



Music Academy

The Music Academy Madras

# 11<sup>TH</sup> DANCE FESTIVAL

3rd to 9th January, 2017





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**Mr. Phillip A.Min,**  
Consul General,  
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Inaugurates the Dance Festival

# Music Academy

## THE MUSIC ACADEMY MADRAS

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### DANCE FESTIVAL 2017

3rd to 9th January 2017, at the T.T.Krishnamachari Auditorium

#### Mr. Phillip A. Min

Consul General, Consulate General of the United States of America, Chennai

#### Inaugurates

5.30 p.m. Tuesday, January 3, 2017

#### Kum. Malavika Sarukkai

Receives the award and the title of 'Natya Kala Acharya'

Date	10.00 a.m. – 11.15 a.m.	11.30 a.m. – 12.45 p.m.	6.00 p.m. – 7.30 p.m.	7.45 p.m. – 9.15 p.m.
3.1.2017			Leela Samson <i>Bharatanatyam</i>	Jaikishore Mosalikanti <i>Kuchipudi</i>
4.1.2017	R. Jai Quehaeni <i>Bharatanatyam</i>	P. Praveen Kumar <i>Bharatanatyam</i>	Vaibhav Arekar <i>Bharatanatyam</i>	Kalakshetra <i>Choodamani Pradanam</i>
5.1.2017	Dakshina Vaidyanathan <i>Bharatanatyam</i>	Vishal Krishna <i>Kathak</i>	Mythili Prakash <i>Bharatanatyam</i>	Sheela Unnikrishnan <i>Leela Taranga Margam</i>
6.1.2017	Christopher Gurusamy <i>Bharatanatyam</i>	Anjana Anand <i>Bharatanatyam</i>	Malavika Sarukkai <i>Bharatanatyam</i>	Sujata Mohapatra <i>Odissi</i>
7.1.2017	Harinie Jeevitha <i>Bharatanatyam</i>	Pavithra Srinivasan <i>Bharatanatyam</i>	Srikanth & Aswathy <i>Bharatanatyam</i>	Neena Prasad <i>Mohiniyattom</i>
8.1.2017	Sukanya Kumar <i>Bharatanatyam</i>	Meenakshi Srinivasan <i>Bharatanatyam</i>	Rama Vaidyanathan <i>Bharatanatyam</i>	Rajendra Gangani <i>Kathak</i>
9.1.2017	T. Reddi Lakshmi <i>Kuchipudi</i>	Renjith & Vijnna <i>Bharatanatyam</i>	A. Lakshmanaswamy <i>Bharatanatyam</i>	Nrityagram <i>Odissi</i>

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Season and daily tickets will be available from 2nd December, 2016 at the office of the Academy between 10 a.m. and 5 p.m.



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# Malavika Sarukkai

## Natya Kala Acharya 2017



Malavika Sarukkai was born on 15th June 1959 in Mumbai to Saroja Kamakshi and Vasu Gopalan Sarukkai. Under her mother's guidance she had the privilege of training in Bharata Natyam with renowned gurus- Guru Kalyana Sundaram, Guru Rajarathnam and Guru Kalanidhi Narayanan.

Intense and extraordinary are the qualities that distinguish Malavika Sarukkai's dancing. With her artistic mastery and technique she commands a presence on the world stage.

She is acclaimed for her creative dance choreographies, which transport the viewer to the heart beat of dance, taking dance beyond specific geographies.

Over the last three decades Malavika Sarukkai has contributed a large body of original work. This is a result of her sustained and passionate investigation to expand the vocabulary of Bharata Natyam.

Her choreographies characterized by an insightful mind reflect the effortless coming together of the incandescent beauty of dance and the energized articulation of a contemporary mind. In recognition of her intellectual depth, she was invited to deliver the prestigious Coomaraswamy Memorial Lecture in Mumbai. A film entitled 'The Unseen Sequence' directed by Sumantra Ghoshal has been made celebrating her distinctive intellectual and path breaking approach to dance.

Malavika Sarukkai has received many accolades and awards. Padma Shri from the President of India in 2003, SNA Award 2002 from the Central Sangeet Natak Akademi, Delhi, Kalaimamani from the Government of Tamilnadu in 1994, amongst many others.

The Music Academy, Madras takes pride in conferring the title of Natya Kala Acharya for 2017.



## **Natya Kala Acharya Award**

Instituted by Drs. Engikollai Krishnan and Leela Krishnan in the memory of Smt.Meenakshi and Mysore Asthana Vidvan Engikollai Chidambara Ganapatigal.

### **Recipient**

January 2012 – **Dr. Padma Subrahmanyam**

January 2013 – **Smt. Sudharani Raghupathy**

January 2014 – **Smt. Chitra Visweswaran**

January 2015 – **Kum. Leela Samson**

January 2016 – **Smt. Alarmel Valli**



## Spirit of Youth 2016

28th Annual Spirit of Youth Festival of Music and Dance held at Kasturi Srinivasan Hall. Music Academy from 2nd August, 2016 to 11th August, 2016

Sl.No	Category	Name of Artistes	Endowed by Donor
1.	Best Dancer	Kali Veerapathiran	Sri Guppy Vasu Memorial Prize Endowed by Srinivasa Prasad International Foundation for the performing arts
2.	2 <sup>nd</sup> Best Dancer	Divya Ravi S. Yogesh Kumar	
3.	Dance Guru Award (for Guru of Best Dancer in Spirit of Youth)	Smt. Nirmala Nagaraj	Late P. Obul Reddy

## Mid Year Dance Festival 2016

23rd June, 2016 to 25th June, 2016

Sl.No	Category	Name of Artistes	Endowed by Donor
1.	Best Dancer	Dr. Methil Devika	M.N. Subramaniam Memorial Award Instituted by the M.N. Subrahmanian Trust
2.	Outstanding Dancer	Pavithra Srinivasan	
3.	Outstanding Dancer	Dakshina Vaidyanathan	



# Padams and Balasaraswati

Dr. Jon B. Higgins,

York University, Toronto, Canada

Balasaraswati and her family are the consummate exponents of the music of *Bharata Natyam*, and it is for this reason that when an Indian thinks of *padams*, he thinks of Balasaraswati. Few musicians, let alone dancers, understand this music the way she does. To watch Balasaraswati sing is to begin to understand a *padam*. Although she may not be performing *abhinaya* in any formal sense, her body leans into each musical phrase as if to coerce it; each syllable of *sahitya* is allowed to find its level, its own unique “sound value” (to use her term). Thus in a dance performance, Balasaraswati breathes with the music, and the music breathes life into Balasaraswati’s gestures.

The *Natyasastra* stipulates that a dancer should herself sing the music to which she performs *abhinaya*, yet Balasaraswati is practically alone today in her ability to do so with style and confidence. She owes this distinction in part to the extraordinary household in which she was raised, one held in high esteem by the greatest musicians of her time. Her famous grand-mother, Vina Dhanammal, and her mother Jayammal bequeathed to her the very essence of Karnatak music, a prodigious repertoire of Kshetragna *padams* and Dikshitar *kritis*, and the profoundly expressive style of singing for which the family is justly renowned. These musical gifts, inherited and developed by Balasaraswati and her musical brothers, Viswanathan and Ranganathan, are related in a very special way. This unique repertoire, with its unusually stringent demands upon musicianship and technique, has undoubtedly influenced the development of

these artists’ vocal production and stylistic detail.

The main reason this family is so well known for imaginative and beautiful melodic improvisation (especially in *ragas* such as *Kambhoji*, *Todi*, *Varali*, *Bhairavi* and *Sankarabharanam*) is that they carry in their ears, phrases from Kshetragna’s *padams*, an unparalleled resource for *raga* material. It is generally recognized that the best Telugu *padams* are those of Kshetragna, a 17th century poet-composer of great renown. His pieces are composed in the “style and diction known as *kaisiki vritti*, soft, flowing and seductive.” (Srinivasa Ayyangar. p.107). Kshetragna was highly influenced by the *Gitagovinda*, a celebrated account of the loves of Krishna, written in Sanskrit verse by Jayadeva, almost 500 years earlier. The subtle depiction of romantic episodes as an allegorical expression of spiritual devotion provides an eloquent poetic vehicle, for which Kshetragna is heavily in debt to Jayadeva. But the aspect of composition which relates more to the musical content of *padams* (and is shared alike by Kshetragna and Jayadeva) is the profound gift for blending poetic and musical phrases to create a unity of meaning. “...in the case of the *Gitagovinda* the art of wedding sound and meaning is carried out with such success that.. any translation (is) useless as a substitute for the original” (Keith, p. 195). The reference here is to the sound of poetry rather than phrases of actual music; but the “songs are given to us in the manuscripts with precise indication of melody (*raga*) and time (*tala*) of the music and dance

which they were to accompany, and the poet definitely bids us think of songs as being performed (in temples and at festivals) before our very eyes” (Keith, p. 192). “The *ragas* he (Kshetragna) has chosen for their expression are most happy, in that ‘the sound as an echo to the sense’ is portrayed in its fullest possibility” (Srinivasa Ayyangar, (*loc. cit.*)

Any good *padam*, but particularly one by Kshetragna, confronts the musician with a challenge altogether different from that produced by any other type of Karnataka composition. At a very crude level it is possible to learn such a piece with the help of *svara* notation and some reasonably sophisticated experience with the *raga* in which it is composed. (With most *Krithis*, *varnams*, etc., this method of learning would suffice, and enable a seasoned musician to introduce the piece into one of his concert programs). To realize the full potential of a *padam*, however, one must approach it quite differently.

The music must be learnt by rote over a period of many hours, at the feet of a musician, whose grasp of the composition is complete, organic and total. Mastering the *svaras* and poetry is just the beginning, for, a *padam* reveals its full shape and potential only in the gradual accretion of experiences with it. *Padams* are not “learned” in the usual sense of the word; they rather “become”, take fresh shape with each new singing. Such subtle inflections as the pronunciation of a particular sequence of vowels, or the altered resonance and weight of tone at special “heavy places” in the *raga*, can continually be experimented with or adjusted to the particular sensibility of the moment. *Padams* take a heavy toll on the singer who dares to shoulder this creative

responsibility, for, each phrase requires a complete focus of physical and psychic energy. Yet the consummate performance, toward which the singer forever aspires, takes him beyond the hurdles, the exertion, the strain, into an exhilarating motion of fluent expression which transcends effort and appears effortless. The singer may move past the limits of his own capability to become a willing vehicle for the expression of a tradition far greater than himself, yet inarticulate without his participation.

In order to approach the more intimate connections between the music of *padams* and *abhinaya*, it is first necessary to make some general remarks about the dancer’s attitude toward her material and how it should be prepared and presented. “Knowledge of the language, a correct understanding of the meaning, a grounding in *nayika-nayaka-bhava*, a precise understanding of the nature of the characters portrayed — these are all necessary before one could master the art of *abhinaya*.” (Raghavan, 1958, p.41). One of the first steps a dancer must take in the preparation of a *padam* for *abhinaya* is to decide upon the precise shadings of character suggested by the text. The age of a *nayika* must be determined (whether she is young and innocent, older and experienced, or somewhere in between), her character established (how she treats her lover, depending at least some-what upon how he treats her), and, finally her moods must be understood. Great respect is paid to the classification of *nayika*-types with which the dancer ought to be thoroughly familiar, for, her own interpretation of the text should reflect a knowledge and understanding of the composer’s frame of reference, “... without a sense of these possible variations, and the properties proper to each, it will not be possible to portray correctly the

feeling of each, without the intrusion of a wrong word or act or feeling proper only for another type” (Raghavan, “Her Infinite Variety”, p/ 128).

One of the hazards dancers have encountered with this literature is the delicate and not easily distinguishable line between the erotic and the obscene. The first three decades of this century witnessed in India a widespread and decidedly puritanical opposition of Bharatanatyam, based more upon the unfortunate social circumstances of its practitioners than upon the poetic content of its repertoire. Although the art has by now almost fully regained its rightful and privileged place among the proud monuments of Indian culture, debate continues, over what the proper emphasis should be in the interpretation of *padams* through *abhinaya*. It is generally agreed that the meaning of *srngara* literature can be understood on at least two different levels, the erotic and the spiritual. Jayadeva’s profound insights into sensitive and variegated textures of human love served him well in the artistic expression of his own spiritual vitality. “...the religion of Jayadeva was the fervent Krsna - worship which found in the god the power, which is ever concerned with all the wishes, the hopes and fears of men, which, if in essence infinite and’ ineffable, yet expresses itself in the form of Krsna, and which sanctions in his amours the loves of mankind. In this sense Jayadeva’s work is deeply touched with the spirit of religion” (Keith, p. 194). Jayadeva thus set tone for successive generations of devout poets whose pre-occupation with the sensual complexities of romantic love provided an expressive vehicle for a passion that transcended the philosophical distinction between sensual and spiritual.

“When a *pada* of Kshetragna deals with *sambhoga* (love in union)-aspect of *srngara rasa*, he doesn’t mince matters at all. That is because, I think, ...the Hindus were not ashamed of sex, .they were not afraid of sex (scattered applause and ‘hear hears’, from the assembled participants in the dance conference). That is an aspect which crept in along with the other benefits of British rule... That is why you find amorous sculptures on temples, which are certainly places of spiritual significance, and that is why you find in ancient writers, when they deal with the love affairs – if I may use that word – even of gods and goddesses, they deal with *the srngara* aspect in all its aspects..... If you take up a *padam* of Ksbetragna you should not exclude from it something which the great composer intended to be a part of it.” (P.V.Rajamannar, at the National Dance Seminar of the Sangeet Natak Akademi, New Delhi, 1963 - from a transcribed recording.)

Whatever the styles or tastes of individual performers, however, it is clear that the dual aspects of love are, in the end, compatible if not identical; the yearning of an individual-soul (*jivatma*) for the Supreme soul (*paramatma*), and the sexual desire of a *nayika* for her lover, are inextricably bound to one another as manifestations of a common devotion, *srngara-bhakti*.

Balasaraswati excels in the rhythmic (*nrtta*) aspect of *Bharata Natyam* and her reputation must be attributed to the balanced versatility she commands over the total leading edge of Balasaraswati’s impact upon the world of dance. She learned the techniques and vocabulary of *abhinaya* from here teacher Kandappa, and from others as well. Gauramma, the lady whom she holds originally responsible for her inspiration and

desire to dance, taught her many *padams*, and often danced to the singing of Jayammal and Jayammal's sister Lakshmiratnam. Chinnaya Naidu introduced Balasaraswati to several Kshetragna *padams*, showing her many *sancari-bhavas* (interpretative deviations from the text) and another extremely influential teacher was Vedantam Lakshminarayana Sastri of Kuchipudi fame. He was not sophisticated man, nor a great musician; but the sheer vitality of his imagination captivated Balasaraswati and she was able to learn a great deal from him about improvisation in *abhinaya*.

It was not long before Balasaraswati became the model for every aspiring young dancer; she assimilated ideas from everywhere, and added her own inimitable flair for the unusual or the unexpected.

"*Abhinaya* allows a great opportunity for interpretations to a dancer fully endowed with imagination and power of expression. All cannot be gifted with the delicacy of feelings and sensitiveness of response to suggestion. A dancer, if inspired in adequate measure to unravel inner meanings of a theme, can work marvels of artistry and creative fancies upon an initiated audience. For instance, Lord Krishna mentioned in any of Kshetragna's *padams* becomes the starting point for a garland of connected images of the *Lilas* of Krishna; which rendered with grace and delicacy of emotion can take one to a transported plane of mystic experience.

But it is given only to a few as to Srimati Balasaraswati to picture to us Krishna as on the chariot seated opposite Arjuna and delivering the message of his Gita. She can suggest infinite varieties of ideas, crowing them all with her original conceit of applying the Sankha Mudra to her mouth and turning towards the four directions, thereby

intimating to Rasikas the universality of the resounding message that the Gita holds for all humanity, be they any quarter of the Globe." (K. Chandresakharan, Presidential address at the Seminar on *Bharata Natyam*, sponsored by the Institute of Traditional Cultures, Madras, August 6, 1966)

There is one aspect of Balasaraswati's *abhinaya* which she cultivates above any other. This is remarkable process of deriving interpretative gesture from the music itself. Most authorities on Bharata Natyam stress the relationship between music and nrta on the one hand, and sahitya and abhinaya on the other. ".....the patterns of melody determine the pure dance sequence (nrta) and the nature and composition of the sahitya (literary piece) determines the interpretation of the permanent mood (sthayi bhava) and transitory states (the sancari bhava)" (K. Vatsyayan, 1968, p. 383).

Balasaraswati seems almost invariably to cherish the musical phrase before the *sahitya* phrase. The meaning of her *abhinaya* is guided by *sahitya*; the "form", "movement", "shape" of the *abhinaya* is, more often than not, guided by music. She listens for the most important *svaras* in a given musical phrase, and moves according to the sound. Most dancers, whenever possible, will draw upon the classical *mudra* (gesture) to portray the meaning either explicitly or implicitly expressed in the *sahitya*. But Balasaraswati may instead choose to give expression to the shape of the melody, with her hands and body, as a singer might do. When she was presented in public for the first time, at the age of seven, Balasaraswati amazed everyone with her natural grace in *abhinaya*. They couldn't understand such a little girl expressing the intricacies of *sringara rasa* so beautifully,

without really comprehending the meaning as an adult might. Her explanation, many years later, was that Jayammal had taught her to pay attention – not to the words – but to the music. The way in which *svaras* were conceived as phrases dictated not only the notion of a *mudra*, but where it commenced and ended. As a precociously musical little girl, Balasaraswati developed an instinctive dependence upon the musical gesture as a guide to *abhinaya*.

One of the obvious pre-requisites for any dancer is, a well-developed sense of rhythm. In *abhinaya*, the rhythmic coordination of music and gesture depend heavily upon the dancer's ability to "sense" the *tala* without becoming a slave to it. "Some think that the showing of *abhinaya-hastas* (hand-gestures) should be close-bound with the *tala*, and would give more marks when the artist goes on whipping out her hands with the obsession of the *tala*. The *tala* is there and a true artist will hardly miss it" (Raghavan, 1958. p. 39). While performing *abhinaya* with all its complexity of rhythmic coordination, the dancer must step back and forth in harmony with the motion of the *tala*. However, footwork in *padams* is not just a function of the *tala*, but must be coordinated with the segmental division of the text and melody as well. Without knowing a *padam* inside and out, the dancer cannot naturally and fluently control all the elements. Yet few, if any young dancers today; have the necessary musical training.

Many different influences and factors go into the creation of a consummate

artist, and a few of these have already been suggested. Perhaps one further characteristic of Balasaraswati's style should be mentioned, if only to suggest how she manages to coordinate so many different skills. In recent years, she has virtually abandoned the exhaustive rehearsals which most dancers take for granted in the preparation of a public recital. She does, of course, know the choreography of dozens of *varnams*, *jati-svarams*, etc. by heart, after many years of dancing. But where the other aspects of a performance are concerned, Balasaraswati never stops rehearsing. As a relief from the daily concerns of running an urban household, she delights in her own "researches", finding joy in the perpetual exploration of ideas in *raga*, *tala* and *abhinaya*. She is the mistress of an active and restless intellect, forever taking apart the smallest segments of her art in order to examine them freshly, and put them together in new ways. Seated alone on the veranda of her Madras home, she may be seen by visitors and passers-by, lost in the creative meanderings of her mind. A *raga*-phrase, explored, divided, analyzed, caressed with her voice, becomes no longer a phrase so much as potential "opening up" of the grammatical structure of the *raga*. The same is true of her probing analysis of material for *abhinaya*; she considers, in much the same way as poets and scholars and extends here sympathy into a multitude of directions – one by one, yet with a sure intuitive grasp of the relationship between them. Constantly "researching" her art, Balasaraswati's imagination never sleeps.

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## Leela Samson



Leela Samson joined Kalakshetra in 1961 and left the institute in 1975 as one of its lead dancers. In 1975 she joined the Sriram Bharatiya Kala Kendra, Delhi where she started a department of Bharatanatyam. Over the next fifteen years she trained several students. In 1991 she left Kala Kendra and trained students privately in the Guru-Sishya tradition. She is a multi-dimensional personality as a performer, teacher, choreographer and writer and has made a mark in every one of the fields.

Rukmini Devi's passing away in February 1986 led to the creation of the Kalakshetra Foundation, on whose first board she served as a member for a three year term. She took over as Director of the Kalakshetra Foundation from 2005 to 2012. She was the Chairman, Sangeet Natak Akademi, New Delhi from August 2010 to September 2014. From mid 2011 to early 2015, Leela served as Chairperson, Central Board of Film Certification.

She has authored books on dance such as *Rhythm in Joy* and a book for children published by National Book Trust. She is a regular contributor for magazines and journals on dance. Her monthly column The Still Point appears in the magazine *First City* published from Delhi. Her biography of Rukmini Devi is an in depth study of its protagonist and the institution she founded.

Leela has choreographed a body of work called 'Spanda' known for its innovations in Bharatanatyam. It is now twenty years since its inception. The latest production she is working on is 'Nadhi – the river' which was showcased in December 2016.

Leela has travelled extensively and performed at leading festivals of dance. She has visited Russia, Poland, Czechoslovakia, France, Holland, Germany, Italy, Spain, Ghana, Algeria, French Antilles, Mexico, Japan, China, Singapore, Malaysia, USA, UK on concert tours.

Two significant documentary films have been made on Leela Samson – *Sanchari* by Arun Khopkar and *The Flowering Tree* by Ein Lall. Leela is the recipient of the Sanskriti Award in 1982, the Padma Shri in 1990, the Nritya Choodamani, in 1997, the Sangeet Natak Akademi in 2000 and the Natya Kala Acharya from the Music Academy, Chennai in 2015.

## Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Ambal Poothavale ( <i>Viruttam</i> )	Ragamalika		Abhirami Bhattar
Sami Neeve (Telugu version ( <i>Varnam</i> ))	Kalyani	Adi	Tanjore Quartet
Yera Rara ( <i>Javali</i> )	Khamas	Adi	Dharmapuri Subbarayar
Sakhi He ( <i>Ashtapadi</i> )	Shudda Sarang	Mishra Chapu	Jayadeva
Thillana	Revathi	Mishra Chapu	Lalgudi Jayaraman

### Accompanying Artistes

Nattuvangam	<b>Aadith Narayanan Seshadri</b>
Vocal	<b>Radha Badri</b>
Mridangam	<b>Kartikeyan Ramanathan</b>
Violin	<b>Ananthkrishnan</b>
Flute	<b>J.B. Sruti Sagar</b>



# Jaikishore Mosalikanti and Troupe

## Kuchipudi Nrithya Maalika



Jaikishore Mosalikanti hails from an artist's family and is the son of violin vidwan M.S. Rao. He began his dance career at the age of seven under Guru Vempati Chinna Satyam and had his training for 18 years. Jaikishore performed important roles in his guru's dance dramas and also gave solo performances. He served as a teacher at his Guru's institution for four years.

From the year 2000 he has been teaching Kuchipudi in Chennai in his dance school Shivamohanam, to young upcoming artists as well as prominent dancers well established in the field. His wife Padmavani, a Kuchipudi dancer herself, assists him in teaching, presenting performances and nattuvangam. With his knowledge of music, he performs nattuvangam not only for Kuchipudi recitals, but also for

Bharatanatyam and Mohini Attam recitals. As a nattuvanar he has travelled all over India, United States, Europe and Middle East countries to name a few.

Jaikishore has been conducting workshops in India as well as in the United States. He has been serving as a visiting teacher at the Bharatanjali Academy of Indian Dance in Trivandrum, run by Mohini Attam and Bharatanatyam dancer Dr. Neena Prasad.

He is also an acclaimed choreographer. In his own compositions, he has honoured the precedents set by his guru while seeking to establish his own unique style with the innovative use of rhythm and rhythmic variations. His body of choreography includes over thirty solo pieces, several thematic presentations, and dance dramas.

Jaikishore along with his ensemble has taken part in various prestigious festivals in India and has collaborated with the Battery Dance Company and I.A.A.C. New York.

Jaikishore was awarded the title Natya Vishaarada, by Kuchipudi Arts Academy and the title of Yuva Kala Vipanchee by the Vipanchee Trust.

### Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Ananda Narthana Ganapathim	Nata	Adi	Oothukadu Venkatakavi
Jatiswaram	Atana	Adi	Bokka Appayya Sastry
Tarangam	Ragamalika	Adi	Narayana Teertha / Music Sweta Prasad
Ananda Tandavam Aade	Ragamalika	Adi	Dr. C. Naryana Reddy/ Music-P. Sangeetha Rao
Arathi	Suruti	Adi (Trisra Gathi)	Purandaradasa

### Accompanying Artistes

Nattuvangam	<b>S. Aadith Narayan</b>
Vocal	<b>Kuldeep M Pai</b>
Mridangam	<b>B.P. Hari Babu</b>
Violin	<b>Easwar Ramakrishnan</b>
Flute	<b>B. Muthu Kumar</b>

### Dancers

Jaikishore Mosalikanti  
 Padmavani Mosalikanti  
 Shobha Korambil  
 Divyasena Haribabu  
 Ashrita Keshav Preetham  
 Gayathri Rajaji  
 Ala Venugopal  
 Niveshan Munusami

## Jai Quehaeni R.



Jai Quehaeni is a disciple of Chitra Visweswaran in the Chidambaram Academy of Performing Arts, Chennai. Her arangetram was in 2005. She has won the Spirit of Youth award from the Music Academy, the Dharmavarapu Seetharama Anjaneyalu prize from Krishna Gana Sabha and a prize in the Varnam competition by Natyarangam in 2008. She has visited U.S.A., Australia, Malaysia, Singapore, France, Germany, Luxemburg and Sri Lanka on concert tours.

### Programme

Song/Genre	Ragam	Talam	Composer / Music Composer
Anjali	Gambheeranattai	Adi	Chitra Visweswaran
Pranavakaram (Kriti)	Arabhi	Adi	Oothukkadu Venkatasubbayyar
Sakhiyae nee (Varnam)	Kalyani	Adi	Geetha Priyan
Netrandi Nerathile (Padam)	Huseni	Rupakam	Subbaramaiyer
Thillana	Paras	Adi	Poochi Srinivasa Iyengar

### Accompanying Artists

Nattuvangam	<b>Chitra Visveswaran</b>
Vocal	<b>Murali Parthasarathy</b>
Mridangam	<b>K.Venkata Subramaniam</b>
Violin	<b>K.P. Nandini</b>
Flute	<b>Thiagarajan Ramani</b>

## P. Praveen Kumar



Praveen Kumar belongs to a family of artists and honed his skills under Gurus Narmada and Prof C.V. Chandrashekar. Recognising his talent, the Indian Council for Cultural Relations (ICCR) has empanelled him in their list of artists to participate in cultural events in India and abroad. He is also an 'A' Grade artist of Doordarshan.

He has won several awards including the Ustad Bismilla Khan Yuva Purskar 2010 from the Central Sangeet Natak Akademi, New Delhi, Mohan Khokar Award - 2010, Obul Reddy Endowment Senior dancer award, from

Nattarangam, Chennai 2016 and Guru Kelucharan Mohapatra Yuva Prathibha Purskar from Srjun, Bhuvaneshwar, 2016.

He has toured many countries for his dance performances such as USA, UK, Italy, Australia, Wales, South America. An accomplished choreographer and nattuvanar, he runs the Chitkala School of Dance in Bangalore.

### Programme

Song/Genre	Ragam	Talam	Composer / Music Composer
Jatiswaram	Abhogi	Adi	Kamaeshwaran
Vadane navaneeta (Varnam)	Hindolam	Adi	Sage Leela Shukha
Teertha karayinile (Padam)	Ragamalika	Adi	Subramanya Bharatiyar
Prematho natho (Javali)	Kannada	Adi	Mysore Vasudevachar
Thillana	Valaji	Adi	Dwaraki Krishnaswamy

### Accompanying Artists

Nattuvangam

Vocal

Mridangam

Flute

**D.V.Prasanna Kumar**

**D.S.Srivatsa**

**Lingaraju**

**Mahesh Swamy**

## Vaibhav Arekar



Vaibhav Arekar has done his Masters in Fine Arts in Bharatanatyam from the Nalanda Nritya Kala Mahavidyalaya. He had his early lessons from Saroja Srinath and training in nritta from Thangamani Nagarajan and in abhinaya and choreography from Dr Kanak Rele. He had his Arangetram in 1991. He received the Govt of India scholarship for young dancers and later a Fellowship from UGC for dance research. As the leading dancer of the Nalanda troupe he has been featured as the lead performer in the productions of Dr. Kanak Rele. He has been a lecturer of Nalanda Nritya Kala Mahavidyalaya and its Principal.

Vaibhav has gone on concert tours to several countries in Europe, North and South America, Middle East, Far East, Asia, Australia and many others. He has choreographed solo, traditional group and collaborative productions, some of which are *Naachu Keertanache Rangee*, *Akkamahadevi*, *Paanyaavarchya Paaklya*, *Ekatatva* -a collaborative endeavour with two of the leading dancers Daksha Mashruwala (Odissi) and Uma Dogra (Kathak), etc.

He was a full time lecturer at Nalanda Nritya Kala Mahavidyalaya, Mumbai University and worked for a year, as Principal, In-charge of Nalanda Nritya Kala Mahavidyalaya. He was the Co-director of Lasya, a dance institution of Mumbai with a professional performing wing and an academic centre affiliated to SNDT Women's University. He is presently the founder and artistic-director of Sankhya Dance Company.

Vaibhav has featured prominently in the DVDs on Bharatanatyam produced by Nalanda and has choreographed and performed in his DVD *Nritya Prabha*.

## Programme

Song/Genre	Ragam	Talam	Composer / Music Composer
Srivignarajam bhaje ( <i>Kriti</i> )	Gambhiranatai	Khanda Chapu	Oothukadu Venkata Subbayyar
Dani korikenu ( <i>Varnam</i> )	Vasanta	Misra Jhamba	Ramanathapuram Srinivasa Iyengar
Ososi namadinunaya ( <i>Padam</i> )	Mukhari	Misra Chapu	Kshetrayya
Subhashita ( <i>Sloka</i> )	Ritigowla		Traditional
Eka aarohanaa nandi... ( <i>Abhang</i> )	Shankara	Adi	Ekanath Maharaj
Thillana	Purvi	Rupakam	Vaidyanatha Bhagavatar

## Accompanying Artistes

Nattuvangam	<b>Kalishwaran Pillai</b>
Vocal	<b>Srikanth Gopalkrishnan</b>
Mridangam	<b>Satish Krishnamurthy</b>
Violin	<b>Easwar Ramakrishna</b>
Flute	<b>J.B. Shruthi Sagar</b>

## Other Credits

Light design	<b>Sushant Jadhav</b>
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# Choodamani Pradanam

Presented by KALAKSHETRA

Choreography : Rukmini Devi Arundale

Music : Mysore Vasudevacharya



## Kalakshetra

Kalakshetra Foundation is a premier institution of classical dance, music and visual arts founded by the great visionary Rukmini Devi Arundale in the year 1936. It was recognised by the Government of India as an institution of national importance by an act of Indian Parliament in 1993 and became an autonomous body under the Ministry of Culture, Government of India.

## A note about the repertory company

The Kalakshetra Repertory Company, formed in the early 1940s, is a one of its kind company, performing group works of Indian classical dance and music in India. The repertoire of the company includes mythology based dance-dramas, classical and contemporary Bharatanatyam compositions, as well as programs of the varied folk dances of India. In particular, Kalakshetra's dance-dramas have come to be recognized worldwide for their impeccable technique and aesthetic. A major part of these works are a legacy of the founder Padma Bhushan Rukmini Devi Arundale which account for over 25 productions.

## Synopsis

In their search for Sita, Rama and Lakshmana come to the enchanting forest lake, Pampa. Lakshmana consoles his beloved brother Rama who is overcome with emotion. They continue on their way to Mount Rishyamuka in search of Sugreeva, the exiled lord of the monkeys whose abode it is.

Hanuman approaches Rama and Lakshmana disguised as a mendicant. He has been sent by Sugreeva who fears that the two princes may be spies sent by his brother Vali. He tells

them that Sugreeva has been exiled by Vali and that he desires their friendship. He reveals his power to assume any shape and travel anywhere at will. Lakshmana tells Hanuman of their royal lineage, exile and the abduction of Sita and says they seek Sugreeva's friendship. Hanuman assures them that Sugreeva would help them find Sita. With Rama and Lakshmana on his shoulders, Hanuman flies to Mount Rishyamuka.

Hanuman dispels Sugreeva's fear and informs him of the greatness of Rama and Lakshmana. Sugreeva welcomes Rama, and Hanuman kindles the sacred fire to bear witness to the pact of friendship between Rama and Sugreeva. Rama promises to slay Vali while Sugreeva promises to find Sita. Sugreeva tells them that a maiden who was forcefully taken by a rakshasa, let fall some jewels which he had kept safely. Recognizing them to be Sita's, Rama is grief-stricken. He shows them to Lakshmana, who with reverence says he is able to recognize only the anklets of Sita because he paid obeisance daily at her feet. Rama then goes with Sugreeva to vanquish Vali.

Hearing Sugreeva's war cries, Vali rushes to fight with him. Tara, his wife, asks him not to fight but to befriend Sugreeva. She says she has heard that the two sons of the King of Ayodhya have come to aid Sugreeva. Vali does not agree, saying that Rama would never interfere in his quarrel with his brother. The brothers fight and Rama mortally wounds Vali with his arrow. Vali censures Rama and the latter replies that Vali brought this punishment upon himself for the crime of forcibly abducting his brother's wife. Rama tells the grief-stricken Tara that her future will be happy and that her son Angada will be the heir to the throne. Vali begs forgiveness and tells Sugreeva to look after Angada and gives him the divine necklace given to him by his father, Indra. Rama pulls the arrow from Vali's heart and blesses him as his spirit soars to Heaven.

In the forest, Rama receives King Sugreeva who orders his army to search for Sita. Placing full confidence in Hanuman, he requests him to rescue Sita. Hanuman receives the royal gem-studded signet ring from Rama by which token Sita will know Hanuman as his true envoy. Hanuman reverentially places the ring upon his head, prostrates before Rama and departs on his quest. The rolling waves and the rhythmic ebb and flow of the ocean are depicted. Hanuman describes the terror of the sea snakes who mistake him for Garuda, as he flies over the waters. Hanuman then reaches Lanka, the island city of Ravana.

Sita is guarded by rakshasis when Ravana comes to woo her. She warns him that unless he returns her to Rama, he would be slain. Ravana threatens to kill and devour her unless, within two months, she submits to his desire. Sita declares that with her spiritual power alone she could reduce him to ashes, but that she refrains from doing so only because she does not have the consent of Rama and because she wishes him to kill Ravana. Trijata tells



the rakshasis of her dream which is detrimental to Ravana and Kumbakarna and beneficial to Rama and Vibhisana and tells them to treat Sita gently.

Sita decides to end her life by hanging herself. Hanuman leaps down from the tree where he has been hiding, uttering Rama's name. He narrates the events from Rama's life and approaches Sita with reverence. Hanuman gives her Rama's signet ring. Sita tells Hanuman of Ravana's threat. Hanuman offers to carry her on his back across the ocean and assumes his gigantic form. Wonderstruck, Sita admits his great power but says it would be improper for her to go with him, and that Rama should do after destroying Ravana. Sita takes a hair-ornament (*choodamani*) and gives it to Hanuman to give to Rama.

The Rakshasis tell Ravana about Hanuman talking to Sita and his destruction of the palace garden. Ravana orders him to be killed. He is informed that his son Indrajit, has caught Hanuman alive by the aid of the Brahmastra. Hanuman is brought before Ravana and says that he is a messenger from Rama and advises Ravana to return Sita to Rama. Ravana, on Vibhishana's advice does not kill Hanuman, but orders his tail be set fire to. Hanuman, with his tail ablaze sets fire to Lanka.

Rama anxiously awaits Hanuman's return. Hanuman tells Rama about the happenings in Lanka and says that Sita has only one month more to live unless help arrives. Hanuman gives the Choodamani ornament to Rama who says that Hanuman is the perfect messenger, the very spirit of devotion and service. The only adequate reward would be to take him into his inmost heart. Rama turns to Hanuman and enfolds him in his arms.

CHARACTER	DANCER
Bees, Swan, Lotus, Creepers, Devas	Sharada Acharya, Reshmi, Dhanya, Shruthi, Reshma, Krishna
Sri Rama	Girish Madhu
Lakshmana	Srinath
Hanuman	Haripadman
Sugriva	Sai Krishnan
Nalan	Mukundan
Neelan	Sanjit Lal
Taran	Kali
Vali	Rajkamal
Tara	Reshmi

CHARACTER	DANCER
Angad	Atul
Women Attendants	Rajeshwari, Soorya
Ocean	Janet James, Aryamba, Aswathy, Meenu and Anjali
Sita	Sreedevi
Rakshasis	Dhanya, Sharada Acharya and Shruthi
Trijata	Krishna
Ravana	Jaikrishnan
Royal Women	Reshma, Swathi, Sukanya and Impana
Vibhishana	Amalnath
Court Attendants	Mukundan and Rajkamal

### Accompanying Artists

Nattuvangam

**Rakesh**

Vocal

**Sai Sankar and Hariprasad**

Mridangam

**Anil Kumar**

Violin

**Pakala Ramadas**

Flute

**Sasidar**

Veena

**Srividya Viswanath**

Maddalam

**Shivarupan**

## Dakshina Vaidyanathan



Dakshina Vaidyanathan belongs to a family of eminent dancers and underwent rigorous training in Bharatanatyam from her grandmother and Guru Saroja Vaidyanathan as well as her mother Rama Vaidyanathan. She lives in Delhi and is a faculty in Ganesa Natyalaya where she trains young students in the art. She has also choreographed several dance productions. Apart from this she has chosen offbeat subjects like Newton's law of Karma, From Zero to Infinity and Cleopatra and conceived and directed them. The first two were group productions and Cleopatra and Shoorpanakha were solo productions.

She has received the CCRT scholarship from the Department of Culture Govt. of India in 2003 and in 2014, the Kalpana Chawla Award, in the Young Achievers' category in 2005 apart from many other creditable awards.

She is an empanelled artist of the ICCR and has performed in several festivals all over India and abroad both as a solo artist and with her mother and eminent Bharatanatyam dancer Rama Vaidyanathan.

### Programme

Song/Genre	Ragam	Talam	Composer / Music Composer
Alokaye Sri Balakrishna	Ragamalika	Eka Talam	Narayana Tirtha Music: Sudha Raghuraman
Mohamaginen (Varnam)	Kharaharapriya	Adi	Dandayudapani Pillai
Mugattai Kattiye (Padam)	Bhairavi	Misra Chapu	Papavinasa Mudaliar
Saddu Madalu Bedavo (Keertanam)	Mohana Kalyani	Adi	Purandaradasa
Thillana	Dvijavanthi	Adi	M. Balamurali Krishna

### Accompanying Artists

Nattuvangam  
Vocal  
Mridangam  
Violin

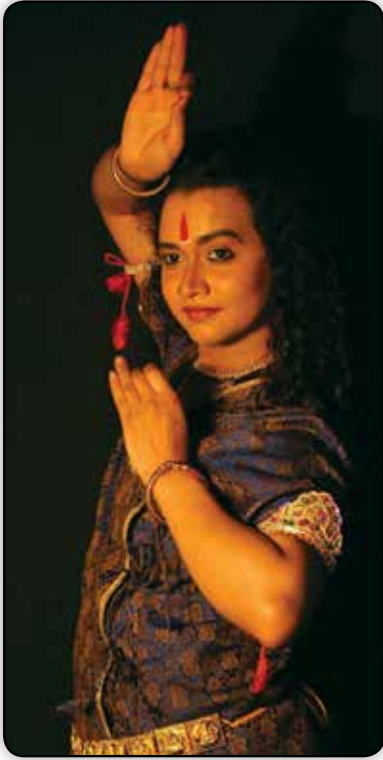
**Rama Vaidyanathan**  
**K. Venkateshwaran**  
**Sumodh Sreedharan**  
**Viju Sivanand**

### Other Credits:

Choreography

**Rama Vaidyanathan**

## Vishal Krishna



Vishal Krishna started his training under his grandmother Sitara Devi and also learnt from Pandit Mohan Krishna and Pandit Ravi Shankar Mishra. He belongs to the eleventh generation of dancers from the illustrious Benares Gharana founded by noted Maestro Acharya Sukhdev Maharaj.

This gharana has compositions based on mythology giving it a spiritual essence. The other striking characteristic is that the emphasis on abhinaya is based on ancient texts.

Apart from being a dancer of repute, he teaches students and choreographs pieces for audiences in India and abroad. He is the recipient of several awards, notable among them being the Pandit Birju Maharaj Sangeet Samriddhi Samman. He has performed at several prestigious venues - Khajuraho festival, Maihar festival (M.P.), ITC SRA (Kolkatta), Vasant Utsav (Delhi), Swami Haridas Sangeet Sammelan (Mumbai) and Nalanda Mahotsav (Bihar). He has received the Bismillah Khan Yuva Puraskar in 2015.

### Programme

Song/Genre	Ragam	Talam	Composer/ Music Composer
Jai Jai Jagajanani Devi	Sohini	Ektal	Tulsi Das
Shuddha Nritya	Shankara	Chautal	Sitara Devi
Thumak Chalat Ramchandra	Bihag	Dadra	Tulsidas
Nartan Priya (Based on Peacock)	Megh malhar	Teen tal	Vishal Krishna
Tum bin Mori Kaun	Mishra Piloo	Kaharva	Meerabai

### Accompanying Artists

Vocal

**Prateep Banerjee**

Sitar

**Sandeep Niogi**

Tabla

**Kushal Krishna**

## Mythili Prakash

Mythili Prakash has received training in Bharatanatyam from her mother Viji Prakash. She has also studied with several legendary Gurus, including Mahalingam Pillai, Kalyanasundaram Pillai, C.V. Chandrasekhar Brahma Bessell. She is currently under the tutelage of Malavika Sarukkai.

In her solo tours of the United Kingdom, Scotland, France, Singapore, the United



States and Mexico, she has performed at prestigious arts venues such as: The Lowry in Manchester; Musee Guimet in Paris; and Esplanade Theatres on the Bay in Singapore, and the Kennedy Center in Washington D.C. to name a few.

She received the Creation to Performance Grant from the Irvine Dance Foundation for her highly acclaimed work *Stree Katha: The Tragic Heroines of the Epic Ramayana*, which has toured the USA, Canada, Europe, India, and Singapore. She was also awarded the Artistic Innovation Grant from the Center for Cultural Innovation for her work, *Shakti: The Sacred Force*.

She has received numerous titles such as Nadanamaamani (Karthik Fine Arts), Yuva Kala Bharati (Bharat Kalachar), Sanskriti Nritya Puraskar (Sanatan Sangeet Sanskriti), and MGR Best Dancer Award at the Spirit of Youth Festival of The Music Academy to name a few. She is also a recipient of numerous fellowships in the United States for her choreographic works.

Mythili holds a Bachelor's Degree in Mass Communications from the University of California, Berkeley. She is also trained in Modern Dance, and is well versed in Carnatic vocal music and Nattuvangam. Her collaborations include *Yashodhara* with Gowri Ramnarayan, *Svatantrya* with Anoushka Shankar, and the multimedia dance and musical theatre work *MARA* conceptualised, scripted, and composed in collaboration with her brother Aditya Prakash.

## Programme

Song/Genre	Ragam	Talam	Composer / Music Composer
Shivashakti	Shivashakti	Adi	Subramanya Bharati Music Composition: Lalitha Sivakumar Dance Composition: Mythili Prakash
Sumasayaka (Varnam)	Karnataka Kapi	Rupakam	Swathi Thirunal Jathis Dance Composition: Mythili Prakash
Thaye Yashoda	Thodi	Adi	Oothakadu Venkatasubbayyar Dance Composition: Mythili Prakash
Meera Bhajan - Hari Thum Haro	Darbari Kanada	Adi	Meera Bai Dance Composition: Viji Prakash
Thillana	Madhuvanathi	Adi	Music Composition: Lalgudi Jayaraman Dance Composition: Mythili Prakash

### Accompanying Artists

Nattuvangam	<b>Jayashree Ramanathan</b>
Vocal	<b>Aditya Prakash</b>
Mridangam	<b>Ramesh Babu</b>
Violin	<b>Easwar Ramakrishnan</b>

### Other Credits

Lighting	<b>Venkatesh Krishnan</b>
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## Leela Taranga Margam

Sridevi Nrithyalaya of Sheela Unnikrishnan

Music scored by Sri Kuldeep M Pai



Sheela Unnikrishnan, Founder and Managing Trustee, Sridevi Nrithyalaya Trust, has studied Bharatanatyam under Sri M. Sundaram and had her arangetram in 1982. She has also learnt Kuchipudi. She is the recipient of several awards including Acharya Kala Vipanchee, NCA Excellence Award and Acharya Kala Bharathi. She is at present doing research on 'Dance aspects in Sitrilakkiyam'. She has visited many countries on concert tours including Norway, U.K., Muscat, Germany, Canada and Taiwan.

Some of the dance dramas choreographed by her are *Balaramayanam*, *Sri Krishna Karnamrutham*, *Yogi Ramsurat Kumar*, *Parvathi Parinayam*, *Dasavataram*,

*Nandanar Charitram*, *Janani Jagath Karani*, etc. She has choreographed more than 500 solo and group items in all.

Sridevi Nrithyalaya, which specialises in the Melattur style of Bharathanatyam, celebrated its Silver Jubilee in 2012. The founder of the school, Smt. Sheela Unnikrishnan has produced many successful solo dance artistes and dance teachers, along with a contribution of more than 500 solo dances, 18 thematic presentations and 11 mega dance dramas.

Sridevi Nrithyalaya has produced many thematic presentations such as *Thirukkural*, *Marvels of Melattur style*, *Pancha Bhootha Prasamsha*, *Samskrutha Margam*, *Varsha*

*Vandhanam - celebrating monsoon*), *Param – the ultimate*, *Thrayee – the women power* and many others.

Some of their notable performances abroad include at the London Olympics Cultural Program – 2012; FETNA, New York; KOTFA, South Korea; Boston University – Celebrating Krishna; Mexico Cultural Exchange; Indian Cultural Festival, Taiwan; India Embassy, Germany, and many others.

### SYNOPSIS

Sridevi Nrithyalaya presents *Leela Taranga Margam*, a margam with interesting compilation of songs and verses from *Sri Krishna Leela Tarangini* a Sanskrit opera authored by Saint Narayana Theertha (1675 - 1745), an ascetic and scholar from the Andhra region. He was an ardent devotee of Sri Krishna and summarized his spontaneous devotional outpourings as *Sri Krishna Leela Tarangini*, an unparalleled musical treatise with 12 chapters comprising 153 songs, 302 slokams and 31 choomikas, known as Tarangams. Tarangams depict the life and childhood pranks (Leelas) of Sri Krishna, and concluded with His wedding with Rukmini. The poems, in chaste Sanskrit, are of rich poetic quality, and famous for lyrical beauty and exquisite rhythm which evoke 'Navarasam'.

*Leela Taranga Margam*, a maiden effort of Smt. Sheela Unnikrishnan is a collection of different verses from Tarangams to suit the regular Bharatanatyam Margam format. The presentation is titled *Leela Taranga Margam*, since Tarangam means waves and this production brings out interesting episodes from *Sri Krishna Leela Tarangini*, one after another, like waves, depicting Sri Krishna Leela.

### Programme

Song/Genre	Ragam	Talam	Composer / Music Composer
Krishna Kouthuvam (Krishna Krishna)	Shanmukhapriya	Misra Chapu	Narayana Teertha
Jaya Keerthanam (Jaya Gokula Bala)	Hamsadwani	Rupakam	Narayana Teertha
Ehimudam Dehi ( <i>Varnam</i> )	Thodi	Adi	Narayana Teertha
Radha Madhava Samvadam (Kalabha gati shobha)	Behag	Adi	Narayana Teertha
Rukmini Kalyanam ( <i>Thillana</i> )	Nagaswaravali	Adi	Narayana Teertha
Madana Gopala te ( <i>Mangalam</i> )	Senchuruti	Adi	



## **Accompanying Artistes**

Nattuvangam	<b>Sheela Unnikrishnan</b>
Vocal	<b>G. Srikanth</b>
Mridangam	<b>Guru Bharadwaaj</b>
Violin	<b>Sigamani</b>
Flute	<b>Sujith</b>
Veena	<b>Ananthanarayanan</b>

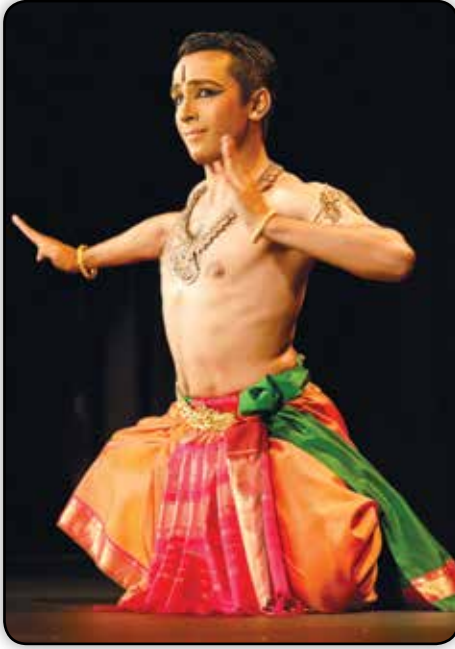
## **Other Credits:**

Make up	<b>Shobha Korambil</b>
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## **Dancers**

Suvasani Kannan  
Harinie Jeevitha  
Archana Raja  
Bhairavi Venkatesan  
Kameshwari Ganesan  
Rajadharshini  
Sanjena Ramesh  
Akshaya Rajan  
Mridula Sivakumar  
Sthiraa Sekar  
Oviya  
Sandhya Mohan

## Christopher Gurusamy



Christopher Gurusamy was born and brought up in Perth, Australia. His love for dance was nurtured by his aunt Jayalakshmi Raman at the Kalaivani School of Dance from the age of six. His passion for dance brought him to Kalakshetra in Chennai where he studied for a period of six years from 2005- 2011. Christopher studied and performed as an active member of the repertory company while securing First Class in both diploma and post graduate studies. Christopher is presently a member of Leela Samson's 'Spanda Dance Company' and has performed extensively in USA, UK, Belgium, France, Canada and Asia. He has received several awards including the HCL Best individual performer from the Music Academy Madras in 2015.

### Programme

Song /Genre	Ragam	Talam	Composer
Viruttam - Sakalakalavalli maalai and Alarippu		Khandam	
Sami Ninne Kori (Varnam)	Ragamalika	Rupakam	Ponnaiyya Pillai
Mamiyam (Ashtapadi)	Hamirkalyani	Misra Chapu	Jayadeva
Oh my Lovely lalana (Javali)	Kharaharapriya	Adi	Karur Sivaramayya
Thillana	Hindolam	Adi	K.N Dandayuthapani Pillai

### Accompanying Artists

Nattuvangam	<b>K.P Rakesh</b>
Vocal	<b>Nandini Anand Sharma</b>
Mridangam	<b>Karthikeyan Ramanathan</b>
Violin	<b>Easwar Ramakrishnan</b>
Flute	<b>J.B Sruthi Sagar</b>

## Anjana Anand



Anjana Anand is an alumnus of the Singapore Indian Fine Arts Society (SIFAS), Singapore and has a Diploma from the Kalakshetra College of Fine Arts, Chennai. She is presently under the mentorship of Sheejith Krishna.

She has completed a Masters in Fine Arts and has done her Ph.D. in Bharatanatyam from Bharathiyar University and is currently awaiting the Viva Voce. Anjana is the recipient of the Venkatraman Award for best outgoing student, Kalakshetra (1998) and the Sathya Nritta Sundaram award from Bharatanjali Trust. Anjana is a graded artiste of Doordarshan. She has visited USA, Canada, UK, Japan, Sri Lanka, Reunion, Mauritius and Dubai on concert tours.

Anjana is a founder member of Sahrdaya Foundation where she teaches and performs for the ensemble wing. She has worked on collaborative projects with Apsaras Arts, Singapore such as *Nirmanika*, and *Angkor Wat* as a guest choreographer and performer and with JustUs repertory productions such as *Flame of the*

*Forest, Fire and Ash* and *Sakhi*, Chennai. Anjana regularly profiles performing artistes for the arts magazine *Sruti*.

### Programme

SONG/GENRE	RAGAM	TALAM	Composer/ Music
Nyairu	Ragamalika	Talamalika	Subramanya Bharatiyar
Sarasa Shara Sundara (Varnam)	Neelambari	Adi	Swati Tirunal
Netru varen endru (Padam)	Panthuvarali	Misra Chapu	Subbarama Iyer
Akhiyan (Bhajan)	Behag	Adi	Surdas
Thillana	Natabhairavi	Adi	Veena Krishnamachariar

### Accompanying Artistes

Nattuvangam	<b>Sheejith Krishna</b>
Vocal	<b>Savita Narasimhan</b>
Mridangam	<b>Ramesh Babu</b>
Violin	<b>Easwar Ramakrishnan</b>
Flute	<b>J.B. Sruti Sagar</b>

## Malavika Sarukkai



Malavika Sarukkai was trained in Bharatanatyam by Gurus Kalyanasundaram, Swamimalai S.K.Rajarathnam and Kalanidhi Narayanan and has been performing for more than three decades. She is proficient in Odissi which she learnt from Gurus Kelucharan Mohapatra and Ramani Jena. She is a dancer, choreographer and teaches a few select students. She has performed in major dance festivals in India and abroad. Some of them are the Festivals of India in USA, France, UK, Japan, Spain, Brazil; International Festivals and Cultural Events at Jacob's Pillow, UCLA, Asia Society, Theatre de la Ville, Edinburgh Festival etc.

She has choreographed and performed solo thematic productions such as *Krishna Rtu Krida*, *Shrinkala*, *Fireflies*, *Khajuraho -Temples of the Sacred and*

*Secular*, *Uthkanta*, *Kasi Yatra-The Journey of a Courtesan*, and *Srotasvini-Multiple Stream*, *Vipinam-The Grove*, *Thejas-The Expanding Canvas*, *Ganga-Nitya Vahini-The Eternal River*, *Love, Longing and Transcendence – Poems of Amir Khusrao*, *Maname Brindavaname* and *Sammohanam-Enchantment*.

Malavika was invited to deliver the prestigious Coomaraswamy Memorial Lecture in Mumbai. She has collaborated with eminent Art Historian Dr. B.N. Goswamy, creating a series of lecture performances linking Indian miniature painting and classical dance.

Malavika has received many awards such as Padma Shri, SNA Award from the Central Sangeet Natak Akademi, Delhi, Kalaimamani from the Government of Tamil Nadu and the Raza Award. She is the recipient of the Natya Kala Acharya award from the Music Academy, Madras in 2017.

Recently, the National Center For The Performing Arts, Mumbai celebrated Malavika Sarukkai's artistry over a period of ten days across the city of Mumbai in the event, "A Tribute To Excellence". Her artistry has also been filmed by the BBC, German TV and French Art Channel. In 2013, was released the film *The Unseen Sequence* directed by Sumantra Ghoshal, tracing Malavika's journey of discovery in dance.

## Programme

Song/Genre	Ragam	Talam	Composer / Music Composer
Trayodhbhavam	Revagupti	Misra Chapu	Tansen/ C.V. Chandrasekar
Sami ninne korinanura (Varnam)	Ragamalika	Rupakam	Tanjore Quartette
Thimmakka	Subhapantuvarali & Yamuna Kalyani	Misra Chapu & Adi	Sri S.V. Seshadri/ Meera Seshadri
Yudhishtira's Dream	Ragamalika	Adi	Lyrics from Mahabharat/ Meera Seshadri
Sakhi He (Ashtapadi)	Misra Khamaj	Misra Chapu	Saint Jayadeva
Tarana	Poorya Dhanasri	Adi	C. V. Chandrasekar

### Accompanying Artistes

Nattuvangam	<b>Srilatha S</b>
Vocal	<b>Murali Parthasarathy</b>
Mridangam	<b>Nellai A Balaji</b>
Violin	<b>Srilakshmi Venkataramani</b>
Flute	<b>J B Srutisagar</b>

### Other Credits

Costume Design By	<b>Sandhya Raman</b>
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## Sujata Mohapatra



Sujata Mohapatra is the disciple and daughter-in-law of Guru Kelucharan Mohapatra and was trained by him for eighteen years in Odissi. She has also undergone training at the Odissi Research Centre at Bhubaneswar. She is presently guided by her husband Ratikant Mohapatra. Sujata Mohapatra has travelled widely as a leading member of the Srjan Dance Troupe of her Guru. At present she is the Principal of the institute Srjan started by her Guru for training in Odissi. She is a top grade artist of Doordarshan.

Sujata holds a Master's degree in Oriya literature from Utkal University and has done extensive research in temple architecture relating to the dance form. She has had concert tours and held workshops in several cities in India, USA, Canada and Moscow. She performed at the India Festival in Amsterdam. She is the recipient of many awards including the Aditya Birla Kalakiran Award, the Raza Award, Pandit Jasraj Award, Mahari Award from the Pankaj Charan Das Foundation, the second Sanjukta Panigrahi Award from Washington DC, among others.

## Programme

Song/Genre	Ragam	Talam	Composer / Music Composer
Sritakamala -Astapadi	Janasomhini	Jatitala-14 beats	Dance choreography : Padma Vibhushan Kelucharan Mohapatra Music : Pandit Bhubaneswar Mishra
Kiruwani Pallavi- Dance	Kiruwani	Khemta-6 beats	Dance choreography: Padma Vibhushan Kelucharan Mohapatra Music : Pandit Bhubaneswar Mishra
Abhinaya	Oriya Raga	Khemta	Dance choreography: Padma Vibhushan Kelucharan Mohapatra Music :Pandit Bhubaneswar Mishra
Varsha (from Kalidasa's Ritusamhara)	Ragamalika	Talamalika	Dance choreography : Ratikant Mohapatra Music : Pandit Raghunath Panigrahi
Shiva Stuti	Raga	Talamalika	Dance choreography : Guru Ratikant Mohapatra Music composer: Debasis Sarkar
Mokshya	Bhairavi	Ekataali	Dance choreography : Padma Vibhushan Kelucharan Mohapatra Music composer: Pandit Bhubaneswar Mishra

### Accompanying artistes

Violin	<b>Surmani Ramesh Chandra Das</b>
Vocal	<b>Guru Bijay Ku Jena</b>
Pakhawaj	<b>Ekalabya Muduli</b>
Flute	<b>Soumya Ranjan Joshi</b>

### Other Credits

Light	<b>Sri Jaydev Das</b>
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## N. Harinie Jeevitha



Harinie Jeevitha has learnt Bharatanatyam from Guru Sheela Unnikrishnan in her dance school Sridevi Nrithyalaya and has been a faculty member in this institution for the past six years.

Harinie Jeevitha is an 'A' Grade artist of Doordarshan Kendra Chennai. She is the recipient of a scholarship from the Ministry of Culture. She has been adjudged the Second Best Dancer and presented with Gutty Vasu Memorial Prize in the Spirit of Youth festival (2014) conducted by The Music Academy and has presented solo performances in Music Academy's HCL Concert series and mid-year Dance Festival. She is the youngest dancer to receive the Balashree Award from National Bal Bhavan in 2010. Apart from

this she has received several awards such as Nrithya Ratna, Nrithya Vilasini and Yuva Kala Bharati to name a few.

She had choreographed *Karpagambal Shabdham* composed by Smt. Rukmini Ramani and other traditional items. She has visited Norway, Muscat and Singapore on concert tours.

### Programme

Song/Genre	Ragam	Talam	Composer / Music Composer
Alarippu	-	Chanda Talam	Guru Bharadwaj
Sakhiye Inda velayil (Varnam)	Anandabhairavi	Adi	Tanjore Quartet
Natanam Adinar (Keertanam)	Vasanta	Khanda Jathi Ata	Gopalakrishna Bharathi
Thillana	Behag	Adi	Mysore Venkatagiriappa

### Accompanying Artistes

Nattuvangam	<b>Sheela Unnikrishnan</b>
Vocal	<b>G. Srikanth</b>
Mridangam	<b>Guru Bharadwaaj</b>
Flute	<b>Sujith</b>
Veena	<b>Ananthanarayanan</b>
Violin	<b>Sigamani</b>



## Pavithra Srinivasan

Pavithra Srinivasan was trained by Vasantha Aravindakshan in the Kalakshetra style and had her arangetram in 1985. Subsequently, she underwent training in the Vazhuvur style with Rhadha and in the Pandanallur style with Nirmala Ramachandran. She was also trained by Bhagavatulu Seetharama Sarma and Kalanidhi Narayanan. A disciple of Shanta Dhanajayan and V.P Dhanajayan, Pavithra is currently with the Kalakshetra tradition where she had first started.

She has won several prizes and awards in Bharatanatyam such as the First Prize and MGR Award in the Spirit of Youth Festival of The Music Academy, the first prize in Sree Krishna Gana Sabha and Indian Fine Arts Society. She has received the Yuva Kala Bharathi Award (Bharat Kalachar) and scholarships from the State Government of Tamil Nadu and the Central Government. She has gone on concert tours to USA, UK, Europe and Canada.

Pavithra has choreographed several solo and group dance items and productions such as *Hanuman Chalisa*, *Panchatantra Tales*, *Sundara Kandam*, *Purushaartha*, *Siva Parivar* and *Ananda*. She has her own dance school Arsha Kala Bharati in India and Pavithra Dance Academy in New Jersey U.S.A.



### Programme

Song/Genre	Ragam	Thalam	Composer / Music Composer
Mahaganapathim Manasa Smarami (Invocation)	Tilang	Adi	Pujya Swami Dayananda Saraswatiji
Adum Mayil Vahanan (Nrutyoupaharam - Varnam)	Ragamalika	Talamalika	Periya Swami Thooran
Mahalinga Vibho (Keerthanam)	Shivaranjani	Adi	Pujya Swami Dayananda Saraswatiji
Nrutangaharam (Thillana)	Hindolam	Khanda Eka	Tirugokarnam Subbaiyer

### Accompanying Artists

Nattuvangam	<b>Shanta Dhananjayan</b>
Vocal	<b>Hariprasad</b>
Mridangam	<b>Nellai Kannan</b>
Violin	<b>Eashwar Ramakrishnan</b>
Flute	<b>Sashidhar</b>

## Srikanth and Aswathy



Srikanth hails from one of the traditional Bhagavata Mela families of Melattur and has earned acclaim for his portrayal of female roles such as those of Sita and Devaki. He had his early training in Bharatanatyam under Shanmugasundaram Pillai followed by training under Dr.Saraswathi. He had his arangetram in 1987. Later, he came under the tutelage of Dr.Padma Subrahmanyam with whom he had a Gurukulavasam for six years. In 1996, he had a second arangetram in Melattur in the style of Padma Subrahmanyam. He has performed solo recitals and duo with his wife Aswathy and has performed in collaboration with other dancers and groups.

Daughter of the renowned Malayalam author M.T.Vasudevan Nair, Aswathy has been trained in Bharatanatyam, Kuchipudi, Mohini Attam and also in Carnatic music. She had her arangetram in 1991. She had learnt from Kalamandalam Saraswathy

and also from Srikanth whom she married. Together, they founded their dance school Nrityalaya in Calicut. The couple have performed in many countries such as USA, UAE, Europe, Singapore, Malaysia, Indonesia, Reunion Islands, Mauritius and France.

Srikanth was awarded the Junior Fellowship from the Department of Culture, Government of India. He has received the Bismillah Khan Yuva Puraskar and several others including the Young Dancer Award from Natyarangam, Narada Gana Sabha. He has been a Visiting Professor at the Kerala Kalamandalam Deemed University, Thrissur. Some of his choreography are *Swagatham Krishna*, *Swathi Kiranam*, *Pancharatnam*, *Pannum Bharatamum*, *Soundarya Manjari*, *Bharathi*, *Valli*, *Shyama*, *Advaita*, *Sneha* and others. Both Srikanth and Aswathy have received the award of Yuva Kala Bharathi from Bharat Kalachar.

## Programme

Song/Genre	Ragam	Talam	Composer / Music Composer
Kanakasabhpathy Kauthuvam & Karpanai Kadandha ( <i>Thevaram</i> )	Ragamalika	Talamalika	Music : G. Vijayaragavan Thirugnana Sambandar
Saveriha Tanuja ( <i>Varnam</i> )	Saveri	Adi	Swathi Tirunal
Manayolagaade ( <i>Devarnama</i> )	Nalinakanti	Adi	Purandaradasa
Netru Varen Endru ( <i>Padam</i> )	Pantumarali	Misra Chapu	Subbarama Iyer
Swaraprastaram	Vagadheeswari	Rupakam	Dr.PadmaSubrahmanyam

### Accompanying Artistes

Nattuvangam	<b>Jayashree Ramanathan</b>
Vocal	<b>K. Hariprasad</b>
Mridangam	<b>Nagai Sriram</b>
Violin	<b>Easwar Ramakrishnan</b>
Flute	<b>J.B. Sruti Sagar</b>

## Neena Prasad

Dr. Neena Prasad has undergone training in dance as follows:

<b>Style</b>	<b>Guru</b>
Mohini Attam	Kalamandalam Sugandhi, Kalamandalam Kshemavathy
Bharatanatyam	Adyar K. Lakshman
Kuchipudi	Vempatti Chinna Satyam
Kathakali	Vembayam Appukkuttan Pillai

She has given performances in India and abroad in most of the art festivals. She has choreographed solo and group productions. Some of her productions are *Seethayanam*, *Pon Pulari*, *Kavyanarthaki*, *KrishnaBhakthi*, *Amrapali*, *Urmila*, *Sakuntala* and *Thouryatrikam*.

Neena Prasad has received a Doctorate from Rabindra Bharati University, Calcutta for her thesis on “*The concepts of Lasya and Tandava in the Classical dances of South India*.” She has received a post doctoral fellowship from the University of Surrey, UK, for her research on Post Colonial Identity Construction. She has presented papers on dance. She established her dance school Bharatanjali in 1995 in Thiruvananthapuram and the Sougandhika Centre for Mohini Attam in 2003 in Chennai.



### Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Cholkettu	Dhanyasi	Khanda Jati Triputa	Changanasseri Madhavan Nampoothiri
Swarajathi	Bhairavi	Misra Chapu	Syama Sastri
Ashtapadi	Ragamalika	Adi	Jayadeva
Thillana	Thilang	Roopakam	Changanassei Madhavan Nampoothiri

### Accompanying Artistes

Vocal	<b>Changanasseri Madhavan Nampoothiri</b>
Mridangam	<b>Ramesh Babu</b>
Violin	<b>Easwar Ramakrishnan</b>
Veena	<b>Murali Krishnan</b>
Edakka	<b>Arun Das</b>
Nattuvangam	<b>Akhila Srichitran</b>

## Sukanya Kumar



Sukanya Kumar has learnt Bharatanatyam from Priyadarsini Govind. She has learnt nuances of abhinaya under Late Guru Padma Bhushan Kalanidhi Narayanan. She has also learnt Kathak and is presently learning this dance form under Guru Meenal Kher Chakradeo in San Diego. She has completed Madhyama Purna in Kathak from Gandharva Mahavidyalay with distinction. She is a graded artiste for Doordarshan in both Bharatanatyam and Kathak genres. She also learns allied arts like Kalaripayattu, Mridangam, Nattuvangam and Carnatic Vocal.

Sukanya won the Spirit of Youth Dance award from the Music Academy (2013), and Yuva Kala Bharathi (All Rounder) Award (2016) from Bharath Kalachar, Chennai among several other awards. She received the Junior level Scholarship from Centre for Cultural Resources

and Training, HRD Ministry, New Delhi and the National Level Senior Scholarship for Bharatanatyam from Ministry of Culture, New Delhi, India.

Sukanya is a Post Graduate in Fine Arts (Bharatanatyam) and is presently pursuing post graduate studies in World Dance medicine and technology at University of California, Irvine. She has visited Malaysia, Singapore and USA on concert tours.

### Programme

Song/Genre	Ragam	Talam	Composer/ Music Composer
Tiruppugazh- Muthaittaru (Kauthuvam)	Shanmukhapriya	Misra Chapu	Arunagirinathar Solkattu by K. S. Balakrishnan
Mohamaginen (Varnam)	Kharaharapriya	Adi	Dandayudhapani Pilai
Mogadochi (Padam)	Sahana	Misra Chapu	
Yera rara (Javali)	Khamas	Adi	Patnam Subramanya Iyer
Thillana	Surutti	Adi- Tisra nadai	Oothukkadu Venkata Subbayyar

### Accompanying Artists

Nattuvangam	<b>K.S. Balakrishnan</b>
Vocal	<b>Nandini Sharma Anand</b>
Mridangam	<b>Sakthivel Muruganandam</b>
Violin	<b>N. Sigamani</b>
Lights	<b>Murugan</b>

## Meenakshi Srinivasan



Meenakshi Srinivasan is a disciple of Alarmel Valli and had her Arangetram in 1995. She has performed in several major dance festivals in India. While practicing as an architect in Singapore during the past decade, she continued to pursue her passion for Bharatanatyam at the Singapore Indian Fine Arts society with Girish Kumar. In Singapore she has performed at the prestigious Esplanade Theatres on the Bay and the Singapore Repertory Theatre. In London, she performed at the Young Masters Festival, and in Malaysia, at Ramli Ibrahim's 'Sutra' theatres.

Apart from items of the traditional Margam, which she has choreographed, she has also presented contemporary themes in Bharatanatyam under titles *Ritugana* and *Worship of Space*. She has delivered lectures at the Srinakharinwirot University, Thailand – (Bharatanatyam – origin, structure and aesthetic), The Image India Workshop in Edmonton, Canada (dance – the mind and body) and the SIFAS, Singapore, etc.

Meenakshi has received several awards including Sangeet Natak Akademi Ustad Bismillah Khan Yuva Puraskar, Natya Kala Vipanchee, Natya Kala Dharshini, Nrithya Abinaya Sundaram and Devadasi Award for Bharatanatyam.

She is a top grade artist of the National Doordarshan. Meenakshi has choreographed several thematic presentations such as *Madhuram Madhavam*, *Karma Yogi*, *Sita- Daughter of the Earth* etc. She has also presented lectures on dance. She has visited several countries for her performances such as Australia, Botswana, Belgium, Canada, France and the U.K.

## Programme

Song/Genre	Ragam	Talam	Composer / Music Composer
Matha Parashakti (Kriti)	Ragamalika	Talamalika	Mahakavi Subramanya Bharathi
Mohamaginen (Varnam)	Kharaharapriya	Adi	K.N. Dandyuthapani Pillai
Agni Pravesham	Ragamalika	Talamalika	V. Vedakrishnaram K. Hariprasad
Thillana	Bilahari	Adi	Rajkumar Bharathi

### Accompanying Artistes

Nattuvangam	<b>Jayashree Ramanathan</b>
Vocal	<b>K. Hariprasad</b>
Mridangam	<b>V. Vedakrishnaram</b>
Violin	<b>R. Kalaiarsan</b>
Flute	<b>J.B. Sruthi Sagar</b>

## Rama Vaidyanathan



Rama Vaidyanathan has trained intensively in Bharatanatyam under Yamini Krishnamurthy and the renowned Guru Saroja Vaidyanathan. She has performed at all prestigious Festivals and theaters India and abroad. Some of the venues are Bozar, Brussels; Smithsonian, Washington; Tropen Theatre, Amsterdam; Minon, Tokyo; and Espace Julien, Marseilles, France. She performed at Moscow and St.Petersburg in celebration of India's friendship with Russia for sixty years.

Some of her noteworthy presentations have been *Brahmajaladhara*, *Angikam Bhuvanam*, *Akhilam Madhuram*, *Mad and Divine*, *Dance Of Nature*, *Footsteps of Time*, *Swashakthi* and *Mathura*. Rama has choreographed and presented *Jaya Jaya Gangay* on the river Ganga, a production commissioned by the Department of Culture. She has presented papers, participated in seminars and has conducted workshops in India and abroad. She holds the post of the Director of Ganesa Natyalaya, New Delhi.

Rama is the recipient of numerous titles such as the Kalaimamani title from the Government of Tamil Nadu, Kala Shree from the Kerala Sangeeta Nataka Academy, Sanskriti (the Sanskriti Pratishthan of New Delhi), Balasaraswati Award (Sriragam Fine Arts), Natanamamani (Kartik Fine Arts) and the Indira Gandhi Award.



## Programme

Song/Genre	Ragam	Talam	Composer / Music Composer
Mallari	Ragamalika	Khanda Triputa	S. Vasudevan
Chintayami Shlokam ( <i>Mukunda Mala</i> )	Ragamalika	Khanda Triputa	Kulashekara/ K. Venkateshwaran
Karuna jooda vemi ( <i>Varnam</i> )	Athana	Adi	Tanjore Quartet
Na Ramamuni ( <i>Padam</i> )	Nasika Bhushani	Misra Chapu	Annamacharya/ S. Vasudevan
Murali Nada Sunayo Rasaleela	Hameer Kalyani	Adi	Soordas/GS Rajan

### Accompanying Artistes

Nattuvangam	<b>Dr S Vasudevan</b>
Vocal	<b>K Venkateshwaran</b>
Mridangam	<b>Sumod Sreedharan</b>
Violin	<b>Viju Sivanand</b>

## Rajendra Gangani



Pandit Rajendra Gangani, hailing from a family of hereditary Kathak dancers, has been trained in the Jaipur Gharana. He is the disciple and son of Pt. Kundanlal Gangani. Pt. Rajendra Gangani graduated from the Kathak Kendra, Delhi in the year 1983-84. He is known for depicting the devotional aspects that characterise the Jaipur gharana. He has produced many thematic items like Leele-Varnan, Raag Vistaar, Tribandhi, Sargam, Zhalak, Srijan, Kavita kriti, Maharaas, Parikrama. He is also an accomplished musician, composer of tunes, and plays instruments such as the tabla, harmonium, pakhawaj, etc.

He has performed at many places in India and abroad such as a solo performance in Queen Elizabeth Hall, London, the Festival of India in USSR, and also concert tours in America, Italy, Germany, France, China, Japan, Afghanistan,

Kazakhstan, etc. He has conducted many workshops in various parts of India and abroad.

Among his numerous awards are the Sangeet Raj, Shastriya Natya Shiromani, Sangeet Natak Akademy Award in 2003 and the Sitara Devi award in 2015.

### Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Shiv Stuti	Bhopali, Yaman, Shankara	Chotal, Ropak, Teental	
That, Uthan, Amad, Paran, etc.			
Tarana	Bageshwari		

### Accompanying Artistes

Vocal	<b>Vijay Parihar</b>
Tabla	<b>Fateh Sigh Gangani</b>
Saranggi	<b>Ayub Khan</b>

## T. Reddi Lakshmi

T.Reddi Lakshmi had her initial training in Kuchipudi from Guru Smt. Seetha Nagajyothi and is currently learning from Guru Padma Shri Jayarama Rao. She is a Doordarshan graded artiste and an ICCR empanelled artiste.

She has performed in prestigious events in India and abroad. In 2010 she performed in Malaysia on the occasion of the inauguration of the Indian Cultural Centre under ICCR along with her gurus. Later, she performed for the Commonwealth games events organized in Delhi by Sangeet Natak Akademi and Sahitya Kala Parishad.

Reddi Lakshmi has performed in the Year of India in Canada 2011. She has also visited, Malaysia, Bhutan, Peru and Costa Rica on concert tours. She has established a dance school called Nritya Vahini Academy of Performing Arts.



### Programme

Song/Genre	Ragam	Talam	Composer/ Music Composer
Vandeham Jagat Vallabham	Nattai	Rupakam	Annamayya
Sigganyenoyamma (part of <i>Bhama Kalapam</i> )	Madhyamavati	Adi	Siddhendra Yogi
Bhajan	Desh	Adi	Meerabai
Thillana	Hamsanandi	Adi	Ponniah Pillai
Muttavaddura ( <i>Javali</i> )	Saveri	Adi	Chinniah
Tarangam	Ragamalika	Talamalika	Narayana Teerthar

### Accompanying Artistes

Nattuvangam	<b>Guru Jayarama Rao</b>
Vocal	<b>Satish Venkatesh</b>
Mridangam	<b>Ramamoorthy Sriganesh</b>
Violin	<b>K.P. Nandini</b>
Flute	<b>Sruti Sagar</b>

## Renjith & Vijna



Renjith has a Diploma in Bharatanatyam from Kalakshetra. He has trained under Prasanna Prakash, Prof.C.V.Chandrasekhar and Indira Kadambi. He has also trained in Nattuvangam, Mridangam and Kalaripayattu.

Vijna has a B.Sc. degree in Visual Communication and an M.A. degree in Bharatanatyam. She has learnt Bharatanatyam from Sujatha Chandramohan, the Dhananjayans, Prof.C.V.Chandrasekhar and Indira Kadambi. She is also trained in Odissi,

The couple have performed together in several festivals and prestigious venues in India. Renjith has visited Japan, U.S.A, Singapore, Australia, Italy, Switzerland, France, Holland and Oman on concert tours. Vijna has gone on concert tours to Oman, Sri Lanka, Italy, Switzerland, France and Holland.

Renjith has choreographed several solo and group productions for solo dancers

and dance schools. Some of them are *Soul Cages* and *The Music Within* for Savita Sastry, *Ashoka* in collaboration with Manjeeram Academy of Fine Arts, Hyderabad, *Ravanesan* in collaboration with Seran Sribalan, Sydney, Australia, and *Krishnamaduryam*, *Gangalahari* and *Thillana Tarana* for the dance school Kalapradarshini of Parvathi Ravi Ghantasala.

The couple have set up their institution Dhvani-Temple of Performing Arts in Chennai where they impart training in Bharatanatyam and Yoga. They also teach at Ambalam Arts and Culture Pvt Ltd, Chennai. They have conducted workshops in dance and yoga.

Renjith has received many awards namely Ujjayni Natya Puraskar (recognized by the Kerala State Government), Yuva Kala Bharati from Bharat Kalachar, Yoga Acharya, Yoga Shironmani from Sivananda Yoga Vedanta Centre. Vijna is the recipient of the Sur Singar Mani Award. He and Vijna received the Yoga Tandava Sundaram award from the Bharathananjali Trust, Chennai in 2014.

## Programme

Song/Gendre	Ragam	Talam	Composer / Music Composer
Thajonnu Thadimmi Thaka (Pushpanjali)	Nagaswaravali	Adi	K. Balakrishnan
Rave Himagiri Kumari (Swarajathi)	Todi	Adi	Shyama Shastri
Ninnu Joochi (Padam)	Punnagavarali	Tripata	Kshetrappa
Apaduruku Lonaithine (Javali)	Khamas	Adi	Thiruppanandal Pattabhiramayya
Holi Khelan ko Chale Kanhaiya (Traditional)	Desh	Adi	Pandit Ratanjankar

### Accompanying Artistes

Nattuvangam	<b>K. Balakrishnan</b>
Vocal	<b>Nandakumar Unnikrishnan</b>
Mridangam	<b>K.P. Ramesh Babu</b>
Violin	<b>Easwar Ramakrishnan</b>

## A. Lakshmanaswamy



A. Lakshman is a performer, choreographer and teacher of Bharatanatyam. Born in Malaysia, he had his early training under Meera Venugopal in Malaysia and later came under the training of Guru K.J.Sarasa in Chennai, where he has settled down. He has had special training under Professor C.V.Chandrasekhar, Smt.Kalanidhi Narayanan and Professor Sudharani Raghupathi. Besides performing as a solo artist he has participated in the dance productions of senior Gurus. He has been featured in a number of national dance festivals throughout the country and has extensively toured in France, USA, Malaysia, Singapore, UK and Japan.

Apart from the individual items of the Margam, some of the presentations choreographed and performed by him are *Aranya Kandam (Ramayana)*, *Raudram*, *Tirupati (Kshetra Bharatham)*, *Stories of Sundar and Viswamitra*, *Shanmatham* and *Joy of Freedom*. He has performed abroad in the USA, UK, Europe, Malaysia, Singapore and Japan.

Lakshmanaswamy has founded Nrithyalakshana, his school of dance in Chennai and has won the Best Guru award, as the teacher of the winner of the first prize in the Spirit of Youth competition of The Music Academy.

He has received the Best Dancer award from The Indian Fine Arts Society, and awards from Sri Krishna Gana Sabha and Natyarangam, Narada Gana Sabha and titles of Natanamamani (Kartik Fine Arts), Bharatha Kala Ratna (Shree Bharatalaya), Yuva Kala Bharathi (Bharat Kalachar) and Swayam Prakasha Narthaka (Sarasalaya).

## Programme

Song/Genre	Ragam	Talam	Composer/ Music Composer
Shlokam			
Alaripu		Chatushra	
Mandooka Shabdham	Ragamalika	Misra Chapu	Kasi Natayya
Ni Sati Dora (Varnam)	Bhairavi	Rupakam	Tanjore Quartet
Muzhuthum Vennai (Viruttam)	Ragamalika		Kulasekhara Azhvar
Priye Charusheelee	Rageshri	Khanda Chapu	Jayadeva
Rave Nacheli (Javali)	Ananda Bhairavi	Adi	Pattabhiramayya
Thillana	Khamas	Adi	Patnam Subramanya Iyer

### Accompanying Artistes

Nattuvangam	<b>Adit Narayanan</b>
Vocal	<b>K.Hari Prasad</b>
Mridangam	<b>Nellai D. Kannan</b>
Violin	<b>Sigamani</b>
Flute	<b>J.B.Sruti Sagar</b>

# Nrityagram

## Odissi



Nrityagram, the dance village was founded by Protima Gauri on the outskirts of Bangalore in 1990. It is a creative space where dancers, musicians and choreographers live together, sharing their skills and developing their art. The dancers study yoga, meditation, the martial arts as well as Sanskrit, mythology and literature. Nrityagram's proudest achievement is its annual spring festival, *Vasantahabba*, an all night performance of music and dance, the roster of which includes some of the greatest names in India, attended by over forty thousand enthusiastic spectators streaming in from surrounding villages - and beyond. The Nrityagram Dance Ensemble is regarded worldwide as one of the foremost dance companies of India.

**SURUPA SEN** (Artistic Director, choreographer, soloist) was the first student at Nrityagram, where she began her Odissi training with the late Guru Kelucharan Mohapatra. She also studied with Protima Gauri, founder of Nrityagram, and *Abhinaya* with Guru Kalanidhi Narayanan. As a child she studied Bharatanatyam. Surupa has performed in solo recital and ensemble all over India, North America, Europe, the Middle East and the Far East. She has choreographed *SRI*, *In Search of the Goddess*, *Ansh*, *Sacred Space* and *Pratima: Reflection*. Surupa's newest Ensemble work, *Samhara* (2012) was Nrityagram's first international collaboration. She received the Raza Foundation Award for Excellence in Dance in 2007, the Yagnaraman Award from Sri Krishna Gana Sabha, Chennai in 2008 and the Nritya Choodamani from Sri Krishna Gana Sabha, Chennai in 2011.



**BIJAYINI SATPATHY** (Director of Odissi gurukul, soloist) joined the Orissa Dance Academy in Bhubaneswar at the age of seven, where she trained for 13 years and joined Nrityagram in 1993 where she came under the guidance of Protima Gauri, and has collaborated with Surupa Sen in their productions. Bijayini has performed alone, and with the ensemble, all over the world and has received national and international recognition including the *Mahari Award* given to the best Odissi dancer of the year, the *Bismillah Khan Yuva Puraskar* given by the Sangeet Natak Akademi and the Yagnaraman Award from Sri Krishna Gana Sabha, Chennai. In 2011 she received the Nritya Choodamani from Sri Krishna Gana Sabha, Chennai.

### Programme

Song/Genre	Ragam	Talam	Composer/ Music Composer
Sankeertanam	Raga Malika	Ektaal	Pt. Raghunath Panugrahi
Panchtaal Pallavi (Abstract Dance)	Bageshri	Taal Malika	Pt. Jasraj Guru Kelucharan Mohapatra
Lalita Lavanga (Ashtapadi)	Vasant	Ektaal	Pt. Raghunath Panugrahi
Abhinaya			Pt. Raghunath Panugrahi
Sridevi	Raga Malika	Taal Malika	Pt. Raghunath Panugrahi

### Dancers

**Surupa Sen**  
**Bijayini Satpathy**  
**Pavithra Reddy**  
**Akshiti Roychowdhury**  
**Prithvi Nayak**  
**Urmila Mallick**

### Musicians

Vocal                    **Jatin Sahu**  
Mardala                 **Rohan Dahale**  
Violin                    **Sanjib Kunda**  
Flute                     **Parshuram Das**

### Others

Special Effects        **Haze**

### Other Credits

Choreographer        **Surupa Sen**  
Lights                    **Lynne Fernandez**

# *Notes*

# बीएचईएल

दायित्वों का पालन हमें देता है निरंतर आगे बढ़ने की प्रेरणा



बीएचईएल जानता है कि सबको साथ लेकर चलना ही वास्तव में आगे बढ़ना है। हमें विश्वास है, हर हृदय के किसी कोने में, हर उम्मीद में और हर लक्ष्य में.. छिपी है एक आशा - खुशहाल और प्रगतिशील जीवन की। यही आशा हमें समाज के प्रति हमारे दायित्वों से परिचित कराती है, ताकि उन्हें निभाते हुए हम दे सकें अपना सर्वश्रेष्ठ। हम इस प्रगतिशील राष्ट्र में अधिक से अधिक लोगों को दे सकें खुशियों और विकास से पूर्ण एक बेहतर भविष्य..

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