

LOTUS  **MUSIC
& DANCE**
featuring

**World Dance Festival:
Dancing Across Cultural Borders
Exploring Hand Gestures In Dance
Bharata Natyam
Hula
and Burmese Dance**



Featuring:

**Bala Devi Chandrashekar
Makalina Gallagher
U Win Maung**

**Sunday October 18th, 2020 at 4pm
Online at www.lotusmusicanddance.org**

FREE



**Council on
the Arts**

World Dance Festival is made possible by the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.

WORLD DANCE FESTIVAL

The Program

(Program Subject
to Change)

(Each program section is followed by a performers bio and a company history)

BHARATA NATYAM

Dancer and Choreographer: **Bala Devi Chandrashekar**

The Bharata Natyam part of the program opens with an invocatory piece of a margam in Bharatanatyam. In this margam (program), Bala endeavours to capture through dance, the rich, unique amalgamation of music and dance with an auspicious mallari (invocatory piece) that artfully leads into the Alarippu in kanda (five beats) chapu thalam, interspersed with a hymn from Shyamaladhandakam in ragam Nalinakanthi. Shyamaladhandakam is a great work of poet Kalidasa. In this unique item, Bala compares the gamakas (ornamentations) in music and the rechakas (movement variations) in dance as well as the swarasthanas (notes positions). This composition is set in misra (7 beats) thalam, thishram (3 beats) and chatushra (4 beats) gathi. It is interlaced with a hymn in praise of Goddess Shyamala.

matha marakathashyama
mathangi madhashalini
katakshayathu kalyani
kadambavana vasini

May the Mother who is dark as the marakata gemstone, who is the daughter of Matanga maharshi, who is exuberant, who is auspicious and who abides in the kadamba forest, cast on me the glances from the corner of her eye

Jaya mathangathanaye
jaya neelothpaladhyuthe
jaya sangeetharasike
jaya leelashukapriye

Victory to the daughter of Matanga Victory to the one who has the complexion of the dark blue lily. Victory to the one who enjoys and appreciates music. Victory to the one who is fond of the playful parrot.

Tripura: The Divine Feminine Tripura is a magnificent production that extols the glory of Devi Bala Tripurasundari and is inspired by the work of Sage Sumedha - Tripurarahasyam and other allied texts. It is a vivid exposition of the glory of the Divine Feminine and her unity with the 'Self of All'. Her energy presides over all perceptions of the phenomenal Universe. Thodayamangalam delineates the internal yoga sadhana through the human chakras or centers of consciousness and the external grace of Goddess Tripurasundari which is worshipped in the form of a yantra - the sri chakra, where the Universe is embedded. The harmony between the individual and the Universe, between divinity and humanity is reflected. Victory to the one who is the incarnation of the Parabrahman, who takes birth at Her will, to the consort of Siva and who Herself is Sankara.

Udhava Gita: The path of merging with the Divine is not easy, without a Guru and satsang. Lord Krsna says, "Oh my dear child, in the Kali age, the easy way to liberation is Bhakti - devotion". He asks Udhava to recollect devotees like Prahalada, Hanuman, Gopis and Radha who have concentrated their mind on the lotus feet of the Lord. Udhava describes the beauty of Lord Krsna and says "save me always." Udhava, with the mind purified by the nectar like teaching of Lord Krsna becomes calm and departs to Badri, the abode of Lord Krsna. Deluged with sadness as he departs, he carries Lord Krsna's

(*Bharata Natyam continued . . .*)

padukkas on his head, singing "I salute Govinda, son of Yadu family, the enemy of Mura, the Ultimate bliss."



The contemporary dance of Tamilnadu, is popularly known as **Bharatanatyam**, was referred to *sadir* earlier . The present traditional repertoire of Bharatanatyam consists of Alarippu, Jatiswaram, sabdam, varnam, padam and thillana. Conventionally it is a solo dance, initiated in the temples of Tamil Nadu and eventually flourished in all parts of India. Theoretically and technically it traces back to 'Natyashastra', the ancient Sanskrit text on performing arts. It is a dance form of illustrative anecdote of themes and spiritual ideas emoting by the dancer with excellent footwork and impressive gestures. The art form has been handed down as a tradition by several practitioners with an interdisciplinary approach to the dance technique and performance. The performance repertoire includes *nrita*-pure dance *nriya*-representational dance *Abhinaya*- art of communication and *Natyashastra*-drama or theatrics. Bharatanatyam continues to inspire several art forms including paintings and sculptures of the spectacular temples.

Bala Devi Chandrashekar is a Bharatanatyam exponent, research scholar, and a passionate committed teacher of Bharatanatyam. Bala is known for her distinct scholarly style and takes on subjects based on ancient texts, backed by intense research. She collaborates with renowned scholars in the respective fields, carving messages from scriptures relevant to the contemporary world and actively presenting across the world. Bala Devi's lineage is from a family of philosophers and literary scholars. Bala through her classical dance strives to interpret ancient philosophical and spiritual concepts and presents in a classicism that is always contemporary in interpretation and communicates across cultures. Born in Vijayawada, Bala Devi started her initial training under Guru Jayalakshmi Narayanan in Hyderabad and then studied with Dr. Padma Subrahmanyam in Chennai. Dr. Padma Subrahmanyam has awarded the titles " Bharata Nrtya Seva Mani" and " Nrtyasali-completed course in 108 Karanas" to Bala Devi Chandrashekar. Extremely passionate about teaching, and as the Artistic Director of SPNAPA Academy of Performing Arts, Princeton, New Jersey, she imparts valuable knowledge to her many dedicated students. Bala constantly works on developing and perfecting the style that would be seamless and fluid while yet retaining the precision, power and purity of line. Bala is constantly developing "Performing studies" in collaboration with Theater and Dance, History, Philosophy, Linguistic anthropology and South Asian Departments of various Universities in the United States and served as Fellow and Artist in Residence at The Carl A fields Center@Princeton University. Over the last 25 years, Bala Devi has given over 500 performances across 30 countries. She is an ICCR artist and approved by the Ministry of Culture Govt. of India for overseas festivals. *For more information about Bala Devi's programs and DVDs: spnapacademy@gmail.com*

HULA

Director and Choreographer: Makalina

I KA AINA KAULANA is known as a "mele Hula" a song of the land. This hula celebrates the beauty of the island of Maui. This song is by Amy Hanaialii and appears on the album *Hawaiian Tradition* (1997).

Kaulana mai nei
A'o Kahului
He u'i mai ho'i kau
I ka 'aina kaulana

Famous indeed
Is Kahului
You have such beauty
In this famous land

Pa mai ana a ka makani
A lewa na waiiele
A'o Kahului
I ka 'aina kaulana

The breezes caress
The waterfalls surround
Kahului
In this famous land

I ke kai holo i'a
Me ka pohaku li'i li'i
I ke kani loa o ke kai
I ka 'aina loa o ke kai
I ka 'aina kaulana

In the sea where the fish run
With the little pebbles
In the crashing sea
In this famous land

Ha'aina mai ka puana
A'o Kahului
He u'i mai ho'i kau
I ka 'aina kaulana

Let the story be told
O Kahului
You have such beauty
In this famous land



(Hula continued . . .)

AHULILI talks about a mountain peak in Kaupo Maui and how other islands seem to be jealous of the size and girth of this mountain peak.

He aloha nō 'o 'Ahulili
A he lili paha kō iala
I ke kau mau 'ole 'ia
E ka 'ohu kau kuahiwi
E ka 'ohu kau kuahiwi

A love for 'Ahulili
He might be jealous
For not always being placed on
The mist of the mountain
The mist of the mountain

Eia iho nō ka 'olu
Ke 'ala kūpaoa
Lawa pono kō makemake
E manene ai kō kino
E manene ai kō kino

Here is the cool
Heady fragrance
Your desires that caused arousal
Have satisfied the body
Have satisfied the body

Pa'a 'ia iho a pa'a
Ka 'ī'ini me ka 'ano'i
He 'ano'i nō ka 'ōpua
Ka beauty o Mauna Happy
Ka beauty o Mauna Happy

Hold on tightly to
Your desire and your love
The craving for the cloud
The beauty of Happy Mountain
The beauty of Happy Mountain

'Ako aku wau i ka pua
Kui nō wau a lei
A i lei poina 'ole
No nā kau a kau
No nā kau a kau

I have plucked the flower
Strung into a lei
A lei never forgotten
From one season to the next
From one season to the next

Ha'ina mai ka puana
He aloha nō 'Ahulili
He lili paha kō iala
I ke kau mau 'ole 'ia
I ke kau mau 'ole 'ia

Tell the refrain
A love for 'Ahulili
He might be jealous
For not always being placed
For not always being placed

KA ULUWEHI O KE KAI is about the Big Island of Hawaii where an everyday activity of going to the ocean to pick and prepare seaweed can be put into song.

He ho'oheno kē 'ike aku
Ke kai moana nui lā
Nui ke aloha e hi'ipoi nei
Me ke 'ala o ka līpoa

Such a delight to see
The great big ocean
So familiar and very cherished
With its fragrance of the līpoa

He līpoa i pae i ke one
Ke one hinuhinu lā
Wela i ka lā kē hehi a'e
Mai mana'ō he pono kēia

It is līpoa which washed ashore
Onto the shiny white sand
Hot from the heating sun as you step on it
Don't think that this is fun

Ho'okohukohu e ka limu kohu
Ke kau i luna o nā moku la
'O ia moku 'ula la e hō
'Oni ana i 'ōi 'ane'i

How enticing is the display of limu kohu
Atop the rocks
Enticing one to pick them
As they sway to and fro

Ha'ina mai ka puana
Ka līpoa me ka limu kohu
Hoapili 'oe me ka pāhe'e
'Anoni me ka līpalu

Let the story be told
Of the līpoa and the limu kohu
Close companions of the pāhe'e
Intermingled with the līpalu

(Hula continued . . .)

MAUNALEO

A song written for Keali 'I Reichel's mother who is compared to the majestic sentinel mountain, Maunaleo, who guards, comforts, nourishes and loves her people. Malie is the gentle wind of the area. Maunaleo - Words by Keali 'i Reichel & Puakea Nogelemeier, Music by Keali 'i Reichel

He aloha nō 'o Maunaleo
I lohia e ke kilihuna
Kohu 'ahu'ao no ka uka
He kamalani kamaehu kau i ka hano ē
He kamalei, kamahiwa pā i ka lanī ē

Po'ohina i ka 'ohu kolo
Kahiko no ka poli 'olu
Apo 'ia e nā kualono
He hi'ina, hi'alo, aloha ē
Hi'ipoli, hi'ilei, hi'ilani ē

Eia ku'u lei aloha
No Maunaleo i ka nani
'Ohu'ohu i ka Mālie
He kamalani kamaehu kau i ka hano ē
He kamalei, kamahiwa pā i ka lanī ē

No Maunaleo ke aloha kū i ka la'i ē
Aloha ē, aloha ē

Beloved indeed in Maunaleo
Sparkling in the light, wind-blown rain
A finely woven cloak for the highlands
A cherished one, respected for power and strength
Esteemed, treasured, touched by heaven

Capped by the silver of the rolling mists
An adornment for that gentle heart
Embraced by the surrounding ridges
One to hold close, to hold near, to love
One dear to the heart, precious, exalted

This is my garland of affection
For Maunaleo in its beauty
Glorified by the Mālie breeze
A cherished one, respected for power and strength
Esteemed, treasured, touched by heaven

For Maunaleo is the serenity of deep love
Beloved are you, beloved indeed

Source: Keali'i Reichel album "Melelana" Copyright 1999 Punahale, Inc.

E O Mai music: Keali 'I Reichel.

Water was the most precious resource in ancient times and was prominent in Hawaiian poetry when referring to emotion or romance. This song uses the many qualities of water as metaphors to reflect the feeling and actions that embody relationships. --Keali 'I Rachel

**Kāua i ka wai
Wai olohia o Kahualoa
Kokōhi i ka wai puhia
E ku'u aloha, e o mai**

**Kaomi i ka wai
Wai māpuna hā'ale i ka poli
Pahe'e i ka wai lohia
E ku'u aloha, e o mai**

**Puhemo i ka wai
Wai welawela hō'eha i ka ili
E inu i ka wai a kena
E ku'u aloha, e o mai**

**We two in the water
The sighing waters of Kahualoa
Hold back that driven current
O my love, answer me**

**Restrain those waters
Surging wellsprings, stirring the heart
Glide on those waters as they sparkle
O my love, acknowledge me**

**Then, release the torrent
Waters of passion, burning the skin
Indulge until you are satiated
O my beloved, respond to me**

(Hula continued . . .)

Hula is a beautiful art form and culturally significant practice that embraces and perpetuates Hawaiian history, legend, and culture. Hula is a dance form accompanied by chant (oli) or song (mele). It was developed in the Hawaiian Islands by the Polynesians who originally settled there. The hula dramatizes or portrays the words of the oli or mele in a visual dance form using hand gestures and body movements. There are two main categories of Hula: Hula Kahiko – ancient hula accompanied by chant and traditional instruments; and Hula Auana – western influenced Hula, accompanied by song and musical instruments such as the guitar, keyboard and double bass.

Makalina Gallagher, Born and raised in and around the Pacific Islands, Makalina has lived in the Marianas, Caroline, and Hawaiian islands most of her life. A graduate of Fordham University with a B.A. in Theatre and Drama, she has studied ballet, jazz, modern and tap in New York City.

She has performed with the Tiny Bubble Band and her Hawaiian Express Dancers on Channel 13 WNET PBS, NYC Telethon, FOX5, Good Day New York, and at the Manhattan Center for Bette Midler's 4th Annual Hulaween Ball. Her dancers and the Tiny Bubble Band were featured on MTV's Beach House to promote the movie "American Wedding," and were also seen in Times Square promoting FOX 5's new show "North Shore."

She is the organizer of the NYC Ukulele MeetUp group and teaches Polynesian dance for Lotus Music & Dance. She has participated in celebrating Asia Pacific Heritage Month by performing with her students and dancers at the CAPA (Coalition of Asian Pacific Americans) Festival the past, at NY City's Pacific Heritage event. She is a teaching artist for Art-in-Education programs through Lotus Music & Dance.

LOTUS ARTS-IN-EDUCATION OFFERINGS

Lotus Arts In Education programs bring the power of arts into the lives of students across New York City and the Tri-state region by making music and dance an integral part of learning and teaching. With our roster of professional artists, we offer schools and teachers a variety of interactive world dance programs designed to relate to state and national learning standards.

Assembly Programs – 45-minute demonstrations featuring artists (dancers and musicians) in full costume. Narration that explains the history and technique of the form combined with audience participation gives students an overview of each world dance form.

Suitable for Grades Pre K -12 • Maximum 300 students

Residencies – Three to eight 45-minute sessions of interactive workshops scheduled on a weekly basis. Master teaching artists from around the world come to your school or community center. Focusing on one or more cultural traditions, teaching artists take students on a journey through history, communicating cultural origins and traditions through folktales, music, and dance. Residencies can culminate with a performance. Lotus requires a Planning Meeting with teachers before each residency/workshop is begun to set learning goals, discuss standards-based program curriculum and assessments.

Suitable for Grades 2-12 • Max. 30 students per workshop session

Contact **Loretta Palma** 1.212.627.1076 x15

BURMESE

Director and Choreographer: **U Win Maung**

Excerpt from the Burmese Yamayana

Scene III—The Archery Contest & the Wedding

Bodaw presides over the Archery Contest where the winner must lift, string and shoot a strong and heavy bow given to Thida's father from the celestial abode. Whoever can complete the task first will have Thida's hand in marriage. Many have tried before, but none could even move the bow, let alone string it.

The Archery Contest is filled with many dignitaries -- including princes and Kings -- who compete for Thida's hand in marriage. Bodaw explains to Thida that whoever wins the contest will become her groom.

To everyone's surprise Dathagiri arrives and, against Bodaw's protest, imposes upon the proceedings and competes. However, Dathagiri is so shocked by Thida's natural beauty -- he has never seen anything like it -- he becomes distracted and is only able to lift the bow, not string nor shoot it.

When Yama and Latkhana, Yama's younger brother, arrive at the court, Bodaw is relieved and receives them with great respect. Bodaw shows the bow to Yama and -Latkhana so that they can try to string it.



Yama insists on Latkhana going first. Latkhana is able to lift the bow but decides to forfeit the second and third task because he doesn't want to upset the tradition of placing elders in the foremost place. To the younger brother (Latkhana), it is only natural that his elder brother (Yama) should marry first. Bodaw, not realizing Latkhana's intentions, is upset with him for not completing the task, but Yama intervenes for forgiveness.

Yama is the final competitor. He succeeds in all three tasks with ease. This upsets Dathagiri and he confronts Yama. Yama shoots an arrow in Dathagiri's direction, hitting his ear. Dathagiri is disgraced and leaves the palace. All rejoice. Yama and Thida are married.

Burmese Dance

In Myanmar (formerly known as Burma), as in most of Southeast Asia, dance-theater (Zat) has long been an important means to relate history as well as religious and social values from one generation to the next. Burmese dance masters have incorporated aspects of the traditional dances of India, China, and Thailand, but the postures, gestures, and the ambiance of Zat are very discernibly Burmese. Burmese dance has been particularly open to improvisation and the development

(Burmese continued . . .)

of personal styles. For centuries, Burmese dance was strictly divided into folk and court styles. In the late 19th century, commoners began to experience the dances of the court, and the years following, hundreds of original dance-plays were produced. Jatakas (tales of the Buddha's many incarnations) were performed by human dancers for the first time in the 19th century. Until then, only puppets, had been permitted to perform Jatakas. The dance is usually accompanied by a unique ensemble of instruments producing a strikingly different and unique sound. Some of the instruments include the circle of 21 tuned drums called the pat waing, the regal Burmese harp called the saung gauk, and the maung zaing – a set of small knobbed gongs. There is also Burma's rich vocal repertoire. The music derives from the customs of court music along with ceremonial music heard outdoors and pagoda festival music.

U WIN MAUNG was born in Mandalay, Myanmar, he is the son of the late Shwe Man Thin Maung, one of Burma's most famous dancers. His father was awarded the title of Alingakyawswa, the highest title given to an artist by the government of Burma.

U Win Maung studied Burmese dance from childhood under the tutelage of his famous father, and performed with his father's troupe, the Shwe Man Thabin Theater Company for eleven years, acting as well as directing and choreographing for the company. In addition to touring throughout Burma, he has taught and performed in Indonesia and Singapore. He lived in the United States from 1990 to 2014, and became a popular performer in the Burmese communities around the U.S., teaching and training many students in Burmese dance. He also appeared at the Asia Society, the Metropolitan Museum of Art, the American Museum of Natural History, the Jacques Marchais Museum of Tibetan Art, and other locations in the Northeast and in California. He choreographed several versions of the Burmese Ramayana (Yamayana) for LOTUS Music & Dance, as well as for the cross-cultural version of the New York Ramayana with Odissi Indian Dance, Filipino Tribal and Burmese Dance. He also participated in Asian Dialogue--India, Burma, China, and Lotus--The Energy Within, a cross-cultural collaboration with Flamenco, Middleeastern, Kathak, Bharata Natyam and Burmese Dance.



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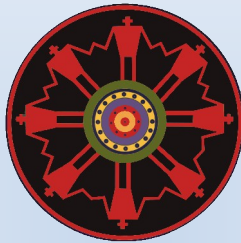
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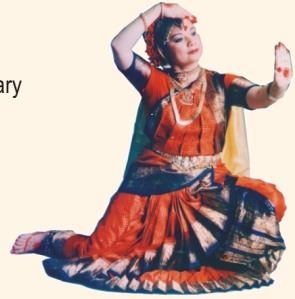
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Lotus Music & Dance, a not-for-profit 501(c)(3) organization, was founded in 1989 by master Bharata Natyam dancer Kamala Cesar. It is a performance space, sanctuary, and center of education for traditional and indigenous performing arts forms. The mission is to keep alive and accessible the music and dance traditions of all world cultures. Lotus Music & Dance remains the only institution of its kind in New York City where master artists from India, Korea, Burma, the South Pacific, Middle East, the Mohawk Nation, West Africa, and Spain collectively call home.

Aside from our varied schedule of unique, multicultural performances, we offer instruction in traditional ethnic forms of dance and music as well as Arts-In-Education programs to schools throughout the tri-state area. Starting in 2002, Lotus Music & Dance has presented Manhattan's only open air pow wow, the annual Drums Along the Hudson®: A Native American and Multicultural Celebration.



310 Riverside Drive, #210
New York, NY 10025
(212) 627-1076
Fax: (212) 675-7191

website: <http://www.lotusmusicanddance.org>
email: info@lotusmusicanddance.org