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The Music Academy Madras



19th Dance Festival

3rd to 9th January, 2026

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Mr. TAKAHASHI Muneo

Consul-General, Consulate General of Japan in Chennai

Inaugurates the Dance Festival

MUSIC ACADEMY

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19th DANCE FESTIVAL 2026

3rd to 9th January 2026 at the T.T.Krishnamachari Auditorium

Mr. TAKAHASHI Muneo

Consul-General, Consulate General of Japan in Chennai

Inaugurates

5.00 p.m. Saturday, January 3, 2026

Smt. Urmila Sathyanarayanan

receives the award and the title of 'Nritya 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
03.01.2026 Saturday				Nritya Kalanidhi Rama Vaidyanathan <i>Bharatanatyam</i>	Urmila Sathyanarayanan Natyā Sankalpaa - <i>Bharatanatyam</i> - Group - 'Karunya Kavya' <i>Legend behind poetic masterpieces</i>
04.01.2026 Sunday	Pritam Das <i>Bharatanatyam</i>	Apoorva Jayaraman <i>Bharatanatyam</i>	Anwsha Das <i>Bharatanatyam</i>	Navia Natarajan <i>Bharatanatyam</i>	Monisa Nayak <i>Kathak</i> - Group - <i>Dhaara</i>
05.01.2026 Monday	Divya Hoskere <i>Bharatanatyam</i>	Avijit Das <i>Kuchipudi</i>	Vidhya Subramanian <i>Bharatanatyam</i>	P. Praveen Kumar <i>Bharatanatyam</i>	Dr. Sheela Unnikrishnan's Sridevi Nrithyalaya - <i>Bharatanatyam</i> - Group - <i>Ekadasa Vishnum</i>
06.01.2026 Tuesday	P.V. Adithya <i>Bharatanatyam</i>	Vidhun Kumar <i>Bharatanatyam</i>	K.P. Rakesh <i>Bharatanatyam</i>	Nritya Kalanidhi Priyadarshini Govind <i>Bharatanatyam</i>	Sharmila Biswas <i>Odissi</i> - Group - <i>Murta Maheswara : A Dance - Theatre - Musical show</i>
07.01.2026 Wednesday	Lekha Prasad <i>Bharatanatyam</i>	Shweta Prachande <i>Bharatanatyam</i>	Harinie Jeevitha <i>Bharatanatyam</i>	G. Narendra <i>Bharatanatyam</i>	V Jigyasa Giri's Devaniya - <i>Kathak</i> - Group - <i>DIIS - Dancing Illusions in Stillness</i>
08.01.2026 Thursday	K. R. Manasvini <i>Bharatanatyam</i>	Bhavajan Kumar <i>Bharatanatyam</i>	Pavitra Bhatt <i>Bharatanatyam</i>	Shijith Nambiar & Parvathy Menon <i>Bharatanatyam</i> - Duo	Sri Idagunji Mahaganapati Yakshagana Mandali, Keremane Shivananda Hegde <i>Yakshagana</i> - Group - <i>Dakshayajna</i>
09.01.2026 Friday	Kavya Muralidaran <i>Bharatanatyam</i>	S. Yogesh Kumar <i>Bharatanatyam</i>	Parshwanath S. Upadhye <i>Bharatanatyam</i>	Vaibhav Arekar <i>Bharatanatyam</i>	Nrityagram <i>Odissi</i> - Group

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Smt. Urmila Sathyanarayanan Nritya Kalanidhi 2025



Born on January 8, 1966, at Madras to Jayalakshmi and Dr. B. Narasimhulu, Urmila had her training in dance from Vidushi Lalitha and had her arangetram in 1976 under the training of Vidwan K.N. Dandhayudhapani Pillai. She was then trained by guru K.J. Sarasa.

She has emerged as a complete artist who embodies tradition while embracing innovation. Her contribution extends far beyond solo performances through numerous acclaimed thematic presentations and dance dramas that showcase her artistic vision and storytelling ability. As founder of Natya Sankalpa (established 1996), Urmila has built an institution of excellence renowned for its holistic approach to dance education.

Urmila has performed widely both nationally and internationally. Her contribution to the art has been recognized through honours including the Sangeet Natak Akademi Award and the Kalaimamani from the Government of Tamil Nadu. Urmila served on the Governing Board of the Kalakshetra Foundation for over two terms and continues to serve on the Governing Body of the South Zone Cultural Centre. She is an 'A Top' grade artist of Doordarshan Kendra and is empanelled in the 'outstanding' category by the I.C.C.R., New Delhi.

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**
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- 2020 – **Smt. Rama Vaidyanathan**
- 2021 – **Kum. Narthaki Nataraj**
- 2022 – **Smt. Bragha Bessell**
- 2023 – **Smt. Vasanthalakshmi Narasimhachari**
- 2024 – **Dr. Neena Prasad**

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

18th Dance Festival – 2025

3rd January 2025 to 9th January 2025

Sl. No.	Category – Best Dancer	Name of Artistes	Endowment / Donor Details
1.	Senior Category	Shijith Nambiar & Parvathy Menon	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)	Bhavajan Kumar	
3.	Sub Senior Category (Morning)	Harinie Jeevitha	
4.	Sub Senior Category (Afternoon)	Parshwanath S. Upadhye	
5.	Junior	Pritam Das	
Category – Outstanding Dancer			
1.	Senior Category	G. Narendra	
2.	Sub Senior Category (Morning)	Avijit Das	
3.	Sub Senior Category (Afternoon)	Purvadhanashree	
4.	Junior	P.V. Adithya	

Mid Year Dance Festival 2025

17th July 2025 to 19th July 2025

Sl. No.	Category	Name of Artistes	Endowment / Donor Details
1.	Best Dancer	Shruthipriya Vignesh	M.N. Subramanian Memorial Prize
2.	Outstanding Dancer	K Aswathi	

HCL Concert Series 2025

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

Spirit of Youth 2025

1st – 10th August 2025

Sl. No.	Category	Name of Artistes	Endowment / Donor Details
1.	Best Dancer	Kshirja Govind	Sri Guppy Vasu Memorial Prize Endowed by Srinivasa Prasad International Foundation for the performing arts
2.	2nd Best Dancer	Vaishnavi Srinivasan	
3.	Dance Guru Award (for Guru of Best Dancer)	P N Vikas	Late P. Obul Reddy
4.	Special Prize for the Best Dancer in the festival	Kshirja Govind	M/s Sundram Fasteners Ltd in memory of Smt. Ambujam Krishna

Bharathanatya Manjari

The Music Academy, Madras

invites you to a Bharathanatyam recital by

GAUTAM MARATHE

to mark the occasion of

BHARATHANATYA MANJARI

an endowment in the memory of

Sbri. K. Chandrasekharan

(Former Vice-President of the Music Academy)

on Saturday 10th January 2026

at 6.00 pm at T.T.K Auditorium

The Music Academy, Chennai-600014

Gautam Marathe

Gautam Marathe is a Bharatanatyam artist from Maharashtra. He holds a Bachelor's and Master's degree in Bharatanatyam from Tilak Maharashtra Vidyapeeth, Pune. Gautam is a disciple of Vaibhav Arekar and is a core dancer in his dance company Sankhya. Gautam has designed an exclusive fitness module for Indian Classical dancers called 'Aangika' and conducts online and offline classes and workshops.

He has received Abhiratna Award (2024) from Pooja Pant Dance Company, V.P. Dhananjayan and Shanta Dhananjayan Endowment Award (2024) from GVRNK Foundation and K.S. Subramanyam Award (2025) from Natyarangam, Narada Gana Sabha. Gautam has given many solo and group performances in several prestigious festivals and venues. He also holds a Bachelor of Commerce degree.



K. CHANDRASEKHARAN (1904-1988)

A man of many talents, K. Chandrasekharan lawyer, scholar and art lover, had his initial education in P.S. High School Mylapore. A, B.A. Hons graduate from Presidency College (1924), he joined the Madras Bar in 1926. Nurturing with care institutions founded by his father V. Krishnaswamy Iyer, K. Chandrasekharan functioned for years as Secretary and Trustee of the Madras Sanskrit College, and the Venkataramana Ayurvedic College and Dispensary. An avid Sanskrit scholar, and an educationist he served as President of the Samskrita Academy and Samskrita Ranga and Secretary of Kuppusamy Sastri Research Institute and the Savithri Ammal Higher Secondary School. As a cultural activist he was a member and Vice-President of the Music Academy and also a member and Vice-President of Kalakshetra. His connections with the management of these institutions spread over more than fifty years. A prolific writer in both English and Tamil, he authored books in both languages. He was Tagore professor of Humanities University of Madras for two terms. He also authored two books on law. It was in the 30's that under the banner of 'Sahridaya', K. Chandrasekharan began taking personal interest in promoting young artists. As a tribute to him, and in perpetuation of his interest, the K. Chandrasekharan endowment was instituted at the Music Academy in the year 1990 which has provided a significant platform for young talent who have now blossomed into stars in the field of Bharatanatyam.



Abhinaya and Abhinavagupta

Prof. Sudharani Raghupathy

“Whatever has been will be again, and nothing is, that was not”

This paper does not claim to be something not presented before by anyone or to be presented for the first time. It is an attempt to understand Abhinaya, an important Anga of dance, as explained by Abhinava Gupta in his commentary on the Abhinaya portion of the Natya Shastra. Totally, he has attributed eight chapters to Abhinaya. Natya, in this paper is used in the sense of dancing. Dance and Music are integral parts of Natya or Indian Drama (theatre).

It might be relevant to mention the antiquity of dance. Religion is so much a part and parcel of Indian culture, that it is difficult to separate art and culture from religion, be it painting, dance, poetry or sculpture. Further, the origin of the arts in India are so shrouded in the mists of antiquity that it is very difficult to fix the correct date for many artistic landmarks.

One such is the date of the Natya Shastra (N.S.) It could be anywhere between 600 BC or 600 AD.

N.S. has had different readings, faulty and confused with interpolations by the commentators. It is only through the brilliant commentary of Abhinava Gupta that we get a clear reading and meaning of the N.S. though it was written may be three centuries or more after the treatise was first compiled.

Gupta follows a very definite method in his analysis of Natya, i.e. he adopts or applies the Mimamsa method and principles used in the commentary of the Vedas, i.e. (a) Sruti (Vedic words) (b) Linga indicating word (c) Vakya-sentences, (d) Prakarana-context, (e) Sthana-place and (f) Samkya-derivation.

Dance in India goes back to the Vedic times. *The Rig Veda* speaks of:– the elders and priests went to the dance to enjoy and to procure long life and good health, after Yagna.

प्राञ्चो जगाम नृत्ते हसाय
द्राधीय आयुः प्रतरं दधानः ।

Valmiki in his *Ramayana*, while describing *Ayodhya* and *Lanka* speaks of नट नर्तकसंकुला i.e. full of actors and dancers.

In *Bhagavata*, we know of the dances of *Krishna* and *Gopis*.

Of all the literary works on dance, the *NS* stands out as the unique gem and *Gupta's* commentary, the brilliant exposition of the details of *Natya*.

Natya is defined as an appropriate combination of imitation of sentiment and gestures of the worlds,

अनुकरण भाव अभिनयानां
उचितः समावेशः नाट्यम्।

i.e., *Natya* is the imitation of the sentiment of the three worlds, says the *N.S.*,

‘त्रैलोक्यस्यास्य सर्वस्य नाट्यं भावानुकीर्तनम्।’

In chapter 8 of *N.S.* — *Rasasutra Vyakhyanam*, *Gupta* says that अनुकरणं as imitation gives way to *parihasam* that is also ridicule of mimicry! But it is not so. It is *Anukirtanam* wherein the actor becomes the character. Then we get *Bhava-Anukaranam* which is *Rasa* and *Anukirtanam* becomes अनुव्यवसाय (reactions.) This term is used by *Gupta* as a technical term of *Nyaya Sastra*: in this, the actor becomes the character he is to portray e.g. *Rama* and projects those sentiments whereby the audience is able to perceive that character portrayed.

So according to *Abhinava Gupta* (*A. Gupta*), *Anukarana* or sentiment is *Anuvyavasaya* i.e. reactions and gestures, this is *Abhinaya*. So then *Abhinaya* occupies a unique place in *Natya*.

अभिनयस्य नाट्ये अनितर
साधारणं स्थानम्।

What then is *Abhinaya*? *A. Gupta* says.—

भावान् प्रयोगेण विभावयति
आनयति च इति अभिनयः।

When the actor by his acting brings before the audience, the situation and makes them feel, react and enjoy it, then it is called *Abhinaya* and in a performance, the meanings and ideas of various things are explained with the flourish of the hand or an aspect of physical acting called *Sakha शाखा* the major limbs called *Anga* and minor limbs *Upanga*.

शाखा, अङ्ग, उपाङ्ग संयुक्तः
तस्मात् अभिनयः स्मृतः।

Then the three aspects of Abhinaya are Sākhā – which are the gestures, then Ankura which is suggestive acting or pantomime through the gestures and Nrīta which is based on the karanas and is effected through Angaharas,

आंकिकस्तु भवेत् शाखा हि अंकुरः सूचना भवेत्
अंगहार विनिष्पन्नं नृत्यं तु करणाश्रयम्।

The N.S. is referred to as the fifth Veda drawing the various aspects of text, gesture, music and rasa from the four Vedas. Gupta speaks of पाठ्यं (Pāthyam) text as taken from the Rig Veda, Abhinaya from Yajur Veda, Gita from Sama Veda and Rasa from Atharva Veda.

Now, Yajur Veda speaks of action and through action the fruit फलं or result is obtained. In Natya the main aspect of action and the fruit of the action is enjoyment in the audience, so Abhinaya is said to have been taken from Yajur Veda.

The nature of the Veda is Pravriti, Nivriti, Bodhaka i.e. encouraging good and avoiding bad, that is Dharma. This is also true of Natya, dance i.e. dance creates a sentiment through Abhinaya in the mind of the spectator inculcating Dharma in him.

In action or rituals, the Rig Veda, Sama Veda and Atharva Veda help the Yajur Veda, so also the Pāthya (text), Gita (song), Rasa (sentiment) help Abhinaya. Hence without Abhinaya there is no place for Pathya, Gita or Rasa individually. This is the unique quality of Abhinaya.

N.S. divides Abhinaya into four divisions, Angika, Vachika, Aharya and Sattvika.

आङ्गिको वाचिकश्चैव आहार्यः सात्त्विकस्तथा।

Gupta says that पाठ्यं (text) is Vachika Abhinaya from the Rig Veda i.e. words, Sabda and Angika, Aharya and Sattvika Abhinaya forming another group are from Yajur Veda, Gitam from Sama Veda and Rasa from Atharva Veda.

1. Angika Abhinaya

शिर आदिभिः करणैः दर्शित अभिनय आंगिकः।

Acting shown through the head etc., and other parts of the body is called Angika Abhinaya i.e. Angika is the physical expression on the gesture language. It is divided into three parts.

- 1) शरीर – body, hastas, side, hip, foot, Pada, etc.
- 2) Mukha – face, eyebrows, head, nose, lips, eyes, etc.,
- 3) चेष्टा – articulation, karanas, mandalas, caris, etc.,

Since dancing involves the use of all the limbs N.S. divides the human body into Major Anga and Minor Upanga limbs.

Major limbs : - 6 Head, hands, breast, waist, sides and feet.

Minor limbs : - 6 Eyes, eyebrows, nose, lower lip, cheeks and chin.

N.S. describes the movements and usages for each part of the body:- Head—13, Glance—36, Eyelids—9, Eyebrows—7, Nose—6, Checks—6, Lower Lip—6, Chin—6, Facial expression (colour)—4, Neck—9, and so on.

e.g. Facial color —4.

स्वाभाविकः प्रसन्नश्च रक्तः श्यामः अर्थ संश्रय

The colour of the face according to circumstances is of four kinds—Naturals, happy, red and dark.

Uses

Natural—in a natural mood, indifferent happy-or bright in wonder, love, laughter. Red—in intoxication, Heroic, Anger, Dark – Hateful, terrible, repulsive.

It is said that the emotions or ideas expressed in dance through Śākhā, Anga and Upanga may be good but without the proper colour of the face it will not be beautiful. Even a few gestures with the proper colour of the face will enhance the charm of the dance. e.g. the flush of happiness when in love, we say green with jealousy, red with anger and so on. So we find that every minute detail to the proper and relevant movement of even the chin and nose are important to make the dance a vision of beauty.

One of the major Angas of Abhinaya and which is also part of Angika Abhinaya is the hand gesture, Hasta. N.S. speaks of single (Asamyuta) and double (Samyuta) hand gesture and Nritta Hastas.

A. Gupta in his analysis of the hastas of N.S. feels that each hand gesture denotes the object or idea in existence and the similarity of this in the hasta and its viniyogas and he describes certain usages not mentioned in the N.S.

1) e.g. Pataka.

पताक आकारत्वात् पताकः

The hand gesture that is the shape of a flag is called Pataka

This is the first of the single hand gestures.

Uses: N.S. speaks of Pataka as used to shower flowers, A. Gupta says – not just showering flowers but also for showering sand or blood by Rakshasas – To denote Abhaya Danam and Varadanam.

2) Suci

- a. Holding the end of a sari in wedding
- b. Husband and wife playing and husband holding the end of the saree.
- c. When tired, holding the end of the hair with a sigh.
- d. meandering movement of fish in water
- e. congratulate
- f. auspicious (Mangalam)
- g. Manjani Lata or creeper
- h. Karnawedanam (ear piercing)

3. *Kartari Mukha*

- a. to show—has fallen (N.S. speaks of to show - to fall.)
- b. keeping Tilakam on forehead.
- c. to show honour and affection.
- d. to show greatness.

N.S. says that before doing hasta Abhinaya, one must get the experience of the habits of the world लोकोपचारेण. A, Gupta feels that not only is it necessary to have the experience of world before attempting to do Abhinaya, but, one Upadhyaya opines, that abhinaya should be projected in a controlled and subtle manner.

स तु अनावेश इति तु उपाध्यायाः

i.e. अनावेश — without involving personal emotion.

Vachika Abhinaya

स्वर व्यञ्जन सम्भवम्

The word which is formed by the combination of vowels and consonants and that which indicates the thoughts and ideas of the mind is called Vachika Abhinaya, i.e. expression through word. The very body of the dance is Vakyartha or words and sentences indicated through physical acting, psychological or psycho-physical representation.

अङ्ग नेपथ्य सत्त्वानि वाक्यार्थ व्यञ्जयन्ति हि ।

A. Gupta says, that while acting, the actor has to say the words with sweet and pleasant voice and with full of emotion, by himself, i.e. he has to speak and act to convey the proper bhava and evoke the rasa. He says that he has already discussed this in Chapter 8th. Unfortunately the commentary has not been found. He repeats what he has said there.

सकल प्रयोग भित्तिभूतत्वेन ।

For all acting-Vachika is like the wall on which is to be written or painted the Angika, Aharya or Satvika Abhinaya.

At this juncture, he says, some others are of the opinion that the actor himself need not speak i.e. he need not use Vakya, some-body can say it for him. But he refutes this by giving an elaborate commentary using purely technical words of Indian Logic. Tarka Sastra viz. Vyabhichara, Anyonya Bhava, Vyathireka and so on.

e.g. Vyabhichara. It is called Vyabhichara where cause and effect theory fails e.g. where there is fire. But, however, where there is a fire, there is smoke need not be true because in a red hot iron there is indication of fire but no smoke. This is Vyabhichara. In this context he explains Grammarian Bhartruhari's opinion from Vakyapadiya वाक्यपदीय wherein it is emphasized that words are important to convey emotion.

Aharya Abhinaya.

Aharya Abhinaya is the costume and make-up. For the success of the dance or Natya, aharya is necessary because with the appropriate costume and make-up, the dance or the actor becomes the character and then by Pathya or word the actor becomes a Rama or Ravana. When he acts the situation the audience perceives and understands the story because they are already aware of Rama or Ravana and thus there is enjoyment. This is अनुव्यवसाय which I have already mentioned before.

A. Gupta explains why Aharya is important, he says that even after the Natya or performance is over, the spectator is thinking of the spectacle i.e. th memory of the aharya lingers in his mind. Hence scenes and costumes are essential to create the right atmosphere to achieve enjoyment.

Some have opined that because aharya abhinaya is mentioned last in the text, it is not so important. A. Gupta explains that because scenes and costumes are important in all aspects to bring out the story and acting it was mentioned at the end.

सर्वानुग्राहक – Supportive to all acting

सर्वोपचजीव्य – Protection to all

One author writes that in ancient Indian Drama, background scenes were always to the minimum or not present at all. But the actual reading seems to contradict this. The text itself speaks of mountains as background, aeroplanes and scenes made of card board, wood, etc. to enhance the scene, and the word पुस्त is used and is part of Natya Dharmi and it is divided into Sandhima, Vyajima and Vestima and explanations have been given for each.

Sattvika Abhinaya

The N.S. discusses Abhinaya in 5 divisions – Angika, Vachika, Aharya Samanya and Chitra in various chapters but it does not seem to discuss Sattvika separately may be, because, it has dealt exhaustively with Bhava and Rasa in the Rasadhyaya of chapter 6. A. Gupta says that Samanya Abhinaya is the explanation for Sattvika Abhinaya, wherein Rasa is predominant.

रसप्रधान सात्त्विक अभिनयः

सामान्य अभिनयः ।

Bhava on the emotional state arises from or is the result of the subtle form (Sukshma) or emotion Sattva within i.e. the subtle form (Sukshma) within is Sattva and the result of horripilation, tears, etc. which arise based on the place or sentiment is Bhava.

Sattva with Bhava or feeling manifests itself with relation to persons of the opposite sex and the result of Bhava is Hāva which when indicating love will be inclining of the neck and Hava becomes Hela in the erotic sentiment or Shringara i.e. when the expression by way of gesture, flourish or movement acquires a delicate and charming quality, it is called Hela.

Then Sattvika Abhinaya is:- The emotions in the mind (citta) are expressed according to time and place in the form of Bhava i.e. Stambha (stunned), Sveta (Sweat), Romancha (horripiation), etc. (8 in number) change into Hava with the help of gestures or movements is called Sattvika and in Sringara or erotic sentiment it becomes Hela.

Samanya Abhinaya

Samanya Abhinaya is that in which the representational activity is equally distributed among head, hands, waist, chest, shanks, thighs and sense organs. But some others say that all these used at once is called Samanya (e.g. like the fire ring अलातचक्रं a halo caused by circling.)

But A. Gupta says, Samanya Abhinaya does not mean general as thought by others. It is :-

सम + अन्य + अभिनय

He splits the word as Sama, Anya and Abhinaya. सम refers to Angika, Vachika and Sattvika Abhinaya, अन्य means attractive and *Abhinaya* is action.

The dominated factor that is common to Angika, Vachika ad Sattvika is Rasa. Through Rasa, the spectator enjoys the spectacle and in rasa itself the most important in Srngara or Love. Hence in Samanya Abhinaya the Srngara rasa should be given importance because it is उपरंजक that which makes all happy. The text itself gives detailed description (22nd chapter) of Nayaka, Nayika Bheda, pyschological states etc., which are very important in the expression of Shringara. A. Gupta concludes that in Samanya Abhinaya, Srngara is the most important factor.

Citra Abhinaya

Those special forms of the physical and other kinds of Abhimaya, which have to be used on special occasions and not mentioned before are called Citra Abhinaya and in this we have Vibhava (Determinants) and Anubhava (consequents) of Rasa.

सामान्याभिनयस्य चित्राभिनयः

शेष इत्युक्तम्।

It is said that Citra Abhinaya is a part of Samanya Abhinaya. A. Gupta comments that under Samanya Abhinaya the acting technique with regard to various things are mainly described from the view of Rasa representation. The main feature of Citra Abhinaya is the acting with regard to the components of Rasa like Vibhava and Anubhava (reaction to Vibhava)

Another point of view is:- a particular mode of acting may indicate one meaning in an emotional context; the same situation may be used to indicate opposite meaning or signify a different thing though there may not be any change, then it is Citra Abhinaya, e.g. Beautiful garden and Nayika. Samyukta when it is conclusive and Virahita — cause for sorrow i.e. the one beautiful situation becomes the cause for sorrow or Virahita.

Citra or Variegated Abhinaya is the special kind of acting to indicate particular things like time, morning, evening, star, sky etc., which cannot be shown by stage props and scenes, also particular acts and emotional stages may need conventional representation. There Citra Abhinaya may find a place.

A. Gupta gives explanation for certain words which may not convey the meaning or were not understood properly.

उल्लुक्सनेन : - उलूकवत् (like an owl)
+ अंसन (shaking)
= ऊर्ध्वं विधूननम्

This to indicate moonlight, happiness, wind, taste, flavour, smell by the action of touching and upthrust shaking movement. A. Gupta says that there are three types of authority for Abhinaya in dance i.e. the world - लोक perception, आगम Veda and अनुमान inference.

Having said so much about Abhinaya and its divisions, it is appropriate to say something at this juncture about Natya Dharmi and Loka Dharmi.

(I) *Loka Dharmi*

In Loka Dharmi (L. Dharmi), acting must be natural, could be pure or with changes, should be colloquial in language and sections, should be as the people do. Should not have too much body movements.

अङ्गलीला विवर्जितम्
स्वभाव नियम उपेतम्

A. Gupta divides L. Dharmi into 2 - Antara - आन्तरा - inner actions, emotions and Bahya - बाह्या - outer, objects.

For Antara it is चित्तवृत्त्यर्पकधर्म based on natural psychology (anger, fear, etc.) For Bahya:- अनुकारिणी - imitation of outer object like lotus etc.

(II) *Natya Dharmi*

Natya Dharmi (L. Dharmi) is acting which involves bombastic language, showing emotions like Veera, etc., doing Angaharas with body movements in accordance with the lakshanas of the drama using voice and grand costumes. One adorning and other character not his own as a man dress as a lady. अस्वस्थ पुरुषाश्रयम्

N. Dharmi is divided into 2 - काचर (Kachara) one and अन्य - another. Kachara is a kind of Natya Dharmi in which the dance is based on Kaisiki Vritti (gentle style) wherein the result is beautiful.

अन्य - the other - Avestita, Vestita, Vyavartaka, Parivartaka. Using gestures to convey certain ideas without the knowledge of the other. e.g. Shakuntala sharing secrets with her sakhis by making certain signs without the knowledge of Dushyanta.

A. Gupta says that Loka Dharmi and Natya Dharmi with their divisions are not just for dance or acting but have to be applied to Angika, Vachika, Aharya and Sattvika Abhinayas individually.

Then the Devata Hastas mentioned in the later work like Abhinaya Darpana are not present in the N.S. But A. Gupta includes the hastas, mentioned by Kohala, in Citra

Abhinaya for the continuity of tradition e.g. Subrahmania – Trisula, Vishnu – Katakamukha (Cupid) Manmata – Both hands Sandamsa, Saraswati – Chaturam and so on. We see that Abhinaya Darpana has combined both N.S. and A. Gupta's commentary in the Abhinaya.

Is Natya a Veda (Scripture), a Sastra (Science), a Kala (art), or Vidya (knowledge)?

A. Gupta gives various definitions for each and finally says that Veda is Sastra and Sastra is Veda. Vidya is that knowledge obtained by thinking and Kala is that which is obtained by experience and which gives enjoyment.

When we think and use our mind, analyse and come to a decision, it is called Vidya, then Vidya becomes that which is for the intelligent, whereas Kala or art, whether intelligent or not creates an attachment, a desire and gives enjoyment – Anandanubhava. Finally, A. Gupta says – from the stand of the artiste Natya is a Sastra or a Veda, from the audience or Spectator point of view it is an Art and together, the artiste and the spectator create Rasa or enjoyment which is the goal of Natya or dance.

After having written such a brilliant work, A. Gupta Says -

अपि वाचस्पतेवाग्नी कुण्ठा
किमुत माहशाम् ?

If when speaking of Abhinaya, Brihaspati himself might have reached a faltering stage, what am I?

If this is so, where am I, an ordinary student of dance?

Journal of the Music Academy – 1986

3rd January 2026
6.00 p.m. – 7.30 p.m.

Rama Vaidyanathan

Rama Vaidyanathan trained intensively under Yamini Krishnamurthy and Saroja Vaidyanathan. She has choreographed and presented several dance compositions and productions. She has presented papers, participated in seminars and has conducted workshops in India and abroad.

Rama has been awarded several titles including the “Kalaimamani” from the Government of Tamil Nadu and the “Kalashree” from the Government of Kerala, the “Kumar Gandharv Puraskar” from the Madhya Pradesh Government, “Nritya Choodamani” from Krishna Gana Sabha, “Nadanamamani” from Karthik Fine Arts, and “Vani Kala Sudhakara” from Tyagabrahma Gana Sabha, the ‘Central Sangeet Natak Akademi Puraskar’ and “Nritya Kalanidhi” from The Music Academy. Rama is the recipient of the Central Sangeet Natak Akademi Puraskar.

As the President of Ganesa Natyalaya, New Delhi, she has been actively engaged in teaching for more than twenty five years.

Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Thillai Ambalam (<i>Shabdham</i>)	Ragamalika	Misra Chapu	Thanjavur Arunachalam Pillai
Saraguna Gaavumu (<i>Varnam</i>)	Todi	Adi	Dr. M. Balamuralikrishna
Kasya Kandarpa Bana (<i>Shlokam</i>)	Ragamalika	Adi	Lyrics – Kalidas
Kamaraogini (<i>Rudrasambharam</i>)			Music – Dr. S. Vasudevan

Accompanying Artistes

- Nattuvangam : Dr. S. Vasudevan
Vocal : Vishwesh Swaminadhan
Mridangam : Sumod Sreedharan
Violin : Raghavendra Prasad

Urmila Sathyarayanan

Urmila Sathyarayanan had her early training under K.N.Dandayuthapani Pillai and was later groomed by K.J.Sarasa.

Some of the dance dramas and thematic presentations by her include “Potana Bagavatham”, “Panchali Sapatham”, “Woman – Past, Present and Future”, “Bhakthi Manjari”, “Vaishnava Bharati” “Bharati’s Dream of an Independent India”, “Rama Rasaanubhavam”, “Meera the Lotus of Prem” and “Thadathagai – The Eternal Queen of Madurai”. Programs based solely on the composition of Thyagaraja, Annamacharya, Swati Thirunal, etc.

Urmila is the recipient of several awards, including the “Sangeet Natak Academi’s Award” from Government of India, “Sangita Kala Jyoti” from Saraswati Educational Trust, “Naatya Padhmani” from Brahma Gana Sabha, “Lifetime Achievement Award” from Karthik Fine Arts, “MGR Award” from the Music Academy Spirit of Youth Festival, “Yuva Kala Bharathi” from Bharat Kalachar,” Nritya Choodamani” from Sri Krishna Gana Sabha, “Vasanthalakshmi Narasimhachari Award” from Narada Gana Sabha, “Natyakalasikhamani Award”, “National Eminence Award” from Shanmukhananda Sabha, “Kalaimamani Award” from Government of Tamil Nadu and many more.



Urmila was a Former member of the Governing Board of the Kalakshetra Foundation, Member of Governing Body of the South Zone Cultural Centre.

She has performed in most of the major dance festivals in India and has toured many countries such as USA, Europe, Australia, Middle East, South Africa, Norway, Belgium, Egypt, Malaysia and Sri Lanka.

In 1996 she started Natya Sankalpaa, and has conducted several arangetrams and group productions.

Synopsis

Karunya Kavya – Legend behind poetic masterpieces

Karunya Kavya celebrates the timeless masterpieces of devotional literature born from pure compassion and divine inspiration. Each composition emerged from miraculous encounters with the divine, whether through visions, divine intervention, or moments of supreme grace. These works continue to inspire millions across centuries, offering solutions to both material and spiritual needs. These sacred works – including Adi Shankara's Kanakadhara Stotram, Annamacharya's Alamelumanga Shathakam, Abirmai Bhattar's Abirami Andadi, Jana Bai's Abhangs, Jayadeva's Gita Govindam, Tulasida's Hanuman Chalisa and Shankara's Manisha Panchakam – were created spontaneously by great saints and poets moved by profound spiritual experiences. These eternal testimonies continue to serve as both aesthetic marvels and practical instruments of spiritual transformation, embodying the eternal principle that the most transcendent art emerges from the deepest wells of compassion and devotion.

Dancers:

Urmila Sathyanarayanan	Vinisha Kathiravan	Samyuktha Santhakumar
Anwesa Das	Samyuktha Sriram	Krithika
Sowjanya Suresh	Shrutilekha	Nisha Nithyashree
Akila Bala	Pranauti	Mridula
Yamini Baskar	Joshna	Sanchitha
Bhavani Udayakumar	Mayashree	Ashmitha
Divya Laxmi M	Shruti	Sahana Praveen

Sudarmati

Ananya

Aishwarya

Ashvika

Charulatha

Danvanti

Divya Shiva

Harsanna

Shruti Hemanth

Kriti Madan

Manya Ramesh

Mithila

Mouthika

Rachita

Sambavi

Samyuktha Nirmal

Keerthi

Shruti R

Shriya

Vinaya

Vishmaya

Yuvashree

Music has been Pre Recorded.

Music Credits :

Music Composer : Embar Kannan

Vocal : Srikanth Gopalakrishnan
R.P. Shravan
Krithika

Violin : Embar Kannan

Mridangam : Dr. G.V. Guru Bharadwaaj

Tabla : S. Ganapathi Venkata Subrai

Veena : Bhavani Sankar

Flute : J.B. Shruthi Sagar

Nadaswaram : Mailai Karthikeyan

Nattuvangam : Sai Kripa Prasanna

Concept : Urmila Sathyanarayanan

Choreography : Urmila Sathyanarayanan and Sai Kripa Prasanna

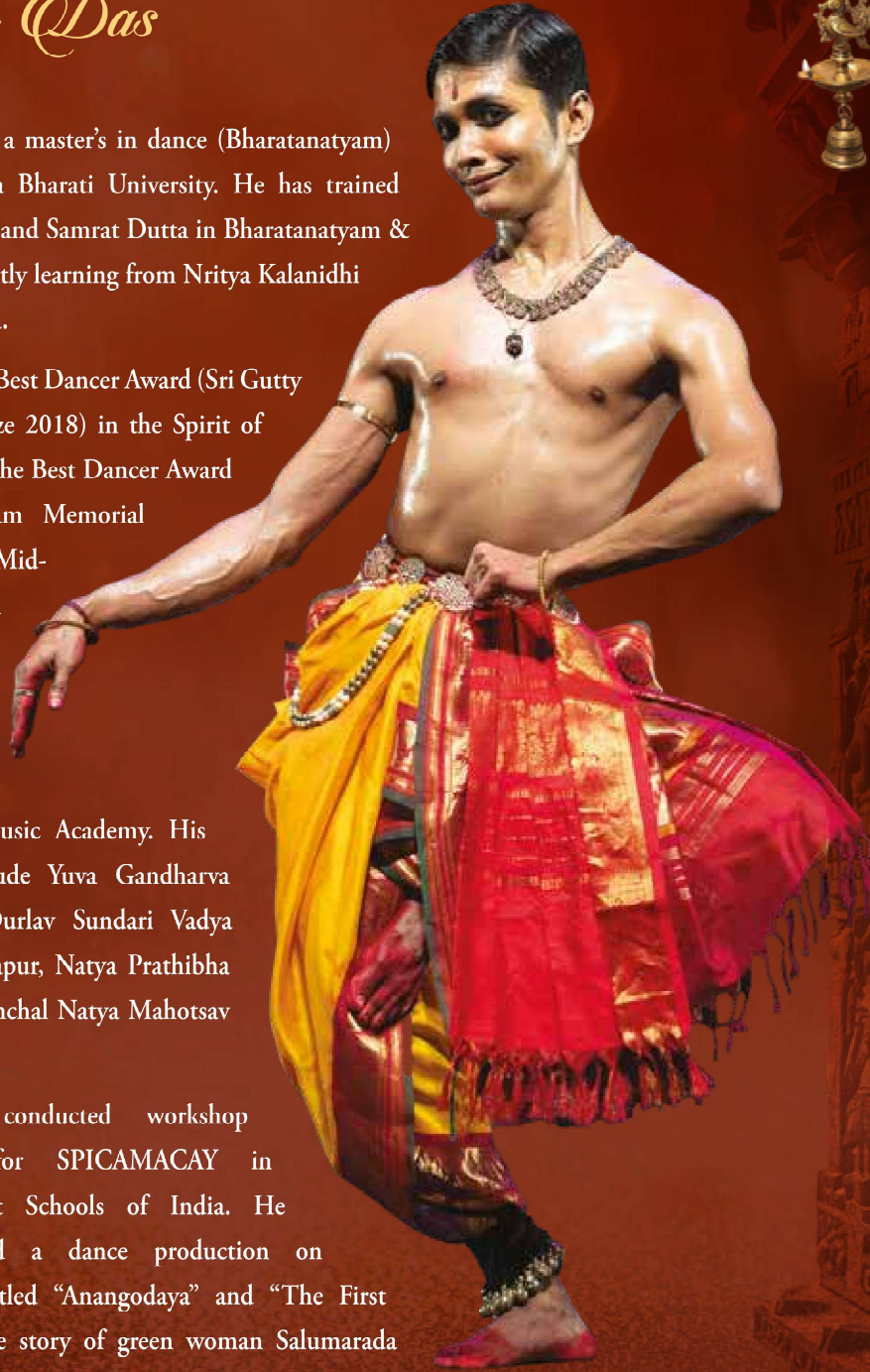
4th January 2026
9.30 a.m. – 10.45 a.m.

Pritam Das

Pritam Das has a master's in dance (Bharatanatyam) from Rabindra Bharati University. He has trained under Jayita Ghosh and Samrat Dutta in Bharatanatyam & Odissi and is presently learning from Nritya Kalanidhi Rama Vaidyanathan.

He received the Best Dancer Award (Sri Gutty Vasu Memorial Prize 2018) in the Spirit of Youth Festival and the Best Dancer Award (M.N. Subramaniam Memorial prize 2022) in the Mid-Year Dance Festival and Best Dancer Award (Junior Category 2025) in the 18th Dance Festival of The Music Academy. His other awards include Yuva Gandharva Purashkar from Durlav Sundari Vadya Kala Akademi, Solapur, Natya Prathibha Award and Mithilanchal Natya Mahotsav Award.

Pritam has conducted workshop Demonstrations for SPICAMACAY in Rural Government Schools of India. He has choreographed a dance production on God Manmatha titled "Anangodaya" and "The First Leaf" based on the story of green woman Salumarada Thimmakka. He has also Choreographed Kriti, Varnams



and Thillanas. He is an A-graded Artist of Doordarshan and was awarded the Senior National Scholarship in the field of Bharatanatyam from Ministry of Culture, Government of India (2015-2016) and Scholarship in the field of Bharatanatyam from Sahitya Kala Parishad, Government of Delhi (2021-2023).

Pritam has been on concert tours to Bahrain and Spain. He also holds a Master's in Accounts and Finance from the University of Calcutta.

Programme

Song/Genre	Ragam	Talam	Composer/ Music Composer
Sarasa Sikhamani (Varnam)	Kalyani	Rupakam	Thanjavur Quartet Sivanandam
Shiva Namaamrtam	Ragamalika	Talamalika	Sundarar, Thirugnana Sambandhar & Maha Vaidyanatha Iyer

Accompanying Artistes

Nattuvangam : RLV Hemanth Lakshman

Vocal : Bijeeesh Krishna

Mridangam : Charudutt V.V.

Violin : Shyam Kalyan

Flute : Hariprasad Subramanian

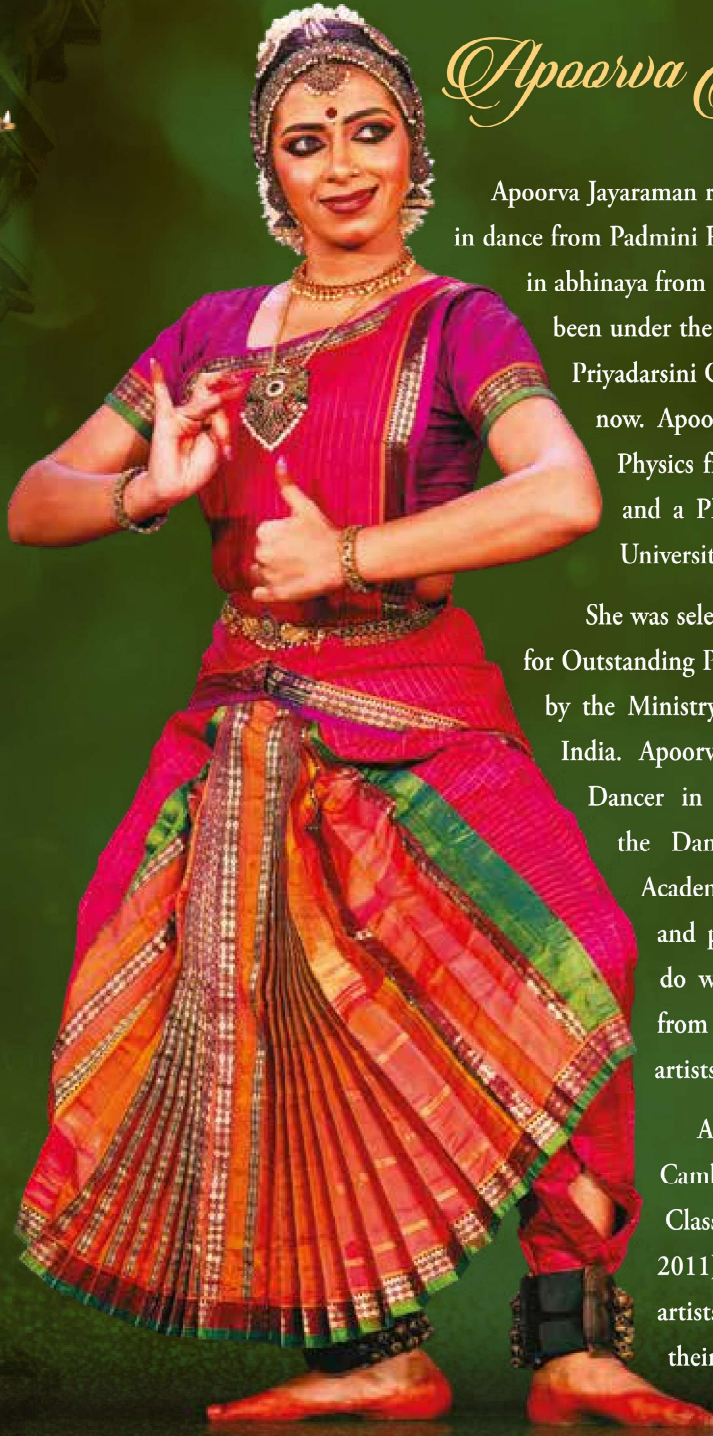
4th January 2026
11.00 a.m. – 12.15 p.m.

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 Priyadarsini Govind for over nineteen years now. Apoorva has a Master's 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 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 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
Alaripu overlaid with verses from Siddar Paattu Aadu Pambey	Punnagavarali	Pancajati	Dr Rajkumar Bharathi G Vijayaraghavan
Maa Moha Lahiri (<i>Pada Varnam</i>)	Kamas	Rupakam	Subbarama Dikshitra Namashivaya Pulavar
Padam			
'Thillana	Ragamalika	'Talamalika	

Accompanying Artistes:

Nattuvangam : Vivek Ramanan
 Vocal : K Venkateshwaran
 Mridangam : Kiran Pai
 Violin : Nandini Saigiridhar

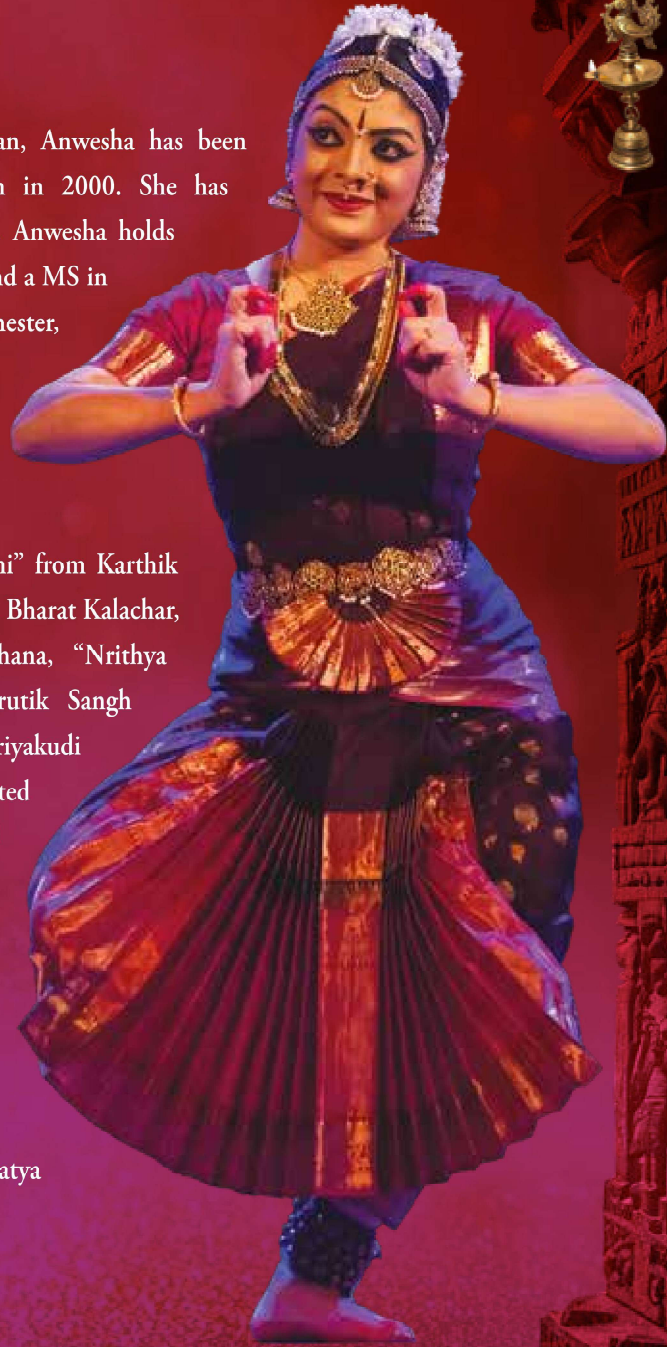
4th January 2026
12.30 p.m. – 1.45 p.m.

Anwasha Das

A disciple of Urmila Sathyannarayanan, Anwasha has been performing since her Arangetram in 2000. She has several solo performances to her credit. Anwasha holds a Masters in Business Administrations and a MS in Marketing from the University of Rochester, New York.

A-graded artist of the Doordarshan, she is also empanelled with ICCR. She has received many awards such as “Natya Chudar” and “Nadanamamani” from Karthik Fine Arts and “Yuva Kala Bharathi” from Bharat Kalachar, “Best Dancer” from Cleveland Aradhana, “Nrithya Shiromani” from Utkala Yuva Sanskrutik Sangh and “Nritya Damini” from Shri Ariyakudi Music Foundation. She has participated in several National and International dance festivals and has travelled widely on concert tours to U.S.A. and U.K. She has been granted the honour of a Master in the Washington State Heritage Arts Apprenticeship program in 2019 & 2022.

Anwasha runs her dance school, Natya Shakthi in Seattle.



Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Narasimha Alarippu		Misra Chapu	
Mohamahinen (Varnam)	Karaharapriya	Adi	K.N. Dhandayudhapani Pillai
Sri Ramachandra (Bhajan)	Ragamalika	Misra Chapu	Tulsidas
Sarasamulade (Javali)	Kapi	Adi	Poochi Srinivas Iyengar
Thillana	Brindavana Saranga	Adi	Dr. M. Balamuralikrishna

Accompanying Artistes

Nattuvangam	: Sai Kripa Prasanna
Vocal	: Srikanth Gopalakrishnan
Mridangam	: Dr. G.V. Guru Bharadwaaj
Violin	: R. Kalaiarasan
Flute	: E. Devaraj

4th January 2026
6.00 p.m. – 7.30 p.m.

Navia Natarajan

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

Navia is a recipient of the “Yuva Kala Bharathi (2011)” from Bharat Kalachar, “Kala Rathna (2014)” at Cleveland Thyagaraja Aradhana Festival, USA, “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), recipient of Scholarship from the Department of Culture, Ministry of Human Resource Development, Government of India and Top grade “A+” grade auditioned artists of Prasar Bharathi, Broadcasting Corporation of India, Doordarshan, New Delhi, India.

Her Choreography includes “Virodhabhasa – The Paradox” –A production commissioned by Mandala Arts and Culture, Vancouver, presented in partnership with The Dance Centre, Vancouver, Canada, “Namayachi Jani” – exploring the Philosophy of Sant JanaBai – 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, “Chitra Bharatham” – performance based on paintings of S. Rajam – Commissioned by Natyarangam, Dance wing of Narada Gana Sabha, Chennai, “Quest Unsaid” – tells the age-old story of Karna from the Mahabharata and “Reflections of Mandodari”- for transparent Critiquing at the 39th Natya Kala Conference, Krishna Gana Sabha, Chennai among others.

Navia holds a Master’s Degree in Microbiology from the University of Bangalore and worked as a Research Assistant at the Vittal Mallya Scientific Research Foundation in Bangalore.

The countries she has visited on concert tours are USA, Europe and the Middle East.

Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Aho Purushika	Ragamalika	Talamalika	Verses taken from Soundarya Lahari – Adi Shankaracharya Music – Raghuram Rajagopalan Rhythm – D.V. Prassana Kumar Resource – Dr. Sudha Seshayyan
Kamalakshi ninne koriyunnadira (Varnam)	Kambhoji	Misra Jhampa	Kundrakudi Krishna Iyer Jathis – D.V. Prassana Kumar
Bhisma	Ragamalika	Adi	Lyrics – S. Raghuraman Music – Raghuram Rajagopalan

Accompanying Artistes

Nattuvangam : D.V. Prassana Kumar
 Vocal : Raghuram Rajagopalan
 Mridangam : Harsha Samaga
 Violin : Janardhan Srinath
 Flute : Maheshswamy
 Lights : Sushant Jadhav

4th January 2026
7.45 p.m. – 9.15 p.m.

Monisa Nayak

Monisa Nayak is a disciple of Rajendra Gangani and has completed her postgraduation from Kathak Kendra, New Delhi. She is an ICCR Empaneled artist and A-graded artist with Delhi Doordarshan. She has received several awards including the “Ustad Bismillah Khan Yuva Puraskar” from the Sangeet Natak Akademi, “Sanatana Nritya Puraskar” and “Sangeet Kala Ratna”. She also awarded the “Sanskriti Kalakriti Fellowship” from Sanskriti Pratisthan for her research in Kathak choreography.

She has performed at many major festivals in India and abroad, both as a solo artist and with her troupe. Some of her notable performances in India include the Khajuraho Festival, a special presentation during US President Obama’s visit at Rashtrapati Bhawan, 75th year of Gandharva Mahavidhyalaya, 50th year of Kathak Kendra, The Malhar Festival of ICCR, Taj Mahotsav in Agra, Kalakshetra Kathak Festival in Chennai, Shivratri Mahotsav in Varanasi, Nila Festival, Kerala Kalamandalam, Kathak Mahotsav, Sikkim Festival, and Doordarshan’s National Programme of Dance. Her international performances include the India Festival in Mauritius, Milapfest (UK), Sankriti, a college of five styles at the Lincoln Centre, New York to celebrate India’s 60th year of Independence, the Indo-Canadian Cultural Association, Toronto, Allegro Vivo Festival, Austria, Tropentheatre (Holland),



and the Geneva Festival, Switzerland, India Festival Kazakhstan. Monisa has presented lecture-demonstrations in SPIC MACAY's Virasat Series and conducts workshops and interactive sessions for students across India.

Her choreographic works featured at major National festivals include Spectrum-relating colours to sentiments, Raga-Chitra-depicting the moods of various ragas, and Nartan-depicting the historical development of Kathak at the Purana Qila, New Delhi, in the Ananya Dance Festival. Monisa co-created an international dance commission "Swadesh" featuring Kathak, Bharathanatyam and Odissi, exploring the spirituality, culture and arts of India, for Milapfest at Liverpool and London.

Monisa has also visited Japan, Spain, Norway, Geneva, Middle East, Italy, Southeast Asia as well as in Germany and Venezuela (for the ICCR) on concert tours. She is a founder of Khanak Institute of Performing Arts, a cultural organisation.

Synopsis

Kathak Dhaara

Kathak Dhaara celebrates the timeless essence of Kathak, the classical dance form of Northern India. Kathak unfolds like a radiant garland, woven with the delicate threads of taala, where each composition blossoms like a flower upon this rhythmic strand, reflecting a facet of its beauty, its intricate rhythm, vibrant laya, and expressive abhinaya.

Flowing like a living stream, Kathak Dhaara becomes a rhythmic journey through the cycle of a day — from the serene dawn of invocation to the radiant energy of daylight, from the tender glow of twilight to the contemplative calm of night, where each moment blossoms in graceful harmony.

The journey begins with "Mithra," an invocation to the Sun God, symbolizing dawn and the awakening of light. As the day rises, energy gathers through Teen Taal, where Thaata, Aamad, Tukda, Tihai, Ladi and Chaturang echo the vibrant pulse of life. As evening descends, the mood softens into the gentle hues of Raag Kalavati, a Tirvat that glows with twilight's tenderness, where Thumri evokes the divine love of Radha and Krishna. Finally, the night deepens into a Tarana in Raag Bhairavi, where rhythm dissolves into devotion, completing the day's sacred circle.

Kathak Dhaara is a flowing journey — from sunrise to starlight, from stillness to celebration — an ode to the eternal rhythm of Kathak.

Programme

Song/Genre	Ragam	Talam	Composer / Music Composer
Pratah Smarami Khalu (Sri Surya Pratah Smaranam Stotram)	Bairagi	Teen Taal	Monisa Nayak
Gadigana Nagnetita (Shudha Nritya)	Gaur Malhar & Yaman	Teen Taal & Adha Chautaal	Kathak Jaipur Gharana
Saanjh Suhaai Ati Mana (Tirbat)	Kalavati	Adhdha Taal	Traditional Bandish
Aiso Hathilo Chail Maga (Thumri)	Des	Adhdha Taal	Narayan Prasad
Sri Ram Chandra Kripalu (Sri Rama Stuti)	Kalyan	Roopak	Traditional
Na Dir Dir Dim Dim (Bhairavi)	Bhairavi	Teen Taal Drutlaya	Monisa Nayak

Music has been Pre Recorded.

Artistic Direction & Lead Performance:

Monisa Nayak

Accompanying Kathak Performers:

Priyanka Kumari

Aishwarya Srivastava

Sanskriti Sharma

Akshita Aggarwal

Swati Kalra

Pallavi Malwani

Technical Director: Sreekanth Cameo

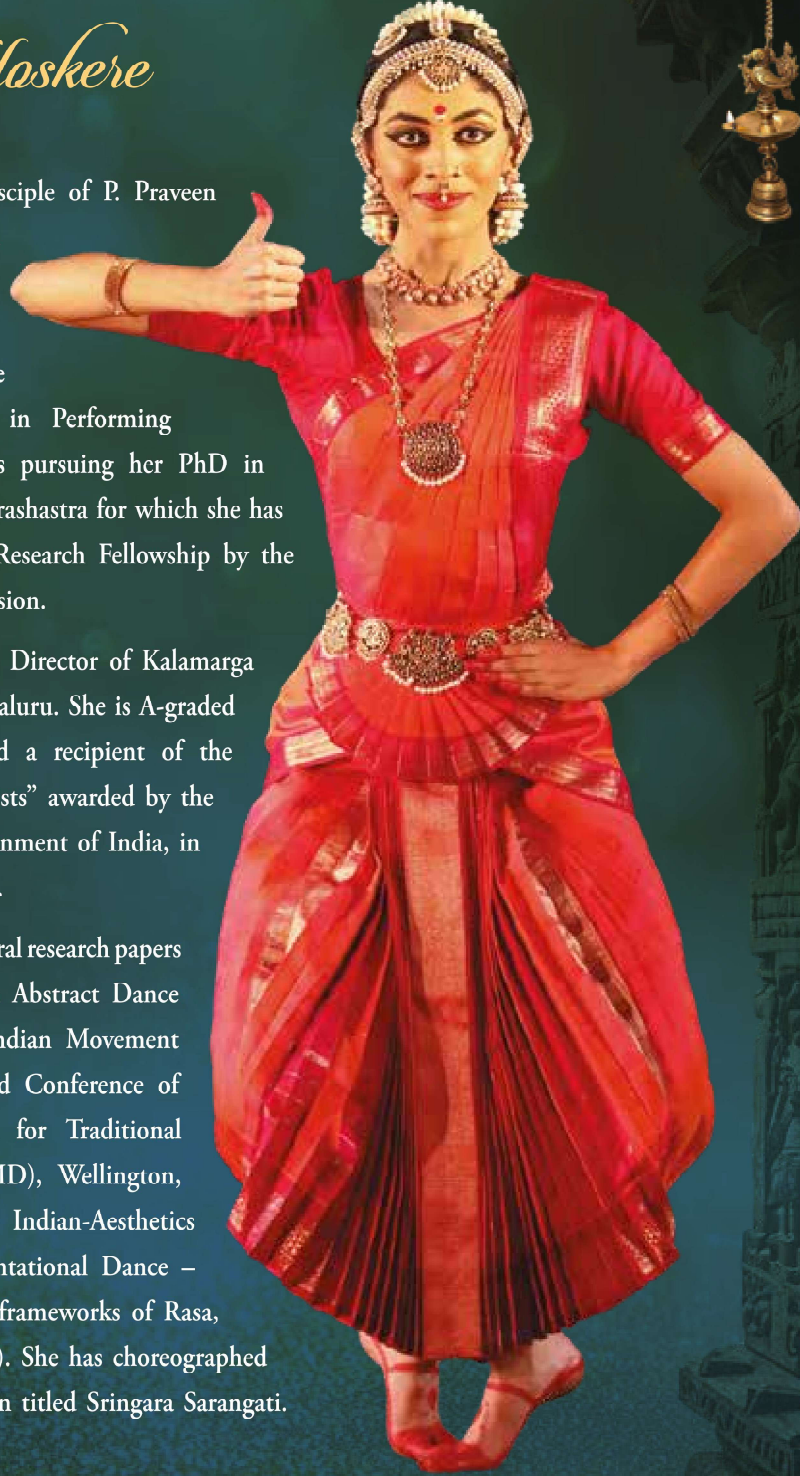
5th January 2026
9.30 a.m. – 10.45 a.m.

Divya Hoskere

Divya Hoskere is a disciple of P. Praveen Kumar at the Chithkala School of Dance, Bengaluru. She had her Arangetram in 2009. She holds a master's degree in Performing Arts-Bharatanatyam and is pursuing her PhD in Bharatanatyam and Alankarashastra for which she has been awarded the Junior Research Fellowship by the University Grants Commission.

Divya is the founder – Director of Kalamarga – a dance institute in Bengaluru. She is A-graded artist of Doordarshan and a recipient of the “Scholarship to Young Artists” awarded by the Ministry of Culture, Government of India, in the field of Bharatanatyam.

Divya has presented several research papers such as, ‘Embodying Joy in Abstract Dance – Exploring Traditional Indian Movement Systems’ at the 48th World Conference of the International Council for Traditional Music and Dance (ICTMD), Wellington, New Zealand (2025), An Indian-Aesthetics Approach to Non-Representational Dance – Interpreting Nritya in the frameworks of Rasa, Aucitya and Dhvani (2024). She has choreographed a solo thematic presentation titled Sringeri Sarangati.



Divya has visited Italy, USA, Romania, France, Germany, Turkmenistan, Moracco and China on the concert tours. She performed for the Bharatanatya Manjari Concert and in Junior Category at the 18th Dance Festival (2025) of The Music Academy. She is also a lead puppeteer at the Dhaatu puppet Theater, founded by her mother Anupama Hoskere.

Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Jatiswaram	Abhogi	Adi	Kameshwaran
Panta Mela Na Sami (Varnam)	Anandabhairavi	Adi	Thanjavur Quartet
Natha Hare (Ashtapadi)	Charukesi	Adi	Jayadeva
Thillana	Thilang	Adi	Lalgudi G. Jayaraman

Accompanying Artistes

Nattuvangam : P. Praveen Kumar
Vocal : Eeshwar Aiyer
Mridangam : Vidyashankar N.
Flute : Vivek. V. Krishna

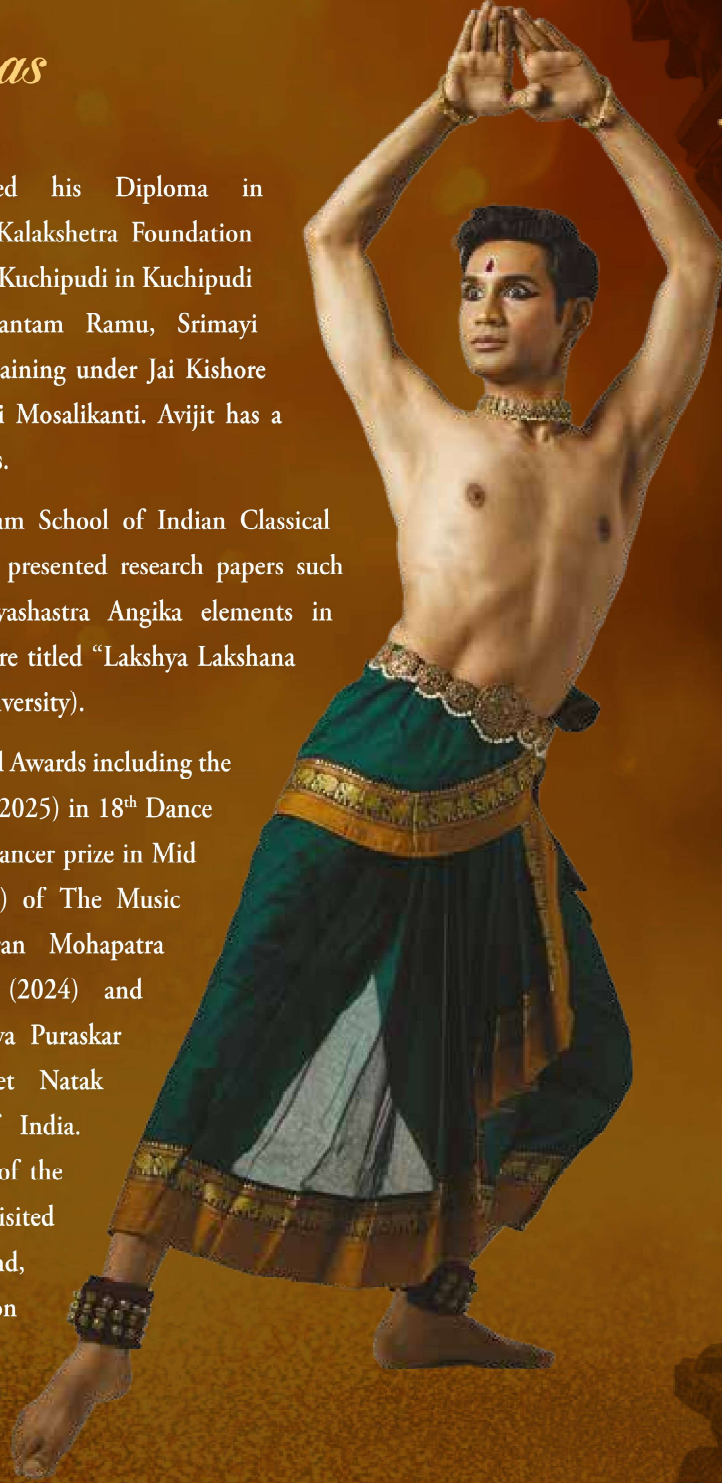
5th January 2026
11.00 a.m. – 12.15 p.m.

Avijit Das

Avijit Das completed his Diploma in Bharatanatyam from Kalakshetra Foundation Chennai. He was trained in Kuchipudi in Kuchipudi Art Academy under Vedantam Ramu, Srimayi Vempati. He is presently training under Jai Kishore Mosalikanti and Padmavani Mosalikanti. Avijit has a Master's of Performing Arts.

He established KimAham School of Indian Classical Dance, Karnataka. He has presented research papers such as "Identification of Natyashastra Angika elements in Kuchipudi" and given lecture titled "Lakshya Lakshana Samanvaya" (Bangalore University).

Avijit has received several Awards including the Outstanding Dancer Prize (2025) in 18th Dance Festival and Outstanding Dancer prize in Mid Year Dance Festival (2023) of The Music Academy, Guru Kelucharan Mohapatra Yuva Pratibha Samman (2024) and Ustad Bismillah Khan Yuva Puraskar (2021) from the Sangeet Natak Akademi, Government of India. He is also A-graded artist of the Doordarshan. He has visited USA, Netherlands, Ireland, UK, Australia and Mexico on concert tours.



Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Shiva Stuti	Ragamalika	Adi	Slokam from Yoga Tantra of Devulapalli Krishna Shastri Music : Patrayani Sangeeta Rao
Kalaya Yashode Tava Balam (<i>Tarangam</i>)	Ragamalika	Talamalika	Music : Dr. Rajkumar Bharathi
Etuvanti Vade Vadu (<i>Padam</i>)	Kalyani	Tisra Triputa	Kshetrayya
Thillana	Hamsanandi	Adi	Mudikondan Venkatarama Iyer

Accompanying Artistes:

Nattuvangam	: D.V. Prassana Kumar
Vocal	: D.S. Srivathsa
Mridangam	: G.S. Nagaraj
Flute	: Raghu Simha A.N.
Veena	: Niveditha Arun

5th January 2026
12.30 p.m. – 1.45 p.m.

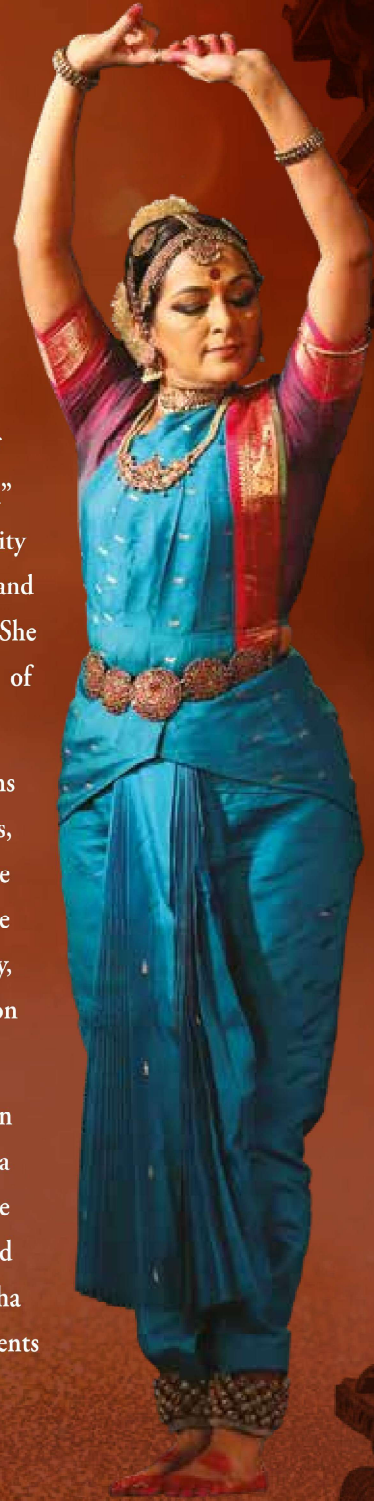
Vidhya Subramanian

Vidhya Subramanian was trained in Bharatanatyam by Dr. Padma Subramanyam, S.K. Rajarathnam Pillai and Kalanidhi Narayanan. She holds a Master's degree in Theatre Arts.

She is the recipient of many awards such as "Nadanamamani" from Karthik Fine arts, "Natyashree of North America" from Mitrahs Arts, "Yuva Kala Bharathi" from Bharat Kalachar, "Natya Kala Ratna" from Trinity Arts Center, "Singar Mani" from Sur Singar Samsad, and "M.G.R. Award for Excellence" from The Music Academy. She is empanelled artist of the ICCR and an A-graded artist of Doordarshan.

Vidhya has choreographed several thematic presentations such as Ardha – The Incomplete dream, Still I Rise, Ojas, Thoodu, Vinimaya and multiple traditional compositions like Pushpanjali, Varnam, Padam, Thillana and several ensemble works. She has visited the USA, UK, Italy, France, Germany, Canada, Netherlands, Russia, Kenya and Afghanistan on concert tours.

In 1991 Vidhya founded the Lasya Dance Company in California, teaching students over 24 years. In 2017, Vidhya founded Kala Vedika, a non-profit forum dedicated for the deeper understanding of the arts through its outreach and alliance wings. She is also the founder and director of Sparsha Arts Foundation and currently teaches and mentors students from all over the world.



Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Pushpanajli + Viruttam	Hamasadhvani	Adi	Asha Ramesh
Samiyai Azhathodi Va (Varnam)	Ragamalika	Adi	K.N. Dhandayuthapani Pillai
Ninnu Joochi (Padam)	Punnagavarali	Tripata	Kshetrayya
Meeragadu (Javali)	Atana	Adi	Pattabhiramayya
Thillana	Suddha Sarang	Misra Chapu	Lalgudi Vijayalakshmi

Accompanying Artistes

Nattuvangam : Vijay Kumar
Vocal : Janani Hamsini Narasimhan
Mridangam : P.K. Sivaprasad
Violin : T.V. Sukanya
Flute : Sujith S. Naik

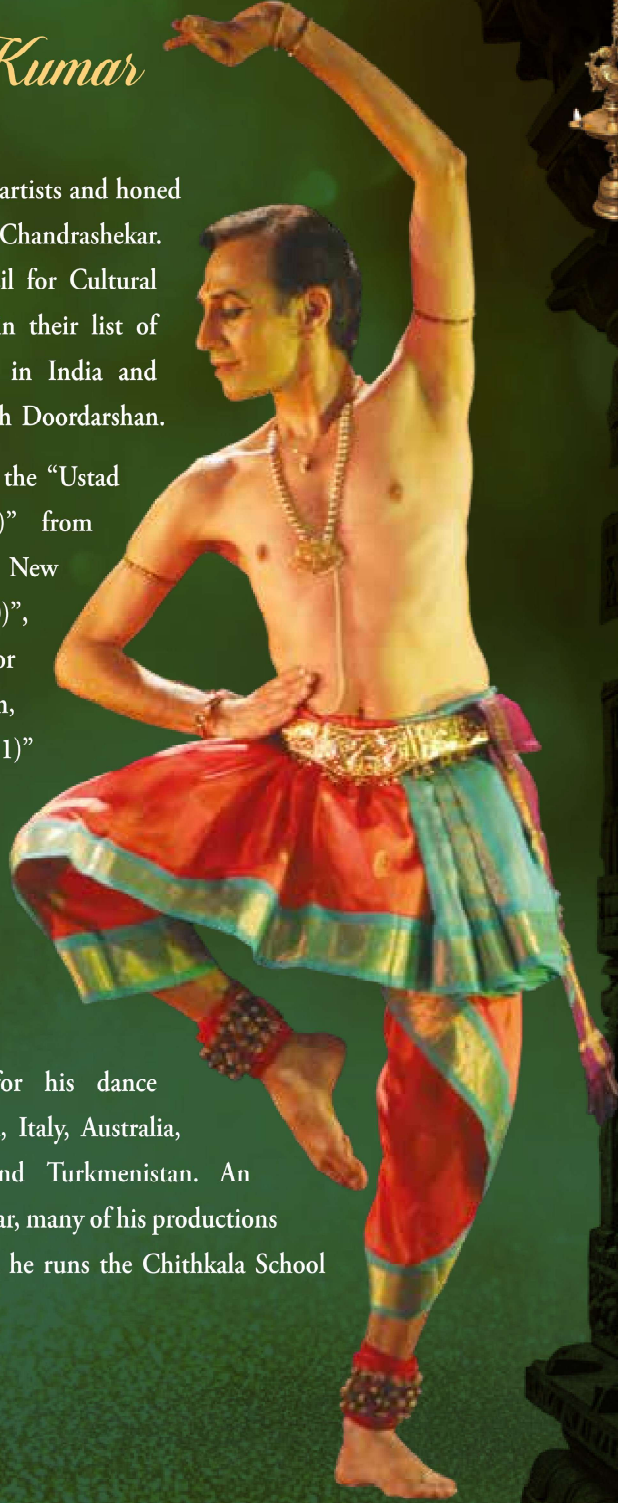
5th January 2026
6.00 p.m. – 7.30 p.m.

P. Praveen Kumar

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

He has won several awards including the “Ustad Bismilla Khan Yuva Puraskar (2010)” from the Central Sangeet Natak Akademi, New Delhi, “Mohan Khokar award (2010)”, “The Obul Reddy Endowment Senior dancer award (2016)” from Natyarangam, Chennai, “Karnataka Kalasri (2021)” from the Karnataka Sangeeta Nruthya Academy and “Senior Fellowship” from Kalavahini Trust. He was adjudged the Best Dancer of the season by the Music Academy, Madras for the years 2018 and 2019.

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



Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Ka Va Va (<i>Keerthanam</i>)	Varali	Adi	Papanasam Sivan
Ye maguva bodincheru (<i>Varnam</i>)	Dhanyasi	Adi	Mysore Sadaasiva Rao
Kshana adhuna (<i>Ashtapadi</i>)	Dwijavanthi	Misra Chapu	Jayadeva
Mugathai Katiya (<i>Padam</i>)	Bhairavi	Misra Chapu	Papanaasa Mudaliar

Accompanying Artistes

Nattuvangam : Jagadishwar Sukumar

Vocal : Easwar Iyer

Mridangam : Vidyashankar. N

Flute : Vivek. V. Krishna

Veena : Rudrapatna Prashanth

5th January 2026
7.45 p.m. – 9.15 p.m.

Dr. Sheela Unnikrishnan

Dr. Sheela Unnikrishnan is a disciple of Sundaram (a Senior disciple of Mangudi Dorairaja Iyer). She had her Arangetram with her sisters in 1982. She also trained in Carnatic vocal music and harmonium under Dakshinamoorthy and learnt Kuchipudi under Vempati Chinna Satyam at Kuchipudi Arts Academy. Sheela has worked as a Dance Teacher at PSBB School.

Sheela Unnikrishnan is a full-time dance teacher and choreographer and runs her dance school Sri Devi Nrithyalaya in Chennai. She is a Grade A (Bharathanatyam) and Grade B (Kuchipudi) performer in Doordarshan Kendra, Chennai. She has completed her research in dance under the title, “Dance Aspects in Minor Tamil Literature” and has been conferred Doctorate in the year 2017 by Thanjavur Tamil University and has passed the higher grade Technical Examination in Bharathanatyam conducted by the Government of Tamil Nadu in first class.

She has received several awards, including the “Scholarship for young artistes in the field of Kuchipudi” by the Department of Culture, Government of India, “Best Acharya in India” from Nanganallur Sabha, “Bharat Kala Ratna” from Trinity Arts Festivals of



India, "Award of Achievement" from Natyanjali Kuchipudi Dance School, USA, "Nrithya Kala Nipuna" from Mylapore Fine Arts Club, "Vani Kala Sudhakara" from Sri Thyaga Brahma Gana Sabha, "Bharata Kala Padmam" from Padmalaya Foundation, Chennai, "Acharya Kala Vipanchee" from Vipanchee and many more.

Sheela has choreographed and presented several Thematic Presentations, some of them are "Kuralin Kural – Thiruvalluvar's Tamil couplets in Margam format", "Marvels of Melattur Style - Dances of our specialisation", "Pancha Bhootha Prasamsha – Praise to the 5 Elements", "Melattur Bani in Medley – Classical & Semi-classical dances", "Samskrutha Margam – Dancing for Sanskrit verses", "Varsha Vandhanam – Celebrating Monsoon", "Thrayambaka – The three-eyed", "Natramizh Nayagiyaar – Heroines of the Tamil Epic, Silapadhigaram" and more.

Some of her Dance Drama Productions are "Bala Ramayanam", "Sri Krishna Karnaamrutham", "Shodasi", "Nandhanar Charithram", "Parvathi Parinayam", "Dasavatharam", "Ravaneswaran", "Sri Krishna Vaibhavam", "Srinivasa Kalyanam", "Ahobilam Ahobalam – Nava Narasimha Vaibhavam", "Jaya Kalyana Krishnam", "Ekadasa Vishnum" and more.

Sheela has travelled all over India, USA, Canada, Germany, Australia, Norway, Muscat, Sri Lanka, Dubai, Taiwan and Malaysia with her troupe.

Sridevi Nrithyalaya founded by Sheela Unnikrishnan in 1987, Sridevi Nrithyalaya teaches young students the art of Bharatanatyam. Several students of this institution have received recognition and distinction both from the Government of India and other institutions. Sridevi Nrithyalaya has been invited to perform at numerous prestigious dance shows and festivals both in India and abroad. Sridevi Nrithyalaya is an empaneled institute in ICCR, Government of India.

Synopsis

Ekadasa Vishnum

Ekādasā Vishnum, a dance drama in Tamil, that portrays the grandeur of the sacred Thirunangur Garuda Sevai festival which is conducted during the months of January and February.

Thirunangur in Mayiladuthurai is a popular Vaishnavite Sthalam with 11 temples of Sri Maha Vishnu. These temples are believed to have been sanctified by Saint Thirumangai Azhwar, who was once an army chief.

Ekādasā Vishnum, performed by 66 dancers from Sridevi Nrithyalaya, colourfully narrates the story of Thirumangai Azhwar and the sthala puranams of the 11 Divya Desams, namely Thirumanikkoodam, Thiruvaikunta Vinnagaram, Thiruthetri Ambalam, Thiruvanpurushothamam, Thirukkavalambadi, Thiru Devanarthogai, Thiruvallakkulam, Thirumanimadakkoil, Thiru Parthanpalli, Thiru Arimeya Vinnagaram and Thiru Sembonsei Koil in a presentation filled with devotion and dedication.

Dancers:

Students of Sridevi Nrithyalaya

Music has been Pre Recorded

Music Credits:

Special Consultants	: Sri Rangan Bhattar and Sri Vedarajan (Nangur), Damal Sri Ramakrishnan, Dr Chitra Madhavan
Vocal	: Srikanth Gopalakrishnan, R.P. Shravan, Krithika Arvind, K. Gayatri, Savitha Sai, Dr. Rajumar Bharathi
Mridangam	: Dr. G.V. Guru Bharadwaaj
Tabla	: Ganapathi Venkatasubramanian
Violin	: Embar S. Kannan
Veena	: Anjani Srinivasan
Flute	: S. Navin Chandra
Nadaswaram	: D. Balasubramanian
Folk Instruments	: S. Jayachandran
Keyboard	: Navneeth Sundar
Narration and Costumes	: Shobha Korambil
Concept and Curation	: Asha Krishnakumar
Music	: Dr. Rajkumar Bharathi
Choreography	: Dr. Sheela Unnikrishnan

6th January 2026
9.30 a.m. – 10.45 a.m.

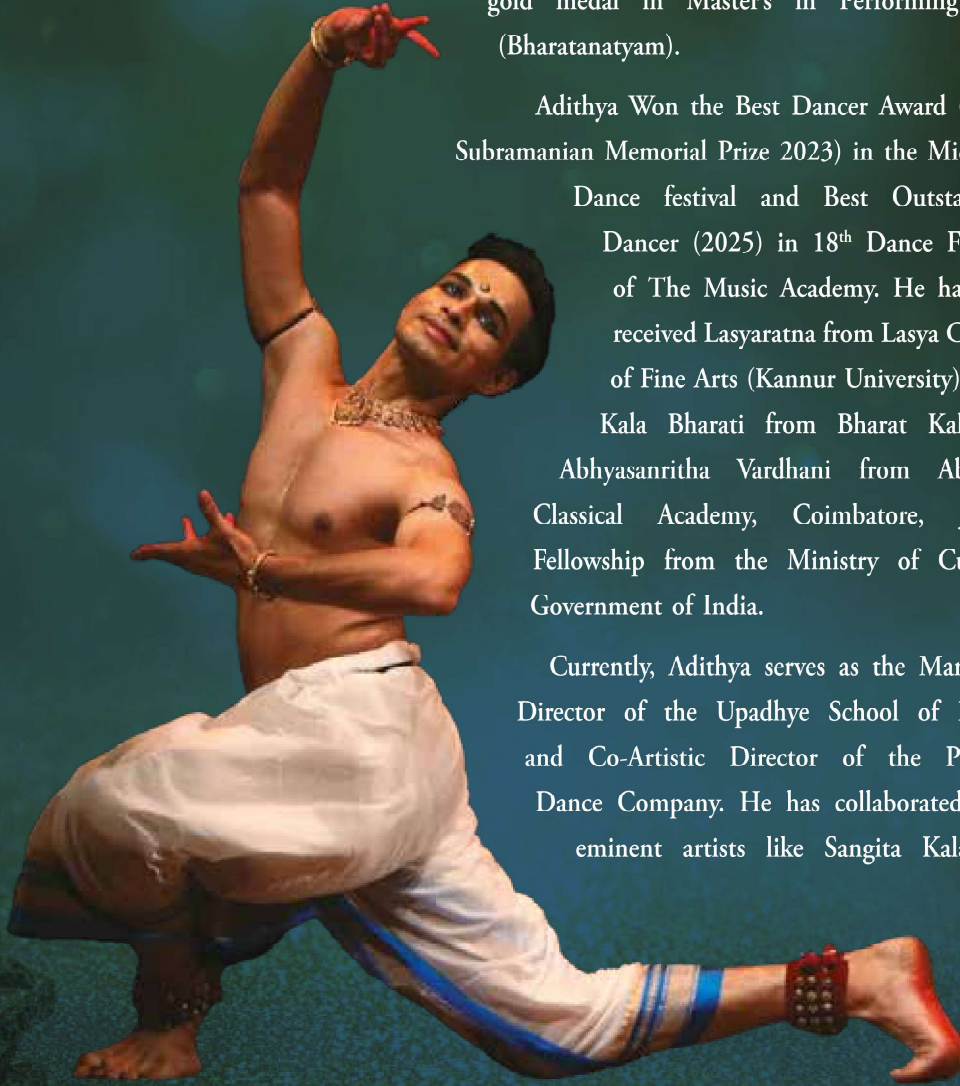
P.V. Adithya

Adithya P.V. initially trained under Latha Edavalath and continued with the dance duo The Kirans and had his Arangetram in 2001. Adithya is currently under the guidance of Prof. Sudharani Raghupathy.

A graduate in Biotechnology, he received the gold medal in Master's in Performing Arts (Bharatanatyam).

Adithya Won the Best Dancer Award (M.N. Subramanian Memorial Prize 2023) in the Mid-Year Dance festival and Best Outstanding Dancer (2025) in 18th Dance Festival of The Music Academy. He has also received Lasyaratna from Lasya College of Fine Arts (Kannur University), Yuva Kala Bharati from Bharat Kalachar, Abhyasanritha Vardhani from Abhyasa Classical Academy, Coimbatore, Junior Fellowship from the Ministry of Culture, Government of India.

Currently, Adithya serves as the Managing Director of the Upadhye School of Dance and Co-Artistic Director of the Punyah Dance Company. He has collaborated with eminent artists like Sangita Kalanidhi



Umayalpuram K. Sivaraman, Nritya Kalanidhi Malavika Sarukkai, Lata Pada and Sikkil Gurucharan during various occasions.

A-graded artist of the Doordarshan, Adithya has performed widely in both solo presentations and collaborations alongside several dancers. The countries he has visited on concert tours include Indonesia, Canada, USA, Mexico, Netherlands, Germany, Singapore, Malaysia, Sri Lanka and Nepal.

He has given lecture demonstration on Adavus from Mysore Bani for the Natyadarshan seminar.

Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Agni sandhi	Nattai	Chatushra Jhampa	Thanjavur Quartet
Karunai (Varnam)	Shankarabharanam	Adi	Papanasam Sivan
Nithirayil soppanathil (Padam)	Panthuvarali	Adi	Ghanam Krishna Iyer
Thillana	Kamas	Adi	Lalgudi G. Jayaraman

Accompanying Artistes

Nattuvangam : Parshwanath S. Upadhye
Vocal : Srikanth Gopalakrishnan
Mridangam : Harsha Samaga
Violin : Vishwesh Swaminadhan
Flute : Hariprasad Subramanian

6th January 2026
11.00 a.m. – 12.15 p.m.

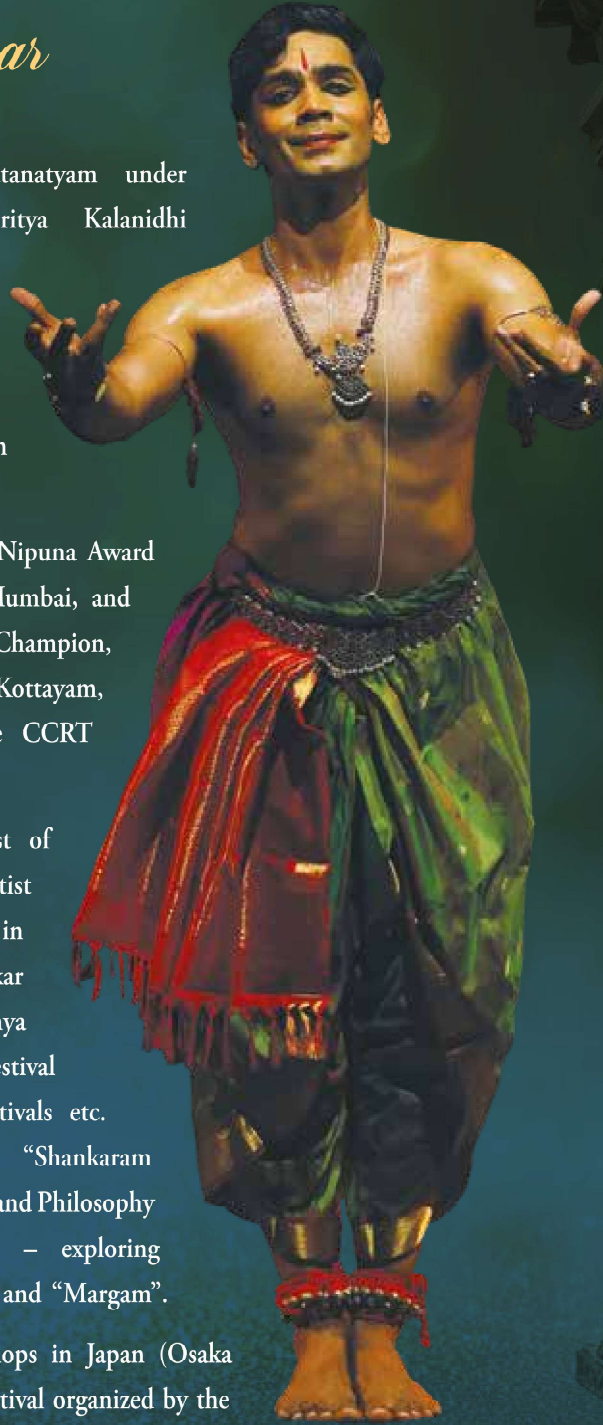
Vidhun Kumar

Vidhun Kumar learnt Bharatanatyam under Jayasree, V. Mydhili and Nritya Kalanidhi Priyadarshini Govind. He had his Arangetram in 2014. Other than Bharatanatyam, he has also learnt Kuchipudi. He completed B.Tech in Mechanical Engineering and B.F.A. in Bharatanatyam.

Vidhun has received the Nritya Nipuna Award (2017) from Nalanda University, Mumbai, and the Kala Prathiba Award (Individual Champion, 2013) award from MG University, Kottayam, Kerala. He is a recipient of the CCRT Scholarship.

Vidhun is an empanelled artist of the ICCR and B-High Graded artist of Doordarshan. He has performed in Nishagandhi Festival, Uday Shankar Dance Festival, IHC, Shivaarghya Festival Delhi, Narthaka Festival Chennai, Narada Gana Sabha Festivals etc. His choreographic works include “Shankaram Smaramahe” - Life I History, Teaching and Philosophy of Adi Shankracharya, “Anthara” – exploring relationships, “Anandam Achyutam” and “Margam”.

He has presented dance workshops in Japan (Osaka and Kyoto) and at the Tribhanga Festival organized by the



Kerala Sangeetha Nataka Akademi. He is the founder of the dance school Kala Patashala in Thiruvananthapuram.

Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Adum Chidambaramo (Keertanam)	Behag	Adi	Gopalakrishna Bharathi
Sarasijakshudu (Varnam)	Kalyani	Rupakam	Thanjavur Quartet Sivanandam
Appan Thalattu (Lullaby)	Neelambari	Chatusra Ekam (Tisram)	Dr. Rajkumar Bharathi
Sakthi Koothu	Shivasakthi	Adi	Subramania Bharati

Accompanying Artistes

Nattuvangam : Jayasree Ramanathan
Vocal : Murali Sangeeth
Mridangam : Shiva Prasad
Violin : Easwar Ramakrishnan
Flute : Hariprasad Subramanian

6th January 2026
12.30 p.m. – 1.45 p.m.

K.P. Rakesh

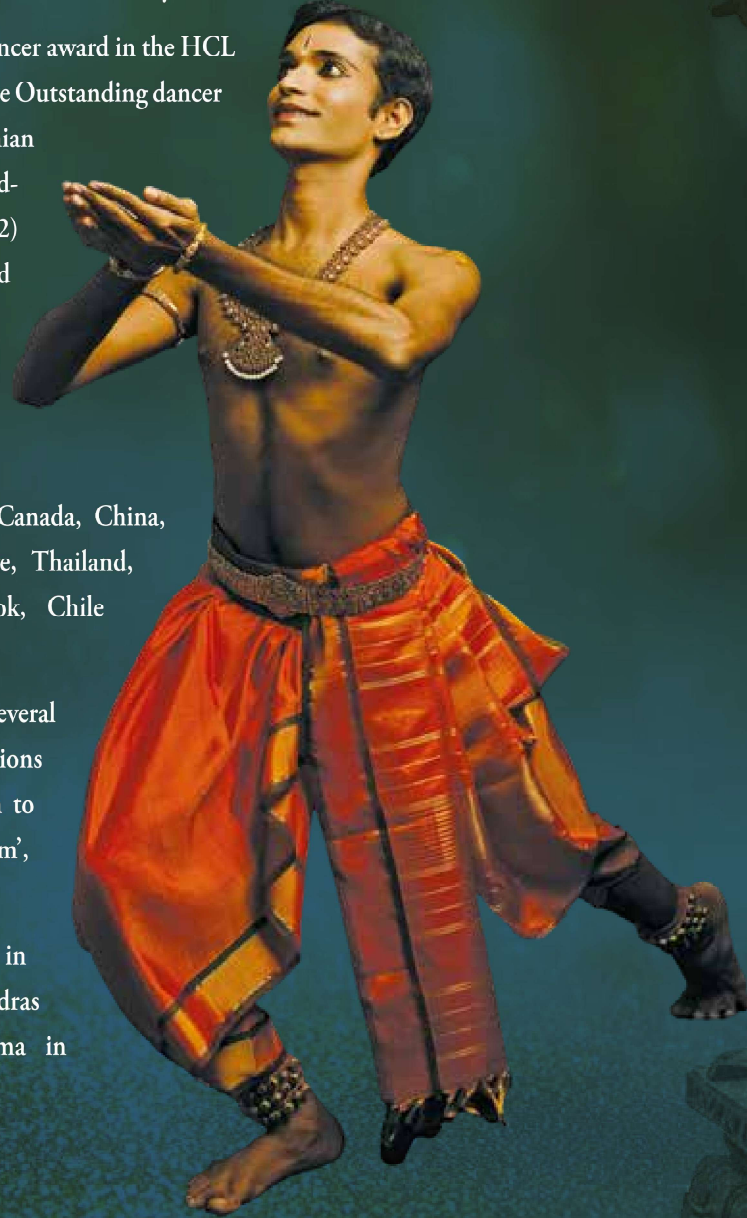
K.P. Rakesh obtained Post Diploma in Kalakshetra Foundation, Chennai where he is a lecturer at present. He had his Arangetram in 1997. Other than Bharatanatyam, he has also learnt Kuchipudi and Mohiniyattam.

He has won the Best dancer award in the HCL concert series (2019) and the Outstanding dancer award (M.N. Subramanian Memorial Prize) in Mid-year dance festival (2022) of The Music Academy and Natyaratna from Trinity Fine Arts.

The countries he has visited on concert tours are USA, London, Canada, China, Japan, Malaysia, Singapore, Thailand, Reunion Islands, Bangkok, Chile and Cambodia.

He has choreographed several solo thematic presentations such as 'Vahanas - A Path to Moksha', 'Chitra Bharatam', 'Utsava Bharatam', etc.

Rakesh is an M.A. in Bharatanatyam from Madras University and a Diploma in Electrical Engineering.



He has given lecture in Navadisha 2017 titled “Redefining the ‘Spiritual’ in the Pursuit”.

Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Daru	Begada	Adi	Veena Gururayachar
Swami inda modi (Varnam)	Charukesi	Adi	Thanjavur Quartet
Padam	Anandabhairavi	Rupakam	Sarangapani
Thillana	Behag	Misra Chapu	K. Ponnayya Pillai

Accompanying Artistes

Nattuvangam : Girish M.
Vocal : Binu V. Gopal
Mridangam : P.K. Sivaprasad
Flute : Sujith S. Naik
Veena : N. Anantha Narayanan

6th January 2026
6.00 p.m. – 7.30 p.m.

Priyadarsini Govind

Priyadarsini Govind has been trained in Bharatanatyam by two stalwarts, S.K. Rajarathnam Pillai and Kalanidhi Narayanan and has become a flag bearer for Kalanidhi's padam repertoire.

She is actively engaged in performing, creating new repertoires for dance and teaching. Among her works are a unique set of instructional DVDs for Bharatanatyam covering the entire Bharatanatyam margam as well as focusing on capturing and documenting Kalanidhi Narayanan's teaching and practice of abhinaya.

Priyadarsini has been performing as a soloist in many major international and national festivals in various prestigious venues all over India and in countries such as United States, Australia, France, Spain, Germany and Netherlands, Sri Lanka, Japan, Singapore, Norway and others.

Her productions include Hasati, Sri Rangam, Siva Sakthi, Om Namō Narayana and Akam Puram. Priyadarsini has produced and presented Tiruppavai, devotional hymns in Bharatanatyam for Doordarshan. In 2022 she conceptualized "Yavanika – the screen of illusion", a full-length feature dance-on-film in collaboration with award-winning filmmaker Sruti Harihara Subramanian and reputed composer Rajkumar Bharathi.

She is the recipient of many awards such as "Nritya Kalanidhi (2019)" from The Music Academy, "Sangeet Natak Akademi Award (2012)", "Kalaimamani (1998)" from the Government of Tamil Nadu, "Natya Kalasikhamani (2014)" from Indian Fine Arts Society, "Natya Padmam (2014)"

from Brahma Gana Sabha, “Women Achievers Award for Excellence in Dance (2014)” from JFW, “Viswa Kala Bharathi (2014)” from Bharat Kalachar, and “Nritya Choodamani (1998)” from Sri Krishna Gana Sabha. She was the curator of the Natya Kala Conferences in 2012 and in 2013. Priyadarsini served as a Director of Kalakshetra Foundation from August 2013 till June 2017.

Priyadarsini is the founder and director of NavaDarshana-an initiative that teaches dancers to view dance holistically. Through its unique program and activities, NavaDarshana enables dancers to evolve into an artiste by gently expanding their self-imposed boundaries to explore, create and excel in their artistic journey.

Priyadarsini has also developed a one-of-its-kind structured step-by-step learning methodology – Learning Ladder. These modules are designed to benefit early learners of abhinaya, and teachers and practitioners of any performance discipline, and they are supported by specially curated reference videos, practice tools, pre-recorded focus group discussions, and live interactive sessions.

Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Invocation on Devi	Ragamalika	Talamalika	Traditional text Music : Dr. Rajkumar Bharathi
Dashamukhi (Varnam)	Ragamalika	Misra Jampa	Traditional text Music : Dr. Rajkumar Bharathi
Ashtapadi	Misra Kamas	Misra Chapu	Jayadeva
Adum Chidambaramo	Behag	Adi	Gopalakrishna Bharathi

Accompanying Artistes

Nattuvangam : Jayasree Ramanathan
Vocal : MuraliSangeeth V
Mridangam : S Sakthivel Muruganandam
Violin : Natarajan Sigamani
Veena : N. Anantha Narayanan

6th January 2026
7.45 p.m. – 9.15 p.m.

Sharmila Biswas

Sharmila Biswas is a disciple of Kelucharan Mohapatra, she has performed as the lead dancer in her Guru's productions in India and at India Festivals in Russia and Germany. She also played the lead role of Padmavati in the Odiya film Jaydev and served as Dance Director for Rituparno Ghosh's award-winning film Chitrangada. She has been recognized as an "Outstanding" artist by the Indian Council for Cultural Relations and a "Top" artist by Doordarshan, India.



Sharmila is the author of a textbook in Odissi dance, titled- “Knowing Odissi” and her biographical book “Offstage with Sharmila Biswas” has been published with support from the National Indo Canadian Council, Canada. She is the recipient of the “Sangeet Natak Akademi Award” and has received several awards, including the “Uday Shankar Award” from Ministry of Information and Broadcast, Government of West Bengal, “Junior and Senior Fellowship Award” from the Department of Culture, Government of India and the “Mahari Award” from Guru Pankaj Charan Odissi Research Foundation, Bhubaneswar.

Sharmila Biswas is the Artistic Director of Odissi Vision & Movement Centre. The OVM training programme offers holistic training in Performing Arts. In addition to Odishi dance, students learn Folk dances and martial art forms of Odisha, along with music, yoga and stage design. Some of the well-known dance productions of OVM Repertory includes “Sampoorna: on the life and work of the Temple Dancers of Puri”, “Murchhana: application of Odishi Mrudanga in Odishi Dance”, “Dhulikhel: on the music traditions of Western Odisha”, “Monsoon Memories: On Dhrupad and Khayal, in collaboration with ITC Sangeet Natak Akademi”, “Aparakaya: Weaving dance with tribal textiles of Odisha”, “Antar Yatra: On the inner journey of women dancers of India, past to present”.

Sharmila Biswas, OVM Repertory performs extensively across India and internationally. They have participated in all major dance festivals in India, and their international performances include the USA, Canada, Australia, England, Germany, Japan, Singapore, Malaysia, Philippines, Vietnam, Indonesia, Maldives, Dubai, Kuwait, Muscat, Sri Lanka, Senegal and Bangladesh.

Synopsis

MURTA MAHESWAR -A Dance-Theatre-Musical show

Concept

Today’s world wants to rediscover the relevance of myths and connect with them personally and meaningfully. Today’s audience wants to be a part of a show which is interactive, entertaining and thought provoking.

Murta Maheshwara is about environmental ethics and conservation. It connects the Passive and Active energies, the Inanimate and the Animate. It has three short episodes of Dance-Theatre-Music.

Maithun: Looking at the Monsoon Rain drenching the Earth, and together giving new life, ancient humans find the significance of sexual union. Man and Woman, two equal and opposite energies, are drawn again and again, to continue the cosmic cycle. In Maithun, a divine and romantic ambience is created with shadows of trees. It reveals the sculpture-like dance of lovemaking, elevating humans to the divinity of Shiva-Shakti.

Aranyak: Pashupati seal of the Indus Valley civilization represents an ancient identification of a deity associated with animals. Pashupati, the protector of animals and their habitat is a precursor of Shiva. This emphasizes connection between spirituality and nature in early religious practices. Shiva spreads his matted hair like the protective forest giving home to hundreds of carefree and happy creatures.

In Aranyak we see 16 wild animals dancing in the moonlit forest.

Dhwani-Pratidhwani: Maheshwara as Nataraj dances in a circle of fire, which represents the cycle of time and the process of change. The sound, the Dhwani, emitted from his Damaru is echoed by humans as Pratidhwani. Dhwani-Pratidhwani is a fast paced and dynamic dance showing dancers dancing and playing a variety of rhythmic instruments simultaneously. In this concluding piece, the audience joins the dancers and live-musicians in a completely improvised community dance.

Dancers:

Ayona Bhadhuri

Koushik Das

Raagini Hindocha

Dipjoy Sarkar

Priya Manna

Biswajit Mondal

Sayantani Roy

Sharmila Biswas

Music has been Pre-Recorded.

Concept & Choreography: Sharmila Biswas

Light Technician: Saheb Sanyal

7th January 2026
9.30 a.m. – 10.45 a.m.

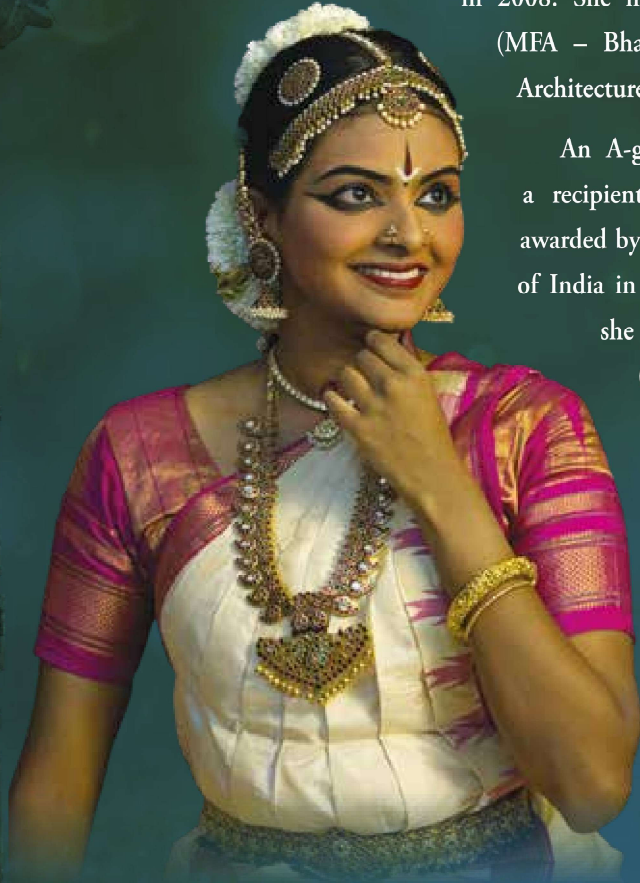
Lekha Prasad

Lekha Prasad is a disciple of Priya Murle at Shri Silambam Academy of Fine Arts, Chennai. She had her arangetram in 2008. She holds a Master's degree in Fine Arts (MFA – Bharatanatyam) apart from Master's in Architecture.

An A-graded artist of Doordarshan, she is a recipient of "Scholarship to Young Artist" awarded by the Ministry of Culture, Government of India in Bharatanatyam. A few of the awards she has received are Natya Chemmal (2024) from Trinity Arts Festival, Yuva Kala Bharathi (2023) from Bharat Kalachar, Nritya Nipuna (2021) from the Nalanda Univesity.

She has performed in Mid-Year Dance Festival (2023) and HCL Concert Series (2022) of The Music Academy. Lekha has performed in several productions and also given numerous solo performances.

She has published a research paper connecting Bharatanatyam with architecture, which was published in a European Journal. She has visited United States of America on concert tours.



Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Jathiswaram	Rasali	Adi	Madurai N. Krishnan
Navasandhi Kauthuvam – Vaayu	Makutaramagiri	Tisra Ekam	Attributed to the Thanjavur Quartet
E manda Yaanara (Swarajathi)	Huseni	Rupakam	Thanjavur Quartet
Yaarukagilum Bayama (Padam)	Begada	Misra Chapu	Subbrama Iyer
Thillana	Behag	Misra Chapu	Thanjavur Quartet

Accompanying Artistes

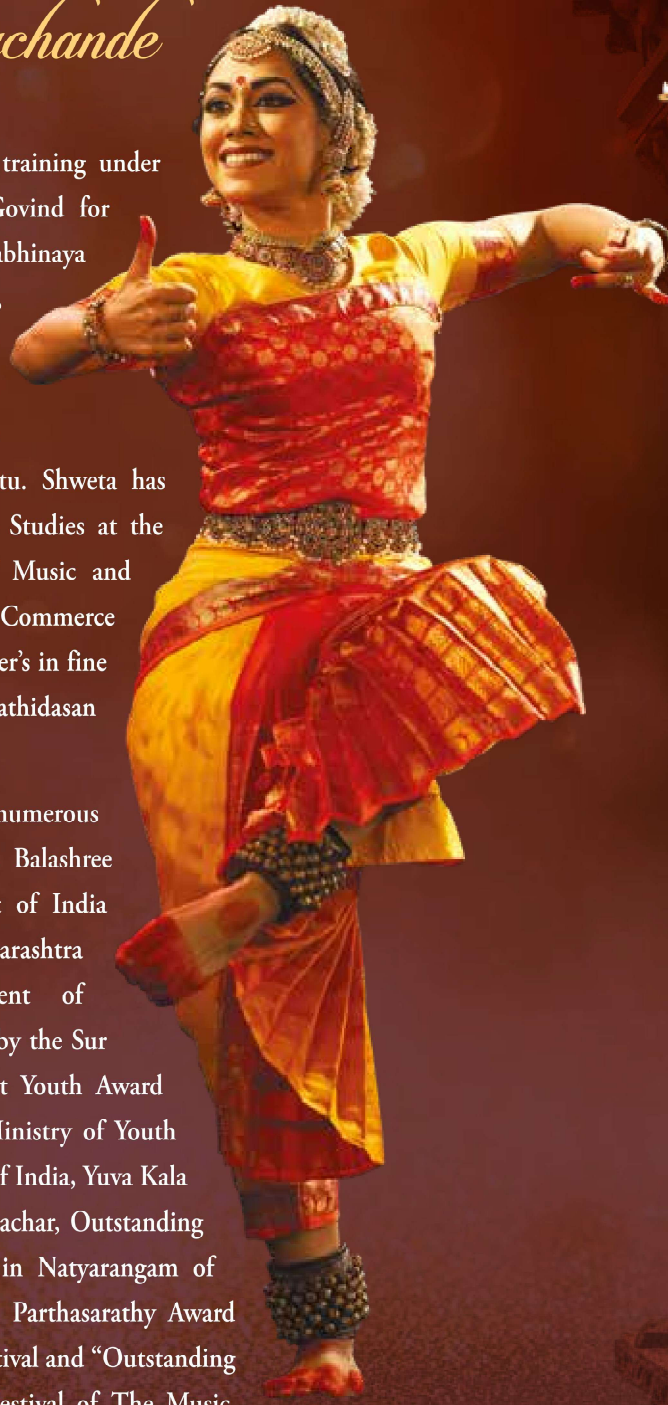
Nattuvangam	: Priya Murle
Vocal	: Nandini Anand
Mridangam	: Nagai Sriram
Violin	: Nandini Saigiridhar
Flute	: E. Devaraj

7th January 2026
11.00 a.m. – 12.15 p.m.

Shweta Prachande

Shweta Prachande has been training under Nritya Kalanidhi Priyadarsini Govind for over two decades. She has learnt abhinaya under Kalanidhi Narayanan, and has also trained in Nattuvangam, music and Tamil texts related to Dance, and the martial art form of Kalaripayattu. Shweta has completed a Diploma in Dance Studies at the Trinity Laban Conservatoire of Music and Dance in London, Masters in Commerce from Pune University and a Master's in fine arts in Bharatanatyam from Bharathidasan University in Tiruchirappalli.

Shweta is the recipient of numerous awards, including the National Balashree Honor 2004 by H.E. President of India late Dr. A.P.J. Abdul Kalam, Maharashtra sanman 2006 by Government of Maharashtra, Singar Mani 2008 by the Sur Singar Samsad Mumbai, District Youth Award 2010 by Nehru Yuva Kendra, Ministry of Youth Affairs and Sports, Government of India, Yuva Kala Bharathi in 2019 of Bharath Kalachar, Outstanding Talent Promotion Award 2023 in Natyarangam of Naradha Gana Sabha, "Sri. T.S. Parthasarathy Award (2008)" in the Spirit of Youth Festival and "Outstanding Dancer (2023)" in the Dance Festival of The Music



Academy to name a few.

She is an ICCR empanelled artist and has represented the subcontinent as the Indian delegate for the 2008 Commonwealth Day celebration in Male, Maldives and the 2004 International Classical & Folk Music and Dance Festival in Krygyzstan. An A-graded artiste of Doordarshan, she is also the recipient of the 2018 Kalavaahini Junior Fellowship, presented by Malavika Sarukkai.

Shweta has been on concert tours to countries including Italy, Singapore, Sweden, United Kingdom and USA, at prestigious venues including FIND's Summer Mela 2018 in Rome, Italy, the Nehru Centre in London, the SIFAS festival in Singapore, and the Indian Embassy of Kuwait, to name a few.

Swetha has conducted workshops across the world. Gati is an initiative of Swetha which offers a series of intensive summer courses on body conditioning.

Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Devi	Ragamalika	Talamalika	Verses from Saundarya Lahari
Sami Ninne Kori (Varnam)	Ragamalika	Rupakam	Thanjavur Quartet
Kanthimati Pillai Tamizh	Ragamalika		
Sruti Laya	Bahudari	Adi	Karaikudi R Mani

Accompanying Artistes:

Nattuvangam : Jayashree Ramanathan
Vocal : Deepu Nair
Mridangam : P.K. Sivaprasad
Violin : Easwar Ramakrishnan
Flute : Hariprasad Subramanian

7th January 2026
12.30 p.m. – 1.45 p.m.

Harinie Jeevitha



Harinie Jeevitha has a Master of Arts in Bharatanatyam from Tamil University, Thanjavur and a B.A in English Literature. She learnt Bharatanatyam from Sheela Unnikrishnan in her dance school Sridevi Nrithyalaya and has been a faculty member in this institution. She is an A-graded artist of Doordarshan Kendra, Chennai. Harinie has performed in several countries including Norway, Singapore, Muscat, Canada, Melbourne, Sydney (Australia) and Sri Lanka.

Some of the Awards Harinie has received include Bal Shree (2009) from Government of India, Margazhi Music Award (2010) from Times of India, Guru Sarasa Ammal Award (2014) from Sri Krishna Gana Sabha, Chennai, Yuva Kala Bharati (2014) from Bharat Kalachar, Chennai, Scholarship for Young Artistes (2014-16) from Government of India, Sri Gutty Vasu Memorial Prize for Second Best Dancer (2014), Outstanding Dancer Prize (2024) and Best Dancer (2025) in Sub-Senior Category from The Music Academy.

Some of Harinie's choreographies are Hasta Alarippu, Nritta Keli, Sharadamba Stuthi, Mahaganapathi Krithi, Natyotpatthi, Nan Our Villaiyaattu bommaiya, and a solo thematic presentation on 'Varadarajam Upasmahe'. She is also a Passionate poet who has published two anthologies of her poems, 'Perspectives' – An illustrated Anthology & 'The Siblings of Kanchipuram' – A Garland of Poems.

She submitted her research thesis titled 'Rasa Theory (Detailed study)' to the Tamil University in May 2018 for her Post graduation and 'Scope and Beauty of Nritha' in Bharatanatyam. She has given lecture demonstrations in Bharatanatyam and conducted workshops.

Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Kanchi Panchakam (A Pented on the Divine Spouses of Kanchipuram)	Ragamalika	Trisra Nadai Adi	Lyrics – Smaran Haridashwa Music – Srikanth Gopalakrishnan
Innum en Manam (<i>Varnam</i>)	Charukesi	Adi	Lalgudi G. Jayaraman
Yedhukku itthanai Modi (<i>Padam</i>)	Suruti	Rupakam	Marimutha Pillai
Thillana	Aahir Bhairav	Adi	Dr. M. Balamuralikrishna

Accompanying Artistes

Nattuvangam : Dr. Sheela Unnikrishnan
Vocal : Srikanth Gopalakrishnan
Mridangam : Dr. G.V. Guru Bharadwaj
Violin : Nandini Saigrithar
Flute : Maheshswamy

7th January 2026
6.00 p.m. – 7.30 p.m.

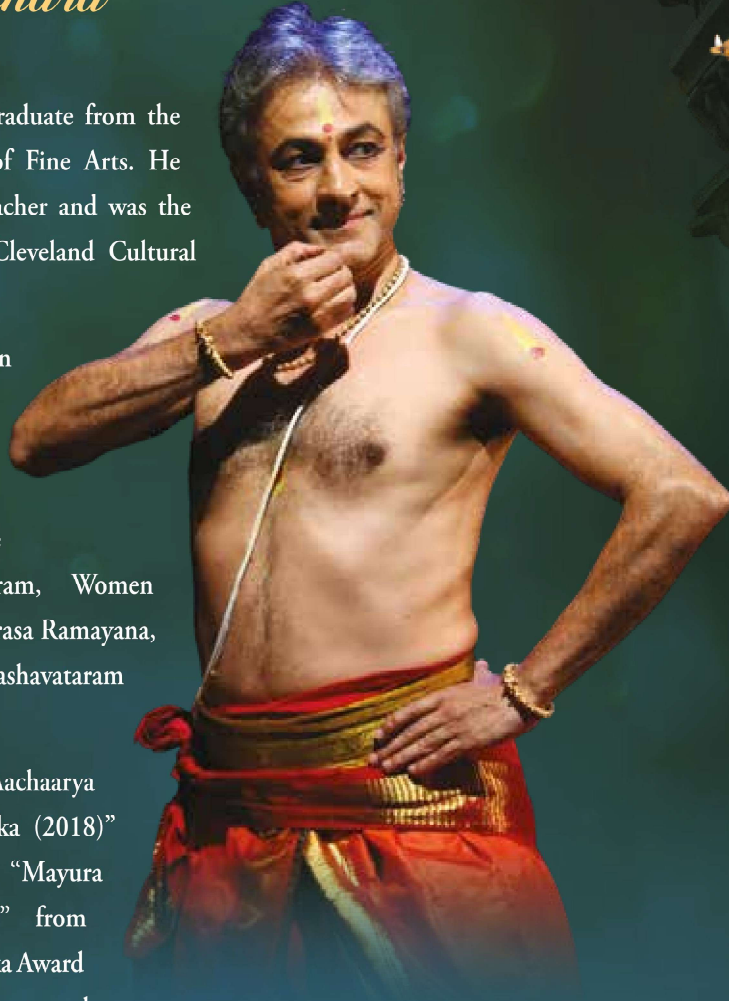
G. Narendra

G. Narendra is a postgraduate 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.

Narendra has given several solo and group performances. Some of his other choreographic works are *Abyaasa*, *The Living Tree*, *Silapathikaram*, *Women Divine*, *Shivanavarasa*, *Navarasa Ramayana*, *Kanya*, *Punar Labhyam*, *Dashavataram* and many more.

His Awards include the “Aachaarya Award (2011)”, “Natyasevaka (2018)” from *Bharatakalanjali*, “Mayura Nrithya Saagaram (2019)” from *Mayura Natyanjali*, “Narthaka Award (2019)” from *Natyanjali Trust*, and “Narthaka Nipuna (2020)” from *ABHAI*, “Nrithya Choodamani (2025)” from *Krishana Gana Sabha*. He was awarded “Outstanding Dancer (2023)” in the Sub Senior Category at the 16th Dance Festival, “Best Dancer (2024)” in the Senior Category at the 17th Dance Festival, and “Outstanding Dancer (2025)” in the Senior Category at the 18th Dance Festival of the Music Academy.

He has visited USA, Canada, UK, Europe, Russia, Southeast Asia and Singapore on concert tours.



Narendra is the Artistic Director of Avigna Dance Ensemble and Director at Sri Mahalakshmi Natyalaya in Chennai.

Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
'Bhaandavya' – Suyodhana's Reminiscence (Ekahaarya Laasyam)	Ragamalika	Talamalika	Inspired by Mali Madhavan written and adapted to Tamil by S. Raghuraman Music Composed by Hariprasad Kaniyal

Accompanying Artistes

Nattuvangam : Mahalakshmi Kameshwaran
Vocal : Venkateshwaran Kuppuswamy
Mridangam : Ramesh Babu
Violin : Kalaiarasan
Flute : Shashidar T.

7th January 2026
7.45 p.m. – 9.15 p.m.

U. Jigyasa Giri

Jigyasa Giri initially trained under Late Natyashri Krishna Kumar Dharwar in the Banaras Gharana of Kathak and from Late Dr. Maya Rao of Bangaluru in the Lucknow University. She has also learnt Bharatanatyam.



Jigyasa has received several awards including “Lifetime Achievement Award (2024)” by the Rotary Club of Chennai, “Pudhumai Penn (2022)” award by Tanishq, Shrimati Indira Garyali Award and the title “Kathak Samragi (2022)” by the Saraswathi Educational, Cultural and Charitable Trust, “Madura Kalamani (2022)” title by Kartik Fine Arts, “Lifetime Achievement Award (2020)” by Amir Khusro Sangeet Academy and “Sitara Woman Achiever Award (2014)” by Rotary Club.

Jigyasa has choreographed several dance-dramas and thematic presentations and to name a few: “Love Songs of a Gypsy Spirit” – The evolution of Meera Bai, “DIIS – Dancing Illusions in Stillness” – The Draupadi cheerharan & what it represents in today’s Kaliyuga, “Kalam urrutum dhaayam” – DIIS translated, The first ever kathak nritya natika in Tamil language. “Prithvi Shanthi” – A kathak thematic presentation in tribute to the Panchamahabhoota.

Devaniya, the school of Kathak dance, was founded and is headed by Jigyasa Giri in Chennai. This institution has presented several thematic productions at various festivals.

Synopsis

DIIS – Dancing Illusions in Stillness

The episode of Draupadi’s dishonour in the royal court of Hastinapur is brought alive in “DIIS - Dancing Illusions in Stillness” – an English theatrical presentation in Kathak format, set in 5 scenes, on an engaging canvas of poetry, dialogues and dance.

This production, in a duration of 1 hour & 15 mins, takes the audience through a few pages of the Mahabharat, from the game of dice to Draupadi’s humiliation, from an interpretation of what it signifies, to the war thereafter, from the essence of the Bhagavad Gita as taught by Shri Krishna to Arjuna, to an absolute celebration of the Timeless Wisdom imbedded therein

The cast includes 19 female dancers, all but 1 playing male roles. A wonderful challenge, power packed and dynamic, DIIS is certain to touch the core of all who witness it.

Dancers:

Avani Giri

Swetha Sundararajan

Archana Balu

Thamarai Selvi

Kiruba Balaji

Siddhi Vajwat

Vardhini Kailasam

Preya Mani

Priya George Lakshman

Priya Kandala

Preethi Srikanth

Sridevi Padmanaban

Shreya Prakash

Celita Babu

Chinmayi Balram

Kavitha Pancholi

Keerthiga Ramachandran

Ikshika Sarode

Smrithi Siddharth

Music has been Pre-Recorded.

Technical Director: Victor Paulraj

Music Composition and Arrangement: Shreya Singh and Ajay Singh

Script, Direction and Choreography: Jigyasa Giri

8th January 2026
9.30 a.m. – 10.45 p.m.

K.R. Manasvini

K.R. Manasvini learnt Bharatanatyam from her mother Revathi Ramachandran and continued her training under Sheejith Krishna and Dr. Padma Subrahmanyam. She had her arangetram in 2003. She holds a B.Tech, a Master of Fine Arts (MFA) in Bharatanatyam, and a Master's degree in Arts Conservation.

She has received several awards includes Nritya Yuva Kala Ratna (2024) from Rasika Ranjani Sabha, Best Dancer award (2022) in the HCL concert series from The Music Academy, Natya Chudar (2017) from Karthik Fine Arts, Yuva Kala Bharthi (2014) from Bharat Kalachar, Yuva Kala Vipanchee (2013) from Vipanchee Trust and Bala Saraswathy Award (2007) from Krishna Gana Sabha.

She is an empanelled artist of the ICCR and an A-graded artist of the Doordarshan in Bharatanatyam. She has given a lecture in Suddha Nritham for Charumathi Ramachandran's Annual December Lecture Series. She has done research on Dance-Certain aspects of Tala and Conservation on "Imaging and Documentation of Wall Paintings at Kailasanatha Temple, Kanchipuram", "A Study on the Thanjavur Art Plate-Materials, Techniques & Conservation" and "Ethics in Conservation in the Indian Scenario".



Manasvini's Choreographic works include "Pluti – An allegorical exposition on the generative process of living beings", "Maathe – A tribute to the divine trinity of 'Trishakti'", "Bhavani – Explores many facets of Goddess Tulja Bhavani" and several Varnams, Keerthanams, Mallari, etc.

She is Director and Principal of Kala Sadhanalaya, Founder and Head Conservator at Kadhira Conservation, Conservator Consultant at Registry of Sarees, Bangalore and Visiting Faculty at Sri Sathya Sai University for Human Excellence.

She has visited USA, Singapore, France, Germany, Armenia and Australia on concert tours.

Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Dharukavana Mahalinga Kouthvam	Ragamalika	Adi	Traditional
Maathe (Varnam)	Kamas	Adi	Harikeshanalur Muthaiya Bhagavathar
Nee Matale (Javali)	Purvi Kalyani	Adi	Pattabiramaiah
Krishnar Thalattu Suddha Nritham	Neelambari	Misra Chapu	Periyazhwar

Accompanying Artistes

Nattuvangam : S. Vijay Kumar
Vocal : Venkateshwaran Kuppuswamy
Mridangam : Manohar Balatchandirane
Violin: : Nandini Saigiridhar
Flute : Sujith S. Naik
Veena : Mudikondan Sowmya
Lights : Venkatesh Krishnan

8th January 2026
11.00 a.m. – 12.15 p.m.

Bhavajan Kumar

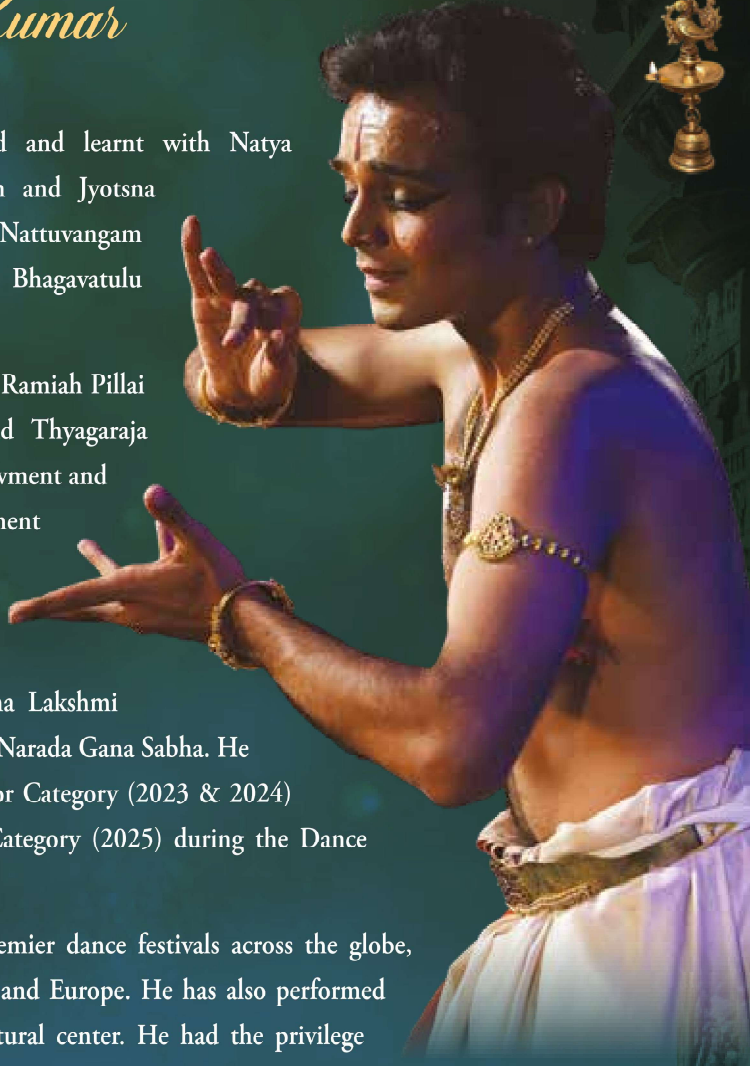
Bhavajan Kumar has worked and learnt with Natya Kala Acharya Leela Samson and Jyotsna Narayanan. He has also trained in Nattuvangam and Carnatic vocal music from Bhagavatulu Seetarama Sarma.

He has received the Vazhuvoor Ramiah Pillai Endowment during the Cleveland Thyagaraja Aradhana, Pandit Durga Lal Endowment and Kelucharan Mohapatra Endowment from Sri Krishna Gana Sabha and Yuva Kala Bharathi from Bharat Kalachar, Chennai. He has also received the Vasantha Lakshmi Narasimhachari Endowment from Narada Gana Sabha. He was Awarded Best Dancer in Junior Category (2023 & 2024) and Best Dancer in Sub-Senior Category (2025) during the Dance Festival of The Music Academy.

Bhavajan has performed at premier dance festivals across the globe, touring India, Canada, the U.S.A and Europe. He has also performed in the Nita Mukesh Ambani Cultural center. He 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.

As a part of the Spanda Dance Company Bhavajan performed extensively with the company worldwide as a lead dancer.

Programme



Song/Genre	Ragam	Talam	Composer/Music Composer
Sri Ganapathini	Sourastram	Adi	Thyagaraja
Sami Ninne Nammithi Ra (Varnam)	Yadhukula Kambodhi	Adi	Vadivelu
Ini Vidamula Pujinchera (Padam)	Mukhari	Misra Chapu	Kshetrappa Music: R.K. Shriramkumar
Thillana	Mandari	Adi	Thanjavur Quartet

Accompanying Artistes

- Nattuvangam : Girish Madhu
Vocal : Aditya Madhavan
Mridangam : Karthikeyan Ramanathan
Violin : Nandini Saigiridhar
Flute : Sujith S. Naik

8th January 2026
12.30 p.m. – 1.45 p.m.

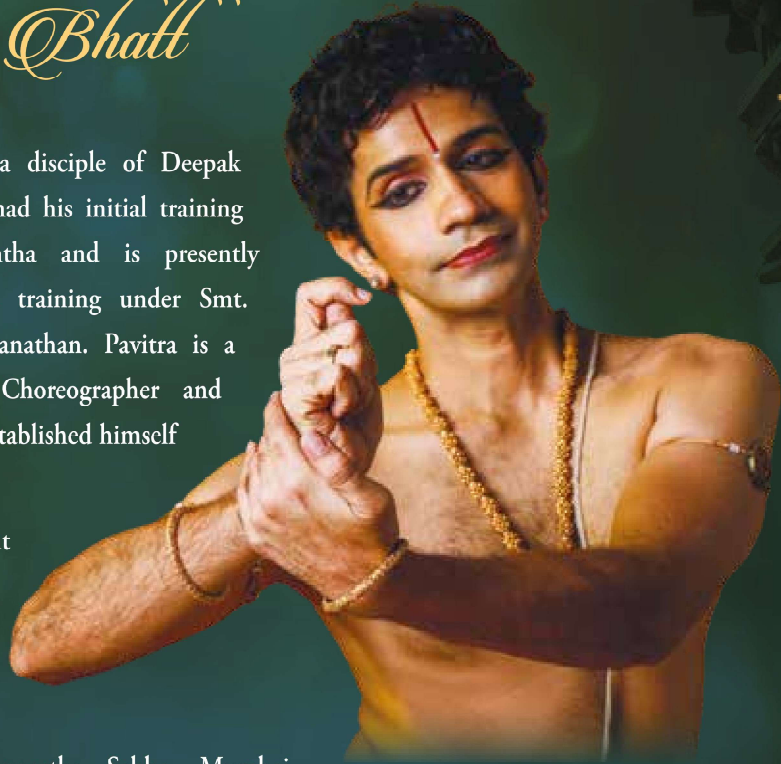
Pavitra Bhatt

Pavitra Bhatt is a disciple of Deepak Mazumdar. He had his initial training from Kumari Vasantha and is presently undergoing advanced training under Smt. Nithyakalyani Vaidhyanathan. Pavitra is a performer, teacher, Choreographer and nattuvanar who has established himself in Mumbai.

Pavitra is a recipient of many awards such as Shanmuka Sangeetha Shironmani from Shanmukhananda Sangeetha Sabha, Mumbai, Kala Ratna Award from the Cleveland Thyagaraja Aradhana, USA, Singar Mani Sur Singar Samsad, Yuva Kala Bharathi and Lakshmi Vishwanathan Endowment Award for Abhinaya from Krishna Gana Sabha, Chennai, Ustad Bismillah Khan Yuva Puraskar from Sangeet Natak Akademi, A.T. Govindarajan Pillai Award for the Best Bharatanatyam Dancer from Mumbai, Acharya Viswanath Dev Sharma Talent search Award by Vedic Heritage, New York.

An A-graded artist of the Doordarshan National Network, Pavitra has toured USA, Dubai, Canada, Malaysia, Indonesia, Australia, and Sri Lanka for Performances

Pavitra has Performed at the major festivals in India including the Music Academy Dance Festival, Sangeet Natak Akademi Nritya Prathibha, New Delhi, Khajuraho Festival, Swami Haridas Sammelan, Guru Kelucharan Mohopatra Purush festival, NCPA, Sir JJ School of Arts Festival, Lanjorg Festival and many others.



Pavitra has conducted Bharatanatyam lecdams and workshops in India and in the USA. Pavitra recently Choreographed and performed his first Solo production titled ‘Shri Ranga – The Reclining Lord’, ‘Paalini’, ‘Krishnartha’.

Pavitra Art Visual Institute is the dance institute started by Pavitra Bhatt in the suburbs of Mumbai to spread the knowledge of Bharatanatyam among young and aspiring students.

Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Pushpanjali	Aarabhi	Adi	Dr. M. Balamuralikrishna
Swami Ninne Kori (Varnam)	Ragamalika	Rupakam	Thanjavur Quartet
Unnai Thoothu Anupinen (Padam)	Saveri	Adi	Ghanam Krishna Iyer
Thillana	Mohanakalyani	Adi	Lalgudi G. Jayaraman

Accompanying Artistes

Nattuvangam : Nithyakalyani Vaidhyanathan
Vocal : Binu V. Gopal
Mridangam : P.K. Sivaprasad
Violin : Eashwar Ramakrishnan
Flute : Sujith S. Naik

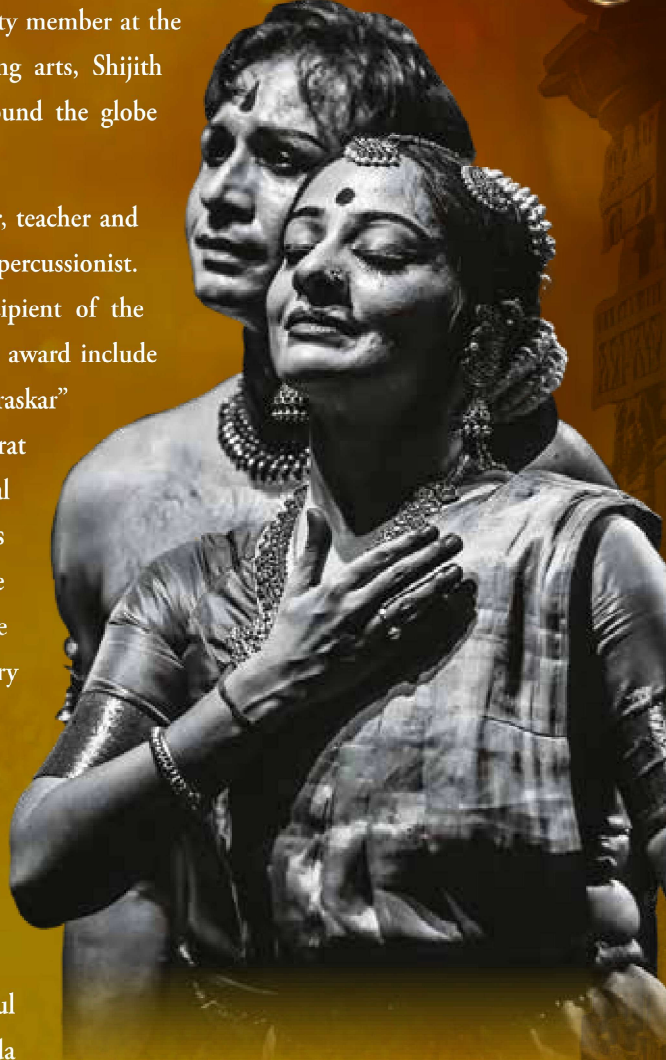
8th January 2026
6.00 p.m. – 7.30 p.m.

Shijith Nambiar and Parvathy

The couple Shijith Nambiar and Parvathy Menon were trained at Kalashetra. A former Faculty member at the Kalashetra foundation for the performing arts, Shijith has performed solo and has travelled around the globe as a member of the Kalashetra troupe.

Apart from his skill as a choreographer, teacher and performer, Shijith Nambiar also a trained percussionist. They are the recipient of He was a recipient of the Government of India scholarship. Shijith's award include "The Ustad Bismillah Khan Yuva Puraskar" from Sangeet Natak Akademi, "The Bharat Kala Ratna' from Navaneetham Cultural Trust, "The Obul Reddy Senior Dancers Award" from Narada Gana Sabha and "The Outstanding Dancer (2023)" and "The Best Dancer (2025)" in the Senior Category from The Music Academy.

Parvathy has a Post-graduate Diploma from Kalashetra. She was recipient of "The Ustad Bismillah Khan Yuva Puraskar" from Sangeet Natak Akademi, "The Bharat Kala Ratna' from Navaneetham Cultural Trust, "The Obul Reddy Senior Dancers Award" from Narada Gana Sabha and "The Outstanding Dancer (2023)" and "The Best Dancer (2025)" in the Senior Category from The Music Academy.



Shijith and Parvathy have conceived two distinct initiatives, namely The chidagni Foundation established in 2022, It aims to use the transformative power of art, culture, music, dance and spirituality to empower rural communities and women, preserve and celebrate the heritage of rural Indian traditions, and inspire creativity and Sakhi, established in this space offers a natural, eco-friendly, energy-centric environment to nurture art as a spiritual pursuit for both performer and observer.

Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Ananda Natana Prakasham (<i>Kriti</i>)	Kedaram	Misra Chapu	Muthuswami Deekshithar
Mohamana En meethil (<i>Varnam</i>)	Bhairavi	Rupakam	Thanjavur Quartrets
Panchali – (Paripahimam) Verses from Dhuryodana vadham Attakatha	Navaraj	Adi	Vayaskara Aryan Narayanan Mooss
Bhavayami Gopala Balam (<i>Kriti</i>)	Yaman Kalyani	Khanda Eka	Annamacharya
Thillana	Desh	Adi	Lalgudi G. Jayaraman

Accompanying Artistes

Nattuvangam : Uday Sankar Lal
 Vocal : Binu V. Gopal
 Mridangam : P.K. Sivaprasad
 Violin : Easwar Ramakrishnan

8th January 2026
7.45 p.m. – 9.15 p.m.

Yakshagana – Dakshayajna

Choreography & Direction: Keremane Shivananda Hegde

Synopsis

DAKSHAYAJNA

Background

'Daksha Yajna' is a story from the puranas.

Once upon a time the Gods of all realms conducted a Mahayaga/Mahasabha- a large gathering ritualistic in Triveni Sangama. This great event was presided over by Shiva-the Mahadev himself. Prajapati Daksha visits this event claiming that he didn't receive enough respects from Shiva (Ishwara). He openly shouts and ridicules Shiva in anger and leaves the event in haste with dissatisfaction.

Revengeful Prajapathi Daksha arranges a Mahayaga, a great ritualistic event, one of its kind at his Kingdom 'Prachina Barhi'. He invites everyone starting from a smallest creatures to all Gods from corners of the universe except his daughter Dakshayini and son-in-law Shiva himself.



Dakshayini notices masses of people and creatures to moving, from Mount Kailash. She learns about Daksha Yajna from a few Brahmins and asks Shiva to attend this grand function at her father's place as couple.

Shiva tells her the background of the event and intentions of Daksha and asks her to hold back her desires. When all her efforts to convince Shiva go futile, she asks whether she can go alone, unable to make her understand the depth of situation Shiva goes silent.

Dakshayini arrives at Prachina Barhi, her father's place. Looking at the grandeur of the event, She also notices that everyone including her father is intentionally neglecting her. Upon hearing it is a 'Nireeshwara Yaga', ritual sacrifice devoid of Shiva, the supreme lord, she demands; answers from her father, from which Dakshayini is ridicule and made into an object of laughter, Dakshayini enters a fire, but it doesn't burn her as per the order of Daksha; She burns herself in Yogagni.

Shiva upon learning what has happened with his wife becomes 'Pralaya Rudra'. In his fearful dance, he smashes his matted hair to the earth from which fears 'Veerabhadra' is born. Veerabhadra goes, destroys the whole event and de captivate Daksha. Shiva calms down upon leading Gods and provides a Goats head to Daksha. So that he can at least finish the half-done rituals. Daksha prostates in front of Mahadeva. Yajna Narayana (Vishnu) appears pleased by the ritual and declares to the world his message "the non-duality of Hari and Hara and the supreme principal that all gods are in fact various manifestation of".

This episode of Yakshagana is directed and choreographed by Shri Keremane Shivananda Hegde. Filled with the Rasas of Veera, Roudra, Bhayanaka and Shrungar, it contains the beautiful compositions and choreographies such as Thandava of Shiva, Dakshiyini's scarifies, Veerabhadra's birth and power etc. It has a happy ending with Shanta and Adbhuta Rasas declaring one of the most unifying principal of Indian philosophy and our culture.

Artistes List:

Keremane Shivananda Hegde- Performer, Director, Chorcographer, Guru
Ananta Hegde Dantalige – Bhagawata (Singer)
Narasimha Hegde Mururu – Maddale Player
Laxshminarayana S.V. – Chande player
Timmappa Hegde – Artist

Sadashiva Bhat – Artist
Keremane Shridhar Hegde – Artist
Vigneshwara Havagodi – Artist
Chandrashekhar Uppara – Artist
Krishna Marathi – Artist
Ganapati Kunabi – Artist
Punit Naik, Ankola – Artist
Nakula Gouda – Artist
Akshya Sherugar – Artist

Keremane Shivananda Hegde

Keremane Shivananda Hegde, the present director of the Sri Idagunji Mahaganapati Yakshagana Mandali is also Guru and Director of Yakshagana Training Center – Shrimaya Yakshagana Kalakendra, Gunavante, a remote village in Honnavar Taluk of Coastal Karnataka. He was introduced to Yakshagana when he was twelve years old, After completing his B.A., he followed his 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, Philippines, 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, Seetapaharana, Vali Moksha, Lanka Dahana, Gadhayuddha, Kamsa Vadhe, Krishna Sandhana, Bhceshma Vijaya, Subhadra Kalyana, Kalayavana Kalaga, Chakravyuha, Damayanti Svayamvara, Sougandhika Harana, Hidimba Vivaha, Khandava Dahana and more.

Keremane Shivanada Hegde was the Chairman of Folk and Tribal Committee of Sangeet Natak Akademi New Delhi, Currently he is a Member of the General Body

of Natya Institute of Kathak and Choreography, Bangalore, Vice Chairman of Sanskara Bharati, Uttara Prantha and Member of Rangasamaja, Rangayana, Mysore. His Awards include “Dirishita Puraskara (2025)” from Drishti Art Foundation, Bangalore, “Rotary Vocational Excellence Award (2023)”, “Shristi National Achievement Award (2023)”, “Nadoja H.L.Nagegowda Janapada Lokashree Award (2022)”, “Viswanath Samskruti Award (2021)” from Sahitya Academy, Guntur, “Dakshina Chitra Virudu (2020)” from Madras Craft Foundation, Chennai, “Kusumashri Award (2018)”, “Ajitashri National Lifetime Achievement Award (2018)”, “Huklamakki Award (2017)”, “Aryabhata International Award (2015)”, “Kuvempu Deepa Prashasti (2015)”, “Yaksharaja Award (2015)” and others. Some of titles he has been bestowed with are Yakshagana Kalashekara, Yaksha Sarathi and Nrithya Param.

Sri Idagunji Mahaganapati Yakshagana Mandali, Keremane was established in 1994 by his grandfather Shri Keremane Shivarama Hegde. The troupe celebrates its 90th year of its journey, of presenting Indian mythology through Yakshagana performances. The 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 Prasarana (Preservation and Promotion) 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 2015-2016. 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 Chhattisgarh in 2023.

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

9th January 2026
9.30 a.m. – 10.45 a.m.

Kavya Muralidaran

Kavya Muralidaran holds dual master's degree in Bharatanatyam and in Stage & Production Management. She has trained under her parents Madurai R. Muralidaran and Chitra Muralidaran in Bharatanatyam and had her arangetram in 2005. She has also learnt Odissi.

She was adjudged the Best Dancer in the HCL Concert series of The Music Academy. She has received the CCRT Scholarship from the Ministry of Culture, Government of India. Her other awards include "Yuva Kala Bharathi" – Bala Kalachar, "Yuva Kala Vipanchee" – Vipanchee Natyalaya, "CCA excellence award" – Chennai Cultural Academy, "Tanjai Arunchalam Pillai Endowment Award for Young Achievers" instituted by ABHAI, "Jakatha Kala Vardhini" – Jakathalaya, "Noopura Award" – Uthrakosamangai Natyanjali, "Natana Bhaava Padhmam" – Brahma Gana Sabha, "Kala Sadhak" - The World Forum of Arts & Culture – The Art of Living Bangalore, "Nari Sakthi Excellence Award" – Presented by Sustainable Development Council - An Organisation with Special consultative status with UN ECOSOC. 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”, “Applying Stage Management Practices in Indian Bharatanatyam Productions” and “Complexities in Laya” for Natya Kala Conference. Her Choreographic works include “Akanda Margam”, “Thryambak”, “Nava Druvam”, “Karigai – Women from struggle to strength”, “Agama Vipina Mayuri – The Dance of the Goddess”, “Aryahi – The Awakening Flame”.

She has collaborated with the distinguished Veena Maestro Rajhesh Vaidhya at the prestigious Trinity Festival in Melbourne.

Kavya has visited United States of America, United Kingdom, Canada, Australia, New Zealand, Singapore, Malaysia, South Africa and Kuwait on concert tours.

Programme

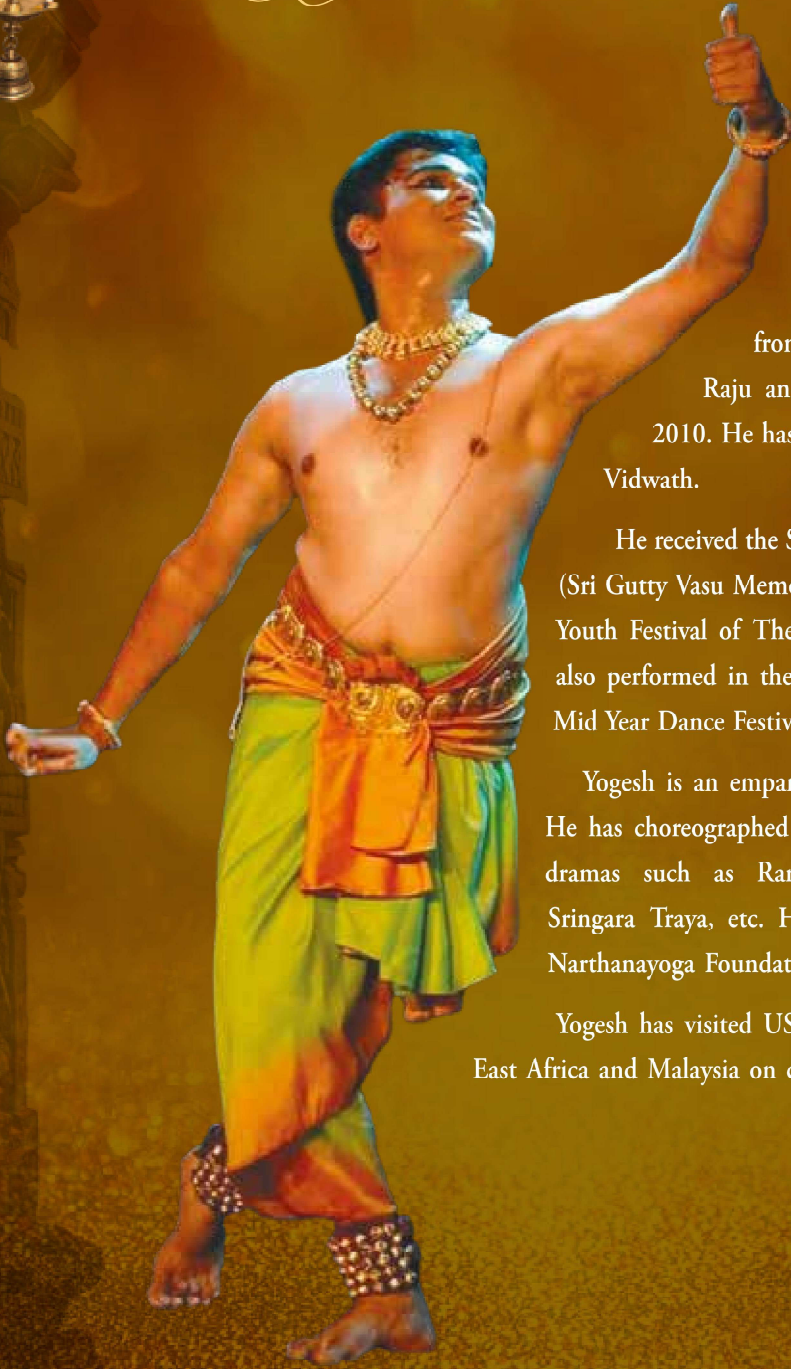
Song/Genre	Ragam	Talam	Composer/Music Composer
Sakthi Kavithuvam	Vasantha	Sankeerna Jathi Matya Talam	Madurai R. Muralidaran
Mugha Vannam (Varnam)	Sallabam	Adi	Madurai R. Muralidaran
Theruvil Varano (Padam)	Kamas	Rupakam	Muthutandavar
Thillana	Maandu	Adi	Madurai R. Muralidaran

Accompanying Artistes

Nattuvangam : Madurai R. Muralidaran
 Vocal : Srikanth Gopalakrishnan
 Mridangam : N.K. Kesevan
 Violin : Suresh Babu
 Flute : Hariprasad Subramanian
 Nadhaswaram : Durga Prasad
 Taval : Arulanandham

9th January 2026
11.00 a.m. – 12.15 p.m.

S. Yogesh Kumar



Yogesh Kumar learnt Bharathanatyam from Sri Sathyanarayana Raju and had his Arangetram in 2010. He has completed Visharada and Vidwath.

He received the Second-Best Dancer Award (Sri Gutty Vasu Memorial Prize) at the Spirit of Youth Festival of The Music Academy. He has also performed in the HCL Concert series and Mid Year Dance Festival of The Music Academy.

Yogesh is an empanelled artist of the ICCR. He has choreographed and performed in Dance dramas such as Ramayana, Bhagavad Gita, Sringara Traya, etc. He runs his dance School Narthanayoga Foundation in Bengaluru.

Yogesh has visited USA, UK, Bosnia, Armenia, East Africa and Malaysia on concert tours.

Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Jatiswaram	Rasika Priya	Adi	Lalgudi G. Jayaraman
Devadi deva (Varnam)	Shanmughapriya	Adi	Veena Sesha Iyer
Hanumantha Devo Nama (Devara Nama)	Purvikalyani	Adi	Purandara Dasa
Thillana	Rathi Pathi Priya	Adi	Dr. T.V. Gopalakrishna

Accompanying Artistes

Nattuvangam : Sneha Narayan
Vocal : Srivatsa Debur
Mridangam : Vidya Shankar
Flute : Maheshwamy

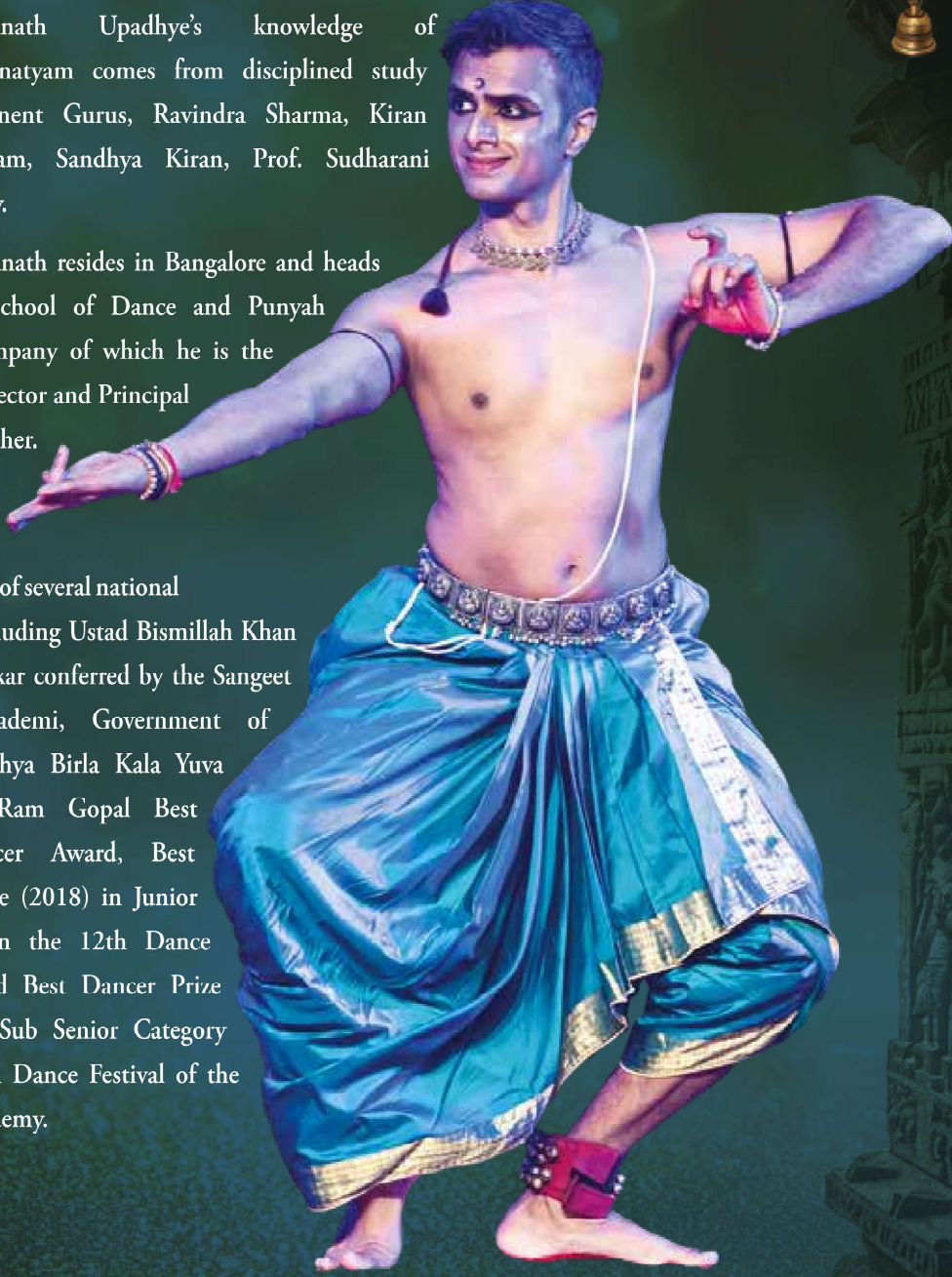
9th January 2026
12.30 p.m. – 1.45 p.m.

Parshwanath S. Upadhye

Parshwanath Upadhye's knowledge of Bharatnatyam comes from disciplined study under eminent Gurus, Ravindra Sharma, Kiran Subramanyam, Sandhya Kiran, Prof. Sudharani Raghupathy.

Parshwanath resides in Bangalore 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 Ustad Bismillah Khan Yuva Puraskar conferred by the Sangeet Natak Akademi, Government of India, Adithya Birla Kala Yuva Puraskar, Ram Gopal Best male dancer Award, Best dancer Prize (2018) in Junior Category in the 12th Dance Festival and Best Dancer Prize (2025) in Sub Senior Category in the 18th Dance Festival of the Music Academy.



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.

He has choreographed group thematic presentations titled Punyah Krishna, Hara, SatGati, Abha, Naga Mandala, Maya and Asthitva, the Pregnant King and many Solo presentations. He has built a Gurukula near Belgaum for artists along with Adithya P.V and Shruti Gopal.

Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Jatiswaram	Kharaharapriya	Adi	Veena Sheshanna
Smaraami Te, Chittam (Varnam)	Ragamalika	Adi	Lyrics: Parshwanath Upadhye Music: Srikanth Gopalakrishnan
Javali	Kamas	Rupakam	Yoganarasimham H.
Thillana	Yaman Kalyani	Misra Chapu	Lalgudi G. Jayaraman

Accompanying Artistes

Nattuvangam : Adithya P.V.
Vocal : Srikanth Gopalakrishnan
Mridangam : Harsha Samaga
Violin : Vishwesh Swaminadhan
Flute : Hariprasad Subramanian

9th January 2026
6.00 p.m. – 7.30 p.m.

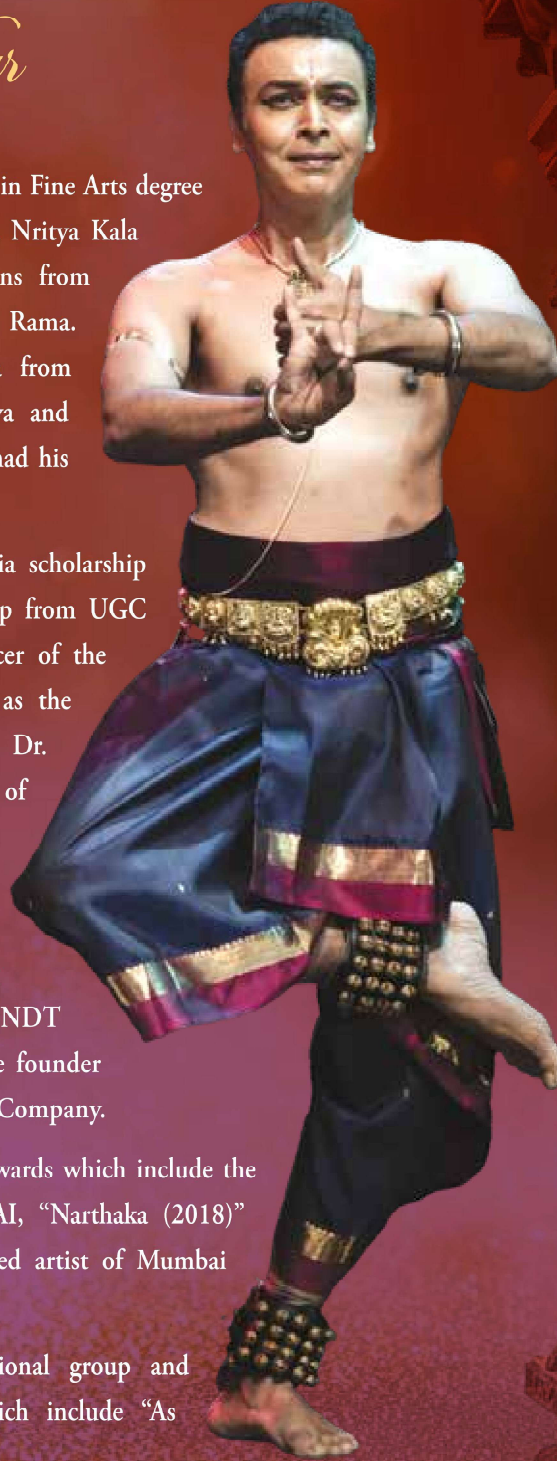
Vaibhav Arekar

Vaibhav Arekar has done his Master's in Fine Arts degree in Bharatanatyam from the Nalanda Nritya Kala Mahavidyalaya. He had his early lessons from Saroja Srinath and her daughter Dr. Siri Rama. Vaibhav Arekar had training in nritta from Thangamani Nagarajan and in abhinaya and choreography from Dr Kanak Rele. He had his Arangetram in 1991.

He received the Government of India scholarship for young dancers and later a Fellowship from UGC for dance research. As the leading dancer of the Nalanda troupe, he has been featured as the lead performer in the productions of Dr. Kanak Rele. He has been a lecturer of Nalanda Nritya Kala Mahavidyalaya and its Principal. He was the Co-director of Lasya, a dance institution of Mumbai with a professional performing wing and an academic center affiliated to SNDT Women's University. He is presently the founder and artistic director of Sankhya Dance Company.

Vaibhav Arekar has received several awards which include the "Narthaka Nipuna (2024)" from ABHAI, "Narthaka (2018)" from Natyanjali Trust. He is A – graded artist of Mumbai Doordarshan.

He has choreographed solo, traditional group and collaborative productions, some of which include "As



we Are”, “Rahasyam”, “Postcards”, “And She Spoke”, “Nibandhana”, “Shrimanta Yogi”, “Shringar Ranga”, “Naachu Keertanache Rangee”, “Akkamahadevi”, “Paanyaavarchya Paaklya”, “Astittva” – a collaborative endeavour with two of the leading dancers Daksha Mashruwala (Odissi) and Uma Dogra (Kathak) among many others. He has several solo works to his credit.

Vaibhav has visited Australia, Brazil, Bahrain, Canada, France, Germany, Hungary, Hong Kong, Japan, North Korea, Poland, Russia, Singapore, Taiwan and USA on concert tours.

Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Ardhanarishwaram (<i>Kriti</i>)	Kumudakriya	Rupakam	Muthuswami Dikshitar
Sumasayaka (<i>Varnam</i>)	Karnataka Kapi	Rupakam	Swathi Tirunal
Subhashita	Ragamalika	Talamalika	Traditional
Theruvil Varano (<i>Padam</i>)	Kamas	Rupakam	Muttuthandavar
Yeh tan that (<i>Bhajan</i>)	Ragamalika	Talamalika	Kabir

Accompanying Artistes

Nattuvangam : Kalishwaran Pillai
 Vocal : Raghuram Rajagopalan
 Mridangam : Satish Krishnamurthy
 Violin : Vishwesh Swaminadhan
 Flute : Maheshswamy

Other Credits:

Light/ Artistic inputs : Sushant Jadhav
 Rhythmic compositions : Satish Krishnamurthy, Kalishwaran Pillai
 Kabir composition : Kartik Hebbar, Raghuram Rajagopalan

9th January 2026
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, Vasantahabba, an all-night performance of music and dance, the roster of which includes some of the greatest



names in India, attended by over forty thousand enthusiastic spectators streaming in from surrounding villages – and beyond. The Nrityagram Dance Ensemble is regarded worldwide as one of the foremost dance companies of India.

SURUPA SEN the Artistic Director and choreographer of Nrityagram, 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 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), Śriyah (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 Vinati: Songs from the Gita Govinda (2021). She has also created two virtual shows – Vinati, 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, the Yagnaraman Award from Sri Krishna Gana Sabha, Chennai, Nritya Choodamani from Sri Krishna Gana Sabha, Chennai and the Sangeet Natak Akademi Award.

PAVITRA REDDY started her training in Nrityagram in 1990 and was the first student to graduate from Nrityagram's rural outreach programme.

She learned Odissi under the tutelage of Surupa Sen and joined the Nrityagram Dance Ensemble in 1993. She has performed solo and with the Ensemble in India and abroad. Pavitra teaches in Nrityagram's residential and outreach programs and in the Director of Outreach Activities.

ANOUSHKA RAHMAN has trained under the tutelage of Surupa Sen. She initially learnt Odissi with Smt. Dona Ganguly in Kolkata and is a Sangeet Bhaskar in Odissi dance. Anoushka has performed with Nrityagram since 2021.



DAQUIL MIRIYALA joined Nrityagram's Village Outreach Programme in 2010. She has learned Odissi under the tutelage of Gurus Surupa Sen and Pavitra Reddy. In 2021 she was selected to be a part of the Nrityagram Dance Ensemble.

NAMAHA MAZOOMDAR has trained under the tutelage of Guru Daksha Mashruwala in Mumbai. She is a professional dancer and trainer, a theater director, and a storyteller, and has performed as a freelance dancer across India, Singapore, Australia, and Indonesia. She is also a qualified professional actor with a Diploma from the Intercultural Theatre Institute, Singapore.


She started training with Nrityagram in 2022 and joined the Ensemble in 2024.

SIRIKALIYANI ADKOLI began Odissi at Nrityagram in 2011 at age four, training under Pavithra Reddy through year-round classes and intensive summer residencies. A poised and expressive young dancer, she has performed at Nrityagram showcases, Bengaluru festivals, and in Akram Khan's Gigenis. She continues to grow as a dedicated artist and an emerging member of the Nrityagram Dance Ensemble.

AISHANI DASH came to Nrityagram in 2013 at the age of four, joining the Village Outreach Programme the following year under the tutelage of Pavithra Reddy. For more than a decade, Aishani has danced to wide appreciation at NrityaUtsarga, Nrityagram's annual celebration of Founder Protima Gauri. Recently, she has begun performing with the Nrityagram Dance Ensemble, marking a significant milestone in her artistic journey. Guided by her teachers and supported by the Nrityagram family, Aishani continues to grow as one of the Ensemble's promising young dancers.

ADITHYA V. S. entered Nrityagram's Village Outreach Programme in 2012, studying Odissi under tutelage of Pavithra Reddy. Her performances at NrityaUtsarga have been met with admiration, reflecting her steady growth into a lyrical and expressive young dancer. As she continues to refine her technique and deepen her artistry, Adithya is steadily moving toward becoming a member of the Nrityagram Dance Ensemble.

JATIN SAHU (Vocal, Harmonium) learned Odissi singing under the tutelage of Guru Ramahari Das at The Music College, Odisha. He lives in Mumbai and has worked with Nrityagram since 2008. He is also a concert singer.



ROHAN DAHALE (Mardala - Percussion) began his training with Guru Kelucharan Mahapatra and has continued to learn from Guru Banamali Maharana for the past twelve years. He lives in Mumbai and accompanies Odissi dancers from the region. At present, he is percussionist at the dance village and travels and performs with the Ensemble.

PARSHURAM DAS (Flute) is a disciple of Pt. Mohini Mohan Pattnaik. He graduated from the Music College, Odisha and in addition to freelancing as a music accompanist, he teaches at Utkal University of Culture, Bhubaneswar. He has been with the Nrityagram Dance Ensemble since 2002.

ANUP KULTHE (Violin) has a postgraduate degree in Hindustani Violin and has been mentored by Shri Shirish Balkrishna Upadhyaya. He performs as a soloist, freelances as a music accompanist, and has recently started accompanying the Nrityagram Dance Ensemble.

LYNNE FERNANDEZ (Lighting Designer, Technical Director) has worked as an actress and light designer with many notable directors including Barry John, Joy Michael, Ranjit Kapoor, and Lillete Dubey, and was one of the first professional lighting designers in India. Her theatre work has been presented at the Edinburgh Festival Fringe, in the West End and off-Broadway. She came to Nrityagram in 1993 as Production and Technical consultant to the newly founded Ensemble and stayed on as Technical Director. In 1997 she was appointed Executive Director of the Nrityagram Village, School and Ensemble. As Executive Director, she is responsible for administration, fund-raising and project development. Her recent projects include Kula, a residence where arts practitioners can live and create new work. She is presently working on building a Performing Arts Centre comprising a theatre, an exhibition space and rehearsal studios. She has also overseen the emergence of the Ensemble on to the international arena.

Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Namo Narayana (<i>Invocation</i>)	Mohana	Ektaali	Pt. Raghunath Panigrahi
Ritu Vasant (<i>Pallavi</i>)	Vasants	Jati Taal	Pt. Raghunath Panigrahi
Mayura Shringara		Based on Tala Ektaali	Surupa Sen
Kama Hasti		Based on Tala Ektaali	Surupa Sen
Dasavatara		Based on Tala Ektaali	Rhythm Composition: Dhaneswar Swain & Surupa Sen

Artistes:

Dancers:

Surupa Sen
Pavithra Reddy
Anoushka Rahman
Daquil Miriyala
Namaha Mazoomdar
SiriKalyani Adkoli
Aishani Dash
Adithya V.S.

Musicians

Vocal & Harmonium : Jatin Sahu
Mardala : Rohan Dahale
Violin : Anup Kulthe
Flute : Parshuram Das
Special Effects : Haze
Other Credits : Lighting
Lynne Fernandez



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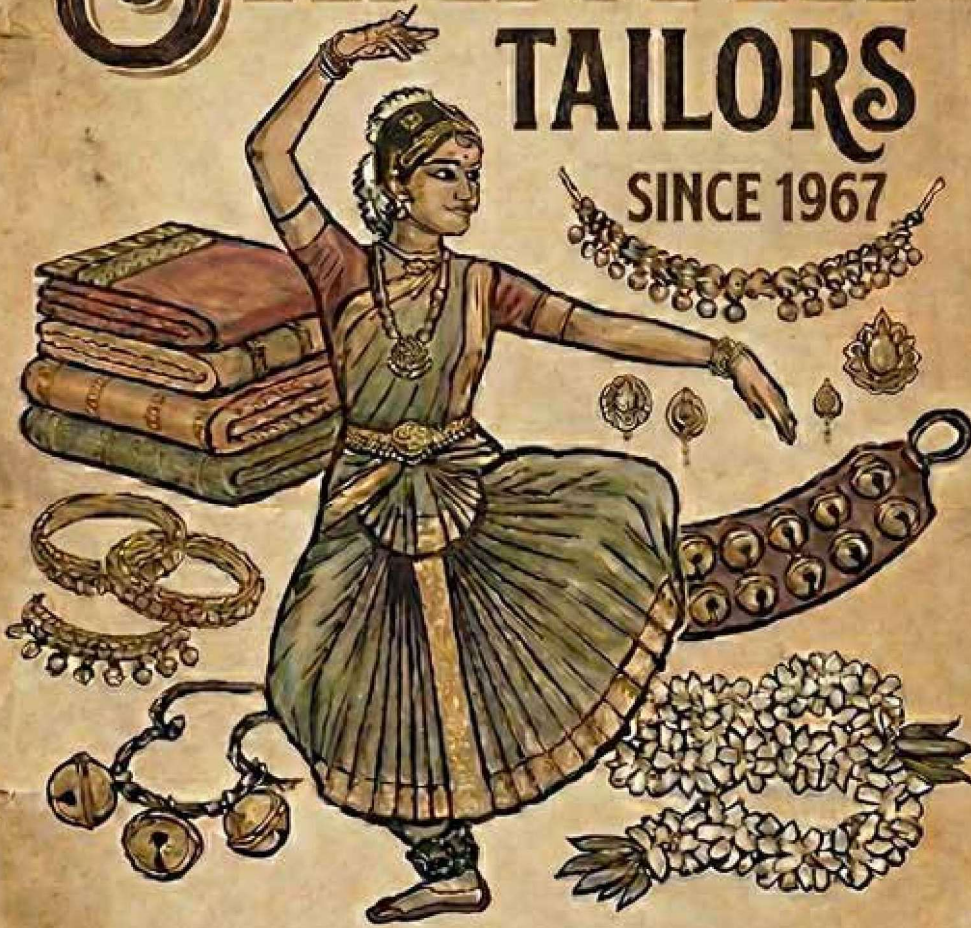
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