

COMPAGNIE SHANTALA SHIVALINGAPPA
FERRAN SAVALL

IMPRO SHARANA

improvised music with dance



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[GENESIS]

Ferran Savall and Shantala Shivalingappa collaborated for the first time in 2005. In 2007, Pina Bausch chose a song recorded live in concert by Ferran, to accompany the Solo that she created for Shantala. This piece, integrated in a show called "Namasya", toured around the world.

Then in 2008, Shantala requested Ferran's presence on stage for a special private program for the French fashion house Hermès.

In 2010, the two artists met again for the Festival Divinamente Roma where they premiered Bhavana, with Mario Mas playing Spanish guitar.

Now, initiated by the prestigious Mercat de les Flors (Barcelone) and its director Francesc Casadeus, these two artists once more gather around a common project, on the occasion of the release of Ferran's new album titled IMPRO. This "concert for a dancer" is created around a subtle blend of Ferran's music and Shantala's unique dancing.

[CREATIVE TEAM]

Musical creation : Ferran Savall

Choreography and performing : Shantala Shivalingappa

Guitar and vocals : Ferran Savall

Double-bass : Jordi Gaspar

Drums : David Mayoral

Kaval (flute) : Nedyalko Nedyalkov

Oud : Driss El Maloumi

Lighting design / technical management : Nicolas Boudier

Executive Production : [H]ikari - Compagnie Shantala Shivalingappa
In collaboration with CIMA -Fundació Centre Internacional de Música Antiga

Coproduction : [H]ikari - Compagnie Shantala Shivalingappa (Nantes),
Mercat de les Flors (Barcelona, es),
Festival Temporada Alta (Girona, es),
FIND India-Europe Foundation for New Dialogues (Roma, it)

Booking : diffusion@h-ikari.com

Duration : 1:20



Ferran Savall offers a unique creative project; a selection of snapshots that appear and disappear in the musical performance, in the improvisation. An unrepeatable musical experience shared with the audience. The intimacy of sincerity and the spontaneity of creation. Mediterranean exoticism and music from all around the world.

IMPRO is a concert and musical experience project. Ferran Savall sketches a life story through music. The basis of each improvisation is simple ostinati and harmonic patterns revived from a past time to accompany and embrace the melodic improvisation of the present moment. Melodies with languages that never materialise in a word. Ferran Savall makes use of different phonetics nourished by techniques and styles from world cultures.

One voice, Savall's, which sings the moment and is accompanied by guitars and percussion, as well as other instruments such as the oud, the kaval and the qanun in the most complete format. Nedyalko Nedyalkov in the naval flute, Driss el Maloumi in the lute, Jordi Gaspar in the contrabass, Clara Peya in the piano, Hakan Güngör in the qanun psalterion and David Mayoral in the drums are some of the musicians of this project. The dancer Shantala Shivalingappa has created with Ferran Savall on 2014 the project Impro Sharana: a new conception of the improvisation in dialog with the contemporary dance.

An interplay of possibilities which sets aside the parameters of reason, inhibition and self-censorship to make way for impulse and intuition, setting and emotion.

[FERRAN SAVALL]

Guitar and vocals



Ferran Savall was born in Basel in 1979. Since early childhood, as the son of Montserrat Figueras and Jordi Savall, Ferran Savall has been in everyday contact with the musical world of study, rehearsal and concert in his home with members of his family. He studied guitar and later specialised in early instruments at the Escola Superior de Música de Catalunya with Xavier Díaz-Latorre; at Trossingen (Germany) with Rolf Lislevand (theorbo); and on various occasions with Andrew Lawrence-King in Sant Feliu de Guíxols (Catalonia).

Ferran Savall is a self-taught singer in search of the natural voice. He has explored world music: from Pakistan, India and Armenia

among others, but always shunning any specialisation of style, searching for technical morsels to incorporate into his improvisations. Voice technique classes with Dolores Aldea have reinforced his vocal base.

The first places where he learned and performed were the squares and streets of the Gràcia district in Barcelona and the SiNo bar run by the Venezuelan writer Armando Luigi Castaneda, now closed. In 2004 he embarked on the adventure of playing professionally with his family. Their recording of the disc *Du temps & de l'instant* was followed by concerts all over the world. Since 2005 he has worked with the Indian dancer and choreographer Shantala Shivalingappa on a number of projects and with musicians such as Chitravina N. Ravikiran, Thodur Madabusi Krishna, Subash Chandra, Prabhou Edouard and Wassim Soubra. In 2008 he recorded 'Mireu el nostre mar' with the assistance of Mario Mas and the participation of Jordi Gaspar, Javier Mas and Dimitris Psonis, among others. After the warm reception given to the disc in France he has performed frequently there in a trio with Mario Mas and Jordi Gaspar. He has also worked with musicians such as Driss El Maloumi, Nedyalko Nedyalkov, Razmik Amyan, Gagouk Mouradian and Hakan Gungor, with whom he played recently in Turkey with the Pandora group for TRT Muzik. He has also been involved in projects such as 'Gèmini l'espectacle de poesia' and 'Una música de cavalls negres', as well as a recent close relation in a duo with Jordi Gaspar.

In 2014 he has presented his last project, entitled IMPRO.

[SHANTALA SHIVALINGAPPA]



Born in Madras, India, brought up in Paris, Shantala is the child of east and west.

She grew up in a world filled with dance and music, initiated at a tender age by her mother, dancer Savitry Nair. Deeply moved and inspired by Master Vempati Chinna Satyam's pure and graceful style, Shantala dedicated herself to Kuchipudi, and received an intense and rigorous training from her master.

Driven by a deep desire to bring Kuchipudi to the western audience, she has performed in important festivals and theatres, earning praise and admiration from all.

Acclaimed as a rare dancer by artists and connoisseurs in India and Europe, Shantala combines a perfect technique with flowing grace and a very fine sensitivity. Since the age of 13, she also had the privilege of working with some of the greatest artists of our times: Maurice Béjart ("1789...et nous"), Peter Brook (for whom she played Miranda in "The Tempest" and Ophelia in "Hamlet"), Bartabas ("Chimère"), Pina Bausch ("O Dido", "Néfès", and "Bamboo Blues), Amagatsu ("Ibuki"). Such experiences make her artistic journey a truly unique one.

Today, Shantala shares her time between touring, expanding her choreographic work in the Kuchipudi style, and collaborating with various artists in the exploration of dance, music and theatre.

Some of these collaborations are: "Play" (2010), a duet with dancer-choreographer Sidi Larbi Cherkaoui, "Nineteen Mantras" (2012), a modern opera inspired by hindu myths, directed by Giorgio Barberi Corsetti and for which Shantala created the choreography; "Peer Gynt" (2012) directed by Irina Brook for the Salzburg Festival, in which Shantala was acting, dancing, and singing.

In 2013, Shantala was awarded the prestigious "Bessie" dance award in New York City for Shiva Ganga.

In 2014, she performed in "AM I", the latest piece by Sydney-based "Shaun Parker & Company" at the Sydney Opera House, with a cast of 13 Australian dancers and musicians.

She also created "Blooming" with Charles 'Lil Buck' Riley, a wizard in jookin', a street-dance style from Memphis, Tennessee.

[JORDI GASPAR]

Double-bass



Musician, Bassist and composer, Jordi Gaspar, born 1960 and trained in the school jazz, has consolidated its eclectic in styles as the music of singer / songwriter, Mediterranean folklore, flamenco, la copla and jazz.

He has shared the stage with personalities such as John Abercrombie, Bob Moses, Mulgrew Miller, Gary Burton, Dave Liebman, Victor Feldman, Jordi Bonell, Iñaki Salvador, Dave Schmitter, Billy Hart, Perico Sambeat, Jorge Rossy, Jeff Ballart or Vince Mendoza, Tete Montoliu, David Xirgu... etc.

As a sideman, he has collaborated with a long list of artists on TV and / or tours as Joan Manuel Serrat, Rumba 3, Lucho Gatica, Renato Carosone, etc...

In the 94 began collaborating with Maria Del Mar Bonet, Mediterranean music icon, which has facilitated the match with the likes of Feliu Gasull, Javier Más, Dimitri Psonis and, occasionally, multicultural projects Ensemble

Traditional de Tunis, Zulfu Omar Livanelli, La Cham Ensemble de Damasco, Abdelijalil Koksi, Hossam Ramzy and more. In the 2004 begins his romance with the song to share draft "Romance de Valentía" with Martirio and Miguel Poveda.

In the 2007 are relevant the presentation of spectacle "Treballs i dies" by Maria Del Mar Bonet and Miguel Poveda at Metropolitan (NY), participation in the off-tour with Rolling Stones musicians, with adaptations by saxophonist Tim Ries...

The 2007 begins a remarkable collaboration with musician Andreu Jacob where, apart from other productions for others, is cooked and produced the record BLOW (Almoukri Records-2010)

The 2009 produced his first solo album, AKIXÍ. Is a collection of music composed and performed on acoustic bass guitar, represents the work of the last two years. All pieces are original compositions except Arabesque (Debussy), and Cançó per Bubu (Jordi Bonell). This project has been presented in Barcelona, in Círcol Maldà, in duo format with Jordi Bonell in three very special concerts. And gives rise to a new trio project incorporating percussionist Roger Blavia.

2011. The team Van Campen & Gaspar up the project And 2011 "Una Música De Cavalls Negres", poetry and music, from texts "La Tempesta", by Albert Roig. After Albert Roig obtained the prize "Floral Games of Barcelona 2011", they come together to mount the extended version of "Una Música De Cavalls Negres", in which Jordi Gaspar composed songs that sing Maria Del Mar Bonet, Ferran Savall and Laia Cagigal, completing the deal actresses Sílvia Bel and Monica Van Campen

At the same time he produced the album GEMINI (Quadrant Records 2012), in trio with percussionist Roger Blàvia, featuring singer Ferran Savall and trumpet player Raynald Colom.

Also it is relevant the new record Inferències by the with Octopussy Cats Sergi Sirvent (Freshsound 2012).

[NEDYALKO NEDYALKOV]

Kaval Flute



Nedyalko Nedyalkov was born in 1970 in the village of Konush, Haskovo district in a family with a long musical tradition. He switched to playing the kaval and applied for the famous Folk Music School in the city of Shiroka Laka.

During the years of training at that school he developed his kaval skills and technique and showed himself as a performer one can count on. In 1989 he was graduated with high honors from the Music School and admitted

to the Plovdiv Musical Academy. At the Academy Nedyalko was seen as an excellent performer and was invited to be the soloist of the Representative Folk Orchestra of the Academy. In addition, he participated in many other and diverse music formations.

Nedyalko holds the 1986, 1988, and 1990 First Prize Awards from the National Competition for Young Performers held in Pleven.

During the 1994-1996 period he was a soloist of the Pazardzhik ensemble and Shopski ensemble. In 1996 Nedyalko joined the famous Folk Orchestra of the Bulgarian National Radio as a Soloist where he plays to this day.

He has also performed together with numerous bands and musicians, such as "Nedyalko Nedyalkov Quartet", "Kaba horo", "Akritiko trio", "ChalgaBand", "Balaramo trio", "Petar Ralchev Quartet", Vladimir Karparov, Stian Carstensen, Ross Daly, Nenad Vasilic, Nicolas Hauzeur, Georgi Andreev, the Big Band and the Symphony orchestra at the „Bulgarian National Radio“ and others.

Since 2009 Nedyalko has been invited to take part in numerous projects around the world with Jordi Savall and the ensemble Hespèrion XXI.

[DAVID MAYORAL]

Drums



Begins his musical training with Hebe Onesti (Ear training) and Master Horacio Icasto (piano). His career in the world of classical percussion begins with Juanjo Guillem, but soon becomes interested in the historical percussion, taking lessons from Master Pedro Estevan.

Also studies arabic percussion with Shokry Mohamed and Salah Sabagh and completes his training with courses and master classes with Glen Velez (frame drumming and req), Keyvan Chemirani (Zarb) and Pejman Haddadi.

Develops most of his work in groups devoted to Medieval, Renaissance and Baroque music: Hespèrion XXI, La Capella Reial de Catalunya, L'Arpeggiata, Mudéjar (Begoña Olavide), Kapsberger Ensemble (Rolf Lislevand), Eduardo Paniagua, Axivil, Orphenica Lyra, Camerata Iberia, Speculum Musicae, Dufay Collective, Cuarteto Medieval de Urueña, Ensemble

L'Amoroso, Les Sacqueboutiers, with whom he has performed throughout Europe and many countries (Carnegie Hall and Alice Tuly Hall in New York, Festival of Sacred Music in Fez, Cervantes Institute in Beirut, Cairo Opera, Syria, Tunisia, Oud Festival of Jerusalem, Kuwait, Cuba, Brazil, etc..)

In the field of ethnic music and fusion has acted among other groups with Radio Tarifa, Luis Delgado, Javier Coble Quartet, Albaraka, the egyptian guitar player Ali Khatabb, Alchemy and the flamenco ballet of Joaquin Ruiz. He is founder member of Transit, an educational project which presents a journey through the musical traditions of India, Cuba or the Middle East through their percussion instruments.

He has played in many oriental dance companies, highlighting the Hispano-Arab Company Dance of Shokry Mohamed, the company Al-Andalus Danza directed by Nesma (Julia Salmeron) and the World Dance Company (Cristiane Azem and Lenna Beauty).

Within his recordings there is a special mention to: Tanger (Luis Delgado / Nubenegra), Ibn-Arabi, Bestiario, Cantigas de Santa María de Atocha, El Latido de Al-Andalus (Seal Pneuma), Passion for Percussion (with Shokry Mohamed), The Music of the Old Egypt (NA Recordings), Al-son (Mudejar), Altre Folie, Estampies & Danses Royales, Francisco Javier - La Route de l'Orient, Le Royaume Oublié, Dinastía Borgia (Jordi Savall / Alia Vox), Los Impossibles (L'Arpeggiata / Naïve), Teatro d'Amore, Los Pájaros Perdidos (L'Arpeggiata / Virgin) and El Fuego (Les Sacqueboutiers).

[DRISS EL MALOUMI]

Oud



Born in 1970 in Agadir, Morocco, Driss El Maloumi is an artist characterized by his virtuosity and talent.

Following a degree in Arabic Literature from Ibnou Zohr University in Agadir in 1993, and a memoir on the philosophical approach to music in relation to its form and substance in artistic discourse, Driss completed a comprehensive training in both Arabic and Western classical music. This earned him in succession First Prize for the Oud, First Prize for Excellence, and the Prix d'Honneur in the National Oud Exam from the National Conservatory of Music in Rabat in 1992, 1993 and 1994.

His music travels between different colours and genres, nourished by encounters with international artists such as the Spaniards

Jordi Saval & the Ensemble Hespèrion XXI and Montserrat Figueras, with whom he has collaborated on several albums, with Pierre Hamon (France), Keyvan Chemirani (Iran), Françoise Atlan (France), Omar Bachir (Iraq), Carlo Rizzo (Italy), Alla (Algeria) in both traditional and classical music, as well as with Paolo Fresu (Italy), Claude Tchamitchian (Armenia), the Paf Trio (Italy) and Xavi Maureta (Spain) in jazz .

Driss has written and contributed to theatre music for numerous productions including *Isabel "I"* (musical direction by Jordi Saval), *L'Amour Sorcier* by Manuel de Falla (directed by Antoine Bourseiller), *Caravane de Lune* (musical direction by Gerard Kurdjian) and *Diseau de Lune* (directed by Antoine Bourseiller) and to the soundtrack of the film *La Source des Femmes* (directed by Radu Mihaileanu). He has played alongside great poets such as Abdelatif Lâabi (Morocco) and Adonis (Syria).

In 2000, Driss wrote and produced the jazz album *Tawada* in collaboration with the French artist Alban Darche (awarded four stars by Jazz magazine). He has also contributed to many other acclaimed recordings including the album *Noches* by Françoise Atlan in 1998 (awarded the highest accolade 'Choc' by the French music magazine *Le Monde de la Musique*) and *Lys & Love* by Laurent Voulzy (2011).

Universally praised for the quality, purity and delicacy of his playing and music, the press nickname him the "Oud Magician".

Impro Sharana

7 déc. 2014 - festival Temporada Alta, Girona, Espagne

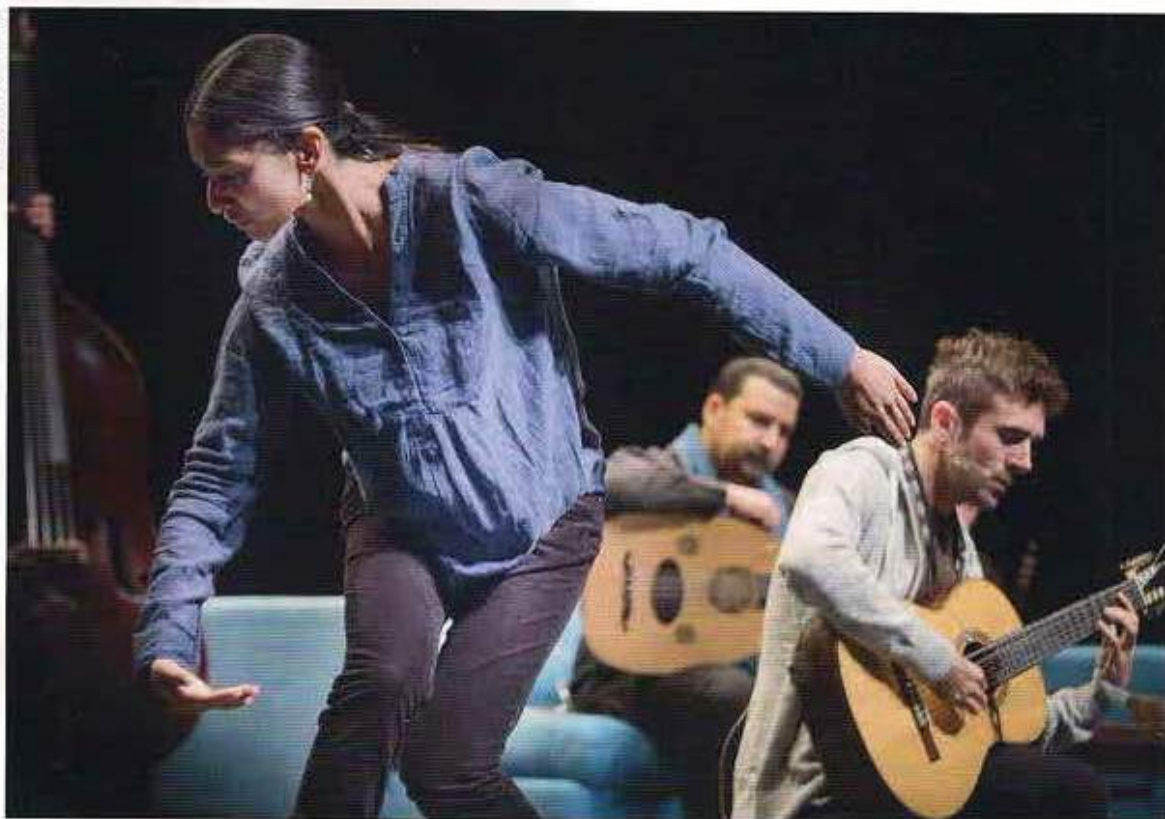


PRESS

'FRIENDS REENCOUNTER IN A LIVING ROOM' OR 'HOW TO SURRENDER'

An interview with Shantala Shivalingappa and Ferran Savall in Mercat de les Flors, Barcelona

Photos by M. Arralajo



Scottish Symphony, CH, George Balanchine, Fotó Ian Whalen

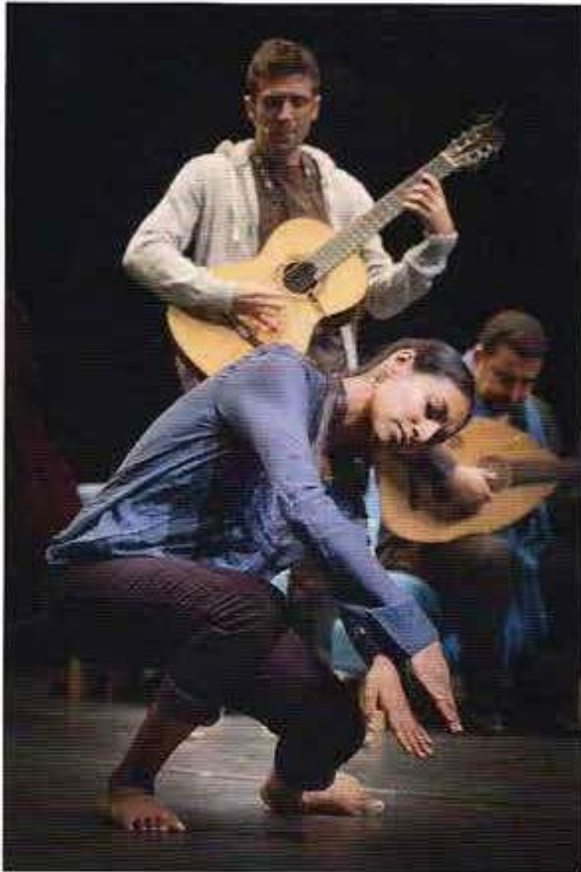
Casually sitting on a corner sofa, Ferran Savall and four talented international musicians —Jordi Gaspar, David Mayoral, Nedyalko Nelyakov and Driss El Maloumi— play and chat for themselves meanwhile the members of the audience find their seats. Once, everyone is seated, Savall reaches the edge of the stage and kindly invites the audience to his reencounter with Shantala Shivalingappa: *Impro Sharana*. Which is one of the “dialogues” that Mercat de les Flors in Barcelona proposes this season with artists who share a past or who’s work resemble somehow.

Ferran Savall and Shantala Shivalingappa’s friendship, actually goes back to their mothers Montserrat Figueres —a Catalan soprano who specialized in early music, known mainly through the early music ensemble *Le Concert des Nations* directed by Jordi Savall, Ferran’s father— and Savitry Nair —who is also Shivalingappa’s

artistic advisor, she trained in Kuchipudi style with the Master Vempati Chinna Satyam as her daughter did later—. Being surrounded by music throughout their upbringing, according to Ferran, has shaped his approach to music: “all day it was like a soundtrack, so I guess that is a mix of what I’ve acquired from them and things that I reject.

But the music I try to do stems from my feelings or emotions, but I can’t help being influenced by the people surrounding me and even catching the essence of the place”. To which Shantala adds: “so it’s very natural to share with friends through music and dance. I’ve listened to a very rich variety from a really young age, so it opens your perception a lot, I think. All this background gives you a lot of support and a variety, a rich variety and your senses are used to all this.”

Clàudia Brufau



Impro Sharana, doesn't represent nothing, it is just a friends gathering, but also a cultures gathering. Savall's music has mostly a mediterranean flavour, but the styles the sound flow from the west to the east naturally lead by intuition. Amongst the musicians, Shivalingappa also utters her own sounds. Savall tells: "she speaks through her body, there are no sounds, but I can imagine the sounds. When I see her dancing I try to translate her movement with my voice. But I don't use my mind."

Shivalingappa's stunning dancing has inspired great artists and directors since she was very young, so she has had the privilege to work with Peter Brook, Maurice Béjart and Pina Bausch among others. "Peter Brook chose me because I was a dancer, a classical Indian dancer, because I was used to impersonate characters", she explains. Although she started training in Barata Natyam as her mother, once she started learning Kuchipudi: "I really did nothing else but that, so its in my body, in my mind, in my subconscious. All the things I've always done have movement, singing and acting are different tools to tell stories. Although sometimes it doesn't have to be a story, it can be a feeling, but you still have some emotions and feeling that come across you and that inhabit you and you share them with whom is on stage with you."

"In Impro Sharana, we tried to find a common ground, to share together using whatever we had, and you have four musicians more that they bring a lot to the show" says Shavalingappa. Regarding improvisation, each of them had a different approach to it; while the Indian dancer is used improvise while creating in a studio but

not on the stage, and the Catalan musician has done it all his life. In fact, he has recently released his new album titled Impro, which he describes as "a process of acceptance: I look for simplicity, I like the music that is very simple with ostinatos. These harmonic patterns that repeat bring freedom and then you can fly above that. I call it a process of acceptance because I grew up feeling that improvising, what I like to do, was pointless." Although,



not being so used to it on stage, Shavalingappa points out: "there's so much of practice to build up your capacity and possibilities, so when you're in the moment you want to be free and then things come out." Improvising is actually an experience of artistic growth and she adds: "Sharana means surrender and is linked to Shiva, who's the lord of dance in Indian Mythology, he sustains the universe." Therefore, somehow Ferran Savall's album "Impro" and Impro Sharana are the outgrowth of a long journey, and as Savall depicts it: "you need some confidence, the worst enemy for improvisation is fear, the fear to not be perfect, that's the worst enemy to me, because while improvising you just have to jump off the cliff."

Choreography: Shantala Shivalingappa
Musical creation: Ferran Savall
Musicians: Ferran Savall, Jordi Gaspar, David Mayoral,
Nedyalko Nelyalkov and Driss El Maloumi

Cautivador

La magia, espiritualidad y armonía que destila Impro Sharana hechiza al público
CARMEN DEL VAL - 13 DEC 2014

Bello, singular e íntimo es Impro Sharana el magnífico espectáculo que, de la mano del músico Ferran Savall y la bailarina Shantala Shivalingappa, invita al espectador a un intenso viaje musical y dancístico, que embriaga y cautiva los sentidos del espectador y le arrastra a un mundo de sensaciones en que el aroma de occidente y oriente se trenzan en una expresivo y apasionante diálogo entre ambos artista. Impro Sharana aún se puede ver hoy domingo en el Mercat de las Flors. No se lo pierdan.

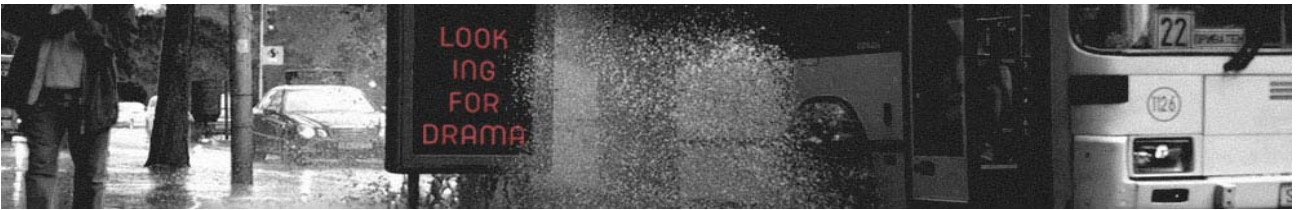
Ferran Savall y Shantala Shivalingappa son amigos desde muy jóvenes, su primera colaboración fue en el año 2005. En 2007 Pina Bausch escogió una canción de Ferran Savall para un solo que había creado para Shivalingappa, esta enigmática y hermosa bailarina nacida en Madras y criada en París. Desde entonces ambos artistas han

realizado diferentes colaboraciones.

Ahora llegan al Mercat de les Flors, tras pasar por Temporada Alta, con esta joya artística que es Impro Sharana. Como dice el propio Savall al comienzo del espectáculo, el escenario, en este caso la sala MAC del Mercat, es para ellos un salón en que Savall y Shivalingappa se reúnen con otros amigos, los excelentes músicos, Jordi Gaspar (contrabajo), David Mayoral (percusión), Nedyalko Nedyalkov (kaval/flauta) y Driss El Maloumi (laoud) para tomar el té mientras van interpretando diferentes composiciones musicales y Shivalingappa baila coreografías de corte contemporáneo y otras de danza kuchipudi, de la que su madre, Savitry Nair, es una especialista. Nair firma la coreografía Smarana que forma parte de este espectáculo y en que Shivalingappa despliega todo su poder de seducción a través de

su expresivo movimiento de brazos e hipnótica mirada, mientras los músicos interpretan hermosas músicas tradicionales del norte de la India. Cuando la bailarina se expresa a través de la danza contemporánea su gesto es fluido y elegante.

La magia, espiritualidad y armonía que destila Impro Sharana hechiza al público porque le convierte en partícipe de la complicidad que se crea entre los artistas. La voz de Ferran Savall, voluntariamente no articulada en palabras, que nace de sonoridades que abarcan desde el jazz, el soul, la bossa nova y la música tradicional de países como la India o Armenia, crea un pasaje musical en que la majestuosidad del baile de Shivalingappa se desliza con libertad. Música y danza en simbiosis perfecta convierten al Impro Sharana en una experiencia inolvidable.



Interview: Shantala Shivalingappa on the Freedom of Discipline

10 December, 2014

As the world economic balance shifts 'eastward' our Western-centric presumptions of the way things work is sinking into the sand. Contemporary dance is perhaps the most accessible art form able to embody and communicate these changes.

Born in India and brought up in France, Shantala Shivalingappa (pictured above) trained in the strict discipline of classical *kuchipudi* dance yet has since explored freer contemporary forms through contact and collaboration with key choreographers, dancers and musicians, including Maurice Béjart and Pina Bausch. *Impro Sharana* is a new piece created in conjunction with the Catalan guitarist and singer Ferran Savall, and four other musicians of diverse disciplines: local double bassist Jordi Gaspar, Spanish percussionist David Mayoral, Bulgarian kaval player Nedyalko Nedyalkov and Moroccan oud player Driss El Maloumi. On performing the piece at Mercat de les Flors this weekend, Shantala spoke of the relationship between discipline and freedom intrinsic to the piece, terms often simplistically used to divide 'East' from 'West'.

Describe your background.

Shantala Shivalingappa: I was born in Madras in the south of India but was brought up in Paris in France. My mother is a dancer, a choreographer and a teacher of classical Indian music and dance, so I began learning dance from her at a very young age. When I was about 15 or 16 I began to train with the same *kuchipudi* master who had taught her, and for a period of about 7 or 8 years I went to India for up to six months at a time to train at his academy.

Why did you move into

contemporary dance?

When I was a teenager, *kuchipudi* was my passion and I was completely dedicated to it. But through my mother, I began to meet many wonderful artists of other disciplines: I worked with Maurice Béjart when I was 13 years old, and then with Peter Brook. When I was 22 I began working with Pina Bausch and her company, and that was when my training in contemporary dance really began. We made three pieces together and through Pina I met Sidi Larbi Cherkaoui, and so it continued... What's most important to me is the human component in my collaborations, that's what gives them meaning.

And did this happen with *Impro Sharana* on which you work with Ferran Savall?

Yes, Ferran is a good friend of mine, although it was Francesc Casadesús of Mercat de les Flors who asked us to come together to create *Impro Sharana*. The title refers to 'improvisation', which is Ferran's unique approach to music and song, and *Sharana* is a Sanskrit word meaning 'to surrender'. It is a word associated with the Hindu god Shiva, the lord of dance in mythology, but who also symbolises the primordial vibration of sound and movement that triggers creation and that forms the universe. We thought our beliefs related, and we envisaged this piece as a surrender to the music, to let it flow and to have the courage to not try to control movement.

What role does *kuchipudi* play in the piece?

On the face of it, *kuchipudi* is the opposite approach. Like most classical styles of Indian dance it is very precisely set, codified and choreographed in terms of rhythm,

music, narrative and symbolic hand gestures. You must practise choreographies many times before you perform them. Yet, at the same time, *kuchipudi* is all about finding freedom within this strict framework. *Impro Sharana* is in a contemporary style but we don't just come out on the stage and see what happens. There is a loose structure, a path, a set series of songs and music taken somewhere new by musicians who are used to working together. Each has their own style and discipline just as I have my base in *kuchipudi* and so it is this language of movement that gives me my freedom.

So discipline and freedom are not opposites for you?

There's a misperception that if you have a strong discipline that you can't escape from it – but I think it's the contrary. If you ask any musician, dancer or indeed anyone who masters any technique, while for many years that is necessarily your only interest, you come to a certain time when that very codified form that you've poured yourself into, that you've ingested and digested, suddenly begins to evolve, to free itself. That transformation, I think, is what keeps these traditions alive.

Is this interrelationship something reflected in so-called 'Eastern' and 'Western' philosophy?

It's a more complicated relationship than it seems. In India everything is last minute, and so you have to be very flexible and live in the moment. But in fact you need to be really prepared ... prepared for anything! And, amazingly, things do get done. In England and France, some things are simply not considered possible and so, of course, they don't get done. In India everything is possible, that if you believe in it you will find a way.

El sentit natural de la música de Ferran Savall

Mònica Pagès. *Temporada Alta*. Barcelona - 5 d'octubre 2014

Ferran Savall torna a aparèixer a l'escena catalana de Girona i de Barcelona fent ballar a la Shantala Shivalingappa. El Ferran proposa una experiència artística que no es basa en una creació concebuda prèviament i que es reinterpreta en cada espectacle, sinó que la fa sorgir espontàniament entre músics i ballarina jugant amb l'atzar d'una essència compartida que es manifestarà amb tota llibertat a l'escenari del Teatre de Salt a Temporada Alta (7 de desembre) i al de Mercat de les Flors (del 12 al 14 de desembre). L'últim disc del Ferran, que ha sortit al mercat fa pocs mesos, es titula justament "Impro", improvisacions. Ell mateix ens diu que "Impro neix quan vaig començar a cantar, als vint anys. Va ser la meua eina de joc i de treball amb la veu. Després d'un procés que ha ocupat tot aquest temps i que s'ha acabat englobant en un disc." Amb la veu i la guitarra, Ferran Savall recorre molts paisatges musicals, els de la mare Mediterrània però també els que ha traçat la cultura africana, àrab o hindú pels camins infinits de l'home. I per fer-ho, res millor que el joc de la improvisació, el que està a l'origen de totes les cultures. Per a Ferran, "quan vaig començar, ho vaig descobrir com un joc. Tenia vint anys i ja tocava la guitarra clàssica; vaig començar a utilitzar la veu i llavors vaig connectar les dues coses. Per a mi, era un joc d'expressivitat, d'emocions, d'una certa estètica melòdica que està condicionada pels estils que m'agraden, pel meu gust i la música que escolto."

No es tracta d'improvisacions com el jazz, tot i que, per al Ferran, Ella Fitzgerald ha estat sempre una de les seves fonts. "Com que no em sortia res amb lletra, era lògic que havia de fer algun so i jugar amb la meua boca i amb totes les sonoritats que pot crear. És cert que al principi potser intentava imitar coses que feien cantants com Ella Fitzgerald, però

després he anat evolucionant. He anat incorporant altres elements de joc. De vegades intento imitar un idioma, l'anglès, el francès, el rus, l'àrab... fins i tot el català, però aquest és més difícil perquè és la llengua amb què penso i és complicat evitar que surtin paraules." Han passat uns anys des del seu primer disc "Mireu el nostre mar" (2008) i, des de llavors, Ferran Savall ha anat trobant la seva natura artística, que ha donat aquest fruit més recent: "Impro". "Ha estat un procés d'acceptació. Abans era inseguretat pura i dura i m'imaginava l'opinió dels altres. La meua mare em va ajudar molt perquè era molt vital i m'animava a què em llancés a cantar i a improvisar. Em donava un recolzament emocional brutal. La seva mort i tota l'experiència d'acompanyar-la en el camí final em va ajudar molt a fer aquest pas. De fet, l'única cançó d'aquest disc que té lletra és 'Somewhere over the rainbow', que era la cançó que vam estar cantant junts els últims dies de la seva vida."

"Impro" fa pensar en un autoretrat pels títols amb què Ferran Savall ha batejat aquestes improvisacions (Plaça del Sol, De gira, Cardona blues, Amb el Pedro i els canaris, Comiat d'una mare, etc.) "Jo no hagués posat títols. Prefereixo deixar les portes obertes, no concretar això ni per a mi ni per a qui ho escolti, que pugui imaginar-se el que li doni la gana. Però finalment, tant pel consell del meu pare com pel que em deia altra gent, vaig decidir posar-ne." En Ferran comparteix una improvisació amb el seu pare, Jordi Savall en la "impro" que es titula "Jaroslaw", perquè va sorgir en un concert que van fer junts en un festival de música de Polònia.

Ferran Savall ha mamat la música tota la seva vida, potser fins i tot abans de néixer a Basilea, on els seus pares residien a finals dels setantes, quan encara estaven al peu dels cims que escalarien amb la

música antiga. Potser haver nascut fill de dos músics i d'haver crescut en aquesta ascensió tan dura i alhora tan gratificant que han arribat a fer, ha motivat que en Ferran vegi el món de la música amb uns ulls molt particulars, amb horitzons molt amplis. "Tots els camins o les formes de sentir la música són vàlids, sempre he buscat desenvolupar la meua personalitat. La rebel·lió és això, busques altres camins diferents. I és he anat trobant gràcies a la gent que m'ha envoltat, als amics, als professors. Per a mi, la música està connectada amb una certa naturalitat, és més animal, en el fons. Perquè a la fi som animals, hem creat coses i ens pensem que som especials, però la música també és fruit de la natura i hi ha molts conceptes creats al seu voltant, com els concerts, amb els que no em sento tan identificat. Per a mi, són herències de la música de la cort, de les distàncies que s'han creat amb el públic, per a mi és antinatural. Jo la música l'entenc com el que devia passar al neolític, com una festa, com una experiència més interactiva i que és molt més rica a nivell humà. A mi m'aporta més viure-la d'aquesta manera. Jo prefereixo tocar amb la gent més a prop, m'inspiro més, m'hi sento més còmode. Les grans distàncies i totes aquestes barreres no m'ajuden gens."

Sense barreres de cap mena, Ferran Savall i la seva amiga Shantala Shivalingappa -que Pina Bausch ja havia fet ballar amb música del Ferran l'any 2007-, oferiran una "Impro Sharana", una improvisació al déu Shiva i per a tots els presents que tinguin ganes de deixar-se portar pel diàleg espontani entre aquests artistes. Un espectacle de música, veu i dansa que serà sempre diferent, tant a Girona com a Barcelona, i que també comptarà amb el contrabaixista Jordi Gaspar, la percussió de David Mayoral, la flauta kaval de Nedyalko Nedyalkov i el llaüd (oud) de Driss El Maloumi.



[TOUR DATES SINCE 2010]

Compagnie Shantala Shivalingappa

[BLOOMING—CONTEMPORARY DUO]

CREATION VAIL INTERNATIONAL FESTIVAL- JULY 2014
2nd-3rd July-13 : Vail International Dance Festival

[AKASHA - KUCHIPUDI]

CRÉATION CHATEAUVALLON - TOULON - MARS 2013
26-28 jun-13 Fest. Arts and Ideas, New Haven, CT, USA
07-juil-13 : Jacob's Pillow Dance Festival, Becket, USA
5-Avr-13 : Roubaix, Colisée, CCN Carolyn Carlson
3-avr-13 : Tarbes - le Parvis, scène nationale
15-mar-13 : Chateauvallon, France

[SWAYAMBHU- KUCHIPUDI]

CRÉATION THÉÂTRE DE LA VILLE - PARIS - AVRIL 2010
6-9-juin-13 : Spoleto Festival, Charleston, SC, USA
28-févr-12 : Liège (Belgium), Festival Pays Danse
26-févr-12 : (Italy) Teatri Reggion Emilia
01-nov-11 : San Francisco CA (USA), San Francisco
Performances - Herbst Theatre
30-oct-11 : New York City, (USA), World Music Institute-
Skirball Center
28-oct-11 : Amherst MA (USA), UMASS Fine Arts Center -
Bowker Auditorium
13-mai-11 : Ollioules (France), Chateauvallon
15-mai-11 : Fréjus St. Raphaël, (France) Palais des
Congrès
10-mai-11 : Châteauroux (France), L'Equinoxe
12-mars-11 : Washington (USA), Maximum India
Festival, Kennedy Center
06-08-mai-10 : Paris (Fr), Théâtre de la Ville-Abbesses
29-30-avr-10 : Paris (Fr), Thde la Ville - Les Abbesses

[NAMASYA - CONTEMPORAIN]

CRÉATION THÉÂTRE DE LA VILLE - PARIS - NOV 2007
19-avr-13 : Brendle Recital Hall, Winston-Salem, USA
16-avr-13 : Herbst theater, San Francisco, USA
09-avr-13 : Wexner Center of the Arts, Columbus, USA

27 juin-01-juil-12 : New York (USA), Joyce theatre
15-avr-12 : Remscheid (Allemagne), Teo Otto Theater
24-janv-12 : Leverkusen (Allemagne), Bayer Kultur
22-26-nov-11 : Montréal (Canada) Danse Danse, Place
des Arts-5ème Salle
22-23-oct-11 : Calgary (Canada) Springboard
Performances, Fluid Movement Festival - Theatre
Junction Grand
11-12-sept-11 : Philadelphia (USA) Arts Bank Theatre,
Philadelphia Live Arts Festival
9-sept-11 : Portland State University's Lincoln Hall,
(USA)
20-avr-11 : Saint Denis (Île de la Réunion), Espace
Culturel Champ Fleuri
04-juin-10 : Charleroi-Danse (Belgique)
12-mai-10 : Istres (France) Théâtre de l'Olivier
26-27-28-fév-10 : Barcelone (Espagne), Teatro Mercat
de Flores
28-29-30-janv-10 : Madrid (Espagne), Scena
Contemporanea
23-24-janv-10 : Malaga (Espagne), Teatro Canovas
20-janv-10 : Grenade (Espagne), Teatro Alhambra
15-16-janv-10 : Séville (Espagne), Teatro Central

[GAMAKA - KUCHIPUDI]

CRÉATION THÉÂTRE DE LA VILLE - PARIS - JUIN 2007
12-14-avr-13 : Mondavi Center, Davis, Canada
10-12-mar-12 : Adelaïde (Australie), WOMAdelaide
Festival
16-20-nov-11 : Montréal, (Canada), Danse Danse/Place
des Arts-5ème Salle
25-oct-11 : Alberta (Canada), Fluid Movement Festival -
Margaret Greenham Theatre, Banff Center
15-oct-11 : Troy, New-York state (USA), excerpts at
EMPAC
11-13 avr-10 : Seattle (USA,) UW World Series, Meany
Hall, www.meany.org
04-avr-10 : San Francisco (USA), Herbst Theatre,

[SHIVA GANGA - KUCHIPUDI]

CRÉATION THÉÂTRE DE LA VILLE - PARIS - OCT 2004
4-6-oct-12 : New-York (USA), Fall For Dance Festival
11-12-oct-12 : Sarasota, Florida (USA), Ringling Arts
Festival
08-nov-11 : Chapel Hill, NC (USA), Carolina Performing
Arts-Memorial Hall
05-nov-11 : Philadelphia (USA), Annenberg Center for
the performing Arts - Zellerbach Theatre
5-avr-11 : Saint André (Île de la Réunion),
19-avr-11 : Saint Denis (Île de la Réunion), Espace
Culturel Champ Fleuri
07-11-juil-10 : Massachussets (USA), Jacob's Pillow
Dance festival