

ÇUDAMANI brings the power and beauty of Balinese music and dance to UC Berkeley Hertz Hall

GAMELAN ÇUDAMANI

Saturday March 3, 2018. 7pm

UC Berkeley-Hertz Hall 101 Cross-Sproul Path, Berkeley, CA 94704

Tickets \$20-30. Tickets at festivalofsacredmusic.org

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[Photos 1](#) [Photos 2](#) [Video sample](#) [2018 California Tour Venues](#)

LOS ANGELES January 2018. The name Çudamani has many meanings including the third eye of Shiva-the destroyer of ignorance; the jewel and symbol of sincerity. Çudamani is Bali's premier music and dance troupe, which refines its art in the village of Pengosekan. The company, which the *Los Angeles Times* praised for its "brilliant performers, stunning cohesion and superbly compelling" is internationally celebrated as Bali's most forward thinking music and dance ensemble for making new work from classic ancient roots. Architects of Çudamani – Dewa Putu Berata and his wife Emiko Saraswati Susilo, have succeeded in doing what no one else has done. They have created a world class 25 member music and dance ensemble in a village and while in great demand, Çudamani does not perform for tourists in Bali, rather they perform primarily as a spiritual offering for temples. The ensemble has become a global benchmark for artistic creativity that is daring, classic and rooted in spirit.

On Saturday March 3, 2018 the company performs at UC Berkeley's -Hertz Hall at 7pm in cooperation with the U.C Berkeley Department of Music. As Mt. Agung Volcano rumbles beneath their feet, Çudamani is preparing a special concert for Berkeley audiences, featuring world premieres by I Dewa Putu Berata and I Wayan Sudiarsa. Of local interest is the debut of Dewa Ayu Larassanti and I Putu Wibi who will be performing one of Bali's most difficult masterpieces, *Oleg Tamulilingan*. Since Hertz Hall will be different from any other program on this USA tour. Their new full-length work **BHUMI-MOTHER EARTH** is based on the theme of nature will be presented at UC Davis (Feb24) and Stanford University (Feb 28).

The life of the Hindu/Buddhist Balinese is filled with ceremonies which pay honor and respect to three worlds - the divine, the human and the natural. The ultimate goal of any ritual and performance is to create and maintain harmony and balance between these realms. The technical precision of gamelan music combined with the equally virtuosic dance movement create poly-rhythms of shimmering sight and sound that give insight to this complex and creative culture. Equally known for their creation of new works and

the reconstruction of rare classical forms, Cudamani embraces the ancient and modern, global and spiritual. Their instruments, a hybrid gamelan orchestra "Semarandana" created in the 1980s has 7 tones rather than the usual 5, giving them the freedom to play rare court and ritual modes as well as unique sounds for new compositions. This type of ensemble is still rare in Bali, and Cudamani is on the forefront of new orchestral sound. *This tour will feature world premieres of new works by Bapak Nyoman Cerita, Dewa Putu Berata, Dewa Putu Rai, and I Wayan Sudiarsa.*

Press

Brilliant performers, stunning cohesion... superbly coordinated... compellingly entertaining ...a village awakens and our eyes open. — Los Angeles Times

Cudamani quietly rebels against the formats that traditionally shape folkloric performances ...there is no doubt that the performance brought us closer to the essence of a culture than most touring or touristic performances ever can, making us question and perhaps reject the ways that non-Western or pre-Western traditions are commonly presented on our stages. —LA Times

... a window on a society where art continually enriches daily activities. Los Angeles Times

... a complex and stunning display of Bali's creative achievements. — Savannah Now

I realized that it (Odalán Bali) had gently gotten under my skin in haunting ways and that I was experiencing something much deeper than entertainment or cross-cultural exchange. — Dance View Times

[Cudamani](#) faces the reality of 4.7 million tourists visiting Bali each year. In response to the flood of touristic performance, in 1997, Artistic Director -Dewa Berata called together talented young people from different areas in Bali to form Sanggar (club) Cudamani. Maintaining the highest standards of excellence, Cudamani is unique in the region in that it performs primarily as a spiritual offering for temples and for the activities of their village community. However, as a way to disseminate their message and offer their members a chance for international travel, the senior company (18 years and older) have toured since 2002. They have performed in US, Canada, Italy, Greece, Netherlands, and Japan. Many master musicians, scholars and ethnomusicologists from around the world turn to Cudamani as creative collaborators.

CUDAMANI.ORG

EDUCATION and the socialization of youth is central to Cudamani's mission. Their Sanggar has ongoing music and dance instruction for different age groups free to any child wishing to seriously study. These young artists offer their music and dance as a form of prayer in temple ceremonies and village events and their contribution is both a benefit and point of pride to everyone in the village. Of special importance is the serious training of their girls gamelan group. Many say they have set a high bar of excellence for other groups in Bali. Cudamani youth groups have been invited to the prestigious Bali Arts Festival where the children perform before audiences of 3000 with technical precision, artistic excellence, and incredible

spirit and cohesion. As with the senior company, the children of Çudamani have a island wide reputation. Indeed, many of these children find their way to the senior company.

ARTISTIC DIRECTORS

I Dewa Putu Berata- Director. Born and raised in the village of Pengosekan, son of a master drummer, Dewa was immersed in Balinese performing arts from birth. His father was founding member of Pengosekan's first gamelan group encouraging the village farmers during the 1950's to pool surplus from the rice harvest in order to acquire one instrument at a time. Dewa's creative talents, teaching capabilities and leadership qualities make him a noted figure in the Balinese music world. He is renowned for his compositional skills in both traditional and innovative styles and a rare ability to communicate a diverse knowledge of Balinese arts to both Balinese and international artists. He is founder and director of Çudamani, and has lead Çudamani, on tours to venues including The Jazz at Lincoln Center (NY), World Festival of Sacred Music-(LA), Cultural Olympiad (Greece), EXPO (Japan) and the Tong Tong Festival (Holland) among others. As a result of his vision, Çudamani, has become an important artistic center in Bali, endeavoring to study and preserve rare classic forms of Balinese arts and also provide a space that nurtures the creative energies of young artists in Bali. He is a graduate of STSI, Denpasar (Bali's National Academy of the Arts). Currently Dewa serves as the Guest Music Director of the Berkeley, CA based Gamelan Sekar Jaya.

Emiko Saraswati Susilo- Associate Director. Susilo was born in Honolulu, Hawai'i and 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/vocal student of Bp. Tri Haryanto and Ki Midiyanto. Susilo is a founding member of Çudamani and has been 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. Susilo 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 BA from UC Berkeley's Dept. of Anthropology and her MA from the University of Hawaii's Dept. of Asian Studies. Emiko served as Director of Berkeley based Gamelan Sekar Jaya from 2011 to 2017.

Gamelan Çudamani CUDAMANI.ORG

Çudamani means "focus." It means "do something with your whole heart without expecting something in return." When we were given the name Çudamani by our mentor, Pak Ketut Kodi we were told that "Çudamani" is the third eye of Shiva. It is the dissolver of ignorance and distraction.

The name, which also means the jewel on the head of a priest, is much loved by our artists and students. It reminds us of our responsibility, our strength, of the generosity that has nurtured us as artists and people, and which we must, in turn, expect from ourselves.

Çudamani strives to perform and teach at the highest levels of artistry, worthy of a growing international reputation and yet remains equally committed to the children, youth, elders and master artists that are the heart of our community in Bali.

Group History

In the village of Pengosekan, Ubud, Bali is a family compound that is home to Çudamani, one of Bali's most active and respected performing ensembles. Members are community of leaders who positively contribute to the artistic, cultural, and political life of their community through music and dance. The group traces its roots to the 1970's when the children of Pengosekan — a village well known for its community of painters, weavers, and musicians — gathered after school to play music in the village *balai* (pavilion). Over the years these independent-minded children formed a new kind of organization that has become a pride of the village.

Tourism has had a powerful impact on the arts in Bali — particularly so in Ubud, the famous tourist town just north of Pengosekan. By the 1990s most of the musicians of Ubud were playing for tourists in lieu of the needs of the community and members were hired and fired depending on their technical ability. 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 arrangement.

In September 1997, Director Dewa Putu Berata, Artistic Director Dewa Ketut Alit, and others from Pengosekan called together a number of talented and promising young people from different areas in Bali to form Sanggar Çudamani.

Philosophy and Practice

Çudamani maintains that the vitality of Balinese arts relies on the connection of performance to spiritual and social life and on the balance between strong roots and brave innovation. The group is in many ways, an activist community that responds to the philosophical, practical and problematic issues that face Balinese artists today. The group invites master artists to Pengosekan to teach rarely performed repertoire, and members of the group also create new work. Çudamani artists are renowned for their inspired contributions to the repertoire of Balinese arts.

Performance

The group performs a diverse repertoire with astonishing technical precision, high collective spirit and an impressive understanding of artistic nuance. Maintaining an active performance schedule requires a highly dedicated group of individuals — particularly since participation is voluntary. Since its creation, Çudamani is in great demand throughout Bali. The group's technical accomplishments are unparalleled and their dedication to Balinese traditional values are their hallmark.

Dances

Dances performed by the group include the classic *legong*, rare pieces in the *Kebyar* genre, and new choreography. Çudamani's outstanding musicianship and dance technique add weight to the revival of classic works. In addition, their efforts demonstrate a respect for and dedication to the senior masters who are too often dismissed as outdated by the young tourist-oriented artists of Bali. The dancers' graceful

bodies mirror every musical nuance of the gamelan as they bring to life vivid tales of gods and heroes of Balinese mythology and history. Beyond mere aesthetic entertainment, Balinese arts capture and amplify the shifting dimensions of human emotion, nature, the spirit world, and the cosmos.

Instruments

Of significance is the set of instruments used by Çudamani — the *semarandana*. This type of ensemble is quite rare in Bali, and Çudamani is on the forefront of work in this style. The tuning system used contains “extra” notes which allow the group to perform pieces from distinct gamelan ensembles *Angklung*, *Semar Pegulingan*, and *Gong Kebyar* on the same set of instruments. This of course allows the group great freedom and diversity in its repertoire with the numerous modes and tuning systems each having a distinct atmosphere, color, or mood.

Women and Gamelan

Çudamani has provided gamelan and dance instruction to hundreds of young people over their eighteen years of work in Pengosekan. Over fifteen years ago they committed to teaching gamelan to the young girls in their village. With the sustained determination of the senior members of Cudamani, their young women’s group performed at a level never before imagined possible for women, and essentially raised the standards of women’s gamelan to an entirely different level.

Gamelan Çudamani Education

Gamelan Cudamani is dedicated to teaching gamelan and dance to children in the Pengosekan and Ubud area. Organized as a Sanggar (or club) Cudamani has dance instructions in male and female style and separate gamelan classes for boys and girls. The groups are in great demand for local temple ceremonies, family ceremonies, and arts festivals. **Cudamani girls gamelan** have been invited to performed twice in three years at the all important Bali Arts Festival in Denpasar.

Cudamani founders have a concern for the artistic, recreational and social life of village youth. There are very few organized activities for the children of Pengosekan and the forces of modernization and electronic media easily find children lost in fantasy worlds that are disconnected with the social fabric of Balinese life. All instruction and support for performances, including costumes transportation, and meals are provided free by Cudamani. In any given year they teach about 75 youth ranging in age from 5-20 and have a faculty of ten. **Funds to pay expenses and teachers are raised from the Cudamani Summer Institute, international tours by the senior group, and fund raising from individuals.**

Pengosekan Village Home of Çudamani

Pengosekan Village is located directly south of Ubud and is by most standards a relatively small village. Pengosekan also adjoins the famous gamelan village of Peliatan, however, unlike Ubud or Peliatan, Pentosekan does not have royal families in residence, no palaces or kings, indeed there are no Brahmans living in this village. This may explain why the encroachment of tourism is only recently being felt and the majority of villagers continue to live within the traditional value systems. As Gamelan gained prominence in Ubud and Peliatan during the 1950s, the village farmers of Pengosekan were determined to have their own gamelan. Over many years they pooled their money and purchased one instrument at a time. Dewa

Putu Berata's father was one of the founding members of Pengosekan's first gong kebyar gamelan group. Today Pengosekan is known throughout Bali for its prominence in Gamelan.

Known for their unique painting style of the 1960-70's many men in Pengosekan turned to painting as a way of joining a new cash arts economy. Today you can see painter studios along the main street in Pengosekan, and you will find that today many young people in this village have exceptional talent in drawing and painting. Indeed, many members of Çudamani are also accomplished painters. Çudamani has a powerful presence in Pengosekan, and the group's contribution to village temple ceremonies is appreciated by all the members of this village. Free music and dance instruction is available to any child of the village. Children who have dedication, interest, and talent eventually join the adult group. Musicians and dancers from outside this village who want to train and perform at an advanced level are welcome to join Çudamani.

CUDAMANI TOURS

2018 California Tour Schedule

Feb 18 Broad Stage, Santa Monica
Feb 19 Pomona College (Master Class)
Feb 20 UC Santa Barbara Outreach
Feb 21 [UC Santa Barbara Concert](#)
Feb 24 [UC Davis Modavi Center Concert](#)
Feb 25-27 UC Davis Residency
Feb 28 [Stanford University, Bing Concert Hall](#)
Mar 3 [UC Berkeley \(Hertz Hall\) – 7 pm](#)

Bamboo to Bronze: World Premiere 2010 Co commissioned by Cal Performances, UC Berkeley and UCLA Live. Support provided by the Metabolic Studio/Chora

UC Berkeley Cal Performances
UC Davis Mondavi Center
Chico Performances
UC Santa Barbara
Stanford Lively Arts
UC Riverside
UCLA Live Los Angeles
Musical Instrument Museum, Phoenix, AZ

Odalan Bali: An Offering of Music & Dance 2007

Hill Auditorium, University of Michigan – Ann Arbor, MI
Bailey Hall, Cornell University – Ithaca, NY
Modlin Center for the Arts, University of Richmond – Richmond, VA
Skirball Center for the Performing Arts, New York University – New York, NY
Long Island University (Workshop) School of Visual & Performing Arts
Juilliard School – NYC (Workshop)

Swarthmore College – Swarthmore, PA
The Painted Bride Arts Center – Philadelphia, PA
Maryland Hall for the Creative Arts – Annapolis, MD
Meany Hall for the Performing Arts, University of Washington – Seattle, WA
Chan Center for the Performing Arts, University of British Columbia – Vancouver, BC
Mondavi Center for the Performing Arts, UC Davis – Davis, CA
UCLA Royce Hall – Los Angeles, CA
Pomona College – Pomona, CA

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