Friday, October 22, 2010, 8pm
Zellerbach Hall

Gamelan Çudamani

Bamboo to Bronze

<table>
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<tr>
<th>Director</th>
<th>I Dewa Putu Berata</th>
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<td>Assistant</td>
<td>Emiko Saraswati Susilo</td>
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<td>Artistic Advisor</td>
<td>I Made Arnawa, I Nyoman Cerita</td>
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<td>Composers</td>
<td>I Made Arnawa, I Dewa Putu Berata, I Dewa Putu Rai</td>
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<td>Choreographers</td>
<td>I Nyoman Cerita, Pak Kranca</td>
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<td>Concept</td>
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Co-commissioned by Cal Performances and UCLA Live.
Support also provided by the Metabolic Studio/Chora.

Cal Performances’ 2010–2011 season is sponsored by Wells Fargo.

Gamelan Çudamani

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PROGRAM

The Three Worlds

Tri Hita Karana

Introduction: Asking Forgiveness
Vocal Arrangements  I Made Arnawa, Emiko Saraswati Susilo

Nature

Composers  I Made Arnawa, I Dewa Putu Berata

Bhoma ("Son of Earth")
Choreographer & Dancer  I Nyoman Cerita
Composer  I Dewa Putu Rai

The Divine

Pawisik ("Whispering Sign")
Choreographer  I Nyoman Cerita
Composer  I Dewa Putu Berata

Yatna ("Careful")
Choreographer  I Nyoman Cerita
Composer  I Dewa Putu Berata

INTERMISSION

Tebog
Composer  I Made Arnawa

Humanity

Mewali ("Return")
Choreographer  I Nyoman Cerita
Composer  I Made Arnawa

Kebyar Perak ("Silver Explosion")
Arranger & Teacher  I Wayan Gandra

Pengeleban
Choreographers  Pak Cening, Pan Wàndres
Special Guest Teachers  Bapak I Made Kranca, Bapak Carik, I Made Pasca Wirasutha

Closing, or “What Really Happens at Rehearsal”
CAL PERFORMANCES

CAL PERFORMANCES

Performers

(in alphabetical order)

I Komang Harianto Ardiantha
I Gusti Kompiang Armawan
I Made Arnawa
I Dewa Putu Berata
I Nyoman Cerita
Dewa Ayu Tiara Dewi
I Made Karjana
I Wayan Karta
Ni Wayan Eka Kusumadewi
Dewa Ayu Dewi Larassanti
I Wayan Dwija Paramita
I Dewa Made Mega Putra
I Dewa Putu Rai

Set & Property Design
Dewa Putu Berata, Emiko Saraswati Susilo
Costume Design
Dewa Putu Berata, I Nyoman Cerita,
Emiko Saraswati Susilo

Acknowledgments

Çudamani expresses our deepest gratitude to Judy Mitoma, Marcia Argolo, Anuradha Kishore Ganpati, Philip Graulity, and UCLA’s Center for Intercultural Performance, Jero Mangku Dalem Pengosekan, Jero Soni, Ni Gusti Made Raka (offering master who had “the dream”), I Wayan Dibia, I Ketut Kodik and Wayan Gogo.

Thanks to our honored teachers for their work reconstructing Pengetelahan:
Bapak Kranca, Bapak Carik and I Made Pasca Wirasutha (Kocok).

We also offer our deepest gratitude to our Master Teachers: I Gusti Ng, Agung Serama Semadi, Ni Gusti Ayu Raka Rasmin, Ni Wayan Sekar, Ni Luh Mas and I Dewa Nyoman Sura.

And we remember our late Master Teachers, who taught Çudamani in its earliest years: I Wayan Gandra, I Gusti Ngurah Agung Raka (Saba), I Ketut Kantor and I Gusti Ketut Kart a.

Gamelan Teachers

(in alphabetical order)

Senior-Specialists
I Made Arnawa, I Dewa Putu Berata
I Made Karjana, I Dewa Made Mega Putra,
I Dewa Putu Rai, I Made Suandiyasa,
I Dewa Nyoman Sugi, I Made Suniantara,
I Made Supasta, I Gusti Ngurah Suryana,
Sang Kompiang Widya Sastrawan,
I Dewa Nyoman Guna Arta, I Wayan Karta

Core Teaching Staff
I Nyoman Cerita (Senior Dance Advisor),
Ni Ketut Alit Arini, I Ketut Wirtawan
Emiko Saraswati Susilo
Dewa Ayu Tiara Dewi, Jero Sueni,
Dewa Ayu Eka Putri, I Nyoman Suatama

Costume Design

Dewa Putu Berata, Emiko Saraswati Susilo
Dewa Putu Berata, I Nyoman Cerita,
Emiko Saraswati Susilo

Tour Preparation

I Made Suandiyasa
I Dewa Made Suardika
I Made Suniantara
I Made Supasta
Emiko Saraswati Susilo
Dewa Ayu Swandewi
Anak Agung Anom Sweta
I Dewa Putu Wardika
I Made Joko Winangun

Bamboo to Bronze

Balinese music and dance are ever-evolving traditions rooted in the genius of our ancestors and sustained by the hard work and deep love of our children. From times long before the great kingdoms of Bali, the sounds of nature, work and life were enhanced by song and music-making. While today our ears are filled with the sounds of motorbikes, cell phones, televisions and computer games, thankfully the sounds of nature and the beauty of music and dance are still a part of our lives.

Bamboo. Flourishing in mountain forests of Bali are many kinds of bamboo. For centuries we have looked to our bamboo to sustain life. When a baby is born, a small, sharpened piece of bamboo cuts the child’s umbilical cord. In our last rites of cremation, large lengths of bamboo are strapped together and held on the shoulders of our men who carry our bodies to the fire. It is used to cook, protect, pound and measure rice, to meter irrigation and as a vessel for drinking. When the rice is “pregnant,” the Rice Goddess is entertained with the sounds of bamboo sunari (bamboo wind flute), taluk tuk (bamboo irrigation meters) and pin dekan (spinning bamboo wind chimes). It is a powerful and flexible material to build homes—strong enough to hold up a roof, yet flexible enough to sway gracefully in powerful temblors. It is this strength and flexibility that embodies a powerful and flexible material to build homes—strong enough to hold up a roof, yet flexible enough to sway gracefully in powerful temblors. It is this strength and flexibility that embodies a

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The sounds of nature can be evoked by the sounds of bamboo from flutes (suling) to percussion. We offer the distinct, long suling gambuh; the medium suling used in gong kebyar ensembles; and the small suling, which is allowed improvisational freedom. We explore the range of bamboo forge their bronze gamelans, thus creating new artistic identities. Dance is also inspired by new aesthetic identities. However, the ceremonial function remains central to the development of performing arts. Rituals ranging from the simplest giving of offerings to the most complex and elaborate islandwide ceremonies all share a simple, yet elusive mission: to create and maintain harmony between the three worlds of nature, humanity and the divine. Though different, these worlds are never completely separate for us, for there is an element of nature and the divine in each human, and our reverence for the divine cannot be easily separated from our love of nature. This evening, we present three suites, with different focuses and yet the element of one always weaves into the other, since separating and categorizing is not our goal.

The Three Worlds

Tri Hita Karana. We begin the evening by asking for forgiveness (“pengabdi”). Rarely performed for entertainment, this sung invocation was given to Çudamani by Bapa Made Sija of Bona Village. The text is loosely translated as follows:

Respected audience, Honored Ones
I, ignorant and inexperienced, come before you
It is presumptuous of me to attempt
To perform for you, who are so much more knowledgeable than I.
And yet, I hope that what we do
May bring happiness to your heart.

Program Notes

The arrival of bronze instruments in Bali signified a connection to the outside world as bronze came from mainland Southeast Asia. Once bronze came into the “Golden Period” of Balinese King Waturenggong, arts grew beyond performing arts. Rituals ranging from the simplest giving of offerings to the most complex and elaborate islandwide ceremonies all share a simple, yet elusive mission: to create and maintain harmony between the three worlds of nature, humanity and the divine. Though different, these worlds are never completely separate for us, for there is an element of nature and the divine in each human, and our reverence for the divine cannot be easily separated from our love of nature. This evening, we present three suites, with different focuses and yet the element of one always weaves into the other, since separating and categorizing is not our goal.

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performed the dance. This dance is inspired by the blessings that told them in a whisper to come to Çudamani to "Where can we go to dance in this village?" She and told her they wanted to dance. They asked, which two beautiful, heavenly beings came to her village elder of Pengosekan, had a dream in was newly established, Gusti Niang Raka, the Pawisik. This balance of opposites known as Rwa. This new composition follows classical le-lambatan structure: a "head" or kawitan (opening), "body" or pengawak (slow expansive middle section) and "legs" or pengecet (more energetic end section). Inspired by an offering for a procession ceremony, Tebog maintains this classical structure as the symbolic creation of harmony between the divine, the human and the natural worlds.

**Humanity**

Mewali ("Return"). Each age of our life brings with it a different understanding of our world. Honoring the unique qualities of each age we explore playful and unpredictable moods of childhood, complex and dynamic energy of youth and finally the experience and wisdom that comes with age. Valuing the different strengths of the different times of human life guide Bali’s philosophies of cooperative division of labor, compromise, flexibility and interdependence.

**Kebyar Perak** ("Silver Explosion"). Kebyar Perak is a Tabuh Kreasi Kebyar Pepanggulan, which features the use of mallets on the drum in the kedyar style. It features (sectional) solos on the trpong, reong, kendang and gangsa instruments. It was taught to our father's generation by Bapak I Wayan Gandra and then passed on to us by Dewa Aji Nyoman Sura and the late Gusti Aji Ketut Karta. For Çudamani, it is a beloved piece that reminds us of our teachers who have passed away, their lively artistic genius and their love for us, their children.

**Pengeleban.** Earlier this year, Çudamani requested guest teachers from North Bali to reconstruct Pengeleban. Knowing that all the dancers who performed this company have passed on, the company felt compelled to ask the elders to reconstruct the work. Çudamani musicians feel that the work is "so old, it’s new." Dynamic rhythms, precise and ornamented connections between music and dance, and constant melodic shifts are evidence of North Bali’s leadership in Kebyar, a musical explosion that began almost a century ago. To our knowledge, this is the first time this piece has been performed outside of Bali.

**Closing.** We close our program without bamboo or bronze. Inspired by the vocal traditions of East Bali’s Genjek and the healing interlocking of Kecak, Çudamani has offers a glimpse of who we are onstage and how much we enjoy each other’s company. Members collaboratively create the movements, vocal treatments and rhythmic elements. In this work, each person is free to interact with his or her friends through an improvised framework. For us, the arts are not simply the final product on stage, but about creating a life and world that is full of joy, friendship and harmony.
**Gamelan Çudamani**

The island of Bali is home to the vast majority of Indonesia’s small Hindu minority. It is also the largest tourist destination in the country, particularly in Ubud just north of Pengosekan. By the 1990s, most of the musicians of Ubud were playing for tourists and moving away from any connection with the religious and communal life of the village. As a response, in 1997, brothers Dewa Putu Berata and Dewa Ketut Alit called together a number of talented and promising young people from Bali to form Sanggar Çudamani as an alternative to the groups formed to solely entertain tourists. The sanggar today is a powerhouse of cultural and educational activity. Çudamani is dedicated to ayah, or devotional service, performing at the highest artistic level for temple ceremonies and other religious festivals. These bring little or no money but reconnect artists to the community and temples in which music and dance have played an integral role for centuries. Çudamani teaches its youth for free and is one of the few groups that teach the girls to play gamelan music. Their music reflects their approach to life, as they comingle the ancient and modern, spirituality and globalization. The musicians play on a hybrid gamelan orchestra, Semarandana, which was created in the 1980s. With seven tones rather than the usual five, this special gamelan allows the freedom to play in rare modes, particularly those derived from older court and ritual gamelan.

In 2001 and 2005, Çudamani received a grant from the Ford Foundation for their work in preservation, innovation and education. Çudamani and its members have toured Italy, Greece, the World Expo in Aichi, Japan, and three tours to the United States. They have collaborated with master musicians, scholars and ethnomusicologists from around the world. Each summer, the company hosts the Çudamani Summer Music and Dance Institute in Bali for individuals from around the world to study Balinese music and dance in a three-week intensive program in Bali. Visit www.cudamani.org for more information.

Born and raised in the village of Pengosekan, son of a great drummer, I Dewa Putu Berata (Director) was immersed in Balinese performing arts since his birth. His creative talents, teaching capabilities and leadership qualities have made him a noted figure in the Balinese music world. He is renowned for his compositional skills in both traditional and innovative styles and his rare ability to communicate a diverse knowledge of Balinese arts to both Balinese and international artists. He is the founder and director of Çudamani, and has lead Çudamani on tours to venues including Jazz at Lincoln Center (New York), the World Festival of Sacred Music (Los Angeles), the Cultural Olympiad (Greece), World Expo (Japan) and the Tong Tong Festival (Holland), among others. As a result of Mr. Berata’s vision and commitment, Çudamani, has become an important artistic center in Bali, endeavoring to study and preserve rare classic forms of Balinese arts and also to provide a space that nurtures the creative energies of young artists in Bali. Mr. Berata is a graduate of STSI, Denpasar, Bali’s National Academy of the Arts.

**Emiko Saraswati Susilo (Asistant Director)** was raised in a family rich with the arts. She began her study of Balinese dance with Ibu Ni Made Wirarini and her study of Javanese dance with late Master Rama Sasminta Mardawa, teacher of the Court of Yogyakarta. She is a gamelan and vocal student of Bp. Tri Haryanto and Ki Midiyanto. Ms. Susilo is a founding member of Çudamani, and a core leader since the group’s inception. She works closely with Çudamani’s senior dance students, master dance teachers, performers preparing for tour and the groundbreaking girls’ gamelan program. She has a deep love of bringing together traditional and contemporary forms and ideas across the disciplines of dance, music, voice and visual arts. She received her B.A. from UC Berkeley’s Department of Anthropology and her master’s degree at the University of Hawai’i’s Department of Asian Studies.

One of Bali’s most influential choreographers and teachers, I Nyoman Cerita hails from the village of Singapadu, renowned for its vibrant dance traditions. He has been Çudamani’s Senior Dance Advisor since the group’s inception, yet he is in demand all over Bali as a choreographer and teacher. His works range from large-scale dance dramas to new works for children. Mr. Cerita is one of the few choreographers who also composes his own music. At the same time, he enjoys collaborating with composers as with Çudamani’s Odalan Bali and Bamboo to Bronze productions. He has trained some of Bali’s finest award winning dancers and yet remains completely dedicated to the teaching of Balinese children. He received his B.A. from ASTI, S1 from STSI and M.F.A. from UCLA. He is Head of the Dance Department at Institut Seni Indonesia Denpasar.

A prolific composer, performer and teacher, I Made Arnawa comes from the village of Tunjuk-Tabanan in west Bali, widely known for its traditions in music, dance and shadow puppet theater. He received his M.A. in creative arts from ISI Surakarta. He studied contemporary music with Dieter Mack, Slamet Abdul Syukur, Suka Hardjana and R. Supanggah. A senior faculty member at ISI Denpasar, Bali’s National Institute of the Arts, he has performed and taught internationally, including tours to Australia, India, Europe and the United States. He has composed extensively for Balinese gamelan, especially in the forms kreasi baru and lelambatan, and has won awards in the annual Balinese Arts Festival. His recent works are innovative in nature, exploring textures and forms. Arnawa leads two gamelan groups, Gamelan Pendro and Sekaa Gong Teruna Mekar.

Çudamani’s 2010 U.S. tour is made possible by Foundation for World Arts, the UCLA Center for Intercultural Performance and a grant from the Metabolic Studio/Chora.