KONARK FESTIVAL

1st-5th December • Open Air Auditorium Konark, Odisha, India

Experience the Rhythm... that binds India together!
The five-day-long Annual Konark Festival of classical dances, performed by the celebrated dancers of the country in an Open-Air-Auditorium with the famous Sun temple at the backdrop enthralls the connoisseurs of dance every year from 1st to 5th December.

The winter breeze from the sea and the magic of various dance forms create an atmosphere filled with rhythmic beats and melodious tunes.
1st December
ODISSI
Purnashree Raut & Group, Raipur, Chhattisgarh

BHARATNATYAM
Anitha Guha & Group, Chennai

2nd December
KATHAKALI & MOHINIYATTAM
Sadanam Balakrishnan & Group, Kerala

ODISSI
Rudrakshya Foundation, Bhubaneswar

3rd December
ODISSI
Aloka Kanungo & Group, Kolkata

MANIPURI
Singhjit Singh & Group, Imphal, Manipur

4th December
KUCHIPUDI
Alekhya Punjala & Group, Hyderabad

ODISSI
Ileana Citaristi & Group, Bhubaneswar

5th December
KATHAK
Rani Karnaa & Group, Kolkata

ODISSI
GKCM Odissi Research Centre, Bhubaneswar
Odissi
Shree Nritya Prajna
Purnashree Raut & group
Raipur, Chhattisgarh

Trained at Kalavikash Kendra, Cuttack under the tutelage and guidance of Gurus like Ramani Ranjan Jena, Raghunath Dutta, Sankar Behera, Guru Mayadhar Raut and Kelu Charan Mohapatra and subsequently honing her talent with Lucky Prajna Mohanty, Purnashree has been performing extensively in India in many major festivals. She is the Founder-Director of Shree Nritya Prajna at Raipur in Chhattisgarh where she is teaching Odissi dance.
AHEY NILA SAILA PRABALA MATTA BARANA

This is an Odia song written by a Muslim poet. The poet says ‘Oh! Lord Jagannath, you are like a blue mountain. You are like a wild elephant. Please take away my sorrow, like an elephant crushes a lotus and throws it away. You have saved the elephant from the jaws of the crocodile, you saved the respect and dignity of Draupadi, the wife of Pandavas from the shameful situation in the Court of Kauravas. You showed your presence everywhere by coming out of the pillar in the disguise of Narasingha and killed demon Hiranya Kasyapu. Ardhanariswar: In this item, the philosophy of the duality within human being is illustrated. This duality is represented through Shiva and Parvati. Despite being opposites in nature, they must co-exist to preserve harmony. Ramayana: In this episode Sita’s marriage to Rama then their exile in forest; abduction of Sita by Ravana, Ravana’s encounter with Jatayu etc. are beautifully depicted by the artistes.
Bharat Natyam

Bharathanjali Trust

Anitha Guha & group

Chennai

Smt. Anitha Guha, had her initial exposure to Bharatnatyam from her mother Smt. Karthiyayini Natesan and is a disciple of Guru. Govindarajan Pillai. She also had the fortune of being under the guidance of Kalaimamani. Radhakrishnan and Dr. Ananda Shankar Jayanth for a very brief period. From a very tender age, apart from solo performances, with the god’s gift of grace and elegance, natural talent for choreography and her love for dance dramas, she has staged a variety of Nrithya Natakams. Anitha founded Bharathanjali in the year 1989. Many of her students have blossomed into solo performers and have been performing in India and abroad, winning awards, titles and scholarships.
SURYAASHTAKAM

Ragam Bowli, Thalam Misra chapu . (Music composed by Sri.Neyveli Santhanagopalan.) *This item is in praise of the Sun God intermingled with the rhythm patterns. The main central piece is the very popular Maharaja Swathi Thirunal’s krithi—“Bhavayami Raghuramam-set to Varnam format-in Ragamalika and Roopaka Thalam. Bhavayami starts in Ragam-Saveri, followed by Bala Kandam-in Naatta Kurunji, Ayodhya kandam-in Dhanyasi, Aaranya kandam-in Mohanam & Muhari,Kishkintha Kandam & Sundara Kandam-in Poorvikalyani, Yuddha Kandam & Pattabhishekam in Madhyamavathi. This beautiful krithi is preluded by Navarasa Rama Slokam. It is based on the Ardhanari form of Shiva and his consort Parvathi. Ardhanarishvara represents the synthesis of masculine and feminine energies of the universe and illustrates how Shakti, the female principle of God, is inseparable from (or the same as, according to some interpretations) Shiva, the male principle of God. This is a unique choreography of Guru.Smt.Anitha Guha. The concluding item is Thillana in Ragam –Kapi, a composition of Sri.P.R.Venkatasubramanian, which emphasizes that Lord Rama and Lord Krishna are but two manifestations of the Supreme Lord Vishnu. Let us all chant HARE RAMA HARE KRISHNA and get the blessings of the Almighty.
Kathakali & Mohiniyattam

Lasya Akademi
Sadanam Balakrishnan & group
Kerala.

As a teacher of Kathakali, Sadanam Balakrishnan is considered one of the outstanding and highly respected gurus of his generation. His students come from all over India and from abroad. He is scrupulous as a teacher within the classical tradition as well as being innovative in his approach to text and theme. He retired from The International Centre for Kathakali, Delhi in the year 2007. Now he is attached to Kalakshetra, Chennai as Senior Visiting Fellow. The programme is choreographed by Sadanam Balakrishnan and Pallavi Krishnan, a leading exponent of Mohiniyattam.
RADHA-MADHAVAM

is a group dance choreography in Kathakali and Mohiniyattam, two classy arts traditions from Kerala, by Kathakali Guru Shri Sadanam P V Balakrishnan and Mohiniyattam exponent Smt Pallavi Krishnan. The longing of Radha and Krishna for each other, the eternal tale of Indian literature and aesthetics, is devotionally carried forward through generations since the 12th century. The story never makes one bored; instead, each time its interpretation unveils another deeper meaning. Radha-Madhavam portrays this classic as a dialogue between Kathakali and Mohiniyattam, two fascinating arts traditions of Kerala that competently highlights the masculine and feminine elements of traditional dance. The relationship between Radha and Krishna is the best example of human embodiment of love, passion and devotion at platonic level. Radha’s passion for Krishna symbolizes the soul’s intense longing and willingness for the ultimate unification with God. Thus, Krishna is the soul of Radha and in turn, Radha is definitely the soul of Krishna, making her the undivided form of Krishna.
Odissi

Rudrakshya Foundation
Guru Bichitrnananda Swain & group
Bhubaneswar

Rudrakshya Foundation is one of the leading Odissi dance institutions in a new generation of world-class organizations catering to international audiences, while at the same time holding firm to the values and traditions contributed by the founding fathers of Odissi Dance. Established in the year 2000, Rudrakshya Foundation has been growing steadily, with performances abroad and throughout India, as well as on-going classes providing intensive training to serious dance students coming from all over the world. The Institution is grown under the guidance and supervision of Guru Bichitrnananda Swain, its founder-Director.
MANGALACHARAN

Mangalcharan : Bhaje Brajeika Mandnam : This Mangalcharan begins as an invocation and prayer to the Hindu Lord Krishna. Through the ages, Lord Krishna has been the symbol of love, eternally bound to Radha. He has always been present to destroy evil and to install good. This sloka depicts the embellishment of Brajapur with their idol, Lord Krishna. Upon his banishment of evil, Brajapur is utterly ecstatic.

This is followed by Chandrika Kamodi Pallavi : Pallavi is an item of pure dance or nritta that normally based on a raga or melody, with movements of lyrical grace that are soft, lilting and melodious. Beautiful dance passages unfold with rhythmic syllables sung musically in symphony. SAMUDITA MADANE : This excerpt from Jayadev’s Geet Govinda, is based on the eternal love and romance of Lord Krishna with Chandrabali on the banks of Yamuna, which irritates Radha, who waits for Krishna. She then becomes disappointed imagining that Krishna must be intimately involved with Chandrabali. TALA MADHURYA : Talamadhurya is a composition of pure dance with sculpturesque poses, intricate footwork and composite body movements. But the focal point of this pure and abstract dance without thematic content is the “Purush Ang” that imbibes male stylization in to Odissi form.
Odissi

Shinjan Nrityalaya

Aloka Kanungo & group

Kolkata

One of the leading classical dancers of India, Aloka Kanungo is a rare combination of dancer, choreographer, teacher & scholar. She is empanelled by ICCR as an outstanding dancer & recognized as a TOP Grade dancer by Doordarshan. For her dedicated work she has been awarded with the Orissa Sangeet Natak Academy Award and many other awards by a number of organisations. Aloka has been recognized as one of the most intelligent choreographers who has the contemporary sensibilities yet rooted very much to our tradition.
STHAPATYA SATYA

This production is based on extensive research and embellished with Bandha in four performing Arts- namely Chitra, Kavya, Nritya and Geeta. Bandha the word means tie or Bond. The dance, music, lyrics & the pictures are woven in to a bond in this production. This choreographic work has the age old rustic, pristine Bandha dance along with the sophisticated Odissi dance of our time, but all the time the inspiration being the sculptures on our temple walls, which have been there as the silent witness of our heritage and culture and the ultimate truth of our lineage and tradition. This is a sincere acknowledgement through this production to the ancient sculptors, who had cut those magnificent dancing figures on the temple walls, also the Gotipuas, who have preserved, practiced, propagated and passed on this culture from generation to generation in spite of many adverse circumstances.
Born to a family of great dancers and musicians of Manipur, initiated at an early age, and trained by eminent Gurus, Rajkumar Singhajit Singh is indeed a personification of a living culture in all its facets. Along with Jagoi and Cholom he also undertook training in the traditional martial arts of Manipur. This unusual combination made him well equipped for his future role as a choreographer. Rajkumar Singhajit Singh known for great mastery of the art and complete dedication, has distinguished himself as an outstanding performer, choreographer, scholar and artiste of great creative ability. His dances have received tremendous appreciation for elegance, dignity, purity, variety and originality. He has received Padma Shri, Fellow of Sangeet Natak Akademi, Delhi Sahitya Kala Parishad Award, Fellow of Manipuri State Kala Academy, Manipuri Sahitya Academy Award, Nritya Chooodamani of Chennai. MANIPURI NRITYASHRAM : Manipuri Nrityashram came into being with the exclusive objective of promoting and propagating Manipuri dance in Delhi. Its founders Guru Singhajit Singh and Charu Sija Mathur have been working relentlessly to make the dream possible and have succeeded in making the institution a reference point whenever there is anything to do with Manipuri arts in the capital.
Bhakti or love for God manifests in many forms and Shringara Bhakti the intimate relation between Gopis and Krishna in the form of lover and beloved is the most appealing to the followers of Gaudiya Sampradaya Bhaktas. The vast range of Manipuri classical dances including the various Ras Leelas and Sankirtana are devoted entirely to this mode of devotion and the present rendering is a creative work drawing elements from both Ras leela and Sankirtana. A Bhakta desires to absorb the role of the Gopis and assimilate their obsessive love for Krishna. The journey takes us through the different situations as Radha in the role of different Nayikas: Abhisarika, Vasaksajjika, Utkanithita, Khandita and finally samyog with Krishna to the happiness of the Bhaktas. **VASANT RAS** : On a balmy night of spring Krishna comes to the bank of river Yamuna and plays his flute. In response to the call of his divine flute Radha and the Gopis come to the gardens to meet him. Intoxicated by the beauty of spring season they dance in ecstasy which culminates in throwing colour at each other as is done in the festival of Holi. **PUNG CHOLOM or DRUM DANCE** : This dance of Manipur started as a form of worship and remains indispensable part of Manipuri religious rituals. Carried out with elaborate and sacrosanct rules it is performed by a group of highly trained professional singers and drummers to the accompaniment of appropriate dance movements. **NAGAR KIRTAN** : As followers of the Chaitanys Sampradaya the Manipuri Bhaktas perform Nagar Kirtan on special occasions and more so in the month of Kartik. This choreographic work attempts to recreate the vitality of Nagar Kirtan to spread the message of Hari Nam. The technique of playing the cymbals as well as the movements are based on the Choloms of Manipuri Nata Sankirtana.
Kuchipudi

Alekhya Punjala & group
Hyderabad

Dr. Alekhya is a highly acclaimed exponent of both the Kuchipudi and Bharatanatyam dance art forms. Hailed as an epitome of grace, beauty and sathvika abhinaya, showing out myriads of moods, from the soft to the Raudra through her facial expressions, Alekhya was adorned the title ‘Abhinaya Tapasvini’ by the prestigious Sahithyam Pitham of Andhra Pradesh at a very young age. Alekhya is a recipient of several prestigious National and International recognitions and Awards both from government as well as private organizations including the prestigious Ugadi Visishta Puraskar for the year 2002 by the Government of Andhra Pradesh, the highly coveted Hamsa award and Pratibha Rajiv Puraskar - 2009 and the most prestigious “Sangeeta Nataka Akademi” Puraskar – 2011 from the Central Sangeeta Nataka Akademi, New Delhi.
TRISHAKTI, in the praise of the divine MOTHER

Trishakti, a dance offering in praise of the divine mothers, Saraswathi, Laxmi and Parvathi, who are called TRISHAKTHI and represent the qualities of knowledge, wealth and strength respectively. This presentation showcases their beauty, inner strength and compassion, which are very much part and parcel of every woman. This is ultimately dedicated to WOMEN, their natures of love, compassion and innate strength. Traditional Prayer: Jaya Jaya Devi - Raag Kalavati - Aadi Taala, Composer - Sri Swati Thirunal (A beautiful composition in praise of Goddess Saraswathi) Gauri Sukumari - Raag Vasanta - Aadi Taala, Composer - Sri NCH Krishnamacharyulu (In praise of Goddess Parvathi, describing her beauty and other awe-inspiring qualities. This piece also showcases the intricate footwork, bringing out the vibrancy of the Kuchipudi art form) Sri Maha Laxmi Amba - Raag - Lalitha - Aadi Taala - Composer - Kakaturi Padmavati (In praise of Goddess Laxmi). Maheshwari Mahakali - Raaga - Misra Sivaranjani - Taala - Tisra Triputa - Composer - Dr Balantrapu Rajanikanta Rao (In praise of Goddes Mother as the destroyer of evil as an omnipotent force in vanquishing the demon, Mahishasura)
Art Vision was founded in the year 1996 by Dr. Ileana Citaristi along with a group of artists belonging to different disciplines such as dance, music, painting and literature who wanted to have a common ground for sharing experience and creative ideas. The repertoire of the troupe consists of original compositions and dance-dramas choreographed by Dr. Ileana Citaristi, who is a senior disciple of Guru Kelucharan Mohapatra. She is recipient of many awards, among which the National Award for Best Choreography (1996) and the Padmashree award (2006) conferred on her by the Government of India, for her contribution to Odissi Dance.
SHIVASTHAKAM

The programme opens with ‘Mangala charana’. The dancers pay homage to Lord Shiva, the Creator and Destroyer, from whose hair the river Ganga is flowing, whose body is adorned with snakes and skulls and whose wife is goddess Parvati. **Kaala-Timebound**: A dance production on Time. It travels through different phases. From the latent aspect of the unmanifested Time (‘hṛdaya’) to the first pulsation (spandan) or primary element to organic life (Time as creator). For man to comprehend the movements of Time a language of geometry emerges: linear lines, concentric circles, cones, squares and triangles. Time devours what he himself has created in an eternal cycle of creation and destruction (Kaala-chakra). The aspiration of Man is to reach a state of transience, to reach a state of timelessness, to live in a perennial now. The image of the swan who finds its eternal home in the celestial lake, tempted no more to fly off elsewhere.
Smt. Rani Karna was born in Hyderabad, Sindh, now in Pakistan. Nurtured under the great Gurus Nrityacharya Narayan Prasad, Pandit Sunder Prasad and Birju Maharaj, Rani Karna is one of the foremost exponents of Kathak. She is known to have enriched and integrated the great traditions of Jaipur and Lucknow Gharanas with an unusual sense of aesthetic adventure. Rani also learnt Odissi with passion under the guidance of Guru Kelucharan Mahapatra. Samskritiki Shreyaskar, a dance academy, was established in 1995 in Calcutta under the directorship of Sangeet Natak Akademi awardee, Smt. Rani Karna. The Institute imparts advanced training in Kathak (both practical and theory) relating it to history, philosophy, the yogic sciences and the fine arts. Over the last decade, the academy has carved a niche for itself in the cultural scene of Kolkata with its high quality of holistic training and original dance presentations. The repertoire comprises a range of productions exhibiting the richness and flexibility of the Kathak form.
PIROYE MOTI

Guru Smt. Rani Karnaa’s work since the 1970s has been dedicated to seeking out and passing on the fine nuances of the Kathak form on the one hand and its energetic flamboyance on the other – always with an eye for lingering beauty and fluid grace. Hers has been an inspiring life spent in the service of dance – learning, understanding, evolving, teaching and exploring the inexhaustible language of Kathak through a style and approach all her own, delving deep into each idea and project with musicians, scholars, philosophers, scientists, writers and other collaborators. This constant quest has created unique and rare compositions which enrich Kathak in particular and all dance in general, bringing together the best of poetry, lyricism, music, philosophy, pure dance and abhinaya. Piroye Moti is a choicest collection of her unique and rare solo compositions, performed by her senior most disciples she has honed over generations.
Government of Odisha has set up an autonomous Institution styled as “Odissi Research Centre” in the year 1986 for promoting and propagating the Odissi dance form and Odissi music and conducting research in various facets of the rich cultural heritage of the State. Subsequently, the institution has been renamed as “Guru Kelu Charan Mohapatra Odissi research Centre” (GKCMORC).
EKAMRA-LEELA

Parvati, the beautiful daughter of King Himalaya and Queen Menaa, is ready for marriage. Proposals are many, but Shiva is ruling her heart. She prays Shiva to get him as her husband. Shiva appears in a disguise and enquires about her penance. Parvati reveals her mind. Happy with her determination Shiva comes to his own from all of a sudden and assures her to marry. Parvati conveys the cherished news to her father through her companion. The king is delighted and makes arrangement for a grand wedding. The companions prepare Parvati for wedding and Shiva comes in a procession. Marriage is performed and both of them go to Varanasi. Where Parvati asks if there is any other place on earth as charming as Varanasi. Shiva tells her about Ekamra Kshetra and they both proceed to the enchanting abode of Lingaraja. There they perform various Leelas.