



Music Academy

The Music Academy Madras



18th Dance Festival
3rd to 9th January, 2025



Chennai Boutique: Plot No. 2, Silver Spring Apartment,
Vijaya Nagar 3rd Street, Sridevikuppam, Valasaravakkam, Chennai - 600 087
Shop Online@ www.chitralooms.com



+91 90433 39892, 9176427758



/chithrakailash



Mr. Chang-nyun Kim

Consul General,
Consulate General of the Republic of Korea
Chennai

Inaugurates the Dance Festival



THE MUSIC ACADEMY MADRAS

168, T.T.K. Road, Chennai 600 014 • Tel : 2811 22 31/2811 5162
E-mail : dance@musicacademymadras.com • Website : www.musicacademymadras.in

DANCE FESTIVAL 2025

3rd to 9th January 2025 at the T.T.Krishnamachari Auditorium

Mr. Chang-nyun Kim

Consul General, Consulate General of the Republic of Korea in Chennai

Inaugurates

5.00 p.m. Friday, January 3, 2025

Dr. Neena Prasad

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.
03.01.2025 Friday				Nritya Kalanidhi Rama Vaidyanathan <i>Bharatanatyam</i>	Apsaras Dance Company, Singapore – <i>Group – The Heroines of Raja Ravi Varma</i>
04.01.2025 Saturday	Bhavya Ramachandran <i>Bharatanatyam</i>	Bhavajan Kumar <i>Bharatanatyam</i>	Jyotsna Jagannathan <i>Bharatanatyam</i>	G. Narendra <i>Bharatanatyam</i>	Urmila Sathyanarayanan <i>Natya Sankalpaa – Bharatanatyam – Group 'Thadathagai' – The Eternal Queen of Madurai</i>
05.01.2025 Sunday	Shriya Srinivasan <i>Bharatanatyam</i>	Dakshina Vaidyanathan Baghel <i>Bharatanatyam</i>	Parshwanath S. Upadhye <i>Bharatanatyam</i>	Natya Kala Acharya Malavika Sarukkai <i>Bharatanatyam</i>	Dr. Neena Prasad <i>Mohiniyattam</i>
06.01.2025 Monday	Pritam Das <i>Bharatanatyam</i>	Harinie Jeevitha <i>Bharatanatyam</i>	Vishal Krishna <i>Kathak</i>	Meenakshi Srinivasan <i>Bharatanatyam</i>	Vaibhav Arekar <i>Bharatanatyam – Group – Nibandhana</i>
07.01.2025 Tuesday	P.V. Adithya <i>Bharatanatyam</i>	Medha Hari <i>Bharatanatyam</i>	Purvadhanashree <i>Vilasini Natyam</i>	P Praveen Kumar <i>Bharatanatyam</i>	Shivamohanam – Mosalikanti's School of <i>Kuchipudi – Group – Triyambaam</i>
08.01.2025 Wednesday	P P Athul Balu <i>Bharatanatyam</i>	Meera Sreenarayanan <i>Bharatanatyam</i>	K.P. Rakesh <i>Bharatanatyam</i>	Shijith Nambiar & Parvathy Menon <i>Bharatanatyam – Duo</i>	Divya Goswami <i>Kathak – Aqedat: Love's union in the Divine</i>
09.01.2025 Thursday	Divya Hoskere <i>Bharatanatyam</i>	Avijit Das <i>Kuchipudi</i>	Lakshmi Parthasarathy Athreya <i>Bharatanatyam</i>	Nritya Kalanidhi Priyadarshini Govind <i>Bharatanatyam</i>	Nrityagram <i>Odissi – Group</i>

Main Sponsor



S. Viswanathan Foundation



Sri N. Murali
President
The Music Academy Madras

The Executive Committee, The Music Academy Madras

President	Sri. N. Murali
Vice Presidents	Sri. K.V. Krishna Prasad Smt. Prabha Sridevan Sri. Ravi Appasamy Sri. S. Santhanakrishnan Sri. R. Srinivasan Sri. P.R. Venketrama Raja
Secretaries	Dr. Meenakshi (Sumathi) Krishnan Sri. N. Ramji Sri. V. Srikanth Sri. V. Sriram
Treasurer	Sri. V. Balasubramanian
Members of the Executive Committee	Sri. K.S.R. Anirudha Smt. Bhavani Raghunandan Dr. Chithra Madhavan Smt. Gayathree Krishna Smt. Goda Anirudh Raghavan Smt. Kami Viswanathan Smt. Meenakshi Ganesh Sri. Rajiv Menon Sri. S. Raghavan Smt. Sujatha Vijayaraghavan Sri. N. Suresh

Dance Festival Committee

Sri. N. Murali (Ex – Officio)
Sri. R. Srinivasan
Sri. K.S.R. Anirudha
Dr. Chithra Madhavan
Smt. Gayathree Krishna
Smt. Goda Anirudh Raghavan
Smt. Kami Viswanathan
Sri. Ravi Appaswamy
Smt. Sujatha Vijayaraghavan
Sri. S. Raghavan
Dr. Meenakshi (Sumathi) Krishnan (Ex – Officio)
Sri. V. Srikanth (Ex – Officio)
Sri. V. Sriram (Ex – Officio)
Sri. N. Ramji – Convenor

Editorial Committee - Dance Festival Brochure

Sri. K.S.R. Anirudha
Dr. Chithra Madhavan
Smt. Gayathree Krishna
Sri. S. Raghavan

Visit Academy's website

www.musicacademymadras.in



Dr. Neena Prasad

Nritya Kalanidhi 2024



Born on May 19, 1972 at Thiruvananthapuram to Prof. M. Bhaskara Prasad and Lalitha, Neena had her training in Mohiniyattam from Kalamandalam Kshemavati and Kalamandalam Sugandhi. She learnt Bharata Natyam from Sangita Kala Acharya Adyar K. Lakshmanan, Kuchipudi from Vempati Chinna Satyam and Kathakali from Vembayam Appukuttan Pillai. A master's degree holder in English literature, she was awarded her doctorate by Rabindra Bharathi University for her thesis on Lasya and Tandava in South Indian classical dances. She was awarded a post-doctoral fellowship by the University of Surrey.

A top-ranking exponent of Mohiniyattam, Dr. Neena Prasad has established the Bharathanjali Academy of Indian Dances at Thiruvananthapuram and a centre for Mohiniyattam in Chennai and she teaches numerous students at both locations. In her approach to the art form, she has adopted a healthy mix of the traditional and the innovative. Thus, while on the one hand she favours the time-tested format and repertoire, she has worked with vocalist Chenganaserry Madhavan in creating within the Carnatic genre, several new pieces suitable for Mohiniyattam performances. She has besides worked on forming pedagogy for the art thereby bringing in a systematic approach to teaching.

The Music Academy, Madras takes pleasure in conferring on her the Nritya Kalanidhi.



Natya Kala Acharya / Nritya Kalanidhi Award

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

- 2011 – **Dr. Padma Subrahmanyam**
- 2012 – **Smt. Sudharani Raghupathy**
- 2013 – **Smt. Chitra Visveswaran**
- 2014 – **Kum. Leela Samson**
- 2015 – **Smt. Alarmel Valli**
- 2016 – **Kum. Malavika Sarukkai**
- 2017 – **Kum. Lakshmi Viswanathan**
- 2018 – **Smt. Shanta Dhananjayan**
- 2019 – **Smt. Priyadarsini Govind**
- 2020 – **Smt. Rama Vaidyanathan**
- 2021 – **Kum. Narthaki Nataraj**
- 2022 – **Smt. Bragha Bessell**
- 2023 – **Smt. Vasanthalakshmi Narasimhachari**

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



17th Dance Festival – 2024

3rd January 2024 to 9th January 2024

Sl. No.	Category – Best Dancer	Name of Artistes	Endowment / Donor Details
1.	Senior Category	G. Narendra	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)	Mahati Kannan	
3.	Sub Senior Category (Afternoon)	Jyotsna Jagannathan	
4.	Junior	Bhavajan Kumar	
Category – Outstanding Dancer			
1.	Senior Category	Meenakshi Srinivasan	
2.	Sub Senior Category (Morning)	Harinie Jeevitha	
3.	Sub Senior Category (Afternoon)	K.P. Rakesh	
4.	Junior	Medha Hari	

Mid Year Dance Festival 2024

11th July 2024 to 13th July 2024

Sl. No.	Category	Name of Artistes	Endowment / Donor Details
1.	Best Dancer	Shabin Bright	M.N. Subramanian Memorial Prize
2.	Outstanding Dancer	Bhavya Kumaran	



HCL Concert Series 2024

Sl. No.	Category	Name of Artistes	Endowment / Donor Details
1.	Best Dancer	Sai Brindha Ramachandran	S. Vamasundara Devi Memorial Prize

Spirit of Youth 2024

1st – 10th August 2024

Sl. No.	Category	Name of Artistes	Endowment / Donor Details
1.	Best Dancer	E B Sreelakshmi	Sri Guttu Vasu Memorial Prize Endowed by Srinivasa Prasad International Foundation for the performing arts
2.	2nd Best Dancer	P Sundaresan	
3.	Dance Guru Award (for Guru of Best Dancer)	Girish Madhu	Late P. Obul Reddy
4.	Special Prize for the Best Dancer in the festival	E B Sreelakshmi	M/s Sundram Fasteners Ltd in memory of Smt. Ambujam Krishna



Padams and Short Lyrics in Dance

T.S. Parthasarathy

In the Indian cultural milieu literature and music (sahitya and sangita) have always gone hand in hand, cross fertilizing each other down the centuries. Contrary to the popular impression, the term '**Sangita**' does not mean music alone but comprises gitam (vocal music), vadyam (instrumental) and nritya (dance). The use of the word nritya in the relevant Sanskrit verse is significant because in dance parlance nritya denotes pure dance having no theme but containing rhythm patterns (adavus), poses and adavu jatis, like the alarippu, jatisvaram and tillana. Nritya is a dance composition having both nritta and abhinaya in the form of varnams, padams, svarajatis and javalis. The term natya as defined by Bharata Muni has a totally different connotation. In its complete form it comprises music, dance and communication through expression. (Later authors, like Sarngadeva, recognized another form in the term nritya and defined it as a representative kind of nritta.)

A Sanskrit verse compares sangita and sahitya to the two eyes of Sarasvati, the goddess of learning. Those were, perhaps, the common accomplishments of a cultured man or woman in those days, because a rather strongly-worded verse declares a person bereft of those qualifications as a quadruped without a tail and horns.

There are many examples where the literary and the dance traditions—kavya and nritya—meet, each enriching the other. Even Buddhist and Jain literature, often ascetic and ethical in tone picturesquely describe the dancing accomplishments of courtesans like Amrapali. The glorious dance traditions of ancient Tamil Nadu inspired Ilango Adigal, a prince of the Chera line (who later became a monk) to depict a courtesan, Madhavi, as the dancer par excellence in his Tamil mahakavya, the Silapadhikaram. Kalidasa called natya "the most dear to the hearts of the gods and the most acceptable sacrifice ever offered to them". And he created another immortal dancer in literature, Malavika, about whose talent her Guru, Ganadasa, exclaims: "Whatever I teach her she grasps so quickly and reproduces so perfectly, that she seems to teach it back to me, with the hallmark of her personality stamped upon it". It is the references in Sanskrit and Tamil literature to the Ananda Tandavam (mystic dance of Nataraja) which inspired that unknown but immortal sculptor in the dim past to create the Nataraja idol, perhaps the most beautiful creation in the annals of Indian art.



The Padam

The Nāṭyaśāstra mentions the padam as an indispensable constituent of the Gandharva. Bharata has used the word 'padam' in the sense of sahitya, or any song employed for abhinaya. The dramatic performance or visual representation by gestures being an invariable feature of drama, padams were always accompanied by abhinaya. The characteristic of a padam is that it is intended for nritya. A padam should be full of bhava or aesthetic emotional appeal; it is generally intended for dance, though it can also be sung independently as well. The music is repetitive, but it is intended to develop the motif which is gradually expanded in three charanas culminating in a climax.

Ancient dance compositions, if there were any, have not survived the ravages of time; there is nothing traceable prior to the 13th century when the Gita Govindam of Jayadeva was written. Interestingly enough, Jayadeva calls his work a padavali or series of padams or a prabandha or poetical composition. What is significant is that the ashtapadis are eminently suited for abhinaya. Jayadeva was the first to write regular musical compositions to given ragas and talas, with the nayaka-nayika motif covering sringara or love in all its aspects, love-in-separation and love-in-union. Jayadeva's lyric sequence depicts seven of the eight conventional nayikas described in dance treatises. It is no wonder that the Odissi dance leans heavily on the lyrics of this immortal poet who is said to have spent most of his life at Puri Jagannath.

Modern connotation of a Padam

After the 13th century, the word padam came to be loosely used in music parlance. The kirtanas of Purandara Dasa were called Dasara padagalu and even Tyagaraja in his kriti 'Samayamu delisi' calls his songs padams.

But the concept of the term padam as a musical and dance term has now stabilized to mean a musical composition in slow tempo, saturated with the sringara-rasa and having the nayaka-nayika bhava as the motif. Composers usually draw inspiration from works like Rasamanjari of Bhanu Datta Misra, Sringara Tilaka and Amara Satakam. Many new types of nayikas have since been added to the conventional eight and a few types of the nayaka have also been depicted.

The earliest specimens of this kind of composition are the sringara sankirtanas of Tallapakkam Annamacharya (1424 – 1503). They are the forerunners of what Kshetrajna, Sarangapani and others later wrote as regular padams although it is not clear whether these composers were acquainted with the lyrics of Annamacharya. But the literary tradition has ever been continuous. Many a Telugu composer tried their hand at the new type of composition with varying degrees of success and Subbarama Dikshitar lists eight such lyric writers in his Sampradaya Pradarshini; but all of them have practically gone into oblivion.



Kshetrajna

Kshetrajna is the uncrowned king in the field of padam and leaves the others far behind him in expertise. With an uncommon command over the Telugu idiom, he is adept in employing it in the most telling and felicitous manner possible. He favours the kaisiki vritti—soft, flowing and seductive. With mastery over the Alankara literature of his time, he portrays faithfully the characteristics of the heroes and heroines, as laid down in works on rasa. His words are pregnant with subtle ideas, and he is a wizard in making the implied or suggested sense of a passage (dhvani) more striking than the explicit sense. The saying that ‘the sound is an echo of the sense’ is fully in evidence in his lyrics. Apart from their musical or dance aspects the padams of Kshetrajna are worth conning even as specimens of Telugu Literature.

He has no predecessors in this line, nor has he left any successor who can be compared in excellence. His padams are masterpieces of erotic psychology and the twists and turns he gives are breathtaking. It is no wonder that his rivals in the court of Vijayaraghava Nayak had to accept defeat when he commenced a padam with the words ‘Vadaraka po pove’ and challenged them to complete it. In this padam he makes the nayika tell the sakhi: ‘Enough of your prattle, why would he come at all, he is not wanted here, ask him not to come’. As if to explain her unusual stand, she adds: ‘I do not want to see him with this emaciated body of mine, which has lost all its glamour by long separation from him’, thus taunting him for his indifference. A good knowledge of Telugu and an ability to voice the sentiments in a slow, deliberate time-measure are essential for anyone who wants to render the padams of this Telugu bard.

Sarangapani and others

Next to Kshetrajna comes Sarangapani in quality and popularity. Nothing much is known about his life except that he was one of the renowned music composers like Govindasamayya and his brother Kuvanasamayya, patronized by the art-loving zamindars of Karvetnagar. ‘Telisene’ in Huseni, ‘Ni papemi’ in Gaulipantu and ‘Sisapu rukalu’ in Saurashtram are among his well-known padams; yet, none of these is employed in dance these days.

Telugu writers of padams, settled in Tamilnadu, produced several good lyrics and Muvvalur Sabhapatayya is popular for his padam ‘Darijuchu’ in Sankarabharanam. Virabhadrayya and Merattur Venkatarama Sastri, falling under his category, are among the lesser-known figures in this field.

Two Royal Composers

The rulers of native states during the 18th and 19th centuries were not merely patrons of music and dance but were themselves performers and composers of great



merit. Svati Tirunal of Travancore and Serfoji of Thanjavur were contemporaries, enlightened rulers, multi-linguists and munificent patrons of the fine arts. Among the nearly 400 compositions of Svati Tirunal, 67 are padams in Sanskrit, Telugu, Kannada and Malayalam and the ruler thus emerges as one of the leading padam composers in Carnatic music. It was Svati Tirunal who introduced Bharatanatyam in Travancore and the padams and the pada varnas composed by him, with the assistance of Vadivelu, were intended for the Devadasis whom he had invited from Thanjavur.

Svati Tirunal's padams have a literary flavour of their own. Although the nayika types depicted are conventional, Svati Tirunal, the supreme poet in Sanskrit and Malayalam, has invested his lyrics with a true poetic ring. The padams combine the excellence of Jayadeva, Narayana Tirtha and Kshetrajna. As delineation of sentiment is the chief factor which determines the poetic value of a literary or musical piece, the ruler's padams have a genuine claim to a high place among poetic works. Sringara being the main rasa depicted, the vyabhicharibhavas are suitably represented and these develop the sthayibhava and suggest sringara rasa – 'king among sentiments'. It is a happy augury that the padams of Svati Tirunal are becoming increasingly popular, gradually replacing their counterparts, some of which are of an inferior literary quality.

Raja Serfoji II (1798 – 1831) rendered unique service to Bharatanatyam from another angle. He composed chain compositions in Marathi for being employed in Bharatanatyam performances. Each group is a kovai or nirupana in which a story or an anecdote is narrated through the medium of dance compositions in the same Carnatic raga. Eighteen varieties of compositions have been handled by Serfoji and these have been published by the Sarasvati Mahal Library of Thanjavur. The dance compositions of Serfoji were not employed in Bharatanatyam performances for two reasons. The language was Marathi, which few dance masters or students understood. Even the Tanjore Quartet, who were Serfoji's own employees, did not adopt them for choreography. Secondly, each was in the same raga and this was bound to produce monotony. It is to be noted that Serfoji had composed padams specifically called abhinaya padams. It was left to Acharya Parvatikumar of Bombay to train talented disciples like Sucheta Bhide and Parul Jhaveri to dance to the pieces of Serfoji.

Tamil Padams

Tamil composers appear to have taken to padams at a much later date. Even now there are no padams in Tamil which can be compared to those of Kshetrajna or Sarangapani. Composers of padams in Tamil include Muthutandavar, Marimutha Pillai, Papavinasu Mudaliar, Ghanam Krishna Iyer, Subbarama Iyer and others. Krishna Iyer, who was a contemporary of Tyagaraja and Subbarama Iyer, who lived



till the first decades of the century, are the most popular among composers of Tamil padams. Subbarama Iyer's padams come closest to the earlier Telugu padams in their approach to srīngara although his language is far from being elegant and in some songs, often jarringly colloquial. Krishna Iyer's padams are more dignified and lend themselves to clean abhinaya.

Javalis

Javalis are miniature padams but they are composed in a lighter vein. They lack the stately gait of padams and treat love on its lighter side, employing mostly colloquial language and some humour here and there. The heroes and heroines of javalis are not of the padam type and often indulge in banter or good natured witty chaffing. The writers of javalis were not unaware of the light nature of their lyrics and therefore packed them with telling alliteration, often using obscure Telugu words.

But javali composers should not be taken lightly. Two of them, Dharmapuri Subbarayar and Tiruppanandal Pattabhiramayya, were outstanding, and were geniuses in their own way. Strangely enough, both of them were not professional musicians (they were holding clerical posts). Yet, they caught the true format of the javali form and wrote in Telugu in ragas like Yamunakalyani, Khamas, Pharaz, Senchurutti and Behag with striking effect and adroitness. Their handling of even classical ragas like Kalyani, Mukhari, Bilahari and Kannada is full of verve. Pattabhiramayya's javali 'Ni matalemayanura' in Purvikalyani is a remarkable piece in which an outraged girl rebukes her lover who flirted with her on three occasions, promising her three different jewels which never materialized. This javali is one of the finest for performing abhinaya. Dharmapuri Subbarayar stands in a class of his own and his javalis like 'Adi neepai' and 'Smara Sundaranguni' have a dreamy effect on the listener.

Tillana

Tillana with sahitya comes under the category of short lyrics in dance. This lively form rounds off a Bharatanatyam performance or a concert on a joyous note. The fact that giants like Svati Tirunal, Pallavi Seshayyar, Mysore Sadasiva Rao and Patnam Subrahmanya Iyer thought it fit to compose tillanas shows its importance in Carnatic music. The sahitya appendage, although usually in praise of a patron, can also be made attractive by employing rhetorical beauties. Mahavaidyanatha Iyer's tillana 'Gaurinayaka' in Kanada is a rare type of scholarly tillana with beautiful sahitya in praise of Lord Siva.

Poetry and dance have thus combined to create visual and aural beauty of an ennobling kind and to produce rasa in the connoisseurs.

Journal of the Music Academy – 1998



Rama Vaidyanathan

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

Rama has been awarded with several titles including the Kalaimamani by the Government of Tamil Nadu and the Kalashree by the Government of Kerala, the Kumar Gandharv Puraskar from the Madhya Pradesh Government, Nritya Choodamani from Krishna Gana Sabha, Nadanamamani from Karthik Fine Arts Chennai, and Vani Kala Sudhakara from Tyaga Brahma Gana Sabha, the Central Sangeet Natak Akademi Puraskar and Nritya Kalanidhi from the Madras Music Academy. Rama is the recipient of the Central Sangeet Natak Akademi Puraskar for the year 2017. As the Vice President of Ganesa Natyalaya, New Delhi, she has been actively engaged in teaching for more than thirty years.





Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Invocation	Ragamalika	Adi	Tirumular / Dr. S Vasudevan
Swaminee (Varnam)	Anandabhairavi	Ata	Shyama Sastry
Abhang	Jog	Misra Chapu	Janabai / Karthik Hebbar
Keerthanam	Kamboji	Adi	Swati Tirunal

Accompanying Artistes

Nattuvangam : Dr. S Vasudevan
Vocal : Karthik Hebbar
Mridangam : Sumod Sreedharan
Violin : Vishwesh Swaminadhan



Apsaras Arts Dance Company

Apsaras Dance Company

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





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

Apsaras Dance Company's productions have travelled to venues and prestigious festivals in some 40 countries, arguably making it one of the most travelled Singapore flag-bearers in the international arts scene.

Apsaras Dance Company is administered and managed by Apsaras Arts – a non-profit registered charity.

Aravinth Kumarasamy

Aravinth has been Artistic Director of Apsaras Dance Company since 2005, is the recipient of the "Cultural Medallion", Singapore's highest national accolade for an individual's contribution to the arts. He has delicately infused traditional Bharatanatyam with contemporary innovations in storytelling, blurred the lines between diverse cultural influences by weaving in Cambodian, Javanese, Balinese and Sri Lankan dance forms, and addressed real-world current affairs head on with daring productions.

For his contributions to the Arts, Aravinth has been recognised with Singapore's Young Artiste Award by the National Arts Council of Singapore, India's prestigious Arya Bhatta Award and the Kala Ratna award from Singapore Indian Fine Arts Society. Aravinth is a member of the advisory board of the National Arts Council of Singapore, and the talent advisory board of the People's Association of Singapore.

The Heroines of Raja Ravi Varma

The Heroines of Raja Ravi Varma by Apsaras Dance Company, brings to life a selection of painted epic heroines through Bharatanatyam. It explores the emotions portrayed in Raja Ravi Varma's (1848–1906) 14 well-known paintings of Damayanthi, Radha, Shakuntala, Sita and Yashodha. Known for their beauty, the lives of these heroines were filled with romance, love and tragedy.

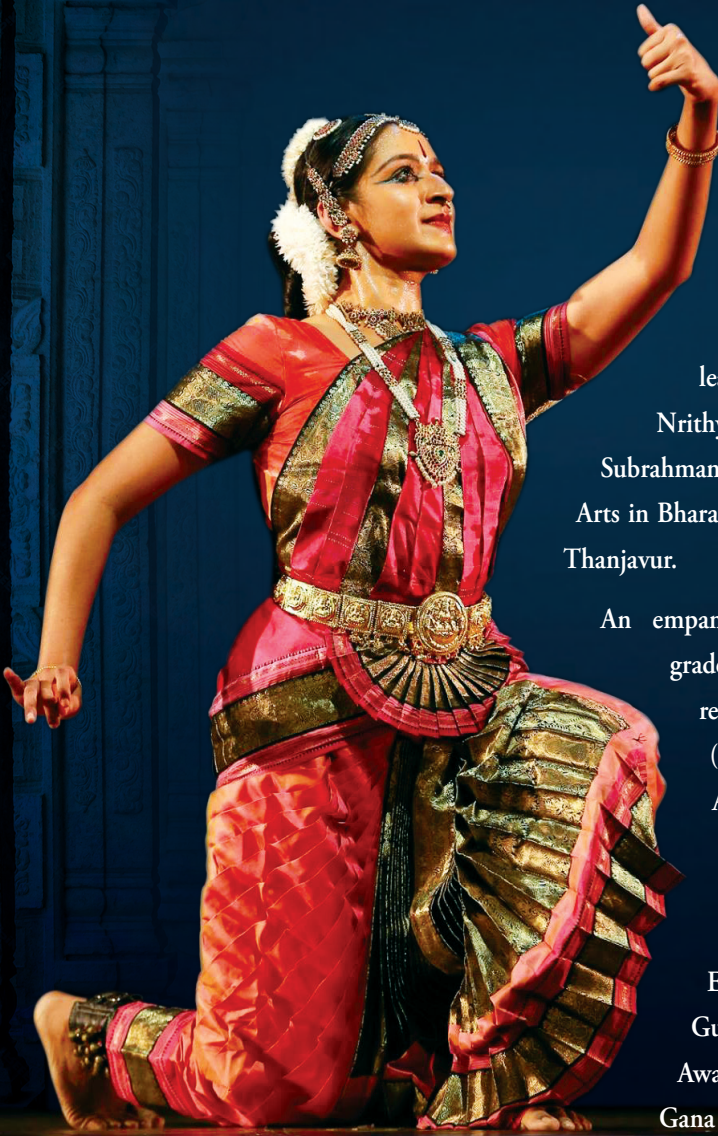


Each enactment is accompanied by poetry from various genres and meticulously designed costumes that reflect the styles depicted in the paintings. The heroines' stories come to life from the canvas, speaking through dance.

Concept and Artistic Direction : Aravinth Kumarasamy
Choreography and Costume Design : Mohanapriyan Thavarajah
Music Composition : Rajkumar Bharathi
Vocals : Bombay Jayashree Ramnath
Keerthana Vaidyanathan
Karthika Vaidyanathan
G Shrikanth



Bhavya Ramachandran



Bhavya Ramachandran started learning Bharatanatyam from Vazhuvoor R. Samraj under whom she had her Arangetram in 2000. She continued her training under Srikala Bharath. She completed her advanced learning in Natyasastra with Nrithyodaya under Dr. Padma Subrahmanyam. She is a Master of Fine Arts in Bharatanatyam from Sastra University, Thanjavur.

An empanelled artist of ICCR and a graded artist of Doordarshan, she has received the Natya Chudar Award (2009) and Nadanamamani Award (2017) from Karthik Fine Arts, Yuva Kala Bharati Award (2010) from Bharat Kalachar, Dr. Balasaraswati Endowment Award (2011) and Guru Vazhuvoor Ramiah Pillai Award (2012) from Sri Krishna Gana Sabha and the Outstanding



Dancer (M.N. Subramanian Memorial Prize 2019) in the Mid-Year Dance Festival of The Music Academy.

She has presented a paper titled “The intangible dance of Lord Shiva” at Sastra University and choreographed several Varnams and Thillanas.

Bhavya has given several solo performances in dance festivals in Chennai and has visited Canada, Singapore and South Africa on concert tours.

Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Pushpanjali Tevaram	Nattai	Chatusra ekam	Traditional Appar
Jatishwaram	Ragamalika	Misra Chapu	Dr. Padma Subrahmanyam
Endaro Mahanubavulu (Pancaratra Kriti)	Sriragam	Adi	Thyagaraja
Yaar poi solluvar	Todi	Misra Chapu	Ghanam Krishna Iyer
Sa Virahe (Ashtapadi)	Purvi	Adi	Jayadeva Music: Dr. Padma Subrahmanyam
Thillana	Kannada	Adi	Dr. Padma Subrahmanyam

Accompanying Artistes:

Nattuvangam & Vocal : Dr. Gayatri Kannan
Vocal : Parur M.S. Ananthashree
Mridangam : Nagai. P. Sriram
Flute : B. Gokulakrishnan
Violin : Shree Lakshmi Bhatt



Bhavajan Kumar

Bhavajan Kumar has worked and learnt with Nritya 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 (2011), 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 Vasanthalakshmi Narasimhachari

Endowment from Narada Gana Sabha.

He was Awarded the Best Dancer prize in Junior Category from The Music Academy during the 16th and 17th Dance Festival (2023 & 2024).

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.





He has choreographed thematic presentations titled Pallavas and Krishnagaanam. As a part of the Spanda Dance Company Bhavajan had performed extensively with the company worldwide as a lead dancer.

Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Mallari	Nattai	Rupakam	Traditional
Atkola Vendum Ayyane (Varnam)	Ragamalika	Adi	Lyrics: G.Vijayaraghavan Music: K.Hariprasad Jathis: Karaikudi Krishnamurthy
Kapi Se Urin hum nahin (Bhajan)	Desh	Adi	Saint Thulsidas Music: Pandit Jasraj
Thillana	Revathi	Misra Chapu	Lalgudi G.Jayaraman

Accompanying Artistes

Nattuvangam : Girish Madhu
Vocal : Pozhakudi Praveen
Mridangam : Karthikeyan Ramanathan
Flute : Sujith S Naik
Veena : N. Anantha Narayanan



Jyotsna Jagannathan

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

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

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





Madras Music Academy in 2019. She has received several awards such as Nandanamamani from Karthik Fine Arts, Yuva Kala Bharathi from Bharat Kalachar and Vasanthalakshmi Narasimhachari award from Natyarangam, Narada Gana Sabha.

Programme

Song/Genre	Ragam	Talam	Composer/ Music Composer
Anadamrita Karshini (Kriti)	Amritavarshini	Adi	Muthuswami Dikshitar
Vanajaksha	Behag	Adi	T.R. Subramaniam
Kunti – of Daydreams and Nightmares	Ragamalika	Talamalika	Aditya Prakash Easwar Ramakrishna
Thillana	Kapi	Adi	Traditional

Accompanying Artistes

Nattuvangam : Uday Shankar Lal
Vocal : Murali Parthasarathy
Mridangam : Siva Prasad
Violin : Easwar Ramakrishna
Flute : Sujit S Naik



CG Narendra

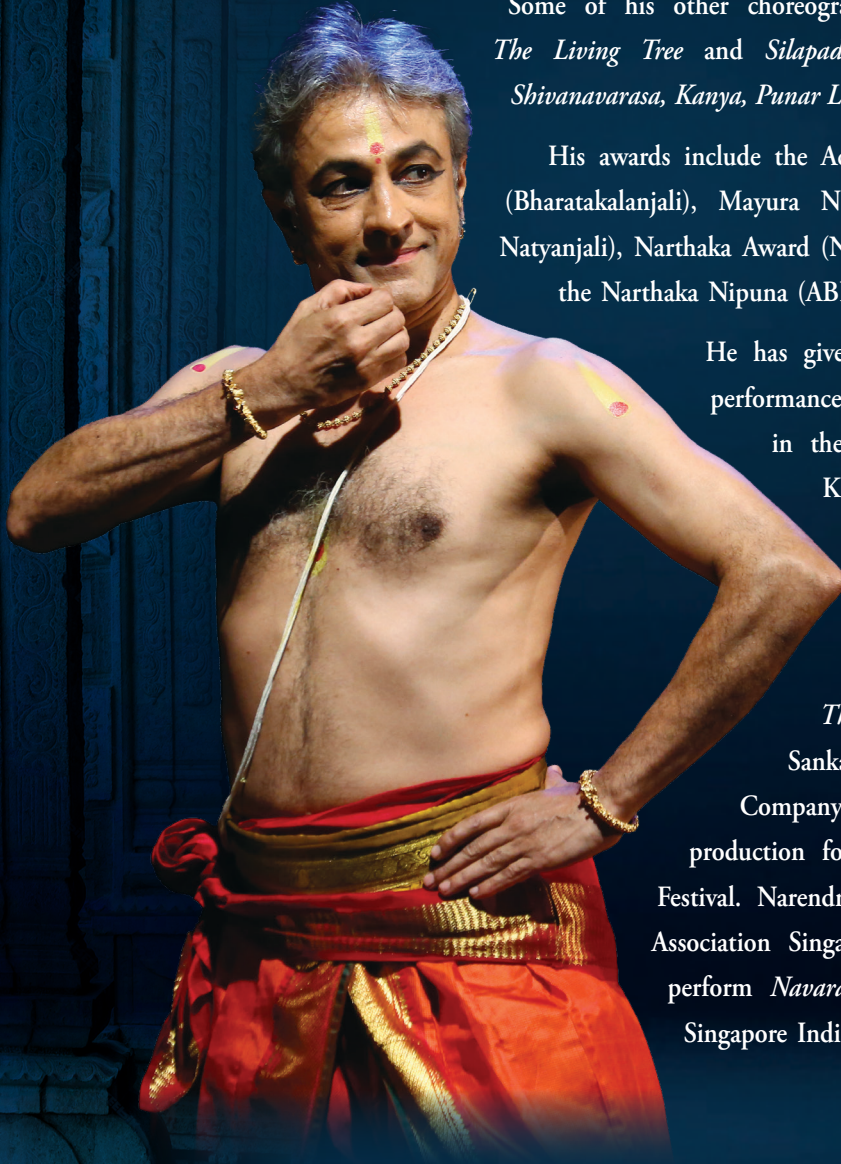
G. Narendra is a post graduate from the Kalakshetra College of Fine Arts. He is a senior dancer and a teacher and was the Artistic Director for The Cleveland Cultural Alliance in USA.

Some of his other choreographic works are *Abyaasa*, *The Living Tree* and *Silapadbhikaram*. *Women Divine*, *Shivanavarasa*, *Kanya*, *Punar Labhyam* and *Dashavataram*.

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

He has given several solo and group performances. He took the pivotal role in the *Jungle Book* by Bharata Kalanjali and Ohio Ballet.

He has performed at Millennium Mission Congress at St. Peter Square, *Farce of The Drunken Monks* for Sankalpam, a U.K based Dance Company and *Shingikaku*, a Japanese production for the Smithsonian Dance Festival. Narendra was invited by People's Association Singapore to choreograph and perform *Navarasa Ramayana* along with Singapore Indian Orchestra and Choir.





He has travelled on concert tours to USA, Canada, Europe, Russia and Singapore among other places.

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

Programme

Song/Genre	Ragam	Talam	Composer/ Music Composer
Parkadal alai mele (<i>Dasavathara Varnam</i>)	Ragamalika	Adi	Udumalaipettai Narayan Kavi
Thotu thotu pesavaran (<i>Padam</i>)	Behag	Adi	Periasami Thooran
Thillana	Senchurutti	Adi	Veena Sheshanna

Accompanying Artistes

Nattuvangam : K. Mahalakshmi
Vocal : Pozhakudi G.R. Praveen
Mridangam : V. Vedakrishnaram
Violin : Kalaiarasan
Flute : Devarajan
Veena : N. Anantha Narayanan



Urmila Sathyanarayanan

Urmila Sathyanarayanan had her early training under K.N.Dandayuthapani Pillai and was later groomed by K.J.Sarasa. She has had special guidance in abhinaya from Kalandhi Narayanan. She is an A Top artiste of Doordarshan and an empanelled artiste of the ICCR. 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 Srilanka.

She was awarded a scholarship by the Govt. of India and later a grant for the production *Bharathi's Dream of an Independent India*. Some of the dance dramas and thematic presentations by her include *Panchali Sapatham*, *Woman — Past, Present and Future*, compositions of poets and vaggeyakaras such as *Annamacharya*, *Svati Tirunal and Pothana*, *Bhakthi Manjari*, *Vaishnava Bharati* and *Rama Rasaanubhavam*.





In 1996 she started Natya Sankalpa, her school for Bharatanatyam and allied disciplines and has conducted the arangetram of a number of her students. One hundred and seventy arangetrams have been completed in this institution till date.

Urmila is the recipient of several awards including the M.G.R.Award of the Music Academy Spirit of Youth Festival, Yuva Kala Bharathi (Bharat Kalachar), Nritya Choodamani (Sri Krishna Gana Sabha), Vasanthalakshmi Narasimhachari Award (Natyarangam, Narada Gana Sabha), Natyakalasikhamani Award, the National Eminence Award and Kalaimamani Award.

Synopsis

Thadathagai: The Eternal Queen of Madurai

‘Thadathagai: The Eternal Queen of Madurai’, is a Bharatanatyam ballet in praise of the divine deities Goddess Meenakshi and Lord Sundareswarar of Madurai. This production has a cast of 45-50 skilled dancers. The lyrics have been sourced from the Thiruvilayadal Puranam of Sage Paranjothi by Smt. Desa Mangayarkarasi, evokes spiritual transcendence. The choreography, a seamless blend of tradition and innovation, is a collaborative effort between Smt. Urmila Sathyanarayanan and Smt. Sai Kripa Prasanna.

All the dancers participating in this production are groomed under the tutelage of the institution, Natya Sankalpaa, ensuring a performance of exceptional caliber. The production was performed during the Margazhi season and was presented in several prestigious platforms in the city during the Margazhi season and in the Madurai Meenakshi Temple for Shivaratri and in Kapaleeshwarar Temple for the Panguni Peruvizha and Vidaiaartri Music and Dance Festival 2024.



Dancers:

Urmila Santhyanarayanan	Arthi Pai	Prithivardhini
Sowjanya Suresh	Samyuktha Santhakumar	Sai Priya
Akila Bala	Krithika	Rachana
Bhavani Udayakumar	Jananya	Sahana Praveen
Dr. Sri Rejutha	Shreya	Sudarmati
Sai Vridula	Danvanthi	Adhvika
Divya Laxmi M	Nisha Nithyashree	Charumathi
Aishwarya	Shriya	Vaishnavi
Dr. Vinisha	Mridula	Gangai
Samyuktha Sriram	Nitheshree	Anaga
Madumitha	Samhitha	Kanishka
Shrutilekha	Yoana	Harsanna
Pranauti	Sanchitha	Hema Meenakshi
Shruti	Ashmitha	Lakshmi Shree

Lyrics : Sage Paranjothi's Thiruvilayadal Puranam sourced by Mangaiyarkarasi

Music Credits :

Music Composer	: Embar Kannan
Vocal	: H. Ananathanarayanan R.P. Shravan V Deepika Karthika Vaiyanathan
Violin	: Embar Kannan
Sloka Chants	: Malola S Kannan
Mridangam	: Dr. G.V. Guru Bharadwaaj
Tabla	: S. Ganapathi Venkata Subrai
Percussions	: S Jaya Chandran
Veena	: S Anjani
Flute	: J.B. Shruthi Sagar
Nadaswaram	: D Balasubramani
Nattuvangam	: Sai Kripa Prasana
Concept and Choreography	: Urmila Sathyanarayanan and Sai Kripa Prasanna



Shriya Srinivasan

Dr. Shriya Srinivasan trained under her mother Sujatha Srinivasan at Shri Kalaa Mandir Center for Indian Performing Arts, Cleveland Ohio,

USA and had her Arangetram in 2012. She learnt Carnatic music from Madurai R. Sundar.

She co-founded Anubhava Dance Company, touring numerous cities with original productions. She has presented research papers and assisted in choreography and production of several dance productions.

She has received several awards including First Place in Cleveland Thyagaraja Aradhana Competition (2010), Raising Star Award, New England Choice Awards (2024). Shriya performed at HCL Concert (2019) and Mid-Year Dance Festival (2023) of The Madras Music Academy.





Dr. Shriya is an Assistant Professor of Bioengineering at Harvard University. She delivered a TEDxGateway talk on 'Integrating man and machine to reinstate a sense of feeling' in Mumbai 2018.

She has given solo performances in USA and Canada.

Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Mallari	Gambheera Nattai	Misra Jathi Triputa	Semmbanarkoil S R D Vaidyanathan
Dhanike Tagujanara (Varnam)	Todi	Rupakam	Thanjavur Sivanandam
Eppadi Manam Tunindado	Huseni	Misra Chapu	Arunachala Kavi
Tuma Bina More	Misra Hindolam	Adi	Meerabai
Thillana	Niroshta	Adi	Madurai T.N. Seshagopalan

Accompanying Artistes:

Nattuvangam : Sujatha Srinivasan
Vocal : Kaniyal Hariprasad
Mridangam : Ramesh Babu
Violin : R. Kalaiaarasan
Flute : B. Muthukumar



Dakshina Vaidyanathan Baghel

Dakshina Vaidyanathan Baghel belongs to a family of eminent Bharatanatyam Dancers. She has undergone training at Ganesa Natyalaya under the tutelage of her grandmother, Dr. Saroja Vaidyanathan and her mother, Nritya Kalanidhi Rama Vaidyanathan.



She was awarded the CCRT scholarship by the Department of Culture Govt. of India in 2003 and then again in 2014, the Kalpana Chawala Award in the young achievers category in 2005, the Nirbhaya Puraskar by OYSS in 2015 and Natya Ratna by Trinity Arts Chennai in 2015, she received the Best Dancer Prize in Junior Category from the Music Academy during the 14th Dance Festival (2020) and Outstanding Dancer Prize in Sub Senior Category 16th Dance Festival (2023).

She is a diploma holder in Bharatanatyam from Indira Kala Sangeet Vishwavidyalaya and an Electronics and Communication Engineer from Vellore Institute of Technology.

Dakshina is an empaneled artist with the ICCR and Doordarshan. She is the Director, Ganesa Natyalaya, New Delhi, and has been teaching in this institution.



She has choreographed several bharatanatyam pieces within the Margam format and has conceived and directed three group productions titled *from Zero to Infinity*, *Nakshatra* and *Newton's Law of Karma* and several solo productions like *Shoorpanakha*, *Treem Trishoolaaya* and *Rani Rudrama Devi* and *Ayoga Vaatsalya*.

She has performed at many National and International Festivals like the Khajuraho Festival organized by the government of Madhya Pradesh, the Mudra Festival organized by the NCPA in Mumbai, the Carthage International Festival in Tunisia, the brave Festival in Poland, the Drive East Festival in Manhattan, New York City, Milapfest, United Kingdom. The countries she has visited on concert tours include the USA, Australia, UK, France, Russia, Japan, China, Kyrgyzstan, Turkmenistan, Gambia, Ivory Coast, Senegal, Seychelles and Ghana.

Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Shabdham	Ragamalika	Misra Chapu	Music Composed by Guru Lalitha
Swami Unnaiye Nann Mighavum Nambinene (Varnam)	Reetigowla	Adi	Music Composed by: Thanjavur Quartet, Jatis Composed by Karaikudi Sivakumar
Yemani chepudunamma (Kriti)	Purvikalyani	Misra Chapu	Composition of Annamacharya, Music Composed by Dr. S. Vasudevan
Shri Venkateshwara (Tillana)	Megh	Adi	Music Composed by Dr. S. Vasudevan

Accompanying Artistes

Nattuvangam : Dr. S. Vasudevan
 Vocal : Karthik Hebbar
 Mridangam : Sumod Sreedharan
 Violin : Vishwesh Swaminadhan



Parshwanath Upadhye



Parshwanath Upadhye's knowledge of Bharatanatyam comes from disciplined study under eminent Gurus, Ravindra Sharma, Kiran Subramanyam, Sandhya Kiran and 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 and Best dancer Prize (2018) in Junior Category in the 12th Dance Festival of the Music Academy.

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

He has choreographed group thematic presentations titled Punyah Krishna, Hara, SatGati, Abha, Naga Mandala and Solo presentation titled Partha. 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
Sharada Stuti	Kalyani	Adi	Padmacharana
Adi Shivane (Varnam)	Todi	Adi	K.N. Dhandayudhapani Pillai
Sarasa Geete	Ragamalika	Misra Chapu	Amaru
Tillana	Behag & Rageshri	Adi	Parshwanath Upadhye

Accompanying Artists

Nattuvangam : Adithya PV
Vocal : G Srikant
Mridangam : Harsha Samaga
Veena : Anjani Srinivasa



Malavika Sarukkai

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



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

Malavika was invited to deliver the prestigious Coomaraswamy Memorial

Lecture in Mumbai. She has collaborated with eminent Art Historian Dr. B.N. Goswamy creating a series of lecture performances linking Indian miniature painting and classical



dance. She was invited by Kartik Fine Arts to conceptualize and curate the Natya Darshan Dance Symposium 2014 and 2015. She is the Managing Trustee, Kalavaahini and Executive Member Sangeet Natak Academy. She has personally mentored of selected promising and high caliber students since past 40 years.

Malavika Sarukkai has received many accolades. Padma Shri from the President of India, SNA Award from the Central Sangeet Natak Akademi, Delhi, Kalaimamani from the Government of Tamilnadu, The Raza Award for the Arts, the Natya Kala Acharya award from the Music Academy, and Hanumant Award from Chitrakutdham Trust, Gujarat, The Hindu Heritage Award, Chennai, the Natya Padmam Award from Brahma Gana Sabha and Nrithyaperoli from Karthik Fine Arts, among others.

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

Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Trayodbhavam	Revagupti	Rupakam	Poet Tansen / C.V. Chandrasekhar
Roopamu Joochi (Varnam)	Todi	Adi	Muthuswami Dikshitar
Yudhistira's Dream	Kambhoji, Neelambari, Sahana	Adi	Meera Seshadri
Raas	Malayamarutham, Sriranjani	Talamalika	B. Seetarama Sarma

Accompanying Artistes

Nattuvangam : Neela Sukhanya
Vocal : Dr. Murali Parthasarathy
Mridangam : Nellai Balaji Azhwar
Violin : Venkat Subramanian



Neena Prasad

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

She has given performances in India and abroad and has choreographed solo and group productions. Some of her productions are *Seethayanam*, *Pon Pulari*, *Kavyanarthaki*, *Krishna Bhakthi*, *Amrapali*, *Urmila*, *Sakuntala* and *Thouryatrikam*.

Neena Prasad has received a Doctorate from Rabindra Bharati University, Calcutta for her thesis on “*The concepts of Lasya and Tandava in the Classical dances of South India*.” She has received a post doctoral fellowship from the University of Surrey, UK, for her research on Post Colonial Identity Construction. She established Bharatanjali — Academy of Indian Classical Dances at Thiruvananthapuram, and Sougandhika — Centre for Mohiniyattam in Chennai. Neena Prasad has worked as Faculty and Research Coordinator at Kerala Kalamandalam Deemed University from 2008-2013.

The research fellowships and awards she has received include Junior Fellowship for Research in Mohiniyattam, Senior Scholarship, Bharatanatyam, and Senior Scholarship, Mohiniyattam (Awarded by Department of Human Resource Development, Ministry of Culture, Government of India), Best Dancer of the Year from the Music Academy, Kerala Sangeeth Natak Academy Award, Nritya Choodamani from Sri Krishna Gana Sabha, Kerala Kalamandalam





Award for Mohiniyattam and Central Sangeet Natak Akademi Award. Dr. Neena Prasad is the recipient of the Nrtiya Kalanidhi Award from the Music Academy in 2024. She is an Empaneled artist of ICCR, New Delhi (in the 'established' category) and a Top Grade Artist of Doordarshan.

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

Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Cholkettu	Ghana raga	Khanda jati matya talam	Madhavan Nampoothiri
Kamopamaroopan Kamanan (Varnam)	Charukesi	Adi	Balakavi Rama Shasthri, from Banayudham Attakadh
Andolika Vahane (Kriti)	Anandabhairavi	Misra Chapu	Swati Thirunal
Soorpanakha	Ragamalika		
Thillana	Kapi	Adi	Changanasseri Madhavan Nampoothri

Accompanying musicians

Vocal : Changanasseri Madhavan Nampoothiri
Mridangam : K. P. Rameshbabu
Violin : Shyamkalyan
Edakka : Kalamandalam Arundas
Nattuvangam : Aswathy Unnikrishnan



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 and Odissi and is presently learning from Nritya Kalanidhi Rama Vaidyanathan.

He received the Best Dancer award (Sri Guttu 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 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.

He has conducted workshop demonstrations for SPICAMACAY in Rural Government Schools of India. He has choreographed a dance production on God Manmatha titled "Anangodaya" and a Kriti, "Maragatha Manimaya", of Oothukkadu Venkata Kavi. He is an 'A' Grade Artiste with Doordarshan and was awarded the Senior National Scholarship in the field of Bharatanatyam from Ministry of Culture, Government of India (2015-2016).





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

Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Mohalahiri Konden Sami (Varnam)	Todi	Adi	Thanjavur Quartet Sivanandam
Ravana	Ragamalika	Misra Chapu	Kamba Ramayanam / Sudha Raghuraman
Tribhangini	Ragamalika	Tribhangi	Sadhak Ramprasad Sen / Dr. S. Vasudevan

Accompanying Artistes

Nattuvangam : RLV Hemanth Lakshman

Vocal : Bijeesh Krishna

Mridangam : Charudutt V.V.

Flute : Hariprasad Subramanian



Harinie Jeevitha

Harinie Jeevitha has a Master of Arts in Bharatanatyam from Tamil University, Tanjavur 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' grade artist of Doordarshan Kendra, Chennai. Harinie has performed in several countries including Norway, Canada, Melbourne, Sydney (Australia) and Sri Lanka.

Some of the awards Hairine has received include Bal Shree (2009) from Govt. of India, Margazhi Music Award (2010) — Times of India, Guru Sarasa Ammal Award (2014) — Sri Krishna Gana Sabha, Chennai, Yuva Kala Bharati (2014) — Bharat Kalachar, Chennai, Scholarship for Young Artists (2014-16) — Govt. of India, Sri Gutty Vasu Memorial Prize for Second Best Dancer (2014) and Outstanding Dancer Prize (2024) in





Sub-Senior Category from The Music Academy, Vasanthalakshmi — Narasimahachari Endowment & Thanjai Arunachalam Pillai Endowment from Narada Gana Sabha (2024),

Some of Harinie's choreographies are Hasta Alarippu, Nritha Keli, Sharadamba Stuthi, Mahaganapathi Krithi, Natyotpatthi, Nan Our Villaiyaattu bommaiya, and a solo thematic presentation on 'Varadarajam Upasmahe'.

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

Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Mallari	Gambhira Nattai	Sankeerna Jathi Jhampa	Dr. Guru Bharadwaaj
Nathanai alaithu va Sakiye (Varnam)	Kamboji	Adi	Thiruveezhimizhalai Kalyanasundaram Pillai
Mutta vaddura (Javali)	Saveri	Adi	Thanjavur Quartet – Chinnayya
Thillana	Surati	Tisra gathi Adi	Oothukadu Venkata Kavi

Accompanying Artistes

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



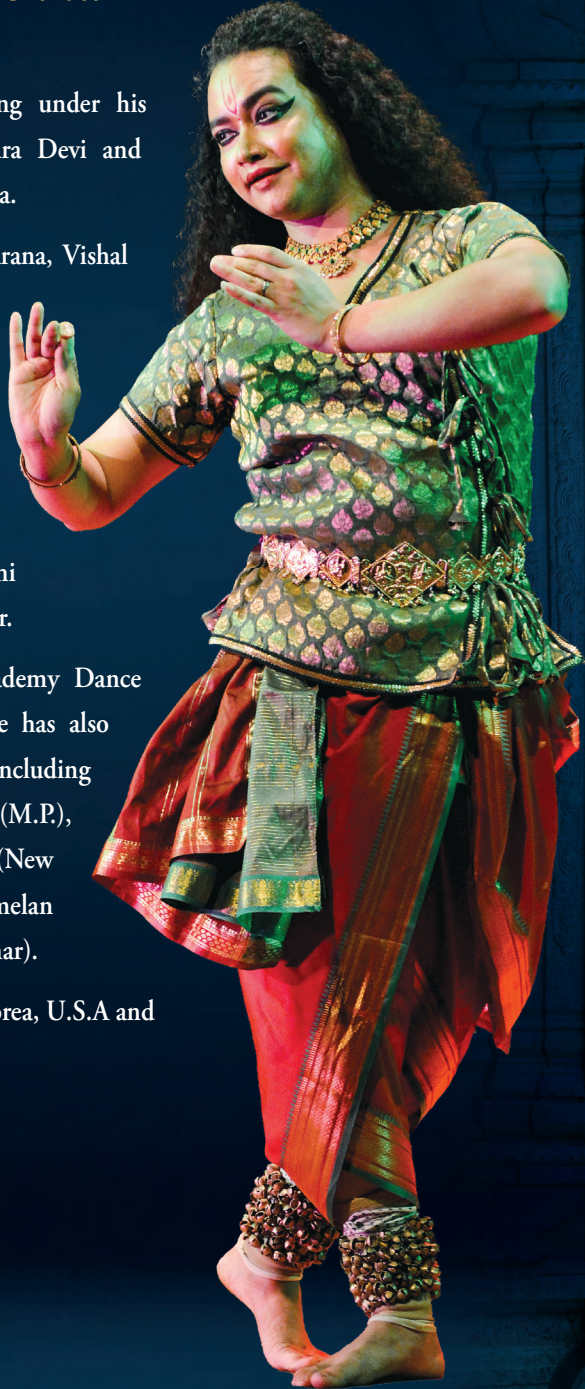
Vishal Krishna

Vishal Krishna started his training under his grandmother Kathak queen Sitara Devi and also learnt from Pandit Mohan Krishna.

A torch bearer of the Banaras Gharana, Vishal Krishna teaches students and choreographs pieces for audiences in India and abroad. He is a recipient of several awards, notable among them being Shringar Mani (2007), Bismillah Khan Yuva Puraskar from the Sangeet Natak Akademi, New Delhi (2015) and Kelu Charan Yuva Puraskar.

He performed at The Music Academy Dance Festival in 2016, 2017 and 2019. He has also performed at several prestigious venues including Khajuraho Festival, Maihar Festival (M.P.), ITC SRA(Kolkata), Vasant Utsav (New Delhi), Swami Haridas Sangeet Sammelan (Mumbai) and Nalanda Mahotsav (Bihar).

Vishal has visited China, Sydney, Korea, U.S.A and Malaysia on concert tours.





Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Shiv Stuti	Raag Bairagi	Teentaal	
Shakti	Prameshwari	Ektaal	
Teentaal	Yaman	16 beat Vilambit	
Abhinaya	Mishra Pilu	Addha theka	
Drut teentaal	Charukesi	16 beat Drut lay	
Holi			

The music has being pre-recorded.

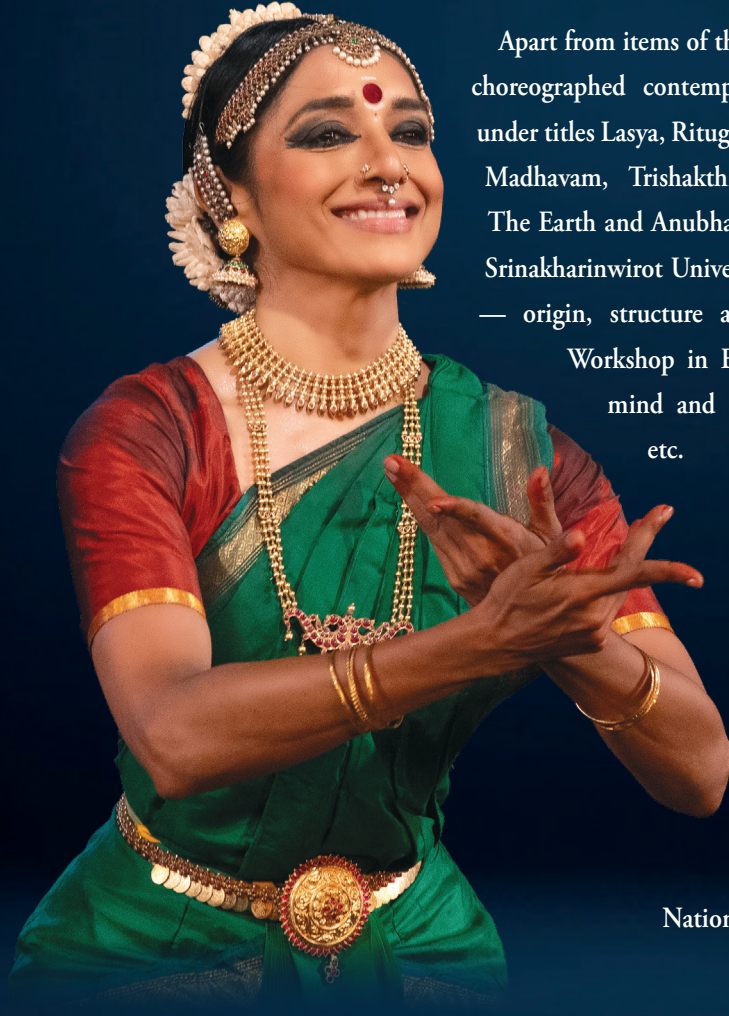


Meenakshi Srinivasan

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

Apart from items of the traditional Margam, she has also choreographed contemporary themes in Bharatanatyam under titles Lasya, Ritugana, Worship Of Space, Madhuram Madhavam, Trishakthi, Karmayogi, Sita-Daughter Of The Earth and Anubhav. She has delivered lectures at the Srinakharinwirot University, Thailand — (Bharatanatyam — origin, structure and aesthetic), The Image India Workshop in Edmonton, Canada (dance — the mind and body) and the SIFAS, Singapore, etc.

Meenakshi has received several awards including Sangeet Natak Akademi Ustad Bismillah Khan Yuva Puraskar, Natya Kala Vipanchee, Natya Kala Dharshini, Nrithya Abhinaya Sundaram and Devadasi Award for Bharatanatyam. She is a top grade artist of the National Doordarshan.





Meenakshi has choreographed several thematic presentations such as Lasya, Ritugana, Worship of Space, Madhura Madhavam, Trishakthi, Karmayogi, Sita-Daughter of The Earth, Anubhav and Shree. She has also presented lectures on dance. She has visited several countries for her performances including Australia, Botswana, Belgium, Canada, Denmark, France, Holland, Malaysia, Netherlands, Singapore, Sri Lanka, South Africa and the United Kingdom. Her dance school Sama is in Chennai.

Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Salutation to Shrikrishna (Invocation)	Ragamalika	Talamalika	Lyrics: Swathi Thirunal Music : Swathi Thirunal Prelude Music : Kaniyal Hariprasad Rhythm Input: V. Vedakrishnam
Yelarayum katpavarandro (Varnam)	Ragamalika	Adi	Lyrics : V.vijayaraghavan Tuned By : Kaniyal Hariprasad
Edukkittanai modithan (Ninda Stuti)	Saurashtram	Rupakam	Marimuthu Pillai
Emi seyudu (Padam)	Dwijavanthi	Misra Chapu	Kshetragnya Tuned By : Kaniyal Hariprasad
Tillana	Sindu Bhairavi	Adi	Rajkumar Bharathi

Accompanying Artistes

Nattuvangam : Jayashree Ramanathan
Vocal : K. Hariprasad
Mridangam : V. Vedakrishnam
Violin : Eashwar Ramakrishnan

6th January 2025
7.45 p.m. – 9.15 p.m.

Vaibhav Arekar

Vaibhav Arekar has done his Masters 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. Systematic academic exposure to dance was provided at Nalanda Nritya Kala Mahavidyalaya. 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 Govt of India scholarship for young dancers and later the 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 Nrtiya Kala Mahavidyalaya and its Principal.

Vaibhav has gone on concert tours to several countries in Europe, North and South America, Middle East, Far East, Asia, Australia and many others. He has choreographed solo, traditional group and collaborative productions, some of which are *Naachu Keertanache Rangee*, *Akkamahadevi*, *Paanyaavarchya Paaklya*, *Ekatatva* — an collaborative endeavour with two of the leading dancers Daksha Mashruwala (Odissi) and Uma Dogra (Kathak), etc. A recent choreography is *Shrimanta Yogi* (2017) attempting to capture a few impressions — Shivaji Maharaj. He is presently the founder and artistic-director of Sankhya Dance Company.

Sankhya Dance Company:

Spearheaded by Vaibhav's vision, Sankhya Dance Company investigates, involves and interrogates concepts as well as dance techniques for performances, with the quest to find the 'contemporary' with the classical folds. With its dynamic and inspiring Co-director Sushant Jadhav today Sankhya has built an impressive collection of traditional endeavours, contemporary classical creations to spectacular dance dramas performed at number of national and international festivals.



Programme

Nibandhana

Song/Genre	Ragam	Talam	Composer/Music Composer
Ananda Natanam (<i>Krithi</i>)	Kedaram	Misra Chapu	Muthuswami Dikshitar
Jatiswaram	Ragamalika	Misra Chapu	Tanjavur quartet
Mohamana (<i>Varnam</i>)	Bhairavi	Rupakam	Ponniah Pillai
Priye charushile (<i>Ashtapadi</i>)	Vasanthi	Khanda Chapu	Jayadeva
Tillana	Brinadavani	Adi	M. Balamurali Krishna

Accompanying Artistes

Nattuvangam : Kalishwaran Pillai

Vocal : Karthik Hebbar

Mridangam : Dakshinamurthy

Violin : Vishwesh Swaminadhan

Flute : Jayaram Kikkeri

Dancers

Vaibhav Arekar, Eesha Pinglay, Shruti Menon, Shruti Ranade, Poorva Saraswat, Mrinal Joshi, Radhika Karandikar, Devayani Samant, Anu Christy, Gautam Marathe



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 trains dancers at the Upadhye school of dance in Bangalore and conducts workshops and masterclasses for students.

Adithya Won the Best Dancer Award (M.N. Subramanian Memorial Prize 2023) in the Mid-Year Dance festival of The Music Academy.

A graded artiste 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, Srilanka and Nepal.

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



Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Siddhi vinyakam (<i>Krithi</i>)	Mohana Kalyani	Adi	Harikeshanallur Muthiah Bhagavathar
Saamini Rammanave (<i>Varnam</i>)	Kamas	Adi	Thanjavur Quartet- Ponnayya Pillai
Satre Vilagi (<i>Keerthanam</i>)	Purvikalyani	Rupakam	Gopalakrishna Bharathi
Thillana	Pahadi	Misra Chapu	Lalgudi G. Jayaraman

Accompanying Artistes

Nattuvangam : Parshwanath S Upadhye
Vocal : Srikanth Gopalakrishnan
Mridangam : Harsha Samaga
Flute : Mahesh Swami
Veena : Anjani Srinivasan



Medha Hari

Medha Hari is a senior disciple of Anita Guha. She had her Arangetram in 2001 and has been performing in all major sabhas in Chennai ever since. She has also learnt under Nritya Kalanidhi Priyadarsini Govind and Nritya Kalanidhi Bragha Bessell.

She was adjudged the Best performer in the HCL Concert Series (2014) and received the 'Sri Guttu Vasu Memorial Prize' in the Spirit of Youth festival (2013) and Outstanding Dancer Prize (2024) in Junior Category at the 17th Dance

Festival of The Music Academy. She has won several awards like 'Nrithya Pradarshanam' and 'Kala Ratna' at Cleveland Thyagraja Festival 'Natana Bhava Padhmam' from Brahma Gana Sabha Chennai, 'Natya Ratna' award at the Trinity Arts festival, 'Narasimhachari and Vasanthalakshmi Narasimachari Endowment Award' from Natyrangam, Chennai, 'Natya Chudar' from Kathik Fine Arts, 'Lakshmi Viswanathan Endowment Award' from Sri Krishna Gana Sabha Chennai, 'Maha Nrithya Nakshathra' from Maham Parampara Chennai and 'Best Dancer' from Sri Parthasarathy swami Sabha and The Indian Fine Arts Society.

She has visited USA, Australia and South Korea on concert tours.

She presented a lecture titled 'Art in the time of calamity' for Navadisha Conference (2017). Her choreographic works include Gachchathi





Radha, Kaala Taranga, Arunachala Shiva, Intha kopamelara and thematic presentations titled Bhu Vaikunta Pandharpura and Krishna Bharatham.

Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Sri Vigna Rajam Bhaje	Gambira Nattai	Khanda Chapu	Oothukadu Venkata Subbaiyer
Mohamaginen (Varnam)	Kharaharapriya	Adi	K.N. Dhandayudhapani Pillai
A poem from Amaru Shatakam	Ragamalika	Adi	Verses: Kavi Amaru Music composition: Rajkumar Bharati
Thillana	Maand	Adi	Lalgudi G.Jayaraman

Accompanying Artistes

Nattuvangam : Jayashree Ramanathan
Vocal : Krithika Arvind
Mridangam : Sivaprasad
Violin : Ananthakrishnan
Veena : N. Anantha Narayanan



Purvadhanashree

Vilasini Natyam

Purvadhanashree had her training in Vilasini Natyam from Swapnasundari. She had her Arangetram in 2006. She has also been trained in Bharatanatyam.

She has been awarded the Ustad Bismillah Khan Yuva Puraskar by the Sangeet Natak Akademi, Government of India.

She is an empanelled artist of the ICCR and Top-grade artist of Doordarshan in Bharatanatyam.

Purvadhanashree has choreographed several solo and thematic compositions for Vilasini Natyam and performed at many dance festivals in India. She has visited USA, South Africa, Mauritius, Malaysia and Canada on concert tours,

Purvadhanashree offered a one semester course in Ashoka University on Vilasini Natyam (2023). She has given lecture demonstration at the Natya Kala Conference in 2018.





Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
A verse from Thevaram – Munnam Avanudaiya	Ragamalika	-	Thirunavukkarasar
Saami Vinara (Varnam)	Bhairavi	Adi	Unknown
Excerpts from Navajanaardhana Paarijatam	Ragamalika	Talamalika	Gaddam Subbaraya Sastri

Accompanying Artistes

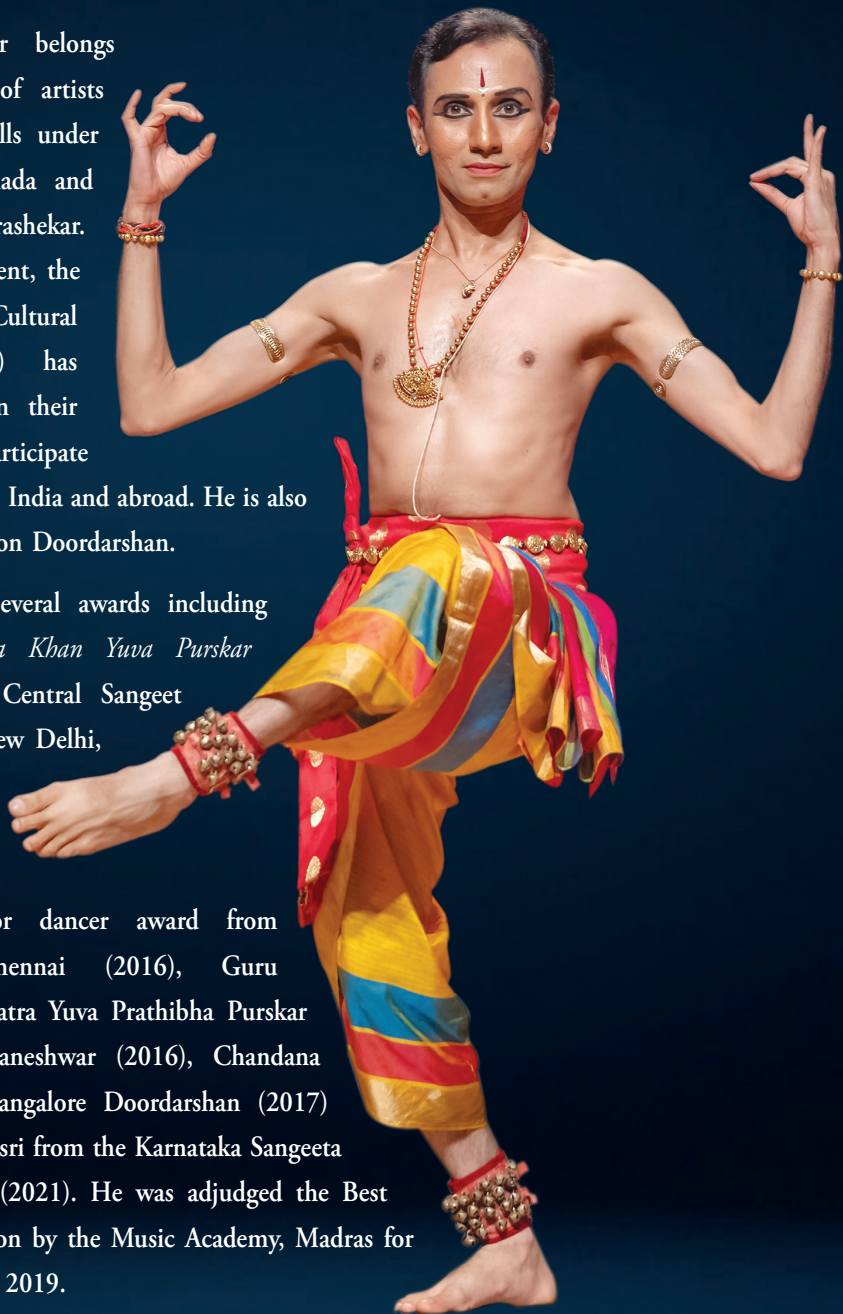
Nattuvangam : I.V. Renuka Prasad
Vocal : Shweta Prasad
Mridangam : G. V. Guru Bharadwaj
Violin : Nandini Sai Giridhar
Flute : Muthukumar Balakrishnan



P Praveen Kumar

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

He has won several awards including the *Ustad Bismilla Khan Yuva Purskar* (2010) from the Central Sangeet Natak Akademi, New Delhi, Mohan Khokar Award (2010), Obul Reddy Endowment Senior dancer award from Natyarangam, Chennai (2016), Guru Kelucharan Mohapatra Yuva Prathibha Purskar from Srjun, Bhuvaneshwar (2016), Chandana Prashasthi from Bangalore Doordarshan (2017) and Karnataka Kalasri from the Karnataka Sangeeta Nruthya Academy (2021). He was adjudged the Best Dancer of the Season by the Music Academy, Madras for the years 2018 and 2019.





He has toured many countries for his dance performances such as USA, UK, Italy, Australia, Wales, 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 Chitkala School of Dance in Bangalore.

Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Keerthane (<i>Natanam</i>)	Vasanta	Ata	Gopalakrishna Bharathi
Sami nine kori (<i>Varnam</i>)	Astaragamalika	Rupakam	Tanjore Quartet
Shloka	Ragamalika	Talamalika	Dinnaga Kavi
Baro krishnayya (<i>Devaranama</i>)	Ragamalika	Adi	Kanakadasa
Thillana	Keeravani	Adi	C.V. Chandrasekhar

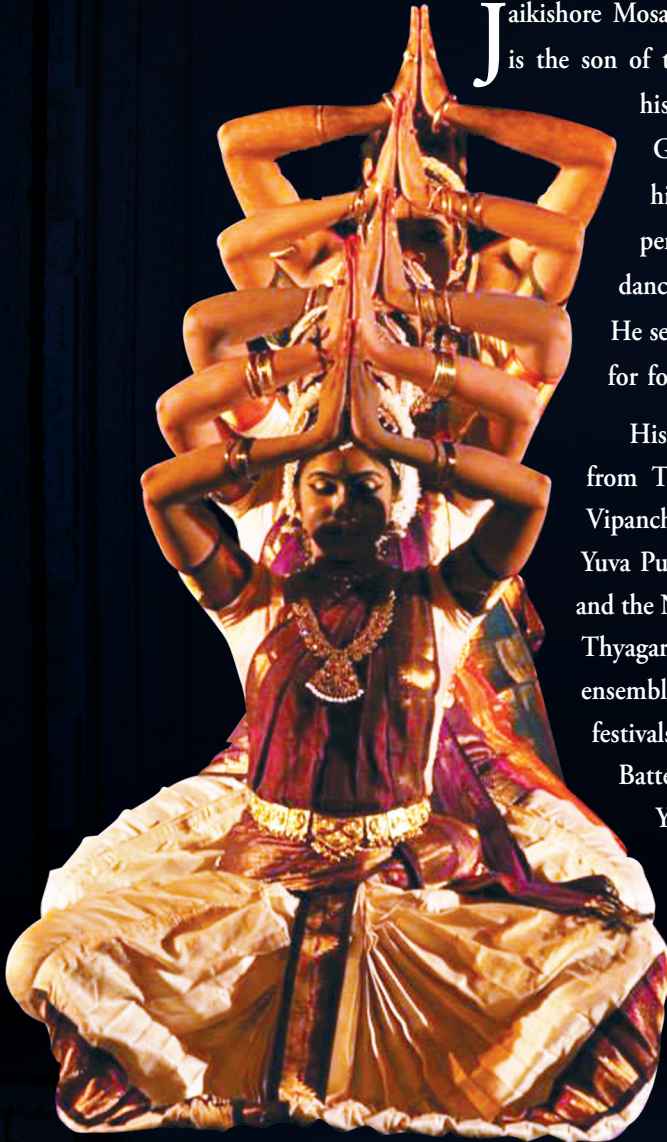
Musicians:

Nattuvangam : Navyashree. K.N
Vocal : D.S.Srivatsa
Mridangam : Vidyashankar.N
Flute : Mahesh Swamy
Violin : Mandya Nagaraj



Triyambaam

A Kuchipudi presentation by
Shivamohanam, School of Kuchipudi



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

His awards include the Natya Visharada from The Kuchipudi Art Academy, Yuva Kala Vipanchee from Vipanchee trust, Bismillah Khan Yuva Puraskar from the Sangeet Natak Akademi and the Nrithya Kala Sagaram from the Cleveland Thyagaraja Festival. Jaikishore along with his ensemble has taken part in various prestigious festivals in India and has collaborated with the Battery Dance Company and I.A.A.C New York. He has visited the USA, *Russia, Europe and South Africa* on concert tours. He has choreographed over thirty-five solo pieces and fifteen thematic presentations and dance dramas, in Kuchipudi style.

Jaikishore Mosalikanti has been teaching Kuchipudi in Chennai in his



dance school Shivamohanam, to young upcoming artists as well as prominent dancers well established in the field. His wife Padmavani, a Kuchipudi dancer, assists him in teaching, presenting performance and nattuvangam. With his knowledge of music, he performs nattuvangam not only for Kuchipudi recitals, but also for Bharatanatyam and Mohini Attam recitals.

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

Triyambaam Synopsis

Triyambaam is a Kuchipudi dance presentation which deals with the different presentational techniques, which have been used in this style of dance so far. The three aspects of dance—nritta (pure dance), nritya (pure dance with mime) and natya (drama or depiction of a story) revolve around the three forms of the Goddess—knowledge and wisdom for Saraswati—exuberance and wealth for Lakshmi and might and valour for Durga. Therefore, the subject revolving around the three dimensions, is rightly named ‘Triyambaam’ and makes a complete presentation.

Programme

Song/Genre	Ragam	Talam	Composer/ Music Composer
Saraswati Stuti	Valaji & Arabhi	Rupakam	Muthuswami Dikshitar
Sree Udbhavam	Ragamaalika	Talamaalika	Dr. Pappu Venugopal Rao / Kuldeep Pai
Durga tarangam	Ragamalika	Adi	Naryana Tirtha/ Ramesh.J
Thillana	Brindavani	Adi	Ramesh & Jaikishore

Accompanying Artistes

Aadith Narayan	Abhinav Ashok
Padmavani Mosalikanti	Nattuvangam : Jaikishore Mosalikanti
Ala Venugopal	Vocal : Sweta Prasad
Vedya Spurti Konda	Mridangam : B. P. Hari Babu
Sathwika Reddy	Violin : Easwar Ramakrishnan
Lekshmi Reghunath	Flute : B. Muthukumar
Srisammohana Mosalikanti	



Attul Balu

Attul Balu is disciple of Bragha Bessell and had his Arangetram in 2015. He has learnt Bharatanatyam and Kuchipudi. He holds a Diploma and Post Diploma in Bharatanatyam from Kalakshetra College of Fine Arts. He also holds a Master's in Bharatanatyam. He has performed in many roles in various dance productions as a part of the Kalakshetra repertoire.

He received the Second-Best Dancer award (Sri Gutty Vasu Memorial Prize 2018) in the Spirit of Youth Festival of The Music Academy. He has also performed in the HCL Concert Series (2019) and Mid-Year Dance Festival (2022) of The Music Academy.

He is the director of Natyadhwani Institute of Performing Arts in Calicut.

He has visited Singapore, United States of America, Fiji Island and Thailand on concert tours.





Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Nadamadum Shankaran (<i>Keerthanam</i>)	Atana	Adi	B. Seetarama Sarma / Rukmini Devi Arundale
Suma Sayaka (<i>Varnam</i>)	Karnataka Kapi	Rupakam	Swati Thirunal
Satre Vilakiyirum (<i>Padam</i>)	Purvi Kalyani	Rupakam	Gopalakrishna Bharati
Thillana	Suruti	Adi Tisragati	Oothukadu Venkata Kavi

Accompanying Artistes

Nattuvangam : Girish Madhu
Vocal : Pozhakudi G.R. Praveen
Mridangam : Siva Prasad
Violin : Rijesh Gopalakrishnan
Flute : Sujit S Naik



Meera Sreenarayanan

Meera Sreenarayanan learnt Bharatanatyam from Nirmala Nagaraj, R.L.V. Anand and Prakash Choondal. She had her Arangetram in 2006. She is presently learning from Indira Kadambi. She is an M.A. in Bharatanatyam. She has also learnt Mohiniyattam and Kuchipudi.

Her choreographic works include solo dance productions titled Harinie, Svaadhina and Njanappana.

She is a recipient of the CCRT scholarship (2018) from Government of India. She has received several awards such as, the NCERT Scholarship for Creative Performance (2012), Kalalaya Ratna award (2013) from Calicut University, Nithya Sree Award (2014) from Travancore Music Society, Sri Gutty Vasu Memorial prize (2015) for Best Dancer in Spirit of Youth Festival and Best Dancer (2019) in 13th Dance Festival of The Music Academy, Yuvakala Puraskar (2017) from Bharatam Thrissur and Guru Smt.Poonamtai Murdeshwar Smruti Puraskar (2023).

She has visited U.S.A, U.A.E, Japan and Australia on concert tours. She also holds M.Sc. in Physics.





Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Sir mikunda (<i>Ramayana Sabdam</i>)	Ragamalika	Misra Chapu	K.Lalitha
Sarasijakshudu nivani (<i>Padavarnam</i>)	Kalyani	Rupakam	Thanjavur Quartet Sivanandam
Kuniye kunu (<i>Samvada pattu</i>)	Punnagavarali	Tisram	Traditional
Thillana	Simhendramadhyamam	Adi	Madurai N.Krishnan

Accompanying Artistes

Nattuvangam : Indira Kadambi
Vocal : Bijesh Krishna
Mridangam : Charudutt V.V
Violin : Easwar Ramakrishnan
Veena : N. Anantha Narayanan



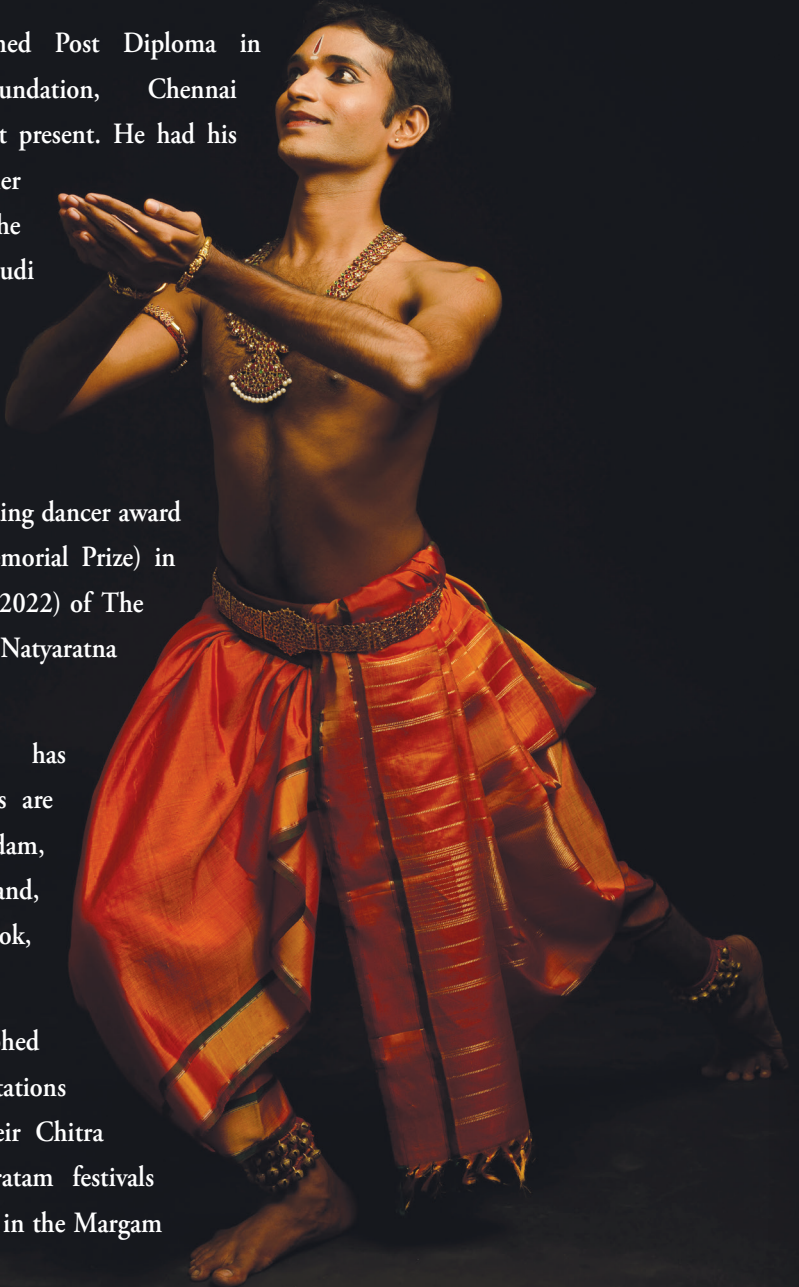
K P Rakesh

KP 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, China, Amsterdam, Singapore, Thailand, Reunion Islands, Bangkok, Chile and Cambodia.

He has choreographed solo thematic presentations for Natyarangam in their Chitra Bharatam, Utsava Bharatam festivals apart from compositions in the Margam format.





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
Kaithala nirakani	Nattai	Adi	Thiruppugazh
Sarasudu (Varnam)	Vachaspathi	Adi	Pandanallur Meenakshi Sundaram Pillai
Nithirayil (Padam)	Pantuvrali	Adi	Ghanam Krishnaiyer
Thillana	Revathi	Adi	Maharajapuram Santhanam

Accompanying Artistes

Nattuvangam : Girish M
Vocal : G Srikanth
Mridangam : Sivaprasad
Flute : Sujith S Naik
Veena : N Anantha Narayanan

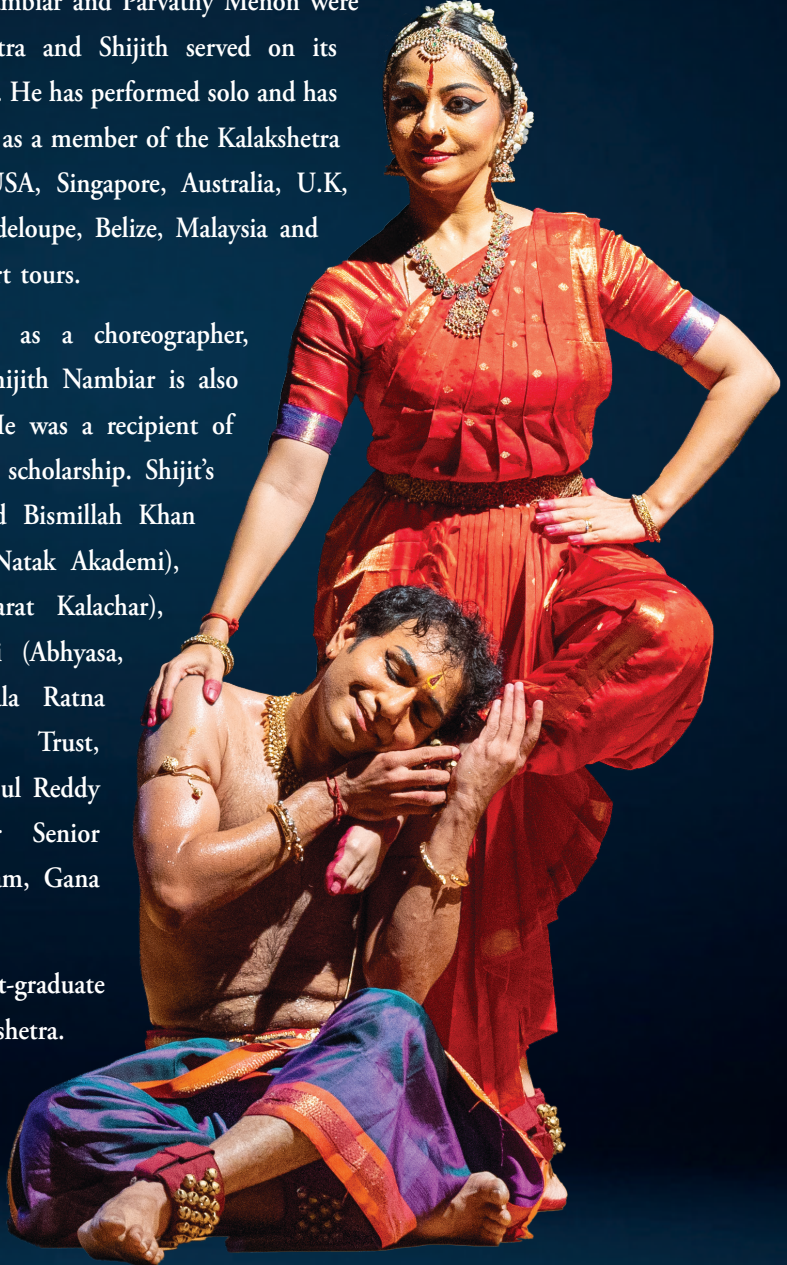


Shijith Nambiar and Parvathy

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

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

Parvathy has a Post-graduate Diploma from Kalakshetra. She has done research on Ardhnareswara, philosophical view of *Kannappar Kuravanji* (Kalakshetra dance





drama) and a study of *Hasthas* with regard to the *Natyasastra* and *Hastha Lakshana Deepika*.

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

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

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

Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Keerthanam (<i>Chempattuduthu ketti</i>)	Ragamalika	Adi	Lyrics by Paleli Mohanan / Music Composed by Easwar Ramakrishnan
Senthilnagar meivum Deva (<i>Varnam</i>)	Neelambari	Adi	Lalgudi G. Jayaraman
Pankajaakshanam Rameshan (<i>Utsavaprabhandam Krithi</i>)	Thodi	Rupakam	Maharaja Swati Thirunal
Kuru Yadu Nandana (<i>Ashtapadi</i>)	Ragamalika	Mishra Chapu	Lyrics - Jayadeva Music - Easwar Ramakrishnan
Mangalam			

Accompanying Artistes

Nattuvangam : Uday Sankar Lal
Vocal : Binu Venugopal
Mridangam : Shivaprasad
Violin : Easwar Ramakrishnan
Flute : Hariprasad



Divya Goswami

Aqeedat

Love's union in the Divine

Born into the family of the legendary Hindu philosopher of Vedanta, Swami Ram Tirtha, Divya has been initiated into the Lucknow Gharana of Kathak under the able guidance of Guru Yogini Gandhi, at the Kalanidhi Institute, Pune where she learnt for over fifteen years. Divya has continued her sojourn into Kathak for many years, under the tutelage of the Great Maestro of Lucknow Gharana, Guru Munna Shukla Ji. Guru Kamalini Dutt is her manasik Guru. Having a good command over both, the rhythmic (nritta) and emotive (nritya) aspects, she has been performing as well as imparting training to students for over fifteen years.

Divya has been bestowed with the coveted National Award of India 'Ustad Bismillah Khan Yuva Purushkar' by the apex body of performing arts in India, Central Sangeet Natak Akademi. She is also a recipient of the prestigious National level title 'Singar Mani' conferred by the Sur Singar Samsad, Mumbai. Amongst her many feats, she is an ICCR Empaneled artist and an A Grade Doordarshan artist.





Divya has established 'Divyakala' to promote, preserve and propagate the classical arts of India. She has received many awards and honours such as the Ustad Bismillah Kahn Yuva Puruskar from the Central Sangeet Natak Akademi, Singar Mani from the Sur Singar Samsad, Mumbai and National Nritya Shiromani, bestowed by Uttkal Yuva Sanskritik Sangh, Orissa Government. She is an ICCR Empaneled artist, an A Grade Doordarshan artist and an empaneled artist with SPIC MACAY. Divya has performed extensively in India and in Bhutan.

Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Invocation	Yaman Kalyaan	Addha	Poet-Fazal Shah, Music-Praveen D Rao, Choreography- Divya Goswami
Nritta			
Aqeedat	Ragamalika	Talamalika	Poet-Fazal Shah,, Music-Praveen D Rao, Choreography- Divya Goswami

Accompanying Artistes

Vocal : Siddhartha Bellamannu
Tabla : Praveen D Rao
Padhant : Keerthi Kumar
Flute : Sameer Rao
Sarangi : Sarfaraaz Khan

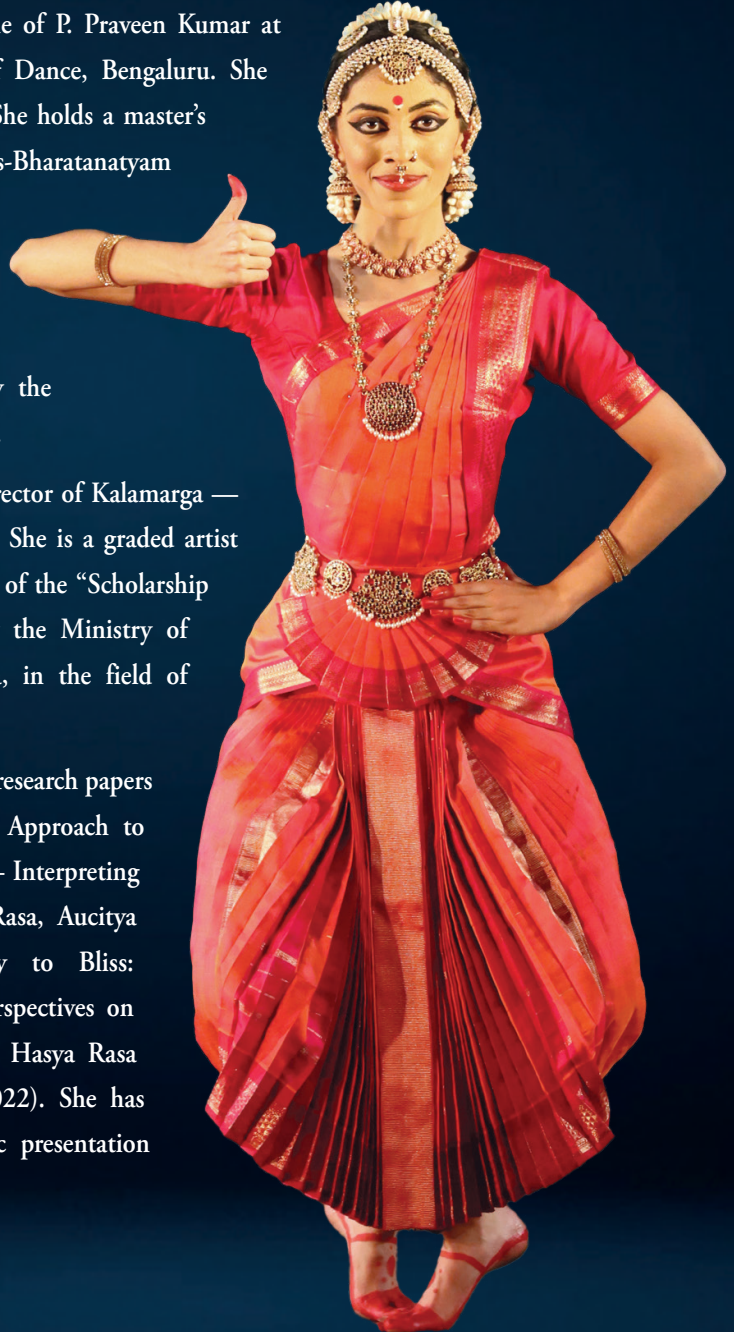


Divya Hoskere

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 she 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, An Indian-Aesthetics Approach to Non-Representational Dance — Interpreting Nrta in the frameworks of Rasa, Aucitya and Dhvani (2024), Beauty to Bliss: Philosophical and Spiritual perspectives on Nrta (2024) and A study on Hasya Rasa — A Dancer's perspective (2022). She has choreographed a solo thematic presentation titled Sringara Sarangati.





Divya has visited Italy, USA, Romania, France, Germany, Turkmenistan, Morocco and China on the concert tours. She performed at The Music Academy for the Bharatanatya Manjari Concert. 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
Allaripu	–	Khandatriputa	
Roopamu Juchi (Varnam)	Todi	Adi	Ramaswamy Dikshitar
Aligite (Padam)	Huseni	Misra Chapu	Kshetrayya
Mein Hari Charanan ki Dasi	Yaman Kalyani	Adi	Meerabai
Thillana	Valachi	Adi	Dwaraki Krishnaswamy

Accompanying Artistes

Nattuvangam : P. Praveen Kumar
Vocal : D.S. Srivatsa
Mridangam : Vidyashankar.N
Violin : Nagaraj Mandya
Flute : Mahesh Swamy



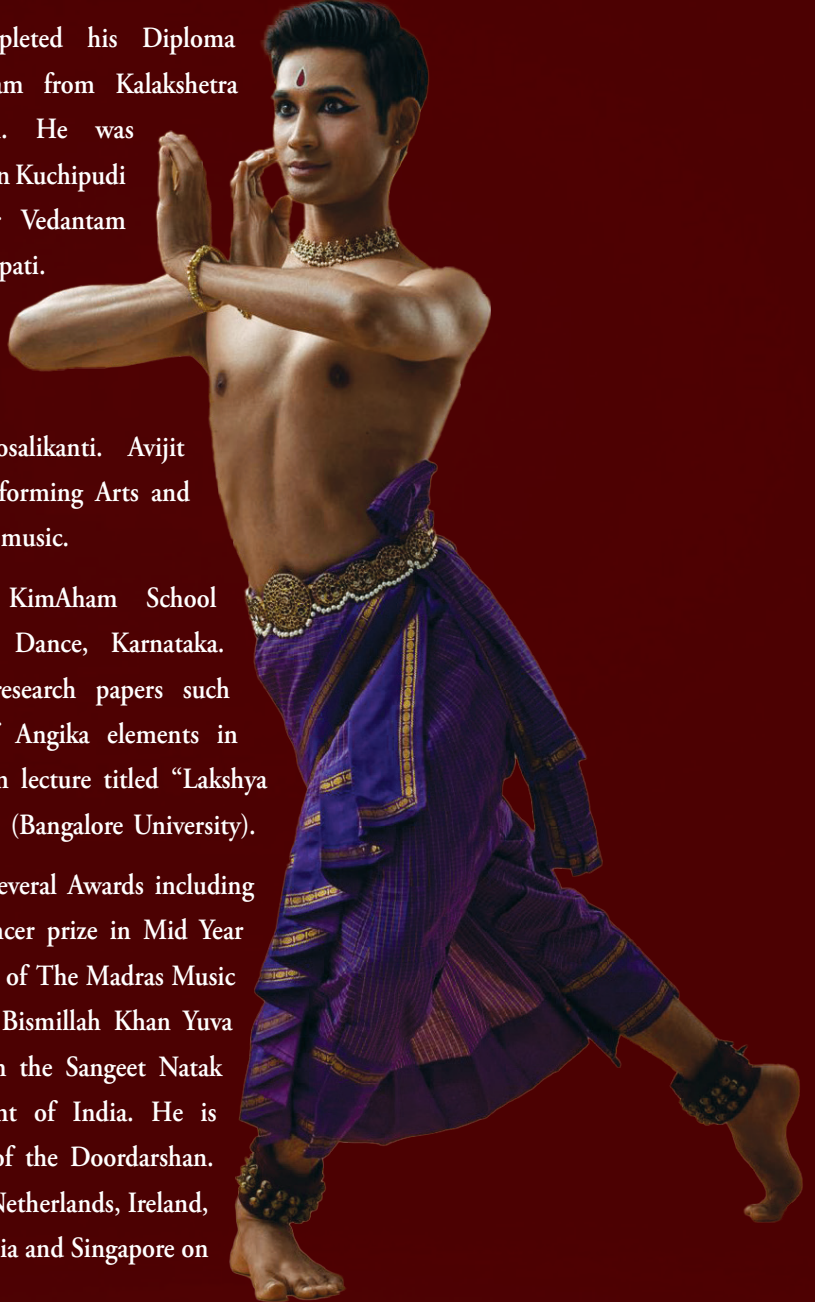
Avijit Das

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 Masters of performing Arts and Diploma in Carnatic music.

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

He has received several Awards including the Outstanding Dancer prize in Mid Year Dance Festival (2023) of The Madras Music Academy 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, Malaysia and Singapore on concert tours.





Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Dasavathana Shabdam	Kalyani / Mohana	Misra Chapu	Sidda Batula Rangadasa / Dr. Vempati Chinna Satyam
Saranam Bhava (Tarangam)	Ragamalika	Talamalika	Rajkumar Bharathi / Avijit Das
Parulanna Mata (Javali)	Kapi	Rupakam	Dharmapuri Subbarayar / Dr. Vempati Chinna Satyam
Sanehara (Ashtapadi)	Ragamalika	Adi	Jayadeva Music: Dr. Vempati Chinna Satyam
Thillana	Hamsanandi	Adi	Mudikondan Venkatarama Iyer / Dr. Vempati Chinna Satyam

Accompanying Artistes:

Nattuvangam : M. Subhashini Vijay Santhanam
Vocal : Srikanth Gopalakrishnan
Mridangam : Dr. G.V. Guru Bharadwaaj
Flute : Sujit S Naik
Veena : N. Anantha Narayanan



Lakshmi Parthasarathy Athreya

Lakshmi Parthasarathy Athreya is a disciple of Natya Kala Acharya Chitra Visweswaran and had her Arangetram in 1991.

She is empanelled with the ICCR and has received several awards such as the Rohini Krishna Endowment Award (2003) for best dancer from Sri Krishna Gana Sabha, Yuva Kala Bharathi (2009) from Bharat Kalachar, Natya Kala Ratna (2010) from Rasika Ranjani Sabha, Mumbai, Ustad Bismillah Khan Yuva Puraskar (2013-2014) from Sangeet Natak Akademi, Government of India, Dasyam Navanooopura (2013) from Dasyam Academy of Mohiniyattam, Chennai, Sanskriti-Madhobi Chatterji Memorial Fellowship (2020-2021).

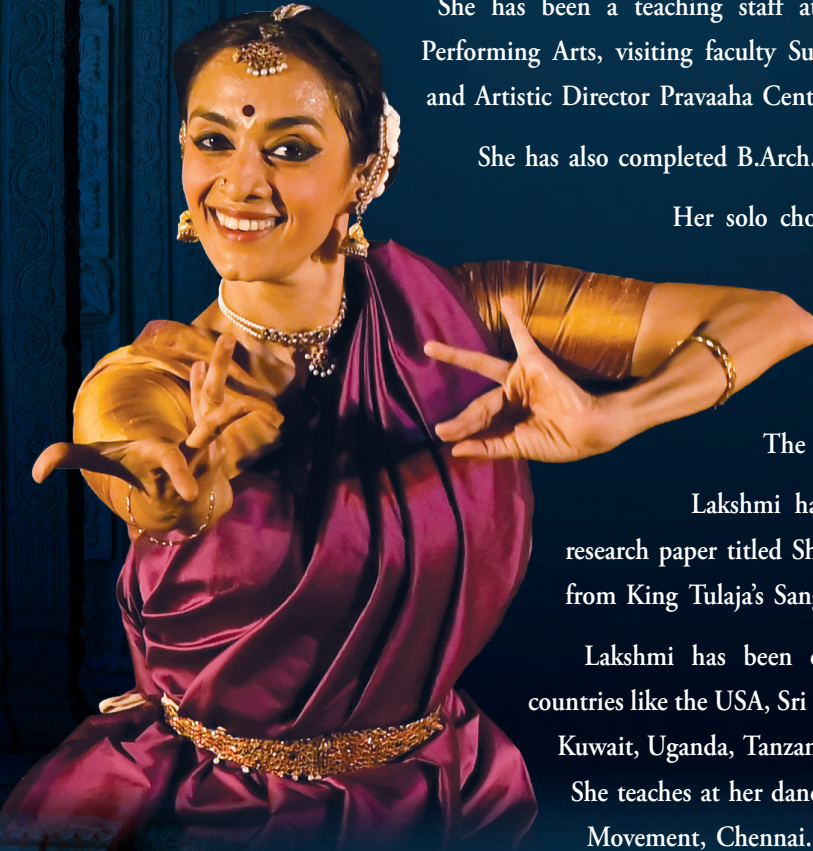
She has been a teaching staff at Chidambaram Academy of Performing Arts, visiting faculty Summer/Winter School, CEPT, and Artistic Director Pravaaha Centre for Movement, Chennai.

She has also completed B.Arch. from CEPT, Ahmedabad.

Her solo choreographies include Varnams, Padams, Thillanas, etc. and thematic presentations include Kodhai Alwar, Aprameya Padmanabha, The Dot that moved and Sakhyam.

Lakshmi has presented a lecture of her research paper titled Shrama Vidhi – Lost Traditions from King Tulaja's Sangeeta Saramrita.

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





Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Shakti Anjali	Mahati	Kanda Jathi Tripura	Dr Murali Parthasarathy
Bharati in Kannan (Varnam)	Ragamalika	Talamalika	Bharatiyar / Rajkumar Bharathi
Padam			
Ganga (Thillana)	Amritavarshini	Adi	Rajkumar Bharathi

Accompanying Artistes

Nattuvangam : Vidya Ravindran Anand
Vocal : Dr. Murali Parthasarathy
Mridangam : M. Dhanamjayam
Violin : T.V. Sukanya



Priyadarsini Govind

Priyadarsini Govind has been trained in Bharatanatyam by two stalwarts, Kalaimamani S.K. Rajarathnam Pillai and Padma Bhushan Smt. Kalanidhi Naryanan and has become a flag bearer for Smt. 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 focussing on capturing and documenting Kalanidhi Nayarayan's teaching and practice of abhinaya. She has collaborated with a number of top-notch artists such as Umayalpuram Sivaraman, T M Krishna, Bombay Jayashree, Aruna Sairam, Leela Samson, Elisabet Petit and Gowri Ramnarayan.

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 Sri Rangam, Siva Sakthi, Om Namo Narayana and Akam Puram. Priyadarsini has produced and presented Tiruppavai, devotional hymns in Bharatanatyam for Doordarshan.

She is the recipient of many awards such as the Kalaimamani title from the Government of Tamilnadu, Nritya Choodamani from Sri Krishna Gana Sabha, Sangeet Natak Akademi, Natya





Kalasikhamani from Indian Fine Arts Society, Natya Padmam Award from Brahma Gana Sabha and Viswa Kala Bharathi from Bharat Kalachar. She was the curator of the Natya Kala Conferences in 2012 and in 2013. Priyadarsini served as Director of Kalakshetra Foundation from August 2013 till July 2017.

Priyadarsini has toured various countries such as the USA, Australia, France, Spain, Germany, the Netherlands, Srilanka and Nepal.

In 2019, she founded NavaDarshana, an initiative that empowers dancers to evolve through expansion of self-imposed boundaries to explore, create, and excel in their artistic journeys. Through NavaDarshana, she has also been directing annual, in-person Bharatanatyam intensives in the United States, allowing dancers to explore and to understand their practice from a holistic perspective.

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.

Song/Genre	Ragam	Talam	Composer/Music Composer
Alaripu		Pancha Jati Triputa	Lyrics: Pambatti Siddar Music Composition: Rajkumar Bharathi
Innum En Manam (Varnam)	Charukeshi	Adi	Lalgudi G Jayaraman
Dashamukhi Sloka from Asokavanikankam Kutiyattam	Simhendramad- hyamam		Music Composition: Rajkumar Bharathi
Kodi Koosen (Padam)	Sowrashtram		Kshetraraya
Krishnakarnamrutham	Ragamalika	Talamalika	Music Composition: Rajkumar Bharathi

Accompanists

Nattuvangam : Jayasree Ramanathan

Vocal : Muralisangeeth V

Mrdangam : S Sakthivel Muruganantham

Violin : K P Nandini



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), Śrīyaḥ (2010), Saṃhāra (2012) and Āhuti (2019); two full-length duet shows Saṃyoga (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.

PAVITHRA 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. Pavithra teaches in Nrityagram's residential and outreach programs and is 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 Pavithra Reddy. In 2021 she was selected to be a part of the Nrityagram Dance Ensemble.



Programme

Song/Genre	Ragam	Talam	Composer/Music Composer
Sankirtanam (Invocation)	Ragamalika	Tala Ektali	Pt. Raghunath Panigrahi
Srimati (Pallavi)	Ragamalika	Tala Malika	Pt. Raghunath Panigrahi
Pashyati Dishī Dishī (Ashtapadi)	Raga Desh	Tala Ektali	Pt. Raghunath Panigrahi
Smritiranga (Abstractpiece)	Basedon Raga Darbari	Tala Ektali	Surupa Sen
Se Nata Nagara (Oriya Poem)	Raga Kirvani	Tala Ektali	Pt. Raghunath Panigrahi
Shivashtakam	Ragamalika	Tala Malika	Pt. Raghunath Panigrahi

Artistes

Dancers

Surupa Sen

Pavithra Reddy

Anoushka Rahman

Daquil Miriyala

Musicians

Nattuvangam

Vocal : Jatin Sahu

Mardala : Rohan Dahale

Violin : Siba Nayak

Flute : Parshuram Das

Harmonium : Jatin Sahu

Manjira : Surupa Sen (for some pieces)

Special : Effects Haze

Other Credits : Lighting

Lynne Fernandez



The Head And Neck Centre & Hospital

747, Poonamallee High Road, Kilpauk, Chennai - 600010.

thanc_hospital

THANC Hospital



A SUPER SPECIALITY HOSPITAL FOR ENT, HEAD & NECK SURGERY & MAXILLO FACIAL SURGERY

FACILITIES

- Voice & Swallowing Lab
- Endoscopy and Fluoroscopy
- Audiology Lab
- Vestibular Lab
- Sleep Lab
- Ultrasound
- Treadmill and ECG
- Operation Theatres
- ICU & HDU
- Pharmacy
- Cafeteria

OUR SPECIALITIES

- ENT
- Head & Neck Tumours
- Voice & Airway
- Thyroid
- Family & General Medicine
- Vertigo Clinic
- Health checkup
- Snoring & Wellness
- Swallowing & Speech Therapy
- Cranio Maxillo Facial Surgery
- Dental Clinic



CONTACT US
+91 7397768795
044 4074 2000



www.thanchospital.com
admin@thanchospital.com

All
Dance Items
Under
One Roof



Shanthi
TAILORS Pvt. Ltd.

Specialist in Dance Costumes, Since 1967.



T.V.S. Mani
Designer & Dressmaker
of Bharathanatyam

- 📍 #5.Kabaleeshwarar Sannathi Street, Mylapore, Chennai - 600004
✉ shanthitailors@gmail.com 🌐 www.shanthidanceneeds.com 📞 (044) 2495 1475, 2464 3783