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16th Dance Festival
3rd to 9th January, 2023

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DANCE FESTIVAL 2023

3rd to 9th January 2023, at the T.T.Krishnamachari Auditorium

Ms. Judith Ravin

Consul General, U.S. Consulate General, Chennai

Inaugurates

5.00 p.m. Tuesday, January 3, 2023

**Smt. Rama Vaidyanathan (2020), Kum. Narthaki Nataraj (2021)
and Smt. Bragha Bessell (2022)**

receive the award and the title of 'Nriya Kalanidhi'

Date	10.00 a.m. to 11.15 a.m.	11.30 a.m. to 12.45 p.m.	2.00 p.m. to 3.15 p.m.	6.00 p.m. to 7.30 p.m.	7.45 p.m. to 9.15 p.m.
03.01.2023 Tuesday				P. Praveen Kumar <i>Bharatanatyam</i>	Kalakshetra Foundation <i>Kannappar Kuravanji</i>
04.01.2023 Wednesday	Kali Veerapathiran <i>Bharatanatyam</i>	Apoorva Jayaraman <i>Bharatanatyam</i>	Shafeekudeen & Shabana <i>Bharatanatyam</i>	Meenakshi Srinivasan <i>Bharatanatyam</i>	Mosalikanti's School of <i>Kuchipudi</i> – Group <i>Shivamohanam</i>
05.01.2023 Thursday	Sathvikaa Shankar <i>Bharatanatyam</i>	Dakshina Vaidyanathan Baghel <i>Bharatanatyam</i>	Arupa Lahiry <i>Bharatanatyam</i>	Shijith Nambiar & Parvathy Menon <i>Bharatanatyam</i>	PSV Natya Sangam <i>Kathakali Group</i> – <i>Kalyanasougandhikam</i>
06.01.2023 Friday	Mahati Kannan <i>Bharatanrityam</i>	Parshwanath S. Upadhye <i>Bharatanatyam</i>	Jyotsna Jagannathan <i>Bharatanatyam</i>	Narthaki Nataraj <i>Bharatanatyam</i>	Neena Prasad <i>Mohiniyattam</i>
07.01.2023 Saturday	Christopher Gurusamy <i>Bharatanatyam</i>	Shweta Prachande <i>Bharatanatyam</i>	Lakshmi Parthasarathy Athreya <i>Bharatanatyam</i>	Rama Vaidyanathan <i>Bharatanatyam</i>	Orissa Dance Academy, Bhubaneswar – <i>Odissi</i> Group – Aruna Mohanty in <i>Chitra Nadi</i>
08.01.2023 Sunday	Sudharma Vaithiyanathan <i>Bharatanatyam</i>	Shashwati Garai Ghosh <i>Odissi</i>	G. Narendra <i>Bharatanatyam</i>	Malavika Sarukkai <i>Bharatanatyam</i>	Apsaras Arts Dance Company, Singapore – Group <i>Nirmanika, The beauty of Architecture</i>
09.01.2023 Monday	Bhavajan Kumar <i>Bharatanatyam</i>	Harinie Jeevitha <i>Bharatanatyam</i>	Purvadhanashree <i>Vilasini Natyam</i>	Lavanya Ananth <i>Bharatanatyam</i>	Sanjukta Sinha Dance Company, <i>Kathak Group</i> – <i>Nirant Pravah</i>

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Rama Vaidyanathan

Nritya Kalanidhi 2020



Born on July 17, 1967, to Madhavi and Major K.C. Gopalakrishnan at Pune, Rama Vaidyanathan had her training in dance under Vidushi Yamini Krishnamurthy and Guru Saroja Vaidyanathan. She had her debut in 1977. Rama is a graduate from the Delhi University, receiving her B.Com Honours degree in 1988. In addition, she holds a Bachelor of Arts degree in Bharata Natyam from the Indira Kala Sangeet Viswa Vidyalyaya, which she obtained in 1997. She has had a performing career in dance spanning more than 35 years. As the Vice President of the Ganesa Natyalaya, New Delhi, she has also been involved in teaching dance for over three decades.

Rama's performance style has been marked by the evolution of an individual approach that has however stayed true to the core principles of South Indian classical dance. She

has been known for her fresh interpretations of many dance compositions and her skills in choreography. She has performed at major national and international venues and combines her dance engagements with workshops and master classes across the world. She has emerged as a true ambassador of Indian art and culture, in particular of the art form of Bharata Natyam. Rama has also been the recipient of several awards that include the Kumar Gandharv Puraskar from the Madhya Pradesh Government and the Central Sangeet Natak Akademi Puraskar from the Government of India.

The Music Academy, Madras confers on her the Nritya Kalanidhi for 2020 in appreciation of all that she has done for South Indian classical dance, both by way of her performances and her efforts at propagation.

Narthaki Nataraj

Nritya Kalanidhi 2021



Born on July 6, 1964, to P. Chandra and P. Perumal Pillai at Madurai, Narthaki Nataraj is a disciple of K.P. Kittappa Pillai, a descendant of the Thanjavur Quartet. She trained in the formal gurukula system under Kittappa Pillai for fifteen years and specialised in the Thanjavur style Nayaki Bhava tradition. She also trained under him on rare compositions as practised in ancient temples of Tamil Nadu. She is today one of the foremost exponents of Bharata Natyam.

Being a transwoman, Narthaki's life and eventual success, is one of incredible determination and a passion to succeed in the face of enormous societal pressure and insensitivity. She is today regarded as a role model for the queer community and especially the transgenders of India. Her inspiring life has been the subject of a chapter in the Tamil Nadu State Education Board's textbook for

school children of class XI. The Government of Tamil Nadu has made her a member of its State Planning Commission and she is the first transgender performing artiste in India to have been so recognised.

As a dancer, Narthaki Nataraj has established a niche for herself and as a consequence has been richly recognised and feted. She is the recipient of the Padma Shri from the Government of India and has also received the Central Sangeet Natak Akademi Award for 2011. The Government of Tamil Nadu conferred its Kalaimamani on her in 2007 and the Thanjavur Thanthai Periyar Maniammai University gave her an honorary doctorate in 2016.

The Music Academy, Madras confers on her the Nritya Kalanidhi for 2021 in appreciation of all that she has done for South Indian classical dance, both by way of her performances and her efforts at propagation.

Bragha Bessell

Nritya Kalanidhi 2022



Born on November 27, 1954, to Kausalya Rani and M.E. Guruswamy at Madras, Bragha started training at a young age under Guru Mangudi Durairaja Iyer. She later trained under Guru Chidambaram P.S. Kunjithapadam Pillai. Her arangetram took place when she was 13, at Chidambaram. Further tutelage continued under Sangita Kala Acharya Adyar K. Lakshmanan. She honed her abhinaya skills under Vidushi Kalanidhi Narayanan. She also was a participant in many dance productions of her gurus. In addition, she has benefited greatly from Guru Kamalarani who taught her nattuvangam and the scholar V.A.K. Ranga Rao who helped her explore Telugu lyrics and their meaning.

Her nritta as well as abhinaya earned wide appreciation from students, dancers and connoisseurs and Bragha performed at numerous venues in India and abroad. A graded artiste with Doordarshan, Bragha has also

performed on international media. She is also much in demand for lecture demonstrations and workshops all across the globe. She has therefore been an ambassador for the art form of Bharata Natyam.

Bragha has worked as a visiting faculty at Kalakshetra, teaching abhinaya for over 15 years. She has also been regularly invited by universities and colleges to share her expertise in this aspect of dance. Known to enjoy her teaching sessions, she has said she learns more from the questions that students ask her and views every class as a lesson for herself. Acknowledged today as an abhinaya specialist, Bragha is much in demand as a performer and a teacher.

The Music Academy, Madras confers on her the Nritya Kalanidhi for 2022 in appreciation of all that she has done for South Indian classical dance, both by way of her performances and her efforts at propagation.

Natya Kala Acharya / Nritya Kalanidhi Award

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

2011 – **Dr. Padma Subrahmanyam**

2012 – **Smt. Sudharani Raghupathy**

2013 – **Smt. Chitra Visveswaran**

2014 – **Kum. Leela Samson**

2015 – **Smt. Alarmel Valli**

2016 – **Kum. Malavika Sarukkai**

2017 – **Kum. Lakshmi Viswanathan**

2018 – **Smt. Shanta Dhananjayan**

2019 – **Smt. Priyadarsini Govind**

*The Natya Kala Acharya Award was renamed as Nritya Kalanidhi from 2017

14th Dance festival – 2020

3rd January 2020 to 9th January 2020

Sl.No.	Category – Best Dancer	Name of Artistes	Endowment / Donor details
1.	Senior Category	Rama Vaidyanathan	Endowed by Smt. Seetha Venkateswaran in memory of Smt. Saraswathy and Sri G V Ayyar (ICS)
2.	Sub Senior Category	Apoorva Jayaraman	
3.	Junior Category	Dakshina Vaidyanathan	

Mid Year Dance Festival 2022

16th July 2022 to 18th July 2022

Sl.No.	Category – Best Dancer	Name of Artistes	Endowment / Donor details
1.	Best Dancer	Pritam Das	M.N. Subramanian Memorial Prize
2.	Outstanding Dancer	K.P. Rakesh	

HCL Concert Series 2022

Sl.No	Category	Name of Artistes	Endowment / Donor details
1.	Best Dancer	K.R. Manasvini	S. Vamasundara Devi Memorial Prize

Spirit of Youth 2022

1st – 10th August 2022

Sl.No	Category	Name of Artistes	Endowment / Donor details
1.	Best Dancer	Shabin Bright	Sri Gutty Vasu Memorial Prize Endowed by Srinivasa Prasad International Foundation for the performing arts
2.	2 nd Best Dancer	Bhavya Kumaran	
3.	Dance Guru Award (for Guru of Best Dancer in Spirit of Youth)	D.S. Divyasena	Late P. Obul Reddy
4.	Special Prize for the Best Dancer in the festival	Shabin Bright	M/s Sundram Fasteners Ltd in memory of Smt.Ambujam Krishna

Dancers of the first decade

The following are brief notes on the dancers who performed at the Music Academy in its first decade of dance—1931–1940. Regrettably, no information is available on the dancer Balachandra.

Kalyani Daughters

The first ever dance recital to be arranged by the Music Academy or any other institution of prestige in Madras was given by two sisters, Rajalakshmi and Jeevaratnam, who were known as 'The Famous Kalyani daughters'. They were the daughters of Tiruvalaputtur Kalyani, a celebrated



dancer; hence the unique billing. They performed on 15th March, 1931 and, since they danced as a pair, their recital was described as a double dance. On that historic evening, many patrons, apparently felt they got double value for their money.

The girls were still young and mother Kalyani (1873–1938) was more famous than they. The daughter of Ammani Ammal, a dancer of repute, she was initially trained by Pandanallur Kumaraswami Nattuvanar and then by his cousin Meenakshisundaram Pillai. She had obtained special training in abhinaya from senior devadasi dancers like Seerkazhi Chellammal and Madras Neela. Meenakshisundaram developed a special interest in her and invariably accompanied her as nattuvanar. His celebrated singing and distinctive nattuvangam made her recitals even more attractive. She danced in many an aristocrat's court. Famous personalities like Poochi Srinivasa Iyengar, Tirukodikaval Krishna Iyer and

Pudukottai Manpoondia Pillai attended and enjoyed her performances. Once, after a recital, none other than Tiruvarur Gnanam, held to be an incomparable dancer, herself came forward and showered ekonomiums on Kalyani. This spoke volumes about Kalyani's proficiency. She could take up any challenge. Once, when many dancers including Kalyani were present in his court, Raja Pandidurai Thevar enquired whether any one of them could dance to his Chakravakam jatiswaram.

Everyone except Kalyani expressed their inability since it would take at least a month's practice. Kalyani learnt it on the same day and performed it before the Raja on the next day and received fabulous presents. A portrait of Kalyani hangs at Annamalai Hall, the headquarters of the Tamil Isai Sangam in Madras.

Since he was in her company constantly and he and she liked each other, Meenakshisundaram become intimate with Kalyani and eventually took her as his second wife. (His first wife was also named Kalyani). It is generally believed that Jeevaratnam was born out of their liaison. Meenakshisundaram was very fond of her and quite eager and most impatient to pass on to her all he knew about dance. He started to train both Jeevaratnam and Rajalakshmi when they were tiny tots. And the pair started to give performances when they were still children. Jeevaratnam would fall asleep after a recital and her father would carry her home on his shoulders. When dancing she was so cute and charming that he father would get carried away, stop singing and forget to keep time. Reportedly even as a child she was perfect in expression.

E. Krishna Iyer saw the girl dance on one of his frequent visits to Pandanallur to discuss dance with Meenakshisundaram Pillai. He was impressed. When the Academy decided to present dance recitals during its annual conferences, he—as one of its Secretaries and a dance expert—chose the girls for the premier show. In his book *Personalities of Present Day Music* (1993), he wrote about them too. An extract reads:

“A combination of appreciable abhinaya and considerable foot work in adavujatis mark the art of Kalyani Daughters of Tiruvalaputtur.... They dance together and their performance is ordinarily called a double dance. Just as a chorus in Carnatic music has got merits and demerits, so has the double dance. The simultaneous rendering of abhinaya and adavujatis by two persons together adds novelty and vivacity to the art, though small but inevitable differences in personal characteristics may sometimes lead to a distraction of comparisons and contrasts. The two artists Rajalakshmi and Jeevaratnam are still in their youth and are nimble of feet; and the abhinaya is noteworthy particularly in the younger one. Of slender frame and dark brown complexion, her lithe, graceful figure with ever-smiling face, large eyes and expressive features mark out conspicuously the younger sister, Jeevaratnam; and her art arrests the attention of the audience from the outset. The stock of the two sisters may not be considerable or varied; but they try to be elaborate in what they know, especially in their padavarna. They invariably display much of their variegated adavujatis in scintillating cascades and they are vivacious in effect, though at times they are carried to excess.”

The Music Academy once again arranged a recital of the sisters of New Year's Day in 1933. It drew a large crowd and a substantial gate collection. Unfortunately, Jeevaratnam died the same year in June. The dance world lost a precious gem and Meenakshisundaram's darling daughter as well. His grief was inconsolable.

Mylapore Gowri Amma

Gowri Amma hailed from a family of great singers and dancers. Her great grandmother was Mylapore Dhanam, a songstress of repute. Gowri Amma's mother Doraikannu was a noted



special attraction of the festival.

Gowri Amma had her dance training under Nelluru– Munnuswamy Nattuvanar but her own mother taught her the intricacies of abhinaya. Short of stature and fair of complexion, she had chiselled and expressive features of an attractive type and a good voice. Like most of the best devadasi dancers, she would sing the songs while performing. In the words of a famous pupil, a particular posture of the body, a dignity of movement combined with grace and expressiveness of face which had an element of surprise all the time—these were some of the special features of Gowri Amma's dance.

Gowri Amma had a vast and varied repertoire from which she drew judiciously for her recitals. She was a treasure house of pada-s and was particularly graceful in satvika abhinaya. She learnt many javali-s directly from composers like Tiruppanandal Pattabhiramayya and Dharamapuri Subbaraya Iyer. For her dance recitals, Veena Dhanammal's daughters Lakshmiratnam and Jayamma used to sing. As a toddler, Jayamma's daughter Balasaraswati would watch Gowri Amma's dance and then dress up like her and imitate her dance movements. Gowri Amma was definitely Balasaraswati's early mentor and idea heroine. (*Sruti*, Issue 4). An ever grateful Balasaraswati said in her presidential speech at the 47th annual conference of the Music Academy that, if Gowri Amma had not brought the dance to such a stage of development, the combination of music and dance that she herself had attempted to realise could not have been possible. Balasaraswati felt that a share of the honour in her being selected as the President of the Music Academy should rightfully go to Gowri Amma.

On 3 January 1932, at the age 42, Gowri Amma danced for the Music Academy. E Krishna Iyer wrote a critique and said: "With good learning and long experience in the art, she is also endowed, with general culture. She displays her art with good mastery, skill, restraint and refinement. She has appreciable originality and manodharma and she is a good teacher in art as well. Clever and masterly in her rhythmic displays, she keeps them within desirable and enjoyable limits."

If Gowri Amma inspired Balasaraswati she actually taught Rukmani Devi Arundale. After witnessing the dance recital of Meenakshisundaram's pupils at the Music Academy on the New

beauty and an excellent dancer attached to the Kapaleeswarar temple in Mylapore. She learnt the art under Krishna Nattuvanar of Tanjavur. During the Aruvattumooval festival when iconic image of the 63 Saivite saints are taken out in processions, Doraikannu used to make herself up as Siva in his Bhikshatanamurti (mendicant) aspect and dance. This performance was a very

Year's day of 1935, Rukmini Devi was determined to learn the art and started to search for a suitable teacher. She called on Gowri Amma at the house where she lived in Mylapore and requested that she be accepted as a student. Gowri Amma agreed. Rukmini Devi's first lesson was the sabdam *Sarasijakshulu* (Kambhoji). After that Rukmini Devi sought Gowri Amma to teach her at Adyar in secrecy and arranged suitable conveyance for the guru. (*Kalakshetra*, Vol.XI No.3, 1971).

Gowri Amma was upset when Rukmini Devi later chose to study dance under another guru. Even Tiger Varadachariar wondered why Mrs. Arundable did not continue her training under Gowri Amma. Rukmini Devi's explanation was not quite convincing.

When the act abolishing the devadasi system came into effect, Gowri Amma became unemployed. She was evicted from the house allotted to her by the temple. Eventually she accepted an invitation from Rukmini Devi and joined the staff of Kalakshetra. S. (Periya) Saradha in her reminiscences has said: "Gowri Amma added graceful embellishments to our accurate adavu-s. Her forte was abhinaya. She was a creative artist and... she taught us the dance music and the dance both in nrittam and abhinayam. She taught varnams, sabdam, padams, javalis, etc. Her teaching enriched the bhava-abhinaya of our teachers and students."

Gowri Amma lost her eyesight in her old age, due to cataract. Her father, who too had lost his eyesight similarly, had refused to undergo an operation since his beautiful Doraikannu had passed away and he could no longer see her Bhikshatana dance. Gowri Amma also did not seek any medical treatment but regained her sight after some time and thus became able to give interviews, demonstration, instructions and advice to many a student of Bharatanatyam. Her death marked the passing of a true temple dancer.

T. Balasaraswati

Tanjavur Balasaraswati danced for the Music Academy on 26 August 1933 while she was still in her early teens. Uday Shankar, the famous dancer, was one of the distinguished guests on that occasion. He was so impressed by the young dancer that he wanted an encore. The Academy obliged him and his party by arranging a special recital.

Bala danced at the Academy again and again and in the words of Dr.Narayana Menon, then Chairman of the Sangeet Natak Akademi, she became a permanent fixture there. When she presided over the 47th annual conference of the Academy, she was specially grateful to that institution for supporting her for more than 40 years, for giving her the opportunity to present her performances to a large general public, and for providing a place for a school to train young dancers. She thanked a number of its officials by name but conspicuously omitted that of one key figure in its dance history. E. Krishna Iyer the only one she did not thank because of personal animosity, wrote about her as follows in his 1933 book, *Personalities of Present Day Music*:

"She is a rising artist and with greater power of endurance and experience and better control over rhythm that what she has now, she is likely to have a bright future.... Before the year of grace 1933, many artists including Balasaraswati were dancing...



But if withal she shot up this year into a unique popularity it is perhaps not wholly unconnected with a bit of interesting public psychology in addition to her talents. She happened to be the first artist, at Madras, with youth, talents and other advantages, to catch the eyes of the public in general after they were opened to the importance and beauty of the glorious art, and to ride on the tidal surge of popular enthusiasm for it, created chiefly by the controversy of an existing nature in the public press over it and its culmination in the Music Conference's resolutions, among other factors."

Varalakshmi, Saranayaki & Bhanumathi

If Rajalakshmi and Jeevaratnam were known as Kalyani Daughters, Varalakshmi and her cousins were billed as Grand-daughters of Kumbakonam Gowri. Varalakshmi, Saranayaki, Bhanumathi, Sulochana and Pattu were cousins. The girls were trained by Papanasam Vadivelu Nattuvanar and they became very eminent dancers. This dance master was one of the main disciples of Pandanallur



Meenakshisundaram and learnt all that had to be learnt. His style was noted for exquisite grace, pose-perfection and highly emotional abhinaya. He married the daughter of his guru's sister-in-law.

Varalakshmi and Saranayaki danced for the Academy on 28 December 1933. Varalakshmi danced again at the Academy's annual conference on 31 December 1934. This time her partner in the double dance was Bhanumathi. The same pair was once again presented by the Academy to dance at its annual conference on 27th December 1936.

Varalakshmi, a beautiful fair-complexioned young girl with chiselled features, was a brilliant dancer. The cruel hand of death

snatched her away in November 1937. In tribute the Music Academy, in its *Journal* of the following year, published a full page photograph of her as frontispiece.

Kumbakonam Bhanumathi danced a solo recital for the Academy on 25th December 1940. She was a super dancer. The present generation thinks that the song *Krishna nee begane* was the exclusive property of Balasaraswati but Bhanumathi was also an expert in interpreting it. Scholar and composer B.M. Sundaram of Pondicherry says that he remembers Bhanumathi's abhinaya for that particular song even after 35 years.

Bhanumathi acted in films also. One of them was *Jalaja*.

Sabharanjitham & Nagaratnam

Pandanallur Sabharanjitham, a talented and very impressive dancer, was the daughter of Nagamma and a brilliant disciple of Meenakshisundaram Pillai. She danced with her sister Nagaratnam at the Music Academy on 1 January, 1935. The recital was described as captivating. She danced again on 29 December 1936, alone this time.



All the special features of the Pandanallur style, with its telling rhythmic precision, arresting anga suddha and plethora of variegated adavujati-s were all abundantly evident in Sabharanjitham's dance.

In an article published in a souvenir brought out by Nupura for its 1986 Nitya Nritya festival, B.M. Sundaram wrote about Sabharanjitham who is his mother-in-law. Excerpt: "Her footwork was a subject of talk of even the gurus. The phrase 'tai dhiti tai' in lieu of 'kitataka tarikida tom', when executed by her in a 'cut of the silk' manner, would be clearly audible to the viewers." It was because she was so inspired by this dancer's skill that Rukmini Devi started learning dance. After an initial stint with Mylapore Gowri Amma, her quest for the best nattuvanar and thirst for technical brilliance led her to Sabharanjitham's Pandanallur. To quote B.M. Sundaram again: "When Mrs.

Rukmini Arundale came to Pandanallur Meenakshisundaram Pillai to learn Bharatanatyam, it was only this Sabharanjitham who assisted the 'grandpa' in the coaching by demonstrating every item. Happily she still lives at Pandanallur."

Muthuratnambal

The Nallanayakam family of Tirunelveli, with a rich Sadir tradition, was noted for producing fine dancers in successive generations. Muthuratnambal was the fourth generation artist of the family.

E. Krishna Iyer's estimate of her, published in 1944, was as follows:

"Her gesturing is arrestingly impressive and her facial expression highly suggestive. With fire of her naturally rich manodharmam constantly fanned into flame but equally rich fancy of her accompanying chorist, she puts her vigour of execution and contagious emotion in her art. In this field as in music, too much of outward and artificial polish has a tendency to keep the artist in fixed and mechanical grooves, which may please an audience for the time being superficially. In those who render their art with power, vigour, heartfelt emotion and 'swaanubhuti' or self enjoyment combined with varying manodharma, it carries an audience off their feet in contagious enthusiasm and leaves a lasting impression. Muthuratnambal's art is somewhat of the latter type in its revelry in deeper shades of emotion. Still capable of much foot work in adavujatis as she is, she too keeps it to a necessary minimum and perhaps in the flood of her impressive abhinaya, her audience do not feel the want of any more."

The family had the good fortune of having Subbarya Natuvanar, the samasthana vidwan of Ettayapuram, as the chief tutor for its crop of dancers. Sabhapati Nattuvanar of Chidambaram was another great influence. Sabhapati's son Subramaniam, a talented singer and nattuvanar, was the guru of Muthuratnambal.

Muthuratnambal passed on her family heritage and rich traditional skills to her daughter who was named after her grandmother Rukmini and was called Balarukmini. Her daughter, trained by Tiruchendur Subramania Natuvanar, also became proficient in executing a variety of adavujatis.

Lakshmi Sastri

Today she is a well-known Hindustani classical musician of the Patiala gharana specializing in thumri-s and bhajan-s in addition to khyal-s. Because she married Uday and Ravi Shankar's brother Rajendar, she goes by the name of Lakshmi Shankar. But she is a Tamilian born in 1926 to Visalakshi and R.V. Sastri. Her father was active in Harijan welfare and hence was popularly known as Harijan Sastri.

In her earlier artist-incarnation, Lakshmi was a dancer. When she danced for the Academy in 1939, she was a student of Kandappa Pillai, who was also Balasaraswati's guru. In 1940, she emigrated to Almora in U.P. to join Uday Shankar's troupe. She travelled with the troupe all over India. Even though what she had to perform mostly as a trouper was not Bharatanayam, she invariably offered a solo Bharatanatyam item too.

After many years as a dancer, Lakshmi turned to a career in music. She now gives recitals in India, Europe and North America every year. Dance is but a distant memory to her now.

Kalanidhi

Kalanidhi Ganapathi, daughter of a high-caste family of means, was but a young girl when she danced for the Academy in 1939. Born in 1928, she had shown precocity in dance even as a child and her parents had arranged to give her formal training. She received instructions in Bharatanatyam from Kannappa Nattuvanar, a disciple of Kandappa Pillai, and in abhinaya from Chinniah Naidu. She also learnt many pada-s from Tiger Varadachariar.

Kalanidhi does not remember exactly when she first danced in public but recollects that she danced when Mahatma Gandhi visited Madras and attended function at Hindi Prachar Sabha. The records of that institution show that Gandhiji attended the convocation of the Dakshin Bharat Hindi Prachar Sabha in the years 1933, 1936 and 1946. Since Kalanidhi remembers that the venue was in T.Nagar, she must have danced there for Gandhiji in 1936 since the Sabha acquired its land in T.Nagar only in that year.



A contemporary press report says that, in doing abhinaya, the child changed perceptibly into a woman and all the moods, pangs, desires and aspirations unknown to her child-heart and mind mysteriously rose to surface and played hide and seek on her face

In 1946, one year before her marriage, this most promising young dancer had to give up her dance career. But the dance world is lucky that she returned to the field in 1972—as a teacher. Today Kalanidhi Narayanan—is considered an outstanding teacher of abhinaya and an excellent choreographer.

Gopinath and Thangamani

Gopinath and Thangamani were a Keralan pair, married to each other. In the Academy's first decade, they gave performance of what was then called Oriental Dances on three occasions. These dances were highly Kathakali oriented, but drew from Bharatanatyam too. An eye-witness recalls that children in the audience were frightened by Gopinath's portrayal of Narasimhavatara.

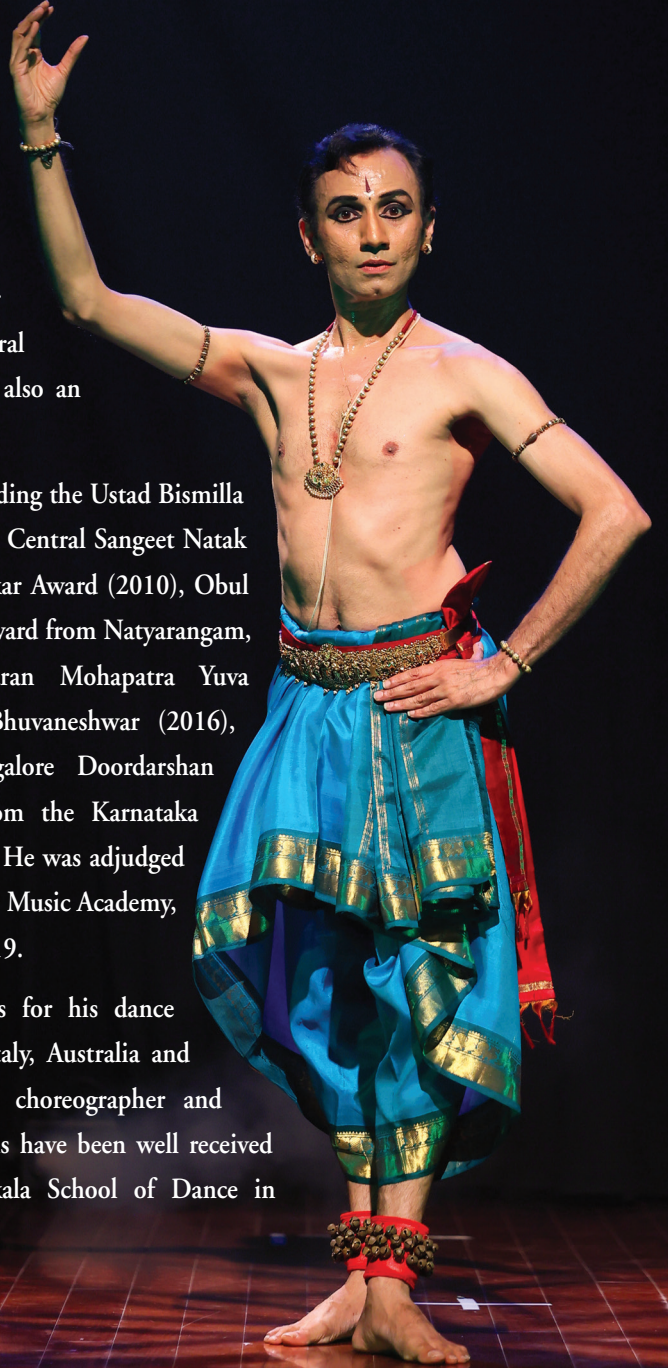
*Article reproduced from 'E. Krishna Iyer, Centenary Issue', 9th August, 1997, Music Academy
Courtesy – Sruti*

P. Praveen Kumar

Praveen Kumar belongs to a family of artists and honed his skills under Gurus Smt. Narmada and Prof C.V. Chandrashekar. Recognizing 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 in 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 Natyarangam, Chennai (2016), Guru Kelucharan Mohapatra Yuva Prathibha Purskar from Srjun, Bhuvaneshwar (2016), Chandana Prashasthi from Bangalore Doordarshan (2017) and Karnataka Kalasri from the Karnataka Sangeeta Nruthya Academy (2021). He was adjudged the Best Dancer of the Season by the Music Academy, Madras for the years 2018 and 2019.

He has toured many countries for his dance performances such as USA, UK, Italy, Australia and South America. An accomplished choreographer and nattuvanar, many of his productions have been well received by audiences. He runs the Chitkala School of Dance in Bangalore.



Programme

Song	Ragam	Tala	Composer
Ka va va (Keertham)	Varali	Adi	Papanasam Sivan
Ninne nammi na nu ra (<i>Varnam</i>)	Atana	Adi	Turaiyur Rajagopala Sarma
Ninda Stuti	Kalyani	Rupakam	Marimuthu Pillai
Oh my lovely Lalana (<i>Javali</i>)	Kharaharapriya	Adi	Karur Shivaramaiah
Thillana	Thillana	Adi	Lalgudi G. Jayaraman

Musicians

Nattuvangam : D.V. Prasanna Kumar

Vocal : D.S. Srivatsa

Mridangam : S. Lingaraju

Flute : Mahesha Swamy

Violin : Mandya Nagaraj

Kannapar Kuravanji

Choreographed by Rukmini Devi Arundale

Music by Papanasam Sivan

Performed by Kalakshetra

Summary

Kuravanjis are Tamil dramas composed in a traditional way, portraying the devotion of the soul aspiring to merge with the divine. This play tells the story of a hunter-prince who gets purified through his devotion, finds salvation through his faith and becomes a Saiva saint. All the characters are hunters or gypsies, as in a true Kuravanji.

The dialogues are in both classical and colloquial Tamil. The music is also a mix of classical and folk styles, keeping with the spirit of the play. The story of Kannapar is well-known in south India, and the temple where he worshipped Shiva in Kalahasti is a well-known pilgrimage centre in Andhra Pradesh.



Episode 1

Nagaraja, a chieftain, while praising Lord Subramanya, is informed that all the crops have been overrun by wild animals. Too old to hunt, he decides to enthrone his son, Thinnappar, to help the people. A Devaratti is called upon to settle an auspicious day, and divines the King's purpose with her magical powers. The gods are invoked to protect Thinnappar, and he is enthroned amidst great rejoicing. The Devaratti predicts that his fame will be eternal, in a way hitherto unknown to his people.

Episode 2

While pursuing a wild boar, Thinnappar becomes entranced by the gopuram of a temple, and then notices the deity, God Shiva, on Kalahasti hill. Nannan, his minister, informs him that devotion to Shiva can wash away all sins. Nagaraja, Thinnappar's father, was also a devotee, he explains.

Episode 3

Entranced by the deity, Thinnappar is unable to leave Kalahasti, and mourns the loneliness of Shiva on the hill, and the lack of offerings. He brings boar's meat, flowers in his hair, and carries water in his mouth having no other vessel with which to worship the Lingam devotedly.

Nagaraja and his queen are distressed at Thinnappar's transformation and call upon Devaratti, who divines that the God of Kalahasti himself has drawn Thinnappar to him, and that Thinnappar will eventually be united with him. The joyful parents return to Uddupur. In the temple, the priest, Sivagochariar, is shocked at the offerings left by Thinnappar for Shiva. He purifies the temple, questioning the identity of the offender.

Episode 4

Shiva appears to Sivagochariar in a dream and assures him that he has not been desecrated. He tells the priest to hide the next day behind the image and witness the devotion of Thinnappar.

The next day in the temple, Thinnappar sees blood coming from Shiva's eye. Failing to stem the flow, he removes his own eye, and places it on the deity. He is about to remove his second eye when Shiva manifests himself, affectionately calling him 'Kannappar'. Shiva explains that he was only testing his devotion. Kannappar and the priest sing joyfully in praise of Shiva.

Cast list for Kannappar Kuravanji

Cast	Names
Devaratti	Sreedevi Jayakrishan
Hunter girls	Janet, Krishna, Anagha, Athena, Saakshi, Meenu
Nagarajan	Girish Madhu
Thathaiyar	Pavithera
Nannan	Jayakrishnan
Thinnappar	Haripadman
Hunters	Kailasnathan, Sanjithlal, Saikrishnan, Sreenath, Jyothish, Roopesh
Sivagochariyar	K.P Rakesh
Siva	Suryanarayana Murthy
Boar	Sarath

Musicians

Nattuvangam	Jyolsana Menon
Vocal	Hariprasad
Mridangam	Anilkumar
Flute	Sashidar T
Veena	Anantha Narayanan
Violin	Sreenivass
Maddalam	Yogaraja

Kali Veerapathiran

Kali Veerapathiran has a Post graduate Diploma from Kalakshetra Foundation and an MA in Bharatanatyam from the University of Madras. He has trained under Guru Dr.Nirmala Nagarajan. He has learnt Bharatanatyam, Karagattam, Oyilattam, Poyikal Kudhurai and Thappattam.



Kali's awards include the Spirit of Youth award from the Music Academy, Yuva Shakthi – young achievement award, Best Outgoing Student of the year from Kalakshetra Foundation (2016), Maha Nruthya Nakshatra from Alapana Trust (2013).

Kali's passion for dance was published in two books 'Kali wants to dance' & 'Nine rupees an hour' by Aparna Karthikeyan (journalist). A documentary about his life as a dancer was made by the People's Archive of Rural India, a website started by journalist P. Sainath.

He has choreographed a piece named 'Verum vizhudhum', comparing Folk art and Bharatanatyam. Kali was part-time teacher at Kalakshetra Foundation. He was also the assistant dance choreographer in the Tamil movie, Ponniyin Selvan. He runs his dance school Kalai Koothan Natyapalli in Chennai. He has been on concert tours to Singapore and Malaysia.

Programme

Song/Genre	Ragam	Talam	Composer / Music Composer
Yakundendu thushara (<i>Slokam/Alarippu</i>)		Tishra ekka	Nirmala Nagarajan
Omkara pranava (<i>Varnam</i>)	Shanmukhapriya	Adi	Balamurali Krishna Dance : Nirmala Nagarajan
Kandum Kanamal Sendravale (<i>Padam</i>)	Ragamalika	Adi	Music : Abhilash Dance : Nirmala Nagarajan
Vidai Meedil (<i>Keerthanam</i>)	Simhendramadyamam	Rupakam	Papanasam Sivam Rukmini Devi Arundale
Priye Charusheelee (<i>Ashtapathi</i>)	Thilang	Khanda Chapu	Jayadeva Dance : Nirmala Nagarajan
Thillana	Revathi	Misra Chapu	Lalgudi G.Jayaraman Dance : Nirmala Nagarajan

Accompanying Artistes

Nattuvangam : Nirmala Nagarajan
Vocal : Bijeesh Krishna
Mridangam : Charu Dhutt
Flute : J.B. Sruthi Sagar
Veena : N. Anantha Narayanan

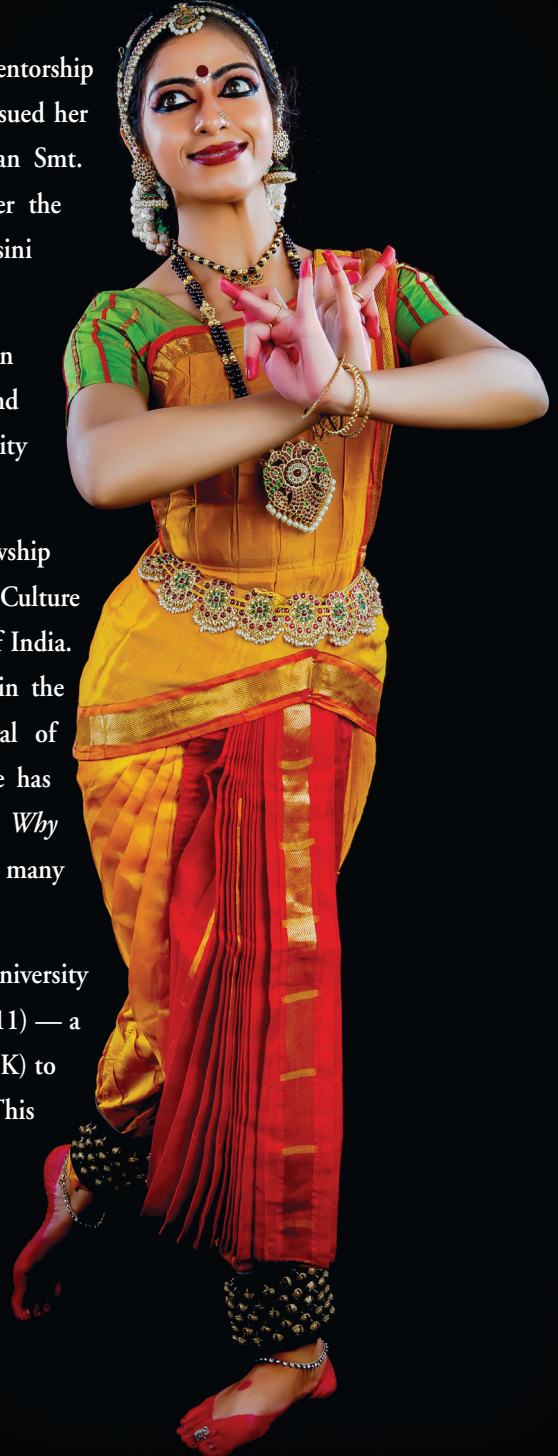
Apoorva Jayaraman

Apoorva Jayaraman received her initial mentorship in dance from Smt Padmini Ravi. She pursued her training in abhinaya from Padma Bhushan Smt. Kalanidhi Narayanan. She has been under the guidance of Nritya Kalanidhi Smt Priyadarsini Govind for over nineteen years now.

Apoorva has a Masters degree in Physics from the University of Oxford and a Ph.D. in Astronomy from the University of Cambridge.

She was selected for the Junior Fellowship for Outstanding Persons in the Field of Culture by the Ministry of Culture, Government of India. Apoorva was selected as the best dancer in the sub-senior category at the Dance festival of the Music Academy Madras in 2020. She has recently edited and published a book called *Why do we dance?* with contributions from many young thinkers and artists in the field.

Apoorva established the Cambridge University Indian Classical Arts Society (CUICAS, 2011) — a platform for young artists in Cambridge (UK) to share their passion for the classical arts. This successful platform was seminal in raising awareness about Indian performing arts in Cambridge and kindling an active viewing



culture for the same. She recently co-founded RootEd Foundation (2020) that is working in the areas of dance education and awareness. RootEd Foundation has been noted for developing a unique, fun and simple audience engagement program specifically for Indian Classical Dance.

She also engages with Spic Macay, conducting workshop-demonstrations for rural public schools around the country, and more recently virtually. Apoorva has toured widely in many countries in Europe and also the USA and UK.

Programme

Song/Genre	Ragam	Talam	Composer / Music Composer
Sivayanama (Verse from Tirumantiram)	Navarasa Kanada	Adi	Lyrics : Tirumoolar Music : Rajkumar Bharathi
Swamiyai Azhaituvadi (<i>Pada Varnam</i>)	Khamas	Adi	Ponnayya Pillai
Attilole Amma (poem from Natrinai)	Ragamalika	-	Lyrics : Tamil Sangam Anthology – Natrinai Music : Rajkumar Bharathi
Paluku Denela Talli	Gowla	Khanda Chapu	Annamacharya
Avagha Rang Ek Zhala (Abhang)	Ragamalika	-	Lyrics : Soyrabai Music : Rajkumar Bharathi

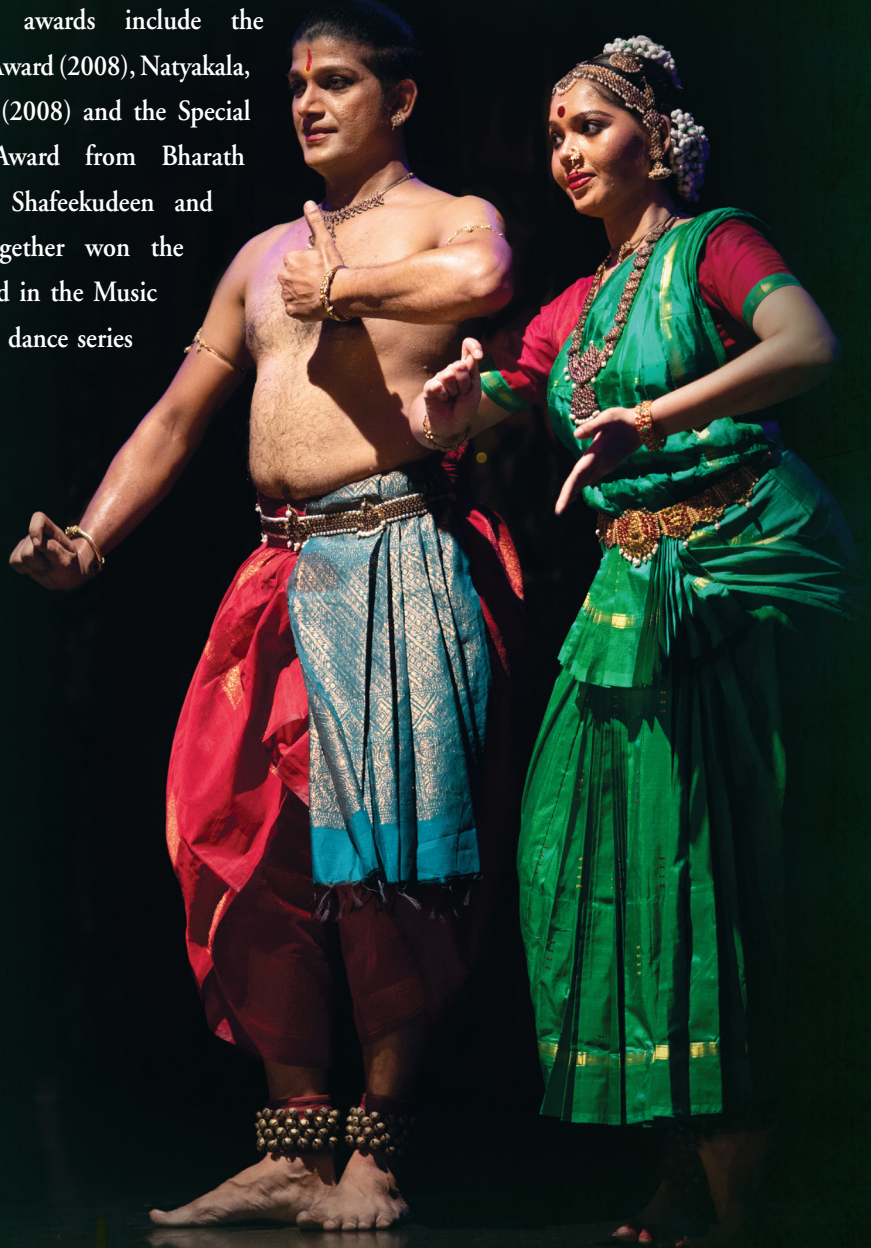
Accompanying Artistes

Nattuvangam : K.P. Rakesh
 Vocal : K. Venkatesan
 Mridangam : Shaktivel Muruganandam
 Violin : Easwar Ramakrishnan
 Flute : J.B. Sruthi Sagar

Shafeekudeen and Shabana

Shafeekudeen and Shabana are students of Gurus Natya Kala Acharya V.P. Dhananjayan and Nrithya Kalanidhi Shanta Dhananjayan from their dance school Bharata Kalanjali.

Shafeekudeen's awards include the Narthaka Nipuna Award (2008), Natyakala, Vipanchee Award (2008) and the Special Commendation Award from Bharath Kalachar (2013). Shafeekudeen and Shabana have together won the Best Dancer Award in the Music Academy mid-year dance series in 2019.



Shafeekudeen has been the recipient of a merit scholarship from the University of Madras. He is a Graded artist from Dooradarshan, Chennai. Shafeekudeen has been Permanent Faculty in the Bharatanatyam Department, R.L.V. College of Music And Fine Arts, Tripunithura. Shabana and Shafeekudeen have choreographed dance items, dance-dramas and thematic presentations including an Ashtapathi Thillana. A full Bharatanatyam margam on Jesus, a production based on Ashtapathis in the series of Krishna Bharatham (for Natyarangam, Narada Gana Sabha) and a production on Subrahmanya Bharathiyar (for Natyarangam, Narada Gana Sabha). They have been on concert tours to Germany, USA, UK, UAE, and Reunion island. Their dance school, Nrithakalanjali is in Thrissur, Kerala.

Programme

Song/Genre	Ragam	Talam	Composer / Music Composer
Sree Gambera Natya Ganapathe (invocatory item)	Gambira Nattai	Adi	P K Rajagopala Iyer
Parama Shiva nannu paripalimpumu sami (<i>Varnam</i>)	Dharmavathi	Adi	Violin Seetharama Sharma
Varugalamo Ayya (<i>Kriti</i>)	Manji	Misra Chapu	Gopalakrishna Bharathi
Idendu vachithivira (<i>Padam</i>)	Surutti	Misra Chapu	Kshetrappa
Thillana	Kapi	Adi	Chinnayya

Accompanying Artistes

Nattuvangam : Shanta Dhananjayan

Vocal : Murali Sangeeth

Mridangam : Ramesh Babu

Violin : R. Kalaiarasan

Flute : J.B. Sruthi Sagar

Meenakshi Srinivasan

Meenakshi Srinivasan is a disciple of Natya Kala Acharya Smt. 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, she has also choreographed contemporary themes in Bharatanatyam like Lasya, Ritugana, Worship Of Space, Madhuram Madhavam, Trishakthi, Karmayogi, Sita-Daughter Of The Earth and Anubhav. 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 Abhinaya 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 including Australia, Botswana, Belgium, Canada, Denmark, France, Holland, Malaysia, Netherlands, Singapore, Sri Lanka, South Africa and the United Kingdom. Her dance school Sama is in Chennai.

Programme

Song/Genre	Ragam	Talam	Composer / Music Composer
Kalyani Khalu (Invocation)	Chatur Ragamalika	Rupakam	Swati Thirunal
Sarajakshiro (Varnam)	Yadukulakambodhi	Rupakam	Tanjore Quartette
Emitike (Padam)	Natakurinji	Misra Chapu	Sarangapani Music : K. Hariprasad
Sakhi He (Ashtapadi)	Shuddha Sarang	Misra Chapu	Jayadeva
Tillana	Desh	Adi	Swati Thirunal Music: K. Hariprasad

Accompanying Artistes

Nattuvangam : Jayashree Ramanathan
Vocal : K. Hariprasad
Mridangam : V. Vedakrishnam
Violin : Eashwar Ramakrishnan
Flute : J.B. Sruthi Sagar

Jaikishore Mosalikanti and Group

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 eighteen years. Jaikishore performed important roles in his guru's dance dramas and also gave solo performances. He was a teacher in his Guru's institution for four years.

His awards include the Natya Visharada from The Kuchipudi Art Academy, Yuva Kala Vipanchee from Vipanchee trust, Bismillah Khan Yuva Puraskar from the Sangeet Natak Akademi and the Nrithya Kala Sagaram from the Cleveland Thyagaraja Festival. 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. He has visited the USA, Russia, Europe and South Africa on concert tours. He has choreographed over thirty-five solo pieces and fifteen thematic presentations and dance dramas, in Kuchipudi style.

Jaikishore Mosalikanti 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, assists him in teaching, presenting performance and nattuvangam. With his knowledge of music, he performs nattuvangam not only for Kuchipudi, but also for Bharatanatyam and Mohini Attam recitals.

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 the Mohini Attam and Bharatanatyam dancer Dr. Neena Prasad.

Jaikishore Mosalikanti and Troupe **Kuchipudi Nrityamaalika (A garland of Kuchipudi repertoire)**

Song/Genre	Ragam	Talam	Composer / Music Composer
Jagadananda karaka (<i>Krithi</i>)	Nattai	Adi	Thyagaraja
Omkarakarini (<i>Keerthanam</i>)	Lavangi	Adi	M. Balamurali Krishna
Vedamera (<i>Daruvu</i>)	Kedaragowla	Adi	Devulapalli Krishna Sastry
Tarangam (<i>Tarangam Gitam</i>)	Ragamalika	Adi	Narayana
Aarathi (<i>Mangalam</i>)	Surati	Trisra gati Adi	Purandaradasa

Accompanying Artistes

Nattuvangam : S. Aadith Narayan

Vocal : Sweta Prasad

Mridangam : B.P. Haribabu

Violin : Easwar Ramakrishnan

Flute : B. Muthu Kumar

Dancers

Padmavani Mosalikanti

Shobha Korambil

Ashrita Keshav Preetham

Ala Venugopal

Lekshmi Reghunath

Srisammohana Mosalikanti

Abhinav Ashok

Jaikishore Mosalikanti

Sathvikaa Shankar

Saathvikaa Shankar is a student of Guru Smt. Anitha Guha. The Balshree Honour for the year 2004 (received from the President of India), Nalanda Nrithya Nipuna from Nalanda Research Center, Mumbai and Best Dancer from Krishna Gana Sabha (2009) are the awards won by her. She has visited the USA, UK, Sri Lanka and Mauritius on concert tours.

She has been Company dancer at Apsaras Arts, Singapore (2017 – 2019), faculty at Kalpavriksha Fine Arts, Singapore (2021 – present) and also at Anitha Guha's Bharathanjali (2010 – present).

Saathvika has conceptualised and choreographed a solo work named Akaala Kaala. She conducts classes for students online in USA, Canada, Malaysia, Qatar.



Programme

Song/Genre	Ragam	Talam	Composer / Music Composer
Aadum padanai (<i>Krithi</i>)	Lathangi	Adi	Ambujam Krishna
Vaaradhu irundhadhen (<i>Varnam</i>)	Thillang	Adi	Madurai R Muralidharan
Telisenura (<i>Javali</i>)	Saveri	Rupakam	Tirupati Narayanaswami
Thillana	Chenchurutu	Adi	Veena Seshanna
Saavale Sundara (<i>Abhang</i>)	Indolam	Adi	Sant Thukaram

Accompanying Artistes

Nattuvangam : K.S. Balakrishnan

Vocal : K. Hariprasad

Mridangam : Ramshankar Babu

Violin : Easwar Ramakrishnan

Flute : J.B. Sruthi Sagar



Dakshina Vaidyanathan Baghel

Dakshina Vaidyanathan Baghel belongs to a family of eminent Bharatanatyam dancers. She has undergone training at Ganesa Natyalaya under the tutelage of her grandmother, Guru Dr. Saroja Vaidyanathan and her mother, Rama Vaidyanathan. She was awarded the CCRT scholarship by the Department of Culture Govt. of India in 2003 and then again in 2014; the Kalpana Chawala Award, in the Young Achievers' category in 2005 and the Nirbhaya Puraskar by OYSS in 2015. She is a Diploma holder in Bharatanatyam from Indira Kala Sangeet Vishwavidyalaya. Dakshina is an empanelled artist with the ICCR. She is the Director, Ganesa Natyalaya, New Delhi, and has been teaching in this institution.

Dakshina has choreographed several Bharatanatyam pieces within the Margam format and has conceived and directed three group productions titled *From Zero To Infinity*, *Nakshatra* and *Newton's Law of Karma* and several solo productions like *Shoorpanakha* and *Rani Rudrama Devi*.

She has performed at many national and international festivals like the Khajuraho Festival organised by the Government of Madhya Pradesh, the Mudra Festival organised by the NCPA in Mumbai, The Carthage International Festival in Tunisia, the Brave Festival in Poland, the Drive East festival in Manhattan, New York City, MILAPFEST, United Kingdom. The countries she has visited on concert tours include the USA, Australia, UK, France, Russia, Japan, China, Singapore, Malaysia, UAE, Qatar, Bahrain, Kuwait, Kyrgyzstan, Turkmenistan, Gambia, Ivory Coast, Senegal, Seychelles and Ghana.



Programme

Song/Genre	Ragam	Talam	Composer / Music Composer
Thyagaraja Yoga Vaibhavam (<i>Keerthanam</i>)	Anandabhairavi	Rupakam	Muthuswamy Dikshitar
Dani kori (<i>Varnam</i>)	Vasantha	Jampa	Poochi Srinivasa Iyengar
Yennadaina Vintina (<i>Padam</i>)	Murali	Mishra Chapu	M. Balamurali Krishna
Svasthanam	Shyamali	Adi	Music composition by Sudha Raghuraman

Accompanying Artistes

Nattuvangam : Reshika Sivakumar
Vocal : Sudha Raghuraman
Mridangam : Sumod Sreedharan
Flute : G. Raghuraman

Arupa Lahari

Arupa Lahiry is a senior disciple of Natya Kala Acharya Guru Chitra Visweswaran. She is a recipient of the Senior Scholarship in the year 2005 and is empanelled with the Indian Council of Cultural Relations (ICCR) : 2015, Doordarshan, Delhi: 2015 and Festival of India, Ministry of Culture, Government of India: 2017. She has been awarded two fellowships, one by the TATA Group (2013-15) and also from the Ministry of Culture (2017-19: Junior Fellowship) to work on various aspects of Bharatanatyam and various folk traditions of India.

Arupa has danced in the capacity of a soloist and also as part of various groups including the Chidambaram Dance Company helmed by her guru, Smt. Chitra Visweswaran in many countries including USA, UK, France, Germany, Luxembourg, Mexico, Sri Lanka, Malaysia, Singapore, Nepal, UAE & Australia. The tours have been for various prestigious organisations like AIM for SEVA, Soorya, ICC, Ministry of Culture- Government of India, Temple of Fine Arts, Bahrain Fine Arts etc. Within the country she has danced in almost all the prestigious festivals and venues like the Khajuraho



Mavotsav, Nagpur Kalidas Samaroh, Ayodhya Deepotsavam, Baidyanath Festival, Soorya Festival, Maghazhi Mahotsav in Chennai in various reputed sabhas and NCPA Mumbai, etc.

She has created productions like Ahalya, Meenakshi-The Journey Within, Vikramolvasi and has been awarded grants from organisations like Ministry of Culture (2016) and Pratiroop (2022) to create special productions. Her Junior Fellowship research has been on various Banis of Bharatanatyam. Arupa is currently serving as the Director of IGNCA Regional Centre, Vadodara.

Programme

Song/Genre	Ragam	Talam	Composer / Music Composer
Ganapathe sugunanidhe Ganesha Stuti (<i>Invocation</i>)	Janaranjani	Adi	Harikesanallur Muthaiah Bhagavathar
Mallari	Gambhir Nattai	Chatushra Matyam	Composer : Venkatesh Kuppuswamy Lyrics : Arjun Bhardwaj
Bhavaye Gopabalam bhuvanatraya palam (<i>Alarippu</i>)	Pushpalatika	Rupakam	Maharaja Swati Thirunal
Sakhiye Nee Solladi (<i>Varnam</i>)	Kalyani	Adi	Composer: Ku. Ma. Balasubramaniam
Kuru Yadu Nandana (<i>Ashtapadi</i>)	Mishra Khamaj	Mishra Chapu	Jaydeva
Thillana	Behag	Adi	M. Balamurali Krishna

Accompanying Artistes

Nattuvangam : Jayashree Ramanathan
Vocal : Kaushik Champakesan
Mridangam : V. Vedakrishnaram
Flute : J.B. Sruthi Sagar
Violin : Durai Srinivasan

Shijith Nambiar and Parvathy Menon

The couple Shijith Nambiar and Parvathy Menon were trained at Kalakshetra and Shijith served on its faculty from 2004 to 2008. He has performed solo and has travelled around the globe as a member of the Kalakshetra troupe. He has visited the USA, Singapore, Australia, U.K, Europe, Switzerland, Guadeloupe, Belize, Malaysia and the Middle East on concert tours.

Apart from his skill as a choreographer, teacher and performer, Shijith Nambiar is also a trained percussionist. He was a recipient of the Government of India scholarship. Shijith's awards include the Ustad Bismillah Khan Yuva Puraskar (Sangeet Natak Akademi), Yuva Kala Bharati (Bharat Kalachar), Abhyasa Nritya Vardhani (Abhyasa, Coimbatore), Bharat Kala Ratna (Navaneetham Cultural Trust, Kerala) and the Sri P. Obul Reddy Endowment Award for Senior Dancer 2022 (Natyarangam, Narada Gana Sabha).

Parvathy has a post-graduate Diploma from Kalakshetra. She has done research on Ardhanareeswara, philosophical view of *Kannappar Kuravanji* (Kalakshetra dance drama) and a study of *Hasthas* with regard to the *Natyasastra* and *Hastha Lakshana Deepika*.

Parvathy has been honoured with the Ustad Bismillah Khan Yuva Puraskar (Sangeet Natak Akademi), Yuva Kala Bharati from Bharat Kalachar, Abhyasa Nritya Vardhani (Abhyasa, Coimbatore), Bharat Kala Rathna (Navaneetham Cultural Trust, Kerala) and the Obul Reddy Endowment Award (Natyarangam, Narada Gana Sabha).

She has visited the U.S.A, Canada, U.K, Europe, Singapore, Malaysia, Vietnam, Australia, Middle East, China and Thailand on concert tours.

Shijith and Parvathy have choreographed several items of the Bharatanatyam Margam and solo, duo and group thematic presentations such as *Brahmaputra*, *Paavai Paadiya Paavai* (for Natyarangam), *Krishna*, *Narayaneeyam*, *Samyoga – The sublime Union*, etc. Samradhya is their dance school near Chennai.

Programme

Song/Genre	Ragam	Talam	Composer / Music Composer
Ardhanareeswara Stotram	Ragamalika	Talamalika	Adi Shankaracharya
Swami Naan Unthan Adimai (<i>Varnam</i>)	Nattaikurinji	Adi	Papanasam Sivan
Sakhi He (<i>Ashtapadi</i>)	Yaman Kalyani	Khanda Chapu	Jayadeva Music : Edappally Ajith Kumar
Swami Mayura Giri vadivela (<i>Keerthanam</i>)	Kamas	Adi	Kavikunjara Bharathi
Thillana	Poorvi	Rupakam	Thirukokarnam Vaidyanatha Bhagavathar

Accompanying Artistes

Nattuvangam : Uday Sankar Lal
Vocal : Binu G Venugopal
Mridangam : Shiva Prasad
Violin : Easwar Ramakrishnan
Flute : J.B. Sruthi Sagar

Kalyanasougandhikam

Kathakali

Presented by PSV Natyasangham

Written by Kottayath Thampuran

P.S.V. Natyasangham is a centre for performing and teaching Kathakali, the classical theatre of Kerala. It was established by Vaidyaratnam P.S.Varier in 1939, and has flourished under the care of Arya Vaidya Sala. By the end of the 1930s, Varier recognized the changing trends and appreciated the growing importance and inherent merit of Kathakali which was languishing then in public disregard. He established the Natyasangham with the aim of popularizing this unique form of classical theatre by training professional artistes and by organizing performances for the public. He appointed master teachers and recruited talented students.

Some of the all-time greats like Pattikkantodi Ravunni Menon, Guru Kunchu Kurup, Kavalappara Narayanan Nair, Vazhenkata Kunchu Nair, Kalamandalam Neelakanthan Nambissan, Kottakkal Krishnankutty Nair, Kottakkal Kuttan Marar, Kottakkal Vasu Nedungadi and Kalamandalam Unnikrishna Kurup had been in the faculty of the

Natyangham. Some of the leading artists of today's Kathakali stage are the products of the Natyangham. The Natyangham has travelled widely and performed in major cultural centres of the country. It has also visited several European and Far Eastern countries like Germany, Switzerland, France, China, Korea and Indonesia.

P.S.V. Natyangham is famous for its strict adherence to classical tenets of performance, talented artists, spectacular costumes and meticulous training. Apart from presenting the classical stories, Natyangham has choreographed some new plays also, which have been well received by the knowledgeable viewers. P.S.V. Natyangham is now recognised as one of the major centres of Kathakali of today.

KALYANASOUGANDHIKAM SYNOPSIS

This is an episode from the Mahabharatha relating to the period when the Pandavas and their queen Droupadi lived in exile in the forest. At the request of Droupadi, Bhima sets out to fetch Sougandhika, the celestial flower. On his way he encounters an aged vanara obstructing his path. Infuriated at the impudence of this simian "creature", the proud Bhima orders it to get out of his way. In the altercation that follows, the vanara defeats Bhima. To the humbled and perplexed Bhima, the vanara reveals himself as Hanuman, his own elder brother. The brothers are happy at their fortuitous get-together. Hanuman gives his blessing to Bhima and helps him to secure the flower.

Vandana slokam : Mathanganana...

Ragam: Kedaragowla

Scene 1 (Bhima and Droupadi in a love scene)

Pravesana Slokam : Kalekadachidatha

Ragam : Sankarabharanam

Ranga Slogam : Vathena

Ragam : Mukhari

Padam : En Kanava ... (Droupadi)

Ragam : Mukhari Thalam: Chempada

Padam : Manchel Mizhiyale ... (Bhima)

Ragam : Dhanyasi Thalam: Chempada

....2

Bhima is full of tender passion and solicitude for his consort. He invites her to rest a while if she felt tired after promenading through the dense forest. Suddenly, a gust of wind blows, bringing a Sougandhika flower that falls right at her feet. Droupadi picks up the flower. Enchanted by its fragrance she requests Bhima to get her a few more of them. Bhima ever ready to satisfy the fancies of his beloved, instantly sets out in quest of the flower.

As Bhima makes his way through the forest, he witnesses the fury of wild animals. He ponders over the strange ways of providence and destiny.

Bhima then enters a thickly wooded forest. He makes his way by uprooting the trees with his gada (mace). The sound of crashing trees terrifies the animals. Lions hide in their caves, elephants run amok, fawns dart from one thicket to another. The whole forest is teeming with cries of animals and the thunderous sound of the falling trees.

Scene : 2 Hanuman (in tapasa prayer) and Bhima

Pravesana Slokam	: Abhyarthitho....
Ragam	: Madhyamavathi
Padam	: Ariha varunnathivan... (Hanuman)
Ragam	: Madhyamavathy Thalam: Chempa
Ranga Slogam	: Nischithya....
Ragam	: Kamboji
Padam	: Vazhiyilninnupoka ... (Bhima)
Ragam	: Kamboji Thalam: Chempada

The terrific tumult created by Bhima's entry into the forest disturbs Hanuman's deep medication in Kadalivanam. Hanuman is amazed: "Who could be this man of such immense power and courage? Ah! I will have some fun now". With these thoughts he assumes the form of an old ape and lies across the path of Bhima.

Bhima, confronted by an old simian, gets angry and orders it to move out of his way. The ape pleads inability, as he is too old and asks Bhima to move him, even with somebody's help. The Bhima, feeling enraged thrusts his gada into the side of the Vanara to throw him off the path. But the gada gets struck there firmly and Bhima could not move it. After repeated attempts, his own force recoils and he is thrown on his back.3

Ranga Slogam	: Vacham Nisamya....
Ragam	: Natakurinji

After this the padas are from “Vacham Shrunume, Vanara Pungava” to conversation between Bhima and Hanuman in Ragamalika consisting of Natakurinji, Vasantha, Madhyamavathi, Sankarabharanam, Sreeragam and Panthuvarali.

Bhima, exhausted and crestfallen, tells the “Vanara Pungava” to reveal who he is and the great Hanuman reveals his true self. And then, showing his own real form, Hanuman blesses Bhima with the fortified gada. He tells him from where he can fetch the flower. And thus obtaining the blessings of his elder brother Hanuman, Bhima sets out to Vaisravana’s garden to fetch the Sougandhika flower.

Credits

Characters	: Bhima – Kottakkal Sudhir
	Droupadi – Kottakkal Rajumohan
	Hanuman – Kottakkal Devadas
Music	: Kottakkal Narayanan and Kottakkal Madhu
Chenda	: Kottakkal Prasadkumar
Maddalam	: Kottakkal Ravindran
Make-up	: Kottakkal Satheesan
Green room support	: Kottakkal Ramakrishnan & Kottakkal Anoop

Mahati Kannan

Mahati Kannan is the disciple and grandniece of Natya Kala Acharya Dr. Padma Subrahmanyam. At Nrithyodaya, she has completed the Nritya Pravesika, Nritya Visaradha and also the Nritya Saali (108 Karanas) courses. Mahati has been accompanying Dr. Padma Subrahmanyam in her performances in many parts of India and abroad. She has performed in various temples of Tamilnadu for the annual Natyanjali festivals during Mahasivaratri at Chidambaram, Nagapattinam, Thirunallar and Kumbakonam. She was privileged to be part of the prestigious Khajuraho Dance festival during February, 2014 where she performed Bharatanatyam, for the first time along with the accompaniment of Dhrupad style of music.

Mahati is the recipient of the Best Individual Dancer Award in the HCL concert series and the Outstanding Performer Award for the Mid-year Series of the Music Academy in 2018. She has received the Yuva Kala Bharati (Allrounder) award from Bharat Kalachar in 2019. She is presently part of the teaching faculty at Nrithyodaya and



was Research Assistant, Centre of Excellence – Art & Culture, Shri Shankarlal Sunderbai Shasun Jain College, Chennai from May to August, 2021.

Mahati has also sung for the dance programmes of both her Guru Dr. Padma Subrahmanyam and a few of her disciples. She is a student of Carnatic music and is currently a disciple of Dr. S. Sunder. She has also completed her BFA (Bharatanatyam) in Distance Mode at SASTRA University and is currently pursuing her MFA (Bharatanatyam). The countries she has visited on concert tours include the USA, UK, Canada, South Africa, Muscat, Singapore and Malaysia.

Programme

Song/Genre	Ragam	Talam	Composer / Music Composer
Pushpanjali Vakundam (verse on Ganesha)	Nattai	Chatusra Ekam	Traditional Avvaiyar
Raave Himagiri Kumari (<i>Swarajati</i>)	Todi	Adi	Shyama Sastri
Hidako Bidabyadi (<i>Varnam</i>)	Kalyani	Adi	Lyrics: Purandaradasa Music: Dr Padma Subrahmanyam
Ponnin Oli (<i>Kamba Ramayanam</i>)	Ragamalika	Khanda Chapu	Lyrics: Kamban Music: V.V. Sadagopan
Dhrupad	Purvi	Rupakam	Thirugokarnam Vaidyanatha Bhagavathar

Accompanying Artistes

Nattuvangam & Vocal : Dr. Gayatri Kannan
Vocal : Parur M.S. Ananthashree
Mridangam : Nagai P. Sriram
Flute : J.B. Sruthi Sagar
Veena : Kannan Balakrishnan



6th January 2023

11.30 p.m. – 12.45 p.m.

Parshwanath Upadhye

Parshwanath Upadhye's knowledge of Bharatnatyam comes from a disciplined study under eminent Gurus, Sri Ravindra Sharma, Sri Kiran Subramanyam, Smt. Sandhya Kiran and Padma Shri, Natya Kala Acharya Sudharani Raghupati.



Parshwanath is also a trained Carnatic vocalist and holds a Master of Arts degree in Kannada Literature from Karnataka University. He resides in Bangalore India and heads Upadhye School of Dance and Punyah Dance Company of which he is the Artistic Director and Principal Choreographer.

Parshwanath is the winner of several national awards, including Sangeet Natak Akademi's Bismillah Khan Yuva Puraskar 2017, Adithya Vikram Birla Kala Kiran Puraskar 2018, Ram Gopal Best male dancer award and best dancer at Dance Festival of the Music Academy Chennai 2018. He is an empanelled artist of the ICCR and top graded artist of the Bangalore Doordarshan Kendra.

He also conducts dance workshops and regular as well as advanced training classes in Bharatanatyam under the banner of his dance school Upadhye School of Dance in Bangalore.

Programme

Song/Genre	Ragam	Talam	Composer / Music Composer
Shiva Stuti	Basant	Tishra Gati Adi	Navala Kishor
Ninainodi vanden (Varnam)	Sapta Raga malike	Sapta Tala Malike	Ponnayya Tanjore Quartette
Chudare (Padam)	Sahana	Mishra Chapu	Kshetrayya
Thillana	Kuntalavarali		M. Balamurali Krishna

Accompanying artists :

Vocal	: Srikant Gopalakrishnan
Nattuvangaml	: PV Adithya
Mridangaml	: Harsha Samaga
Flutel	: J.B. Sruthi Sagar
Veenal	: Anjani Srinivasan



Jyotsna Jagannathan

Jyotsna Jagannathan trained in Bharatanatyam under Gurus Hema Govindarajan, Jayanthi Subramaniam and A. Lakshman. She is currently under the mentorship of Natya Kala Acharya Malavika Sarukkai.

Jyotsna has given several solo performances and has performed at various festivals and forums in India and abroad such as Singapore, Spain, Serbia, Kenya and UAE. She has also travelled to Egypt, UK and the USA with Malavika Sarukkai's group work, Thari-the Loom.

She is the recipient of the Ustad Bismillah Khan Yuva Puraskar (2016) from the Sangeet Natak Akademi, Government of India. Jyotsna was the winner of the Music Academy's Spirit of Youth in 2006 and was adjudged the best dancer of her category in the Dance Festival of the Music Academy in 2019.

She has received several awards such as Nadanamamani from Karthik Fine Arts, Yuva Kala Bharathi from Bharat Kalachar and Vasanthalakshmi Narasimhachari award from Natyarangam, Narada Gana Sabha.



Programme

Song/Genre	Ragam	Talam	Composer / Music Composer
Nandi Chol	Ragamalika	Tisra Tripata	K.S Ramesh Babu
Sarasijakshudu (<i>Varnam</i>)	Kalyani	Rupakam	Sivanandam Tanjore Quartette
Idai Vida vera (<i>Padam</i>)	Saveri	Rupakam	Subbarama Iyer
Thillana	Rageshri	Adi	Lalgudi G Jayaraman

Accompanying Artistes

Nattuvangam : Udayasankar Lal
Vocal : Murali Parthasarathy
Mridangam : Harsha Samaga
Violin : Easwar Ramakrishna
Flute : J.B. Sruthi Sagar

Narthaki Nataraj

Narthaki Nataraj learnt Bharatanatyam in the traditional gurukula style, under the guidance of Guru Kittappa Pillai, a direct descendant of the Tanjore Quartet. Having studied Bharatanatyam for fifteen years, Narthaki specializes in the Nayaki bhava form. She has explored Tamil literature, both ancient and modern and has introduced rare works of poetry and folklore in the Bharatanatyam repertoire.

Narthaki has received the Padma Shri from the Government of India, Sangeet Natak Akademi Puraskar Award, Kalaimamani from the Government of Tamilnadu, Senior Fellowship from Sangeet Natak Akademi, Nrithya Choodamani from Sri Krishna Gana Sabha, Nrithya Rathnakara from the Cleveland Thyagaraja Festival and Kala Seva Bharathi from Bharat Kalachar. Narthaki is a Top Grade Artist in Prasara Bharathi, Outstanding category Artist in ICCR and also has an Honorary Doctorate from Periyar Maniammai University.

Her choreography includes Kamba Ramayanam, Silambum Tamizhum, Amba, Thirumurai Thirunadanam, Ashta lakshmi Varnam, Thirukural varnam and Prabanda malai

Narthaki has toured the USA, Canada, the UK, France, Sweden, Netherlands, Malaysia, Singapore, Australia, Bangladesh and Sri Lanka giving performances and conducting workshops and lecture demonstrations. Her dance school, Velliyambalam Trust is in Chennai.



Narthaki Nataraj and her colleague Sakthi Bhaskar, who also learnt Bharatanatyam from Guru Kittappa Pillai, have had to overcome social prejudices against the third gender in their career and have founded the Velliyambalam School of Dance to impart training to young dancers in the Tanjore style.

Programme

Song/Genre	Ragam	Talam	Composer / Music Composer
Prayer – Thevaram			
Sollukattu followed by Abhirami Andadi	Ragamalika	Talamalika	Abhirami Bhattar
Samiyai azhaihu vadi (<i>Varnam</i>)	Kamas	Adi	Tanjore Quartette
Singari oyyari (<i>Padam</i>)	Ragamalika	Adi	Traditional
Kavadi chindu	Traditional	Traditional	Traditional
Javali	Ragamalika	Rupakam	Traditional
Thillana	Purnachandrika	Adi	Poochi Srinivasa Iyengar
Mangalam			

Nattuvangam : Ananthasree
 Vocal : Kaushik Champakesan
 Mridangam : Saktivel Muruganandam
 Violin : Srilakshmi Ramani
 Flute : Muthukumar

Neena Prasad

Mohini Attam

Dr. Neena Prasad has undergone training in Mohini Attam from Guru Kalamandalam Sugandhi and Kalamandalam Kshemavathy; in Bharatanatyam from Adyar K. Lakshman; in Kuchipudi from Vempati Chinna Satyam and in Kathakali from Vembayam Appukkuttan Pillai.

She has given performances in India and abroad and has choreographed solo and group productions. Some of her productions are *Seethayanam*, *Pon Pulari*, *Kavyanarthaki*, *Krishna Bhakthi*, *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 established Bharatanjali – Academy of Indian Classical Dances at Thiruvananthapuram, and Sougandhika – Center for Mohiniyattam in Chennai. Neena Prasad has worked as Faculty and Research Coordinator at Kerala Kalamandalam Deemed University from 2008-2013.



The Research Fellowships and awards she has received include Junior Fellowship for Research in Mohiniyattam, Senior Scholarship, Bharatanatyam, and Senior Scholarship, Mohiniyattam (Awarded by Department of Human Resource Development, Ministry of Culture, Government of India), Best Dancer of the Year from the Music Academy (2002), Kerala Sangeeth Natak Academy Award (2007), Nritya Choodamani from Sri Krishna Gana Sabha (2015) and Kerala Kalamandalam Award for Mohiniyattam (2018). She is an Empaneled artist of ICCR, New Delhi (in the 'established' category) and a Top Grade Artist of Doordarshan.

Neena Prasad has visited Algeria, USA, Oman, Dubai, Netherlands, Abu Dhabi, Singapore, France, Japan, South Korea, Malaysia, Portugal, Switzerland, among others on concert tours.

Programme

Song/Genre	Ragam	Talam	Composer / Music Composer
Chollkettu	Nattakurinji	Adi talam with two gathis (chaturasram & thisram)	Changanacherry Madhavan Nampoothiri
Vasundaram (<i>Bhoomistavam</i>)	Dharmavathi	Misra chapu	Dr.Pappu Venugopal Rao, Changanacherry Madhavan Nampoothiri
Sumasayaka (<i>Padavarnam</i>)	Sudha Kapi	Rupakam	Maharaja Swati Thirunal
Radha Madhavam (<i>Ashtapadi</i>)	Ragamalika	Talamalika	Jayadeva Music : Changanacherry Madhavan Nampoothiri
Thillana	Nalinakanthi	Adi	Changanacherry Madhavan Nampoothiri

Accompanying Artistes

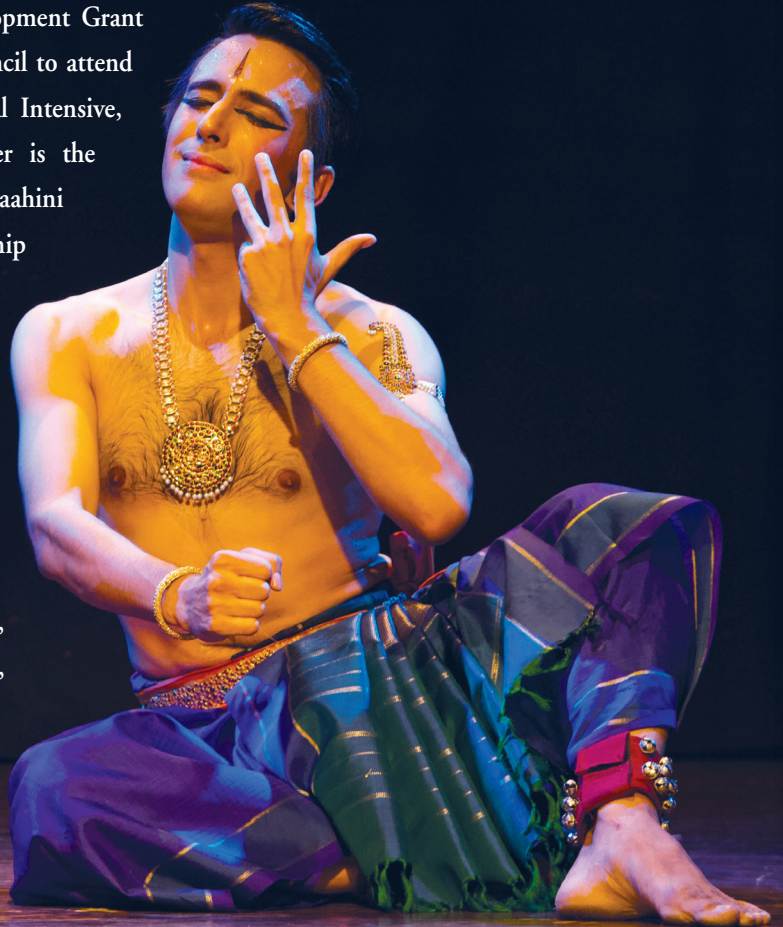
Vocal : Changanacherry Madhavan Nampoothiri
Mridangam : Ramesh Babu
Violin : Eswar Ramakrishnan
Edaka : Kalamandalam Arun Das
Nattuvangam : Aswathy Krishna

Christopher Gurusamy

Christopher Gurusamy, was born in Perth, Australia. His love for dance brought him to Kalakshetra Foundation where he graduated with a First Class, Post graduate diploma. He further trained under Bragha Bessell. He has danced jazz, tap, gymnastics and ballet.

His awards include the Vasanthalakshmi and Narasimhachari Endowment from the Narada Gana Sabha (2022), Natya Ratna from Trinity Fine Arts, Chennai (2019), the Sri Guttu Vasu Memorial Prize from the Music Academy and the Periya Sharada Endowment Award from Sri Krishna Gana Sabha. He received the Artist Development Grant of the Australia Arts Council to attend the Akram Khan Classical Intensive, London, UK. Christopher is the recipient of the Kalavaahini Choreography Fellowship for 2017 – 2018. He was adjudged the Best Individual Performer in 2016 in the HCL series of the Music Academy Madras.

Christopher has performed in the USA, Canada, UK, Singapore, Australia on concert tours.



Programme

Song/Genre	Ragam	Talam	Composer / Music Composer
Jaya Soma	Ragamalika	Khanda Chapu	Poetry : Subramania Bharati Music : Bharat Sundar
Sami Nan Undan (Varnam)	Nattaikurinji	Adi	Papanasam Sivan
Payyada (Padam)	Nadanamakriya	Thirsa Tripata	Kshetrappa Choreography : Bragha Bassel
Yanai (Poem from Sangam literature)	Ragamalika	Eka talam (dvi nadai)	Choreography : Bragha Bessell
Thillana	Todi	Adi	Music : Poochi Srinivasa Iyengar Choreography : Sharada Hoffman

Accompanying Artistes

Nattuvangam : Sudarsini Iyer
Vocal : Mithun Madhusoodanan
Mridangam : Shiva Prasad
Violin : Sayee Rakshit



Shweta Prachande

Shweta Prachande has been training under Nrithya Kalanidhi Guru Smt. Priyadarsini Govind for over fifteen years. She has learnt abhinaya under Guru Smt. Kalanidhi Narayanan, and has also trained in nattuvangam, music and Tamil texts related to dance, and the martial art form of Kalaripayattu. Shwetha has completed a Diploma in Dance Studies at the Trinity Laban Conservatoire of Music and Dance in London as well as a Masters in Fine Arts in Bharatanatyam from Bharathidasan University in Tiruchirapalli.

Shweta is the recipient of numerous awards, including the National Balashree honour by H.E. President of India late Dr. A.P.J. Abdul Kalam in 2004,

Maharashtra Sanman in 2006, Singar Mani by the Sur Singar Samsad Mumbai in 2008, and

the 'Sri. T.S. Parthasarathy Award' from The Music Academy Madras in 2008 to name a few.

She is an ICCR empanelled artist and has represented the subcontinent as the Indian delegate for

the 2008 Commonwealth Day celebrations in Male, Maldives and the

2004 International Classical & Folk Music and Dance Festival in Kyrgyzstan. An A graded artiste by the Mumbai Doordarshan, she is also the recipient of the 2018 Kalavaahini Junior Fellowship, presented by Malavika Sarukkai.

Shwetha has been on concert tours to countries including Italy, Singapore,



Sweden, United Kingdom and USA, at prestigious venues including FIND's Summer Mela 2018 in Rome, Italy, the Nehru Center in London, the SIFAS festival in Singapore, and the Indian Embassy of Kuwait, to name a few.

Programme

Song/Genre	Ragam	Talam	Composer / Music Composer
Invocation	Ragamalika		Music composition : Rajkumar Bharati
Sakhiye indha velayil (<i>Varnam</i>)	Anandabhairavi	Adi	Tanjore Quartette
Thillana	Nalinakanti	Adi	
Panchali Sapatham	Ragamalika	Talamalika	Subramanya Bharathi / Rajkumar Bharati

Accompanying Artistes

Nattuvangam : Aadith Seshadri

Vocal : Binu Venugopal

Mridangam : Siva Prasad

Violin : Easwar Ramakrishnan

Flute : J.B. Sruthi Sagar

Lakshmi Parthasarathy Athreya



Lakshmi Parthasarathy Athreya is a disciple of Guru Natya Kala Acharya Chitra Visweswaran and had her arangetram in 1991. She has danced solo and has collaborated with other dancers of repute. She is empanelled with the ICCR and has received several awards such as the Rohini Krishna Endowment Award for best dancer (Sri Krishna Gana Sabha), Yuva Kala Bharati (Bharat Kalachar), Natya Kala Ratna (Rasika Ranjani Sabha, Mumbai) and the Bismillah Khan Yuva Puraskar (Sangeet Natak Akademi). She has been a teaching staff at Chidambharam Academy of Performing Arts.

Her choreography includes 'Select Pasurams from the Nalayira Divya Prabandam', 'Kodhai Alwar (solo thematic dance presentation on Andal)', 'Ganga', 'Kulasekhara Alwar's A Cowherd Maiden's lament' and 'Surya Vikasita Padmam (a solo thematic dance presentation on Sri Ananta Padmnabha Swamy).

Lakshmi has been on concert tours to various countries like the USA, Sri Lanka, France, Bahrain, Qatar, Kuwait, Uganda, Tanzania, South Africa and Australia. She teaches at her dance school Pravaaha, Centre for Dance, Chennai.

Programme

Song/Genre	Ragam	Talam	Composer / Music Composer
Mallari	Kamala Manohari	Adi	Rajkumar Bharati
Kalyani Khalu (<i>Swarajathi</i>)	Ragamalika	Adi	Maharaja Swati Thirunal
Sakhi He (<i>Asthapadi</i>)	Shudh Sarang	Adi	Sriijan Chatterjee
Thillana			

Accompanying Artistes

Nattuvangam : Vidya Ravindran Anand
 Vocal : Murali Parthasarathy
 Mridangam : S. Sakthivel Muruganantham
 Violin : Srilakshmi Venkataramani
 Flute : J.B. Sruthi Sagar



Rama Vaidyanathan

Rama Vaidyanathan has trained intensively under Gurus Yamini Krishnamurthy and Saroja Vaidyanathan. 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 Director of Ganesa Natyalaya, New Delhi.

Rama has been awarded several titles including the Kalaimamani by the Government of Tamil Nadu, the Kalashree by the Government of Kerala, the Kumar Gandharv Puraskar from the Madhya Pradesh Government, Nritya Choodamani from Krishna Gana Sabha, Nadanamamani from Karthik Fine Arts, Chennai, Vani Kala Sudhakara from Tyaga Brahma Gana Sabha and the



Central Sangeet Natak Akademi Puraskar. As the Vice President of Ganesa Natyalaya, New Delhi, she has been actively engaged in teaching for more than thirty years.

She has performed at all prestigious Festivals and Theaters over the World. 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. The countries she has visited on concert tours include the USA, Canada, Mexico, South America, Europe, Russia, Middle East, Japan, Korea, China, Singapore, Malaysia, Australia, Srilanka, Nepal, South Africa, Kenya.

Programme

Song/Genre	Ragam	Talam	Composer / Music Composer
Madhumateer (<i>Invocation to Bhoomi</i>)	Ragamalika	Adi	Lyrics from Rig Veda Music : Sudha Raghuraman
Mamohalagiti meeruden (<i>Varnam</i>)	Kamas	Rupakam	Namasivaya Pulavar
Taruniro punya papamu (<i>Padam</i>)	Dharmavati	Misra Chapu	Kshetrayya
Re Re Kandarpa (<i>Shloka</i>)	Ragamalika	Adi	Lyrics by Bhartrihari Music : Sudha Raghuraman

Accompanying Artistes

Nattuvangam : Shubhamani Chandrasekhar

Vocal : Sudha Raghuraman

Mridangam : Sumod Sreedharan

Flute : G Raghuraman

Chitra Nadi

Presented by : Aruna Mohanty & group
Orissa Dance Academy, Bhubaneswar

We are all contrasting characters in the canvas of life, Yasoda, Radha, Hidimba and Draupadi – set apart by different colours, feelings, emotions and actions.

We are all traversing the Universe as moving question marks reflecting ourselves in the river. Like every one, we are continuously seeking answers from ourselves, and from the divinity (Eshwar) within us.

Dance choreography : Guru Aruna Mohanty

Rhythm composition : Guru Dhaneswar Swain & Ajaya Kumar Chaudhury

Music composition : Agnimitra Behera

Script inputs : Kedar Mishra

Set to Ragamalika and Talamalika



PRAKRITI – PURUSHA

PRAKRITI: Shakti is considered to be the cosmos itself – she is the embodiment of energy and dynamism, and the motivating force behind all action and existence in the material universe. She is the absolute, ultimate Godhead.

PURUSHA: Purusha is embodiment of bliss. He is dispassionate, immutable and desire less, who is immeasurable like the sky. He is fierce and the destroyers of death and symbolizes abstractions, beyond any confinement of shape, words and knowledge.

Dance Choreography : Guru Aruna Mohanty

Music Composition : Guru Bijaya Kumar Jena

Rhythm Composition : Guru Bijaya Kumar Barik

Set to Ragamalika and Talamalika

Aruna Mohanty studied under Guru Gangadhar Pradhan/Orissa Dance Academy. She has won many awards including the Mahari Award from the Guru Pankaj Charan Research Foundation; Bhubaneswar, the Sanjukta Panigrahi Memorial National Award; Bharat Bhavan Award from the President of India; Jagannath Sanskruti Bikash Parishad Award; Natya Kala Sarathi Award from Shri Parthasarathy Swami Sabha, Chennai; Odisha Sangeet Natak Akademi Award; the Sangeet Natak Akademi Award and the Padma Shri.

She has received the Senior Fellowship from the Ministry of Culture, Govt of India on the topic 'Collection, study, translation, compilation and documentation of traditional songs used in allied art forms specially Gotipua and subsequently performed in Odissi dance'. She has taught as Guest Lecturer in the University of California and has conducted classes in the Center for World Music, Sandiego as a visiting faculty.

The countries visited by Aruna Mohanty on concert tours include Germany, Yugoslavia, UK, Nigeria, Berlin, Ivory Coast, Spain, France, Canada, Sweden, Thailand, Vietnam, Myanmar and Singapore. Her dance school, Orissa Dance Academy, is in Bhubaneswar.

She has served as a member of Central Sangeet Natak Akademi and as the Executive Member of Indian Council for Cultural Relation (ICCR), New Delhi, Vice-President of Odisha Sangeet Natak Akademi and is currently the President of Odisha Sangeet Natak Akademi, Bhubaneswar. She has choreographed many dance items, dance-dramas and thematic presentations.

Title of production : CHITRA NADI

List of Artists :

Guru Aruna Mohanty – Choreographer

Madhusmita Naik

Suchismita Sahoo

Sayani Chakraborty

Shreepunya Mohanty

Ramesh Chandra Jena

Pramod Kumar Rout

Bijan Kumar Palai

Nalu Samal

Binayak Samal

Chinmay Kumar Behera

Diptiranjana Baral

Himansu Kumar Ray

Shubham Kumar Ojha

Sudharma Vaithianathan

Sudharma Vaithianathan has been a disciple of Guru A. Lakshman for the past twenty years, before which she was under the guidance of Guru Sreekala Bharath. She has given more than 150 solo performances and has been a part of numerous groups. The countries visited by Sudharma on concert tours include the USA, France, UK, Singapore, Germany and Switzerland.

She has received the Swayam Prakasha Narthaki award from Sarasalaya on their Platinum Jubilee celebration (2020), the Natya Chudar from Kartik Fine Arts (2017), Natana Bhava Padhmam award from Brahma Gana Sabha (2017), Best Individual Performance in HCL Concert Series (2016), the Guttu Vasu Memorial Prize for being adjudged the 'Best Dancer' in the 27th Spirit of Youth Festival of Music and Dance from The Music Academy Madras and the Yuva Kala Bharathi from Bharat Kalachar among others.

Sudharma has been a part of conceptualising and performing in two videos that were produced by NIEPMD, National Institute for Empowerment of Persons with Multiple Disabilities, an Indian Government agency providing services to persons with multiple disabilities in 2021 and 2022. She assists her Guru in conducting master classes in Bharathanatyam technique and abhinaya and has travelled across USA for the same.



Programme

Song/Genre	Ragam	Talam	Composer / Music Composer
Slokam			
Dani Korikenu (<i>Varnam</i>)	Vasantha	Mishra Jhampa	Poochi Srinivasa Iyengar
Idai Vida (<i>Padam</i>)	Saveri	Rupakam	Subbarama Iyer
Era Raara (<i>Javalī</i>)	Kamas	Adi	Patnam Subramanya Iyer
Thillana	Nalinakanthi	Adi	Madurai T Srinivasan

Accompanying Artists

Nattuvangam : A. Lakshmanaswamy

Vocal : K. Hariprasad

Mridangam : Nellai D. Kannan

Violin : Easwar Ramakrishnan

Flute : J.B. Sruthi Sagar

Shashwati Garai Ghosh

Odissi

Shashwati Garai Ghosh is a student of Guru Sharmila Biswas in the Odissi style of dance. The other dance styles she has learnt are Odiya folk dances and Chau.

She is the recipient of many awards and honours including the Ustab Bismillah Khan Award, Guru Kelucharan Mohapatra Yuva Pratibha Samman, Kalavaahini Senior Fellowship (Malavika Sarukkai Trust) and the Sanskriti – Madhobi Chatterjee Memorial Fellowship. Shashwati has visited many countries on concert tours including the USA, Canada, Japan, Philippines, Malaysia, Maldives, Bangladesh and Sri Lanka. Her dance school, Angashuddhi is in Kolkota.

Shashwati's choreography includes 'Dhwan' (based on the explorations of sound, silence and dance), Taal Marga (based on the twelve talas of Odissi), 'Poorna' (based on the internal journey of a woman in love), 'Vridhhi' (based on the growth of a performer), 'Devi' (based on



the control and power of Goddess Devi Durga) and 'Shudh Kalyan' (technical dance based on Shudh Kalyan raga).

Ekatra

Ekatra' is an ensemble of dances exploring new dimensions through the Odishi repertoire. It is an honest effort to present Odishi in its true form to carry on the legacy passed down by generations of gurus.

The entire presentation will flow through the traditional Odishi repertoire, each of which has its own journey of exploration:

1. Mangalacharan – Invocation

An auspicious dance that resonates with our consciousness, to invoke the supreme.

2. Pallavi – A technical dance piece flowing through a particular raga to build up the various attributes of the raag.

3. Abhinaya – an abhinaya piece, depicting a complete story.

4. Moksha – The salvation. Reaching the state of enlightenment through the entire journey.

G. Narendra

G. Narendra is a post graduate from the Kalakshetra College of Fine Arts. He is a senior dancer and a teacher and was the Artistic Director for The Cleveland Cultural Alliance in USA where he choreographed many productions like *Abyaasa*, *The Living Tree* and *Silapadhikaram*. Some of his other choreographic works are *Women Divine*, *Shivanavarasa* and *Dashavataram*.

His Awards include the Acharya Award 2011, Natyasevaka (Bharatakalanjali) 2018, Mayura Nrithya Saagaram (Mayura Natyanjali), 2019, Narthaka Award (Natyanjali Trust), 2019 and the Narthaka Nipuna (ABHAI) 2020.

He has given several solo and group performances. He took the pivotal role in the *Jungle Book* by Bharata Kalanjali and Ohio Ballet. He has performed at Millennium Mission Congress at St. Peter Square, *Farce of The Drunken Monks* for Sankalpam, a U.K based Dance Company and *Shingikaku*, a Japanese production for the Smithsonian Dance Festival. Narendra was invited by People's Association Singapore to choreograph and perform *Navarasa Ramayana* along with Singapore Indian Orchestra and Choir. He has travelled on concert tours to USA, Canada, Europe, Russia and Singapore among other places.

Narendra is the Founder/Director of Avigna Dance Ensemble, a performing troupe based in Chennai. His dance school Sri Mahalakshmi Natyalaya is in Chennai.

Programme

Song/Genre	Ragam	Talam	Composer / Music Composer
Pavanan thanda bhuvana mudhale (<i>Varnam</i>)	Reetigowla	Adi	Prof.Raghuraman/ Hari Prasad
Solla vallaayo kiliye (<i>Padam</i>)	Desh	Adi	Mahakavi Bharathi
Thillana	Senchurutti	Adi	Veena Seshana

Accompanying Artistes

Nattuvangam : Mahalakshmi Kameswaran

Vocal : Binu V Gopal

Mridangam : Ramesh Babu

Violin : Kalaiaarasan

Malavika Sarukkai

Natya Kala Acharya Malavika Sarukkai was trained in Bharatanatyam by Gurus Kalyanasundaram, Swamimalai S.K. Rajarathnam and Kalanidhi Narayanan. She has completed more than fifty years of dance performance. Malavika 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*; *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*. Her choreographies *Sithi Gati* and *Krishna Nee* are included in the core repertoire of the Juilliard Creative Classroom Resources, New York.

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. She was invited by Kartik Fine Arts to conceptualize and curate the Natya Darshan Dance Symposium in 2014 and 2015.

Malavika Sarukkai has received many accolades. 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, the Natya Kala Acharya award for 2017 from the Music Academy, Hanumant Award 2017 from Chitrakutdham Trust, Gujarat, The Hindu Heritage Award, 2018, Chennai, the Natya Padmam Award for 2018 from Brahma Gana Sabha and Nrithyaperoli from Karthik Fine Arts in 2019, among others.

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. Her latest dance creation 'The Battle Within' has been inspired by the Bhagavad Gita.

Programme

Song/Genr	Ragam	Talam	Composer / Music Composer
Maresha Tandavam	Hamsadwani	Adi	Verses from Balarama Bharatham Music composition : B. Seetarama Sarma
Sami Ninne Kori Nanura (Varnam)	Ragamalika	Rupakam	Tanjore Quartette
Tumakh Chalata	Mishra Khamaj	Adi, Tisra Nadai	Lyric: Sant Tulsidas Music Composition – Pandit D.V. Paluskar
Greeshma	Ragamalika	Talamalika	Verses from Srimad Bhagavatam Music composer: B.Seetarama Sarma

Accompanying Artistes

Nattuvangam : Neela Sukhanya

Vocal : Murali Parthasarathy

Mridangam : Nellai Balaji

Violin : Easwar Ramakrishnan

Flute : J.B. Sruthi Sagar


Nirmanika – The Beauty of Architecture

Presented by Apsaras Arts Dance Company

Apsaras Arts was founded in Singapore in 1977 by Sri S Sathyalingam and Smt Neila Sathyalingam, alumni and former faculty members of Kalakshetra. Since 2005, under the leadership of Aravinth Kumarasamy, an award winning Artistic Director, Apsaras Arts has transformed into a premier professional performing company, focusing on creating new works which are presented at international festivals. Apsaras Arts dancers and musicians have toured more than forty countries and collaborated with leading dance companies, dancers, choreographers, composers and presenters from the international Indian dance fraternity.

Apsaras Arts is a non-profit registered charity in Singapore, and is the recipient of the Singapore National Arts Council's annual Major Grant scheme. Apsaras Arts is the recipient of the national award "Stewards of Intangible Cultural Heritage" awarded by the National Heritage Board of Singapore in 2020.





Aravinth Kumarasamy, Artistic Director of Apsaras Arts Dance Company, is known to be inspired by Southeast Asian narratives and monuments. ‘Nirmanika – The Beauty of Architecture’ (2009), ‘Angkor – An Untold Story’ (2013), ‘Anjasa – Unravel the wonders of Buddhist monuments of Asia’ (2015) are some of the dance productions of Apsaras Arts dance company created by Aravinth. For ‘Amara’, Aravinth explores specifically the legends and the epics celebrated at Banteay Srei, Cambodia. His collaborations with Cambodian, Javanese and Balinese dance forms have been much acclaimed.

He is the recipient of several awards including the Singapore’s ‘Young Artiste Award’ by the National Arts Council of Singapore (1999), the ‘Arya Bhatta Award’ (2016) and the prestigious ‘Kala Ratna’ award from the Singapore Indian Fine Arts Society (2019). Aravinth directs and produces festivals in Singapore and is on the advisory board of National Arts Council of Singapore and on the talent advisory board of the People’s Association of Singapore

NIRMANIKA – The Beauty of Architecture

Concept, Music Composition, Choreography and Artistic Direction:
Aravinth Kumarasamy

Performed by: Mohanapriyan Thavarajah (Company’s Principal Dancer)
and Company Dancers.

Nirmanika touches on concepts of geometry, space, structure, form, philosophy, history and more in unique and beautifully choreographed dance pieces. Award winning Artistic Director, Aravinth Kumarasamy, has created the musical score along with the choreography for this production. Featuring the company’s ensemble dancers, this production also features choreography by Anjana Anand and Mohanapriyan Thavarajah and guest composer and musicians Sikkil Guru Charan.

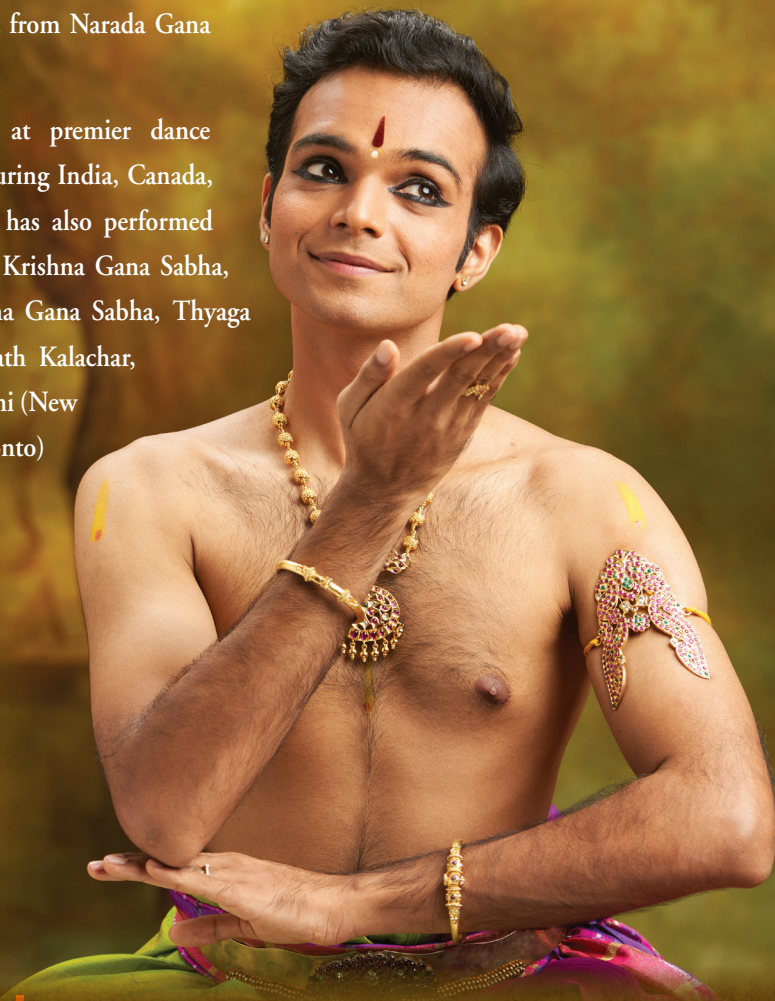
Architecture and dance, albeit are two very different disciplines, that share commonalities in process and creation. Choreographers and architects, when creating new bodies of movement or conceptualising building infrastructures, are always posed with the question on how to manipulate space and light to construct new forms. Nirmanika, a dance production which means “architectonics” in Sanskrit, explores the forms and aspects of architecture through deconstructing ancient monuments such as India’s Konark Sun Temple and Indonesia’s Borobudur Monument through Bharatanatyam techniques such as nritta (movements) and abhinaya (expressions). Collapsing the performance into six segments of dance that elaborates on concepts such as geomancy, space, structure, philosophy, history and form. Nirmanika is ultimately about the beauty of architecture expressed through dance.

Bhavajan Kumar

Canadian born Bhavajan Kumar has worked and learnt with Padma Shri Nrithya Kala Acharya Leela Samson and Jyotsna Narayanan and has also trained in nattuvangam and Carnatic vocal music from Bhagavatulu Seetarama Sarma.

He has received the Vazhuvoor Ramiah Pillai Endowment during the Cleveland Thyagaraja Aradhana conducted in 2011, the Pandit Durga Lal Endowment, Kelucharan Mohapatra Endowment from Sri Krishna Gana Sabha and Yuva Kala Bharathi from Bharat Kalachar, Chennai. He has also received the Vasantha Lakshmi Narasimhachari Endowment from Narada Gana Sabha.

Bhavajan has performed at premier dance festivals across the globe, touring India, Canada, the U.S.A and Europe. He has also performed at The Music Academy, Sri Krishna Gana Sabha, Narada Gana Sabha, Bramha Gana Sabha, Thyaga Brahma Gana Sabha, Bharath Kalachar, Esplande (Singapore), Kamani (New Delhi), Harbourfront (Toronto) among others.



Programme

Song/Genre	Ragam	Talam	Composer / Music Composer
Anjel endra (<i>Virutham</i>)	Ragamalika		Varaguna Pandyan
Sarasa Ninnu Ipudu (<i>Varnam</i>)	Kapi	Rupakam	Ponniah
Nee Uraipai Hanumane (<i>Keerthanam</i>)	Ragamalika	Adi	Shankaradasa Swamigal
Smara sundaranguni (<i>Javali</i>)	Paras	Adi	Dharmapuri Subbarayar
Kalinga Narthana (<i>Thillana</i>)	Gambira Nattai	Adi	Oothukadu Venkata Kavi

Accompanying Artistes

Nattuvangam : Leela Samson & Girish Madhu

Vocal : Sweta Prasad

Mridangam : G Vijayaraghavan

Flute : Sujith Naik

Veena : Anjani Srinivasan

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. She is an 'A' grade artist of Doordarshan Kendra, Chennai. Harinie has performed in several countries including Norway, Muscat, Canada, USA, Australia, Singapore and Sri Lanka.

Harinie has won several awards such as Nrithya Vichitra (2006) – Sridevi Nrithyalaya, Chennai; Bal Shree (2009) – Govt. of India, Margazhi Music Award (2010) – Times of India, Scholarship for Young Artistes (2014-16) – Govt. of India, 'Gutty Vasu Memorial Prize for Second Best Dancer' (2014) – Music Academy, Madras, 'Guru Sarasa Ammal Award' (2014) – Sri Krishna Gana Sabha, Chennai, 'Yuva Kala Bharati' (2014) – Bharat Kalachar, Chennai and 'Maham Nrithya Nakshatra' (2016) – Maham Enterprises, Chennai.

Some of Harinie's choreographies are 'Hasta Alarippu' (an Alarippu using the Asamyutha and Samyutha hastas of Abhinaya Darpanam), Nritta Keli (an Alarippu based on games, adhering to the structure of the Alarippu), Natyanjali – a piece set in the format of a Kauthvam



with sahitya from the first chapter of Natya Sastra (Natyotpatthi) extolling the greatness of Natya; among others. A thematic presentation choreographed by her is ‘Varadarajam Upasmahe’ – a Margam based on the Brahmotsavam (annual festival) of the Varadaraja Swami temple in Kanchipuram; conceived and choreographed for Natyarangam’s Utsava Bharatham (2022).

Programme

Song/Genre	Ragam	Talam	Composer / Music Composer
Sorkattu	Todi	Trisra Ekam	Sivanandam (Tanjore Quartette)
Karunai Seidhidal Aagaadhaa (Varnam)	Sankarabharanam	Adi	Papanasam Sivan
Ninnu juda galigene (Padam)	Punnagavarali	Tripura	Kshetrappa
Chikkavane Ivanu (Devarnama)	Atana	Adi	Purandaradasa
Thillana	Khamas	Adi	Lalgudi G. Jayaraman

Accompanying Artistes

Nattuvangam : Dr. Sheela Unnikrishnan
 Vocal : Srikanth Gopalakrishnan
 Mridangam : Guru Bharadwaaj
 Flute : B. Muthukumar
 Veena : Anjani Srinivasan



Purvadhanashree

Vilasini Natyam

Purvadhanashree had her training in Vilasini Natyam from Guru Swapnasundari. She has also been trained in Bharatanatyam. She has been honoured with the Ustad Bismillah Khan Yuva Puraskar (Central Sangeet Natak Akademi) and the Devadasi Sashimani Puraskar (Bhanja Kala Mandap, Bhubaneswar). Purvadhanashree has choreographed several solo and thematic compositions for Vilasini Natyam and performed at many dance festivals in India and also in Malaysia. Apart from performing Vilasini Natyam, she has presented papers on this art form at several places.

Programme

Song/Genre	Ragam	Talam	Composer / Music Composer
Pallavi (Ri Ma Pa Da Ni Sa)	Arabhi	Talamalika	Traditional, rhythm arrangement by Lalgudi R. Sriganesh
Shiva Salaam Daruvu (Ta hata dhimi dhimi)	Mohanam	Adi	Kashinatha Kavi
Radhika Tava Virahe and Pravisha Radhe (Ashtapadis)	Vasanthi and Kosalam	Adi Talam, Khanda Chapu	Jayadeva Music : M. Balamurali Krishna (flute interludes composed by G. Raghuraman)
Tillana	Kapi	Adi (tisra nadai)	M.D. Ramanathan (rhythm arrangement by Tanjore Keshavan)

Accompanying Artistes

Nattuvangam : Lalgudi R. Sriganesh

Vocal : Sudha Raghuraman

Mridangam : Manohar Balatchandirane

Violin : Raghavendra Prasath

Flute : G. Raghuraman

Lavanya Ananth

Lavanya Ananth is a disciple of legendary Vazhuvoor Gurus S.K.Rajarathnam Pillai and K.J.Sarasa. She has been under the guidance of Smt Bragha Bessel for abhinaya for the past fifteen years. Her awards include the Ustad Bismillah Khan Yuva Puraskar from the Sangeet Natak Akademi, New Delhi; the Nadana Maamani from Karthik Fine Arts and Yuva Kala Bharati from Bharath Kalachar. She is an “A” grade artist of Doordarshan Kendra

She has toured the US, Europe and Australia extensively with musicians presenting solo performances and performed in prestigious platforms like the Museum Guimet in France, Royal Tropical Institute in Amsterdam, Festival of India at Japan, Stanford University in California, Esplanade theatres on Bay, Singapore.

Apart from creating several traditional margams in Bharatanatyam, some of her theme based choreographic works include Kalidasa's



Shakunthalam, Raja Ravi Varma's Chitra Bharatham and Valimiki Ramayana Bharatham. She has performed and collaborated with E Parampara in presenting dance DVDs – Samhita and Aavaahanam which are popular among dance practitioners worldwide.

Lavanya has collaborated with Apsaras Arts of Singapore and Indonesian classical dancers in their mega dance production Anjaneyam where she essayed the role of Sita.

She was part of Natyarangam – Narada Gana Sabha's Bharatha Samudayam Vazhgave based on the works of poet Mahakavi Subramania Bharathi. She has presented several lecture demonstrations and workshops for Spic Macay in schools and colleges in Rajasthan, New Delhi and Kerala.

Lavanya teaches Bharatanatyam under the auspices of her dance training centre Natya Sameekshana in Chennai.

Programme

Song/Genre	Ragam	Talam	Composer / Music Composer
Devi Stuti	Ragamalika	Talamalika	Verses : Adi Shankara Music : K. Hariprasad
Ye maayalaadiraa (<i>Swarajati</i>)	Useni	Rupakam	Melattur Venkatrama Shastri
Kandanige (<i>Devarnama</i>)	Pilu	Khanda Chapu	Vyasaraya
Shivadeeksha (<i>Padam</i>)	Kurinji	Adi	Ghanam Seenayya
Thillana	Desh	Adi	Lalgudi G. Jayaraman

Accompanying Artistes

Nattuvangam : Jayashree Ramanathan

Vocal : K. Hariprasad

Mridangam : Nellai Kannan

Violin : R. Kalaivasan

Flute : Muthukumar

Nirant Pravaah

Presented by Sanjukta Sinha Dance Company

Kathak

Sanjukta Sinha has learnt Kathak from Padma Bhushan Kumudini Lakhia. She has collaborated with leading dancers, and has performed extensively in India and abroad, including the Alchemy Festival South Bank, London, December Dance, Bruges Belgium; Erasing Borders Festival, New York; Esplanade Theatre, Singapore; Milanoltre Festival, Italy; Milapfest Liverpool, UK; Japan, Canada, New Zealand, Spain, France, Germany, Austria and Indonesia. Her awards include the Ustad Bismillah Khan Yuva Puraskar, Shringar Mani and MM Mathur Award.

She has choreographed Anant Pravaah, Noor, Nirant Pravaah and Bells. Sanjukta Sinha Dance Company is her dance school in Ahmedabad.



Programme

Song/Genre	Ragam	Talam	Composer / Music Composer
Gajmukh Gajanan Ganesh (<i>Ganesh Stuthi</i>)	Bhatiyar	Dhamaar	Sami Ullah Khan / Mohit Gangani / Ashish Gangani / Allah Rakha Kalavant
Karpur Gauram	Kalavati and Shankara	Teen Taal	Sami Ullah Khan / Mohit Gangani / Ashish Gangani / Murad Ali Ji
Nritta	Maru Bihag	Teen Taal	Sami Ullah Khan / Mohit Gangani / Ashish Gangani / Murad Ali Ji
Madhyalay	Yaman and Megh Sarang	Teen Taal	Sami Ullah Khan / Mohit Gangani / Ashish Gangani / Murad Ali Ji
Shyam Piya (<i>Thumri</i>)	Shyam Kalyan and Basant	Teen Taal	Sami Ullah Khan / Mohit Gangani / Ashish Gangani / Murad Ali Ji
Tana derena (<i>Tarana</i>)	Ragheshwari	Teen Taal	Sami Ullah Khan / Mohit Gangani / Ashish Gangani / Murad Ali Ji

Accompanying Artistes

Dancers :

Sanjukta Sinha
Krutika Ghanekar
Vidhi Shah
Pankaj Sihag
Hiren Gajjar
Shantanu Gosavi
Vihanga Rukshan

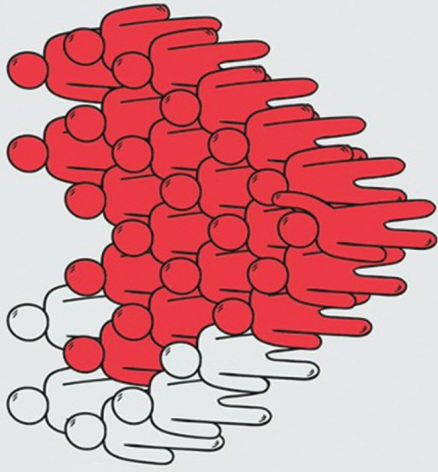
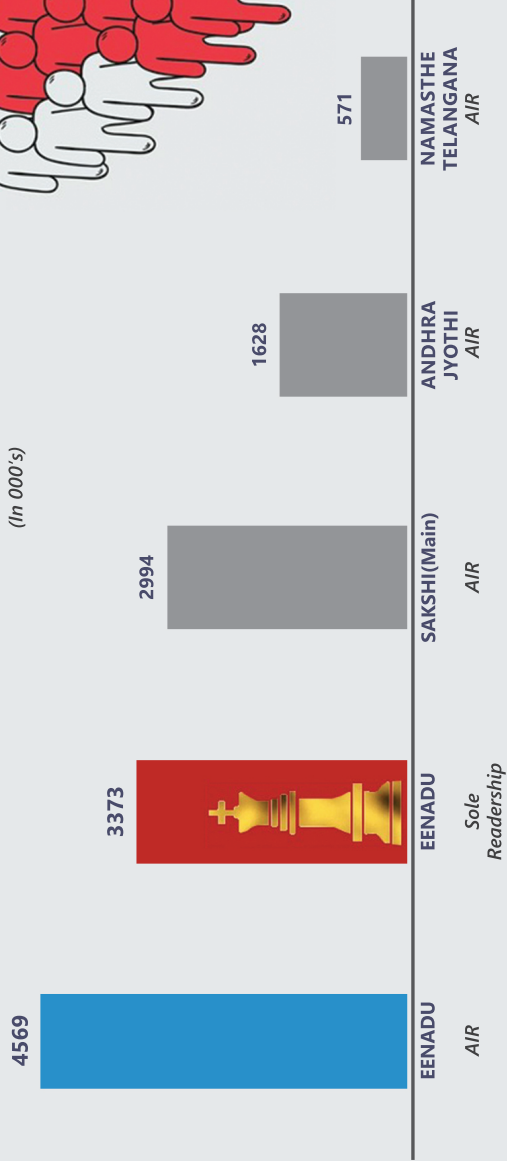


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