

# SAMPRA DAYA

DANCE CREATIONS



## SONGS OF THE BLUE GOD

Celebrating Krishna,  
the enigmatic divine,  
through a confluence of  
solo dance and live music

Artistic Direction & Choreography:  
Lata Pada

**15th October: 7pm**

**16th October: 7pm**

**17th October: 4pm**

Sampradaya Theatre



Canada Council  
for the Arts

Conseil des arts  
du Canada



ONTARIO ARTS COUNCIL  
CONSEIL DES ARTS DE L'ONTARIO

an Ontario government agency  
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MISSISSAUGA



75  
Azadi Ka  
Amrit Mahotsav



**Oh Krishna! Ocean of compassion ! Oh friend  
of the most fallen! Lord of the Universe!  
Oh lover of Radha! We pay our obeisance to  
you through Songs of The Blue God**

One of the most widely revered and popular of  
all Indian divinities, He is omnipotent and yet  
He resides in you and me. He is all  
encompassing but God in human form.  
The greatest teacher, the highest wisdom, He  
is consciousness itself.

We welcome you to unravel the mystery and  
magic of the ever enigmatic Krishna.... An  
evening specially choreographed by Lata Pada



# Krishna Nee Begane Baro

In this tender interplay between mother and child, Yashoda indulges in her little son Krishna and calls out to him in this famous and most beloved Kannada poem on the Lord. Each verse of the poem describes her love and adoration for little Krishna. An invocation to her young son, Yashoda soon realises that he is none other than the Lord himself, the source of ultimate salvation. The composition highlights his divinity when Krishna reveals his true form in Vishwaroopam, the Omnipresent Mahavishnu to the confused and dejected Arjuna on the battlefield of Kurukshetra; Krishna delivers the eternal truth and philosophy of the Bhagavad Gita, a profound message for all times.

**Ragam: Yaman Kalyan**

**Talam: Misra chapu.**

**Composer: Vyaasaraya**

**Dancer: Atri Nundy**

## Atri Nundy

Mid-career dance artist, educator, and choreographer Atri Nundy completed her arangetram (graduation) in 2005 after years of continuing her passion for dance molded through learning Bharatanatyam at Sampradaya Dance Academy under the tutelage of Lata Pada CM. Nundy continues to work as a Company dancer, choreographer, and teacher at Sampradaya Dance Academy. She has toured extensively in India, Indonesia, UK, and the Caribbean. Technically diverse in her training, Atri's professional practice includes work in a variety of contemporary techniques.

With this training, she has performed with many companies in Toronto, including KasheDance, Novadance, and Ronald Taylor Dance. Commissioned by Anadam DanceTheatre where she also works as a dancer, she is in the process of creating her first ensemble work, Mindful Chatter, while working with seminal choreographer Padmini Chettur's in her newest work Chalking, set to premiere and tour internationally in 2021/2022.





# Oruthi Magan Aayee Pirandhe

This Tamil verse from the beloved the 8th poet-saint Andal's Thiruppavai extols Krishna, the 8th child born into the Yadava clan, the son of Vasudev and Devaki- the sister of Kamsa. Kamsa, the wicked king of Mathura hearing a prophecy that he would be destroyed by Devaki's child, slays her children, but Krishna was smuggled across the Yamuna River to Gokula where he was raised by the leader of the cowherds, Nanda, and his wife Yashoda. He orders the demoness Pootana to suckle the baby Krishna with poisoned breasts, but the divine child sucks every breath of out her. Krishna goes on to kill Kamsa and all things evil to reveal to the world his virtues. Describing the religious vows that Andal will observe for him, she yearns to serve Lord Krishna not just in this lifetime, but for all eternity.

**Raga :** Behag

**Thalam:**Adi Thalam

**Composer:** Andal's Thiruppavai

**Dancer:** Luxmy Rajah

## Luxmy Rajah

Luxmy Rajah began her Bharatanatyam training under Lata Pada and Sampradaya Dance Academy in 1999 and completed her Arangetram in the summer of 2011. Following her Arangetram Luxmy performed with Sampradaya Dance Creations, including most recently in Thyagaraja Mahima in 2018 and Parampara in 2015. Luxmy has been an active instructor at Sampradaya Dance Academy since 2011. Luxmy attended the University of Toronto to study History and Political Science and currently works for Loblaw Companies Limited as a Merchant.





# Theerada Vilaiyattu Pillai

In this Tamil padam, Krishna grows up to become this incorrigible prankster, the naughty butter thief and the one who utterly annoys the gopis of Gokulam. The women complain to each other of his mischievous ways, as he stops them on their way to the market, demanding free samples of milk and butter, flirts with them; and yet they admit that in spite of all this, the sound of his flute prompts them to leave their chores and be smitten by his enchanting music. 'How is this fair,' they ask? What is it about him that has us all mesmerized in spite of how much he troubles us?

**Raga:** Ragamalika

**Tala:** Adi Khanda Nadai

**Composer:** Subramaniya Bharathi

**Dancer:** Rachana Joshi

## Rachana Joshi

Rachana Joshi is an emerging dance artist based in the GTA. After fourteen years of training, she performed her Bharatanatyam arangetram under the tutelage of Lata Pada in 2017. Rachana is currently a company dancer and teacher with Sampradaya Dance Creations and Academy. In 2019, she graduated from York University's B.F.A program in Dance with honours and received training in Limón and Graham modern techniques through the program. She has had the unique opportunity to broaden her professional career with the guidance of her mentor Nova Bhattacharya, and is now a company dancer with Nova Dance. In 2021,

Rachana was selected to take part in Peggy Baker Dance Project's ACTION LAB online, and was fortunate to receive choreographic mentorship from Peggy Baker to develop and explore her creative practice during the pandemic. Aside from Bharatanatyam, she is trained in various movement disciplines such as kalari, hip hop, bollywood, improvisation techniques and contemporary dance.





# Rusali Radha, Rusala Madhava

“Oh Radha Krishna ! Please do not quarrel, for all of Gokul is in a state of gloom. The birds have stopped chirping, the flowers have stopped blooming, the peacocks have stopped dancing and the skies are grey.”

This Marathi Abhang depicts a spring evening, a perfect setting for romance. Radha is yearning for Krishna when she comes upon him flirting with the maidens of Gokul. Enraged by this scene, Radha is furious with Krishna and they have an argument and turn away from each other. The poet is astounded to see all of nature and the whole of Gokul grieve to see the inseparable couple apart from each other and wonders, “Who will let go of their anger first and speak the first word? Will it be Krishna or Radha?” In the end, their anger dissolves, with the two making up.

**Raga:** Yaman Kalyan

**Tala:** Adi

**Composer:** C. Ranganekar

**Dancer:** Purawai Vyas

## Purawai Vyas

Emerging dance artist, Purawai Vyas, began her training in Bharatanatyam (Indian classical dance) at the age of eight and completed her arangetram (graduation) in 2015, under Guru Lata Pada, at Sampradaya Dance Academy. Based in the GTA, She is now a teacher at the academy and company dancer at Sampradaya Dance Creations. She continues to train under Guru Lata Pada. She has also had the privilege of taking workshops with highly acclaimed artists, such as Harikrishna Kalyanasundaram, Priyadarshini Govind, Bhargha Bessel, and Parshwanath Upadhye.

Of recent, she has had the opportunity to create and be part of work for organizations such as CanAsian Dance, dance: made in Canada, and Nova Dance. Purawai graduated with a BFA in Dance along with a BSc. in Biomedical Sciences from York University. Currently, Purawai is exploring her practice and training in Bharatanatyam as a basis for creating contemporary works.





# Indendu Vachitivira

Indendu Vachitivira is a Telugu composition describing a nayika who has been betrayed..Her wandering hero seems to have found another love and spent many nights with her. But now very unexpectedly has returned to her home. So heroine scornfully speaks to Krishna - that maybe he has lost his way and reached her street, that he has mistaken her home for the ‘other’ woman’s – the one he has spent time with lately. How could he lose his way in the bright moonlight. She welcomes him sarcastically only to embarrass him of his deeds. She states that she is no longer going to be at his beck and call! Here is a distinct portrayal of a woman holding her ground and making her own decisions when it comes to matters of the heart.

**Ragam:** Suruti

**Thalam:** Misra Chapu

**Composer:** Kshetragna

**Dancer:** Donya Sandhu

## Donya Sandhu

Donya Sandhu has been under the tutelage of Lata Pada since 2006. Being inspired by her mom’s love for dance, Donya’s passion can be seen in various performances with both Sampradaya Dance Academy and Sampradaya Dance Creations. She completed her H. BSc. and Masters at McMaster University. She has had the privilege of training under Guru Harikrishna Kalyanasundaram during intensive camps and other renowned artists during workshops in various dance forms of Kathak, Odissi, and folk.



Donya’s commitment to dance gave her the opportunity to take part in a seven-day summer training program, Milapfest – Dance India 2015, in Liverpool, England, where she had the chance of training under renowned Bharatanatyam artists Bragha Bessell and Rama Vaidyanathan. She hopes to create and explore her own creative endeavors in the near future.



# Sakhi He

From Poet Sri Jayadeva's Ashtapadi of Gita Govinda, Sakhi He is an exquisite description of Sri Krishna's divine love with Radha. He imagines in this poem, Radha telling her friend, her sakhi, of her first intimate encounter with Krishna, where she fearfully entered the dark overgrown forest describing how he touched her with tenderness.. He charmed her with sweet words of praise while he skillfully undid her garment and then drew her to the bower and the bed of fragrant flowers until they were bound in divine ecstasy. Radha, who is spent from the previous night of union with Krishna is consumed with a desire to unite with him; she pleads with her friend to bring him back and fulfill her desire once again.

**Ragam:** Sudh Sarang  
**Thalam:** Misra Chapu  
**Composer:** Jayadeva  
**Dancer:** Nithya Garg

## Nithya Garg

Nithya Garg is an emerging dance and theatre artist who has trained extensively in the South Asian classical form of Bharatanatyam for over a decade. Her work is deeply informed by the lineage of her artistic practice of Bharatanatyam and the pedagogy of Lata Pada, who has guided her formal training through Sampradaya Dance Academy and the professional company of Sampradaya Dance Creations. Through Sampradaya, Nithya has performed in several Toronto productions and national and international tours and collaborates with the company. She was a featured artist for Anandam Dancetheatre's public artwork,



Ephemeral Artifacts: Scarborough, which premiered at Nuit Blanche in 2019, and was a showcased artist in the premiere episode of Luminato Festival's "Golden Hour" (2021). Nithya received the 2020/21 Metcalf Internship in the Performing Arts to specialize in Curation and Production in dance and continues to work with Anandam Dancetheatre.



# Chitikevesite

In this Telugu composition, we see Krishna in another light altogether. Arrogant and confident of his appeal over the women of Gokul, he flaunts his ability to have them at his beck and call, at just the snap of his fingers. He finds himself in the unusual position of meeting one particular woman who rejects him despite him claiming that all the others rush to him with no hesitation. He cannot believe that she doesn't know who he is, the ever so well-known valiant one who subdued the serpent Kaliya and lifted the mountain Goverdhan with his little finger. He taunts her of being high and mighty and being no beauty in comparison to the others who come so willingly to him. She has all the time for the man in her life, but ignores Krishna when he is ready to shower his attention on her. Krishna has no hesitation suggesting that she indeed is a woman of loose ways and flirts with every other man and invites them to her home. Krishna's annoyance increases as she still remains indifferent. A strange situation, indeed, for Krishna to be in.

**Ragam: Kalyani**

**Thalam: Adi**

**Composer: Sarangapani**

**Dancer: Renuka Iyer**

## Renuka Iyer

Renuka Iyer is a company dancer and has been training under Smt. Lata Pada since 2006. Post-completion of her formative dance education at Sampradaya Dance Academy in 2014, Renuka has gone on to continue her dance training under her guru Lata Pada with Sampradaya Dance Creations and performs regularly. Renuka has had the privilege of training under



Guru K Kalyanasundaram and Harikrishna Kalyanasundaram,; also attending workshops by Vidhya Subramanian, Leela Samson, Debbie Wilson, and many more. Most recently, Renuka traveled under scholarship to the UK to attend the 2019 Dance Intense residency, learning under eminent gurus Priyadarsini Govind and Bragha Bessel. Renuka is a teacher at Sampradaya Dance Academy and a graduate of the University of Toronto - receiving an honors degree in Economics and Mathematics."



# Yahi Madhava

The 17th Sanskrit Ashtapadi of Gita Govinda, Yahi Madhava is an emotive journey of betrayal and disbelief that Radha experiences with Krishna. After struggling through the night, without Krishna by her side, who promised he would return to her, she is tired of his waywardness. He presents himself at her door seeking forgiveness. With a heavy heart, yet unflinchingly, she reprimands him off his infidelities.

Oh Krishna, your appearance shows that you have stayed awake last night. Your eyes are red and sleep ridden. Your body carries marks of love, with an intensity that leaves me, your Radha, broken. It is clear that you have spent your time with another. Oh Madhava, be gone! Enough of your false stories. Your heart is now as dark as you Krishna, for you deceive me, the one who is tormented in your love.

**Ragam:** Sindhubhairavi

**Thalam:** Adi

**Composer:** Jayadeva

**Dancer:** Suma Nair

## Suma Nair

Growing up in the Middle East, Suma Nair was initiated into the study of bharatanatyam under the training of Sujatha Suresh. She continues to practice, teach and perform the dance. Suma draws upon her training as an Indian Classical dancer to create the foundation to explore new forms of dance expression that combine Indian Classical and contemporary styles.

She is currently the Assistant Artistic Director at Sampradaya Dance Creations, an award-winning South Asian dance company based in Mississauga. She has also received training in documentary filmmaking from Algonquin College, Ottawa and has worked on several videos documenting artists and other professionals. Suma holds an MFA in Dance from York University and was awarded the Susan Crocker and John Hunkin Scholarship in Fine Arts for 2014-2015.





# Mira Bhajans

Mirabai, a 15th century poet, considered herself wedded to Krishna. An ardent devotee of Lord Krishna, she ignored her royal duties and danced in ecstasy, in adoration of Krishna. She sang of how he is bedecked in a beautiful peacock plume, and his delicate lips from which his flute delights the world with music that is hypnotic. Punished for her devotion to Krishna, it was ordered by the jealous king to have her killed. A coiled serpent in a basket sent to her miraculously turns into a precious shaligram, poison into nectar, a bed of nails into a bed of fragrant flowers. Krishna's protection was such. Mira surrenders to Krishna for eternal strength and salvation, desperate for a glimpse of him, inseparable as the lotus is for water, the moon for its beams. "Even a moment without You is unbearable, Oh Krishna. Please Krishna come quickly, for my soul wishes nothing more than just one glimpse of you." A garland of Mira's bhajans extolling the glory of Krishna is a befitting end to Songs of The Blue God.

**Ragamalika**  
**Talamalika**  
**Composer: Mirabai**  
**Dancer: Lata Pada**

## Lata Pada

Lata Pada is the Founder and Artistic Director of SAMPRADAYA Dance Creations, an award-winning company at the forefront of Indian dance in Canada. She also heads the SAMPRADAYA Dance Academy, Canada's premiere Bharatanatyam training organization. Lata has trained under India's eminent gurus Kalaimamani Kalyanasundaram and the late Padmabhushan Kalanidhi Narayanan, and has had an extensive, international career as a Bharatanatyam soloist. She holds an MFA in Dance from York University (1996) and is an Adjunct Professor on the Graduate Program of Dance at York

University. Lata is also a recipient of the Order of Canada (2009) and has the distinction of being the first South Asian artist to receive this prestigious national honour. Lata has also received the Pravasi Bharatiya Saman (2010) by the President of India for her outstanding contribution to the Indian arts in Canada and several other prestigious awards. Her choreographic vision is compelled by her desire to redefine dance in the 'here and now' as it navigates new and uncharted territory resulting in a stunning range of solos, ensemble works and multi-disciplinary productions.





# Harikishan S Nair

## Nattuvangam

Hari is a dancer, choreographer, mentor, dramaturge, and rehearsal director. He is a passionate and critical advocate for equity within the dance sector for practitioners of South Asian dance and a community leader in articulating issues how these performance aesthetics interface with established institutions of dominant dance presenting/curation in Canada.

Born and raised in Kerala (India) he has been dancing since age 5 and is fluently trained in Bharatanatyam, Mohiniyattam and Kuchipudi. He tours new choreographic works and conducts teaching workshops and master classes extensively across North America. He has gone on to collaborate, perform, and present his work at numerous dance festivals in India, UK, Canada, and the USA. His work has been supported by The Canada Council for the Arts, Ontario Arts Council and Toronto Arts Council.

He is active in the community as a dance artist, teacher, collaborator, and the Artistic Director of Regatta Kala Kendra.





# Arun Gopinath

## Vocalist

Arun Gopinath an Indian born, prodigiously talented musician. A Carnatic vocalist of high caliber and great skills.. An adept singer, who is known for his sonorous voice that he wields with much confidence and musical personality which he employs in tandem with his superior stagemanship. Born to a family of artists his father being a distinguished Mridhangam exponent, Kalamandalam Gopinatha Menon and his mother an acclaimed Mohiniyattam artist Kalamandalam Sreedevi Gopinath, teenage years he began his career. His musical insight rose to fame as a concert musician and he is among leading current vocalists.

Arun Gopinath holds a Masters Degree in Carnatic music from Kannur University Kerala, India and a Ganabhushan Diploma in Violin from Chembai Music College Kerala, India. Together with his parents South India's very own Eminent Gurus Sri. Sreedharan Namboodiri, Sri. Parameswaran Nair, Bhagavathar Sri. Parameswaran Menon and Sri. Vayala Rajendran provided him guidance and mentorship in his early years. Arun Gopinath is an exponent in Sopana Sangeetham as well. His sprightly voice has vibrated the passionate compositions of rhythm and melody for many leading Indian Classical Dance exponents, Padmabhooshan The Dhananjayans , Smt. Priyadarshini Govind, Natyacharya Sri.R.L.V.Anand, Kalaimamani Gopika Varma, Padmasree Kalamandalam Kshemavathy, and many more, which has branded him the Maestro of Classical dance concerts.

Deumont Festival-France  
Cleveland festival-USA,  
Kala Bhaskara Festival-Re  
Union, Mauritius, Madras Music  
Academy-Chennai, Sri Krishna  
Gana Sabha- Chennai,Narada  
Gana Sabha- Chennai,  
Soorya Festival-Kerala,  
Swaralaya Festival-Kerala,  
Thayagaraja Aradhana Festival-  
Vishak, are Arun Gopinath's  
major performances to name a  
few.





# A Jayadevan Violin

The Indian born Canadian Violinist Jayadevan hails from a family of artists, his grand father being Abhayadev, a well known name both in Malayalam film and literary worlds. Jayadevan started learning violin at his young age under Kalaksethram Madhu and Nedumangadu Sivanandan. By the time he had become a post graduate in computer science in his academic pursuits. Jayadevan travelled all over the world and has accompanied numerous world renowned artists for music concerts including the legendary singer Dr. M. Balamuralikrishna, Dr.K.J Yesudas, TM Krishna, Aruna Sairam, P unnikrishnan, Sikkil Gurucharan, Kunnakudi Balamurali, Sandeep Narayanan etc.. The famous music producers of India Invis records released Jayadevan's several CD's of Carnatic music, Jugalbandhi and fusion. Jayadevan not only a violinist, he is a composer, arranger, music director and a vocalist too. He received the award for "Best Original Score" from the prestigious Hollywood North Film Awards in 2021 for the film F.E.A.R. Jayadevan arranged and conducted fusion music programmes with western artists in the prestigious Toronto Jazz Music Festivals including Harbor Front Festival, Toronto Music Garden festival, Desi Festival, Mosaic, Music has no boundaries, IIFA Bollywood awards etc. He has his own music school called by Sariga Music, Arts and Creations.

"Jayadevan has been characterized by purity of style, restraint and delicate inflections. No concert of his, even if it is an Indian Classic or a pure Fusion is complete without his inspiring and heart warming rendering." -  
The Hindu Daily





# B. Gowrishanker

## Mridangam

Toronto B. Gowrishanker, internationally renowned mridangist for over 35 years, is the first and senior-most disciple of the legendary maestro, Shri. Thiruvarur Bakthavatsalam. Trained under the traditional gurukula system, Gowrishankar has accompanied celebrated artists like Dr. N. Ramani, T. N. Seshagopalan, T. N. Krishnan, T. V. Sankaranarayanan, Kadri Gopalnath, K. J. Yesudas, O. S. Thyagarajan, P. Unnikrishnan, Neyveli Santhanagopalan and N. Ravikiran.

Several awards, such as the "Mridanga Vadhya Sironmani", "Best Teacher Award" and many, many more, bear testimony to his outstanding contributions to Carnatic music in Canada. Performing in prestigious sabhas in South India, Gowrishanker, the Founder-Director of Laya Madhuraa, Canada, an academy for South Indian Percussive Arts, has trained many students who are now accomplished teachers and musicians. With a Master's from the University of Madras, he works as a Registered Nurse at the Ajax Pickering Hospital.





# Prushoth Uthayashankar

## Flute

Prushoth Uthayashankar is a flautist and has been learning the Carnatic Flute for the past 16+ years under the tutelage of “Venugānāvarathi” Dr. Thayaparan Selvanayagam. He completed his Arangetram in August 2017. Prushoth has continued his training under his guru and has performed in stage concerts for Tamil Isai Kalaamanram and Bharathi Kala Manram. He has also had the privilege training under Prof. Dr. Prapancham Sitaram and Maestro Shashank Subramanyam; also attending workshops by Shashank Subramanyam and JA Jayanth. Prushoth has a keen interest in Western Classical Music and had been learning piano for the past 14 years. Currently, he is learning Hindustani Music under Rakesh Chaurasia. Academically, Prushoth is a final year student studying Business Economics at the Glendon Campus of York University.

