

The University Musical Society

of
The University of Michigan



Presents

Yamini Krishnamurti

South Indian Dancer

T. SATHY-VEL SUBRAMANYAM, *Mridangam, drum*

KALYANA-SUBRAMANYAM RAMAMURTHY, *Vocalist*

BRAHADEES-WARAN KALYANASUNDARAM, *Nattuvanar, conductor, cymbals*

SENGI LAKSHIMIAH, *Flute*

MONDAY EVENING, FEBRUARY 28, 1977, AT 8:30
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

Bharata Natyam

Alarippu

This traditional opening dance sets out the basic movements of the classical style of Bharata Natyam, which was nurtured in the great temples of the South.

Varnam (Saamiyai)—in Raga Khamach and Tala Adi

Varnam is the longest and most trying dance form in the Bharata Natyam repertoire. It contains both abstract and expressional dance. Varnam consists of a song (in couplets or verses) in praise of a deity, or king, the dance expressing the words of the song. There are also sequences of abstract dance. This particular varnam has seven verbal statements, followed by a final, purely melodic one without words: (1) Girl, go tell my Lord to come here; (2) He is no ordinary Lord; (3) He is indeed the Lord Sundareswara, whom the whole world extols; (4) He is well versed in the art of love; (5) Come, girl, listen to me; (6) In His absence, that wretched Cupid lies in ambush for me at every turn; (7) I cannot bear this torment; (8) this final statement is exclusively in swaras (minemonic syllables).

Navarasa Slokam (The Nine Classical Sentiments)

The nine sentiments are performed in the character of Sri Rama, the hero of India's national epic—The Ramayana: (1) Love (Sringara); (2) Valour (Veera); (3) Pity (Karunya); (4) Wonder (Adbhuta); (5) Laughter (Hasya); (6) Fear (Bhaya); (7) Disgust (Beebhatsa); (8) Anger (Raudra); (9) Tranquility (Shanta).

Tillana

The tillana exemplifies the three elements of classical dance: speed, stability and line (javah, sthiratyam, rekha cha).

INTERMISSION

Kuchipudi

Krishna Sabdam—in Raga Mohana, Tala Adi

This dance depicts a young Gopi (milkmaid) offering her love to Lord Krishna. The refrain of the love-song reads, "Come my Lord, come, thou moon arisen from the ambrosial sea."

Manduka Sabdam (The Frog who became a Queen)

The story of the beautiful Mandodari who is transformed from a frog to a maiden and marries Ravana, the Demon-King of Lanka. The dancer salutes King Krishnadeva Raya (a great historic ruler of the 16th century) and seeks permission to dance for him. The frog is portrayed in its habitat—the waters of the pond. The joy of creatures living in the water, such as the darting fish, the slow moving tortoise, and the wriggling crab is shown. The lotuses of the pond and the bees that hum about them are also depicted. The scene ends with the frog diving down into the bottom of the pond to await transformation. The frog-maiden emerges, first as a swan-maiden and then as the beautiful woman, Mandodari. The hero, the Demon-King Ravana, arrives. He is flamboyant and full of conceit. He sees Mandodari, immediately falls in love with her, and woos her. Ravana takes Mandodari for his wife, and they depart for Sri Lanka.

In conjunction with tonight's dance recital, Miss Krishnamurti will give a lecture-demonstration tomorrow afternoon at 4:00 o'clock, also in Rackham Auditorium. It is open to the public without charge.

About the Artist

Yamini Krishnamurti is considered the foremost exponent of South Indian dance in her native country, where she received one of the highest awards given by the government of India—"Padma Shri." When she first appeared in New Delhi in 1958, the critics said she was "dance personified." Since that time she has toured New Zealand and Australia (1962); England for the First Commonwealth Arts Festival (1965); and Mexico (1976). Miss Krishnamurti has also performed in Asia. On this, her first visit to North America, she will dance on a four-week coast-to-coast tour, performing in all the major cities of the United States.

The fourth and last program in this series is the Masked Dance-Drama of Korea on Wednesday, March 16, at 8:30—tickets are still available at \$3.50, \$5, and \$6.50.

UNIVERSITY MUSICAL SOCIETY

Burton Memorial Tower, Ann Arbor, Michigan 48109

Phones: 665-3717, 764-2538