

1962

Eighty-fourth Season

1963

UNIVERSITY MUSICAL SOCIETY

THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

Gail W. Rector, Executive Director

Lester McCoy, Conductor

Fourth Program

Eighty-fourth Annual Choral Union Series

Complete Series 3365

THE
UDAY SHANKAR
HINDU DANCERS and MUSICIANS

TUESDAY EVENING, NOVEMBER 6, 1962, AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

Dancers

UDAY SHANKAR
AMALA SHANKAR

Pappu Raghavan (Coach and Ballet Master)	Sambhu Mukherjee
Asoke Nandi (Ballet Regisseur)	Chiranjilal Shah
Achyuta Chatterjee	Meena Nandi
Raman Nair Vasudevan	Kabita Bakshi
Animesh Bakshi	N. Jayashree
Ganesh Dutta	P. S. Vasantha
Amarendra Bose	Kalpana Roy
	Purnima Bose

Musicians

Direction: Lakshmi Shankar
 Lakshmi Shankar (Vocalist)
 Rabin Das (Swarode)
 Soumen Dey (Flute)
 Tarun Ganguly (Master Drummer)
 Sudhangshuranjan Mozumder (Bowling Instruments and Sitar)
 Sambhunath Mukerjee (Percussion)
 Ananda Shankar (Sitar and Percussion)
 Bhudeb Shankar (Percussion)

Lighting
THOMAS SKELTON

Costumes
AMALA SHANKAR

Stage Manager
CHIRANJILAL SHAH

Personal Manager
BHUDEB SHANKAR

A R S L O N G A V I T A B R E V I S

PROGRAM

KHADA (Food) — The Entire Company

In days of yore, happy peasants lived in a village rich in nature's bounty. Civilization and the machine age had not come their way. One of the village boys was educated in a large city and learned the techniques of the machine world. He returned to the village and took into his confidence the son of the old village Headman. They built a factory and persuaded the simple folk to work for them. The old Headman and his son's newly wedded bride disapproved of their exploiting the villagers. The girls became modern and disregarded their elders, and gradually all were reduced to automatons. The villagers realized their error and revolted. They were arrested and forced to work, but managed eventually to escape and return to their happy life in the fields. The Headman and the exploiters reached a compromise and all realized that the help of machinery in the form of tractors aided their agricultural pursuits, and a new harmony between the dignity of labor and the contribution of machinery was attained.

INTERMISSION

ASTRA PUJA — Asoke, Vasulevan, Animesh, Ganesh, Achyuta, Amarendra, Meena, Kabita, Jayashree, Kalpana, Vasantha, and Purnima

The warriors boast of their weapons and flourish them. Praised and blessed by their women, they leave for battle.

KRISNA NI BEGANE BARO — Amala Shankar

Yasoda, the soul of woman, calls out to Lord Krishna in her overwhelming love for him and sees in him the entire Universe.

PANTHADI — Meena and Kabita

A game with imaginary balls.

INDRA — Uday Shankar

According to Vedic tradition, Indra is the Lord of the Heavens, the Stars, the Clouds, the Thunder, the Lightning, and the Rains. As the Supreme being, he is here represented in the act of initiating the lesser Gods in the perfect art of the dance.

MUSICAL INTERLUDE — Melody based on the raga "Rageshri"

BRAHMAPUTRA (Mighty River in Assam) — The Entire Company

The mighty river Brahmaputra flows in serene majesty, and life in the fields and village runs smoothly on. But trouble arises—gossip spreads of two lovers seen under suspicious circumstances. They are in love and know not what is right and what is

wrong. His gift to her of a scarf is called sin by the villagers. Suddenly the river overflows its banks and, in its mighty fury and flood, causes havoc. The villagers believe the sin of the lovers brought on the disaster. The lovers are drowned and washed away in the rolling waters. The flood recedes and life goes on as usual in the fields and in the village. The Brahmaputra flows again in serene majesty—only the scarf is left on the bank of the mighty river.

INTERMISSION

THE GREAT RENUNCIATION — The Entire Company

“Regard the world as an empty trifle,” said Lord Buddha, “then alone the world will yield to happiness, enabling you to live blissfully in all life’s vicissitudes.” At his birth, holy men predicted that Prince Siddhartha (as Lord Buddha was known before the renunciation) shall either be of Universal dominance, trampling on the necks of his enemies, a King of Kings, or he shall tread the lowly path of self-denial and of pious pains delivering the world from ignorance. To prevent the Prince from following the path of self-denial, his father, Suddhodana, put him in a palace, with his Queen, Yasodhara, where “love” was gaoler, and “delight” the bars of the prison, where he could not come face to face with woe, want, pain, plague, age, or death. (It is here that the action begins.)

One day, Prince Siddhartha wished to see what lay beyond the palace. While passing through the gay streets, the Prince saw a sick man on the road. The Prince asked his charioteer, “Channa, why is it that he pants and moans and gasps to speak?” Channa replied, “He is a sick man with the fit upon him. Such ills come like the sly snake that stings unseen.” “Then all men live in fear?” the Prince asked, “and none can say I sleep happy and so shall I wake?”

The Prince passed on and an old man crept forth. The Prince asked, “What thing is this who seems a man, so miserable, so horrible, and so sad?” Channa replied that he was an aged man, once young as they before the thievish years pillaged him of his strength and form. Then spoke the Prince, “But shall this come to me should I live so long, to sweet Yasodhara, my lovely Queen?” The Prince passed further and saw people carrying a dead man. The Prince pointed to them and Channa replied, “They are carrying the dead.” The Prince asked, “Is this the end which comes to all who live?”

The Prince passed further and saw a holy man lifting his hands in prayer to Heaven. Channa said, “This is the man who prays for the well-being of himself and all the people, having left the world and its pleasures.”

So the Prince returned to the palace with a heavy heart. That night Queen Yasodhara dreamed a frightful dream which ended with a voice crying, “the time is come,” and in her tears slept again. The stars of the sky ranged together and appeared to ask the Prince, “This is the Night, choose thou the way with greatness or the way of God—to reign King of Kings or wander alone?” Prince Siddhartha chose the latter. “I will depart, I shall seek the Truth for all men’s sake, the kingdom I crave is more than all things which change to death.” He lay aside his youth, his joys, his golden days and nights, and the sweet arm of his Queen Yasodhara. With fond eyes he looked upon the sleeping face of his Queen as though at an altar and softly stepped out with hands clasped upon his beating heart.

1962 — UNIVERSITY MUSICAL SOCIETY PRESENTATIONS — 1963

All presentations are at 8:30 P.M. unless otherwise noted.

H I L L A U D I T O R I U M

- NATIONAL BALLET OF CANADA (Extra Series) . . . Friday, November 9
LENINGRAD PHILHARMONIC (Choral Union Series) . . . Monday, November 12
EUGEN MRAVINSKY, *Conductor*
*“MARRIAGE OF FIGARO” (C. U. Series) . . . Saturday, November 17
“RIGOLETTO” (Extra Series) . . . (2:30) Sunday, November 18
GERARD SOUZAY, *Baritone* (C. U. Series) . . . Tuesday, January 8
HAMBURG SYMPHONY ORCHESTRA (Extra Series) . . . Wednesday, January 16
ISTVAN KERTESZ, *Conductor*
PITTSBURGH SYMPHONY ORCHESTRA (C. U. Series) . . . Thursday, February 14
WILLIAM STEINBERG, *Conductor*
TORONTO SYMPHONY ORCHESTRA (C. U. Series) . . . Tuesday, March 12
WALTER SUSSKIND, *Conductor*; ANNIE FISCHER, *Pianist*
BIRGIT NILSSON, *Soprano* (Extra Series) . . . Monday, March 18
SAN FRANCISCO BALLET (replacing Tokyo Ballet in
the Choral Union Series) . . . Friday, March 22

* Standing room only

Messiah

Saturday, December 1, at 8:30, and Sunday, December 2, at 2:30

UNIVERSITY CHORAL UNION WITH GUEST SOLOISTS
AND UNIVERSITY SYMPHONY ORCHESTRA

Limited number of tickets available at \$2.00 and 75¢

Special Recital

ARTUR RUBINSTEIN, *Pianist* . . . Thursday, February 7

Tickets: \$4.00—\$3.50—\$3.00—\$2.25—\$1.50

R A C K H A M A U D I T O R I U M

Special Chamber Music Concert

CHICAGO LITTLE SYMPHONY . . . (2:30) Sunday, December 9

THOR JOHNSON, *Conductor*

Program:

Symphony No. 83 in G minor, “The Hen” (Haydn); The White Peacock, from “Roman Sketches,” Op. 7, No. 1 (Griffes); Concerto in B-flat major for Harp and Orchestra (Handel); Fantasy, Chorale, and Fugue (Wallace Berry); Concerto in C major for Oboe and Orchestra (Eichner); Odoru Katachi for Percussion and Orchestra (Tircuit); Suite after a comedy of Musset (Barraud).

Tickets: \$2.50 and \$2.00

For tickets and information, address:
University Musical Society, Burton Memorial Tower