

# Bharathanatya Arangetram

பரதநாட்டிய அரங்கேற்றம்



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**Bhairavi Sugumar**





Aangikam Bhuvanam Yasya  
Vaachikam Sarva Vaangmayam  
Aahaaryam Chandra Taaraadi Tam Numah Saatvikam Shivam

We bow to the pure (Saatvika) Shiva whose physical manifestations (Aangika) are the entire world, whose speech (Vaachika) is all the languages and whose ornaments (Aahaarya) are the crescent moon and stars.

## BHARATHANATYAM

Bharathanatyam is one of the oldest and most celebrated religious dance forms of the Vaishnava tradition of India. It depicts religious stories, philosophy and devotional feeling. Currently, it is also used as a medium to portray contemporary social issues and other innovative presentations. Bharathanatyam can be traced back to several thousands of years when it was performed exclusively by Devadasis in Vedic temples of Tamil Nadu, South India. In the 19th century, it was codified and documented as a performing art by four brothers known as the Tanjore Quartet, and the dance was soon brought out of the temple precincts onto the stage.

Bharathanatyam has now evolved into one of the most popular and revered dance styles in India and Sri Lanka, and is widely performed throughout the world. Classical dance, as part of the Eastern heritage, is believed to be created by Brahma, the Creator, and given to humanity through the sage Bharatha. The "Natyasastra," the great work which contains the complete revelation of performing arts, is spoken of as the Fifth Veda, or sacred treatise on dance and music.

Bharathanatyam is made up of two words. The first word is "Bharatha," the name of the writer of the earliest dance treatise, dating back to the second century before Christ. The second word is "Natyam," which is the Tamil word for dance. "Bharatha" can be broken down further to disclose the elements of classical dance. The first is "Bha" which stands for "Bhava" or emotion. The second is "Ra" which stands for "Raga" or melody, and the third and last part is "Tha" which stands for "Thala" or "rhythm".

There are three aspects of classical dance:

**Nritta** - pure dance movements and techniques comprising of geometric postures, footwork, rhythm and tempo.

**Nritya** - "Abhinaya" (facial expressions) combined with "Hasta Mudras" (hand gestures) that convey various moods or "Bhavas" (drama).

**Natya** - a mix of Nritta and Nritya combining rhythm and drama.

## ARANGETRAM

Arangetram literally means 'to ascend the stage'. It is the debut solo performance of a margam (full dance repertoire) by a sishya (disciple) having followed several years of training given by the Guru (teacher). The Guru presents his sishya to an audience to mark the graduation and it is the first significant milestone for the dancer.





**Guru Sri Prakash Yadagudde**

of the Bharatiya Vidya Bhavan U.K.

Presents the

**Bharathanatya Arangetram**

of

**Bhairavi Sugumar**

on **Saturday 7<sup>th</sup> November 2009**

at **Beck Theatre, Hayes, U.K.**

**Chief Guest**

**Smt Shobana Bhalchandra**

Performer, Choreographer & Teacher

**Guest of Honour**

**Dr John Marr**

Honorary General Secretary,  
Bharatiya Vidya Bhavan





## *Guru's Message*

I have immense pleasure in presenting my disciple, Bhairavi Sugumar, on the occasion of her Bharathanatya Arangetram.

Bhairavi is a hard working and committed student. In addition to being focused on what she wants to achieve, she is always cheerful and bubbly. Over the years, I have been impressed by Bhairavi's motivation and her passion for Bharathanatyam. She never misses performances by renowned dancers from India and has made conscientious efforts to attend many workshops.

Bhairavi's parents have made sacrifices in order to bring her to the Bhavan Dr and Mrs Sugumar are dedicated parents and they have given Bhairavi great support and encouragement in pursuing her interest of this dance form. She is also fortunate to have been guided by her mother, Sathiya, who herself has learnt and performed Bharathanayam.

I would like to convey my heartfelt gratitude to Smt Sivasakthi Sivanesan for her constant support in the lead up to Bhairavi's Arangetram, alongside all the accompanying musicians. Furthermore, I express my appreciation to Nandaji and others at the Bhavan for providing an institute that promotes Indian art and culture.

My wife, Rama, and I wish Bhairavi a successful Arangetram and pray that Lord Natarajah showers His blessings upon her always.

**Prakash Yadagudde**  
Resident Bharathanatyam Teacher  
Bharatiya Vidya Bhavan, UK



## *About The Guru...*

Sri Prakash Yadagudde graduated in Bharatanatyam from Bangalore University and has studied under illustrious teachers such as Sri U S Krishna Rao, Smt Vijaya Marthanda and Smt Chithra Visweswaran. His training has enabled him to create his own distinctive style blending the grace of the Mysore tradition with the majesty of the Pandanallur style.

Sri Yadagudde furthered his training under the tutelage of Smt Maya Rao at the Natya Institute of Choreography in Delhi where he also learned Kathak. He has successfully choreographed and played the leading roles in numerous dance ballets and ultimately was awarded the Sathiyakala Parishath Scholarship.

In 1979, Sri Yadagudde was awarded the title "Sringeri Mani" by the eminent academy of music, Sur Sringeri Samsad, in Mumbai.

As well as performing extensively under the sponsorship of the Indian Government, he has had the opportunity to tour worldwide.

Since 1984, Sri Yadagudde has been the resident Bharatanatyam teacher at the Bharatiya Vidya Bhavan in London. Throughout the UK and Europe, he has performed at many impressive venues as well as appearing on national television. Sri Yadagudde is a well respected and dedicated teacher, and is also a gifted dancer and choreographer.





# Repertoire

## **PUSHPANJALI**

**Ragamalika - Thalam: Adi**

**Composer: Dr Balamuralikrishna**

Pushpanjali literally means an offering of flowers.

This invocatory item is a salutation to Lord Ganesha and Lord Krishna. Moreover, the dancer seeks the blessings of her Guru, accompanying musicians and the audience. She also asks for forgiveness from Mother Earth for stamping on Her.

## **ALARIPPU**

**Ragam: Nattai - Thalam: Misra Chaapu**

Alarippu, which is the blossoming of a flower petal by petal, is represented by the dancer's gradual movement of her minor and major limbs. This is a pure dance (nritta) item containing rhythmic movements set to sollukattus (rhythmic syllables).

## **JATHISWARAM**

**Ragam: Chakravakam - Thalam: Rupakam**

Jathiswaram is a more elaborate pure dance item consisting of jathis (rhythmic patterns) arranged to swaras (musical notes). The dancer explores the numerous array of adavus (dance steps) set to a thala (beat).

## **VARNAM: Innum En Manam**

**Ragam: Charukesi - Thalam: Adi**

**Composer: Lalgudi Jayaraman**

Varnam is the central and most challenging dance in a Bharathanatyam repertoire. It is a demanding item as it consists of alternating sequences of nritta (pure dance) and nritya (expression). In this pada varnam, the nayaki (heroine) expresses her love towards Lord Krishna and her longing for Him, despite His failure to acknowledge and reciprocate her feelings.

## **--- INTERVAL ---**

## **KIRTHANAM: Bho Shambo**

**Ragam: Revathi - Thalam: Adi**

**Composer: Swami Dayananda Sarasvati**

In this Kirthanam, the dancer portrays the cosmic dance of Lord Nataraja that enriches the minds and souls of all his devotees. She describes Him as the compassionate one who has Goddess Ganga flowing through His matted locks, and she worships Him to attain salvation.

## **PADAM: Kandanaal Mudhalai**

**Ragam: Madhuvanathi - Thalam: Adi**

**Composer: N.S.Chidambaram**

This expressional item is in praise of Lord Muruga. The dancer says, "Since the very first day I saw Him, my love continues to grow, holding a powerful spear in His hand, Oh compassionate son of Lord Shiva. He came riding on His blue peacock giving me so much affection that I can never forget. The charming Lord Muruga, the One with the most beautiful smile. He resides in my heart now and forever."





## **PADAM: Enna Thavam**

**Ragam: Kapi - Thalam: Adi**

**Composer: Papanasam Sivan**

In this padam, the dancer, with complete astonishment, asks Yasoda, "What penance have you done for Lord Krishna Himself to call you Amma (mother)?" The dancer wonders how Yasoda has so easily managed to care and look after Lord Krishna, whilst it has taken many difficult attempts for the Gods and sages to even catch a glimpse of the divine Lord Krishna.

## **PADAM: Thottu Thottu Pesa Varan**

**Ragam: Behag - Thalam: Adi**

**Composer: Periasami Thooran**

This vibrant padam depicts the relationship between a young girl and Krishna. Despite complaining of young Krishna's mischievous and uncontrollable ways, she yearns for Him when He is no longer around.

## **THILLANA**

**Ragam: Dhanashri - Thalam: Adi**

**Composer: Swati Thirunal**

Thillana, which is the joyous finale of the Bharathanatyam repertoire, is full of colour and exhilaration. This item is a combination of intricate rhythmic patterns and beautiful sculptural poses, and a short verse in the final section is dedicated to Lord Krishna.

## **MANGALAM**

Mangalam is the traditional conclusion of a performance.

The dancer expresses her thanks and seeks the blessings of Lord Nataraja, her Guru, the musicians, and the audience for the successful completion of the dance recital.



## **Our Chief Guest: Smt Shobana Bhalchandra**

**Smt Shobana Bhalchandra**, the youngest of the Trio sisters of Chennai, is an accomplished professional artiste in Bharatanatyam. She was one of the first disciples of the Dhananjayans, and has rigorously trained under them in the Kalakshetra style. Smt Shobana has had further training under abhinaya expert Padmabushan Smt. Kalanidhi Narayanan, focusing on the intricacies of expression.

In addition to performing in all the major productions of her Gurus, Smt Shobana has herself choreographed numerous traditional and innovative productions. These include "Pancha naayikaa" - a dance ballet based on five mythological heroines, "Murali nrithya maadhuri" - a dance feature based on the compositions of the music maestro Dr. M. Balamuralikrishna, "Penn" - a modern ballet on women, with lyrics written by renowned poets Vairamuthu and Andal Priyadarshini. Her latest composition is "Ullam perum koi" a group production on Hindu temple architecture and its religious significance. Her widely acclaimed production was a solo ballet "Meera", set to songs from the eponymous Indian film musical classic of 1945, and was a tribute to the great M.S. Subbulakshmi which was conceived, choreographed and performed by her to raving reviews from critics and connoisseurs alike.

Smt Shobana has set up her own dance institution "Thrayee", which is now based out of Chennai and Coimbatore in South India.





## VOCAL: Smt Sivasakthi Sivanesan

Smt Sivasakthi Sivanesan has been the resident teacher of Carnatic vocal and vina at the Bharatiya Vidya Bhavan, UK since 1984. She began learning Carnatic music and Bharathanatyam at a young age from Yazhpannam Sri N Veeramani Iyer in Sri Lanka and later from 'Sangeeta Bhushanam' N Shanmugaratnam. After graduating in Carnatic vocal from the Carnatic Music College in Chennai, she was a lecturer at the Ramanathan Academy of Fine Arts, University of Jaffna for seven years. Smt Sivanesan has been awarded the prestigious titles 'Sangeetha Ratnam' in Sri Lanka and 'Sangeetha Vidhushi' in India. She furthered her training under eminent musicians such as Sri D K Jayaraman, Prof Vedavali, Prof T V Gopalakrishnan, and Padma Vibushan Dr M Balamuralikrishna. Smt Sivanesan is a Fellow of Trinity College, London, which is a leading examining body for music in the UK.



## MRIDANGAM: Sri M Balachandar

Sri Balachandar is the son of the renowned Mridanga Vidvan, Sri K Muthukrishnan. He also trained under Guru Sri Coimbuttur Ramaswami Pillai and Sri Ramanathapuram M N Kandaswami Pillai. He has toured extensively across the world accompanying many great artistes such as Dr M Balamuralikrishna, Prof T V Gopalakrishnan, Smt Chithra Visweswaran and Sri Pandi Ravi Shankar. He is the resident teacher of mridangam at the Bharatiya Vidya Bhavan and is very popular among the students for his sense of humour, kindness and generosity. Sri Balachandar is a Fellow of Trinity College, London.



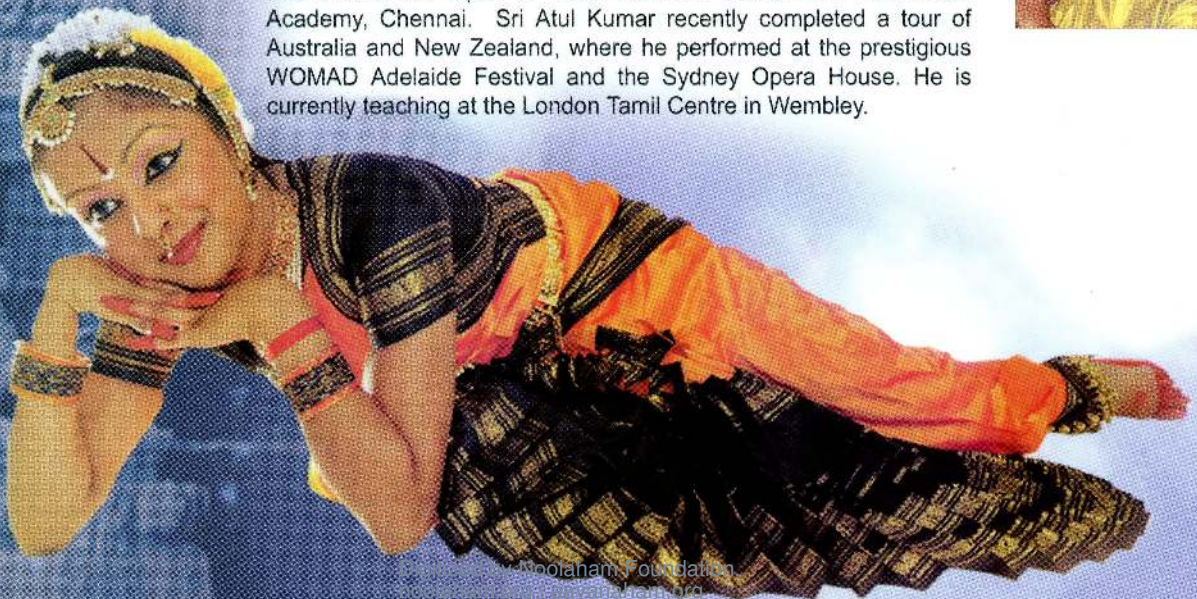
## VIOLIN: Sri Durai Balasubramaniam

Sri Durai Balasubramaniam staged his first violin katcheri alongside his father at a very young age of 8. Together with his brother, the late Sri Durai Swaminathan, extensively and has also accompanied many senior and prominent artistes across the globe. He was a lecturer for violin at the Tamil Nadu State Music College for more than 10 years and is currently teaching violin to many students in London.



## FLUTE: Sri R Atul Kumar

Hailing from a family of musicians, Sri Atul Kumar is the grandson and disciple of Padma Sri Dr N Ramani. He has won numerous awards, including the 'Best Instrumental Concert' award from Narada Gana Sabha and the 'Spirit of Youth Concert' award from The Music Academy, Chennai. Sri Atul Kumar recently completed a tour of Australia and New Zealand, where he performed at the prestigious WOMAD Adelaide Festival and the Sydney Opera House. He is currently teaching at the London Tamil Centre in Wembley.





## *Blessings to Bhairavi Sugumar*

May Lord Nataraja bestow His blessings on Bhairavi as she embarks on her Bharathanatya Arangetram. This beautiful event called the Arangetram or 'ascent to the stage,' is a culmination of sorts. It marks a milestone in a dancer's life as a first-time solo performer ready to hold his or her ground in front of a respected audience. Furthermore, it also marks the beginning..., the beginning of a lifelong commitment to the art form and the humility to continue the learning process.

Bhairavi is fortunate to have a wonderful guru to guide her through this journey upon which she has embarked. Guru Sri Prakash Yadagudde joined the Bharatiya Vidya Bhavan 25 years ago at the same time as I did. Prakash is the ideal guru – a teacher, mentor and as well as a friend. His unique ability to hone in on a student's strength and strengthen any weakness has made him a teacher to remember. I salute his commitment as a guru and sincerely appreciate his friendship as my trusted colleague.

Bhairavi's talent has been cultivated and encouraged by her parents, Dr & Mrs Sugumar. They are highly cultured in the Indian arts and I applaud their dedication and motivation to see their children grow as talented all-rounders. Bhairavi is also musically gifted and has been encouraged to grow this talent through vocal and veena under my tutelage since she started learning at the Bhavan in 2004. Parents serve as pillars of support to the creeper – the young child that moulds and grows until the day of blossoming. One cannot praise enough the guiding hands of the parents.

My husband and I wish Bhairavi all the best and hope that she will continue to learn, grow and flourish as an outstanding dancer and musician. May she succeed in all her future endeavours and continue to give joy to her family, friends and loved ones through these divine art forms.

### **Sivasakthi Sivanesan**

Resident teacher of Karnatic Vocal and Veena  
Bharatiya Vidya Bhavan, UK







Chairman - U.K. & Europe:  
Maneck Dada, CBE

Bharatiya Vidya  
**Bhavan**

INSTITUTE OF INDIAN ART AND CULTURE  
4c Castleway Road, London W14 9HE  
Tel: 020 7381 3085/4608 Fax: 020 7381 8758  
Website: www.bhavan.org.uk E-mail: info@bhavan.org.uk

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## *Message from Dr John Marr*

On Saturday November 7th 2009, at the Beck Theatre, Hayes, there will take place a delightfully happy and auspicious occasion. Kumari Bhairavi Sugumar will perform her Arangetram, Formal Ascent of the Stage, in South Indian classical dance, Bharatanatyam.

Bhairavi started to learn this high art at the age of seven and has been studying at Bharatiya Vidya Bhavan's UK Centre since 2004 under the brilliant and caring tutelage of Bhavan's resident teacher of Bharatanatyam Sri Prakash Yadagudde. All along, Bhairavi has shown not only a natural aptitude for dance but a commitment to its message, its importance in the Indian cultural and devotional tradition, and the extent to which it has done so much to make Bhairavi grow as a person and a valuable member of society.

My wife Wendy and I – and all of us – are eagerly looking forward to an evening of great beauty and joy, and we send to Bhairavi and her dear family our blessings and our love.

### **Dr John Marr**

Honorary General Secretary  
Bhavan UK Centre

## *Message from Dr. M. N. Nandakumara*

I am pleased to learn dear Bhairavi Sugumar, disciple of Guru Prakash Yadagudde, is having her Bharatanatyam Arangetram on the 7th of November 2009.

It gives me great pleasure to send this message. The art of dance is one of the most beautiful expressions of human creative genius and Bhairavi has been learning this art from Prakash for the past six years. Prakash Yadagudde is a guru of high repute with 25 years of teaching experience.

Bhairavi has the required commitment, dedication to the art form, and also devotion towards the Guru. This will help her art on her Arangetram day-in flying colours.

It is wonderful to know that along with her Guru Prakash ji she will have the total support of Smt. Sivasakthi Sivanesan, Sri M. Balachander, Sri Durai Balasubramaniam, and Sri Atul Kumar during her concert.

I wish Bhairavi every success. I congratulate her family for their entire support.

### **Dr.M.N. Nandakumara**

Executive Director



# Thank You

On this auspicious evening I seek the blessings of Lord Ganesha, remover of all obstacles to give me the strength and courage to perform to the best of my ability. I also surrender myself at the feet of Lord Nataraja, the Lord of dance, and pray Him to guide me always.

## “Maatha, Pitha, Guru, Deivam”

The mother (Maatha) the Greatest truth, introduces you to the father (Pitha) who takes you to the teacher (Guru) who in turn imparts you the knowledge of supreme God (Deivam).

I dedicate this Arangetram to my beloved parents and grandparents, especially to my late Ammappa who was always so happy to watch me dance. My humble thanks to my Amma and Appa who have guided me every step of the way in pursuing my dream. Tonight would not have been possible without their constant support and sacrifices. Amma I can't thank you enough for being my critic. I am so lucky to have a mother who was also a dancer, which has been a true motivation to learn this divine art form. Appa has always been a pillar of support when it comes to the cultural Arts. His interest has served to help me in many ways and his creative contribution to the Arangetram has been immense. I also thank my younger brother, Pranavan for being very understanding.

Dear Guruji, my heartfelt gratitude goes to you for being an inspirational teacher. I never thought that I would be able to achieve this tonight but your optimism, patience and encouragement has helped me to grow and find self confidence. Thank you for everything you have taught me, not just the practical aspect but also the knowledge you have given to me is invaluable. I hope to gain more from you to continue and broaden my experience. I also extend my thanks to Rama acca for her support and to Akshay and Avinash who are like my little brothers.

There is certainly no dance without music, so my dear vocal Guru Sivasakthi aunty, my warmest thanks go to you for your support over the years at Bhavan. You have been integral to my growth as a person and you have helped me to believe in myself and I really appreciate all your advice and constructive criticism. I am grateful to aunty for singing tonight and my thanks also to Sivanesan Uncle for all his help with my Arangetram.

I am so privileged to have such distinguished accompanying artistes to play for me and uplift my performance. Bala uncle thank you so much for bringing my dance to life with your innovative mridangam expertise- you never fail to impress. Thanks also to Durai Sir and Sri Atul Kumar for your beautiful playing tonight and for attending my rehearsals.

Smt. Shobana Bhalchandra, to you I express my whole-hearted thanks for being my Chief Guest. It is an honour to me that you have graced this occasion-an important milestone in my life. Dr Marr, you have been a great mentor, your words of wisdom, general advice and caring nature mean the world to me. Thank you for your presence tonight.

I would like to take this opportunity to thank my first Bharathanatyam teacher Smt. Menaka Raviraj and my first Carnatic vocal teacher Smt. Yasothe Mithiradaas. During my childhood they have helped me immensely to develop my interest in the performing arts. I would like to convey my deepest thanks to the renowned Smt. Bragha Bessel and Lavanya acca in India for helping me with my Abhinaya and giving me advice.

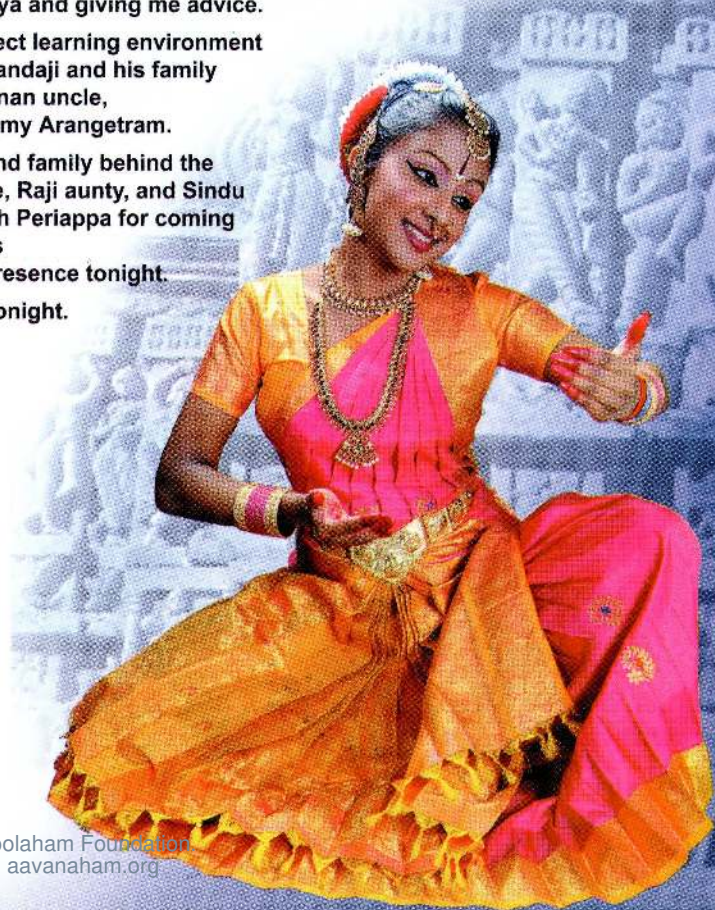
My thanks go to Bhavan for providing me with a perfect learning environment for dance and music. Thanks to Bhavan's director Nandaji and his family and Bhavan staff, Behari ji, Parvati aunty and Narayanan uncle, who I have grown very close to during the lead up to my Arangetram.

Furthermore, I appreciate the help of all my friends and family behind the scenes. A special thanks to Shaki Acca, Paran uncle, Raji aunty, and Sindu for their constant support. Amala Periamma and Ajith Periappa for coming all the way from Canada to help with the preparations also Rasathi Chinamma thank you also for your presence tonight.

Finally, I thank you, the audience for your presence tonight. I hope that you had an enjoyable evening.

## Acknowledgements

<b>Compere:</b>	Anandarani Balendra
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<b>Decorations:</b>	Party Paradise





Thank You



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R. Pattmanaba Iyer  
27-B, High Street,  
Plaistow  
London E13 0AD