

PUSHPAPUTA

Offering

An evening of
Classical Indian &
Contemporary dances

Ginette Dion-Ahmed



Namchi Bazar



Special guests bringing sounds of India...

Sunday July 24 2005

Time: 8:30 p.m. (doors open at 8 p.m.)

Manson's Hall, Cortes Island

Info: 935-6510

Tickets: 10\$ at door

www.sattvikadanse.org

PUSHPAPUTA

Bharata Natyam

Bharata Natyam, one of the eight styles of Classical Indian Dance, draws its inspiration from the *karanas*, the sculptures ornamenting the temple of Chidambaram in southern India. Originally a temple dance, Bharata Natyam has maintained its devotional character but has evolved to become quite sophisticated in technique. The precision, beauty and divine essence of this dance transform and elevate the soul of both dancer and spectator. Bharata Natyam is composed of a variety of *adavus*, basic movements harmoniously combining eye and hand gestures, called *mudras*, in unison with the whole body and accompanied by rhythmic footwork.

The traditional Bharata Natyam repertoire is made up of dance pieces called *nritta*, a pure dance form and *nritya* in which hand gestures are emphasized by facial expressions, *abhinaya*, to communicate emotions, make characters come to life and reveal the meaning of the singing poems that accompany the dance. The poems are inspired by Hindu Vedic writings dedicated to various divinities, gods and goddesses, with love and devotion.

"Where the hand goes, there should follow the eyes, where the eyes go, there should go the mind, where the mind goes, bhava is created, where bhava is created, rasa or sentiment will arise."
from *Abhinaya Darpana*, by Nandikeshvara

Kathak

A North Indian Classical form, Kathak also originated in the temples. Its style is devotional and pantomimic in character, narrating divine stories drawn from Hindu mythology. As it flourished in the royal courts, Kathak developed its distinct feature of intricate footwork and quick rhythmic pirouettes. Kathak is danced along the central vertical axis of the body, with the three-dimensional effect emerging through dynamic motion. Kathak is accompanied by tablas that provide rhythmical synchronicity.

PROGRAMME

Part I: Bharata Natyam

Pushpanjali (duo)

Raga: Hamsatvani Tala: Adi

This is a floral tribute to the gods, a salutation to the guru, and a welcome to the audience. The dancers offer their obeisance to Ganesha who removes all obstacles. He is traditionally worshipped at the beginning of all recitals.

Choreography: Guru Jayalakshmi Eshwar, India

Dancers: Ginette Dion-Ahmed and Namchi Bazar

Devi

Raga: Kiravani Tala: Adi

DEVI NIYE TOUME is a Padam, or expressive dance, dedicated to the goddess Minakshi, also called Devi.

Note: Hand gestures will be explained.

Choreography: Guru Jayalakshmi Eshwar, India

Dancer: Ginette Dion-Ahmed

Dance of Shiva

Raga: Kedaragoulai Tala: Adi

A song accompanies this dance in which Shiva, the divine dancer, dances in ecstasy in the golden hall of the Chidambaram temple.

Choreography: Guru Jayalakshmi Eshwar

Dancer: Ginette Dion-Ahmed

Tillana

Raga: Maandu Tala: Adi

This is a joyful finale in a Bharata Natyam recital exemplifying the three elements of the dance form: speed, alignment and rhythm.

Choreography: Guru Jayalakshmi Eshwar

Dancer: Ginette Dion-Ahmed

Kathak

Dancer: Namchi Bazar

Live tabla: Iain Young:

Music for Pushpanjali and Dance of Shiva recorded in New Delhi in 2003:

Nattuvangam: Guru Jayalakshmi Eshwar

Voice: O.S. Sridhar

Mridangam: Bejjanki Krishna

Violin: Sri Anuroop

Veena: Saraswati Rajagopalan

Music for Devi and Tillana, recorded in New Delhi in 2004:

Nattuvangam: Guru Jayalakshmi Eshwar

Voice: Vidhya Srinivasan

Mridangam: Sri Ganesh Lalgudi

Violin: Sri Durga Prasad

Veena: Saraswati Rajagopalan

Part II: Contemporary Dance

Corps en Cadence (duo) (Rhythmic bodies)

Bodies glide rhythmically in space, sometimes moving in unison and sometimes separating and asserting their identity.

Choreography (2002): *Ginette Dion-Ahmed*

Dancers: *Ginette Dion-Ahmed and Namchi Bazar*

Music: *Peter Fedun*

Musical interlude

Moon Ghost (2005)

"Put your ear down next to your soul and listen hard." *Anne Sexton*

Choreography and dancer: *Namchi Bazar*

Original Music: *Celestial Circuits*

Costume: *Elizabeth Emberly*

Karanas (solo)

Sculptural poses moving in different ways.

Choreography (2005) and dancer: *Ginette Dion-Ahmed*

Music: *Peter Fedun*

Musical interlude

Murti (duo)

The exquisite sculptures of the temple are bathed in golden light. They come to life. Their silence is profound, their existence infinite...

Choreographers (2005) and dancers: *Ginette Dion-Ahmed and Namchi Bazar*

Music: *Peter Fedun*

Musical interlude

À flots (duo) (Floating)

Vibrating to the rhythm of the tabla, the undulating body unwinds in waves.

Choreography (2004): *Ginette Dion-Ahmed*

Dancers: *Ginette Dion-Ahmed and Namchi Bazar*

Music: *Peter Fedun; tabla and voice by Shankar*

GINETTE DION-AHMED is a professional Bharata Natyam dancer. She began her studies with Jai Govinda of the Jai Govinda Dance Academy and continues to study with him today. She also pursues her passion for this dance form under the guidance of Ms. Jayalakshmi Eshwar, director of *Abhinayaa*, in New Delhi India. She went on to complete a B.A. in Dance from the University of Quebec in Montreal and a teacher's training programme at the Centre de yoga Iyengar de Montréal. Ginette gave her first solo recital, called an Arrangetram, in September 1996, and has since performed on several occasions in Canada and in India. She participated in the Festival of Dance Kala Nidhi in Toronto, in 1999, and also performed at the Shilpgram Centre in Khajuraho in 2001. Ginette gave two solo performances with live music at the Habitat Centre in New Delhi, in December 2000 and again in 2004 where she presented a repertoire on the goddess *DEVI*, choreographed by Ms. Eshwar. In recognition of her dedication to the art of Bharata Natyam, the Shastri Indo-Canadian Institute awarded her a one-year scholarship in 2000 and another bursary in 2003 for an intensive study of this dance form.

Cofounder of **Danse RASA**, Ginette created several dance pieces including: *Déesse (Goddess)*, *Pour une fois (For Once)*, *À flots (Floating)*, *Khajuraho* and *Corps en cadence (Rhythmic Bodies)*, which was first presented in June 2001. To continue exploring new artistic expressions within the Bharata Natyam art form, Ginette recently founded **SATTVIKA DANSE**.

Namchi Bazar

Born in Montreal, Namchi was raised in British Columbia. She returned to Montreal in 1997 where she completed a BA in Contemporary Dance at Concordia University. Namchi also trained at the Royal Vancouver Ballet Academy, the West Coast Ballet Institute and was a member of the Arts Umbrella Youth Dance Company where she performed on several occasions. She has recently worked with choreographer Ginette Dion-Ahmed exploring Bharata Natyam in both traditional and contemporary contexts, performing at the Bibliotheque Nationale (2003) and the Maison de la Culture Frontenac (2004). She performed *Meet Me At The Gates* in New York City for the *Cirque du Soleil*, a special event of the Time Warner Opening Gala, and with *Circo de Bakuza* in Montreal (2004). Namchi has shown her work in *Soleutations* at Studio 303, *Naiad* at the National Theatre School of Canada, as well as *Dei Terreni* (2002) and *Metaphormosis* (2003) at Tangente. She founded Morphabulous Dance with Angie Cheng. Namchi also performed in *Phormosis* for Les Printemps de la Danse at the Maison de la Culture (2004), Dancing on the Edge Festival in Vancouver (2004) and also at the Guelph Contemporary Dance Festival in March 2005. Her latest group work *E.A.R.* was remounted for the Festival Vue Sur La Relève (2005).

PRODUCTION

Bharata Natyam traditional costumes: Radhe Shyam, New Delhi

Costumes for *Corps en cadence*, *Karanas* and *Murti*: Anisa Ali

Costumes for *À flots*: Marie-France Labbé

Lighting design and technical direction: Dova Wiltshire

Sound: Zach Sukuweh

Text revision and translation: Gloria Smith

Programme design: Peter Fedun / Poster design: Ginette Dion-Ahmed