

Bharatha Natyam Arangetram

Meera R. Shah
Aarti R. Shah



Students of: Sarasi Raj Thiagarajan
Kalpalatha Filteau

Terry Fox Theatre
Port Coquitlam, BC

Saturday
September 9, 2000
6:30 p.m.

Bharata Natya

Bharata Natya is a form of classical Indian dance that was developed under the umbrella of Southern Indian temples. It is based on Natya Shastra, a book of dance written around the 2nd century BC.

In the name Bharata Natya we find four essentials: Bha (Bhava - expression), Ra (raga-music), Ta (tala-time) and Natya (dance).

Bharata Natya is a form of worship that requires the performer to act out the great epics of Hindu mythology with grace and spiritual purity. The style is highly developed, marked by definition of posture and fluidity of movements. The hand gestures are used to portray the meaning of the dance while the inner feelings are shown through the dancer's face. The beauty of the dance lies in the blending of expression, music and rhythm in harmony and communication to the audience with the feeling and emotion of the dancer.



Meera Shah

REPER

Invocation Prayer

This particular prayer is in praise of Lord Ganesha, who, as the remover of all obstacles, is traditionally worshiped at the beginning of all recitals.

Following this, the dancers will ascend the stage to be blessed by their gurus and to offer their salutations to all the divine forms.

Welcome

Smruti Shah

Introduction of MC

Krupa Shah

Blessings from Gurus

Mrs. Raj
& Kalpalatha

Purappadu

This pure dance item demonstrates elegance and rhythm through graceful body movements and complex footwork set to drum syllables. It is fast paced and lively, and is usually performed while the deities are being brought out in precession.

Raga: Nattai

Talam: Adi

Kavuthuvam & Alarippu

In the opening piece, Kavuthuvam, the dancers pay homage to the elephant headed Lord Ganesha. His swaying trunk and flapping ears are portrayed through the graceful movements of the dancers.

Kavuthuvam then weaves into Alarippu, a piece that lights the spark of offering. One by one segments of the body are ignited, and as the tempo increases the dancers are soon consumed in a frenzied motion.

Raga: Nattai

Talam: Adi & Tisram

Jathiswaram

This is a more elaborate and pure dance item. Made rich by rhythmic patterns of melody sung in scale notes (sa-re-ga-ma), Jathiswaram involves much exertion. Therefore, it is punctuated throughout with pauses, where the dancers take a few retreating steps and adopt a pose before plunging into action once again.

Raga: Hindolam

Talam: Roopakam

Shabdham

Shabdham is brought to life through shades of facial expressions (abhinaya-or expressional dance) and the use of hand gestures. It introduces the interpretive and narrative aspects of Bharata Natya. This particular Shabdham depicts the pranks of Lord Krishna.

Raga: Malika

Talam: Misrachaapu

Varnam

The Varnam is the richest and most challenging item in the entire repertoire (a combination of pure dance and gestures). It makes great demands on the skills, stamina and expressional resources of the dancers.

Tonight's Varnam is addressed to Lord Rama.

Raga: Malika

Talam: Adi

TOURE

INTERMISSION

Natanam

In this piece filled with intricate foot work & enchanting poses, the Divine Shiva is depicted dancing with celestial exquisiteness.

Raga: Ranjani

Talam: Adi

Seersha Ganga

This also describes Shiva, his personality, ornaments and ardhhanariswara.

Raga: Revathi

Talam: Adi

Govardana

Hearing the cry of people in Gokulan, Lord Krishna lifted the mountain Govardana to give an umbrella protection from torrential rain.

Raga: Hindolam

Talam: Adi

Folk

This semi-classical folk song describes Lord Kartikeya.

Thillana

The Thillana, another fantasy of abstract dance provides a fitting finale to a Bharata Natya recital. Studded with vibrant scintillating passages of movement and rhythm, this unfolds a patterned imagery of surpassing beauty. All of it is rendered to the accompaniment of sound syllables, with one particular line recurring as the central motif. The mood to the dance, as of the dancers' is one of joyous celebration.

Raga: Kuntalavarali

Talam: Adi

Felicitation

Vote of Thanks

Mangalam

Aarti Shah





Angikam Bhuvanam
Yasya Vachikam
Sarva Vanmayam
Aharyam Chandra
Tardi Tam Namah
Satvikam Shivam

We bow to the Satvika
Shiva whose angika
(physical manifestation) is
the world, whose vachika
(manifestation) is all
languages and aharya
(ornamentation) are the
moon and the stars.

OUR GURUS



Meera Shah, Mrs. Raj, Kalpalatha Filteau, Aarti Shah

A multitalented artist, Mrs. Thiagarajan is the founder and director of Peali Dance Academies in both Montreal and Vancouver. Not only is she a renowned dancer, but also a musician, a short story writer, a journalist and a dramatist. Among many other things, she was also the recipient of the "Outstanding Indo Canadian" award in 1987.

"Nrithyarani" Kalpalatha Filteau, Mrs. Raj's daughter, is a renowned Bharathanatyam and Kuchipudi dancer. She did her Arangetram at a tender age of nine and since then has given numerous performances all over India and across North America. She has been acclaimed as one of the leading exponents of Bharatha Natyam by connoisseurs of this art. She has distinguished herself as a performer, choreographer and a teacher.