



ODISHA
INDIA'S BEST KEPT SECRET.

KONARK FESTIVAL

OPEN AIR AUDITORIUM
KONARK, ODISHA, INDIA

1st to 5th December 2023
6.00 PM to 8.30 PM



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 at the backdrop enthalls 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

1 December

ODISSI

Soor Mandir
Jyotsnarani Sahu
& Group, Cuttack

BHARATNATYAM

Chithakala School
of Academy
Praveen Kumar
& Group, Bengaluru

2 December

KUCHIPUDI

Kuchipudi Dance
Academy
Jay Rama Rao & Group
New Delhi

BHARATNATYAM

Chithakala School
of Academy
Praveen Kumar & Group,
Bengaluru

3 December

ODISSI

Debadasi
Rojalin Mohapatra
& Group,
Bhubaneswar

SATTRIYA

Kalpabriksha
Dance Ensemble
Anwasha Mahanta
& Group, Delhi

4 December

MOHINYATTAM

Lasya Academy of
Mohinyattam
Pallavi Krishnan &
Group, Kerala

ODISSI

Kaishiki Dance Academy
Daksha Mashruwala &
Group, Mumbai

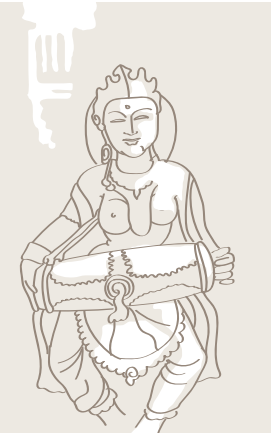
5 December

ODISSI

Geeta Govinda
Charitable Trust
Kumkum Mohanty &
Group,
Bhubaneswar

KUCHIPUDI

Prerna Centre of
Performing Arts
Luna Poddar, Kolkata



1 DECEMBER

Soor Mandir Cuttack

Jyotsnarani Sahu, began her career Odissi under Guru Raghu Nath Dutta in Kala Vikash Kendra, Cuttack. Later she has undergone training from Guru Mayadhar Rout, Guru Kumkum Mohanty, Guru Ratikant Mohapatra. She teaches Odissi at the Soor Mandir, Cuttack and conducts workshops all over the world. She has performed in Odissi dance in the country and outside and also a choreographer of different dance dramas in Door Darshan Kendra, Bhubaneswar. Soor Mandir, as the name suggest, is a centre for artistic endeavour founded in 1994 by the vibrant visionary 'Jyotsna Sahoo', the institution stands testimony to her dream of creating a space where the essence of Indian thought would find expression through artistic education. Her stalwart nature towards Odissi Dance and diligent practice enabled her to create a niche for herself in the map of Odissi Dance.



Jyotsnarani Sahu
and Group

odissi





NAAD NINAAD : The dance starts with an invocation to Lord Jagannatha and Lord Surya with the Surya Mantra. The iconography of Surya is often depicted riding a chariot harnessed by seven horses, which represent the seven colours of visible light, and the seven days of the week. Lord Surya is the cause of our existence and the source of all energy. In this dance, grace and music converge, creating a harmonious flow that captivates the senses.

SARANAM : Saranam as the name suggests means to surrender. This drama signifies the power of surrendering to the lord. The first segment beautifully pictures an elephant attacked by a crocodile, unable to save himself. The elephant surrendered to the God, who ultimately beheaded the crocodile and saved him. The second segment, is all about the villagers of Gopapura, who prayed to Lord Indra so that he could bless them with ample rain for good harvest. Lord Krishna who believed in Karma, told the villagers to do their duty and convinced them to pray to the Govardhan Parvat instead of Indradev. The third segment takes you back to the Mahabharata era when Pandavas lost their entirety and lost Droupadi in the dice game to the Kauravas. Thus, Saranam conveys the message that whenever anyone surrenders to God wholeheartedly and with due devotion, the Lord will always be his saviour.

Raga- Raga Malika, Tala- Tala Malika, Music Composition- Swapneshwar Chakrabarty, Rhythm Composition- Sachidananda Das, Pakhraj- Sachidananda Das, Violin- Agnimitra Behera, Vocal- Nazia Alam and Satyabrata Katha, Flute- Srinivas Satpathy, Manjira- Buddhanath Swain, Sitar- Swapneshwar Chakrabarty, Dance Composition- Guru Dr. Jyotsna Rani Sahoo.



JATHISWARAM : Jathiswaram is an example of a pure dance or nritta sequence in which the performer weaves several patterns on a basic musical composition. In the beginning a shloka on Sun God is evoked as he is the dispeller of darkness & gives energy to each & every beings in this world. This energy suffices the day long activity of all beings in this world.

SHIVANJALI : A composition on Lord Nataraja, describes the sheer magnificence of his cosmic dance. O my dancing lord, you are the form, the non form and the eternal bliss -Please look at this Devotee who fell in love with the beauty of your dancing form -Nandi, Bringi, , all the saints, Lord Indra, and the devas they have all surrendered at your feet. Looking at your beautiful smile and the beauty of your glance of you holding the axe, your red matted locks and tiger skin, and you walking elegantly and majestically like an intoxicated elephant. -Please come quickly and give the boon immediately.

THILLANA : A fitting finale to any Bharatanatyam dance , it has intricate footwork, sculpturistic poses .which is followed by a benediction to Lord Krishna.

Raga: Abhogi, Tala : Adi, Dancers : P. Praveen Kumar, Shreema Upadhyaya, Divya Hoskere, Raaga Srinivas, Shruthi, Doss, Pooja Desai, Anjali Muralidhar, Meenakshi Krishnesh. Musicians: Vocal & Nattuvangam: R. Raghuram, Mridangam: Harsha samaga, Flute : Vivek Krishna, Violin: Mandya Nagaraj, Choreography: Sri. P. Praveen Kumar.

1 DECEMBER



**Chithkala
School of Dance**
Bengaluru

Chithkala School of dance today is one of the prominent Bharatanatyam institutions which is committed to the time tested traditions of teaching, practice & performance, simultaneously exploring the new interpretations of the dance form. Headed & Founded by one of the prominent dancers of today's generation P. Praveen Kumar, who has received many awards both from Central Government & State Government & also whose performances have been critically acclaimed both by class & mass all over the world. His training under reputed Gurus Smt. Narmada & C.V. Chandrasekhar has made him adhere to the strong traditional values of Bharatanatyam, which in turn he is passing on to the next generation, where one can see individual /solo dancers emerging successfully under his baton.

**Pravin Kumar
and Group**



bharatnatyam

2 DECEMBER

Kuchipudi Dance Academy

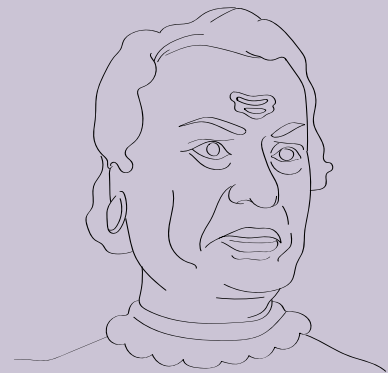
New Delhi

Guru Jayarama Rao is known today as one of the foremost Gurus and performers of Kuchipudi style, the vibrant classical dance of Andhra Pradesh. Belonging to a family of traditional artists of Andhra Pradesh, Guru Jayarama Rao was trained from his childhood in the traditional Guru Shishya Parampara. Trained under eminent Gurus he graduated from The Siddhendra Kala Kshetram and later trained under the renowned Guru Dr. Vempati Chinna Satyam. After his arrival in Delhi to open a Kuchipudi school, he has till today trained innumerable students in this art. He has performed in almost all major National and International festivals all over India and abroad. He has been honoured by many awards and felicitations for his contribution in the field.



Jay Rama Rao
and Group

kuchipudi





OMKARAM: The sound of Omkaram symbolizes cosmic energy in the form of SHIVA, the god of dance. Moksha or Freedom is the ultimate goal of life. Chanting this Omkaram gives us Moksha, liberation and the ultimate freedom followed a Jatiswaram in Hindolam

DASHAVATARAM: Jayadeva's Gita Govindam, the first Astapadi portrays the ten incarnations of Lord Krishna. All incarnations have a common purpose, the protection of the good, the annihilation of the evil and the establishment of dharma. Jayadeva enumerates ten of them. (1) Matsya, the Fish form; (2) Kurma, the form of Tortoise; (3)Varaha, the gigantic Boar; (4) Narasimha, the Man and lion in one form; (5)Vamana, the Dwarf;

(6) Parasurama – the warrior and ascetic; (7) Rama – Icon of Justice and righteousness; (8) Balarama – Armour of yadus; (9) Buddha –messenger of peace and humanity; and (10) Kalki the reviver of the present time. Pralaya Payodhi Jale in Ragamalika.

Durga Tarangam - A composition of Shri Yathi NarayanaThirtha. Durga, the Mahishasura Mardini also known as Adidi Paraashakti is an embodiment of shakti – mother –goddess who rules the universe. Durga Tarangam is preceded by a shloka and followed by the dance on the edges of the brass plate symbolizing the union of Atma and Paramatma. Durga Tarangam – A Choreography of in Ragam and Adi Talam.

Concept & Choreography: Guru V Jayarama Rao | Raaga : Hamsadwani | Tala : Adi Talam



Sakshatkar-Manifestation of the Divine : Through Lord Shiva the entire Universe is created and preserved. When there was neither day nor night, earth or sky, sun or moon; a state beyond time and space almighty Lord Shiva initiated the creation of the universe. The first item is the opening shloka taken from the from Nandikeshwara's "Abhinaya Darpan" in praise of Lord Shiva, the embodiment of all four elements present in Dance namely Angikam (body), Vachikam (speech), Aharyam (ornaments) and Saatvikam (pure Bhava). Lord Shiva or Natraj also created Raag, Taal and Geetam.

This will be followed by a Pallavi in Raag Bhairav showcasing the beauty of Orissan temple sculptures. Pallavis begin with simple movements into complicated dance patterns. This item represents the journey of the self, from the mundane to the spiritual. Sri Krishna is portrayed as the eternal lover, friend and protector. The presentation of Odiya Geet "Radha Rani & Rasa Rang" showcase Shri Krishna dancing joyfully with Radha and the fellow gopi's in the forest, enjoying beauty of the spring time basking in the mood of Love and Romance.

Concept and Choreography: Guru Ranjana Gauhar.

2 DECEMBER

**Utsav Educational
& Cultural Society**
New Delhi

Smt. Ranjana Gauhar's name figures amongst the foremost exponents in the world of Indian classical dance, she is a world-renowned Odissi dancer and a multi dimensional personality whose interests also include theatre, painting and choreography. Ranjana Gauhar has been honoured with the prestigious Padmashree Award in 2003 for her long standing services in the field of Odissi Dance. She is also the recipient of the National Sangeet Natak Akademi Award (2007), Senior Fellowship for her research in the temple tradition of Odissi dance by the Ministry of Culture, Government of India. Her talent in blending the traditional with the contemporary, her imagery, which is both innovative and individualistic, has made Ranjana all the more appealing to the audience at home and abroad. Ranjana is the moving spirit behind the non-governmental organisation 'Utsav' started by her in where she uses her experience and commitment for the teaching of Odissi Dance and Music in the Guru Shishya Parampara.



Ranjana Gauhar
and Group

odissi

3 DECEMBER

Debadasi Bhubaneswar

Rojalin Mohapatra has achieved recognition as an outstanding performer, a brilliant choreographer and an exceptional teacher, who has earned the distinction of generating remarkable talents year after year. Her dance institution, "Debadasi" (established in 2000), has emerged as one of the most successful training centers for aspiring dancers from India and abroad. Rojalin Mohapatra and his students have performed in major cities of India and Abroad. Learning Odissi Dance since childhood from Guru Sri Bichitra Nanda Swain and also reputed experts of Odissi Dance like Late Guru Padmashree Gangadhar Pradhan, Guru Manoranjan Pradhan. Padmashree (Smt.) Aruna Mohanty, of Orissa Dance Academy, Bhubaneswar, Odisha given continuous touch with her dance activities and donated their valuable guidance in her caliber in the organization.



Rojalin Mohapatra
and Group



odissi



SARASWATI VANDANA : Goddess saraswati, is the goddess of knowledge, music, art, wisdom and learning, who is fair like the jasmine-colored moon, and whose pure white garland is like frosty dew drops; who is adorned in radiant white and blue saree, just like the swan she mounts on, flying in the blue sky, on whose beautiful arm rests the veena, and whose throne is a white lotus; who is surrounded and respected by the Gods. She is the one who enlightens the world by removing ignorance.

Music composition by : Dr. Sachikanta Nayak. Rhythm composition by : Shri Rama Prasad Behera. Choreography by : Smt. Rojalin Mohapatra.



PARAMA LEELA : Paramaleela is a Bhakti philosophy and performance genre in India that involves stylized narrativization of myths from Vedas, Upanishads, epics, and Puranas. The creative interplay between actors depends on the interactive session. The presentation, centered on Vaisnavite philosophy, begins with Raga Reponi, an orchestral performance with Khol, cymbals, and intricate footwork, showcasing the power of the universe.

CHALI RADANI : The presentation begins with an invocation to Lord Jagannatha, a composition by Srimanta Sankaradeva, celebrating Vishnu as the

supreme source of existence and sustenance. Pure dance sequences showcase the dancing bodies' immersive joy, reflecting on the semiotic layers of space and the inner and physical energy revolving in it.

PRAKRITI PURUSHA : The Sattriya Dance, rooted in Bhakti philosophy, explores the microcosmic variant of Prakriti and its interaction with macrocosmic force, Leela. The dance begins with a Bhagavata Purana verse, followed by an interactive sequence between Purusha and Prakriti, forming a macrocosmic whole. The piece explores Divine love, transcending the ego and samsara, and reflects the realization of the transcendental self.

3 DECEMBER



**Kalpabriksha
Dance Ensemble**

Delhi

Dr. Anwesa Mahanta is a disciple of eminent maestro Bayanacharya Ghanakanta Bora, Padmashri. She has received accolades from art connoisseurs and scholars for the grace and liveliness of her dance and the expressiveness of her abhinaya. She has been honored with the national award Ustad Bismillah Khan Yuva Puraskar from Sangeet Natak Akademi for the year 2013-14 for her contributions to the field. She has also received the coveted "Charles Wallace Fellowship" from Charles Wallace India Trust and British Council to conduct research at Queen's University Belfast. Belonging to the Vaisnava monastery of Assam, Sattria, has been learning, researching, and interpreting Sattriya dance, music, and theatre for the last three decades under the guidance of her Adhyapak. She is an 'A' grade artist in Sattriya dance of the National Broadcasting Channel of India, Doordarshan, and an empanelled artist of the Indian Council for Cultural Relations (ICCR).



Anwesa Mahanta
and Group

sattriya

4 DECEMBER

Lasya Academy of Mohiniyattam

Kerala

Pallavi Krishnan, a leading exponent of Mohiniyattam in the national and international performance circuit, is acclaimed for her versatility as a performer, choreographer and trainer. Initially, Pallavi earned her training in Kathakali and Mohiniyattam under Guru Kalamandalam Sankaranarayanan at Santiniketan. Subsequently, she earned an M.A. in Mohiniyattam from Kerala Kalamandalam Deemed University. She is an empanelled ICCR artist and a Top-Graded artist of Doordarshan. Pallavi is a recipient of the prestigious Kerala Kalamandalam and Kerala State's Sangeeta Nataka Akademi awards for her contributions to Mohiniyattam. As an artist, Pallavi has developed a style marked by creativity in her performance. Her choreographies include both solo and group, traditional and thematic. Since 1994, she has been the Artistic Director of Lasya Akademi of Mohiniyattam, a promotion and professional training Centre in Mohiniyattam at Thrissur, Kerala.

mohiniyattam



**Pallavi Krishnan
and Group**





The Shiva Tantwam-NA MA SHI VA YA is a Malayalam poem by Kumaranashan, based on Adi Shankaracharya's Shiva PanchaksharaStothram. It features five syllables representing the syllables "NA," "MA," "SI," "Vasista," "Agastya," "Gautama," "Indra," and "Yagna." The poem is composed by Shri Kavalam Narayana Panicker and features dance choreography by Smt. Pallavi Krishnan.

"Karuna" is an acclaimed Malayalam poem by Kumaranashan, which tells the story of Vasavadatta, a woman renowned for her beauty and wealth. Despite having numerous suitors, none of them possessed the qualities she sought. Her heart was captivated by

Buddhist saint and dharma master Upagupta, who offered her counsel and urged her to seek refuge and attain nirvana.

Upagupta's aversion to Vasavadatta transforms into compassion, offering a heartfelt prayer for her after her death. The poem aims to inspire reincarnation of individuals like Upagupta who selflessly aid others and the less fortunate, prioritizing their well-being over personal luxury and interests. The aspiration is for such benevolent souls to continue working for the betterment of society and the world, recognizing it as an essential element for the overall goodness of the world.



Ragamala is an Indian Raga composed by Smt Malini Rajurkar, identifying women as Shakti, Janani, Beauty, or Devi, and is dedicated to them, with a choreography by Guru Smt Daksha Mashruwala.

JOG PALLAVI's intricate Odissi dance technique, known for its lyrical, sensuous style and sculptural quality, has made it a global sensation, blending with music for an aesthetic pleasure.

Prana Sangini Re... is an oriya abhinaya by Banamali Das, where a young Gopi confides in her friend about

an embarrassing event. Krishna, disguised as a beautiful woman, enters her house stealthily and convinces her to sit by him. She is enamored by the woman's beauty and refuses to resist. However, she is embarrassed to see Krishna's bare body in front of her. The song is titled "Prana Sangini Re... kaali muki laaje budili..." and is choreographed by Guru Kelucharan Mohaptra.

Roshini's "In search of light with in" is a composition by Shri Jateen Sahu, rhythm by Shri Rohan Dahale, and choreography by Guru Smt Daksha Mashruwala and Namrata Mehta.

Raga : Jog , Taal : Ek Taali, Music Composition : Shri Jateen Sahu & Rhythm by Rohan Dahale., Choreography : Guru Smt Daksha Mashruwala assisted by Namrata Mehta.

4 DECEMBER



Kaishiki Dance Academy New Delhi

Daksha Mashruwala started her first years of training in the art form of Bharatnatyam under Smt. Mrinalini Sarabhai at Darpana during her childhood and teenage years. In her early 30's, Daksha made her first acquaintance with the sculpturesque and sensuous dance form of Odissi. She continued her journey under the distinguished maestro Late Shri Padmavibhushan Kelucharan Mahapatra. Promoting awareness and love for Odissi dance and music through various avenues has been the main focus of Dakshaji's life over the last two decades. An exponent, teacher and choreographer, Daksha has regaled audiences in India and abroad, with performances, workshops and lecture-demonstrations. A top grade artist of Doordarshan, she has been bestowed with some very prestigious awards namely Uday Shankar Choreography Award, Girnar Award from Brihad Mumbai Gujarati Samaj and Nalanda Kanam Nartana Puskar from Nalanda Institute, Mumbai.



Daksha Mashruwala
and Group

odissi

5 DECEMBER

**Geeta Govinda
Charitable Trust**
Bhubaneswar

After completion of post graduate studies she joined allied service in the year 1970. She served for six years and could be able to establish the Odissi Research Centre. As the Chief Executive of the Odissi Research Centre she could give a new orientation to the style of Odissi Dance and Music. She is a recipient of Odisha Sangeet Natak Akademi Award - 1993, Central Sangeet Natak Akademi Award - 1996, Award of Padmashree - 2005. She was actively involved in the research on techniques of Odissi Dance, teaching to the inertness and choreographing Odissi Dance items as well as dance-dramas. She also performed in ICCR Cultural Exchange Prgrammes in USSr, Germany, U.K., Japan, Indonesia, Paris, South America etc. She is running an institute of Odissi Dance Choreography and Music called "Geeta Govinda" at Bhubaneswar.



and Group

odissi



In every civilization, there is a supreme power center known as “Maa Bhavani” who destroys evil and benefits worshippers. This dance depicts Maa Bhavani as the destroyer of demons “Shumba Nishumba” and her power extends to save Lord Shiva’s powerful meditation by destroying the Mahishasura, the Doyen the Devils, in one of the Hindu pantheons.

Abhinaya is an episode from the Ramayana epic, “Bichitra Ramayana” by Biswanath Khunita. Sita, Rama’s wife, is bewildered and grieving after being abducted by Ravan. She seeks solace with nature, realizing that Rama’s absence in the chase of the Golden Deer has put her in

this position. Laxmana, Rama’s brother, is forced to search for Rama. Laxman draws three lines and requests Sita not to cross them. Lonely Sita is scared, and Ravan comes for her. When Sita crosses the lines, she is abducted by Ravan.

Mancha Pooja, Pallavi in Raag Hansadheani, and Abhinaya MAA BHABANI are three Abhinaya pieces composed by late Pandit Bhubaneswar Misra and Guru Kelu Charan Mohapatra. These pieces were performed in 1979 at Cuttack for Kumkum, featuring music by Misra and dance choreography by Mohapatra.



Surya Jyoti : Surya Jyoti is a Vandana dedicated to Lord Surya, symbolizing the seven colors of the rainbow and the seven chakras in the body. The Konark Temple, dedicated to the Sun God, features intricate carvings representing his journey across the sky. Suryajyoti celebrates Prayakshadaivam, the source of creation and wisdom.

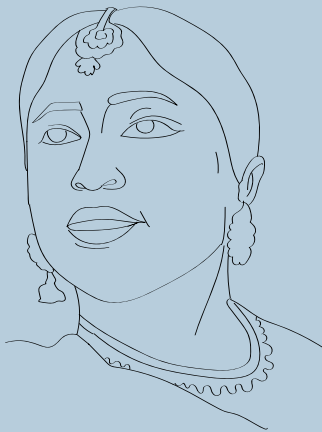
Darbari : Raag Darbari Kanada is a choreographic piece that transports audiences back to India's royal courts, showcasing Kathak dance's intricate elements and Raag Darbari's aesthetic beauty. It explores stages through various patterns, capturing the essence of a royal ambiance.

Rang Basant is an artistic piece inspired by Padmabibhushan Pt. Birju Maharaj ji's Perennial Poetry. Maharaj ji, an Ardent devotee of Lord Krishna, enjoyed the intuitive nature of nature. Creativity and love, connected to Lord Krishna and his Miraid, reverberate with human emotions, resonating with the inner search for joy and beauty in nature and emotions. Set around the Teentaal Vilambit Madhya and Druthlaya time cycles, the piece celebrates nature and emotion, flowing like color, river, time, seasons, and life.

5 DECEMBER

**Prerna Centre of
Performing Arts**
Kolkata

Luna Poddar- A recipient of "National Scholarship" from Government of India. Luna started practical training in Kathak Dance at a very early age of 4. Since then, she has trained under, the Kathak Guru Pt. Vijay Shankar of Lucknow Gharana, internationally famous Kathak Guru Pt. Birju Maharaj. Luna is proud to have performed with the eminent Kathak Guru Padmabibhushan Pt. Birju Maharaj, Kumudini Lakhia (Ahmedabad), Kalanidhi Narayanan, Rani Karna, Prof. Deitmar Seyffert (Germany), Jonathan Hollander (USA). In India Luna has performed at many National Festivals. Luna continues to travel extensively around the world. Luna started her own institute "Prerna", for which she somehow still finds time to attend to her duties as Director.



Luna Poddar
and Group

kuchipudi



Organised by

Odisha Tourism

Paryatan Bhavan, Lewis Road
Bhubaneswar - 751014

Tel: +91 674 2430764 / 2432177

Fax: +91 674 2430887

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www.odishatourism.gov.in
info@odishatourism.gov.in



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