud of his performance at New York's Metropolitan Opera last December. And he is excited to be performing the role in Munich next March, a significant milestone for a singer who hopes for greater exposure in Europe.

Bernstein's growing acclaim didn't occur overnight, of course. After studying music at USC, the native New Yorker found work in the Los Angeles Opera Chorus in 1987. By 1990, he had earned a comprimario role with the company, appearing as the Monk in Verdi's *Don Carlos*. From there, he went on to perform a host of small roles for the company. His apprenticeship culminated with his assumption of Figaro in 1994, and he has claimed at least one major role with Los Angeles Opera every season since.

Peter Hemmings, Los Angeles Opera's general director, has long championed Bernstein, calling the singer a company stalwart. "I was first impressed by Richard in a non-singing role in our production of *The Mikado* in 1988. Now, there's someone to watch, I thought."

Bernstein grew as an artist with each opportunity the company presented. "He will become a very important singer," Hemmings said recently, describing Bernstein's vocalism as "telling" and extolling the bass-baritone's exquisite projection and "blackish" timbre.

For models, Bernstein points to the famous basses Ezio Pinza (whose daughter he studied with), Cesare Siepi, and Samuel Ramey. "They are my idols," he says. "And it is because of them that I sing."

His choice of heroes is telling, for those three singers are famous not only for the quality and expressiveness of their voices, but also for their remarkable stage presence. Like them, Bernstein inverts the image of a singer physically ill-suited to his roles: He is darkly handsome and exudes a smooth manner. And his love of scuba diving, skiing, and motorcycling hints at an athletic disposition.

PHOTOGRAPHY BY (TOP TO BOTTOM) WINNIE KLOTZ, STEVE DAWSON, KEN HOWARD, MARK J. MANCINELLI.

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In past years, Bernstein's natural abilities as an actor (show business runs in his family) were shadowed by a tendency to grab at the spotlight. Such showboating earned him notice, but detracted attention from his rich, resonant voice and excellent diction. Recently, he's toned down the histrionics, and a welcome subtlety has characterized his efforts.

Bernstein is quick to praise colleagues, including the soprano Barbara Bonney and the mezzo Cecilia Bartoli, but he reserves his greatest affection for the late Viennese soprano Leonie Rysanek, with whom he appeared in a Los Angeles Opera production of Strauss' *Elektra* in 1994.

"She was very kind to me. She told me not to sing Wagner until I'm in my 40s, advice I intend to follow."

The bass-baritone says that his dream role is Scarpia, the villainous police chief who so torments Tosca in Puccini's opera. For now, though, Bernstein concentrates on another villain — well, four, in fact.

"It's a huge undertaking," says the singer of his upcoming role in *Hoffmann* at Opera Pacific. "This is by far the biggest French part I've had thus far, and it's in a very different kind of style from the Italian repertory I usually sing. But the challenge pleases me. That's why I got into this business in the first place."

With his role divided into quarters, Bernstein has a rare opportunity to try various approaches in a single opera. "I intend to shade the characters differently," he says. Then he adds: "It's a very big sing, by far the biggest thing I've ever undertaken. And the tessitura is high for me."

The singer is clearly up to the task, however. No role has yet defeated the determined Bernstein. Partly that's because he never loses sight of the challenges immediately before him, even as he casts his gaze on greater heights.

"I get chills onstage from the music all the time," says Bernstein. "How beautiful is that? My goal is to sing well. I don't dwell on getting into La Scala or Covent Garden. Those doors will open in time." □

*David Mermelstein writes about music for The New York Times and is a regular contributor to Performing Arts magazine.*

Richard Bernstein sings the four villains in Offenbach's *The Tales of Hoffmann* for Opera Pacific at the Orange County Performing Arts Center April 18, 20, 22, and 23. For tickets and information, call (800) 34-OPERA. Web site: [www.operapacific.org](http://www.operapacific.org).



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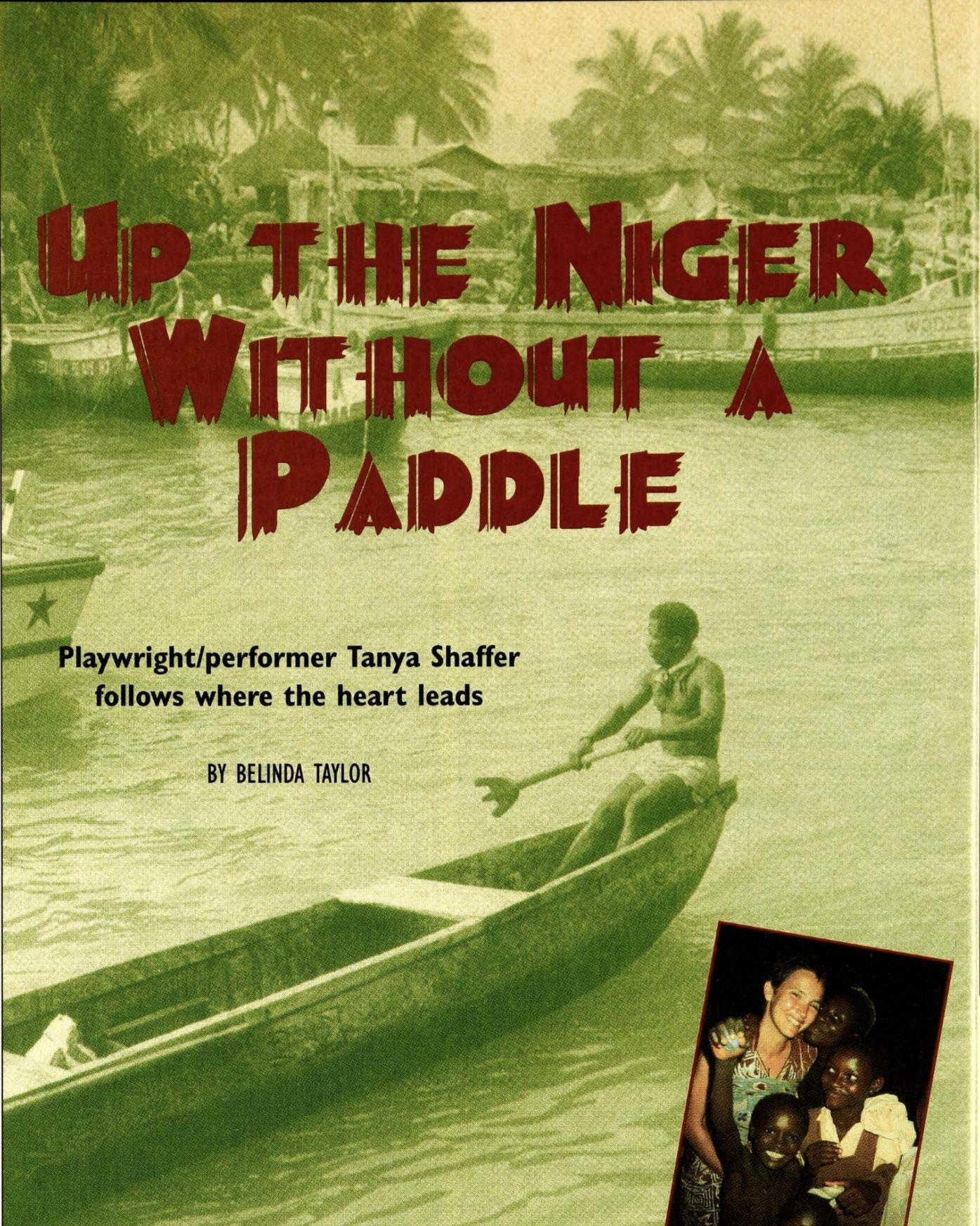
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# UP THE NIGER WITHOUT A PADDLE

**Playwright/performer Tanya Shaffer  
follows where the heart leads**

BY BELINDA TAYLOR



**T**anya Shaffer lives in a duplex in San Francisco's Bernal Heights, a house she shares with three "fabulous women" and a big, shaggy, "fabulous" dog named Bianca. Opening the door, Tanya, 33, flashes a high-wattage smile that dispels the gloom of a gray and rainy morning. Her Victorian-era home is vintage cozy, a funky bohemian setting with handmade art and pottery and loads of books, many on Buddhism. On the kitchen table, giant red bell peppers spill from a wooden bowl. We sip tea as Bianca repeatedly licks my hand, until ordered by Tanya to desist, whereupon she flops to the floor with a groan.

Until you see her solo show, *Let My Enemy Live Long*, and learn of her passionate approach to life, you might wonder, "What was a nice American girl doing alone in Africa, boarding an overcrowded boat for a two-week trek up the Niger River

to Timbuktu?" You don't ask, not wanting to be impolite. But when you learn the boat capsized, killing someone and nearly drowning Shaffer, you do wonder, "Girl, what were you *thinking*?" Knowing Tanya's background provides some of the answer.

For one, she has restlessness and an urge to travel that has something to do with family history. Her Vienna-born father escaped the Holocaust, living for a time in Cuba and Italy. Tanya spent part of her childhood in Germany and the rest in Berkeley, hearing tales of survival, growing up multilingual, and learning, like both parents, to love language. In college she produced tours for Redwood Records and Holly Near. She also acted and wrote, graduating from Oberlin College in 1988 with a degree in creative writing.

It all came together for her back in San Francisco, where she wrote, produced,

a sometimes dangerous combination. But Tanya says she rarely feels afraid on her adventures. "I wasn't in fear of anyone on the boat." It is vehicles, not people that cause her alarm. "I might experience a moment of intense fear, say when I'm in a minivan packed with 30 people careening down a narrow road. But I have cultivated a kind of acceptance. I let go. A lot of the stuff I learned about living in Africa I found later in Buddhism."

Tanya "fell into" Buddhism three years ago following her return from Africa, Vipassana Buddhism based on a Thai tradition rather than Zen, which she calls "a more formal, rigid practice." Vipassana, she says quoting author Jack Kornfeld, is "a path with heart."

When she boarded that boat in Mali, she was the only white person on what she describes as "an oversized pregnant canoe" with 30 adults and 14 children. She was heading to Timbuktu, because the volunteer work project she had gone to Ghana for proved a bust and she needed an escape. It was her travel journal she was trying to save when she nearly drowned on the Niger. The rescued journal ultimately became a collection of stories. *Let My Enemy Live Long* recounts one of them — the fateful river journey and the people she encountered along the way. The solo show, with Tanya performing all the characters, is a riveting tale, funny, harrowing, moving, and ultimately, joyfully life-affirming.

*Let My Enemy Live Long* takes its title from an African proverb, which means, loosely, "Let my enemy live, so he may see what I will be in the future." It's difficult to imagine Tanya with enemies, but should they exist, they cannot fail to be impressed by what they see. Next on her path? A pilgrimage to India's Buddhist spiritual centers. Just a word of caution: watch out for those overcrowded trains, Tanya. □

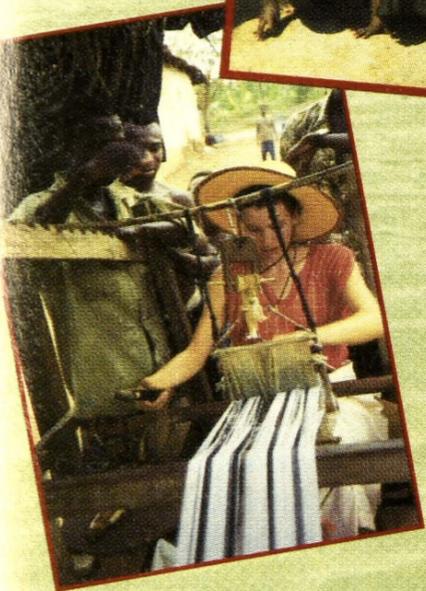
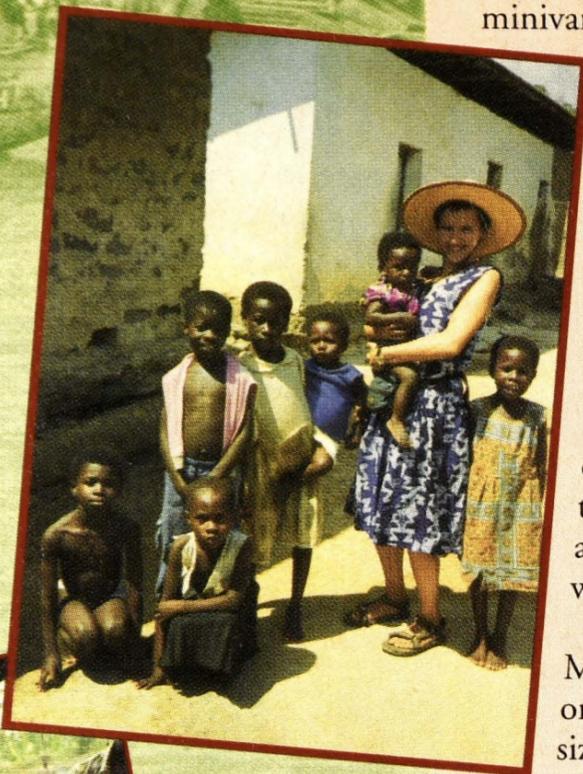
Berkeley writer Belinda Taylor contributes frequently to *Performing Arts* magazine. She is managing editor of *Callboard* magazine published by *Theatre Bay Area*.

Tanya Shaffer's *Let My Enemy Live Long* plays April 14 – May 12 at Berkeley Repertory Theatre. For tickets and information, call (510) 845-4700. Web site: [www.berkeleyrep.org](http://www.berkeleyrep.org).

and acted in two shows, *Miss America's Daughters*, a comedy about pop culture, and *Brigadista*, a satire based on her time in Nicaragua working on a coffee-picking brigade and monitoring the 1990 elections. She toured *Brigadista* with its six actors to 21 American cities over two months, "sleeping on floors, hitting the grassroots political circuit, and cranking out promotion like a machine."

Then she burned out. "I was in charge and I was only 23! I didn't know any better. I was financially and artistically a success. But it was overwhelming and very sobering. I stepped back a bit from my boldness at that point and went back to just acting for a while." When she returned to producing, she was "stronger, and the quality of the work much higher."

Activism, grassroots travel in exotic lands, and writing and performing are a potent combination for this writer/actor,



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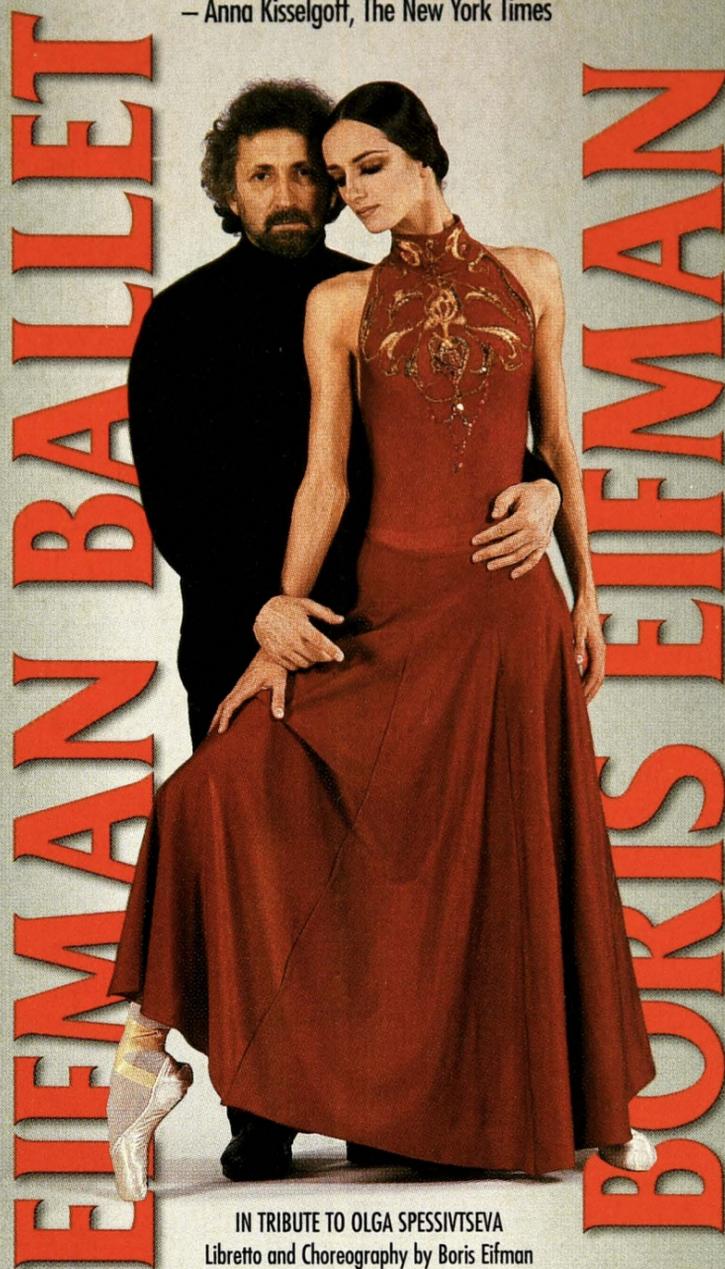
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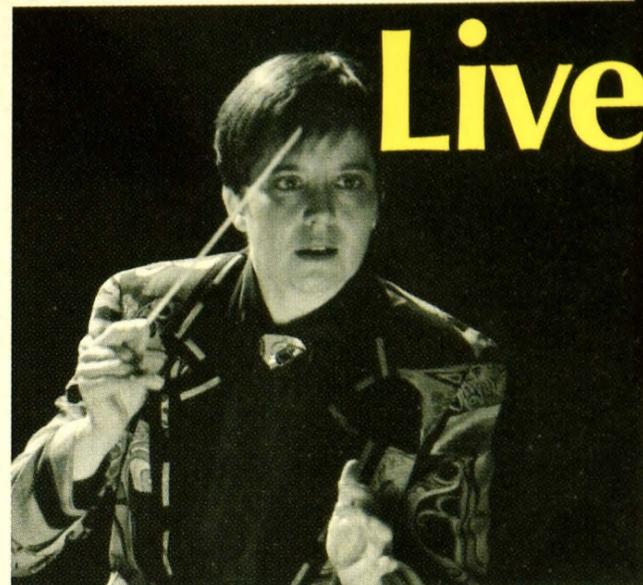
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# The Maestro Many Lives



**Conductor Karen Keltner leads  
A Streetcar Named Desire  
at San Diego Opera**

BY CHARLENE BALDRIDGE

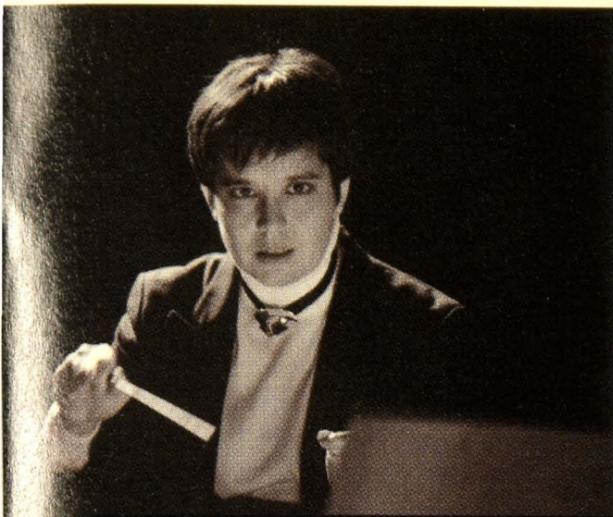
She's much more than San Diego Opera's energetic and beloved resident conductor. Maestra Karen Keltner is an educator, magician, psychologist, comedian, and victorious live wire. During an extended lunchtime aria, she sings a paean to the world of opera and pays homage to the teachers and mentors who inspired her to persevere when others said she wasn't temperamentally or emotionally fit to be an opera conductor.

Gleefully and lovingly, Keltner punctuates her syncopated narrative with keen imitations of famed pedagogue Nadia Boulanger, with whom she studied in Fontainebleau, and of Gian Carlo Menotti, whose chamber operas *The Medium* and *The Consul* she conducted in 1987. Devastatingly, she sinks vocal fathoms to capture the virile allure of Tito Capobianco, former artistic director at San Diego Opera.

Capobianco gave Keltner a 1981 performance of *Love for Three Oranges*. It was her company and professional debut. She had only a week to get ready.

"I prepared so hard that when I got into the pit, it was as if everything was in slow motion," she says. "It scared me, because music-making is all about tempo and pacing."

# ra's



She felt the kind of euphoria experienced by high-performance athletes when they're in the flow. She had an awareness "light years ahead" of where the next cues were going to be.

Keltner didn't always aim to be an opera conductor. While earning a degree in French at Indiana University she was a studio piano accompanist, as she had been in high school. Following a year's study at the University of Strasbourg, she returned to Indiana only to find herself unable to proceed with a master's in French because she couldn't face another library. She was drawn back into music, a lonely life of practice rooms with only "that recalcitrant instrument" for company.

One night she attended a concert. The orchestra and the concertmaster filed in, and then a woman conductor.

"I had never seen this," Keltner says. "It was a revelation. This was the kind of music I was put on earth to do."

The next day, Keltner knocked on conductor Fiora Contino's door. "I — I — want to conduct," she sputtered.

Over her half-glasses, Contino looked at Keltner and without missing a beat said, "Well then, you better start."

Despite a "tall, dark, and handsome"

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conducting teacher who told her she didn't have the "right personality" to be a conductor, she was invited into IU's doctoral program, becoming Contino's assistant.

Keltner received a summer scholarship to study with Boulanger, who was delighted that Keltner spoke French. The lessons were at the keyboard. Each time Keltner erred, whether in French grammar or keyboard technique, she received a punch in the shoulder.

"She raised her voice. I raised mine," says Keltner.

"*Ne crier pas, mademoiselle. Ne crier pas,*" said Boulanger.

Keltner was not strong enough for a career in music, according to Mme.

"It was a summer of stretching and not an easy time, but I'm glad I did it. Being around her music-making and her ears was worth the pain."

After teaching at the University of Southern Florida for three years, Keltner was accepted into Capobianco's 1980 Young American Opera Conductors program, along with Andrew Litton, Scott Bergeson, Stefan Kozinski, and "another fella whose name — it's probably Freudian —" she has forgotten.

In a hotel elevator, the nameless male made a snide remark about sharing the program with a woman. To her own surprise, Keltner swung around and slapped him. "I've never done anything like that, before or since," she said.

Soon after she returned to Florida, Capobianco phoned to offer Keltner the music directorship of the San Diego Opera Institute at San Diego State University. The job offered only one semester's employment, but Keltner accepted, asking USF for a year's leave of absence.

Though conducting was not among the apprenticeships offered by the National Institute of Opera at the time, Keltner designed one and submitted a proposal for a residency to work with the various conductors who came through San Diego Opera.

She permanently resigned her USF tenure-track position to remain in San Diego.

"I was exhilarated for all of 24 hours," she says. "Then I experienced abject terror." The grant had yet to come through. Keltner obtained a California credential and taught piano and music appreciation at Mesa College. During the opera season she was a music assistant, accompanying ballet rehearsals and doing whatever was needed.

At low ebb financially, she went on food

stamps for several weeks, something she didn't admit to her parents for years.

"When I received the National Opera Institute's first apprenticeship in conducting," she says, "Tito was so thrilled he gave me the final performance of *Oranges*."

The late Joseph DeRugeriis resigned his San Diego Opera post in 1982, and Keltner became resident conductor and music administrator. When Ian Campbell came aboard as general director in 1983, he retained and encouraged Keltner, giving her conducting assignments and then encouraging her to broaden her experience with engagements elsewhere.

Last season she led performances of *Of Mice and Men* at Utah Opera, *Aida* at Opera Carolina, and *Madama Butterfly* in Winnipeg. In recent years she debuted at Pittsburgh, Glimmerglass, Seattle, and New York City Opera as well as the Opera Company of Philadelphia.

Her San Diego Opera credits include the world premiere of Myron Fink's *The Conquistador* (1997), *Les Pêcheurs de perles*, *Faust*, *Salome*, *Don Pasquale*, *L'Italiana in Algeri*, *L'Elisir d'amore*, *La Cenerentola*, *Hansel and Gretel*, and *Of Mice and Men*.

"I hope to have a long life in the standard repertory, but you're catching me at a time when I'm delightedly aware that this 20th-century stuff is a good fit," Keltner adds.

"When you give life to a piece that's never been done before, like *The Conquistador*, you stretch yourself — your mind, your heart, your being. When it's over you ask yourself where this wonderful stretch came from and where you keep it the rest of the time. As Mme. Boulanger used to say, "We only use a small part of what we know, maybe 25 percent of the brain."

*Conquistador* composer Myron Fink says that Keltner instinctively knew both what he wanted and what the singers needed. "The conductor is the one who really creates the whole performance," he said. "She sets the tempo, the spirit and the momentum. Music notation is an approximate thing and Karen, who had a remarkable, intuitive grasp of the piece, defined exactly what I meant."

When she first began conducting, the diminutive Keltner was beset by those who remarked, "You must love the power of it all."

"Power is not what attracted me," she remarks. "I have always adored the collaborative process, and you can't get much more collaborative than opera."

"She's a singer's conductor, said San

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Diego's recent Lohengrin, tenor John Keyes, when Keltner took over an orchestra rehearsal for the ailing Heinz Fricke. "By that I mean it's as if she's singing with you, breathing with you. It felt like she was inside me and knew exactly when I needed more time, without my having to give physical evidence, like turning blue or nodding my head up and down to go forward.

"Some conductors are very metronomical and look at the music as a kind of scientific formula. The singer must adjust to the conductor. Karen automatically knows what breaths are needed, just by listening."

"I love this part of my life," says Keltner, "because I feel that I'm the best conductor I've ever been. When you begin, you're so intent on doing everything right that you don't let yourself come to something unfettered. When music is working right, you can just get out of its way and let it happen.

"Conducting is like life. You can love something and smother it to death, or you can step back and watch that thing or that person take a life of its own and come to fruition. You can be so proud of what you've engendered."

When *A Streetcar Named Desire* premiered at San Francisco Opera in 1998, Keltner was there.

"You're going to have to be deaf and a little numb to not derive pleasure from this opera," she comments. "It has a palette that says 'Previn,' an ease about the orchestral writing, and an evocative elegance. Every so often there are these mellow licks that sound straight out of jazz. It feels so good to be an American doing this opera.

"There are magical moments. When they happen you just stand there and say, 'My God. It doesn't get any better than this.' Music making is such a privilege. Somehow, it doesn't seem totally right that we could be living our lives in such beauty." □

*Charlene Baldrige is a freelance writer, critic, and essayist who specializes in arts and culture.*

San Diego Opera Resident Conductor Karen Keltner conducts André Previn's *A Streetcar Named Desire* at the Civic Theatre April 22, 25, 28, and 30. For tickets and information, call (619) 570-1100, or visit their Web site at: [www.sdopera.com](http://www.sdopera.com).

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With a copper-decorated seafood bar, four immense dining rooms surrounding an open kitchen, excellent acoustics for quiet conversations, and soft lighting, the place feels like an elegant country club. I begin with a lovely rendition of oysters Rockefeller redolent of Pernod, garlicky steamed clams, and juicy crab cakes served with red cabbage coleslaw. I also like the rare medallions of ahi tuna with glass noodles, a crisp pizza topped with lobster and shards of Parmesano, and lightly battered shrimp with a piquant remoulade sauce. Alas, the New England clam chowder is just ordinary, but the house Caesar salad is enlivened by a dollop of garlic and Greek olives.

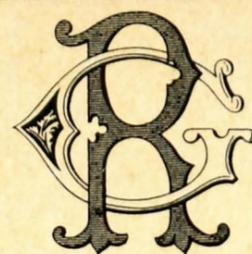
An evening special of fresh abalone from Australia is lightly sautéed in an egg

batter with capers and tastes extraordinary. I also can't resist the sake-marinated baked Chilean sea bass that melts in my mouth. Runners-up among my other favorites include a spicy, shrimp-laden jambalaya, charred fillet of salmon on a nest of onions and black beans, and blackened mahi mahi with caramelized pineapple. Carnivores will love the New York strip topped with blue cheese, or the fork-tender filet mignon. Among the winning side dishes, I like the oniony Lyonnaise potatoes, broccoli under a perfect hollandaise, and lusty sautéed mushrooms.

If you're in a celebratory mood, order the chocolate soufflé in advance for dessert. I also like the meringue-topped Key lime cheesecake, the warm apple cinnamon bread pudding topped with vanilla ice cream, and the decadent chocolate peanut butter cake. And for those who remember crêpes Suzette, try the dessert crêpes topped with Grand Marnier, ice cream, and strawberries. Remember, you don't have to have theater tickets to enjoy this delightful place; drop in to dine after 8 when the theater crowd has gone and you can linger.

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menu of specialties from Provence and other lands surrounding the Mediterranean.

I begin with a juicy seared langoustine abetted by creamy cod brandade that brings back warm memories of a similar dish I had in Nice. There's also a ravishing plate of roasted beets, thinly sliced spiced duck breast, and goat cheese in a tart pomegranate vinaigrette. If you're in a foie gras mood, you can't miss with the buttery sautéed version here served with apple-quince compote. Salad lovers should treat themselves to the house Caesar, which doesn't stint on Parmesano or garlic.

Since Chef Marneau has a true affinity with denizens of the deep, I suggest the pignola- and olive-crusted Atlantic salmon, or the seared John Dory with squash spaetzle, or perhaps the caramelized scallops sided with a bacon and salsify tart. There's also a super rack of tender pork from the rotisserie glazed with apple brandy...roast rabbit in a satisfying mustard sauce...and if the weather's chilly, you can warm up with the hearty lamb ragout with white beans and parsnips. An evening's special of mussels, clams, and scallops in a fragrant wine and herb broth is outstanding.

Desserts are worth the calories, except for the overcooked plum and almond tart. I recommend the exceptional tarte tatin, warm chocolate soufflé cake with Armagnac ice cream, or the celestial chocolate croissant bread pudding with a bourbon vanilla sauce.

**PINOT PROVENCE, Westin South Coast Plaza, 686 Anton Boulevard, Costa Mesa, (714) 444-5900. Open for breakfast, lunch, and dinner seven days. Without wine, two can dine for \$80.**

### TEN SEAFOOD AND SUSHI BUFFET

— As a dining editor, I have never been keen on buffet restaurants. As the hours go by, food on trays of ice and in warming pans seem to get as tired as the customer who's made seven trips to the groaning board. Well, I'm delighted to report that this restaurant raises the buffet concept to a gourmet level, and best of all, the food is being freshly made before your eyes and is constantly being replenished on the various buffet tables.

Nestled between the Wyndham and Marriott hotels, this spot is also across the street from the Performing Arts Center. The establishment has huge floor-to-ceiling windows overlooking a swan-filled lake with fountains; there's also a sleek industrial ceiling, Italian spotlights, slate floors, and well-spaced blond wood tables and chairs.

Owners Marilyn Stem and Vinnie St. John keep the wait staff running smoothly, and there's a modest wine list along with many labels of sake and icy beer.

As I begin at the sushi station, I'm beguiled by the overall variety, which includes mackerel, yellowtail, maguro tuna, uni, and sea eel, along with dozens of colorful rolls. It's being made in small quantities to insure pristine freshness by the sushi-sans behind the station. I suppose I could probably make my entire meal just on this super sushi, but I pace myself for the other stations.

The main buffet line starts with freshly shucked oysters with both mignonette and cocktail sauces...fat cooked mussels topped with ravigote sauce...cold cracked crab with mustard mayonnaise...various seafood salads and a mixed green salad with numerous dressings. Differing nightly, the hot dishes may include shrimp with lobster sauce, Kung Pao chicken, grilled mahi mahi in a garlic wine sauce, whole salmon topped with wine and citrus, ahi fillets in a ponzu-based sauce, fried calamari, spicy crab cakes, oil-free tempura vegetables, monkfish with a topping of Chinese mustard, shrimp fried rice, yakisoba noodles, and Szechwan pepper beef. As I walk the buffet line, I watch the chefs firing up their giant woks...boning, skinning, and slicing the giant tuna and salmon and preparing the vegetables for the salads.

There's a huge station of fresh fruit — including pineapple, melons, Mexican papaya, and berries — at the dessert station. Or, you can indulge in cherry oatmeal bars, apple torte, Heath Bar crunch cake, and huge chocolate walnut brownies. Only the chocolate wipeout cake is too dry for my taste, but the Key lime cheesecake is phenomenal.

**TEN SEAFOOD AND SUSHI BUFFET, 580 Anton Boulevard (at the corner of Avenue of the Stars), Costa Mesa, (714) 424-9010. Open Monday-Friday for lunch, dinner nightly, and brunch on Sunday. Without alcohol, two can dine for \$40. □**



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With this in mind, it is easy to see and understand why today's most intelligent and successful individuals in search of their life partner are taking more care and precaution when it comes to choosing their mate.

For years we have seen the appearance of practically every fathomable method of pairing individuals and individuals pairing themselves from well-meaning friends and family to single parties to the internet superhighway. Undoubtedly however, if you are an attractive, successful, relatively private, selective or persnickety individual, you have found that the more you have to offer the more difficult it seems to find the person who is right for you.

Discerning people today want more out of their lives and their relationships. There is clearly a special focus when it comes to the selection process for finding a potential romantic companion. Most people recognize the value of engaging an expert to assist them in their personal search. The question is, "How do you find an expert you can trust?"

Valenti International of Rancho Santa Fe, California is the only company of its kind who consistently attracts and produces results for a select worldwide clientele of quality individuals in their quest for a suitable and compatible life partner. Irene Valenti, President and founder, is personally involved in every aspect of her business.



Irene Valenti

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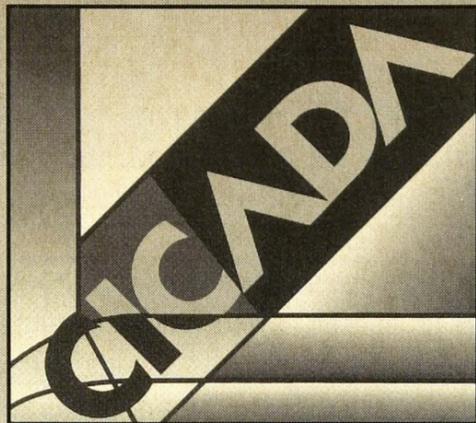
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What started as one woman's quest to make a difference in people's lives has grown into a world renowned company, a family legacy, and a powerful model for building successful relationships through effective introductions. "I am always impressed with the quality of people my service attracts" says Valenti, who continues to position her reputable company through service excellence and quality advertising. "There is nothing more satisfying to me than to see my clients achieve the happiness they deserve."

Valenti International is the only business of its kind to consistently attract and produce results for a select worldwide clientele. These clients range from the comfortable to the extremely wealthy, embracing all ages and a variety of backgrounds and cultures. If you or someone you know would like to find that special someone, contact Valenti International at (800) 200-8253 or (858) 759-9239 or visit our website at <http://www.valenti.org>. A confidential consultation will be arranged with no obligation. P.O. Box 2534, 16909 Via De Santa Fe, Suite 202, Rancho Santa Fe, CA 92067 USA.

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ON TRAVEL

# The Island Of Bali:

Where Living Is An Art

by Norm Chandler Fox

Have you ever conjured up in your imagination a vision of paradise? No matter how extraordinary this picture may be in your mind's eye, it probably can't compare to the reality of Bali. Emerging just off the eastern tip of Java, Bali is a tiny island, 93 miles in diameter and covering a little over 2000 square miles. It's a mere dot on the map of Indonesia, which is the world's fourth most populous nation and largest archipelago. The nation comprises over 13,677 islands that divide the Indian and Pacific Oceans at the Equator and form a geographical link between Australia and Southeast Asia.

Bali is one of those mystical destinations that sears the memory of even the most jaded of travelers. There is something almost supernatural here, due in part to the vibrant and elaborate culture centered on the complex Hindu Darma religion, a unique form of Hinduism. The Balinese have a deeply personal relationship with their gods and other spirits, and they fervently believe that their religious devotion restores harmony to the universe. These gentle people will greet you with respectful bows and their hands pressed together under the chin as if in prayer.

Enchanted is such an overused word, but it precisely describes the rain forests filled with sacred monkeys, the mesmerizing music of the gamelan orchestras, the colorful rituals in the over 18,000 temples, and the ancient terraced rice paddies, which snake along the horizon like a corrugated emerald sculpture.

The term for "art" is not in the Balinese vocabulary because it is simply part of the lifestyle. No matter what they do for a

living, the people of Bali are also artists, musicians, dancers, weavers, sculptors, woodcarvers, stonemasons, and smiths.

The best way to appreciate Bali is to take in the island slowly, discovering it serendipitously. You might discover a traditionally elaborate funeral ceremony and procession (the Balinese celebrate death as a happy voyage to a joyous after-life)...or attend a temple dance performance accompanied by a gamelan group playing chimes, bells, gongs, flutes, and drums. Never written down, the ritual music is passed through the generations purely by memory.

This type of show is replete with caricatures of dragons and monkeys and lots of masked characters dancing, chanting, and singing in costumes that are detailed works of art. And the masks, which are highly prized by collectors, are masterpieces of carved and painted wood. I'm told that there are over 45 different dances tied to temple and ritual observances, but you'll still be astounded by a single performance.

As an equatorial island, Bali's days and nights remain the same length throughout the year; so, don't be surprised to see the sun setting at 6:00 p.m. in August. The best time to visit is during the dry season, between April and October, with temperatures in the low 80s and less humidity. However, in the wet season, when the temperature averages 92 degrees with high humidity, the rains are usually of short duration, similar to the quick downpours in Hawaii.

Top: A villa at the Four Seasons Resort.

## GETTING THERE:

Singapore Airlines offers two daily flights each from Los Angeles and San Francisco to Singapore. From either city, take the night flight, which has the least amount of airport waiting time to connect to a flight to Bali. I prefer this route as it avoids flying into Jakarta, which can be a hassle. The service and amenities aboard Singapore Airlines are spectacular.

## WHERE TO STAY:

After staying at the FOUR SEASONS RESORT BALI AT JIMBARAN BAY, I can understand the accolades and superlatives attributed to this unique hotel. Accommodations are primarily one-bedroom villas (about \$525 per night) each of which contains over 2000 square feet of Balinese luxury. You, and preferably someone you love, can revel in your walled-in outer garden filled with bougainvillea, open-sided living and dining pavilion overlooking a plunge pool with a carved fountain, and a giant canopied bed in a room of Javanese marble. For the perfect recovery from your long plane trip, try an Indonesian herbal rub and massage in the newly enlarged state-of-the-art spa.

For dining options, you may want your breakfast of mango crêpes or heavenly black rice pudding with coconut cream brought to your villa. Lunch is grilled satays with curried vegetables at the Pool Terrace Café. You'll dine elegantly at the Taman Wantilan Restaurant on lobster spring rolls, spiced duckling wrapped in a banana leaf, and passion fruit cheesecake. There is also the casual Warung Mie, which features a menu of exotic noodle dishes from all over the Far East. An alternative lunch or dinner consideration is P.J.'s on the beach, where the homesick contingent can order wood-fired pizza, but I prefer spicy chili crab.

**FOUR SEASONS RESORT BALI AT JIMBARAN BAY, Jimbaran 80361, Bali, Indonesia; phone (62-361) 701010; fax (62-361) 701020.**

On a hillside near the village of Ubud, overlooking the Ayung River, I discover BEGAWAN GIRI, an estate of five residences (containing 22 suites) on a 30-acre site filled with spring-fed pools and sumptuous landscaping. The suites (averaging \$600 per night) contain unique art and sculpture and hand-carved furniture; and with a staff-to-guest ratio of 5-to-1 (which includes a residence butler), the resort's service is astonishing. The staff can almost read your mind as to what you might require next. If you're traveling with

other couples, you can reserve an entire residence, which is like staying in an inn within a resort. Each residence has its own pool, dining pavilion, library, and huge open-air verandahs. And you're close to a gorgeous spa for massages either there or in your room.

Once you're attuned to Balinese time (which means you can remove your wristwatch and bury your travel alarm clock), you may dine on an international menu with Indonesian accents. I get a feeling that I'm a guest at a privately owned villa rather than at a large resort. If you love to be at one with nature, you'll enjoy the miles of breathtaking walking trails surrounded by 2500 rare trees...or you can be driven in one of the estate's jeeps through the surrounding jungles and forests.

**BEGAWAN GIRI ESTATE, P.O. Box 54, Ubud, Bali, Indonesia 80571; phone (62-361) 978888, fax (62-361) 978889.**

About a ten-minute drive from Ubud and also overlooking the Ayung River Valley is the FOUR SEASONS RESORT BALI AT SAYAN, the luxury chain's first boutique resort. With only 46 suites and villas, this exquisite hillside retreat fits perfectly into the environment, with cascading water, wooden bridges, lily ponds on the roofs, and elegant carved teak interiors. Accommodations (averaging \$500 per night) contain all the amenities and service we expect from Four Seasons, and there are wonderful complimentary extras like a traditional Balinese dance performance twice a week, shuttle buses into Ubud, and an exercise room adjacent to the glorious spa.

The resort's Ayung Terrace offers breakfast, lunch, and dinner with dramatic views of the rugged river edge and picturesque rice fields. Although there's indoor seating, I prefer dining on the terrace. The cuisine offers exciting dishes from Thailand, Vietnam, India, China, and Indonesia. My dinner of tamarind-crusted lamb and coconut flan is superb. With advance notice, the chefs will prepare a multicourse Indonesian "rice table." And for a change of pace, there's the ultra-informal Riverside Café for lunch and dinner, featuring grilled fish, wok-stirred dishes, and wood-oven pizza.

**FOUR SEASONS RESORT BALI AT SAYAN, Village of Sayan, Bali, Indonesia; phone (62-361) 977577, fax (62-361) 977588.**

## WHAT TO SEE:

Since the roads are so congested and one drives (like the British) on the left side, I

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do not suggest renting your own car. Instead, have your hotel arrange for a car and driver, which averages about \$70 per day. I highly recommend Jan's Tours for their tidy vans and cooler filled with iced towels (a necessity in the tropics); ask for their guide named Yuda, a refined gentleman who is extremely knowledgeable on the history and culture of Bali. After two all-day excursions with Yuda, I had crash courses on Hinduism, the Balinese social system, the Dutch colonial rule, and even some basic Indonesian vocabulary.



The temple at the Four Seasons Resort.

ing — but all the items can easily be shipped home.

### ON THE ROAD TO UBUD:

It takes a little over an hour to drive directly from Jimbaran Bay to Ubud, the cultural center of Bali, located on the gentle slopes of the central mountains, just high enough to be much cooler than the coast. However, I suggest taking the good part of a day to get there, stopping throughout the corridor of craftsmen villages en route.

The community of Barubulan is the home of stone carvers, and all along the highway and side streets are dozens of artisans displaying countless statues of temple guardians, demons, and mythical creatures. Surprisingly, the stone is quite light, which makes the smaller statues easy to stuff in your luggage. Incidentally, the craftsmen throughout the island expect you to bargain.

Heading north for 15 minutes, I arrive in the village of Celuk, the silver- and goldsmithing center of Bali. Again, I visit a number of compounds where generations of families have been creating jewelry. Some of the work has a sameness to it, but if you look carefully, you may find something special.

In the nearby community of Sukawati, stop to tour the compound of six gorgeous temples adorned with elegant sculpture. This town is also famous for its lovely shadow puppets, which make exotic wall decorations.

It takes another 30 minutes to get to Mas, the village world-famous for carved wood sculpture. Here again, woodcarving skill is learned at an early age inside the family, using traditional tools. I particularly like the work at Siadja & Son, Adil Artshop, and Tantra...and I recommend I.B. Anom for wooden masks. The prices are extremely high — even with bargain-

### UBUD AND ENVIRONS:

The town of Ubud is extraordinary. During the '20s and '30s, foreign artists settled here and encouraged local talent, transforming it into a mecca for the flowering of the fine arts. Overlooking a dramatic gorge of the Ayung River and its tributaries, Ubud retains an unruffled calmness despite the throngs of tourists who crowd its steep, winding streets. Before you begin looking at galleries, go first to the Agung Rai Museum of Art, which opened four years ago. Within this compound of buildings are over 250 paintings, including wall-sized masterpieces by the Batuan artists of the '30s and '40s. This will give you a benchmark from which to judge the contemporary works. For lunch, try Murni's Warung just west of town near the bridge. Ask to be seated on one of the lower levels overlooking the river and order nasi campur (curried vegetables) and chicken satay — and don't miss the black rice pudding for dessert. Afterwards, before you wander through the galleries, take a walk through the Monkey Forest.

### TOURING THE BACKROADS OF BALI

This is a daylong trip that provides glimpses of some of Bali's most spectacular scenery and most sacred temples. I headed north to the mountainous area around Kintamani, where I stopped to view a vast volcanic crater before seeing Lake Batur, the largest body of water in Bali. The dizzying mountain views and the brisk air are intoxicating. We later stopped to see a typical Balinese family compound composed of a number of buildings in which

the parents, grandparents, and children lived separately amidst three small temples, each dedicated to Brahma the Creator, Vishnu the Protector, and Siva the Destroyer.

The highlight of this trip is visiting Besakih, Bali's most sacred temple complex, located on the slopes of the holy Mt. Agung. From where we parked, we walked up a very steep hillside before entering the temple grounds. (If you're not in shape for this climb, pay a modest fee to hitch a ride on the back of a motor scooter.) You'll need a

few hours to see some of the lovely carvings on the 57 structures (including pagodas and shrines) on six levels. After leaving Besakih, you'll view the dramatic green rice terraces near the village of Abang. Have your guide reserve a table at the wonderful airy dining pavilion called Subak Tabola, which is south of the weaving village of Sideman. This is a typical Balinese restaurant serving spicy local delicacies with icy beer. On the way home, stop in Klungkung, the island's original capital, to visit the dramatic Hall of Justice, with its magnificent ceiling paintings. It was here in 1908 that the entire Balinese royal family and court committed mass suicide before the Dutch invaded the city.

One further daylong trip, the Wakalouka Land Rover Adventure provides a glimpse into the everyday life of the rural Balinese. The six-passenger vehicle with an English-speaking driver/guide goes off the highway onto dirt and gravel roads to visit a small farm where vanilla, clove, cocoa, and coffee are grown...a stone quarry where workers perch on precipitous platforms to hand-cut the volcanic sandstone blocks used to build the island's temples...and an ancient hot spring that is still being used as a bathing place. The Land Rover climbs up a mountainside to reach the Wakalouka Camp, where an elaborate buffet lunch with wine and cognac awaits you, surrounded by a dense bamboo jungle filled with orchids.

Whether you want to visit temples, rice fields, sacred dance performances, and art complexes...or whether you just want to hunker down and relax in the sybaritic ambience at your resort, you will never forget your magical time in Bali, truly the Island of the Gods. □

*Norm Chandler Fox is the Travel and Dining Editor for Performing Arts magazine.*

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