Festival of India

Saturday Evening, October 11, 1986, at 8:00
Power Center for the Performing Arts
Ann Arbor, Michigan

PROGRAM

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

Odiissi is a classical dance form from the state of Orissa in eastern India by the Bay of Bengal. Odiissi has its origins in Orissa's ancient Hindu temples. The dance expresses a feeling of mystic love and spiritual eroticism. The look of Odisssi dance is extremely sculpturesque and is achieved through a complex vocabulary of body posture and stance. The earliest portrayal of Odisssi 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.

INTERMISSION

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 CHHUAU

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
Norden Lepcha
Sonam Tsering Lepcha
Sonam Wangyal Bhutia
Lingden Bhutia
Nedup Bhutia
Karma Pinto
Hishey Dorjee
Aungi Namgyal, Leader

Odissi

Madhavi Mudgal, Lead Artist
Bindu Juneja, Danseuse
Parvati Brahmachari, Vocalist
Gandhi Mallik, Pakhawaj

Prakash N. Saxena, Flute
Saeed Zafar, Sitar
Madhup Mudgal, Manjira

Kalaripayatu

K. Viswanathan, Lead Artist
K. Ravindaran
P. Blakrishnan
M. V. Ganeshan
K. K. Prabhakan

Mohd. Hayat Khan, Lead Singer
Ali Ahmed, Singer
Hamsar Hayat, Singer

Zafar Hayat, Singer
Mohd. Shafat Khan, Dholak
Azhar Hayat, Tabla and Nal

Qawwali

Nepal Mahato, Lead Artist
Harcelal Kaumahar
Kasinath Mahato
Parmeshwar Mahato
Lalit Mahato
Gohiram Mahato
Ananta Mahato
Rasik Mahato
Lambodar Kalindi, Dhol
Durga Prasad Mahato, Dhumsa
Darni Kalinoli, Shenai
Akul Machachusa, Flute
Vijoy Kishore, Leader

Purulia Chhau

Nepal Mahato
Harcelal Kaumahar
Kasinath Mahato
Parmeshwar Mahato
Lalit Mahato
Gohiram Mahato
Ananta Mahato
Rasik Mahato
Lambodar Kalindi, Dhol
Durga Prasad Mahato, Dhumsa
Darni Kalinoli, Shenai
Akul Machachusa, Flute
Vijoy Kishore, Leader

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 70th 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. Pupul 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

ANDREAS LUCCHESINI, Pianist ..................................... Wed. Oct. 22
Rachmaninoff: Preludes from Op. 23 and 32; Chopin: 24 Preludes, Op. 28

VLADIMIR ASKENAZY, Pianist ....................................... Sun. Nov. 2
Schumann: Two Novelettes of Op. 21, Sonata No. 1 in F-sharp minor;

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 SYMPHONY/YEHUDI MENUHIN .............................. Tues. Feb. 3
Bach: Violin Concerto in A minor; Wagner: Siegfried Idyll; Rossini:
La Scala di Setta Overture; Grazyna Baciewicz: 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.

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