



ODISHA
INDIA'S BEST KEPT SECRET.



KONARK FESTIVAL

1st to 5th December 2022 | OPEN AIR AUDITORIUM, KONARK, INDIA



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 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.



Konark Festival



PROGRAMME HIGHLIGHTS

1st December

ODISSI
Sutra Foundation
Datuk Ramli Ibrahim
& Group, Malaysia

KATHAK
Guru Kundanlal
Gangani Foundation
Rajendra Gangani
& Group, New Delhi

2nd December

MANIPURI
Jawaharlal Nehru
Manipur Dance Academy
Imphal

ODISSI
Gunjan Dance Academy
Meera Das & Group,
Cuttack

3rd December

ODISSI
Kolkata Mayur Lalit
Dance Academy
Debamitra Sengupta
& Group, Kolkata

MOHINIYATTAM
Dasyam Centre
for Mohiniyattam
Gopika Verma & Group
Chennai

4th December

BHARATNATYAM
Spanda Dance Company
Leela Samson & Group
Chennai

ODISSI
Suravi
Pitambar Biswal & Group
Bhubaneswar

5th December

ODISSI
Nrutya Naivedya
Pravat Kumar Swain & Group
Bhubaneswar

KUCHIPUDI
Shivamohanam
Jaikishore Mosalikanti
& Group, Chennai

Datuk Ramli Ibrahim
& Group

Sutra Foundation
Malaysia

An accomplished ballet, modern and Indian classical dancer, Datuk Ramli Ibrahim is the artistic director of Sutra Dance Theatre which was established as a full-fledged Foundation in 2007. Ramli's stunning choreographies are instrumental in transforming the dance scene in Malaysia. "Dance is a celebration and liberation of the body, mind and soul", says Ibrahim. Guru Gajendra Kumar Panda is the Co-artistic Director, a Scholar and a Composer of Dance and Music was blossomed in Guru Debaprasad Das's gurukula.

odissi





***Jaya Ram-HOMAGE
To Rama, Hero of the
Ramayana-Mangalacharan
- Sri Rama Dhyana:*** The
attributes of Rama, the hero
of Ramayan are described
in his full splendour...

Raag: *Abhiree &
Madhyamadi*

Sthai: Sthai is a pure
dance with repeated
melodic refrain constitute
the invocatory prayer of
Ram Leela. Two verses
describe the hero Rama
and the anti-hero Ravana.

Raag: *Madhukiri*

Sita Swayambar: This
Abhinaya describes the
awe-inspiring feat of
Rama when he breaks the
bow of Lord Siva during
the swayambara of Sita.

Raag: *Ghanakesi*

Remembering Rama:
A special creation which
commences with the
depiction of the triumphant
return of Sri Rama to Ayodhya
for his coronation.

Raag: *Punnaga, Madhyamadi,
Gundakeri, Khanda Kamodi*

Concept & Choreography: *Guru Gajendra Kumar Panda & Datuk Ramli Ibrahim* | Music Composition : *Guru Gajendra Kumar Panda, Pt. Gopal Chandra Panda, Guru Satchidananda Das & Smt. Sangita Panda*

Rajendra Gangani
& Group

**Guru Kundanlal
Gangani Foundation**
New Delhi

Pt. Rajendra Gangani, the worthy son and disciple of Guru Kundanlal Gangani is an accomplished musician, composer having rare mastery over the tabla, harmonium, pakhawaj etc. with a confident grasp of the kinetics and aesthetics of dance and his choreographic creations always bring an air of refreshing novelty.

kathak





Chhand-Laya-Gati: Its a beautiful process of dance where melody generate from foot works, literature, expressions, rounds, movements and from all of them wonderful laya will create blissfulness and from that amazing speed will flow...!

L. Upendro Sharma
& Group

**Jawaharlal Nehru
Manipur Dance Academy**
Imphal

Jawaharlal Nehru Manipur Dance Academy was initiated by Jawaharlal Nehru, the first Prime Minister of India. Established in 1954 as Manipur Dance College later renamed in 1964 in honour of Pandit Nehru after his demise. The Academy aims at attainment of the highest knowledge and wisdom on the age-old cultural values and traditions of Manipur.



manipuri



Vasanta Raas: With the advent of Vaishnavism during the 18th century, a new wave of devotional cult spread in Manipur found its expression in various forms of dance and music, the most eloquent of them is widely known Raas Lila. From among the five lilas performed in Manipur Vasanta Raas is more popular and is played on the full-moon night of Chaitra (March-April). Shri Krishna goes to the appointed grove (Kunja). The Gopis led by Radha follow the call of His magical flute and together they play Holi, the festival of colours.

Meera Das & Group

Gunjan Dance Academy
Cuttack

Gunjan Dance Academy, successfully been performing and touring the Globe for over two and half decades now. Along with performances Gunjan conducts and convenes a number of festivals featuring great artistes of different art forms. Meera Das, a top grade artist is the soul of this Academy. Her stalwart nature towards Odissi dance and her Gurus along with diligent practice enabled her to create a niche for herself in the global map of Odissi dance.



odissi



Soorya Stutee: The dancers pay reverence to Soorya – the Sun God and bow down before him for his blessings on the earth.

Pallavi: It implies elaboration and exposition of both dance and music. This pure dance is always named after the Raag on which it is set.

Raag: *Jhinjhoti* | Taal: *Ektali*

Sei Ramani: This item celebrates the struggling spirit of womanhood based on a poem by Vyasa Kabi Fakirmohan Senapati. Juxtaposed with poems of the noted poet Sri Ramakant Rath and Sri Kedar Mishra

Concept: Sri Kedar Mishra, Choreography: Guru Smt. Meera Das, Rhythm Composition: Guru Satchidananda Das, Music Composition: Late Sumanta Mohanty, Guru Sri Swapneswar Chakraborty , & Guru Sri Srinibas Satapathy

Debamitra Sengupta
& Group

**Kolkata Mayur
Lalit Dance Academy**
Kolkata

Debamitra Sengupta, internationally acclaimed Odissi exponent, a senior disciple of Late Padma Vibhushan Guru Kelu Charan Mahapatra and Vidushi Sutapa Talukdar also honed her skills under the able guidance of Late Padmashree Sanjukta Panigrahi and Late Padma Bhushan Kalanidhi Narayanan. She has enthralled distinguished audience all along with raving reviews from the press/media indeed her forte. Debamitra is the founder director of her Odissi dance institution Kolkata Mayur Lalit Dance Academy.

odissi





Numo Bharatam: *Numo Bharatam* an ode to our motherland to celebrate 75 years of Independence. 'Bharat', India – our Motherland is a confluence of many heritages. Diverse cultures, religions, dialects, and faiths. Yet 'Ekameva Jayate' is the mantra. "We are here to sing the glory of Bharata and to learn about her greatness.

Script: *Pandit Nityananda Mishra*

Rhythm Composition: *Shri Bijay Barik*

Malkauns Pallavi: Pallavi is a pure dance piece in the Odissi repertoire, establishes intricate rhythmic patterns. Debamitra Sengupta and her team present 'Malkauns Pallavi'.

Raag: *Malkauns, Taal: Aadi Taal*

Rhythm Composition:

Guru Satchidananda Das

Nayanaarpranam: An excerpt based on the Krittibaas Ramayan of Bengal. This is the story of *Akal Bodhon* - Durga Puja as Dasabhuja Mahisasuramardini in Autumn which was initiated by Shree Ramachandra who invoked the Goddess before going to the final battle against Ravana.

Sanskrit Script: *Pandit Nityananda Mishra* | Rhythm Composition: *Shri Bijay Barik* | Music Composition: *Dr. Bijay Kumar Jena* | Dance Composition: *Smt Debamitra Sengupta*

Gopika Verma
& Group

**Dasyam Centre
for Mohiniyattam**
Chennai



Gopika Verma is a leading exponent and performing artist of Mohiniyattam for four decades. She has gleaned a wealth of knowledge and professional training in the "Sopana" style of performance. Smt Gopika Verma has performed extensively at various art festivals, sabhas and temples nationwide and internationally. Her Mohiniyattam is marked by extreme grace and fluidity of movement. "Dasyam Centre for Mohiniyattam" founded by Guru Gopika Verma at Chennai and Bangalore to nurture Mohiniyattam.

mohiniyattam



Chitrangam: An invocatory item
Choreographed by Guru Kalamandalam
Sugandhi.

Paramananda Natana: A composition
of Maharaja Swathi Thirunal the one
who dances with ultimate bliss!

Raag: *Kedaram*, Taal: *Aadi Taal*
Choreography: *Guru Kalamandalam*
Sugandhi & Guru Gopika Verma

Aaj Aaye Shyam Mohan:
A composition of Maharaja
Swathi Thirunal depicting the
Raas Leela of Lord Krishna.

Choreography:
Guru Gopika Verma
Raag: *Mishra Pahaadi*
Taal: *Roopak*

Bhajagovindam: Steeped in the
emotion of bhakti, urging the
need for devotion to the Lord as
against all materialistic needs.

Composed by:
Shri Aadi Shankaraacharya
Choreography:
Guru Gopika Verma

Leela Samson & Group

Spanda Dance Company
Chennai

As a soloist, Leela is a sensitive interpreter of the form. She was Director, Kalakshetra, and served as Chairperson, Sangeet Natak Akademi and the Central Board of Film Certification. Spanda was launched on 15th September 1995, with a performance in Delhi that was hailed as 'path-breaking'. Thematically, Spanda explores themes that are pre-vedic, universal concepts, as well as contemporary, classical and mythological. Spanda allows for equal participation and equal opportunity.

bharatnatyam





Tandava Nrityakari

Gajanana: A depiction of the dancing form of Lord Ganesha. The joy of nritya and taal that he receives as a boon from Brahma that the life he has of his parents - Shiva and Parvati.

Shankara Srigiri:

A Kirtana that was composed by Maharaja Swati Thirunal which describes the Cosmic dance of Lord Shiva.

Atishaya: When Sri Krishna hears cries of distress from the village folk, he rushes to the river to see that the poisonous cobra-king, Kalinga is tormenting them. Sri Krishna jumps into the river, fights with the serpent, vanquishes him and dances on the hood of Kalinga. The villagers rejoice at Sri Krishna's feet and celebrate his victory over the serpent king with song and dance.

Raag: *Charukesi & Hamsanandi*

Taal: *Aadi*, Author: *Purandara Dasa*

Composer: *Rajkumar Bharati*

Tillana: This beautiful tillana in Raag Purvi is unusually serious in its philosophical intent. It is an unusual sahitya for dance and probably dates the tillana to one of the earliest composed. The sahitya speaks of the pranavakara or the sound of aum.

Raag: *Purvi*, Taal: *Rupaka*

Pitambar Biswal & Group

Suravi
Bhubaneswar

Guru Dr. Pitambar Biswal : His introduction to Odissi took place under tutelage of the renowned Guru Durga Charan Ranbir. Pitambar's command over the nrutya and ornamental aspect of Odissi is striking. Through teaching, performing and conducting workshops, Pitambar Biswal has been actively involved in propagating the art of Odissi in Odisha and other parts of India as well as in abroad. He has established a cultural organization named "Suravi" for propagation of Odissi dance and culture in and outside the state.

odissi





Sunya Brahmanda (The Void Universe): The Universe, as believed, is formed out of void. It is the philosophical concept of 'Nothingness' manifested. The creation of the universe witnessed a cataclysm out of which a point emerged. 'Ananta Naga' is said to hold all the planets of the universe on his hoods. Thereafter Lord Vishnu formed 'Lord Brahma' for creation and 'Lord Shiva' for destruction of the evils. He himself took over the responsibility of sustaining life in the universe. Thus, came up the whole creation that marks the existence of Divinity in every being.

Mathura Mangala: Having been sent by 'Kansa', the king of Mathura, Akrura arrives in 'Gopapura' to escort Krishna and Balaram to Mathura to witness 'Dhanu Yatra'. The news has disheartened mother Yashoda beyond words. The Gopis and Shri Radha break down in the fear of losing Krishna.

Music Composition: *Shri Himansu Sekhar Swain* | Rhythm Composed: *Guru Dhaneswar Swain* |
Script: *Guru Ramarao Patra* | Choreography: *Guru Dr. Pitambar Biswal*

5  DECEMBER

Pravat Kumar Swain
& Group

Nrutya Naivedya
Bhubaneswar

Nrutya Naivedya, a premier cultural institution established in 2013 has made laudable contributions under the guidance and supervision of Sri Pravat Kumar Swain, a child prodigy, turned out to be a young performer and excellent choreographer in Odissi dance. The Institution aims at International cultural harmony and takes pride in nurturing young budding talents with a promising future.

odissi





Surya Bandana: Lord Surya is the only cause of our existence and the source of all energy. The seven horses in his Chariot symbolise the seven colours of light, seven days of a week and His day cycle represent the life cycle of the mankind. This dance depicts Sun is Life and Life is Sun.

Raag: *Raag Malika*, Taal: *Taal Malika*
Music: *Guru Sukant Kumar Kundu*
Rhythm: *Guru Bijaya Kumar Barik*
Script: *Pt. Nityananda Mishra*

Pallavi: Like the blossoming of a flower. Pallavi gradually unfolds the particular Raag upon which it is based; thus a beautiful tapestry of rhythm, music and movement is created.

Raag: *Bakulabharava*
Taal: *Ektali*
Music: *Guru Sukant Kumar Kundu*
Rhythm : *Guru Dhaneswar Swain*

Sada Ripu: The scriptures proclaim, no one can be truly happy unless one defeats the Six enemies who reside within. Kama, Krodha, Lobha, Moha, Mada, Matsarya. To conquer the Sada Ripu is the attainment of bliss or salvation.

Raag: *Raag Malika*
Taal: *Taal Malika*
Music: *Matru Prasad Das*
Rhythm: *Guru Dhaneswar Swain*

Choreography : *Guru Pravat Kumar Swain*

5  DECEMBER

Jaikishore Mosalikanti
& Group

Shivamohanam
Chennai

Jaikishore Mosalikanti, a multi talented artist has earned a reputation as a formidable Kuchipudi exponent in India, United States and Europe. He began his dance career at the age of seven under Padma Bhushan Guru Dr. Vempati Chinna Satyam of the Kuchipudi Art Academy. Mastering the intricacies of the Kuchipudi style, Jaikishore excelled in important roles in his guru's productions. He is an excellent performer and an understanding teacher. The thoughtfulness and depth that Jaikishore brings to his teaching is also a marked aspect of his highly acclaimed choreography. His in-depth knowledge of music and rhythm, and a complete command over the dance form, makes Jaikishore a highly sought-after choreographer.

kuchipudi





Tarangam: Which plays a vital role in a Kuchipudi repertoire. 'Tarangam' is a term given to chapters in Sri Krishna Leela Tarangini by Shri Narayana Teertha. Here the dancer exhibits all the 3 aspects of dance nritya or pure dance, nritya or abhinaya and natya or depiction of a story. Standing on the rims of a brass plate, the dancer answers the percussion. Using choreographic licence, the five faces of the Lord are likened to the five elements. Shiva Shiva Bhava Bhava -in Raagmalika, Adi Talam.

Thillana: The finale of most South Indian classical dance repertoires. It is a dance of joy, of pure nritya set to intricate rhythmic patterns and complex movements.



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