Experience the Rhythm... that binds India together!

KONARK FESTIVAL
1st-5th December 2016 | Open Air Auditorium, Konark, Odisha, India
KONARK FESTIVAL

The five-day-long Annual Konark Festival of classical dance, performed by celebrated dancers of the country in an Open-Air Auditorium with the famous Sun Temple as the backdrop, enthralloes 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.

PROGRAMME HIGHLIGHTS

1st December
ODISSI
Mridhavi Meddagal & Group, New Delhi
KUCHIPUDI
Kishore Musolkanti & Group, Chennai

2nd December
MOHINNATAM
Nina Prasad & Group, Kerala

3rd December
ODISSI
Jyotirmalya Sahoo & Group, Cuttack
BHARATNATYAM
A. Lakshminarasayini and Nettayalakshana, Chennai

4th December
KATHAK
Alim Bandha Bhatkar & Group, Kolkata
ODISSI
GRCM Odissi Research Centre, Bhubaneswar

5th December
ODISSI
Pitamber Biswal, Sambalpur, Bhubaneswar
MANIPURI
Priti Patel & Group, Kolkata
Odissi
Madhavi Mudgal & Group
New Delhi

Madhavi Mudgal is a highly renowned exponent of the Odissi style. She was born into a family devoted to classical Indian music. Her father, Pandit Vinaya Chandra Mudgal, was the founder of Gandharva Mahavidyalaya, one of the premier institutes for classical dance and music in New Delhi. She began learning Odissi under Guru Hare Krishna Jeehera and later became a disciple of the legendary Guru Kelucharan Mohapatra. In 1985 she organised Angahar, the first Odissi dance festival in which all the major gurus, scholars, dancers and the moharis and gotipuwas were brought together for the first time creating history. She teaches Odissi at the Gandharva Mahavidyalaya, New Delhi and conducts workshops all over the world. Numerous awards and honours have come her way, including the Sanskriti Award, 1988, President of India’s award of Padma Shri, 1990, the Orissa State Sangeet Natak Akademi Award, 1996, Grande Medaille de la Ville by the city of Paris, 1997, and the Central Sangeet Natak Akademi Award, 2000, the Delhi State Parishad Samman, 2002 and the Nitya Choodamani in 2004. She was also awarded the Chevalier de l’ordre des arts et des lettres by the Govt of France.

Synopsis

Surya: The Sun God of Konark Mandir. It celebrates the life giving energies of the deity. Textual and phonetic inputs are from Sounya Ranjan Mahanty. The music is composed by Madhup Mudgal, and the choreography is by Madhavi Mudgal.

Vasant: A poem by the celebrated Sanskrit poet Kalidas of 6th century. The verses, from his work Ritusamhara, describe the advent of Spring. Choreographed by Madhavi Mudgal, it is set to music by Madhup Mudgal.

Vadya Vivaahdy: An abstract dance piece, inspired by the variety of percussion instruments and metres of Odisha and utilizing the distinctive qualities of each instrument is choreographed by Madhavi Mudgal, and set to music by Madhup Mudgal.

Madhurashhtakam: A devotional song in praise of Krishna, by the 16th century saint Vallabacharya. It describes various attributes of Lord Krishna and his eternal grace in the form of sweetness that pervades his being. Choreography: Madhavi Mudgal, Music: Madhup Mudgal.
Kuchipudi
Jaikishore Mosalikanti & Group, Chennai

Jaikishore Mosalikanti, began his career under Guru Padmabhusan Dr. Vempati Chinna Satyam of the Kuchipudi Art Academy, Chennai. He was awarded the title ‘NATYA VISHAAARADA’ by the Kuchipudi Art Academy in March 1999, the title of ‘VUNA KALA VIPANCHEE’ by the Vipanchee Trust headed by Padma Vibhushan Dr. M. Balamurali Krishna in December 2004, and the Prestigious “USTAD BISMILLAH KHAN YUNNA PURASKAR” for the year 2013 by Surrogate Natak Akademi, New Delhi in the year 2015. He served as a teacher at the Kuchipudi Art Academy from 1996 to 2000. Since 1996, he has traveled to the United States every year to conduct workshops. He has choreographed over thirty solo dances, twenty thematic presentations and dance dramas which were critically acclaimed by scholars, critics and connoisseurs of arts. His brilliant ability to lead the orchestra as a nattuvanar, makes him a much sought after artist by senior Bharatanatyam, Mohiniattam and Kuchipudi dancers around the world. Jaikishore lives in Chennai along with his wife Padmavani (also a kuchipudi dancer) and two young daughters. Mr. & Mrs. Mosalikanti are “A” grade artists of Doordarshan Chennai who also runs a dance institution ‘Shivomohanam’.

Synopsis

This evening we present “Rajyamohanam”, an ode to the 3 Goddesses of Hindu mythology: Goddesses of Knowledge, Prosperity and Energy is choreographed by Sri Jaikishore Mosalikanti. The presentation comprises of 3 different pieces dedicated to the three goddesses, Saraswati: Stilli in praise of Saraswati, the Shikham ‘yuvakundendu thirukkara ira dhevele’ in reperia wajali and erabhit, will be followed by a popular thiriti by Sri Muthuswami Dikshitar in reperam erabhi and roopaka talam.

Tarangam: Tarangam plays a vital role in a Kuchipudi presentation. It is a term given to chapters in Sri Krishna Leela Tarangini by Saint Narayana Thiruvela. Here, the dancer exhibits all the 3 aspects of dance - nritta: pure dance; nritya: abhinaya and natya: depiction of a story. This is the creation of the Goddess Durga by the combined aura emanating from Lord Brahma, Lord Shiva and Lord Vishnu and the ultimate destruction of the buffalo-headed demon Mahishasura is dramatically shown in this piece.

Jaya Jaya Durga: Raganalka, set to Adi talam, is written by Sair Narayana Thiruvela, and the music has been jointly scored by Sri J. Ramesh and Jaikishore Mosalikanti.

Sree Yuddhavani: In keeping with the tradition, I present the next item “Sree Yuddhavani” as a yavyaka roopakaaram or thematic presentation. In this piece the Narrator or the sutradhara depicts the story of the birth of Sri Laksmin, the Goddess of wealth. During the search for “Amratham” or the Divine Nectar and after the evolution of several celestial elements, Goddess Laksmin emerges from the ocean. With a short pathra prowess dance again a significant feature in a kuchipudi presentation. She introduces herself, as the Goddess of wealth and the One who bestows prosperity upon her devotees and she chooses Lord Vishnu to be Her Consort. This piece has been penned by Dr. Pappu Venugopal Rao and the music has been scored by Sri Kuldipal.
Mohiniattam
Nina Prasad and Group
Thiruvananthapuram, Kerala

Dr. Neena Prasad is a rare blend of strong footing in academic study and the fine aesthetic sense of a performing artist. She had undergone rigorous training in four different classical styles - Mohiniattam, Bharatanatyam, Kuchipudi and Kathakali from Kalamandalam Suganthi and Kalamandalam Kshemanavathy. Guru Adyar K Lakshman, Guru Vempati Chinnaswamy and Vembayam Appukuttan Pillay respectively. She is the recipient of the prestigious awards from the Kerala Sangeetha Academy, Mayilpeeli Puraskaram, and Madras Music Academy. She is the foremost representative of Mohiniyattam in the major and prestigious Dance Festivals in India and abroad. She is an empanelled artist of ICCR of the established category and a Top Grade artist of Deodarshan. She is a faculty and guide for research scholars and a member of the Board of Studies in many Universities. She headed the research department at the Kerala Kalamandalam and she has also been a member of the selection committee for awarding research scholarships and fellowships at the Department of Culture, Government of India. Dr Neena Prasad has ventured to choreograph many items both of the Maram and Groups’ thematic presentations to widen the repertoire of Mohiniyattam. She has established two Institutions - Bharatnatyam Academy of Indian Classical Dances at Thiruvananthapuram and Sogandhiha Center for Mohiniyattam, Chennai, where she continues her research pursuits and teaching responsibilities.

Synopsis
We present a Margam in Kenthik this time which is truly traditional and truly modern. We begin with a cholkettu - the syllables of the percussion in tune where the dancers exhibit pure dance. We also offer our prostrations to the Guruji, who leads to the ultimate wisdom through knowledge.

Cholkettu - Rag Hemasadhvami, Taal Khanda Jali Triputa.

The Stava Varnam - a composition of Maharaja Swati Tirunal in rag Shankarabharanam and Adi Talam in praise of Lord Sri Ram as the one who demolish all enemies, outside or within every human being. The magnanimity of the Lord is illustrated by the story of Manmatha seeing Lord Ram. Manmatha sees Rama as the seat of all beauty, and splendor and the one who have stolen the charm of his Thillana - in Rag Thilangi and Roopaka talam.
Odissi
Meera Das
Gunjan Dance Akademy, Cuttack

Meera Das is an epitome of perfection in poise, grace, movement and expression in Odissi dance. She is one of the most distinguished Odissi dancer of the present era, characterized by her unique Odissi recitals where poetry in motion, expressions are as lively as they can be, the classical form retains its purity laced with her outstanding improvisations. She received her initial training from Guru Gangadhar Nayak and mastered the abject form of Odissi dance. Bandha Nratya. An illustrious disciple of the illustrious Guru Kelucharan Mohapatra, Meera learnt the art of expression, the graceful movements and purity of the dance and its deep intricacies from her esteemed Guruji. She had the fortune of working in the exalted company of the doyens of Odissi dance, Mrs Kumkum Mohanty, Mrs Sanjukta Panigrahi and Guru Gangadhar Pradhan and has been a cultur-tager of Indian Classical Dance. For almost two decades her Gunjan Dance Academy at Cuttack, established in 1995, has been performing the world over and has attracted overseas students who have become the torch bearers of Odissi in their respective countries. It is a center for excellence in imparting training and knowledge in various aspects of Odissi dance. The institute is accredited to ICCR. Meera Das has composed music and has been a successful music composer and a vocalist too.

Synopsis

Jagannatha Mangalam: Beginning with an Invocation to Lord Jagannath and taking out Taal and music pattern from Sri Jagannath Pahandi, we create this choreography as Mangalscharan. Pahandi Bije of Lord Jagannath is treated as His most auspicious. Blending all cultural elements from Pahandi Bije we invite the Lord of Universe to bless and bestow bliss. Concept, Choreography and Music - Meera Das, Taal composition- Satchidananda Das.

Konark Pratima: The basic stance of odissi dance which takes inspiration from Odishan temple sculptures. This segment of these performances will make the sculpture dancing alive on stage. A pure fast paced dance number, It is carefully crafted to replicate these sculptures found in the famous Sun Temple of Konark. The dancers effortlessly transit between the two prominent postures of Odissi Tribhanga and Chaukia.

Tonight's presentation of pure dance has been conceptualized by Meera Das, to bring the sculptures alive on stage. Using some acrobatic movements (Bandha Nratya) has added beauty and flexibility to this presentation.

Dance Choreography - Meera Das, Rhythm composed - Sri Satchidananda Das and Sri Dhaneswar Swain.

Jeebana Sangeeta: Dance Drama “Jeebana Sangeeta”, based on Balkundha Nath Pattnaik’s famous poem Yatra Sangeeta.

An unique concept by Meera Das and Sri Kedar Mishra, Music Choreographed by Sri Srinibas Satapathy, Rhythm Composed By Guru Sri Satchidananda Das, Dance Choreographed by Santi Meera Das.
Sriranga Charana: God, the almighty is perceived as not having a form. But in his formlessness, even he has given the experience of the glories of his auspicious feet in his different ‘Avatars in different yugas. In this dance drama, taking the excerpts from different mythologies and Puranas, the glories of the Lord’s feet is depicted. The mere touch of his feet is still remembered as miracle through the ages. In the Satya Yuga the most generous King Bak Lakh was trampled and given moksha by the feet of the Lord in the Yavana Avatara. In Tretaya yuga we find the cursed Kharya get back her human form from the stone getting the touch of the lotus feet of Sri Ramachandra.

Synopsis

When Lord Ram’s feet touched a wooden boat it transformed into a golden one. During the Dwajaraja age too the divine Krishna stepped on the seven headed snake Kaliya and defeated him thereby the snake attained salvation and got a place in heavens. In the Kali Yuga Lord Jagannatha is in his wonderful and mysterious formless form but we see the lotus feet, pay homage and pray for salvation. Keeping all the four yugas in view this dance drama signifies surrendering to the lotus feet. More touching of the divine feet frees the individual from all worldly bondage, ‘See Ranga Caran in Odissi dance form is a visualization of the dedication to serve the divine feet of parambrahma.'
Bharatnatyam
A. Lakshmanaswamy
Nrittyalakshana, Chennai

A performer of great repute and a much sought-after teacher, A. Lakshmanaswamy is the artistic director of Nrittyalakshana, his institute for classical arts in Chennai. He is an empanelled artist of ICCR and ‘A’ graded artist of Doordarshan. He has also extensively performed in Europe, USA, Malaysia, Singapore, UK, and Japan. He is the recipient of awards such as ‘Nedanamamani’ (Kartikk Fine Arts), ‘Best Guru’ (Music Academy), ‘Yuva Kala Bharathi’ (Bharat Kalachari), and ‘Sri Narasimhatcchari and Smt. Vasanthalakshmi Prize’ (NaradaGana Sabha).

Synopsis

Pushpanjali - An invocatory piece where the dancers offer their obeisance to all the Gods and Goddess. This would be followed by a Shloka in praise of Lord Ganesha, the removal of obstacles.

BhoShambho - A song in praise of Lord Shiva, the bearer of river Ganga, the merciful one who is the redeemer of all sorrvoes, the eternal, immaculate God of dance. Composed by Sri Dayananda Saraswati.

LalithaLavanga - From Sri Jayadeva’s Gita Govinda, this stotapuri evokes the potent memory of Hari’s feet, Colouring the forest in springtime mood heightened by Leelav’s presence.

Thilakana - A joyful culimination combining quick rhythmic footwork and sculpture-esque poses.
Kathak
Ashimbandhu Bhattacharjee & Group, Kolkata

Ashim's masculine grace coupled with ease and dignity with which he performed the various movements singles him out as a performer who has great potential. Not every day one comes across such grandiose of speed and pirotte as displayed by Ashim Bandhu in his Kathak recital. The clarity of footwork, brilliance of speed and effulgence of the series of pirotte and above all the animation of youthful vigour spoke amply of this sincere contemplation. Ashim Bandhu Bhattacharjee from Kolkata rendered a Shivastuti (Sunder Siva Pramsa Brahma) in which he infused spiritual grace to depict the Trigwaleeta Dhyana Magna quality of Lord Shiva. In the Abhinaya items he concentrates more on masculine and vigorous items suitable for male dancing. Blended with elements from martial arts and Chhou, the choreographer staged a striking spectacle of rhythm and expression. The stage at Vivekananda Hall came alive with the tinkling of a thousand ghunroos of Ashim Bandhu Bhattacharjee on 18th May. Ashim Bandhu Bhattacharya, combines the subtlety and softness of the Lucknow School of Kathak & the vigour of the Jaipur Gharana. His performance for Kerala Fine Arts Society was lauded for the novelty of themes, and his coordination and direction of a skilled troupe. The expressive narration in Hindi and the lilting instrumental music and Sanskrit chants heightened the aura of mystique.

Synopsis

Life is a journey. A journey is never without a destination. When the journey and destination both coalesce the cycle is complete. And the divine descends. Everything moves in these whirls in their destined determined orbits. The nascent dawn and the melancholy dusk; the omnipotent Sun and the frail earth; the malevolent happiness and the feminine agony, everything. We thus are the God's journeysmen. Blessed in our lives. For Him we traverse such miles. Life remains an infinite track between the blunted past and the un-harbourred future. It's always an ever endless Parikrama.
A government of Odisha has set up an autonomous institution known as “Odissi Research Centre” in the year 1988 for promoting and propagating the Odissi dance form and Odissi music and conducting research on various facets of its allied art forms. Subsequently, the institution has been renamed as “Guru Kelu Charan Mohapatra Odissi Research Centre” (GKCM ORC) in the memory of the legendary Odissi dancer Guru Kelucharan Mohapatra. GKCM Odissi Research Centre has been imparting teaching on different disciplines of performing & visual arts including Odissi dance & music under the tutelage of eminent Teachers & Gurus.

**Synopsis**

Lavanyabati: Lavanyabati is the Nayika of the memorable epic “Lavanyabati” written by the great poet Kabi Samrat Uplendra Balha of Rityuga of Odishan literature. She is the personification of “LOVE”. Banchhibati, is a beautiful girl child created by Parvatii as her daughter. In due course, to keep the beauty away from Lord Shiva, Parvatii offers her to the Goddess of the jungle “Bana devi”. To save herself, Pravrakar, a young man with valour came to have a darshan of Keotareswar as well as to hunt, with his friends. At the first sight of Banchhibati, he proposes for her hand. Love, makes them forget everything. But their mating ended with Banchhibati’s death as pre-destined. Pravrak laments. But a voice dictates and tells him “If you want to have the lady as your wife, then you jump into the Ganga and leave this body for eternal asylum. Then only you can get her in your next birth.” Believing the voice, Pravrakar acts accordingly. As the time passes by, Banchhibati is born as the princess of Singhaala named Lavanyabati and Pravrakar as the prince of Karnataka named Chandrakirti. Both of them fall in love and tied in wedlock and lived happily ever after.

Concept - Dr. Sangeeta Gosain, Script & Choreography - Prof Nabab Kishore Mishra, Music Composition - Guru Sukanta Kumar Kundu, Assisted by - Sri Swapnandwak Chakraborty, Idiom Composition - Guru Satishchandra Das.
Guru Pitambar Biswal, a senior disciple of Guru Durgacharan Ranbir, founded his own Institute SURAVI situated at Bhubaneswar. He is an upcoming young Guru of this generation. His dance style is based on Late Guru Debprasad Dash. Born on 10th January 1972 in the village Tarajangara of Dhenkanal district of Odisha, he was inclined to Odissi which impressed Guru Durga Charan Ranbir, the eminent Odissi Nrtiya Guru of Late Guru Debprasad Dash Gharama. In proper guidance of Guru Durga Charan Ranbir, he also passed Sangeet Bhaskar (M.A) in Odissi dance from Pracheen Kala Kendra, Chandigarh and passed Alankar Pooma (M.A) in Odissi dance from Akhil Bharatiya Gandharva Mahavidyalaya, Mandal, Mumbai. He also got Senior National Scholarship from the Ministry of HRD Govt. of India in 1998 and both junior and senior National Fellowships from the Ministry of HRD Govt. of India in 2006 and 2015 respectively. Now he is an examiner of Pracheen Kala Kendra, Chandigarh and Akhil Bharatiya Gandharva Mahavidyalaya Mands, Mumbai & Odisha Sangeet Natak Akademy. He is also recognized as a “B” Grade Classical Odissi Dance performer from Prashartrabharati Doodarsharan Kendra, Bhubaneswar. He is also in the Panel of Indian Council of Cultural Relation (ICCR) by Govt. of India since 2005. He organizes Ekamra Nrtiya Mahostav (a national level classical dance & music festival) at Bhubaneswar every year.

Synopsis

SURYA UPSANA - Surya in Indian literature is referred to by various names, which typically represent different aspects or phenomenological characteristics of the Sun. Thus, Savitri refers to one that rises and sets, Aditya means one with splendour. Mitra refers to Sun as “the great luminous friend of all mankind”, while Pushan refers to Sun as illuminator that helped the Devas win over Asuras who use darkeness. Arkas, Mitra and Surya have different characteristics in early mythologies, but by the time of the epics they are synonymous. So we are going to present you SURYA UPSANA by young disciple of Guru Pitambar Biswal.

Geeta Govinda - Kabl Sri Jayadev emphasized the eternal love of the Lord in his “Geeta Govinda”. This dance drama is based on the spontaneous love between Lord Krishna and Radha. The anxious waiting of Radha along with Gopis is depicted in this performance that unfolds the emotions of love, longing and the delights of eternal love.
Manipuri
Priti Patel & Group
Kolkata

Initiated into the world of dance at the early age of 5 years Priti Patel, at the age of 12, started learning dance from eminent Manipuri dance gurus, Late Guru Bipin Singh and the Jhaveri Sisters. She excelled as a danseuse in this form of dance and especially in the Vaishnavite Ras Leela form of the Manipuri dance tradition. She took lessons in the pre-Vaishnavite dance forms of Thang, and Lai. She was imparted extensive training by her Guru Padmasri Lt. Qjha Babu Singh and Qjha Tharanisabti Devi in the ‘Sanskirtana’ and ‘Ras Leela’ traditions, by eminent scholar Padmasri Pandit Lt. N. Kheichandra Singh in the “Thang-ka” tradition and by Padmasri Lt. Maharajkumari Binodini Devi, a Manipuri literature and scholar. In November 1995, through the efforts of Pandit N. Kheichandra Singh and Maharajkumari Binodini Devi she laid foundation of a unique school called “Anjika” in Kolkata. Having received formal training in expressive therapy at Lesley College Boston, USA, Priti Patel had the opportunity to apply her knowledge in her own work among children with Cerebral Palsy. ICCR by Govt. of India since 2005. He organizes Ekamra Nritya Mahostav (a national level classical dance & music festival) at Bhubaneswar every year.

Synopsis
Anantashakti-Leishem Kangion – Creation, Preservation and Destruction are the cosmic play of the supreme energy in this Universe. Creation is anadi (that which has no beginning) and that which is eternal. Through the ritualistic dances of Lai Haraoba, we present the dances of creation. It is the spirit energy that breathes into the body and that which moves the stars around the cosmos. Here the dances are not just movement of the human body but a representation of a more universal significance. Man’s play in the universe, his relationship to nature, and the quest of the human soul for the absolute. A beautiful world is created and a deluge or pralaya destroys it. Through the dynamic choreography of ThangTa the destruction has a deeper significance. It denotes the annihilations of evil, removal of the ego. But there is also the act of preservation. It is the cosmic dance of the Nandisila that maintains the order in the universe. Time is equally sacred and is in constant movement like the wheel of the chariot. It is cyclic, repetitive, without beginning or end. The snake eating its own tail, interpreted variously can also signify this idea of cosmic time, as does the unbroken line of eternity. The Circle of fire symbolizing the continuity and the eternal motion of the universe through the paths of Creation Preservation and Destruction.