

**Tillana** *Ragam: Hindolam, Talam: Adi, Composer: Dandayudapani Pillai*

The Tillana concludes the dance recital; the dancer presents a sequence of pure dance or nritya, which is set to music with few lyrics. The predominant music comes from the rhythmic syllables set to the raga or the tune and tala or the beat. Brisk sequences of rhythm are followed by moments when the dancer freezes in a pose, which is statuesque. This final section of nritya allows the dancer to showcase her virtuosity through complex footwork.

*Anuradha Narayanan, Himabindu Chandramouli, Srilatha Singh and Sunitha Avasarala*

### Harivarasanam followed by Mangalam

It is time now to conclude this evening's performance with Mangalam, an invocation to God, Guru and the audience to thank them for their blessings and for a successful dance performance. Mangalam, an auspicious conclusion, is sung at the completion of auspicious occasions and marks not only the end, but also another auspicious beginning.

*Divya Narayanan and all the participants*

### Certificate of Appreciation and for Participation

### Vote of Thanks by Sri. Caru Das



Please feel free to contact her in case you are interested in learning various Indian dance forms including Bollywood dance (First class is free for you to try out), getting a song choreographed, need a performance or for conducting a workshop for your institution.



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Divya School of Dance

# Annual Recital



Divya School of Dance, 11316 Morning Tide Lane, South Jordan, UT - 84095.

# Program Schedule

**Master of Ceremonies** Mrs. Seetha Veeraghanta

**Welcome Address** Mrs. Indra Neelameggham

**MelaPrapthi** *Ragam: Nattai, Talam: Adi*

An invocatory dance that sets the stage for the evening and the recital itself, Melaprapti invokes deities' blessings for the ensuing performance. The dance is set to the beat of the mridangam and the dancer evokes a sense of sacredness that sets the tone for the rest of the evening.

*Divya Naryananan*

**Ganapathi Kauthuvam** *Ragam: Nattai, Talam: Adi, Composer: Gangamuthu Nattuvanar*

Continuing the invocation from Melaprapti, this piece is a hymn, in praise of Ganapathi, the Lord of Ganas. Kauthuvam is a hymn and a lyrical passage that allows the dancer to express her interpretation of the hymn through abhinaya or mime and conclude the piece with sollus or the rhythmic syllables.

*Andry Joseph, Anoushka Kharkar, Ashley Amaladhas, Monica Karan, Prayushi Sharma and Sneha Rajasekaran*

**Inaugural address** Dr. Ashok Joshi

**Alarippu** *Ragam: Nattai, Talam: Adi, Composer: Dandayudapani Pillai*

Meaning a "blossoming of mind and body," Alarippu is nritta or pure dance based on rhythm alone and accompanied by a nattuvanar or a percussor. The focus of the dance is to prepare the body and the mind of the dancer for the ensuing performance. This item also symbolizes a prayer to the guru, the audience and ultimately God.

*Arundhathi Oomen, Malavika Singh, Manya Nair and Sahana Balaji*

**Ganapathi Slokam** *Ragam: Nattai, Talam: Adi*

A meditation and an invocation to Ganapathi, the lord of Ganas; clad in white, all pervading, four armed with a brilliant complexion, one who is blissful and one who eliminates all obstacles. This sloka is almost always the first to be learnt or recited at the beginning of any or all rituals – appealing to Vinayaka – the remover of all vighnas or impediments.

*Aishwarya Golakoti, Diya Gundlapalli, Pragya Prithvi, Svetha Ramayanapu, Siya Pandit and Sowmya Paritala*

**Charishnu** *Talam: Adi, Composer: Madhup Mudgal*

Charishnu, meaning "an unending desire to move," is a fusion of dance forms, a pure nritta piece symbolizing the meeting of diverse forms, ideas and minds. Introducing this piece is Ms. Jeanette Geslison, World Dance Faculty and Artistic Director, Brigham Young University.

*BYU International Folk Dance Ensemble*

**Kamala Lochana** *Ragam: Yaman, Talam: Mishrachapu and Composer Saint Ravidas*

A song describing young Krishna – Lotus-eyed, blue God in his yellow silk robes playing his flute, cavorting with his gopikas and rendering them to divine ecstasies. The underlying bhava or the emotions of the lyrics are of devotion and adoration. The song also highlights the liberation of Gajendra, the elephant king from the crocodile's clutch by Vishnu – the crocodile symbolizing the ignorance, and liberation that of enlightenment.

*Devika Rajeev, Diya Oomen, Meghana Avasarala, Nithya Lakkireddy, Priyanka Mathews and Sanjana Sujeet*

**Laya Kavithai** *Talam: Adi, Composer: Karaikudi Mani*

Another innovative dance incorporating the poetry of rhythm and form. The cadence of the sollu-kattu and the beat of the mridangam add to the rhyme of the dance itself. Here the dancers create their own poetry of form and movement through their steps and intricate footwork. Created by Sri Karaikudi Mani, mridangam maestro, Laya kavithai is homage to all gurus of all art forms.

*Merry Joseph, Mira Thompson, Parvathi Radhakrishnan, Vismaya Kharkar and Shalini Kasera*

**Rama, Janaki Jaane** *Ragam: Yaman Kalyan, Composer: Yusef Ali Kecheri, Music: Naushad Ali, Singer: K J Yesudas*

Bhakti or devotion is the crux of this next dance piece and is epitomized through the dance in the form of a bhajan. The dancers appeal to Rama, the young prince of Raghu vamsa invoking his benevolence and compassion for his bhaktas or devotees to help them cross this samsara sagara, the mighty ocean that we call life. The dancer evokes emotion through her abhinaya, or the mime to convey her deep devotion for the deity.

*Anuroopa Jannu, Kalaiselvi Seetharaman and Shiniga Gangadharan*