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17th Dance Festival

3rd to 9th January, 2024

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Mr. Edgar Pang Tze Chiang

Consul General

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Chennai

Inaugurates the Dance Festival

Mosic Academy

THE MUSIC ACADEMY MADRAS

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DANCE FESTIVAL 2024

3rd to 9th January 2024, at the T.T.Krishnamachari Auditorium

Mr. Edgar Pang Tze Chiang

Consul General, Consulate General of the Republic of Singapore, Chennai

Inaugurates

5.00 p.m. Wednesday, January 3, 2024

Smt. Vasanthalakshmi Narasimhachari

receives the award and the title of 'Nriya Kalanidhi'

Date	9.30 a.m. to 10.45 a.m.	11.00 a.m. to 12.15 p.m.	12.30 p.m. to 1.45 p.m.	6.00 p.m. to 7.30 p.m.	7.45 p.m. to 9.15 p.m.
03.01.2024 Wednesday				Mythili Prakash <i>Bharatanatyam</i>	Priya Murle & Roja Kannan <i>Bharatanatyam – Group</i>
04.01.2024 Thursday	Sudharma Vaithiyanaathan <i>Bharatanatyam</i>	Ilannie Jeevitha <i>Bharatanatyam</i>	Aishwarya Balasubramanian <i>Bharatanatyam</i>	Meenakshi Srinivasan <i>Bharatanatyam</i>	Sri Idagunji Mahaganapati Yakshagana Mandali, Keremane Shivananda Hegde <i>Yakshagana – Group</i>
05.01.2024 Friday	Kali Veerapathiran <i>Bharatanatyam</i>	Divya Shiva Sundar <i>Bharatanatyam</i>	Sreelakshmy Govardhanan <i>Kuchipudi</i>	Nirithya Kalanidhi Narthaki Nataraj <i>Bharatanatyam</i>	Methil Devika <i>Mohiniyattam – Group</i>
06.01.2024 Saturday	Medha Hari <i>Bharatanatyam</i>	Meera Sreenarayanan <i>Bharatanatyam</i>	Parshwanath S. Upadhye <i>Bharatanatyam</i>	Natya Kala Acharya Malavika Sarukkai <i>Bharatanatyam</i>	Sujata Mohapatra <i>Odissi</i>
07.01.2024 Sunday	Bhavaajan Kumar <i>Bharatanatyam</i>	Maliati Kannan <i>Bharatanatyam</i>	Jyotsna Jagannathan <i>Bharatanatyam</i>	Nirithya Kalanidhi Rama Vaidyanathan <i>Bharatanatyam</i>	Nirupama & Rajendra <i>Kathak – Group</i>
08.01.2024 Monday	Pritam Das <i>Bharatanatyam</i>	Apoorva Jayaraman <i>Bharatanatyam</i>	K.P. Rakesh <i>Bharatanatyam</i>	Navia Natarajan <i>Bharatanatyam</i>	Geeta Chandran <i>Bharatanatyam – Group</i>
09.01.2024 Tuesday	Kavya Muralidaran <i>Bharatanatyam</i>	Christopher Gurusamy <i>Bharatanatyam</i>	Sumithra Subramaniam <i>Bharatanatyam</i>	G. Narendra <i>Bharatanatyam</i>	Nriyagram <i>Odissi – Group</i>

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Smt. Vasanthalakshmi Narasimhachari

Nritya Kalanidhi 2023



Born on July 19, 1954, at Kanigiri, Andhra Pradesh to Indira and Prakasa Rao, Vasanthalakshmi took to learning dance at an early age. Her gurus include S. Bhoopal, Sangita Kala Acharya Adyar K. Lakshmanan and M.V. Narasimhachari who also became her partner in life. Besides, she also trained on the veena under Kamala Ashwathamma.

Both Vasanthalakshmi and Narasimhachari trained in Kuchipudi under gurus such as P.V.G.K. Sharma, Mahankali Satyanarayana and C.R. Acharya. They also were exposed to other art forms such as Odissi, Kathak, Mohini Attam and Kathakali. In 1969, Vasanthalakshmi and Narasimhachari established Kalasamarpana Foundation, an academy for the promotion and preservation of the fine arts. The duo also enriched the art world with their distinctive creations comprising various genres and this includes thirty-four dance dramas and thematic

presentations. Given their exposure to multiple dance and music forms, their productions were universally acclaimed.

The Narasimhacharis performed at all prestigious venues in India and abroad. They served as faculty members at the University of Central Oklahoma between 1995 and 1999. Together they have received recognitions including the Central Sangeet Natak Akademi Award.

By herself Vasanthalakshmi is a gifted lyricist and wields the cymbals as a Nattuvanar. She is also acclaimed for her Simhanandana Tala Chitra Nrityam in which the dancer draws a picture with her feet even as she performs. Vasanthalakshmi is one of India's greatest talents in dance and the Music Academy, Madras takes pleasure in conferring on her the Nritya Kalanidhi.



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**
- 2020 – **Smt. Rama Vaidyanathan**
- 2021 – **Kum. Narthaki Nataraj**
- 2022 – **Smt. Bragha Bessell**

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



16th Dance Festival – 2023

3rd January 2023 to 9th January 2023

Sl. No.	Category – Best Dancer	Name of Artistes	Endowment / Donor Details
1.	Senior Category	Meenakshi Srinivasan	Endowed by Smt. Seetha Venkateswaran in memory of Smt. Saraswathi, Sri. G.V. Ayyar (ICS) and Sri. P. S. Venkateswaran
2.	Sub Senior Category (Morning)	Shweta Prachande	
3.	Sub Senior Category (Afternoon)	Jyotsna Jagannathan	
4.	Junior	Bhavajan Kumar	
Category – Outstanding Dancer			
1.	Senior Category	Shijith Nambiar & Parvathy Menon	
2.	Sub Senior Category (Morning)	Dakshina Vaidyanathan Baghel	
3.	Sub Senior Category (Afternoon)	G.Narendra	
4.	Junior	Mahati Kannan	

Mid Year Dance Festival 2023

19th July 2023 to 21st July 2023

Sl. No.	Category	Name of Artistes	Endowment / Donor Details
1.	Best Dancer	P.V. Adithya	M.N. Subramanian Memorial Prize
2.	Outstanding Dancer	Avijit Das	



HCL Concert Series 2023

Sl. No.	Category	Name of Artistes	Endowment / Donor Details
1.	Best Dancer	Shreema Upadhyaya	S. Vamasundara Devi Memorial Prize

Spirit of Youth 2023

1st – 10th August 2023

Sl. No.	Category	Name of Artistes	Endowment / Donor Details
1.	Best Dancer	Gopika Raaj Pillai	Sri Gutty Vasu Memorial Prize Endowed by Srinivasa Prasad International Foundation for the performing arts
2.	2nd Best Dancer	Sai Brindha Ramachandran	
3.	Dance Guru Award (for Guru of Best Dancer)	Dr. K. Nirmala Nagarajan	Late P. Obul Reddy
4.	Special Prize for the Best Dancer in the festival	Gopika Raaj Pillai	M/s Sundram Fasteners Ltd in memory of Smr. Ambujam Krishna

Development of Bhava and Rasa in Bharatanatyam

Nirmala Ramachandran



Alamkara Sāstra – a work on Indian rhetoric, says ‘Artistic beauty cannot exist unless the heart of a man of good taste is moved to delight the fascination of its expression’.

All Indian arts have evolved certain concepts and laws which are common to all of them. Of all these, the concept of Bhava and of evoking Rasa in the mind of the spectator is unique in our arts.

On the subject of Bhava and Rasa, the Natya Sastra says “Bhavas (states) are so called because through words, gestures and representation of temperament, they (Bhavayanti) infuse the meaning of the play (into the spectators).” Hence the root ‘Bhāvaya’ means to pervade. The Bhavas or states cause sentiment or Rasa to pervade the mind of the spectator.

We have the famous sloka in Abhinaya Darpana which says:

“यतो हस्तस्ततो दृष्टिः यतो दृष्टिस्ततो मनः ।
यतो मनस्ततो भावो यतो भावस्ततो रसः ॥”

Eyes should follow the hand, mind should follow the eye, when the mind is applied, there is Bhāva or Expression and where there is expression, there is Rasa or Sentiment.

Another sloka from Abhinaya Darpana says:

“कण्ठेनालंबयेत् गीतं हस्तेनार्थं प्रदर्शयेत् ।
चक्षुभ्यां दर्शयेत् भावं पादाभ्यां तालमाचरेत् ॥”

The Dancer should first sing, then should bring out the meaning of the song with appropriate gestures of the hand, should bring out the Bhava with her eyes and her feet must keep the tāla or rhythm.

While the emotional states or Bhavas are of three types Sthayee or Dominant, Vyabichāri or Temporary or transitory and Sāttvika or Temperamental, it is the Sthayi Bhāva aided by Vibhavas, Anubhavas



and Vyabhichari Bhavas that creates the Rasa or sentiment. For this a beautiful example is given in the Nāṭya Sāstra which says 'Just as only a king surrounded by numerous attendants and not any other man, be he ever so great, receives the epithet of a king, so also the dominant state or emotion followed by determinants, consequents and transitory states receives the name of Sentiment. Vibhāvas are the principal causes of an emotion. They centre around a hero or heroine. Anubhavas are the physical factors like the beloved's glances, smile etc. Sāttvika Bhāvas are physical manifestations like sweating, horripilation, tears etc. All these combine to create Sthāyi Bhavas-Rati. Hāsa, Soka, Krodha, Utsaha, Bhava, Jugupsā and Vismaya. When these feelings are tasted and enjoyed, they become the eight Rasas – Śrīngara, Hāsyā, Karuṇā, Raudra, Vīra, Bhayānaka, Bhibatsa and Adbhuta. Later on, Sānti Rasa was added on – Nirveda (dispassion) being its Sthayi Bhāva.

This enkindling of emotion, which results in an impersonal delight whatever the nature of the emotion expressed, is Rasa. It is 'Alaukika Ananda' aesthetically conveyed by the dancer's superb portrayal. Thus, it is through Bhāva or portrayal of emotion that a dancer is able to evoke Rasa in a cultured audience and Rasa is the soul of art. Bhava is expressed through Abhinaya which is the art of delineating an idea or theme through facial expressions, hand gesture and body movements. The secret of its appeal lies in its ability to kindle something deep in us.

Abhinaya has the four modes of expression – Āngika comprising of body movements, Vachika – the spoken word or song, Āharya consisting of facial make-up, costumes, jewellery and Satvika which is the outer expression of psychic states.

In solo Bharatanatyam, the emphasis is mainly on Āngika-bhinaya. Since the body becomes the medium of expression in Āngikabhinaya, every movement of the Angas (major limbs), Upangas (minor limbs) and Pratyangas (part of the body and features) and its relation to the emotions is explored in detail. Nāṭya Sāstra and Abhinaya Darpana deal exhaustively on these as well as the language of hand gestures and their various uses. Āngikabhinaya is of three kinds – those belonging to the body – Sarīra, those of the face Mukhaja and those resulting from the movements of the entire body – cheshtakrita.



The example of the idea of seed, sprout and branches in the development of Bhava clearly gives us a clue as to how these are to be developed culminating in Rasa. When the first line of the song is sung, the dancer should get into the right mood of the song which results in a certain stance or posture and eye expression registering on the face. This is termed as *Suca* and the next step is *Ankura* or sprouting where more ideas are expressed through the eyes. This *Ankura* in turn should develop into *Śakha* or branches where *hastābhinaya* is resorted to bringing out the meaning of the song in full.

Here, I would like to stress two aspects which are essential for a sensitive and stylised presentation of *Abhinaya* which a connoisseur, the *Sahridaya* relishes. The first one is *Symbolism* or *Dhvani* as it called in Sanskrit poetics. It implies the suggested sense that underlies a portrayal. A particular gesture of turn of hand or eye movement should be able to call up implied suggestions. *Symbolism* does not copy nature of the actual event but merely induces the mind to imagine what occurs in nature. For example, a song of a lullaby making the child go to sleep – the gentle sway, the face full of unalloyed happiness holding the baby and singing him to sleep or the gentle push given to the cradle – all these multitude of suggestions enable one to experience *Vātsalya Rasa* evoked by such delicate suggestive portrayals. This vast field of suggestion enriches the art. It is *symbolism* that sweetens *Rasa* and not crude realism.

The second aspect is with regard to *Auchitya* – appropriateness propriety and adaptation. *Bharata* says that if a thing does not agree or is not proper in a certain place with reference to *Rasa*, it is the greatest literary flaw. Improper placing like placing of a necklace at the foot and an anklet round the neck can only produce laughter.”

“अदेशजो हि वेषस्तु न शोभां जनयिष्यति ।
मेखलोरसि चन्धे च हास्ययैवोपजायते ॥”

The proper placing of things to suit *Rasa* and the avoidance of things not suitable form the essence of artistic expression. In nature, there are many things that are not beautiful and some of them totally repugnant although necessary. The dancer has to fix, refine out of various situations for an idealised stylised presentation of a situation. For example, in the



Ramayana episode, where Rama lifts the bow effortlessly as against others who also try in vain, emphasis should be on the aura of youth, beauty and strength of Rama, the massive weight and size of the bow, the ease with which Rama lifts the bow etc. Instead, sometimes one sees portrayals of the various comical acts of the other suitors including the Rakshasa to lift to bow, their demoniac gait and appearance, thereby detracting from the main Rasa making it disgusting and inappropriate at such a context, atmosphere and situation. Is it necessary to attract the attention of the back benchers with such coarse portrayals where reticence and propriety are totally forgotten and bypassed? Can this evoke Rasa?

Thus irrelevant descriptions, or introduction of events, ideas or incidents that have nothing to do with the main development of a particular rasa have to be eschewed in a sensitive portrayal.

When a pada or varna is taken up for abhinaya, it is important to have an understanding of the main mood and import of the song; the type of Nayakt, Nayaka or Sakhi that the composer had possibly imagined while composing the song for an effective delineation. Abhinaya has an unlimited range of interpretation by employing the technique of Sancharis. On the same words may be wrung numerous interpretations conveying countless varieties of meaning. The various emotions and cross-currents in thinking can be portrayed by bringing into play the various anubhavas and vyabhichari bhavas. While depicting the main emotion which may be Vipralambha Sringara, (love in separation) several transitory feelings like anxiety, impatience, longing, indignation can be brought in to suggest love in separation. These associated feelings and emotions enhance the main mood of the song. A dancer should cultivate the ability to register inner emotions in a subtle suggestive way. The technique of Sanchari Bhava must reveal her creative faculties of expressing the various emotions in a beautiful poetic way thereby evoking Rasa in the mind of the audience.

For Abhinaya, the selection of songs that give scope for imaginative interpretation is important. While some give scope for working out stories connected with the gods like in "Ettaikandu". 'Kamani venravur alattai undu Markandanukkagave Chandanai udaitta kalukko', the

story of Kamadahana, the drinking of the deadly poison by Siva or the story of Markandeya can be portrayed in a descriptive way.

In some others, the working of the mind of a Nayika, here it is the Kalahantarita who spurns her Nayaka when he comes to her and later feels for her actions as in “Maname Bhushanam” in Raga Sankarabharanam, Chapu Tala.

“मागमे भूषणमु मानवतुल्यकेल
मानमेडलिन तेनुक इ प्राणमेतिके”
विप्रलब्ध नायिका — “वलपु ताळ वरामा नासामिकि
चलमु सेय न्यायमा।”

I would like to end to-day’s talk and demonstration with a Krishna Karnamruta Sloka

अन्तर्गृहे कृष्ण मवेश्य चोरं बद्ध्वाऽ क्वाटं जननीं गतेका ।
उलूखले दामनिबद्ध मेनं तत्रापि दृष्ट्वा स्तिमिता बभूव ॥

The Gopi catching Krishna while thieving one day, bolts the door quietly but goes to Mother Yasodha to complain but stood peechless when she saw Krishna tied to the mortar!

3rd January 2024

6.00 p.m. – 7.30 p.m.

Mythili Prakash

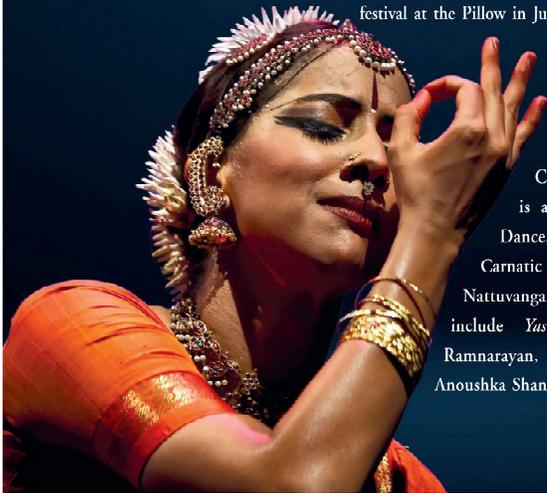
A second generation Indian and American artist, Mythili is trained by her mother and teacher dance exponent Viji Prakash and currently mentored by Malavika Sarukkai and Akram Khan.

Mythili has toured her own solo productions in the United Kingdom, Canada, Europe, India, Singapore, the United States and Mexico, performing at venues such as Sadler's Wells (London), Music Academy (India), Jacob's Pillow (USA), Esplanade Theatres (Singapore), to name a few.

She is the recipient of the "Creation to Performance" Grant (Irvine Foundation), the "Artistic innovation Grant" (Center for Cultural Innovation), and the National Dance Project touring Grant (NEFA) for her work "She's Auspicious" which previewed at the Reflektor Festival (Elbphilarmonie, Hamburg).

Nominated by Akram Khan as "choreographer of the future" for Dance Umbrella's (UK), Mythili premiered her solo work "HERE and NOW" at their 2019 Festival. She toured in Akram Khan Company's "Outwitting the Devil." Mythili's work AR|DIA was commissioned and presented by Jacob's Pillow, featured in the "America(na)- I am" festival at the Pillow in June 2022.

Mythili holds a Bachelor's Degree in Mass Communications from University of California, Berkeley. She is also trained in Modern Dance, and is well versed in Carnatic vocal music and Nattuvangam. Her collaborations include *Yashodhara* with Gowri Ramnarayan, *Svatantrya* with Anoushka Shankar, and the multimedia



dance and musical theatre work MARA conceptualised, scripted, and composed in collaboration with her brother Aditya Prakash.

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

Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Sumasayaka (Varnam)	Karnataka Kapi	Rukpakam	Swati Thirunal
Rase Harim Iha Vihitha Vilasam (Ashtapadi)	Ragamalika	Adi	Jayadeva
Bonomali Go Tumi Poro Jonme Hoyo Radha (Baul song)			Unknown
Thillana	Kapi	Adi	

Accompanying Artistes

Nattuvangam : Manasvini K.R.
Vocal : Susha Rangarajan
Mridangam : Sumesh Narayanan
Violin : Sayee Rakshith S.

3rd January 2024

7.45 p.m. – 9.15 p.m.



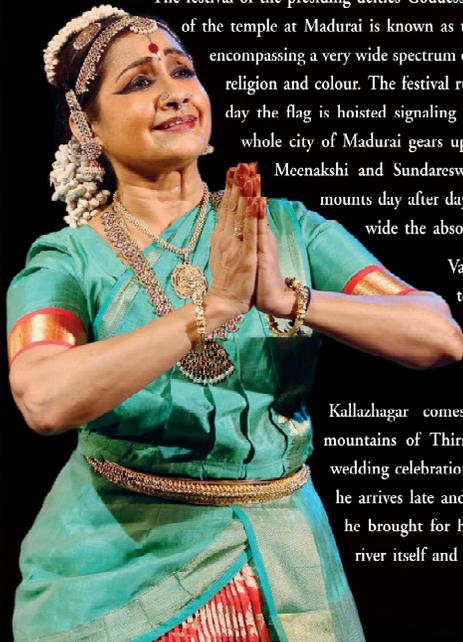
Madurai – Chilhirai Thiruvizha and Azhagar Edhir Sevai

A thematic group production by the PARASHAH group.

Uthsavams or temple festivals are an important part of the temple calendar where each temple has its unique way of celebrating its Presiding deity over a period of time which may extend to over two months also in some cases. In this connection the Bharatanatyam group with the name PARASHAH – which means the Alchemists' stone comprising of lead dancers Roja Kannan and Priya Murle have given a visual dimension with their team of over 16 dancers the most vibrant and colourful temple festival of the temple town of South India namely Madurai.

The festival of the presiding deities Goddess Meenakshi and God Sundareswarar of the temple at Madurai is known as the most diverse and vibrant festival encompassing a very wide spectrum of devotees irrespective of class, caste, religion and colour. The festival runs for a period of 17 days from the day the flag is hoisted signaling the beginning of all festivities. The whole city of Madurai gears up eagerly to welcome their favourite Meenakshi and Sundareswarar as they come in a variety of mounts day after day to give their devotees from far and wide the absolute pleasure of seeing them.

Various legends connected with the temple are enacted on these days and the grand chariot is pulled around the streets surrounding the temple. Lord Vishnu as Kallazhagar comes down from his abode in the mountains of Thirmaliruncholai to witness the grand wedding celebrations of his sister Meenakshi. However, he arrives late and leaves all the gifts and other items he brought for his sister on the banks of the Vaigai river itself and leaves.



The festival is known as one of the longest celebrations in the history of temple festivals.

The production strictly follows the day-to-day celebrations at Madurai and brings on stage the whole event reproduced with the help of appropriate texts chosen from several ancient Tamizh literature. The original music score has been set by Nandini Anand and played live with the musicians.

Different genres of dance are employed to depict a variety of events with colorful costumes and professionally designed lighting.

Costumes are designed aesthetically keeping in mind the local flavour of Madurai and appropriate and grand props are used at the right times adding more authenticity and vibrancy to the whole production.

The production is performed with a live orchestra. The cast includes two main dancers with five male dancers, nine female dancers and one female artiste donning the role of the story teller. A story teller will trace the event and take the audience along regaling them with anecdotes and snippets about the city of Madurai and the festival in particular.

ABOUT PARASHAH

'Parashah – Alchemists of Art' is a group comprising of senior Bharatanatyam Artistes Roja Kannan, Priya Murle, and their disciples who have all worked together for the past 20 years and produced several thematic group productions and staged them successfully at prestigious venues all over the world.

Indian classical arts with its divine origin is so malleable, a language that communicates with clarity – where the written or the spoken halts and the natya takes over. As dancers, the need to reach out, express themselves and be a part of the dynamic existence became vital to these artistes. Parashah came into being to fulfill this need. A group of artistes who with their intense training in Bharatanatyam under legendary Gurus wanted to reach out through natya (dance) to communicate and to contribute to the artistic beauty of it all.

Parashah in Sanskrit, means the alchemist stone. Parashah would like to touch the lives of rasikas like that stone. Parashah's first production "Bharatha Samudaayam Vaazhgavay" has the proud privilege of being staged over one hundred times all over the world in prestigious Festivals.





Some of their other successful productions are:

Ardhanareeswarar Kuravanji

Mathru Devo Bhava

Meendum Bharathi

Prapatthi Margam

Marabu

Thirumayilai Kuravanji

Madurai Chithirai Thiruvizha and Azhagar Sevai.

Smt. Roja Kannan

Roja Kannan has trained under Gurus Padma Shri Awardee Sri. Adyar K.Lakshman and Padma Bhushan Awardee Smt. Kalanidhi Narayanan. She started her formal training at a very early age under Padma Bhushan Awardee Dr. Vyjayanthimala Bali at her institution Natyalaya in Chennai.

Roja has participated in many international dance festivals like the Jacob's Pillow International Festival of Dance at Lee, Massachusetts; the Global Rhythms Festival of Music & Dance at Oxford, Ohio; and World Harmony Day Celebrations in Orange & Dubbo near Sydney, Australia..

She founded Bharata Natyalaya Academy of Music & Dance in 1987. Roja has collaborated with senior dancers Priya Murle, N. Srikanth and Aswathy and formed a group called "PARASHAHA" which has choreographed and presented several thematic dance productions since 2002.

Her awards include Kalaimamani, Government of Tamil Nadu; Nrithya Kala Shikhamani from The Chennai Cultural Academy Trust; Lifetime Achievement Awards from The Bharatiya Vidya Bhavan, Chennai Kendra and Kartik Fine Arts, Chennai; Best Guru Award from Brahma Gana Sabha, Chennai; Acharya Choodamani from Krishna Gana Sabha, Chennai; and Best Senior Dancer Award from The Music Academy Chennai in 2012 during their Platinum Jubilee Celebrations.

Roja Kannan is currently the President of ABHAI.

Smt Priya Murle

Priya Murle is senior disciple of Professor. Sudharani Raghupathy. She has also been trained by the Carnatic doyen Padma Bhushan Vidwan Sri Madurai N. Krishnan. Priya has done her M.Phil. in Philosophy, focusing on Indian Aesthetics and Rasa

Theory. She has travelled the world, giving performances, lecture demonstrations, and workshops.

Priya has choreographed several thematic and group programs. She has won many awards including the Yuva Kala Bharathi, Nadanamamani, Vani Kala Nipuna, Bharatakala Bhushana, and the Rukmini Devi Arundale Award from Sri Krishna Gana Sabha. She received the Tamil Nadu State Government Award – Kalaimamani in 2019. She is the Artistic Director of Shri Silambam where she teaches the Thanjavur tradition of Bharatanatyam.

Priya was the Convenor for the Natyadarshan conference, Kadamba, conducted by the Karthik Fine Arts for two years, 2018 and 2019. Priya is the Vice President of the Association of Bharatanatyam Artistes of India (ABHAI)

Programme

Song/Genre	Composer/Music Composer
Silappadhikaram	Ilango Adigal
Sokkanadhar Ula	Purana Thirumalai Nayakkar
Thiruvilayadal Puranam	Paranjothi Munivar
Thevarams – Thiruvagasam	
Jain Navkar Mantra	
Kecerthanams	Madurai G.S.Mani. Narthaki Natraj Ambujam Krishna. Lalgudi G.Jayaraman R.K.Shriramkumar.

Accompanying Artistes

Nattuvangam : Revathy Ananthkrishnan
Vocal : Parur M.S. Ananthshree, Sapna Krishnakumar
Mridangam : Nagai P Sriram
Flute :
Veena : Anjani Srinivasan

Others
Special Effects
Other Credits:

4th January 2024

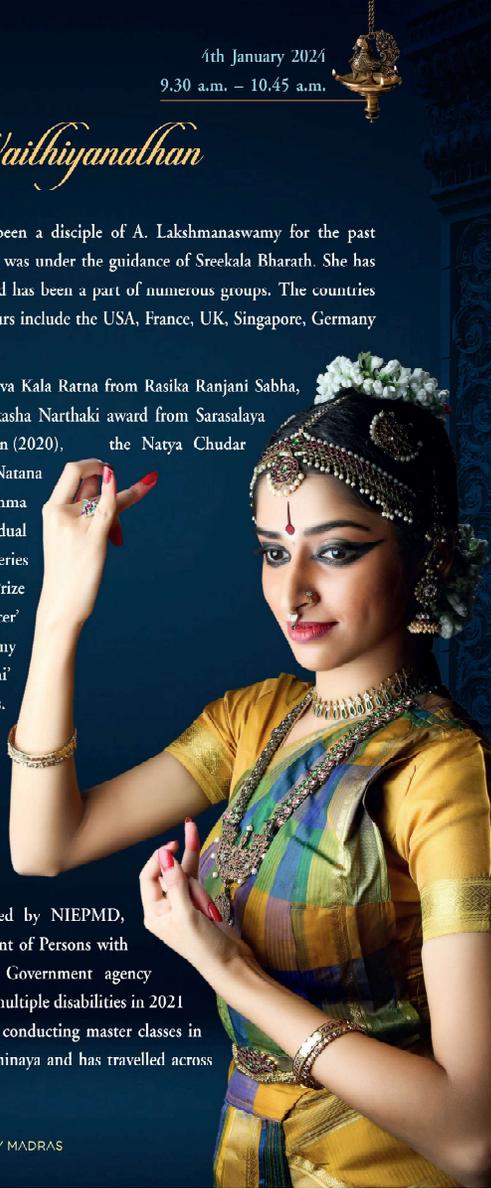
9.30 a.m. – 10.45 a.m.

Sudharma Vaithiyanathan

Sudharma Vaithiyanathan has been a disciple of A. Lakshmanaswamy for the past twenty years, before which she was under the guidance of Sreekala Bharath. She has given several 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 Nrutya Yuva Kala Ratna from Rasika Ranjani Sabha, Chennai (2023) and Swayam Prakasha Narthaki award from Sarasalaya on their Platinum Jubilee celebration (2020), the Natya Chudra from Kartik Fine Arts (2017), Natana Bhava Padhmam award from Brahma Gana Sabha (2017), Best Individual Performance in HCL Concert Series (2016), the Gutty Vasu Memorial Prize for being adjudged the 'Best Dancer' in the 27th Spirit of Youth Academy Madras and the 'Yuva Kala Bharathi' from Bharat Kalachar among others. She is a recipient of the 'CCRT Scholarship from the Ministry of Culture, Government of India (2006).

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

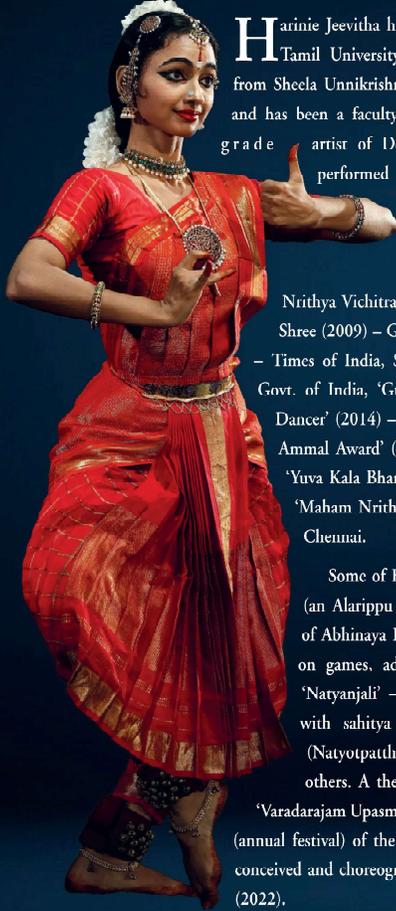
Song/Genre	Ragam	Talam	Composer/Music Composer
Jathiswaram	Rasali	Adi	Madurai N. Krishnan
Aatkolla Vendum <i>Varnam</i>	Ragamalika	Adi	Composer – G.Vijayaraghavan Music composition – K. Hariprasad
Kanda udan en ullam <i>Padam</i>	Sahana	Misra Chapu	Papanasam Sivan
Idene sakhi <i>Javali</i>	Behag	Adi	Venkatadri Shyama Rao
Thillana	Sankarabharanam	Tisra Adi	Ponnaiyya Pillai

Accompanying Artistes

Nattuvangam : Guru A. Lakshmanaswamy
Vocal : K. Hariprasad
Mridangam : Nelloi D. Kannan
Violin : Easwar Ramakrishnan
Flute : Muthukumar
Veena :

4th January 2024
11.00 a.m. – 12.15 p.m.

Harinie Jeevitha



Harinie Jeevitha has a Master of Arts in Bharatanatyam from Tamil University, Tanjavur. She has learnt Bharatanatyam from 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, Canada, Melbourne, Sydney (Australia) 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) – The 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 choreographics 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 (Natyotpathi) 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
Mallari	Gambheera Nattai	Sankeerna Jathi Jhampa	Dr. Guru Bharadwaaj
Mohamana en meedhil <i>Varnam</i>	Bhairavi	Rupakam	Ponnayya Pillai
Indendu Vachitviraa <i>Padam</i>	Surati	Misra chapu	Kshetrappa
Thillana	Khamas	Adi	Lalgudi G. Jayaraman

Accompanying Artistes

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

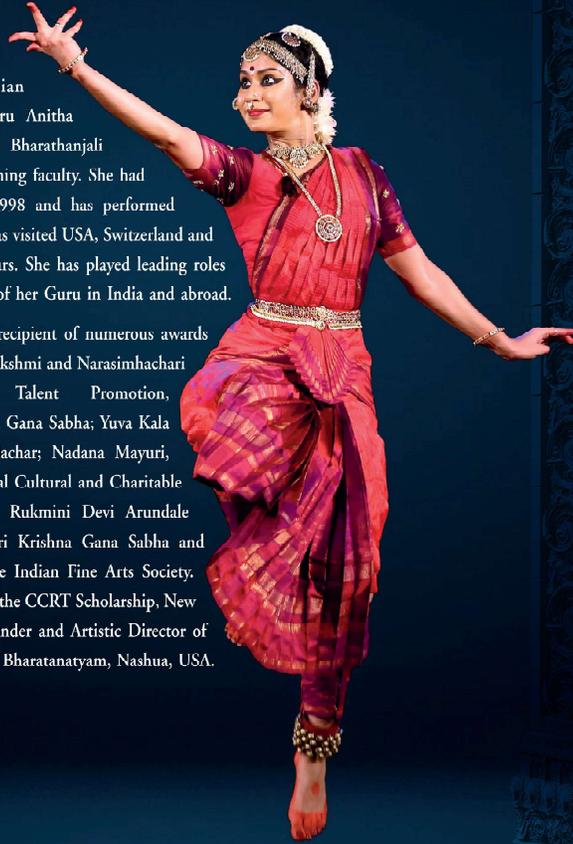
4th January 2024
12.30 p.m. – 1.45 p.m.

Aishwarya Balasubramanian

Aishwarya
Balasubramanian

is a student of Guru Anitha
Cuba's institution Bharathanjali
where she was a teaching faculty. She had
her arangetram in 1998 and has performed
widely in India and has visited USA, Switzerland and
Dubai on concert tours. She has played leading roles
in the dance dramas of her Guru in India and abroad.

Aishwarya is the recipient of numerous awards
such as the Vasanthalakshmi and Narasimhachari
Endowment for Talent Promotion,
Natyarangam, Narada Gana Sabha; Yuva Kala
Bharathi, Bharat Kalachar; Nadana Mayuri,
Saraswathi Educational Cultural and Charitable
Trust, Chennai; and Rukmini Devi Arundale
Endowment prize, Sri Krishna Gana Sabha and
Best Dancer from the Indian Fine Arts Society.
She is the recipient of the CCRT Scholarship, New
Delhi. She is the Founder and Artistic Director of
Arpanam Academy of Bharatanatyam, Nashua, USA.



Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Vigneshwara Vandanam	Ragamalika	Talamalika	Koteeshwara Ayyar Muthuswamy Dikshitar N.S.Ramachandran Compilation: Kaniyal Hariprasad
Swamiyai azhathodiva (Varnam)	Navaragamalika	Adhi	K.N. Dhandayudhapani Pillai
Vazhi Marathirukudhe (Padham)	Nattaikurinji	Misra chapu	Gopalakrishna Bharathi Kalki R. Krishnamurthy Music: B. Meenakshi
Thillana	Mand	Adhi	Lalgud G. Jayaraman

Accompanying Artistes

Nattuvangam	: Balakrishnan
Vocal	: Kaniyal Hariprasad
Mridangam	: Ram Shankar Babu
Violin	: Easwar Ramakrishnan
Flute	: B. Sruthi Sagar

4th January 2024

6.00 p.m. – 7.30 p.m.



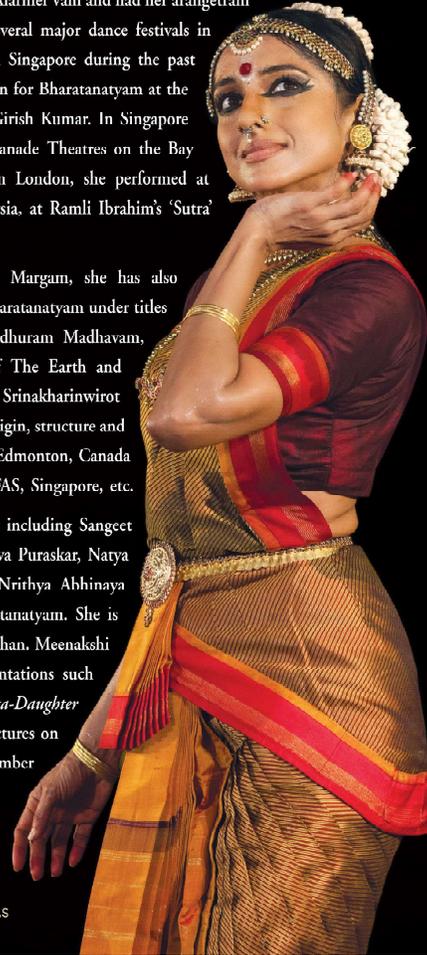
Meenakshi Srinivasan

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

Apart from items of the traditional Margam, she has also choreographed contemporary themes in Bharatanatyam under titles Lasya, Ritugana, Worship Of Space, Madhuram Madhavam, Trishakthi, Karmayogi, Sita-Daughter Of The Earth and Anubhav. She has delivered lectures at the Srinakharinwrot 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 been an Empanelled Member Of the ICCR.

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
Salutation to Devi (<i>Invocation</i>)	Ragamalika	Talamalika	Lyrics: Soundarya Lahari of Adi Shankaracharya Music : Kaniyal Hariprasad Rhythm input for music : V.Vedakrishnam
Sarasa Ninu (<i>Varnam</i>)	Karnataka Kapi	Rupakam	Tanjore Quartet
Kodi Kusen (<i>Padam</i>)	Saurashtram	Adi	Kshetragnya
Sakhi He (<i>Ashtapadi</i>)	Shuddha Sarang	Misra Chapu	Jayadeva
Tillana	Kalyani	Adi	M.Balamurali Krishna

Accompanying Artists

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

4th January 2024
7.45 p.m. – 9.15 p.m.

Vakshagana – Panchavali

(Episode taken from Ramayana – Aranya Khanda. Poet: Parthi Subba.)

Choreography & Direction: Guru Keremane Shivananda Hegde

Duration of the Play: 1 hour 30 mins (90 Mins)

Synopsis

The performance starts with the traditional invocation Poorvaranga to lord Ganesha with dance and music.

Background

Sri Rama moves to forest, along with wife Seeta and brother Lakshmana, to fulfill his father Dasharatha's promise to one of his wives, Kaikeyi. As per the condition he has to spend 14 years in forest. He reaches the deep woods of Panchavati and leads a humble life there, in a hut.

Scene 1

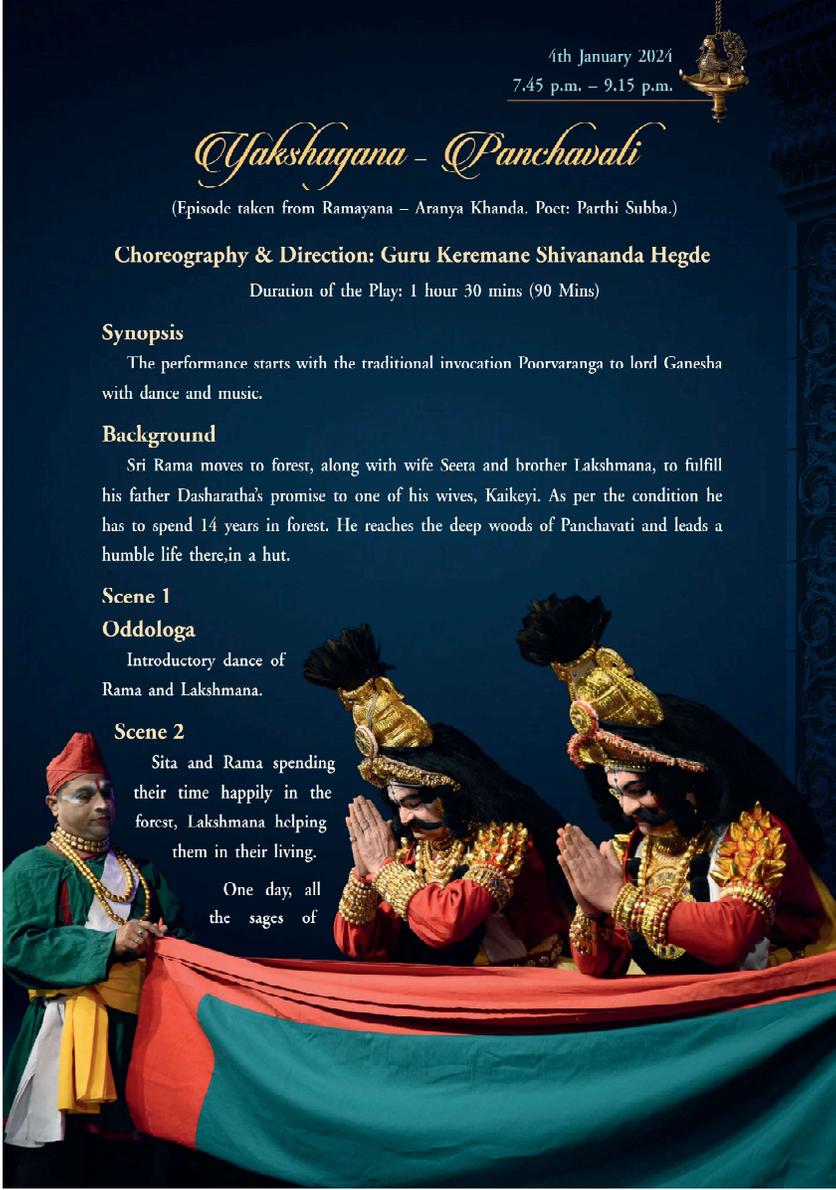
Oddologa

Introductory dance of Rama and Lakshmana.

Scene 2

Sita and Rama spending their time happily in the forest, Lakshmana helping them in their living.

One day, all the sages of





the forest visit Rama's hermitage. They complain about how the demons are destroying their religious rituals and solicit his protection. Rama gives them assurance. Sages leave.

Seeta hears distant roar of a female demon. Frightened by the sound, she requests Rama not to leave her alone. Rama pacifies her and says no need to be afraid of anyone in his presence, he is always there for her and his people.

Scene 3

Oddolaga

– Introductory dance of Shoorpanaka, a cannibalistic demon.

Shoorpanakha smells the odour of human flesh and approaches Rama's hermitage. Looking at Rama, she gets attracted by his handsome personality and thinks that he is worthy of marrying rather than eating.

Scene 4

Using her magical powers Shoorpanakha transforms herself as beautiful damsel.

Shoorpanakha in disguise arrives at Rama's hermitage, Rama and Sita are sitting together.

She approaches Rama and expresses her desire, describes how Rama and she are comparable in beauty and power, and how beautiful it would be if they get married together. Realizing her secret, Rama thinks of playing some fun with her. He says that he can't be of any help because he is married and has a vow of maintaining allegiance to a single wife. He advises her to marry his brother Lakshmana who is younger, more handsome and is yet to be married.

With lust and desire, excited Shoorpanakha, runs to Laxmana.

Scene 5

Looking at Lakshmana sitting alone she feels that Laxmana was more attractive than Rama. She, with sensual gestures, entreats Lakshmana and asks him to marry her as per Rama's words. Laxmana becomes angry, scolds her for her behavior and asks her to bring a legitimate proof from Rama.

Scene 6

Shoorpanakha, returns to Rama and requests for a proof. Rama writes on her back, suggesting Laxmana to chop off her ears and nose.

Scene 7

Shoorpanakha rushes to Lakshmana, showing her back. The moment Laxmana sees Rama's orders; he cuts off her ears and nose. Angry Shoorpanakha's demonic form comes



out and she leaves in frustration and jealousy. She takes a vow that she will take a serious revenge on the brothers.

Alarmed by this event, Rama, Lakshmana and Sita continue to stay there more cautiously.

MANGALAM

Artists list

Keremane Shivanand Hegde – Director, Choreographer, Guru
Ananta Hegde Dantalige – Bhagawata (Singer)
Narasimha Hegde Mururu Maddale Player
Raman Hegde- Chande player
Timmappa Hegde – Artist
Sadashiva Bhat – Artist
Ishwar Bhat – Artist
Keremane Shridhar Hegde – Artist
Vigneshwara Havagodi – Artist
Chandrashekhar N – Artist
Vinayak Narayana Naik – Artist
Krishna Marathi – Artist
Ganapati Kunabi Yellapur – Artist
Nakula Gouda – Artist

Guru Keremane Shivananda Hegde

Keremane Shivananda Hegde, the present director of the Sri Idagunji Mahaganapati Yakshagana Mandali is also Guru and Director of a Yakshagana Training Center – “Srimaya Yakshagana Ranga Shikshana Kendra” at Gunavante, a remote village in Honnavar Taluk of Coastal Karnataka. He was introduced to Yakshagana when he was twelve years old. After completing his BA, he followed the path of his father, Late Keremane Shambhu Hegde and completed Diploma in Choreography under the tutelage of Guru Dr. Maya Rao. He also learnt Kathak and many folk dances of India. He has conducted many *Yakshagana workshops* and lec-dems in various places in India and abroad. He has trained many students in Yakshagana.

One of the leading artists of the Yakshagana genre, he is known as an exemplary actor, choreographer and guru, as well as an organizer with clear vision and mission. He has visited USA, England, Sri Lanka, France, Spain, China, Singapore, Malaysia, Philippine,

Laos, Myanmar and Dubai to give Yakshagana performances and has performed both male and female roles in Yakshagana.

Some of the Yakshagana performances he has directed and choreographed include Panchavati, Setapahara, Vaalimoksha, Gadayuddha, Setaaviyoga, Sougandhikapaharana, Kaalayavana Kalaga, Vidyumati Kalyana, Kartaveerya, Jarasandha, Nala Damayanti, Rukmini Harana, Daksha Yajana and others.

Keremane Shivananda Hegde is a member of Executive Board of the Sangeeta Nataka Academi, New Delhi and the Chairman of Folk and Tribal Commetty of SNA, New Delhi. His awards include Kusuma Shree Award from Kusumanjali trust (2019), Ajitashri National Award for lifetime achicvment (2018), Huklamakki Award (2017), Aryabhata International Award (2016), Kuvempu Deepa Prashasti (2015), Yaksharaja Award (2015) and others. Some of the titles he has been bestowed with are Yakshagana Kalashekhar, Yaksha Sarathi and Nrithya Param.

Sri Idagunji Mahaganapati Yakshagana Mandali, Keremane was established in 1934 by his grandfather Shri Keremane Shivarama Hegde. This Mandali is a non-profit NGO. It has been conducting a spectrum of socio-cultural activities other than regular performances, which have had far reaching consequences in the society. The performing unit of this organization has toured extensively in India and abroad i.e. USA, England, Spain, Bahrain, France, China etc. The motto of the Mandali has been Shikashana (Education), Rakshana (Protection and Fostering) and Prasarana (Propagation) of art and culture.

The Government of Madhya Pradesh has felicitated the Mandali with one of its highest state awards 'Raja Mansingh Tomar Samman' for the year 2015-16. It was awarded the 'Havyaka Sadhaka Ratna' by Akhila Havyaka Mahasabha (R), Bangalore in 2018 and the Ramagovinda Puraskar' 2020 by Smt Ramabai Charitable Foundation and Mr Gopinath Shenai Charitable Trust, Mysore. The Mandali received a prestigious award of First Prize in the National level "Ramayana Mahotsav" organized by the Government of Chattisghad in 2023.

Three artists from the troupe received National Awards for their outstanding contributions in the field. In order to reveal the real beauty of this indigenous traditional art, the troupe travelled extensively in England, France, Spain, Bahrain, China, Nepal and South East Asia tour, USA etc.

5th January 2024

9.30 a.m. – 10.45 a.m.



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 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, Madras, 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, Ponnin 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
Panchakshra stuthi followed by alaripoo	Ragamalika	Misra tripata	Dance choreography: Sheejith Krishna
Mohamana en meethil (<i>Varnam</i>)	Bairavi	Rupakam	Music composer: Thanjavur Quartet Dance choreography: Sharatha Hoffman
Vazhi marikuthu (<i>Patham</i>)	Nattakurinji	Adi	Music composer: Krishna Barathi Choreography by Braga Bessell
Kalabairavashtagam (<i>Keertanam</i>)	Hamsadwani	Chathusra ekkam	Music composer: Bombay Jayashri Dance choreography: Sheejith Krishna
Thillana	Paras	Adi	Music composer: Poochi Srinivasa Iyengar Dance choreography: Rukmini devi

Accompanying Artistes

Nattuvangam	: Sheejith Krishna
Vocal	: Binu V Gopal
Mridangam	: P K Sivaprasad
Veena	: N. Anantha Narayanan
Flute	: Sujith Naik

5th January 2024
11.00 a.m. – 12.15 p.m.



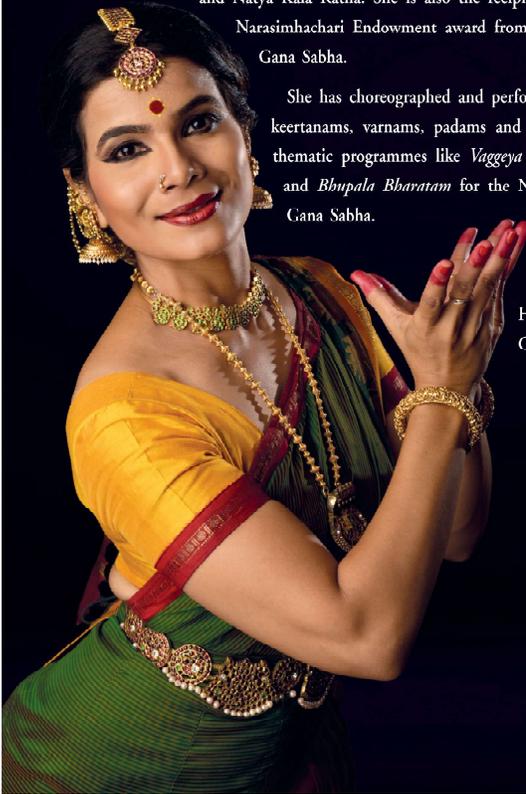
Divya Shiva Sundar

Divya Shiva Sundar is a disciple of the Dhananjayans and had her arangetram in 1992. She has been performing for the last fifteen years and also teaches students in her school, Disha Centre for Arts in Chennai. The countries she has visited on concert tours include Europe, U.S.A., Middle East and Australia.

She is a recipient of several awards such as Yuva Kala Bharati, Nritya Jayantika and Natya Kala Ratna. She is also the recipient of the Vasanthalakshmi Narasimhachari Endowment award from the Natyarangam, Narada Gana Sabha.

She has choreographed and performed many solo items like keertanams, varnams, padams and tillanas and has presented thematic programmes like *Vaggeya Bharatam*, *Devi Bharatam* and *Bhupala Bharatam* for the Natyarangam of the Narada Gana Sabha.

Divya has conducted over sixteen arangetrams. Her dance schools Disha Centre For Arts is in Chennai.



Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Shakti Natanam (Keertanam)	Kamboji	Adi	Shuddananda Bharati
Mohamana (Varnam)	Bhairavi	Rupakam	Tanjore Quartet
Jagadholharaana (Devanama)	Kapi	Adi	Purandara Dasa
Sakhi He (Ashtapadi)	Shuddha Sarang	Misra Chapu	Jayadeva
Nrittangaharam	Kadanakuthalam	Adi	M.Balamurali Krishna

Accompanying Artistes

Nattuvangam : Shobana Bhalchandra
Vocal : Deepu Karunakaran
Mridangam : K P Ramesh Babu
Violin : Kalaiarasan R
Flute : Sujith S Naik

5th January 2024

12.30 p.m. – 1.45 p.m.



Sreelakshmy Govardhan

Sreelakshmy Govardhanan has trained in Kuchipudi under Gurus Sri Pasumarthy Rattaiah Sarma, Sri Vasudevan Namboothiri, Sri Sunil Nelay, Smt Vyjayanthi Kashi. She has also learnt Bharathanatyam and Mohiniyattam

Sreelakshmy has been honoured with many awards such as the Ustad Bismillah Khan Yuva Puraskar (2019); 'Kalashree' from Kerala Sangeetha Nataka akademi – Kerala state award (2015); Navaneetham Bharat Kala Ratna Award (2021); Adithya Vikram Birla Kalakiran Puraskar National award, Mumbai (2019); Silver conch from Keli, Mumbai (2018); Best dancer from Madras Music Academy (2019) and others.

She is the recipient of Junior Research Fellowship from the Ministry of Culture, New Delhi and the Senior Fellowship from Kalavaahini, Chennai – an organisation run by Padma Shri Malavika Sarukkai. Sreelakshmy is a Graded artiste of Doordarshan and an Empanelled artiste in 'established' category of ICCR.

Sreelakshmy has visited many countries on concert tours such as the USA, France, UK, Germany, Netherlands, Italy, Switzerland, UAE, Qatar, Kuwait, Jordan, Australia, Columbia.

She has choreographed numerous solo and group productions and is the founder and artistic director of the Avantika Space for Dance center for learning, performance and research, Iriinjalakuda, Kerala.



Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Durga Stuthi	Durga	Adi	Devotional Stuthi Choreography : Sreelakshmy Govardhanan
Krishna Sabdham	Mohanam	Adi	Choreographed by Pasumarty Rattaiah Sarma
Dharavus from Bhama Kalapam			Saint Siddhendra Yogi
Krishna Stuthi (<i>Tarungam</i>)	Raga Malika	Tala Malika	Lyrics : Sri Vasudevan Namboothiri Music : Sri Ajith Edappilly Choreography : Sreelakshmy Govardhanan

Accompanying Artistes

Nattuvangam : Karthika Madhavi
Vocal : Bijesh Krishna
Mridangam : Charudatt VV
Violin : KP. Nandini
Special Effects
Lights Assistant : Kavya Hareesh

5th January 2024
6.00 p.m. – 7.30 p.m.

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 Purasakar 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 Prasar 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, Ashra 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.

Narthaki has been an assistant to Shri Kittappa Pillai at Tamil University, Thanjavur; Advisory member, South Zone Cultural Center, Thanjavur; Committee member for selecting Best books in Art Section by the Govt. of Tamil Nadu;



Visiting Scholar at Oslo School of Music in Norway; and Tamilnadu State Planning Commission Member.

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
Chidambaram Thiruppukazh	Gambheera Nattai	Ekam	Arunagirinathar
Mohamana (Varnam)	Bharavi	Rupakam	Tanjore Quartet
Janani Ninnuvina (Keertanam)	Reetigowla	Misram	Subbaraya Shastri
Bhamaro (Padham)	Kedaragowla	Tisra Triputa	Kshetrappa
Seli balanandha (Javali)	Parasu		Tanjore Quartet
Thillana	Hamsanandhi	Rupakam	Tanjore Quartet
Mangalam			

Accompanying Artistes

Nattuvangam : Kaushik Champakesan
Vocal : Bhavya Hari
Mridangam : Nagai S Narayanan
Violin : Durai Srinivasan
Flute : JB Sruthi Sagar

5th January 2024

7.45 p.m. – 9.15 p.m.

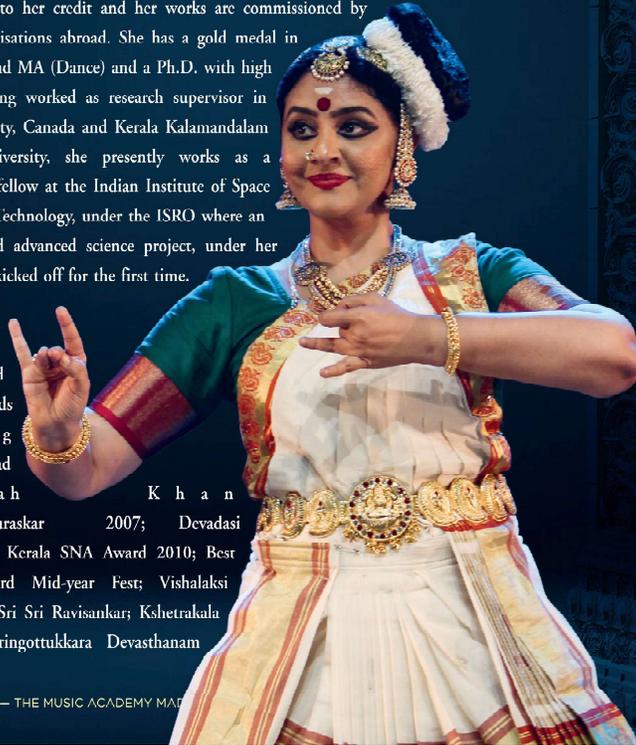
Methil Devika

Methil Devika is a practitioner and academic of Mohiniyattam. She took her first lessons in dance under Acharya Kalaimamani S. Natarajan of Tanjavur, who was the torch-bearer of the Bhagavata Mela Natakam of Melattur. She simultaneously trained in Mohiniyattam at the Regatta Cultural Society Kalamandalam Leelamma. She has also learnt Bharatanatyam and Kuchipudi.

Her dance archival film 'Sarpatatwam or The Serpent Wisdom' was voted into the Contention List of the Oscar Awards in 2018. She has two national awards and three state awards to her credit and her works are commissioned by various organisations abroad. She has a gold medal in both MBA and MA (Dance) and a Ph.D. with high honors. Having worked as research supervisor in York University, Canada and Kerala Kalamandalam Deemed University, she presently works as a Postdoctoral fellow at the Indian Institute of Space Science and Technology, under the ISRO where an arts integrated advanced science project, under her ideation has kicked off for the first time.

Methil Devika has been conferred many awards including the Ustad Bismillah Khan Yuva Puraskar 2007; Devadasi Award 2010; Kerala SNA Award 2010; Best Dancer Award Mid-year Fest; Vishalaksi Award from Sri Sri Ravisankar; Kshetrakala Puraskar, Peringottukara Devasthanam

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Dakshinamurthy Puraskar and Oscar Contention List for Archival Film. She is presently doing two post-doctoral fellowships. The countries she has visited on concert tours are US, Gulf, Europe, South-east Asia and Australia.

Methil Devika has held various posts including Senior Research Associate IIST(ISRO); Research Supervisor Kerala Kalamandalam; and Adjunct Faculty (Sree Sankaracarya, University of Sanskrit, York University, Canada).

Her choreography includes a variety of pieces in the traditional repertoire; Deekshitar kritis; pieces inspired from local legends and folk theatre; esoteric choreographies from Pathanjali, Pambatti Siddhar, Adi Sankaracarya; Sankeerthana of Annamacarya; Ashtapathi in Bhajana Sampradaya; Swathi Tirunal and Irayimman Thambi compositions; Kavalam Narayana Panikker Compositions and Thematic Presentations like Chilapathikaram, Ahalya, Uchchila, Vishnumaya, Dharmasasta and Buddha. Her dance school Chitrakutam Art House is in Thiruvananthapuram, Kerala.

Programme

Song/Genre	Ragam	Talam	Composer/ Music Composer
Tham thathonga Chollukettu	Anandabhairavi	Adi	Adi Sankaracharya/Soorya Narayanan
Padasevanam (Keerthanam)	Poorvikalyani	Misra Chapu	S.V.Krishna
Cheemachankara Ashtakam	Lalitha	Adi	Sree Narayana Guru/ T.M.Krishna
Pathiyenthe Kavalay koodeville Esal/desi	Ragamalika	Chapu	Methil Devika
Kinatarinke nilkave Natyam – Uchchila	Ragamalika	Talamalika	Methil Venugopal/ Bijibal

Team Members

Methil Devika, Gautham, Alex Raphael, Dhanoop, Ajeish Menon, Ankitha, Shobha

Chitrakutam Art House, is an initiative of Dr. Methil Devika. The first production under its banner was Sarpatatwam or The Serpent Wisdom which went into the contention list of the Oscars in 2018. The establishment is into documentation, individual and collaborative research, and performance productions. The establishment later merged



with Sreepada Natya Kalari, an earlier initiative of Dr. Methil Devika started in 2011 where she trains students in Mohiniyattam.

Keli

Synopsis

Keli is a Mohiniyattam presentation by Dr. Methil Devika and her students. It echoes the cultural ethos of Kerala through Mohiniyattam. The local legends, the folk theatre, ritual, and trance practices in the state inspire the compilation. Methil Devika builds her repertoire meticulously using abstract, representational, esoteric, and familiar content. Beginning with the invocatory piece, the dancers move to unfamiliar content, unusual depictions of usual deities, and provoking household conversations, before embarking onto the theatrical discussion of a story called Uchchila, which depicts how a young girl had been castaway and deified at the same time; a story that becomes the blazing background of a ritual, making her voice contemporary and timeless.

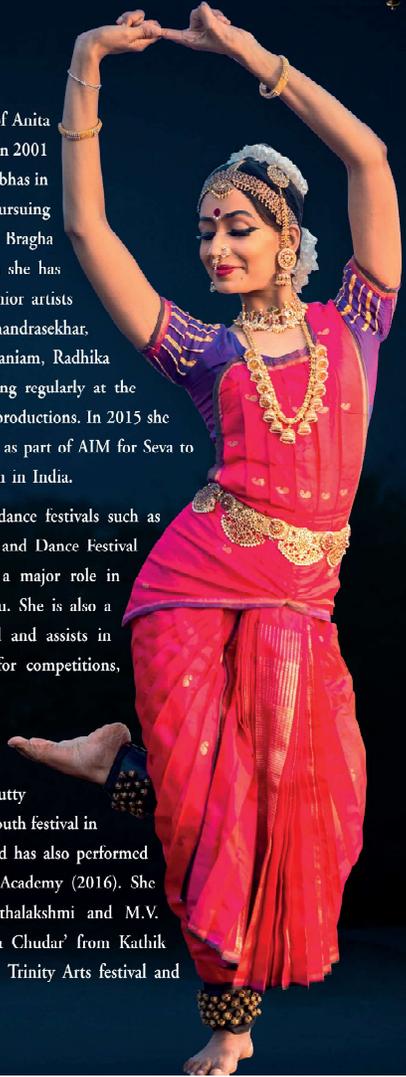
6th January 2024
9.30 p.m. – 10.45 p.m.

Medha Hari

Medha Hari is a senior disciple of Anita Guha. She had her Arangetram in 2001 and has been performing in all major sabhas in Chennai ever since. She is currently pursuing advanced lessons in Abhinaya with Bragha Bessell. Apart from solo performances she has taken part in productions of other senior artists like Pandit Birju Maharaj, Prof. C.V. Chandrasekhar, Kishore Mosalikanti, Jayanthi Subramaniam, Radhika Shurajith, etc. She has been performing regularly at the Cleveland Aradhana as part of various productions. In 2015 she toured nineteen North American cities as part of AIM for Seva to raise funds for underprivileged children in India.

Medha has participated in many dance festivals such as Konark Festival, Uday Shankar Ballet and Dance Festival and Swati Smriti, etc. She has had a major role in all the group productions of her Guru. She is also a faculty member in her Guru's school and assists in training junior and senior students for competitions, performances and arangetrams.

She was adjudged the best performer in the HCL Concert Series, The Music Academy in 2014 and also won the "Gutty Vasu Memorial Prize" in the Spirit of Youth festival in 2013 held by The Music Academy and has also performed in the Dance Festival of The Music Academy (2016). She has won several awards like 'Vasanthalakshmi and M.V. Narasimhachari Special award', 'Natya Chudra' from Kathik Fine Arts, 'Natya Ratna' award at the Trinity Arts festival and





the 'Nrithya Pradarshanam' from Bhairavi Fine Arts at the Cleveland Thyagraja Festival. She has visited USA, Australia and South Korea on concert tours. She presented a lecture titled "Art in the time of calamity" for Navadisha Conference (2017). Her choreographic works include "Gachcharhi Radha, Kaala Tarangam", "Arunachala Shiva" and Varnams and Thillana.

Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Bhogeendra Shaayinam	Kunthalavarali	Jhampa	Maharaja Swathi Tirunal
Innum Yen Manam (Varnam)	Charukesi	Adi	Lalgudi Jayaraman
Sudar Todi (Sangam poem)	Ragamalika	Talamalika	Poet: Kapilar, Music Composition: Rajkumar Bharati
Sarasamulaate Enthuku (Javali)	Kapi	Adi	Poochi Srinivasa Iyengar
Thillana	Purvi	Rupakam	T. Vaidyanatha Bhagavathar

Accompanying Artistes

Nattuvangam : Jayashree Ramanathan
Vocal : Sathish Venkatesh
Mridangam : Sakthivel Muruganandam
Violin : Easwar Ramakrishnan
Flute : J.B. Sruthi Sagar

6th January 2024
11.00 a.m. – 12.15 p.m.

Meera Sreenarayanan

Meera Sreenarayanan has learnt Bharatanatyam from Indira Kadambi, Nirmala Nagaraj, R.L.V. Anand and Prakash Choondal. She had her Arangetram in 2006. She is an M.A. in Bharatanatyam from the University of Madras and a Diploma in Natyasastra from Nalanda Dance and Research Centre. She has also learnt Mohiniyattam and Kuchipudi.

She has choreographed several solo pieces like Varnams, Alarippu in different Talas and also thematic presentations. Meera is a graded artist in Doordarshan and is a recipient of the CCRT scholarship. She has received several awards and prizes such as NCERT scholarship for creative performance, 'Kala Thilakam', 'Kala Bharathi Yuva Nritha Prathibha award' from Calicut University. She has won the 'Gutti Vasu Memorial Prize' for the best dancer in the Spirit of Youth Festival of the Music Academy, Madras in 2015. She has participated in the IICL concert series and was adjudged the 'Best Dancer' (junior category) in the Dance festival in 2019. She has visited U.S.A, U.A.E, Japan and Australia on concert tours. Her choreographic works include Solo Dance Productions titled "Harinie", "Svaadhina" and "Njanappana".





Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Mohalaluri Mirude (Varnam)	Kapi	Adi	Kunnakudi Venkatarama Iyer
Prananathan Eniku Nalkiya (Padam)	Kambhoji	Adi	Irayimman Thampi
Janatanamu Matalu (Javali)	Saurashtram	Misra chapu	Unkown
Thillana	Simhendramdhyamam	Chaturasra Matya	C.V. Chandrasekhar

Accompanying Artistes

Nattuvangam : Indira Kadambi
Vocal : Bijesh Krishna
Mridangam : Charudutt
Violin : Easwar Ramakrishnan
Veena : Ananthanarayanan

6th January 2024
12.30 p.m. – 1.45 p.m.

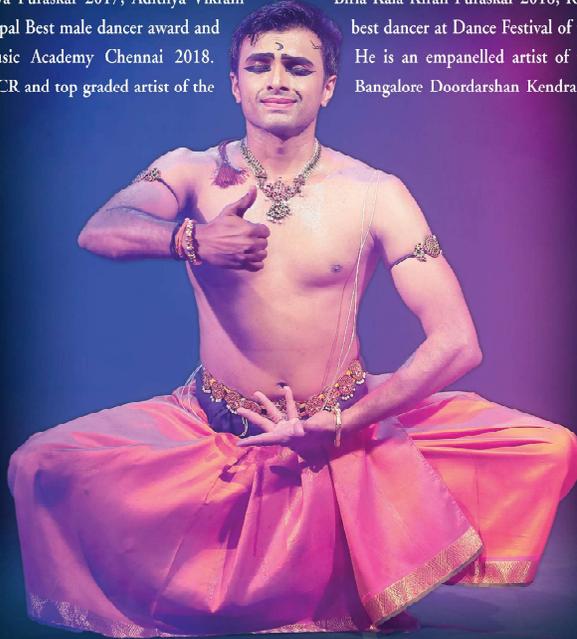


Parshwanath Upadhye

Parshwanath Upadhye's knowledge of Bharatnatyam comes from a disciplined study under eminent Gurus, Shri Ravindra Sharma, Shri Kiran Subramanyam, Smt. Sandhya Kiran, Padmashri Sudharani Raghupati and mentor Smt Rajashri Warrior.

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

Winner of several national awards, including Sangeet Natak Academy'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 Bharatnatyam under the banner of his dance school Upadhye School of Dance in Bangalore.

Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Devarnama	Bhageshri	Khanda Jati Eka	Poorna Prajnyaru
Sarasa Shara Sundara (<i>Varnam</i>)	Neelambari	Adi	Swati Tirunal Maharaja
Nan Oru Vilayattu Bommaya (<i>Padam</i>)	Navarasa Kannada	Adi	Papanasam Sivan
Tillana	Suruti	Tishragati Adi	Oothukadu Venkatasubbaiyer

Accompanying Artistes

Nattuvangam : Adithya PV
Vocal : Srikanth Gopalakrishnan
Mridangam : Guru Bharadwaj
Flute : JB Sruthi Sagar
Veena : Anjani Srinivasan

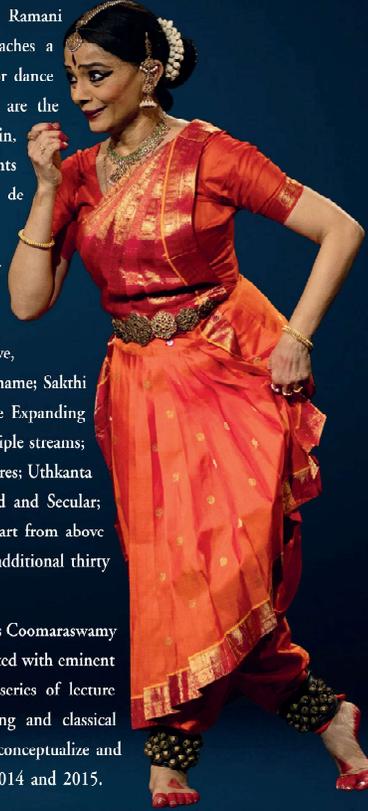
6th January 2024
6.00 p.m. – 7.30 p.m.

Malavika Sarukkai

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.

Her full length productions are Anubandh – Connectedness; The Battle Within; Thari – The Loom (Ensemble); Vamatara – To The Light (Ensemble); Sannohanam – Enchantment; Love, Longing and Transcendence; Maname Brindavaname; Sakthi Sakthimaan; Ganga Nitya Vaahini; Tejas – The Expanding Canvas; Vipinam – The Grove; Srotasvini ; multiple streams; Kasi Yatra – The Journey of a Courtesan of Benares; Uthkanta – Longing; Khajuraho – Temples of the Sacred and Secular; Srinkhala; Krishna Ritu Krida and Fireflies. Apart from above list, Malavika Sarukkai's repertoire includes an additional thirty five unique choreographies.

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 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, Kalaïmamani from the Government of Tamilnadu in 1994, The Raza Award for the Arts 2005, the Natya Kala Acharya award for 2017 from the Music Academy, and Hanumant Award 2017 from Chirrakutdham Trust, Gujrat, 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/Genre	Ragam	Talam	Composer/Music Composer
Sthiri-Gati	Madhuvanti	Adi	Prof. C.V. Chandrasekhar
Brindavan	Ritigowlai & Simhendramadhyamam	Adi & Misra Chapu	Verses: Nachiyar Thirumozhi Music composer: Flautist Suryanarayanan
Antar Grihe followed by Bhavayami	Behag & Yamuna Kalyani	Misra Chapu	Verses: Krishnakarnamrutam Composer: Bilyamangala Song: Annamacharya
Bhadon Mein	Jog, Desh, Bhageshree	Adi	Music Composition: Dr. Murali Parthasarthy
Neerajam	Durga, Hamsanandi, Behag, Desh	Talamalika	Verses Srimad Bhagavatham Music Composition for Krishna's myth – B. Seetarama Sarma Music Composition for Pichwai painting – Prof. C.V Chandrasekhar

Accompanying Artistes

Nattuvangam : Neela Sukhanya
Vocal : Dr. Murali Parthasarathy
Mridangam : Nellai A Balaji
Violin : Venkat Subramanian
Flute : J.B. Sruti Sagar

6th January 2024
7.45 p.m. – 9.15 p.m.



Sujata Mohapatra

Sujata Mohapatra is the disciple and daughter-in-law of Guru Kelucharan Mohapatra and was trained by him for eighteen years in Odissi. She has also undergone training at the Odissi Research Centre at Bhubaneswar. Sujata holds a Master's degree in Oriya literature from Utkal University and has done extensive research in temple architecture relating to the dance form.

Sujata Mohapatra is actively involved in teaching Odissi. She conducts workshops in various places throughout India and internationally. At Srjan, the institute founded by Guru Kelucharan Mohapatra for imparting training in Odissi, she works alongside her husband Ratikant Mohapatra to carry on their Guru's legacy.





She is the Principal, Srjan Kelucharan Mohapatra Odissi Nrityabasa, Bhubaneswar, Orissa and the Artistic Director, Guru Shradha Institute of Odissi Dance, San Francisco, U.S.A. M.A. in Oriya, Utkal University, Vani Vihar, Bhubaneswar.

Sujata has had concert tours and held workshops in several cities in India, USA, Canada, France, UK, Singapore, Japan, Germany, Italy, Russia, Malaysia, Amsterdam and Moscow. She performed at the India Festival in Amsterdam.

In recognition of her dedication and lifelong adherence to Odissi, she has received the Degree of Doctor of Literature (Honoris Causa) from Fakir Mohan University at Balasore (Odisha). Her numerous awards include the prestigious Sangeet Natak Akademi Award from New Delhi, the Bharat Kala Bhaskar Award by Navaneetham Cultural Trust – Mumbai, Pancham Veda Samman, 9th Satkosia Mahotsav(Satkosia Samman), Nritya Choodamani Award from Krishna Gana Sabha, Chennai, Nritya Sagar Award from Cleveland,USA, Pandit Jasraj Award from Mumbai, the Mahari Award from the Pankaj Charan Das Foundation, the second Sanjukta Panigrali Award from Washington DC, Aditya Vikram Birla Kala Kiran Award from Mumbai, Raaza Puruskar Award from Raaza Foundation Delhi, 4th Bimohanaa Kala Samman Awardee, Nrutyadham Award, Hope of India Award, Nritya Ragini from Puri, Baisakhi Award, Prana Natta Samman, Abhi Nandika from Puri, Bhecmeshwar Patrika Samman, Devadasi Award from Devadasi Nritya Mandir Bhubaneswar.

Sujata is an Outstanding category of Artist in ICCR, New Delhi and a Top grade artist in Dooradarshan, New Delhi.

List of Accompanists (Musicians)

Surmani Ramesh Chandra Das	: Violin
Ekalabya Muduli	: Pakhawaj
Soumya Ranjan Joshi	: Flute
Rajesh Kumar Lenka	: Vocal

List of Performing Items

Mangalacharan	– Rama Stuti
Behaag Pallavi	
Abhinaya	– Chaliya Kunjanamo (Swathi Thirunal)
Oriya Abhinaya	– Kede Chanda
Ardhanariswar	

Programme

Song/Gendre	Ragam	Talam	Composer/Music composer
Mangalacharan Rama Stuti	Megh & Kedar	Chaturasra Ekatali	Music : Raghunath Panigrahi
Pallavi	Behag	Ekataali	Music : Pt. Bhubaneswar Misra.
Abhinaya – Chaliya Kunjanamo			Swathi Thirunal
Kede Chanda (Oriya abhinaya)	Mishra Kaphi	Rupak	Music : Pandit Bhubaneswar Misra
Ardhanariswar	Ragamalika	Talamalika	Music: Raghunath Panigrahi

Mangalacharan: Rama Stutce

An Odissi recital traditionally begins with Mangalacharan, a dance invoking an aura of auspiciousness. The dancer makes her entry on to the stage, supplicating the blessings of Lord Jagannath and offering salutations to Mother Earth, the Guru, and the respected audience.

The shloka describes Lord Rama: whose body shines with the blue colour of peacock feathers, whose chest bears the foot-mark of the devotee Sribatsa, to whom both saints and Gods pray, who is beautiful beyond description-lotus-eyed and clad in golden robes, who broke the Bow of Lord Shiva, and who is worshipped by devout monkeys.

To that ever-blissful Lord Ram I bow.

Raga: Megh & Kedar *Tala:* Chaturasra Ekatali

Choreography – Padma Vibhushan Guru Kelucharan Mohapatra

Music – Padma Shri Raghunath Panigrahi

Behag Pallavi

Pallavi, literally meaning “blossoming”, is an item of nritya or pure dance. The essential melody of the raga blossoms forth into manifold elaborations. The steady beat of the tala slowly rises in ever-greater levels of complexity to a dizzying pace. Graceful and lyrical movement of the eye, neck, hands, torso and feet build one upon another to climax in an exhilarating crescendo based on different pattern.

Dance composed by Padma Vibhushan Guru Kelucharan Mohapatra.

Music composed by Pt. Bhubaneswar Misra.

Raga: Behag *Tala:* Ekataali



Oriya Abhinaya – KedeChanda

Kede Chhanda Janila Sahi, written by the famous Oriya poet, Bhaktakabi Banamali Das, depicts the Balyalila-the endearing, mischievous and marvelous childhood acts of the young Lord Krishna. Yet Krishna is no mortal child and what passes as pranks are but complexities of a character that is omniscient, omnipotent and eternal.

These well-known episodes from mythology include the killing of various demons-the wily Putana who tried to poison baby Krishna with milk from her breasts, the demon Bakasura who terrorized the local villagers in the form of a giant bird and the snake demon Kalia who poisoned the water of the Yamuna River. In the final episode, at the insistence of his irate mother, Krishna opens his mouth and reveals to her utter amazement that the entire universe-with the sun, moon, stars and all existence-is contained therein.

Raga: Mishra Kaphi *Tala:* Rupak

Choreography: Padma Vibhushan Guru Kelucharan Mohapatra

Music: Pandit Bhubaneswar Misra

Ardhanariswara

My salutations to both Parvathi and Shiva, To Her whose body shines as bright as molten gold, To Him whose body shines as brilliant as camphor, She has a well-made up hair, he has the matted locks. She has pretty tinkling anklets, he has the king of snakes (Adi Sesha) as ankler, She shines with golden bracelers; he has snakes as bracelers. Her hair is decorated with sweet smelling divine flowers, He wears a garland of skulls, She dresses in great silks, he wearing the eight directions.

Her dance marks the creation of the world, his dance indicates destruction of everything, She is the mother of the universe, he is the father of the universe. She wears glittering ear rings of gems, he wears a great serpent as an ornament, She is divinely united with Shiva, he is divinely united with Parvathi.

Raga: Ragamalika *Tala:* Talamalika

Dance Composition: Padma Vibhushan Guru Kelucharan Mohapatra

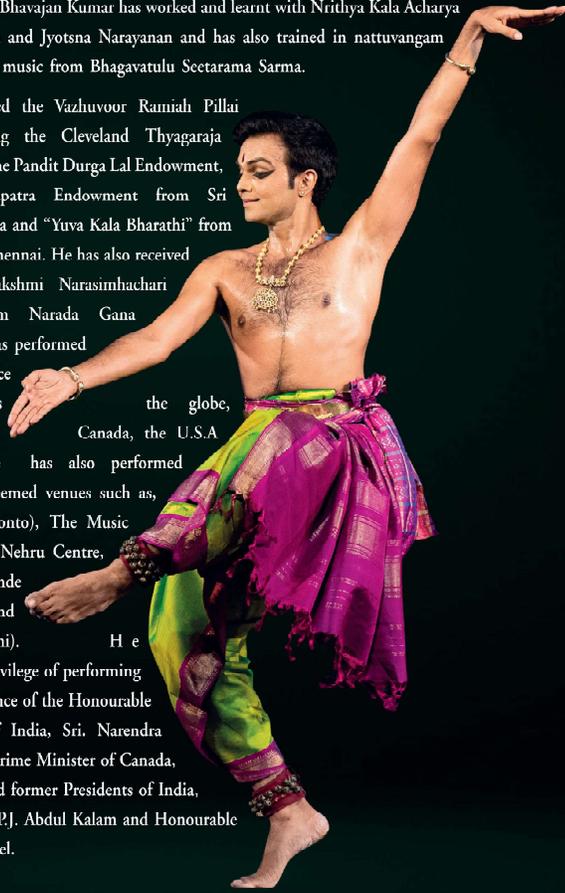
Music: Padma Shri Raghunath Panigrahi.

7th January 2024
9.30 a.m. – 10.45 a.m.

Bhavajan Kumar

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

He has received the Vazhuvoor Ramiah Pillai Endowment during the Cleveland Thyagaraja Aradhana (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 "Vasanth 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 in sum of the esteemed venues such as, Harbourfront (Toronto), The Music Academy, Madras, Nehru Centre, (London), Esplande (Singapore) and Kamani (New Delhi). He has also had the privilege of performing in the august presence of the Honourable Prime Minister of India, Sri. Narendra Modi, the former Prime Minister of Canada, Stephen Harper and former Presidents of India, Honourable Dr. A.P.J. Abdul Kalam and Honourable Smt. Prathibha Patel.





Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Ananda Natana Prakasham	Kedaram	Misra Chapu	Muthuswami Dikshitar
Swamiye Azhaithodiva (<i>Varnam</i>)	Ragamalika	Adi	K N Dhandayuthapani Pillai
Shyam Tori (<i>Bhajan</i>)	Shivaranjani	Adi	Surdas
Thillana	Poorvi	Rupakam	Thirugokaranam Vaidhyanatha Bhagavathar

Accompanying Artistes

Nattuvangam : Girish Madhu
Vocal : Pozhakudi Praveen
Mridangam : G Vijayaraghavan
Violin : K P Nandini
Flute : Sujith Naik

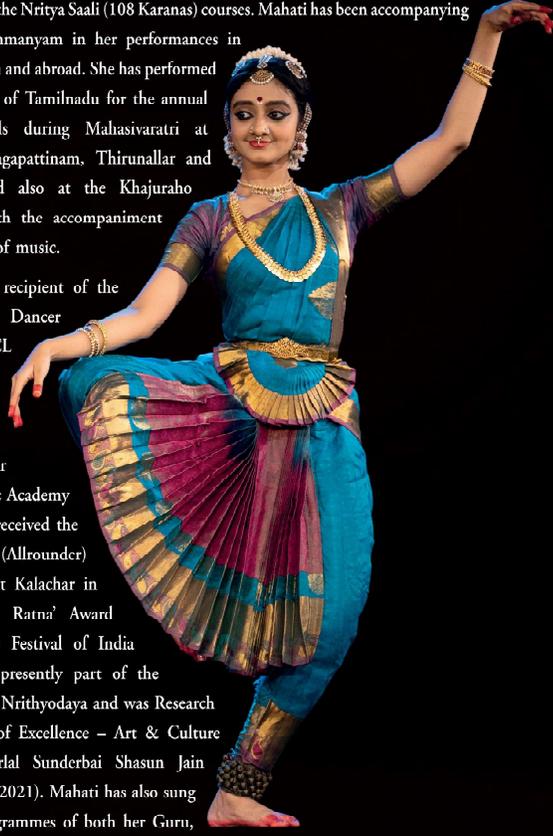
7th January 2024
11.00 a.m. – 12.15 p.m.



Mahali 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 and also at the Khajuraho Dance festival 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 and 'Natya Ratna' Award from Trinity Arts Festival of India in 2022. She is presently part of the teaching faculty at Nrithyodaya and was Research Assistant, Centre of Excellence – Art & Culture and Shri Shankarlal Sunderbai Shasun Jain College, Chennai (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 MFA (Bharatanatyam) in Distance Mode at SASTRA University. The countries she has visited on concert tours include the USA, UK, Canada, South Africa, Muscat, Singapore and Malaysia. Mahati has presented research papers titled “Krishna-Kalakar, Rasika & Guru” for International Conference on Mythology in Literature & Culture (2021) and “Hindu Aesthetics in the Folk Songs of Tamilnadu with reference to Thina” for Conference on Hindu Aesthetics. She has presented lectures titled “Karanas Decoded” at the Natya Kala Conference (2019), “Exploration of Alternate Literature in the Solo Format” – for Navadisha (2019), “Identification of Marga in Desi Styles” for Natyasastra Utsav, a national seminar on the Natyasastra (2019). Dance Sculptures of the “Darasuram Airavatesvara Temple” for Webinar Series for IPAC, Singapore (2021). Mahati holds a Master of Arts (History of Arts) from the National Museum Institute, New Delhi.

Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Pushpanjali Devi Jagajamani	Naattai	Adi Rupakam	Dr. Padma Subrahmanyam Meenakshi Subrahmanyam
Jatiswaram	Ragamalikai	Khanda Capu	Dr. Padma Subrahmanyam
Maiyalaaginaal mangai Varnam	Hindolam	Adi	Kunnakudi Venkatrama Iyer
Naada murali gana vilola	Hameer kalyani	Adi	Uthukkadu Venkata Subbaiyer
Thillana	Mahari	Adi	Kannan Balakrishnan

Accompanying Artistes

Nattuvangam & Vocal : Dr. Gayatri Kannan
Vocal : Parur M.S. Ananthashree
Mridangam : Nagai P. Sriram
Flute : C.K. Patanjali
Veena : Kannan Balakrishnan

7th January 2024
12.30 p.m. – 1.45 p.m.



Jyotsna Jagannathan

Jyotsna Jagannathan trained in Bharatanatyam under Gurus Hema Govindarajan, Jayanthi Subramaniam and A. Lakshman. She is currently under the mentorship of 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 Madras 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.



17th Dance Festival – THE MUSIC ACADEMY MADRAS



Programme

Song/Gendre	Ragam	Talam	Composer/Music composer
Mallari	Gambhiranattai	Adi	B. Seetharama Sarma
Samiyai azhaithe va di (<i>Varnam</i>)	Khamas	Adi	Tanjore Quartet
Moguduchi	Sahana	Misra Chapu	Kshetraya
Thillana	Dhanashri	Adi	Swati Thirunal

Accompanying Artistes

Nattuvangam : Uday Shakar Lal
Vocal : Dr. Murali Parthasarathy
Mridangam : Sivaprasad
Violin : Easwar Ramakrishnan
Flute : E. Devaraj

7th January 2024
6.00 p.m. – 7.30 p.m.

Rama Vaidyanathan

Rama Vaidyanathan has trained intensively under Gurus Yamini Krishnamurthy and Saroja Vaidyanathan. Some of her noteworthy presentations have been *Brahmajaladhara*, *AngikamBhuvanam*, *AkshilamMadhuram*, *Mad and Divine*, *Dance Of Nature*, *Footsteps of Time*, *Swasaktiand Mathura*. Rama has choreographed and presented *Jaya JayaGangayon* the river Ganga, a production commissioned by the Department of Culture. She has presented papers, participated in seminars and has conducted workshops in India and abroad. She holds the post of the Director of Ganesa Natyalaya, New Delhi.

Rama has been awarded with several titles including the Kalaimamani by the Government of Tamil Nadu and 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, and Vani Kala Sudhakara from Tyaga Brahma Gana Sabha, the Central Sangeet Natak Akademi Puraskar, and the Nritya Kalanidhi from the Music Academy Madras. 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
Stringara Rasamanjari (<i>Keerthanam</i>)	Rasamanjari	Rupakam	Muthuswami Dikshitar
Vitibouli (<i>Varnam</i>)	Bhairavi	Ata	Pachimirium Adiappa
Saramaina (<i>Javali</i>)	Behag	Rupakam	Swati Thirunal
Kammilune (<i>Tillana</i>)	Ragamalika	Adi	Lyrics – Muthutandavar Music – Sudha Raghuraman

Accompanying Artistes

Nattuvangam : Dr S Vasudevan
Vocal : Sudha Raghuraman
Mridangam : Sumod Sreedharan
Flute : G Raghuraman

7th January 2024
7.45 p.m. – 9.15 p.m.



Nirupama and Rajendra

Nirupama and Rajendra have learnt Kathak from Guru Dr Maya Rao, Padma Bhushan Kumudini Lakhia and Pt. Arjun Mishra. They have also learnt Abhinaya from Smt Kalanidhi Narayan and Bharatanatyam : Prof US Krishnarao and Chandrabhaga Devi, Guru Kalamandalam Radhika and Smt. Narmada. They have also learnt Narya Sasra : Smt Sundari Santanam and Padma Bhushan Dr Padma Subrahmanyam. They had their arangetram in 1988.

They initially worked in the United Kingdom as dancers, teachers and co-choreographers in Chitralakha Dance Company, UK. They have worked with Nahid Siddiqui and Company. In 1994, they founded their dance school Abhinava Arts Centre-A forum for Arts in Bangalore. They have trained scores of students and have presented several group productions with their students. They have performed widely in India at prestigious venues, important festivals and functions, both official and corporate. Some of them are their performances for the Celebrations of 50 years of Indian Independence in Berne, Switzerland, for the Special Award Ceremony of Bharat Ratna Pandit Ravi Shankar, for the forum with Dr. A.P.J. Abdul Kalam on a talk series on the topic 'Can Arts Save the World' UK.





There are over 100 choreographies of duets, solos, groups all of which feature original music specially composed and produced by Nirupama and Rajendra. Some of them are Ta dha, Sankirtan, Vedamantra, Kathakitathom, Shringara Rama, Akkamahadevi, Meera Madhuri, etc.

The countries they have visited on concert tours are Switzerland, France, Germany, Belgium, Poland, Northern Ireland, United Kingdom, Middle East, Africa, North America, Canada, Singapore, Maldives St. Denis, Hong Kong and Australia. Their collaborations include participation in a multicultural project with Indian and American dancers with Battery Dance Company.

Both Nirupama and Rajendra have received several honours, awards and titles which include Karnataka Kalashree Award from the Karnataka Sangeetha Nrithya Academy, Government of Karnataka 2011; Nrithya Choodamani Award by Sri Krishna Gana Sabha, Chennai in 2016

- Empaneled in the Outstanding Category of performing artists at the ICCR.
- Governor's Commendation for outstanding contribution Indian Dance – Oklahoma 2008
- Recognition by Mayor of Tulsa for outstanding contribution Indian Dance 2008
- Recognition citation from Wayne State University, Michigan – USA 2000
- U.S.Krishna Rao – Chandrabhagadevi Couple Award by Attendance
- The BIG Kannadiga from 92.7 Big FM
- Sri Krishna Vittalaanugraha Prashasthi from Udupi Sri Krishna Mutt
- Nrithya Nipuna by Karnataka Nrithya Kala Parishath
- Kalaavataamsa by Gokulam School of Music, Bangalore
- Kala Sarathi by Art of Living through The World Forum for Art and Culture

Nirupama and Rajendra

Song/Genre	Ragam	Talam	Composer/Music Composer
Rama Katha Vismaya (Original Music recorded for the production)	Raagamalika	Taalamaalika	Lyrics : Shatavadhani Dr. R. Ganesh Music : Shri Praveen D. Rao

Credits

Lyrics : Shatavadhani Dr. R. Ganesh

Music : Praveen D. Rao

Artistic Direction & Choreography: Nirupama Rajendra and T.D. Rajendra

8th January 2024
9.30 a.m. – 10.45 p.m.

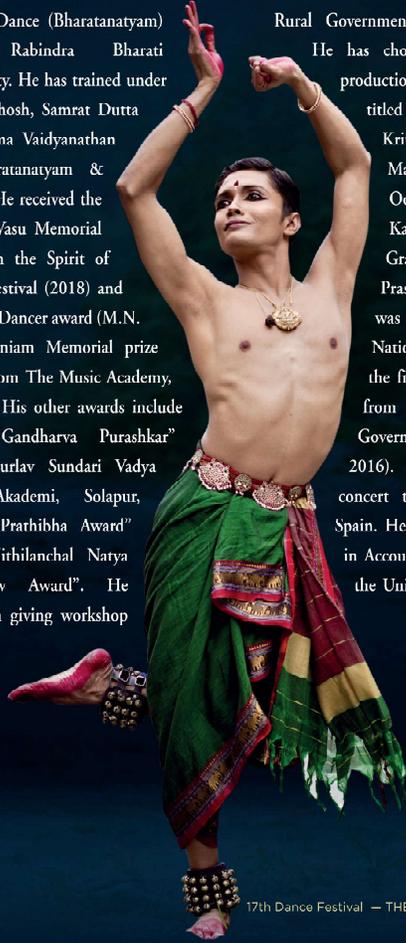


Prilam Das

Prilam Das has a Masters in Dance (Bharatanatyam) from Rabindra Bharati University. He has trained under Jayita Ghosh, Samrat Dutta and Rama Vaidyanathan in Bharatanatyam & Odissi. He received the “Gutty Vasu Memorial Prize” in the Spirit of Youth Festival (2018) and the Best Dancer award (M.N. Subramaniam Memorial prize 2022) from The Music Academy, Madras. His other awards include “Yuva Gandharva Purashkar” from Durlav Sundari Vadya Kala Akademi, Solapur, “Narya Prarthibha Award” and “Mithilanchal Narya Mahotsav Award”. He has been giving workshop

Demonstrations for SPICAMACAY in Rural Government Schools of India.

He has choreographed a dance production on God Manmatha titled “Anangodaya” and a Kriri, “Maragatha Manimaya”, of Oothukkadu Venkata Kavi. He is a ‘A’ Grade Artiste with Prasar Bharati and was awarded the Senior National Scholarship in the field of Bharatanatyam from Ministry of Culture, Government of India (2015-2016). He has been on concert tours to Bahrain & Spain. He also holds a Masters in Accounts and Finance from the University of Calcutta.





Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Pushpanjali	Sri	Adi	R.K.Shriramkumar
Vande Vasudevam (<i>Keerthanam</i>)	Sri	Khanda Chapu	Tallapaka Annamacharya
Nee Saati Dora (<i>Varnam</i>)	Bhairavi	Rupakam	Tanjore Ponnayya Jathis by Late Vidwan Karaikudi Shivakumar
Nadamadi Thirindha (<i>Ninda Sruti</i>)	Kamboji	Khanda Chapu	Papavinasu Mudaliar
Tana Thillana	Kamavardhini	Ragavardhini	Ramanathapuram Poochi Srinivasa Iyengar

Accompanying Artistes

Nattuvangam : RLV Hemanth Lakshman
Vocal : Bijeesh Krishna
Mridangam : Charudutt V V
Flute : Hariprasad Subramanian

8th January 2024
11.00 a.m. – 12.15 p.m.

Apoorva Jayaraman

Apoorva Jayaraman received her initial mentorship in dance from Padmini Ravi. She pursued her training in abhinaya from Kalanidhi Narayanan. She has been under the guidance of Nritya Kalanidhi, Priyadasini 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 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 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
Budham Ashrayami	Natakurinji	Misra Jhampa	Muthuswami Dikshitar
Entanine (Varnam)	Khamas	Adi	Subbarama Dikshitar
Verse from Amaru Shatakam			Lyrics – Amarukavi
Valkakaina (Padam)	Kapi	Rupakam	Sarangapani
Kalinga Nartana Thillana	Gambhira Nattai	Adi	Oothukadu Venkata Kavi

Accompanying Artistes

Nattuvangam : Jayashree Ramanathan
Vocal : K Venkatesan
Mridangam : Sakthivel Muruganandam
Violin : K.P.Nandini
Veena : N. Ananthanarayanan

8th January 2024
12.30 p.m. – 1.45 p.m.

KP Rakesh

KP Rakesh has studied in Kalakshetra Foundation, Chennai where he is a lecturer at present. Other than Bharatanatyam, he has also learnt Kuchipudi, Mohiniyattam and Kathakali

He has won the Best dancer award in the HCL concert series (2019) of the Music Academy and also the outstanding dancer award in Mid-year dance festival (2022) of the Music Academy. The countries he has visited on concert tours are USA, China, Singapore, Thailand, Reunion Islands, Bangkok, London, Chile and Cambodia.

He has choreographed many solo programmes such as 'Vahanas – your path to moksha – a presentation on the temple vahanas'; Chitra Bharatam for Natyarangam in 2018; 'Azhagenum Daivam' – a thematic presentation on the compositions of Bharatiyar for Natyarangam; 'Utsava Bharatam' for Natyarangam in 2022 and also compositions in the Margam format.

Rakesh has an MA in Bharatanatyam from Madras University and a Diploma in Electrical Engineering



Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Shanmuga Kautuvam	Goulai	Chaturasa Ekam	Traditional
Samini rammanave (Varnam)	Kamas	Adi	Tanjore Quartet
Ososi (Pudum)	Mukhari	Misra Chappu	Unknown
Meragadu (Javali)	Athana	Adi	Chinnayya
Thillana	Kanada	Adi	K.N. Dandayudapani pillai

Accompanying Artistes

Nattuvangam : Girish Madhu
Vocal : G. Srikanth
Mridangam : Sivaprasad
Flute : J.B. Sruthi Sagar
Veena : N. Anantanarayanan

8th January 2024
6.00 p.m. – 7.30 p.m.

Navia Natarajan

Navia Natarajan had her arangetram under Smt. Radhika Kalyani (student of Smt. Chitra Visweswaran and Guru K.J. Sarasa) in the year 1989. She later trained under Guru Padmini Ramachandran of Bangalore. She is currently being mentored by Gurus A.Lakshmanaswamy and Bragha Bessel.

Navia is the recipient of the Yuva Kala Bharathi (2011) award from Bharat Kalachar, Kala Rathna at Cleveland Thyagaraja Aradhana Festival, USA, (2014); Sanatan Nritya Puraskar (2010) from Sanatan Sangeet Sanskriti, New Delhi.

She is an Empanelled artist of ICCR (India Council for Cultural Relations, New Delhi); recipient of Scholarship from CCRT [Centre for Cultural Resources and Training, New Delhi, India]; recipient of Scholarship from the Department of Culture, Ministry of Human Resource Development, Government of India; and a Top grade "A+" grade auditioned artists of Prasar Bharathi, Broadcasting Corporation of India, Doordarshan, New Delhi, India.

Her choreography includes Namayachi Jani' – exploring the Philosophy of Sant JanāBāi – The Abhangs sung in Dhrupad by Janhavi Phansalkar; Agni – Agni is a powerful conceptual piece that explores the sacred element of fire in all its forms and manifestations; Bharatha Kathai Kathaiyam for Natyarangam, dance wing of Narada Gana Sabha; Earthen Pot premiered at the 15th Natya Darshan Designing Space: The Creative Process, Dance Symposium, Chennai curated by Malavika Sarukkai;



Chitra Bharatham – performance based on paintings of S. Rajam – Commissioned by Natyarangam, Dance wing of Narada Gana Sabha, Chennai among others.

The countries she has visited on concert tours are USA, Europe, Middle East, London, Singapore.

Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Parashakrthi	Ragamallika		Verses taken from Navarathmallika Stotram of Adi Sankaracharya and Lalithopaakyanam of Soma Deva Sharma Music Composition – D. Srivatsa
Mohamana yen mcedhil (Varnam)	Bhairavi	Rupakam	Ponnaiya Pillai
'Bhishma' (Padam)	Ragamalika		Verses taken from the Mahabharatam Music : D. Srivatsa
'Verses from Amarusatakam' (69th poem)	Ragamalika	Talamalika	Composer : Amarakavi Music : D. Srivatsa
Thillana	Bhupalam	Adi	M.Balamurali Krishna

Accompanying Artistes

Nattuvangam : D V Prassana Kumar
Vocal : Raghuram Rajagopalan
Mridangam : Harsha Samaga
Violin : Easwar Ramakrishnan
Flute : Maheshswamy

8th January 2024
7.45 p.m. – 9.15 p.m.



Geeta Chandran

Geeta Chandran has practiced Bharatanatyam for 55 years since her journey began at the age of five under the tutelage of her first Guru Smt. Swarna Saraswati who hailed from the traditional Dasi Parampara. She subsequently learnt dance under several stalwart Gurus. Geeta Chandran is also a trained and accomplished vocalist. She is Founder-President, Natya Vriksha and Artistic Director of her Natya Vriksha Dance Company.

An A-Top graded dancer at Doordarshan and at the Indian Council for Cultural Relations (ICCR), Geeta is recipient of several prestigious awards including the Padma Shri, the Central Sangeer Natak Akademi Award; and the Tagore National Fellowship, the Dandayudhapani Pillai Award,

the Bharat Nirman Award, the Natya Ilavarasi, the Indira Priyadarshini Award, the Guru Deba Prasad Das Award, the Sringer Mani and the Natya Ratna.

She has travelled widely and has danced at many prestigious dance festivals in India and abroad. In 2007, she was invited to perform at the World Hindi Conference in New York, and then again to represent India at the India-60 celebrations at the Lincoln Centre in New York. She was invited to travel all over the UK as part of the celebrations of 60 year of the Indian Republic. In the summer of 2013, she travelled through Poland popularizing Bharatanatyam and Indian values.

Geeta Chandran has collaborated with a wide range of dancers, musicians, crafts-persons, authors, writers, poets, painters,





theatre-personalities, academicians, philosophers, linguists and costume & fashion designers.

She is currently Member of the General Council of the Indian Council for Cultural Relations (ICCR) and is a Member on its Empanelment Committee. Till recently, Geeta was the Government of India's nominee to the Executive Board of the Central Sangeet Natak Akademi (five-year term until June 2014) and was concurrently a Member of the General Council of the SNA. She also has completed her 10-year term as Trustee of the prestigious Hindi Bhawan in New Delhi.

Geeta Chandran

presents

Samagati

Cherished choreographies of the

Natya Vriksha Dance Collective

Song/Genre	Ragam	Talam	Composer/Music Composer
Shiva Stuti	Hamsadhvani	Tisra Ekam	Lyrics : Puttanari Subramanian
Jatiswaram	Poorvikalyani	Sankeerna gati Adi	Tanjore Quartet
Maye	Tarangini	Adi	Muthuswami Dikshitar
Raas	Ragamalika	Adi	Lyrics : Hita Hari Vansh

Dancers:

Geeta Chandran
Radhika Kathal
Madhura Bhurshundi
Shruta Gopalan
Sowmya Laxmi Narayanan
Anandita Narayanan
Yadavi Shakdher-Menon

9th January 2024
9.30 p.m. – 10.45 p.m.

Kavya Muralidaran

Kavya Muralidaran has a Masters in Arts in Stage & Production Management. She has trained under her parents Madurai R.Muralidaran and Chitra Muralidaran in Bharatanatyam. She has also learnt Odissi. She was adjudged the Best Dancer in the HCL Concert Series of The Music Academy, Madras. She has received the CCRI Scholarship from the Ministry of Culture, Government of India. Her other awards include “Yuva Kala Bharathi” Bharat Kalachar, “Yuva Kala Vipanchee” Vipanchee Natyalaya, CCA excellence award – Chennai Cultural Academy. She is the founder / Creative Director of Gandiva and Artistic Director of VivRtti Dance Company. She has presented papers titled “Saptha Tandavas (A comparative study)” for University of Madras, “Applying Stage Management Practices in Indian Bharatanatyam Productions” for University of Surrey and “Complexities in Tala” for Natya Kala Conference. Her choreographic works include “Akand Margam (A full Bharatanatyam Repertoire in Kanda Jathi Ata Tala)” and “Thryambak (Solo Production)”. She has presented Fifty Jathis as a part of Guinness World Record and conducted virtual workshops during the pandemic and raised funds to support folk artists. Kavya has visited United States of America, United Kingdom, Canada, Australia, New Zealand, Singapore, Malaysia, South Africa and Kuwait on concert tours. Her ongoing research is on “Adaptation of Musical Theatre in Bharatanatyam”.





Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Anandha Nartihana Ganapathim	Nattai	Adi	Oothukadu Venkata Subbaiyer
Nandi Kavithuvam	Ragamalika	Kanda Jathi Triputa	Madurai R Muralidaran
Moham Aginen Varnam	Kharaharapriya	Adi	KN Dandayudhapani Pillai
Kalyana Sundareshwari Padam	Kalyani	Mishra Chapu	Madurai R Muralidaran
Vagaladi Javali	Behag	Rupakam	Tirupathi Narayanaswamy
Thillana	Madhyamavathi	Tishra Druvam	Madurai R Muralidaran

Accompanying Artistes

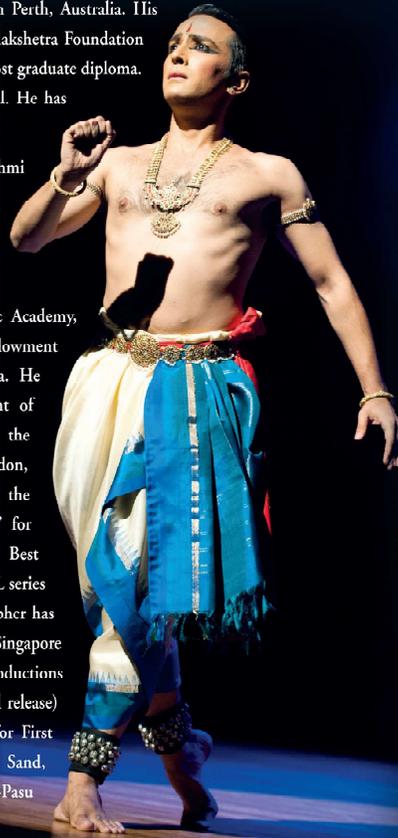
Nattuvangam : Kalaimamani Guru Madurai R Muralidaran
Vocal : G Srikanth
Mridangam : N K Keshavan
Violin : Vishwesh Swaminathan
Flute : Shruthi Sagar

9th January 2024
11.00 a.m. – 12.15 p.m.

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 baller.

His awards include the "Vasanthalakshmi and Narasimhachari" Endowment from the Narada Gana Sabha (2022), "Naty Ratna" from Trinity Fine Arts, Chennai (2019), the "Sri Guttu Vasu Memorial Prize" from the Music Academy, Madras 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 2015 in the HCL series of the Music Academy Madras. Christopher has performed in the USA, Canada, UK, Singapore and Australia on concert tours. His productions include "NAVA-Songs of Forest" (digital release) in collaboration with Vignesh Ishwar for First Edition Arts, India and Dreaming on Sand, Sea and Sky for Natyarangam 'Thiryank-Pasu Pakshi Bharatham' – 2024.





Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Angarakam	Surutti	Rupakam	Muthuswami Dikshitar Choreography – Dr Chandrabhanu
Mohamana <i>Varnam</i>	Bhairavi	Rupakam	Ponnaya – Tanjore Quartet
Vadaraka <i>Padam</i>	Kamboji	Tripata	Ksherrayya Choreography – Smt Bragha Besselle
Meragadu <i>Javali</i>	Atana	Adi	Chinnayya – Tanjore Quartet
Thillana	Ananda Bhairavi	Khanda Chappu	Thanjavur Sankara Iyer

Accompanying Artistes

Nattuvangam : Sudarsini Iyer
Vocal : Mithun Madhusoodanan
Mridangam : Siva Prasad
Violin : Sayee Rakshith

Other
Jathi : Arjunan Puvendran

9th January 2024
12.30 p.m. – 1.45 p.m.

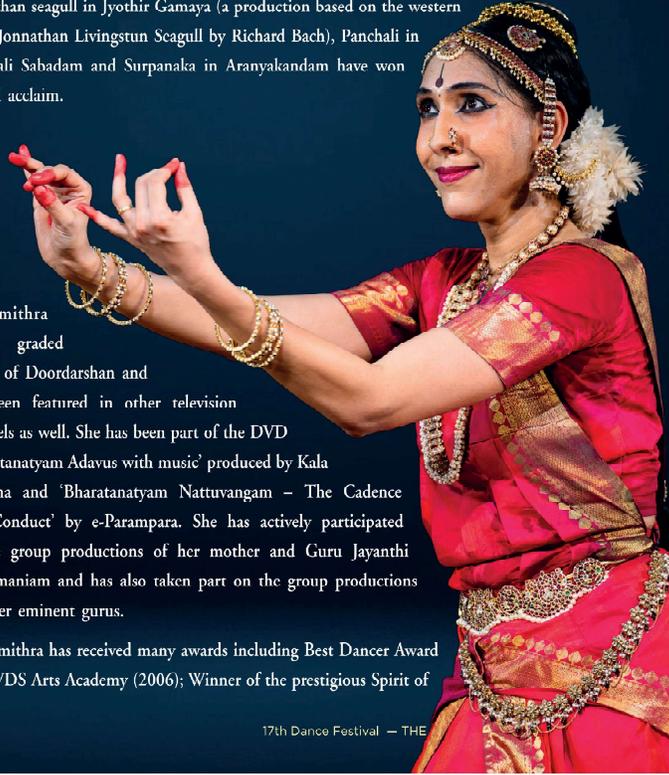
Sumithra Subramaniam

Sumithra Subramaniam, daughter and disciple of Jayanthi Subramaniam has undergone specialized training in abhinaya from renowned Guru Smt.Kalanidhi Narayanan and in Nattuvangam under Bhagavatulu Sectarama Sarma. She is currently training in Nattuvangam under Guru Rlv Hemanth Lakshman.

Since her arangetram in 2004 she has performed extensively for cultural organizations and festivals within and outside Chennai. Sumithra has performed in the role play of Jonnathan seagull in Jyothir Gamaya (a production based on the western novel Jonnathan Livingstun Seagull by Richard Bach), Panchali in Panchali Sabadam and Surpanaka in Aranyakandam have won critical acclaim.

Sumithra is a graded artiste of Doordarshan and has been featured in other television channels as well. She has been part of the DVD 'Bharatanatyam Adavus with music' produced by Kala Darsana and 'Bharatanatyam Nattuvangam – The Cadence and Conduct' by e-Parampara. She has actively participated in the group productions of her mother and Guru Jayanthi Subramaniam and has also taken part on the group productions of other eminent gurus.

Sumithra has received many awards including Best Dancer Award from VDS Arts Academy (2006); Winner of the prestigious Spirit of





Youth Festival, Music Academy (2012); Natya Sundaram from Bharatanjali Trust (2013); Navanoopura from Dasyam (2014); Yuva Kala Bharathi from Bharath Kalachar (2015) and Natya Ratna from Trinity Arts (2016).

She has visited Singapore, Malaysia and U.S.A. on concert tours.

Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Pushpanjali & Ganesha Bhujangam	Gowlai Ragamalika	Khanda Ekam Khanda Chapu	Adi Shankara/ Kaushik Champakesan
Sarasijakshudu (Varuam)	Kalyani	Rupakam	Tanjore Quartette
Kodi Koosen ayyayyo (Padam)	Saurashtram	Adi	Kshetrappa
Thillana	Poorvi	Adi	T.Vaidyanatha Bhagavatar

Accompanying Artistes

Nattuvangam : Jayanthi Subramaniam
Vocal : Radha Badri
Mridangam : Nellai D.Kannan
Violin : R.Kalaiarasan
Flute : J.B.Sruthi Sagar

9th January 2024
6.00 p.m. – 7.30 p.m.

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 *Ahyaasa*, *The Living Tree* and *Shlapadhikaram*. Some of his other choreographic works are *Women Divine*, *Shivanavarasa* and *Dashavataram*.

His Awards include the Acharya Award 2011, Natyascvaka (Bharatakalanjali) 2018, Mayura Nrithya Saagaram (Mayura Natyanjali), 2019, Nartthaka Award (Natyanjali Trust), 2019 and the Nartthaka 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.





His choreography include Abyasa, The Living Tree, Silapathikaram, Nava Rasa Ramayana (Singapore), Women Divine, Kanya, Punar Labhyam, Shiva Nava rasa, Dasavatharam and many more.

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
Shiva Navarasa (<i>Varnam</i>)	Ragamalika	Adi	Unknown
Jagan mohanatana raja sabhpathiye			
Solla vallayao Kiliye (<i>Pudum</i>)	Desh	Adi	Mahakavi Bharathiyar
Thillana	Cenchurutti	Adi	Veena Seshama

Accompanying Artistes

Nattuvangam : K.Mahalakshmi
Vocal : Binu Gopal
Mridangam : Shiva Prasad
Violin : Kalaiarasan
Veena : Anjani Srinivasan

9th January 2024
7.45 p.m. – 9.15 p.m.



Nrityagram

Nrityagram, the dance village was founded by Protima Gauri the outskirts of Bangalore in the year 1990. It is a creative space where dancers, musicians and choreographers live together, sharing their skills and developing their art. The dancers study yoga, meditation, the martial arts as





well as Sanskrit, mythology and literature. Nrityagram's proudest achievement is its annual spring festival, *Vasantabhubhu*, an all-night performance of music and dance, the roster of which includes some of the greatest names in India, attended by over forty thousand enthusiastic spectators streaming in from surrounding villages – and beyond. The Nrityagram Dance Ensemble is regarded worldwide as one of the foremost dance companies of India.

SURUPA SEN (Artistic Director, choreographer) was the first student to graduate from Nrityagram. She began her Odissi training with the architect of Odissi, Guru Kelucharan Mahapatra. She also studied Odissi with Guru Protima Gauri, and Abhinaya (expressional dance) with Guru Kalanidhi Narayanan.

For over two decades, Surupa has researched and expanded the dance vocabulary of Odissi, and developed an aesthetic style that distinguishes the dancers from the Nrityagram Gurukula (School). She has a keen interest in music and rhythm composition and has worked closely with Pt. Raghunath Panigrahi since 1999.

Surupa has choreographed seven full-length ensemble shows for Nrityagram, which are *Śrī: In Search of the Goddess* (2001), *Ansh* (2005), *Sacred Space* (2005), *Pratimā: Reflection* (2008), *Śrīyaḥ* (2010), *Samhāra* (2012) and *Āhuti* (2019); two full-length duet shows *Samyoga* (2012) and *Songs of Love and Longing* (2013) and two full-length solo shows *Yadunandana* (2017) and *Vinatī: Songs from the Gita Govinda* (2021). She has also created two virtual shows – *Vinatī*, a solo for World Music Institute's Dancing the Gods Festival and *Upadāna: An offering for the Jacob's Pillow Dance Festival*.

Surupa received the Raza Foundation Award in 2006, the Yagnaraman Award from Sri Krishna Gana Sabha, Chennai in 2008, the prestigious Nritya Choodamani from Sri Krishna Gana Sabha, Chennai in 2011 and the Sangeet Natak Akademi Award 2018 – the highest honour for the Performing Arts in India.

Title of production

Khankanā

the sound of dancing feet

NRITHYAGRAM

Song/Genre	Ragam	Talam	Composer/Music Composer
Namaskriti (Invocation)	Megh	Ektali	Pt. Raghunath Panugrahi
Ākriti	Malabakoushika	Ektali	Pt. Raghunath Panugrahi
Abhinaya (Tbd)			
Ashtapadi (Tbd)			
Sridevi	Malika	Malika	Pt. Raghunath Panugrahi

Accompanying Artistes

Nattuvangam : Surupa Sen
Vocal : Jatin Sahu
Mardala : Rohan Dahale
Violin : Siba Nayak
Flute : Parshuram Das

Dancers

Pavithra Reddy
Anoushka Rahman
Rohini Banerjee
Abhinaya Rohan
Daquil Miriyala
Aishani Dash

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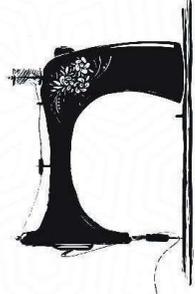
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