

बाजवों

INDIAN CLASSICAL DANCE



Parminder Vir OBE BLACK & ETHNIC ARTS ARCHIVE
GLC
1981-1986
Working for London
archive.parmindervir.com

"ANNE-MARIE GASTON (ANJALI) of Canada is perhaps the most outstanding and consistent among practitioners of Odissi in the country to-day"

India, Delhi, Hindustan Times '73

"INDIAN CLASSICAL DANCE may have a centuries-long history, but its revival in present times goes back only a few decades before it had virtually disappeared. That Anjali, a Canadian who has trained for many years in India should be performing to packed houses here is one sign of its current appeal to Western audiences.

Anjali recreates myths and sacred tales with poise and skill. They are sensibly introduced by a spoken account of the tale while the dancer demonstrates the main gestures.

The items of pure dance, particularly the 'Tillana' a piece with fascinating variations on a rhythm of nine beats and based on sculptured poses - are especially appealing. For any enthusiast of this rich, multi-patterned dance form, it is a programme well worth seeing"

Scotland, Edinburgh Festival Fringe, Scotsman '77

"There was no need to be a connoisseur of Indian dance or music to spend an evening of pure pleasure with Anjali in the Studio of the National Arts Centre.

This young beautiful Canadian makes traditional Indian dance, often long and incomprehensible to the uninitiated, at once exotic but understandable ...

One has that marvellous feeling of security in watching a performer in command of her medium, every figure began and ended clearly on the beat"

Canada, Ottawa Journal '74

"ANNE-MARIE GASTON who has studied classical dance (Bharata Natyam Odissi and Kuchipudi) for many years and put in a great deal of hard work has now blossomed into a fine dancer with a clarity of movement and with a sense of detailed balance which speaks for itself.

In the Sringara Pallavi all the graceful beauty of Odissi as a pure dance unfolded itself. It was a sparkling piece, a triumph, both for the dancer and the choreographer, Guru Kelucharan Mahapatre"

India, Link, '73

"EXQUISITE ANJALI gave a captivating performance and held the spectators spellbound. This Canadian born exponent of classical Indian dances has by now acquired world-wide acclaim for her outstanding performances."

India, Bombay, Femina '73

"Good to watch ... thrilling" *India, Madras, The Hindu '70*

"... applauded by experts in dance from her adopted country. For anyone who finds Indian dance attractive, but difficult to grasp at first viewing, this artist offers a charming introduction"

England, London, The Stage '76

1981-1986
GLC
Working for London
archive.parmindervir.com

PARMINDER VIRUBE BLACK & ETHNIC ARTS ARCHIVE

"ANJALI SHOWS WHY DANCE IS AN ART: For any lover of the dance a performance in the classical Indian style by Anjali is not to be missed. Only in the great ballerinas in the western tradition will you see such control and discipline"

Canada, Ottawa Journal '74

"Anne-Marie a Canadian brought the house down with a Tillana of exquisite beauty and grace"

India, Delhi, Hindustan Times '70

"Anjali's programme showed her to be a superb exponent of her adopted art. Her eyes were in constant use to express intensity, mischief, fierceness and coquetry..."

Though her dances were centred unmistakably in the ancient Hindu legends, Anjali was in constant rapport with her audience"

Canada, Saskatoon, Star Phoenix '74

"Her clear line, verve and sense of talam, time measures, were quite outstanding"

England, London, Dancing Times, '71

"In her recital of Indian dance Anjali confirmed the skills with which she delighted us a year ago in her recital at the Museum of Modern Art.

Anjali's brilliant miming was given fascinating expression in the group of Odissi dances. Anjali's Kuchipudi dance ... was characterized in its performance by that vivid infectious and often exciting feeling for rhythm which informs all her dances in the various styles and moods whether stately or exuberant."

England, Oxford Times, '72

"She won the hearts of the Oriya people. Her performance was faultless"

India, Cuttack, Prajatantra, '70

"East Indian culture of the highest calibre hyponized Sarnia ... a large audience sat spellbound for more than two hours as Anjali whirled and danced her way into their hearts. There are only superlatives to describe her brilliant performance."

Canada, Sarnia Observer, '77

"Anjali held the audiences spellbound. This form of dancing requires immense stamina as well as suppleness and delicacy. Anjali has managed to combine all three"

Canada, Vancouver Sun, '72

"CLASSIC BEAUTY IN INDIAN DANCE. Indian classical dance is one of the loveliest and most expressive forms of dance as Canadian born Anjali demonstrated as Southampton Art gallery last night"

England, Southampton, '75



CHILDREN'S SHOW

ANJALI'S CHILDREN'S SHOW has been presented in:

Theatres
Schools (Primary, Intermediate
High)
Libraries
Museums
Art Galleries
Planetaria

with explanation, audience participation, 35mm slides
of temples, sculptures, and paintings.

She can also combine her performance with teaching
classes in Indian dance, accompanying them on the
drum, or presenting slide shows with discussion
on India: the country, the people, the customs,
and the arts.

Contact: Canada: Helen Groves, 40 Farnham Crescent,
Ottawa, K1K0G2. Tel (613) 7466718

England: A. Gaston, 21 Chessel Ave.,

Bournemouth, BH5 1LQ, Tel. (0202)
38326.

If you wish to combine an artistic presentation with a learning experience, ANJALI'S 45 Minute Children's Show including explanation, 35 mm slides, and audience participation introduces her audience to the many facets of Indian culture: dance, art, music, religion, and mythology, and in doing so provides some insight into the diversity of human cultures. Because of her own background ANJALI is able to communicate immediately with the students and answer their questions with understanding.

ANJALI (Anne-Marie Groves-Gaston) is a Canadian, born and educated in Ottawa (Manor Park and York St Public Schools, Lisgar Collegiate), and in Kingston, (Queen's University, BA, BPHE), Toronto, (Toronto University, BEd.), and Oxford, (Oxford University, England, MLitt., Indian Art). She first went to India with CUSO (Canadian University Overseas) to teach in Madras. With a background in ballet and modern dance it was natural that during her stay in India she should be attracted to Indian dance. She is now one of the best known exponents of this art in India, England, and Canada. During her recent study tour in India with a Canada Council grant, Delhi TV presented a half hour special of her dance.

Because of ANJALI'S experience of both cultures, she is an ideal interpreter of Indian Classical Dance for Canadian students who will be as fascinated by it as she was.

The programme was first created and presented for the Commonwealth Institute, London, UK, at their request, as a part of their educational programme and has since been performed across Canada. From the point of view of education Indian dance leads children into an entirely new world; a culture where everything, the colour of the costumes, the rhythms, and moods of the music, the movements and the slides of ancient temples, sculptures, paintings and palaces are totally unfamiliar. Deaf children are delighted with the detailed language of mime which the dance contains.

The dance itself dates back many hundreds of years to a tradition established in Hindu temples, but the stories are timeless, and more akin to fairy stories than to religion as understood in western countries.

The following are some of the items ANJALI includes in her CHILDREN'S PROGRAMME:

In Indian dance, movements and gestures are used to tell stories from Indian mythology. The way in which hand signs and movements are combined to portray trees, animals, people, gods and devils is demonstrated, and examples of simple stories are presented, at first alone and then integrated into the dance. The children are encouraged to try the hand, eye, and facial gestures and keep time during the complex rhythmic portions.

GOVARDHANA GIRI tells of the young cowherd, Krishna, who is endowed with magic powers. When the angry god, Indra, tries to frighten his friends with storms, he lifts up a mountain on his little finger to shelter them.

Excerpt from the KALYANA SOUGANDHIKAM. Bhima in search of the heavenly sougandhikam flower approaches the Himalayas and describes their beauty: massive, with avalanches tumbling, their peaks encircled by black clouds. Before he ascends he passes through the jungle and sees deer and peacocks. He watches an elephant, eating and bathing that is attacked first by a python and later by a lion. Before his astonished gaze a deadly combat takes place.

RAMAYANA. A condensed version of one of the two great Hindu epics telling the story of Prince Rama, his banishment to the forest, the abduction of his wife Sita, and his struggles against the demon king.

Characters: Rama-Prince of Ayodhya

Lakshman-Rama's brother

Bharata-Rama's half brother

Sita-Rama's wife

King Dasarata-Rama's father

Hanuman-a monkey, Rama's faithful friend

Ravana-King of the demons with his kingdom
in Lanka

Surpanaka-Ravana's sister

MANDUKA SABDAM concerns a maiden who has been cursed to live as a frog. Despite the curse she lives happily in the pond, surrounded by fishes, birds and turtles, until the arrival of the demon king breaks the spell, and she returns to her former shape. The demon king falls in love with her and offers to make her his queen, an offer which she cannot refuse.

Practically all Indian myths concern the exploits of different gods, but each god may appear in several different forms. DASAVATAR tells of the ten different forms of the god Vishnu, one of the most powerful of the Indian gods. First he comes as a fish, then a turtle, a boar, a man with a lion's head and claws, a dwarf, a man carrying an axe, a warrior with a bow, a ploughman, the Buddha, and lastly as a rider on a white horse who destroys all evil.

Not all of the dances tell a story, PALLAVI is simply movements expressing the mood of spring. The music consists of a tune repeated over and over, while the feet of the dancer make complex rhythms around it. TILLANA and MOKSHA are also pieces of abstract dance that display the rhythmic complexity and speed of the dance.

TECHNICAL REQUIREMENTS:

Tape-recorder playing at 7 1/2" per sec. The music consists of original recordings made in India under the direction of Anjali's dance gurus and employing the finest musicians.

35 mm slide projector- white wall or screen

Microphone if the hall is large

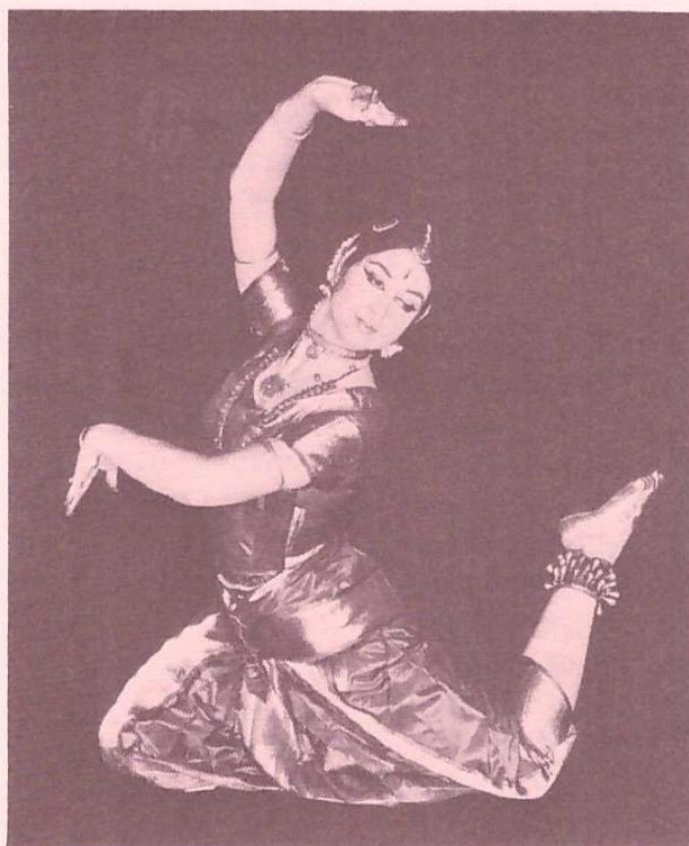
Floor- cement, wood, tile, marble or thin carpet.

The CHILDREN'S SHOW has been presented in Ottawa, Halifax, Calgary, Saskatoon, St John's, Gander, Burin Peninsula, Cornerbrook, Stephenville, Vancouver, Delta, Chilliwak, Mill Bay, Abbotsford, Oliver, Kelowna, Vernon, Kimberley, Fernie, Sparwood, Creston, Trail

**School of Indian Languages and Performing Arts
Calgary**

presents

ANJALI



Anne-Marie Gaston

**Central Memorial High School
February 28th, 1981**

PROGRAMME

THE KUCHIPUDI AND BHARATA NATYAM TRADITIONS

Jatiswaram
Varnam
Arrevenne Iyya
Tillana

THE KATHAKALI TRADITION

Nava Rasa
Bhima in Search of the Beautiful Flower

THE ODISSI TRADITION

Mangalacharan
Pallavi
Kuru Yadu Nandana
Moksa

INDIAN CLASSICAL DANCE

Since art in traditional India is religious, it is natural that the dance should have originated with the gods and become a part of Hindu religious ceremonies, used either in worship to enact the hymns, or in pure movement, as an expression of ecstatic joy. Originally Indian classical dances formed part of the religious service in Hindu temples. Although Indian dancing is now presented on the stage, the form of the dance remains unchanged. The music is classical in style, and the dancer performs alone (except in the dance drama traditions), often portraying several different characters in the course of a single dance. The stories all have a religious background but they range in mood from comic to tragic, spanning the whole gamut of human emotions. In this ancient art, dance and theatre combine to form a spectacle which is at once unique and universal. Anjali will be performing four styles this evening.

Kuchipudi: This was originally an all-male dance drama indigenous to the state of Andhra Pradesh. The name is taken from the village of Kuchipudi where, for many centuries, this dance tradition has been handed down. It has

only recently been taught to women and presented as a solo dance. Anjali has studied this style with Sri Raja Reddy.

Bharata Natyam: Bharata Natyam is perhaps the most famous of the South Indian classical dance styles as it was the first to be taught and performed on the concert stage by others apart from the Devadasis who had dedicated their lives to the temple gods. Anjali will present items from the repertoire of Gurus K N Daksinamurthy and Swarna Sareswathy.

Kathakali: Kathakali is a night-long dance drama from Kerala performed almost exclusively by men. It is notable for its detailed facial expressions and its martial movements. Unlike the other two styles, Kathakali still flourishes in its original setting as an important part of temple festivities.

Anjali's guru is Balakrishna.

Odissi: Odissi survived to the present only in the most holy shrine, the temple of Jagannath at Puri, where it was kept alive by Maharis or temple dancers. The dance was almost unknown outside Orissa until twenty years ago. Anjali's gurus are Kelucharan Mahapatra and Hari Krishna Behera.

PROGRAMME

The Kuchipudi and Bharata Natyam Traditions

Jatiswaram

An invocatory piece in the Kuchipudi style that combines the precision and rhythmic complexity of classical Indian dance with the robust and joyful movements usually associated with folk traditions.

Varnam

Siva is the most enigmatic, the most complex, and probably the oldest of the Hindu deities. For the uninitiated his cult is probably the most difficult to fathom. In the north he resides on Kailash in the Himalayas, but his dance pervades the universe. His worship is strongest in the south where some of the greatest examples of pre-Islamic architecture were built in his honour. Rupamu Jutsi is a hymn of devotion to this mercurial Lord.

Arrevenne Iyya

Although Bharata Natyam was largely a religious dance, the same Devadasis who performed in the temples also accepted engagements on certain secular occasions, at weddings and at private entertainments of kings and other wealthy patrons. It is not surprising, therefore, that a few pieces deal with secular themes. In this poem a wife scolds her husband for infidelity and taunts him for lavishing extravagance on "the other woman." Arrevenne Iyya enacts the universally familiar story of a wayward husband and his behaviour at home and abroad.

Tillana

The dawn, Usha, is like a dancer bedecking herself in rich ornaments displaying her charms as she breaks the gates of darkness.
Rg Veda

The Kathakali Tradition

Nava Rasa

The nine principal moods form the basis for expression in Indian dance. Their delineation in Kathakali is the most elaborate of all the regional styles.

Bhima in Search of the Beautiful Flower (excerpts from the Kalyana Soughandhikam)

This story forms a small part of the Mahabharata, one of the two great Hindu epics. Bhima, in search of the heavenly soughandhikam flower, approaches the Himalayas and describes their beauty: massive, with avalanches tumbling, their peaks encircled by black clouds. Before he ascends he passes through the jungle and sees deer and peacocks. He watches an elephant, eating and bathing which is then attacked first by a python and later by a lion. Before his astonished gaze a deadly combat takes place. This piece is the only one in the Kathakali style.

The Odissi Tradition

Mangalacharan

Lord Jagannath, God of the Universe, resides in the great temple of Puri where for centuries pilgrims have come to beseech his blessings. This invocation is addressed to him.

Pallavi

Many temples throughout India are decorated with sculptures of celestial maidens, often dancing with abandon. They symbolize a heaven of sensual pleasures in which dance is a major activity and the different poses in which they are captured provide a lasting record of the antiquity of India's religious dances. Pallavi evokes the mood of these temples, at once earthy and eternal.

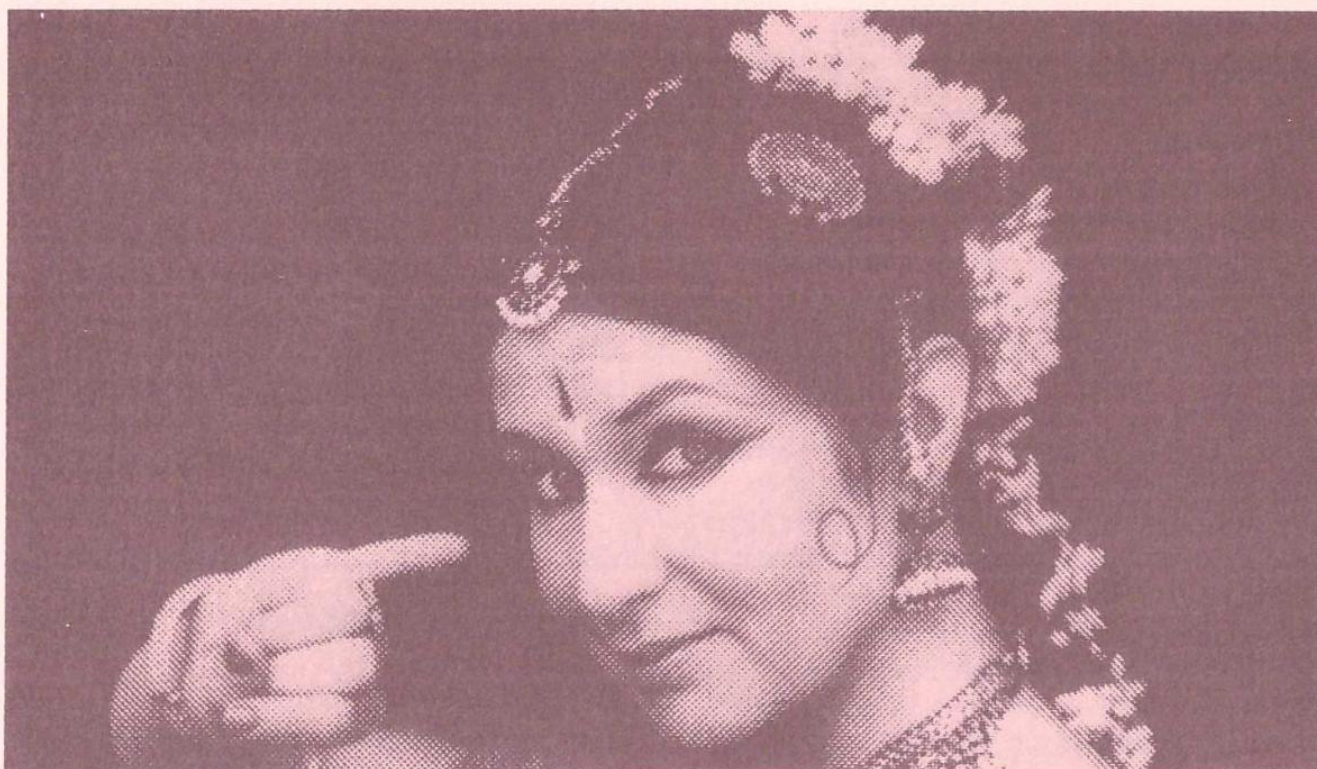
Kuru Yadu Nandana

The great 12th century Sanskrit poem, the Gita Govinda, traces the relationship of Krishna, the divine lover and his chosen companion Radha, through the vicissitudes of mutual understanding, to the fulfilment of final union. In this excerpt the triumphant Radha requests Krishna to decorate her after their night of love.

Moksa

"In the world's illusion that has no beginning
The soul sleeps; when it awakes
Then there awakes in the eternal
Timeless and free from dreams and sleep"
- Mandukya Upanishad

ANJALI



Anjali (Anne-Marie Groves-Gaston) a Canadian, born in Ottawa and educated at Queen's and Oxford Universities, is now one of the best known exponents of Indian classical dance in India, England and Canada. From her first professional performance in 1966, she has received widespread critical acclaim. In 1977 she sold out during her week-long appearance at the Edinburgh Festival Fringe.

Since her last appearance at the National Arts Centre she received an Ontario Arts Council choreographic award which enabled her, during her last visit to India, to choreograph several pieces for western-trained dancers. One of these was presented recently at the Toronto Dance Theatre's Composers' and Choreographers' workshop. During this period she performed extensively in India and her dance was once again featured as a half-hour special on Delhi television. She also choreographed her own items leading the Indian Express to acknowledge her commendable gifts of choreography. She is now recognized as a performer who is able to innovate successfully without deviating from the strict canons of the classical styles. Her success in creating new pieces has been made possible by her thorough knowledge of the ancient texts on the theory of the dance and her familiarity with Hindu mythology and its

representations in painting and sculpture. Anjali's thesis for Oxford University, *The Dancing Siva: a study of dance, myth and iconography*, is to be published by Oxford this April. In August she performed at the International Religious Congress in Winnipeg.

Anjali first went to India as a teacher with Canadian University Service Overseas (CUSO). With a background in ballet and modern dance, it was natural that she should be attracted to the traditional dances of India. Her mastery of the feeling as well as the techniques of the dance is appreciated by both connoisseurs and the uninitiated. Anjali has had the good fortune to study with some of the most celebrated living masters. The music which accompanies her performance was recorded especially for her by some of India's most eminent musicians.

She has created a special show for children which encourages them to participate and introduces them to the many facets of Indian culture: dance, music, art and mythology.

Her current tour includes performances in Toronto, Montreal, Winnipeg, Syracuse, Fredericton, St. John's and in Philadelphia at the International Exhibition of Saivite Art.

Anjali teaches dance in Ottawa and Winnipeg.

ANJALI

Indian Classical Dance

ANJALI presents: Recital: (2 or 1 hour)
Special Children's Show
Lecture Demonstration
Master Class

for: Theatres
Art Galleries
Libraries
Festivals
Universities and Colleges

with explanation and 35mm slides of temples,
sculptures and paintings.

contact: CANADA: Helen Groves, 40 Farnham Crescent,
Ottawa K1K0G2 tel 613 7466718

ENGLAND: A. Gaston, 21 Chessel Ave.,
Bournemouth, BH51LQ, Dorset, tel. 0202 38326.

~~CANADA: Jane Panet, 727 Eastbourne Ave,
Ottawa K1K0G2, tel 613 7455954.~~

ANJALI is the stage name of Anne-Marie Gaston, an Ottawa-born Canadian. She has presented over 200 performances throughout Canada, in nine provinces, and numerous others in England, USA, Mexico and India. These include four seasons at the National Arts Centre, Ottawa, the Vancouver Playhouse, the Arts and Cultural Centre St John's Newfoundland, Hart House Toronto, and in London England at the Roundhouse and the Commonwealth Institute. In Oxford she appeared at the Playhouse, and in 1977 she sold out during her week-long appearance at the Edinburgh Festival Fringe. During 1978, a Canada Council Art Grant enabled ANJALI to return for a further year of study and as a result she has developed a totally new presentation which will be available from May '79.

ANJALI'S involvement with the Classical Dances of India extends over fourteen years, eight of which she spent in that country where she studied under some of the most celebrated living masters. She has taught dance and lectured on Indian Art at Oxford University and Dartington College of Art and at various universities in Canada. She has completed a thesis at Oxford University on the relationship of Indian sculpture to Indian classical dance.

ART GALLERIES in CANADA which have presented ANJALI previously include: Rothman's Gallery (Stratford Shakespearean Festival), Vancouver Art Gallery, St Mary's University Art Gallery, Halifax, Isaac's Gallery, Toronto, Charlottown, Confederation Art Gallery, (the recital was followed by a master class for local dancers).

ART GALLERIES in ENGLAND include: the Museum of Modern Art, Oxford, and the Southampton Art Gallery.

LIBRARIES and MUSEUMS in CANADA which have presented ANJALI: National Library, Ottawa, St Catharine's Public Library, North End Library, Halifax, and the Calgary Planetarium. In ENGLAND she has performed at the Ashmolean Museum, Oxford.

FESTIVALS in BRITAIN that have presented ANJALI are the Edinburgh Festival Fringe, and the Winchester and Barnett Festivals.

Anjali's performances are notable for their presentation of a traditional style in a context which can be readily appreciated by audiences new to this dance form, which combines purely aesthetic movement with mime.

Children's show. Anjali has created a show especially for children, using those stories from Indian myths which particularly appeal to them; stories about princes, kings and demons and about nature; birds and animals, trees and flowers. It introduces them to many facets of Indian culture; art, music and mythology and in doing so provides them with some insight into the diversity of human cultures. This programme has been presented as part of the school education series at the Commonwealth Institute, London, England, throughout British Columbia and Newfoundland and in Ottawa, Saskatoon and Calgary.

Presentation. Anjali recreates the atmosphere of the Hindu temple with slides of sculpture and painting (where facilities permit) and the authentic costumes of the temple dancers. Costumes, jewellery and music are changed to suit the different styles that she presents.

To make the stories readily comprehensible, a brief prologue to each piece includes narration of the story and demonstration of the appropriate mime. Additional comments on the history and origins of the dance are included throughout.

The music consists of original recordings made in India under the direction of Anjali's dance gurus and employing some of the finest musicians in their particular style.

PHOTOGRAPHIC EXHIBITION: 30 mounted 16"by 12" black and white photographs, with captions, of sculptures from Hindu temples which illustrate themes related to ANJALI'S dances, in particular the mythology of the god Siva, are suitable to be shown at Art Galleries and are offered for a week's exhibition in conjunction with a recital.

TECHNICAL REQUIREMENTS:

tape-recorder playing at 7 1/2" per sec.
35mm slide projector.

Anjali's superb recital

By Vasanthi Srinivasan

Anjali (Anne-Marie Groves Gaston) gave a scintillating Indian classical dance recital on November 5th. at the National Arts Centre here in Ottawa. The program consisted of four major classical dance styles namely Bharat Natyam, Kuchipudi, Kathakali and Oddissi. There are very few dancers who have mastered all four of these dance styles and perform it with the perfection that Anjali has attained.

Instead of the traditional Allarippu, the program began with a rhythmic Jathiswaram in Kuchipudi style. Anjali excelled in the Varanam which followed, in both abhinaya and pure-dance. Arrevenne Iypa a padam in Bharat-Natyam was the most interesting piece of the evening. The slide-presentation and commentary which preceded this item requires special mention.

The Courtisans who performed in the temples also entertained wealthy patrons.

Anjali's enactment of a wife scolding her wayward husband for lavishing extravagance on "the other women" was most expressive and was obviously understood and very much appreciated by the audience.

Nava Rasa in Kathakali style was followed by the Story of Ravana. This piece a combination of several Kathakali stories choreographed by Anjali in collaboration with her guru was unique. To show the definite change in dance-style a different costume would have added a more dramatic effect.

Anjali's devotion to the art of Indian dancing and her ability to keep the character steps of each of the styles intact is most commendable.

The second half of the program was in Oddissi style. An invocation to Lord Jaganath was followed by a Pallavi dotted with sculpturisque poses. Kuru Yadu Nandana a Sanskrit poem from the Gita Govinda was the highlight of the recital. This piece traces the rela-

tionship of Krishna and Radha and her request to him to decorate her after their night of love. Anjali's portrayal of Radha in a very sensual mood proved once again that she has mastered the nine principle moods which form the basis of expression in Indian dance.

presentation and commentary were all of the highest order.

Anjali ranks among the very best of Indian classical dancers in the world today. Her choreography is innovative, her presentation suited for both western and Indian audiences, and her perfec-



ANJALI

The recital concluded with a very appropriate piece - the equivalent of a Tillana called Moksa.

Stage decor, music, slide

tion in each of the four dance styles a most unusual feat.

About 90 per cent of the near capacity audience at the NAC studio was non-Indian.

National Arts Centre, Ottawa, CANADA

NOV 5, 1980

Anjali, (Anne-Marie Gaston)

30 Dufferin Rd

Ottawa K1M 2A8

tel 613 7451368 or 7466718



Anjali presents:

A one or two hour recital

A show for children, high school students or families

Lecture demonstrations for art galleries, libraries, schools
and universities

Master classes

Contact:

Mrs. R. J. Groves

40 Farnham Crescent, Ottawa K1K0G2 CANADA tel. 613 7466718

Mr. A. Gaston

21 Chessel Ave, Bournemouth BH5 1LQ, ENGLAND tel 0202 383286