



## Çudamani

### *Odalan Bali: An Offering of Music and Dance*

Friday, April 1, 2005, 8 pm  
Zellerbach Hall

I Dewa Putu Berata, *artistic director*

Emiko Saraswati Susilo, *assistant artistic director*

I Nyoman Cerita, *choreographer*

I Dewa Ketut Alit, I Dewa Putu Berata, I Made Karmawan, I Dewa Putu Rai, *composers*

Wayne Vitale, *ambient soundscapes*

Judy Mitoma, *concept*

#### Musicians

I Dewa Putu Berata, I Dewa Made Suardika, I Dewa Putu Rai, I Dewa Made Suparta, I Dewa Putu Sudiantara, Anak Agung Anom Sueti, I Wayan Suara, Ida Bagus Made Widnyana, Ida Bagus Putu Haridana, I Made Widana, I Gusti Nyoman Darta, I Made Karmawan, I Dewa Putu Wardika, I Made Karjana, I Gusti Putu Ratna, I Made Suandiyasa, I Made Pasta, I Dewa Nyoman Sura

#### Dancers

Emiko Saraswati Susilo, Ni Wayan Pebri Lestari, Dewa Ayu Eka Putri, Ni Wayan Somawati, Ni Wayan Suweni, Ni Kadek Sudarmanti, I Made Mahardika

# PROGRAM

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## Odalan Bali: An Offering of Music and Dance

*In Bali, our lives are filled with ceremonies. The Balinese odalan is a temple ceremony that commemorates the beginning of a life. The main function of an odalan, like all ceremonies, is to create and maintain harmony and balance. It is a way for us to do three important things: 1) To express our belief in the greatness of God; 2) To establish and keep our relations with other humans full of respect and love; 3) To take care of the natural world.*

*Our ceremonies are an opportunity to offer our prayers and gratitude to God through our work, performances and prayers. We strengthen our community by working together to prepare the offerings for the ceremonies. This is a time to share stories, enjoy each other's company and work cooperatively toward a greater cause—while affirming our mutual respect and interdependence. Through our ceremonies we are reminded of the need to take care of the natural world. We make ritual offerings of leaves, fruit and flowers, so we plant trees. We offer meat and eggs, so we take care of animals. We need water, so we take care of our lakes and forests. Our ceremonies remind us of the importance of these three worlds - the divine, the human and the natural. For us to have happiness in this life, we believe it is essential for us to have harmony and balance between these worlds.*

*We always offer prayers and offerings before every performance, in Bali as well as on tour, but this production is not a Balinese ceremony. It is our way of bringing to you the inspiration, beauty, profound spiritual unity and the enjoyment that we feel during our ceremonies. It is our way of living.*

*We welcome you.*

## PROGRAM

*Pre-show: Nighttime soundscapes, by Wayne Vitale*

### Part One

#### **Awakening: Balance and Harmony**

#### ***Galang Kangin: First Light in the East***

Choreography by I Nyoman Cerita

Even before the first light of dawn, the village awakens with the quiet sounds of brooms and birdsong.

As the holy water is prepared and simple morning offerings given, a chorus of women, sweeping and chatting, affirms connection to the earth, their measured rhythms mingling intermittently. Now synchronous, now independent, these musical threads weave a delicate tapestry of anticipation, of attention to preparations for the ritual to come.

#### ***Mebat: Preparing Offerings***

Music composed by I Dewa Putu Berata

Choreography by I Nyoman Cerita

In their turn, women and men each make offerings and prepare food that is to become part of the larger ceremony. The dynamic opposition of male and female is represented through the juxtaposition of actions and their attendant sounds: men chop meat and spices, grate vegetables and coconuts; women fold, clean, and cut palm fronds, knead rice flour dough, sing songs that praise the spirit of hard work and humility. The respective responsibilities of women and men inspire different kinds of energy in Bali. Both are equally valued, and eternally intertwined.

## *Mecaru*

Music composed by I Dewa Ketut Alit

Choreography by I Nyoman Cerita

The *Mecaru* ceremony creates harmony and balance, and prepares the site and people for the *odalan* to follow. Offerings are prepared for the earth spirits or *buta kala* who, if ignored or angry, can create conflict and anger between humans. The *buta kala* are invited to partake of the offerings that have been prepared for them. Having been given appropriate respect, the *buta kala* return to their place and are now, like the gods, able to protect and help us in the human world, rather than create disorder. Beginning with the quiet prayers and preparation for offerings, the *Baris Gede* performed by the men of the village is the ritual dance that embodies the essence of male strength and community. The *Mecaru* takes on a wild and frenzied energy when the priest sprinkles holy water on the offerings and invites the *buta kala* to enter the ceremony. The women travel together throughout the temple, offering holy water, incense, flowers and special foods. Once the *buta kala* have taken the essence of the offerings, they are satiated. They take their respective places and prepare to assist and protect the *odalan* that will follow. As the *Mecaru* ends, the area is purified, the spirits are satisfied, and the people are calm. Harmony and balance are present. All is ready for the *odalan* to begin.

## INTERMISSION

*Soundscapes of the Jeroan (Inner Temple)*

## Part Two

### *Odalan*

**The high point of the ceremony has begun.**

## *Çudamani*

Music composed by I Dewa Putu Rai, I Dewa Putu Berata, I Dewa Ketut Alit

We evoke the feeling of the *odalan* itself through our composition *Çudamani*, which is inspired by the *Panca Gita* or the “Five sounds” that must be heard during a full ceremony: 1) The priests’ mantras; 2) The priests’ bells; 3) The sound of *kidung*, the singing of ancient songs while sitting in the temple; 4) The sound of *gamelan*; and 5) The *kul-kul*, or wood slit drum.

## *Rerejangan*

Music composed by I Dewa Ketut Alit

Choreography by I Nyoman Cerita

This choreography and composition is inspired by the quiet yet communal sacred *Rejang* dances in our temples in Bali. Each village or region has a special *Rejang* or *Pendet* dance that is unique in movement and music. In our temples, women and girls of all ages come together and dance as an offering to the gods. In some areas, women wear very elaborate costumes, while in others, they might simply wear whatever they have worn to temple that day. Everywhere, the spirit of dedication and sincere offering is the same.

## *Tajen*

Music composed by I Made Karmawan, with additional arrangements by I Dewa Putu Berata

To prepare for the descent of the holy spirits, special offerings are again given to the *buta kala*. Gods love things like flowers, fruits and sweet rice cakes. The *buta kala* love things like onions, spices and meat. A cockfight is traditionally held as an offering to the *buta kala*. As the *buta kala* are rather unruly and messy beings, the cockfight is also messy, loud and unruly. Once they have been satisfied, calm can resume and the divine spirits may descend undisturbed.

# PROGRAM

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## *Legong Gering*

Music composed by I Dewa Ketut Alit, with additional arrangements by I Dewa Putu Berata  
Choreography by I Nyoman Cerita  
Dancers: Ni Wayan Pebri Lestari and Dewa Ayu Eka Putri

The divine takes many forms in Bali. Our children are considered to be very close to the divine, and therefore young girls are often entrusted as vessels for the divine. In Pengosekan and in many other villages, sacred headdresses are honored during *odalans* and donned by young girls who may be descended upon by divine spirits. This duet is inspired by these sacred headdresses, called *susuhunan* (“One that is carried on the head,” meaning one that is above us). Prior to the descent of the spirits, the girls may prepare for months, and during the ceremony they quietly inhale the smoke of incense and absorb the essence of offerings. The moment a *susuhunan* descends, it is filled with great awe and beauty. A *susuhunan* may be peaceful and benevolent or become angered if we have been disrespectful or forgetful. A *susuhunan* often travels through the village giving blessings to those who wish to receive them.

## *Truna Gandrung*

Dancer: Ni Kadek Sudarmanti

Virtuosic performance is a part of any major ceremony. The *kebyar* genre includes stunning works of music and choreography, such as *Truna Gandrung* and *Kebyar Legong*, developed in the 1930s in North Bali and which spread like wildfire across the island. It is one of the most popular and well-known genres of Balinese performing arts. *Truna Gandrung* means “young man in love” and is with few exceptions performed by a young woman. The moods, energy, spirit and playful exuberance of youth is the central inspiration for *Truna Gandrung* which was taught to us by our beloved Pak Wayan Gandra, who passed away just months after teaching us this piece.

## *Barong*

Dancers: I Made Mahardika and I Dewa Made Sakura

One of the most famous of Balinese figures is the *barong*. The *barong* is a revered protective figure in the village and is a manifestation of the powers that protect us. The *barong kekek* or *ketet* is considered to be the vehicle of Shiva. In our villages we have *susuhunan* who are in the form of *barongs* and we have a close relationship to these *susuhunan*. We ask for protection and blessings when undertaking a major project (like a tour to the United States) or when facing a difficult or dangerous situation.

## *Nyimpen: To Put Away*

As the ceremony draws to a close the sacred vessels of the *susuhunan* are stored. But the gods are ever-present. There is always another ceremony or holy day just around the corner.

In the last hours of a particular ceremony, the priests work together to bring to a close these auspicious moments. We are filled with a feeling of relief and deep joy, knowing that we have together accomplished a very important task.

In a small ceremony, a *nyimpen* can be very quiet, taking place at midnight. Sometimes it involves just a few musicians playing quietly, a small group of dancers and followers circling the temple. The final prayers take place on the damp earth.

Humbly and quietly we once more offer our gratitude and hopes for a peaceful life.

With great reverence we put away our sacred headdresses and *barong*, until the next *odalan*, and our last prayers are

“*Om Çanti Çanti Çanti Om*” or “May there be peace.”

## ABOUT THE ARTISTS

**Çudamani's** home is in the village of Pengosekan, Ubud, Bali, across the street from the temple, in a family compound. Our group is a professional company and performing arts school with a working philosophy much like a family temple or *sanggar*. We are a community of artists who, through our music and dance, hope to positively contribute to the artistic, cultural and spiritual life of our world.

Tourism has had a powerful impact on the arts in Bali. By the 1990s most of the musicians of Ubud were playing for tourists in lieu of the needs of the community and were not much different from any other part-time employees in a multi-million dollar industry. The youth of Pengosekan often found themselves working in this system – experiencing the financial benefits of tourism while also being keenly aware of the artistic and cultural dangers of this “professional” arrangement.

In September 1997, Dewa Putu Berata (director), Dewa Ketut Alit (artistic director), Dewa Putu Rai (music coordinator) and other dedicated artists brought together talented young artists to form Çudamani. Our *sanggar*, or place of study, was established as an alternative to tourism-oriented groups. We are dedicated to *ayah*, or devotional service, contributing performances of artistic excellence at 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. As part of our work in the community, senior members teach *gamelan* and dance to more than 100 youth and children ranging in age from 5-18 in afternoon and weekend classes offered at no cost. We are one of the very few organizations in Bali that teaches young girls to play *gamelan*, a realm that until recently was reserved for men.

In 2001 Çudamani received a grant from the Ford Foundation for our work in preservation, innovation and education. Çudamani and its members have toured Italy, Greece and the US and have collaborated with international artists such as UA, Kenny Endo, Larry Reed, Andrea Centazzo, Michael Tenzer, Raneë Ramaswamy (Ragamala Music and Dance Theater) and the Citresh Das Dance Company. The group will perform at the World EXPO in Aichi, Japan in August 2005.

**I Dewa Putu Berata** (*artistic director*) was born to a family of musicians and painters in the village of



Çudamani musician  
Photo by Jorge Vismara

Pengosekan, Bali. After high school he enrolled at STSI – Bali's national academy of the arts – where he participated in international performance tours to Japan, Spain and the United States. He was a founding member of both Çudamani and the group Semara Ratih and has directed numerous *gamelan* ensembles throughout Bali and the United States. He has also taught *gamelan* workshops at UC Berkeley and Yale University. Most recently, Dewa was guest artistic director for the San Francisco ensemble Gamelan Sekar Jaya and co-director of the Javanese-Balinese *Ramayana* project with Hardja Susilo and the Hawaii Gamelan Society.

Dewa's collaborative efforts include work with Abhinaya, the Chitresh Das Dance Company, Body Tjak, Keith Terry and Dr. I Wayan Dibia. He has also worked in conjunction with Shadowlight Productions and Larry Reed in the innovative theatre/shadow plays *Wayang Listrik*, *Sidha Karya* and *Mayadenawa*. His latest work, *Wayang Listrik*, *Electric Shadows*, toured extensively throughout the United States and Bali.

An accomplished musician, composer, dancer and visual artist, Dewa excels in traditional Balinese genres as well as new creative forms of theatre and music. He is artistic director of both Çudamani and Sekaa Gong Tunas Mekar, a traditional Balinese ensemble from his home village.

**I Nyoman Cerita** (*choreographer*) learned dance at age 6 from his grandparent I Made Kenyir. Since 1978 he has been an active dancer, teacher, choreographer and composer at formal institutions and communities alike, creating numerous dance and drama choreographies for the Bali Arts Festival. Nyoman is a five-time grand prize

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recipient at the National Festival in Jakarta and fourteen-time winner at the Balinese Arts Festival. He has received awards from Titane Spectacles/Le Jardin Des Poiries in Paris, as well as from the Indonesian Office of State's Secretary. He has also been honored with four awards directly from the governor of Bali.

Cerita has recently explored various international projects. He was invited to teach and perform with the Fulbright Scholars in Residence program at the College of the Holy Cross, Massachusetts. In 2000 he was guest artistic director for the Gamelan Sekar Jaya and the Chitresh Das Company in California, and in 2001 he collaborated with Shiddhartha's Project and the Angga Lee Chinese Contemporary Dance Company from Surabaya. This past year Cerita's compositions were performed at Cal Art's REDCAT Theatre and Loyola Marymount University.

Cerita is a faculty member at The Indonesian Institute of the Arts' (ISI) Dance Department in Bali and is currently an MFA student of dance choreography in the World Arts and Culture Department at UCLA.

**Emiko Saraswati Susilo** (*assistant director of Odalan Bali*) was born in Honolulu and raised in Los Angeles. Fortunate to have been surrounded by great artists from a young age, she played Javanese and Balinese *gamelan* informally as a child. At age 14 she began her formal studies in Javanese and Balinese dance under the direction of KRT Sasmintadipura and Ni Made Wiratini. Since 1994 she has studied Javanese singing with Tri Haryanto, as she traveled back and forth to Bali. Emiko performed extensively with Gamelan Sekar Jaya between 1990 and 2000, and was one of Çudamani's founding members in 1997. She has taught and performed with Çudamani and toured with them to the US and the Cultural Olympiad Festival in Athens, Greece. Most recently she toured Hawaii and California with the international ensemble Art of Rice Traveling Theatre. She is currently the organizer of Çudamani's international and educational programs.

**I Dewa Ketut Alit** (*composer*), born to a family of artists, is the son of Dewa Nyoman Sura, one of the great musicians of his generation. Exposed to *gamelan* from early childhood, he studied drumming with his father, and later the other instruments with his oldest brother, Dewa

Putu Berata. He also studied Balinese traditional dance with I Ketut Tuttur from Petulu village. At age 11 Dewa Alit started performing regularly in the children's *gamelan* group in Pengosekan village, playing one of the leading instruments of the ensemble, the *ugal*. At the age of 13 he was recruited as the *ugal* player in the village's adult *gamelan* group, Tunas Mekar Pengosekan. Alit received his formal education from the National Secondary School of Traditional Arts (SMKI) and the Sekolah Tinggi Seni Indonesia (STSI) Denpasar, the National Academy of Arts, with which he toured internationally. Dewa Alit was one of the founding members of Semara Ratih, Ubud, and from 1988 to 1995 he performed actively for both religious ceremonies and tourist shows and joined tours to Japan and Denmark.

In 1997 Dewa Alit was the founding artistic director of Çudamani, for which he is now a core musician and composer. He is acknowledged as one of Bali's greatest young composers. One of his most important works was created in 2000 for Çudamani, entitled *Geregel*. He has collaborated with Indonesian and international artists and has performed and composed for the Gamelan Gita Asmara at the University of British Columbia and the Gamelan Galak Tika at the Massachusetts Institute of Technology.

**Wayne Vitale** (*creator of ambient soundscapes*) has achieved international recognition as a composer, performer, scholar, author and teacher in the field of Balinese *gamelan* music. He is the director of Gamelan Sekar Jaya, a 50-member California-based ensemble widely regarded as one of the finest Balinese *gamelans* outside Bali. Under his direction the group has achieved renown for its cross-cultural work. In 2000 Sekar Jaya was the recipient of the Dharma Kusuma, Bali's highest award for artistic achievement – an honor never before given to a foreign group. He also owns a recording label, *Vital Records* ([www.vitalrecords.ws](http://www.vitalrecords.ws)), that has released CDs of Balinese music, and frequently travels throughout the US and Europe to tune and restore Balinese instruments.

## ABOUT THE ARTISTS

### Çudamani Staff

*Set Construction* I Dewa Putu Wardika, I Dewa Putu Berata, I Made Karjana, I Made Pasta, I Gusti Kopek, I Dewa Made Suardika, I Made Suandiyasa, I Dewa Made Mega Putra

*Offerings* Ida Bagus Putu Haridana, Ni Wayan Suweni

*Production Assistants* I Gusti Ngurah Surya, I Made Mahardika, Ni Wayan Suweni, Ni Wayan Somawati, Ni Kadek Sudarmanti

*Costume Design* Nyoman Cerita, I Dewa Putu Berata, Emiko Susilo

*Set Design* I Dewa Putu Berata

*Lighting Design* Mathew Antaky

*Tour Managers* Leslie Malmed, George Cruze

*Production Assistant* Peter de Guzman

*Ritual/Spiritual Advisors* Jero Mangku Dalem Pengosekan, Jero Mangku Uncar Sari Pengosekan

*Directorial Advisor* Ellen Sebastian Chang

*Advisory Committee* Mangku Made Gina (Dalem Pengosekan), Dr. I Wayan Dibia, Judy Mitoma

*Senior Dance Advisor* I Nyoman Cerita

*Master Teachers* Ngurah Agung Raka, Pak Wayan Gandra (alm), I Ketut Kantor, Gusti Ayu Raka, Gusti Ngurah Agung Serama Semadi

*Assistant Director* I Made Mahardika

*Senior Administrator* Ida Bagus Putu Haridana

*Treasurers* I Made Widana, I Dewa Putu Wardika

*Dance Coordinator* Jero Suweni

*Gamelan Coordinator* I Dewa Putu Rai

*Gamelan Instructors* I Made Karjana, I Made Widana

*Dance Instructors* Ni Wayan Suweni, Ni Wayan Somawati, Ketut Sukasmawan,

*Sectional Coordinators/Administrative Assistants*

I Made Karjana, I Made Suandiyasa, I Made Karmawan, Ni Wayan Somawati

### ACKNOWLEDGEMENTS

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Pengosekan, and Jero Mangku Uncar Sari; our parents; the village and people of Pengosekan, who reside with Çudamani everyday (and hear our rehearsals late at night); our teachers who have passed away, but who live within our hearts, our music and our dance: Gusti Ngurah Agung Raka, Pak Wayan Gandra, Dewa Nyoman Oka; our teachers, advisors and friends: Ibu Judy Mitoma, Pak Wayan Dibia, Pak Nyoman Cerita, Pak Dewa Nyoman Sura, Pak Larry Reed.

The Ford Foundation's support of Çudamani's work in education, preservation and innovation made possible the performance of Truna Gandrung as well as the incorporation of *soling gambuh* (long bamboo flutes). It also supported the training of the two *Legong* dancers performing this evening (as well as that of many other young dancers).

Çudamani says "Matur Suksma" to World Music Institute for making this tour a reality.

This tour is made possible in part by the Asian Cultural Council, the Mid Atlantic Arts Foundation and Meet The Composer (Global Connections Program), which supported the creation of ambient soundscapes by composer Wayne Vitale. Çudamani would also like to thank the Savannah Music Festival for the commissioning of the piece *Ngayah: In the Spirit of Place*. Funding for Global Connections is provided by the Ford Foundation. Thanks also to Cokorda Agung from Puri Saren Kauh Pejeng for sharing his expertise in traditional Balinese textiles and for loaning Çudamani some very precious and irreplaceable pieces for use in this production.

World Music Institute would like to thank Judy Mitoma, Emiko Saraswati Susilo and I Dewa Putu Berata for making this tour possible. They would also like to thank Singapore Airlines for their support.

This tour is organized by World Music Institute, New York. [www.worldmusicinstitute.org](http://www.worldmusicinstitute.org).