

Friday, October 22, 2010, 8pm
Zellerbach Hall

Gamelan Çudamani



Jorge Vismara

Bamboo to Bronze

Director I Dewa Putu Berata
Assistant Director Emiko Saraswati Susilo
Artistic Advisors I Made Arnawa, I Nyoman Cerita
Composers I Made Arnawa, I Dewa Putu Berata,
I Dewa Putu Rai
Choreographers I Nyoman Cerita, Pak Kranca
Concept Judy Mitoma

Co-commissioned by Cal Performances and UCLA Live.

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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 Wandres
Special Guest Teachers Bapak I Made Kranca, Bapak Carik,
I Made Pasca Wirasutha

Closing, or “What Really Happens at Rehearsal”

Performers

(in alphabetical order)

I Komang Harianto Ardiantha	Dewa Gde Sanjaya
I Gusti Kompiang Armawan	Sang Ery Widya Sasmika
I Made Arnawa	Sang Kompiang Widya Sastrawan
I Dewa Putu Berata	Ni Made Ayu Septiari
I Nyoman Cerita	I Made Suandiyasa
Dewa Ayu Tiara Dewi	I Dewa Made Suardika
I Made Karjana	I Made Suniyantara
I Wayan Karta	I Made Supasta
Ni Wayan Eka Kusumadewi	Emiko Saraswati Susilo
Dewa Ayu Dewi Larassanti	Dewa Ayu Swandewi
I Wayan Dwija Paramita	Anak Agung Anom Sweta
I Dewa Made Mega Putra	I Dewa Putu Wardika
I Dewa Putu Rai	I Made Joker Winangun
<i>Set & Property Design</i>	Dewa Putu Berata, Emiko Saraswati Susilo
<i>Costume Design</i>	Dewa Putu Berata, I Nyoman Cerita, Emiko Saraswati Susilo

Acknowledgments

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Thanks to our honored teachers for their work reconstructing *Pengeleban*:
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 Karta.

Gamelan Teachers

(in alphabetical order)

<i>Senior Specialists</i>	I Made Arnawa, I Dewa Putu Berata
<i>Core Teaching Staff</i>	I Made Karjana, I Dewa Made Mega Putra, I Dewa Putu Rai, I Made Suandiyasa, I Dewa Nyoman Sugi, I Made Suniyantara, I Made Supasta, I Gusti Ngurah Suryana, Sang Kompiang Widya Sastrawan, I Dewa Nyoman Guna Arta, I Wayan Karta

Dance Teachers

<i>Senior Specialists</i>	I Nyoman Cerita (<i>Senior Dance Advisor</i>), Ni Ketut Alit Arini, I Ketut Wirtawan
<i>Tour Preparation</i>	Emiko Saraswati Susilo
<i>Core Teaching Staff</i>	Desak Made Bratiani, Jero Sueni, Dewa Ayu Eka Putri, I Nyoman Suatama

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), *taluktak* (bamboo irrigation meters) and *pindekan* (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 value deeply treasured in Bali not only in a building material, but also in human beings.

Bronze. 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 traditional ceremonial functions and developed more virtuosic forms of "entertainment." These new sounds and dance forms glorified the courts and thus began a flourishing of performing arts. To this day, the masterful and spiritually charged forging of bronze instruments is a secret kept in the homes of the Pande (smiths) of Bali. Villages often ask Pandes to forge and re-

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 ("*pengaksama*"). 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.

Nature

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



percussion with *taluktak* (rice irrigation meters), *kapuakan* (loud clackers used to chase birds away from the ripening rice), *kecrek* (slit bamboo) and the *kulkul* (slit bamboo drum). The pounding of rice and a bamboo percussion trio recall the rhythmic sounds heard every harvest season.

Bhoma (“Son of the Earth”), son of Ibu Pertiwi (Goddess of the Earth) and Wisnu (the Preserver, whose element is water). Çudamani has assembled a unique set of bamboo instruments to accompany Bhoma—a powerful king of the natural world whose image is found on temple doors and gamelan instruments throughout Bali. In this work, musicians change their dynamics and rhythm in response to the dancer’s movements and moods.

The Divine

Pawisik (“Whispering Sign”). When Çudamani was newly established, Gusti Niang Raka, the village elder of Pengosekan, had a dream in which two beautiful, heavenly beings came to her and told her they wanted to dance. They asked, “Where can we go to dance in this village?” She told them in a whisper to come to Çudamani to dance. This dance is inspired by the blessings that Çudamani has received and a reminder that divine spirits watch over us.

Yatna (“Careful”). The male spirit has a power very different from the female. Protective, decisive and energetic men provide a necessary compliment to the female principle just seen in Pawisik. This balance of opposites known as Rwa Bhinneda is a core concept of all Balinese. In *Yatna*, the loud *taluktak* and *kapuakan* and the forceful rhythms and powerful movement of the dancers command the attention and fear of anything that might threaten the Goddess Dewi Sri and the pregnant rice stalks. Startling away birds and mice is but a metaphor for the role men have in protecting all that is vulnerable around them.

Tebog. 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 processional 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 *kebyar* style. It features (sectional) solos on the *trpong*, *reong*, *kendang* and *gangsá* 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 dance 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 offstage 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 comele 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 (*Assistant Director*) was raised in a family rich with the arts. She began her study of Balinese dance with Ibu Ni Made Wiratini 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 Hawaii'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. Supanggih. 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.