

Education

Ph.D. in Ethnomusicology, Wesleyan University, 1990
M.A. in Music, Wesleyan University, 1978
B.A. in Music and Anthropology, Bennington College, 1974

Employment-Professional History

Research Associate, Anthropology Department, Hunter College–City University of New York (2011–)
Ethics Committee, Society for Ethnomusicology (1997–present, Committee Chair: 1999-2005)
Composer, Triple Shadow (www.tripleshadow.org) (1987–)
Research Associate, Anthropology Dept., City College of the City U. of New York (1999-2004)
Visiting Assistant Professor of Music, Middlebury College (1996-1998)
Research Associate, Anthropology Dept., City College of the City U. of New York (1993-1996)
Advisory Committee, Festival of Indonesia: New York-Washington, D.C. (1990-1991)
Simon's Rock of Bard College, Instructor in Music (1985-1986)
Wesleyan University World Music Program, Graduate Teaching Assistant (1976-1983)

Publications

"Strategies for Cultural Repatriation: Bali 1928 Music Recordings and 1930s Films." In *Oxford Handbook of Musical Repatriation*. 2018 (In Press). Frank Gunderson, Rob Lancefield, Bret Woods, editors. New York and Oxford: Oxford University Press.

"Bali 1928: Vocal Music in Dance Dramas: Jangér, Arja, Topéng and Cepung." 2015. CD notes (92 pp. on PDF and online) for digitally remastered Odeon-Beka 78 r.p.m. recordings (fifth of five-CD series). New York: Arbiter of Cultural Traditions and Denpasar: STIKOM-Bali (in Bahasa Indonesia). www.Bali1928.net and <http://arbiterrecords.org/catalog/>

"Bali 1928: Music for Temple Festivals and Death Rituals." 2015. CD notes (119 pp. on PDF and online). Fourth of five-CD series. New York: Arbiter of Cultural Traditions and Denpasar: STIKOM-Bali (in Bahasa Indonesia). www.Bali1928.net and <http://arbiterrecords.org/catalog/>

"Bali 1928: Lotring and the Sources of Gamelan Tradition." 2015. CD notes (98 pp. on PDF and online) (third of five-CD series). New York: Arbiter of Cultural Traditions and Denpasar: STIKOM-Bali (in Bahasa Indonesia). www.Bali1928.net and <http://arbiterrecords.org/catalog/>

"Bali, 1928: Tembang Kuna–Songs from an Earlier Time." 2014. CD notes (116 pp. on PDF and online) (second of five-CD series). New York: Arbiter of Cultural Traditions and Denpasar: STIKOM-Bali (in Bahasa Indonesia). www.Bali1928.net and <http://arbiterrecords.org/catalog/>

"Reviving Early Twentieth-Century Balinese Vocal Styles through the Music Recordings of 1928." 2018 (In Press). *Papers in Honor of Wim van der Meer*. The Netherlands: University of Amsterdam. (Presented at 2014 conference at University of Amsterdam).

"Gamelan Gong Kebyar: Music from Belaluan, Pangkung, Busungbiu: Lindstrom in Bali." 2012. In

The Lindström Project. Contributions to the history of the recording industry, Vol. 4. Pekka Gronow & C. Hofer (editors). Vienna: Gesellschaft für historische Tonträger.

"Bali, 1928: Gamelan Gong Kebyar." 2009. CD notes (75 pp. on PDF and online) for digitally-remastered Odeon-Beka 78 r.p.m. recordings (first of five-CD series). New York: Arbiter of Cultural Traditions and Denpasar: STIKOM-Bali (in Bahasa Indonesia). www.Bali1928.net and <http://arbiterrecords.org/catalog/>

"The Roots of Gamelan: Bali, 1928." 1999. CD notes (24 pp.) for digitally-remastered Odeon-Beka 78 r.p.m. recordings including Gamelan Gong Belaluan, I Lotring's Palégongan, as well as Colin McPhee's 1940 piano transcriptions performed by McPhee with Benjamin Britten. New York: Arbiter of Cultural Traditions. <http://arbiterrecords.org/catalog/>

Voices in Bali: Energies and Perceptions in Vocal Music and Dance Theater. 1997, with accompanying CD. Hanover and London: Wesleyan University Press Music/Culture Series, with Foreword by Judith Becker, Afterward by René T.A. Lysloff.

Biographies of three 20th-century Indonesian dance masters: I Mario, I Nyoman Kakul, and Sardono W. Kusumo. 1997. In *The International Encyclopedia of Dance*, edited by Selma Jeanne Cohen. New York and Oxford: Oxford U. Press, Dance Perspectives Foundation and NEH.

"Balinese Dance and Dance Theater." 1997. (20,000 word article); entries on: "Baris," "Gamelan," "Indonesia: An Overview," "Balinese Dance Traditions," "Balinese Ceremonial Dance," "Balinese Dance Theater," "Balinese Mask Dance Theater," "Kebyar," "Légong," "Wayang." In *The International Encyclopedia of Dance*, edited by Selma Jeanne Cohen. Oxford University Press, Dance Perspectives Foundation and National Endowment for the Humanities.

"Intrinsic Aesthetics in Balinese Artistic and Spiritual Practice." 1982. In *Asian Music*, Volume XIII-1: 43-52.

Assistant Editor, *Ethnomusicology: Journal of the Society for Ethnomusicology* (1994-1998).

"Radical Theater in a Conservative Era." 1991. In *The Village Voice*, May 21.

"Voices, Energies, and Perceptions in Balinese Performance." 1990. Ph.D. dissertation, Wesleyan University. Ann Arbor: UMI Dissertation Publishing.

"What, Where, and How is Gamelan?" 1986. Presented at First International Gamelan Festival and Conference, Expo '86 Vancouver. Jakarta: Ford Foundation.

Assistant Editor, *Asian Music: Journal of the Society for Asian Music* (1978-79).

"Sacred Art on Tour--Benefits and Hazards." 1978. *New York Times*, February 12.

Papers and Lecture-Presentations

"Bali 1928 Repatriation Project: Collaborative Strategies, Challenges, Accomplishments and Future Initiatives." At Society for Ethnomusicology Annual Meeting, Washington, D.C. November 2016.

"Gender, Cross-dressing and Androgyny in Archival Balinese Films." Presented at the 40th Margaret Mead Film Festival, American Museum of Natural History, New York. October 2016.

“Remarks on the Storytelling Art of Bali.” For the opening of an exhibition at the Consulate of Indonesia, New York, October 2016.

Sinema Bali 1928 – Film Screening, photo exhibition, musical presentation with running commentary and panel discussion at venues in Bali, including Indonesian Institute of Arts (ISI-Den Pasar); Sanggar Balerung Mandera Srinertya Waditra, Peliatan; Rio Helmi Gallery, Ubud; Universitas Undiksha, Singaraja; Universitas Udayana, Denpasar. March – June 2016.

“Research Methodology, Personal Creativity and Regional Diversity in Balinese Arts.” At *Seminar on Balinese Arts in a Global Context*. Institut Seni Indonesia (ISI-Bali). November 2015.

“Bali 1928: Repatriation of the Earliest Published Music Recordings and Films from the 1930s.” At the *Festival of Indonesian Music*. Freer Gallery-Smithsonian Institution. November 2014.

“Bali 1928: The Creative and Cultural Evolution of *Igel Trompong* and *Igel Jongkok*” Presented in Bahasa Indonesia at the *International Conference and Festival for North Balinese Culture*, Singaraja. April 2013.

“Reviving Early Twentieth-Century Balinese Vocal Styles through the Music Recordings of 1928.” *Reactions to the Record III* symposium at Stanford University. April 2012.

“Repatriation and Rediscovery of Local Narratives through the Music Recordings and Films of Bali, 1928–1930s.” UCLA, November 2010; University of California, Riverside, Center for Southeast Asian Studies, February 2011; Wesleyan University, December 2011; Eastman School of Music, February 2012; Massachusetts Institute of Technology, March 2012; U.C. Berkeley Colloquia in the Musicologies Series, April 2012; Bates College, May 2012; UCLA, November 2015.

“Avant-Garde Music in Europe, the U.S. and Early Twentieth-Century Bali.” Pomona College. February 2011.

Chair and co-organizer (with Anthony Seeger) of two panels on “Repatriation of Audio-Visual Archives in the 21st Century.” Presented “Repatriating the Earliest Music Recordings and Films in Bali.” Society for Ethnomusicology Annual Meeting, Los Angeles. November 2010.

“Repatriation, Dissolution of a Few Artistic Hegemonies, and the Rediscovery of Local Narratives by Means of the Music Recordings of Bali, 1928, and Films by McPhee, Covarrubias and De Mare.” (In Indonesian.) *International Symposium on Cultural Studies*. Universitas Udayana, Denpasar, Bali. August 2009.

“The Oldest New Music of Bali: Gamelan Gong Kebyar of Busungbiu, Belaluan and Pangkung.” (In Indonesian.) *International Conference and Festival: Cultural Identity of North Bali*. Singaraja, Bali. July 2009.

“Plagiarism and Ethical Research Methodologies.” Delivered (in Indonesian) to faculty and students at Indonesian Institute of the Arts (ISI-Bali). January 2009.

“Researching the Music and Dance of 1928.” (In Indonesian.) Seminar presented to faculty, students and invited scholars and musicians at the Indonesian Institute of the Arts, Bali. April 2007.

“Selected Research Topics and Questions on the Birth of Kebyar.” (In Indonesian.) Seminar presented to faculty and invited scholars and musicians at the Indonesian Institute of the Arts, Denpasar, Bali. March 2007.

“The Roots of Balinese Music.” (In Indonesian.) Presented to faculty and students at the Indonesian Institute of the Arts, Denpasar, Bali. May 2003.

“Listening to the Oldest New Music of Bali.” Presented at the Annual Meeting of the Society for Ethnomusicology, Estes Park, Colorado. November 2002.

“Missing in Tibet.” Film screening and presentation of issues relating to the research work and imprisonment in China of Tibetan ethnomusicologist Ngawang Choephel. Annual Meeting of the Society for Ethnomusicology, Detroit. November 2001.

“Time and Tone: when you know something is happening but you don’t know what it is.” Presented at the Annual Meeting of the Society for Ethnomusicology, Austin. November 1999.

“Improvisation, Characterization, and Kinesthetic Experience in Balinese Vocal Music and Dance Theater.” University of California San Diego at La Jolla. March 1998.

“Place, Time and Context in Balinese Performance.” Seminar presented at Wesleyan University World Music Program. October 1998.

“Flexible Tunings in Balinese Vocal Music and Dance Theater.” Presented at the Annual Meeting of the Society for Ethnomusicology, Toronto. November 1996.

“Creative and Historical Perspectives on the Arts of Bali.” Dartmouth College. October 1996.

“Mediated Performance and the Marginalization of Presence in Bali-no-longer-Unplugged.” Presented at the Annual Meeting of the Society for Ethnomusicology, Los Angeles. Nov. 1995.

“Improvisation, Characterization, and Kinesthetic Experience in Balinese Vocal Music and Dance Theater.” Annual Meeting of the Society for Ethnomusicology, Seattle. November 1992.

“Composing & Improvising in Balinese Vocal Music and Dance Theater.” Presented at University of Montreal, Department of Music. April 1988.

“Place, Time and Context in Indonesian Performing Arts.” The Asia Society, New York. 1983.

“Intrinsic Aesthetics in Balinese Artistic and Spiritual Practice.” Association for Asian Studies Conference. March 1981.

“Aesthetics and Environment.” presented (in Indonesian) at ASTI-Bali, National College of Indonesian Arts, as part of “Arts and Society Lecture Series.” May 1980.

Grant Awards and Fellowships in Ethnomusicology

2017 Robert Lemelson Foundation grant for research, writing and project support in Bali for “Library of Congress to Bali Project” repatriating and publishing films, photographs and field notes of Margaret Mead, Gregory Bateson, and Jane Belo.

2016 Asian Cultural Council grant to conduct research, seminars, lecture-presentations and musical encounters with Indonesian scholars and artists concerning repatriation strategies, to encourage responses and critiques. This continues to its final stage the collaborative dialog essential to the Bali 1928 Project's repatriation methodology and goals.

2015-16 Henry Luce Foundation grant to conduct seminars, text translations and research in Bali, at UCLA's Ethnomusicology Archive (Colin McPhee Collection), and the Library of Congress, and writing a book on the Bali 1928 Repatriation Project.

2014-15 Fulbright Senior Research Scholar Award for ten months in Bali to conduct field research and seminars relating to continuities between the music of 1928 and that of contemporary Bali. Hosted by the Indonesian Institute of Arts (ISI-Bali) and the Ministry of Research in Technology and Education (RISTEK).

2013 Principal Investigator for grant to Research Foundation of CUNY by Andrew W. Mellon Foundation Scholarly Communications and Information Technology Program for "Restoration, Dissemination and Repatriation of the Earliest Music Recordings and Films in Bali." Includes my writing, translating, audio-visual documentation and project coordination.

2011 Travel and per diem funded by Indonesian Festival of Arts to participate in seminar on vocal music at the Indonesian Institute of Arts (ISI) Surakarta.

2009 Travel and per diem funded by Conference on the Cultural Identity of North Bali, a Balinese organization, to present research at international conference. Stayed six weeks to present another paper at Udayana University's International Symposium on Cultural Studies.

2008 Asian Cultural Council grant for four months research and seminars in Bali, Indonesia.

2003, 2006, 2007 The Ford Foundation: three research and publication grants for repatriation project in Bali with three Balinese research assistants from the Indonesian Institute of the Arts.

2001 Arbiter of Cultural Traditions commission to research and write article on Balinese gamelan circa 1928.

1999 Asian Cultural Council travel grant for six weeks of research in Bali and to participate in seminar at the National Academy of the Arts (STSI) in Surakarta, Central Java.

1998 Massachusetts Cultural Council, Professional Development Fund.

1992 Asian Cultural Council grant to conduct three months of postdoctoral research in Indonesia, revising Ph.D. dissertation for publication.

1986 Asian Cultural Council and Indonesian Pavilion, Expo '86, Vancouver; travel grant to present paper and participate in First International Gamelan Festival and Conference at Expo.

1986 Consultant to The Performing Arts Program of the Asia Society on Indonesian music, dance and theater; Jakarta Institute of the Arts' Sumatran and Minang Dance (1986), The Dancers and Musicians of Peliatan, Bali (1983), and Topeng Dance Theater of Bali (1973).

1980-81 Fulbright-Hays Grant, in cooperation with National College of Indonesian Arts, Bali (ASTI/STSI) and Wesleyan University Music Department; fifteen months of research on Balinese vocal and gamelan traditions as well as dance theater.

1976-79, 1981-82 Graduate Fellowship, Music Department, Wesleyan University.

1972 Sponsored by the Indonesian Institute of Sciences (LIPI), Balinese Conservatory of Music and Dance (KOKAR), and Bennington College for one year of research and performing Balinese gamelan music, dance theater, acoustics, and gamelan manufacture.

Other Relevant Professional Activities and Awards (abridged list)

2007-2008 Trust for Mutual Understanding, Hungarian Government and other foundation grants for *Time and Shadow* residency at Santa Fe Art Institute including 15 artists from Hungary, Romania, the U.S., Japan and Mexico. Grants also covered my October 2006 residency in Budapest to compose soundscape for Artus/Company Gabor Goda.

2005-2006 National Endowment for the Arts Multidisciplinary Program, Trust for Mutual Understanding, and U.S. Embassy, Mexico City, for *Time and Shadow* research collaboration in Chiapas, Mexico, with 17 artists from Hungary, Romania, Japan and Mexico.

2005 Cultural Affairs Office, U.S. Embassy, Cairo: travel grant to support performances at Cairo International Festival for Experimental Theatre in Egypt.

2003 Trust for Mutual Understanding grant to support consortium with theaters in Budapest, Hungary (Artus) and Bucharest, Romania (Toaca).

1997-2017 Massachusetts Cultural Council annual awards for new music-theater projects.

1993-1997 National Endowment for the Arts Theater Program annual awards for creative music-theater projects of Triple Shadow, Inc.

1992 *Maha Buta*, music commissioned by Sardono W. Kusumo's Indonesian dance theater company; composed and performed solo voice in collaboration at Geneva, Switzerland's Grütli Théâtre, 1988, and Festival Cervantino, Mexico, 1992. Created voice soundtrack for Sardono's film, *The Sorceress of Dirah*.

1990-2015 New York State Council on the Arts annual awards for creative music theater projects of Triple Shadow, Inc.

1990 National Endowment for the Arts Opera-Musical Theater commission for Triple Shadow's *Encircling Tides* project.

Workshops (abridged list)

Conducted master classes and lecture-demonstrations on interdisciplinary performance, dance theater, Indonesian arts and culture, Balinese gamelan, and experimental vocal techniques: Amherst College, College of the Holy Cross, Bard College, Jacob's Pillow Dance Festival, International Theatre Institute's Theatre of Nations Festival, Association for Theatre in Higher Education national conference, SUNY Albany, SUNY Oneonta, Movement Research, N.Y.C., St. Ann's School, N.Y.; Boston public high schools, sponsored by Boston Educational Collaborative; Minnesota public schools residency sponsored by St. Louis County Heritage and Arts Center;

Western Massachusetts public schools, sponsored by Northern Berkshire Council for the Arts and dozens of local arts councils; Pittsfield Music School; Inner-city youth programs in Albany, Troy, and Schenectady sponsored by New York State Council on the Arts; cultural centers in Palenque and San Cristobal de las Casas, Mexico; Artus Studio, Budapest, Hungary.

Performance Skills

Balinese instrumental (gamelan) and vocal music for dance-theater

Voice: new music, extended vocal techniques, vocal styles for theater, North American folksong

Trombone: improvisation, orchestral, band and brass ensemble

Mandolin: North American folk music: Appalachian, English country dance

Radio and Television Interviews

Dewata TV, Denpasar, Bali. 2013. Five-minute television interview (in Indonesian) on my views regarding international copyright issues relating to choreography and dance traditions.

Radio Republik Indonesia, Singaraja, Bali. 2009. Ten-minute interview (in Indonesian) on my research into the performing arts of early 20th century North Bali.

Dewata TV, Denpasar, Bali. 2006. Seven-minute television interview (in Indonesian) on my research into early 20th century Balinese performing arts.

Top FM Radio, Kuta, Bali. 2000. One-hour interview (in Indonesian) on the relationship between Balinese ecology and performing arts.

National Public Radio's Morning Edition. 1989. Seven-minute interview on intercultural approaches to music for theater.

Voice of America. 1989. One-hour interview on vocal music composition in a global context.

Memberships in Professional Societies

Society for Ethnomusicology, SEM Ethics Committee

International Council for Traditional Music

Society for Asian Music