



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Festival of India

SATURDAY EVENING, OCTOBER 11, 1986, AT 8:00
POWER CENTER FOR THE PERFORMING ARTS
ANN ARBOR, MICHIGAN

P R O G R A M

Festival of India brings together over thirty performing artists presenting classical Indian dance and music. The program is as rich and varied as Indian folk culture, with roots that are embedded in a maze of Hindu, Moslem, and Buddhist mythology, temple rituals, tribal rites, and spiritual legends. Festival of India captures this variety with art forms from several of India's numerous geographic regions. The traditional forms of classical Indian dance, when combined with the exotic sound of Indian musicians and singers, create a haunting mood of sensuous spirituality.

This current nationwide tour is the largest and final component of the eighteen-month-long Festival of India which has taken place throughout America during 1985 and 1986.

SIKKIM

Snow Lion Dance

Sikkim, a state of India since 1975, located in the Himalayas with Nepal bordering on the west, has a rich heritage of dances with folk and religious origins. Festival of India features several of the traditional Sikkim dances as short interludes in the program: Snow Lion (based on the protecting mountain deity), Warrior, Yak, and Monastery.

ODISSI

Mangalacharana
Chandana Charchita
Pallavi

Odissi is a classical dance form from the state of Orissa in eastern India by the Bay of Bengal. Odissi has its origins in Orissa's ancient Hindu temples. The dance expresses a feeling of mystic love and spiritual eroticism. The look of Orissi dance is extremely sculptresque and is achieved through a complex vocabulary of body posture and stance. The earliest portrayal of Odissi is found in the carvings of the famous "Black Pagoda" of Konarak, also noted for its erotic sculptures. The Orissi dances echo the exquisitely chiseled sculptures and friezes on Hindu temples dating back to the seventh century A.D.

The Musical Society gratefully acknowledges the generosity of Ford Motor Company Fund for underwriting the costs of this house program.

New UMS 1986-87 Season Events Calendar

A convenient and attractive month-by-month wall calendar for planning cultural and other important events — on sale in the lobby for \$4, or at Burton Tower during office hours.

SIKKIM
War Dance

KALARIPAYYATU

A traditional Indian martial arts form dating back to the twelfth century, Kalaripayyatu is a fencing technique which transforms combat into a quest for perfect synchronization of movement. This ancient ritual, which had its origins in the southwestern tip of the Indian subcontinent, stresses a holistic understanding of the connection between body, mind, and spirit. Although this is a physical art, it has significant religious overtones; in the traditional school for Kalaripayyatu, numerous deities are conspicuously displayed — Bhadrakali, the mother goddess; Kalari Bhagavati, the serpent goddess; and Ganapati, the elephant-headed god. A beginning student of Kalaripayyatu starts out with a simple stick, the cheruvadi, an 18- to 24-inch-long staff; from this he graduates to more dangerous weapons, including spears, swords, and the otta, a short curved dagger. Finally, and only if the master deems the disciple utterly trustworthy, he will train with the most dangerous weapon, the urumi, or belt-sword. This is a long sword ranging from four to nine feet; it is flexible enough to be worn wrapped around the waist, and extremely sharp on both edges. This ancient variety of martial arts has had a profound effect on one of India's best known forms of classical dance-drama, Kathakali.

I N T E R M I S S I O N

SIKKIM
Monastic Dance
Dur Bdag

QAWWALI
Naat composed by Raaz Allahabadi
Persian composition by Amir Khusro

Qawwali, or "gathering of listening," is a form of devotional singing rooted in the Moslem tradition of music, traditionally most closely associated with the mystical Sufi cult. Its origins go back to the thirteenth century. Today the best qawwals perform at the shrines of the Sufi saints. Singing qawwali is designed to induce a state of ecstatic devotion, and the songs generally are about either mystical love or praise of Allah, the Prophet, or the major Sufi saints. It is sung in a group consisting of a soloist and a chorus. The leader must have a good voice as well as an aptitude for repartee when groups sing in competition. Through well-punctuated chorus refrains emphasizing salient words, melody, and rhythm, "the divine ecstasy" or hypnotic state is achieved. A qawwali ceremony can last from sundown to daybreak on special occasions such as the anniversary of the death of a saint.

SIKKIM
Monastic Dance
Sha-Yak

PURULIA CHHAU
Abhimanyu Badh

Purulia Chhau is a popular form of masked dance-drama from the district of Purulia near the Bengal state in northeastern India. It's an earthy, primitive form of tribal dance which comes from a region of India with an extremely inhospitable terrain. Purulia Chhau carries the message of good triumphing over evil. A typical performance shows two opposing forces locked in mortal combat. The masks of the demons are particularly striking with distorted facial features — blazing bloodshot eyes, wide dilated nostrils, and wrinkled skin caused by open mouths with two fangs jutting out. The dance is performed by about 500 different dance troupes throughout the eastern half of India.

The Artists

Folk and Monastic Dances — Sikkim

Shri Sonam Topgay Lepcha	Nedup Bhutia
Norden Lepcha	Karma Pintso
Sonam Tsering Lepcha	Hishey Dorjee
Sonam Wangyal Bhutia	Aungi Namgyal, <i>Leader</i>
Lingden Bhutia	

Odissi

Madhavi Mudgal, <i>Lead Artist</i>	Prakash N. Saxena, <i>Flute</i>
Bindu Juneja, <i>Danseuse</i>	Saeed Zafar, <i>Sitar</i>
Parvati Brahmachari, <i>Vocalist</i>	Madhup Mudgal, <i>Manjira</i>
Gandhi Mallik, <i>Pakhawaj</i>	

Kalaripayyatu

K. Viswanathan, <i>Lead Artist</i>	M. V. Ganeshan
K. Ravindaran	K. K. Prabhakaran
P. Blakrishnan	

Qawwali

Mohd. Hayat Khan, <i>Lead Singer</i>	Zafar Hayat, <i>Singer</i>
Ali Ahmed, <i>Singer</i>	Mohd. Shafat Khan, <i>Dholak</i>
Hamsar Hayat, <i>Singer</i>	Azhar Hayat, <i>Tabla and Nal</i>

Purulia Chhau

Nepal Mahato, <i>Lead Artist</i>	Rasik Mahato
Harelal Kaumahar	Lambodar Kalindi, <i>Dhol</i>
Kasinath Mahato	Durga Prasad Mahato, <i>Dhumsa</i>
Parmeshwar Mahato	Darni Kalinoli, <i>Shenai</i>
Lalft Mahato	Akul Machachusa, <i>Flute</i>
Gohiram Mahato	Vijoy Kishore, <i>Leader</i>
Ananta Mahato	

Madhavi Mudgal was born in a family deeply entrenched in, and devoted to, furthering the arts. Studying and training for several years in Kathak and Bharatnatyam (the North and South Indian classical dance forms) under several outstanding gurus, Madhavi finally brought her increasing sensitivity and discipline to bear upon the Eastern Odissi, one of the most lyrical of the classical dances. At the age of four, Madhavi was awarded a gold medal in the Shankar International Dance Competition. At eleven she was sent as India's child ambassador to East Germany and Russia. Since then, almost all the major cities and cultural festivals of India have witnessed her artistry. Madhavi also teaches at one of the premier institutes of music and dance in the country, Delhi's Gandharva Mahavidyalaya.

Shri K. Viswanathan has been associated with Kalaripayyatu for over 25 years and is among the leading disciples of the renowned M. K. Gopalan Gurukkal. He heads three Kalari training centers and is acknowledged as one of the leading exponents of his art.

Shri Mohd. Hayat Khan received his musical training from Ustad Munnawar Khan Sahib and from an early age specialized in the compositions of Amir Khusro. He was a well-known child performer and gave his first public performance in Calcutta in 1940. He performed at the 700th anniversary of Amir Khusro in Tehran a few years ago and is recognized today as one of India's leading qawwals. He sings with equal facility in Persian, Urdu, Arabic, and Hindi.

Shri Nepal Mahato was born in the Purulia District of West Bengal and belongs to a family that was well-known for its proficiency in the traditional dances of the area. He learned Chhau under Padamshri Gambir Singh Mura and has performed all over India. Shri Mahato is founder and director of the National Institute of Chhau and Folk Dances at Jamshedpur. He was awarded one of India's most prestigious national honors, Padamshri, in 1983.

Smt. Pupal Jayakar, *Chairman, Indian Committee*; Daljit Arora, *Director General*; Niranjan Desai, *Festival Coordinator in the United States*; Vijay Singh, *Coordinator*; A. Didar Singh, *Consul (Festival)*; special thanks to Beate Gordon of The Asian Society, New York.

Charles Lambertz, *Tour Manager*
James Sigler and Clarence Fox, *Stage Managers*

Coming Concerts — 1986-87 Season

- GUARNERI STRING QUARTET Tues. Oct. 14
 Beethoven: Quartets Op. 130 and Op. 59, No. 1
- MOSCOW STATE SYMPHONY/YEVGENY SVETLANOV Thurs. Oct. 16
 OLEG KAGAN, *Violinist*; NATALIA GUTMAN, *Cellist*
 Brahms: Double Concerto in A minor; Rachmaninoff: Symphony No. 2
- ANDREA LUCCHESINI, *Pianist* Wed. Oct. 22
 Rachmaninoff: Preludes from Op. 23 and 32; Chopin: 24 Preludes, Op. 28
- VLADIMIR ASHKENAZY, *Pianist* Sun. Nov. 2
 Schumann: Two Novelettes of Op. 21, Sonata No. 1 in F-sharp minor;
 Schubert: Two Pieces, Op. Post., "Wanderer" Fantasy, Op. 15
- THE KING'S SINGERS Sat. Nov. 8
- L'ORCHESTRE NATIONAL DE LYON Tues. Nov. 11
 SERGE BAUDO, *Conductor*, GERARD POULET, *Violinist*
 Berlioz: *Beatrice et Benedict* Overture; Bartók: Violin Concerto No. 2;
 Dutilleux: Symphony No. 1; Roussel: *Bacchus et Ariane*
- NEW ARTS TRIO (piano, violin, cello) Tues. Nov. 18
 Haydn: Trio in C major, Hob. XV, No. 27; Shostakovich: Trio in E minor;
 Beethoven: "Archduke" Trio, Op. 97
- Handel's *Messiah*/DONALD BRYANT Fri.-Sun. Dec. 5-7
- PITTSBURGH BALLET, Tchaikovsky's *Nutcracker* Fri-Sun. Dec. 12-14
- THE CANADIAN BRASS Sat. Dec. 13
- MURRAY PERAHIA, *Pianist* Sun. Dec. 14
 Beethoven: Sonata in E-flat, Op. 31, No. 3; Schumann: Sonata No. 2 in G minor;
 Chopin: Four Ballades
- PETER NERO, *Jazz Pianist* Sat. Jan. 17
- RIDGE STRING QUARTET Sun. Jan. 25
 Haydn: Quartet in B-flat, Op. 50, No. 1; Debussy: Quartet, Op. 10;
 Mendelssohn: Quartet in E-flat, Op. 44, No. 3
- MUMMENSCHANZ Mon., Tues. Jan. 26, 27
- WARSAW SINFONIA/YEHUDI MENUHIN Tues. Feb. 3
 Bach: Violin Concerto in A minor; Wagner: Siegfried Idyll; Rossini:
La Scala di Seta Overture; Grazyna Bacewicz: Concerto for String Orchestra;
 Mendelssohn: Symphony No. 4 ("Italian")
- MARTHA GRAHAM DANCE COMPANY Fri.-Sun. Feb. 6-8
- KIRI TE KANAWA, *Soprano* Tues. Feb. 10
- GUARNERI STRING QUARTET Fri. Feb. 13
 Beethoven: Quartets Op. 18, No. 6; Grosse Fuga, Op. 133; and Op. 135
- VIENNA PHILHARMONIC/CLAUDIO ABBADO Tues., Wed., Mar. 3, 4
 March 3 — Beethoven: Symphonies No. 1 and No. 3 ("Eroica")
 March 4 — Beethoven: *Egmont* Overture, Symphonies No. 2 and No. 4,
Leonore No. 3 Overture
- VIENNA SYMPHONY VIRTUOSI Fri. Mar. 6
- MAURICE ANDRÉ, *Trumpet* Sat. Mar. 14
- HUNGARIAN STATE FOLK ENSEMBLE Tues. Mar. 17
- NEW YORK CITY OPERA NATIONAL COMPANY Thurs. Mar. 19
 Puccini's *Madama Butterfly*
- FACULTY ARTISTS CONCERT (free admission) Sun. Mar. 22
- JAMES GALWAY, *Flutist* Fri. Mar. 27
- THE CAMBRIDGE BUSKERS Sun. Mar. 29
- CHAMBER ORCHESTRA OF EUROPE Fri. Apr. 3
 LORIN MAAZEL, *Conductor*; FRANK PETER ZIMMERMANN, *Violinist*
- GARY KAAR, *Double Bass*/ELIOT FISK, *Guitar* Sun. Apr. 5
- JEAN GUILLOU, *Organist* Sun. Apr. 12
- 94th ANNUAL MAY FESTIVAL Tues.-Fri. Apr. 28-May 1
 Complete Festival information available in December.

Write or call for free brochure with all details and ticket information.

UNIVERSITY MUSICAL SOCIETY

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