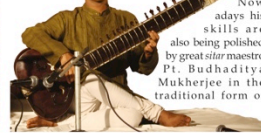


1. Indian Classical Music

An instrumental duet showcasing the Indian classical music through the exposition of a *Raga* is the first presentation of the day. The two instrumentalists (*Sitar* by Dhruv Bedi and Flute by Ritesh Prasanna) improvise upon a basic melodic mode. They are accompanied by a percussionist (Zubeh Khan) on the *tabla* who provides the rhythmic cycle for structuring the composition played by the duo of *sitar* and flute.

Dhruv Bedi started playing and learning at the tender age of 4 years from his father Shri Jagdeep Singh Bedi, internationally renowned *Sitar* and *Sarodhar* artist.



Now adds his skills are also being polished by great *sitar* maestro Pt. **Budhaditya Mukherjee** in the traditional form of *Guru Shishya Parampra*. He has been performing and spreading the beauty of Indian classical music and has got enormous support and appreciation from his listeners from all over the globe.



Ritesh Prasanna is the latest signature in the realm of flute playing in the country. Hailing from a renowned family of musician of Varanasi (Banaras) who have traditionally played and nurtured the *shetnaai* for over two and a half centuries, he has taken to music by inheritance. He received all his illustrious training from his grandfather, the late Pt. Raghunath Prasanna, who was the first in the prasanna family to introduce flute – playing in the *Gharana* otherwise known for the *shetnaai* playing. Consistency in *sur* and *laya* is the hallmark of his playing. This talented artist has not only imbibed the subtle nuances of Banaras *Gharana* but also presents

them in a very beautiful way. Ritesh has performed over the years at many national and international platforms.

2. Indian Classical Dance

Indian dance, like all her other classical arts, brings together the spiritual and the sensual in human nature. In movement, dancers seek a higher reality, through discipline, harmony and beauty of body and mind.

The mood of dance is essentially joyous and devotional, and is expressed through abstract movements exploring rhythm and melody, or through the depiction of myths as poetry, interpreted through facial expressions and the language of hand gestures.

Two different styles of *Odissi* and *Katuk* are presented this evening.

Odissi belongs to the Eastern Indian state of Orissa and is a highly lyrical and sculturesque form. The technique is built around two pivotal positions of the body. The square *Chauk* in which the presiding male deity of the Universe is represented and the triangular *Tribhanga* (thrice deflected body) in which His consort, the personification of absolute energy is represented.

Odissi is presented by the disciples of Madhavi Mudgal : The dancers are Sudha Mukhopadhyaya, Shalakra Rai, Shobha Bisht, Prerna Agarwal and Deepika Bisht.



i) *Teetra Madhyam* : A joyous translation of musical motifs into spatial ones – the formations following the melody, coming to rest on the note of *teetra*

madhyam – a focal note that binds the various ragas of individual identity used in the compositions, namely *Hindal, Vasant, Marwa, Maru Behag* and *Kaly*.

ii) *Ashutpadi* : The season is jubilant Spring- the scented air suffused with love... Forests hum with droning bees and crying *keels*. Tormented by the God of love, Radha seeks her elusive lord in their various haunts. A *sahiti* leads Radha to Krishna who is engaged in dance and play with the *gopis*.

Enchanted *gopis* vie with one another for Krishna's attention; one sings while the other claps to jingle her bracelets to match the notes of his flute. Krishna embraces one while praises yet another. All of them seduced by his charm dance the *Rasa*.



Madhavi Mudgal, one of the leading classical dancers of India, is a highly renowned exponent of the *Odissi* style. A prime disciple of the legendary Guru Kelucharan Mohapatra, she is credited with bringing a greatly refined sensibility to her art form. She has received repeated acclaim in the major cities and dance festivals that have featured her throughout the world. Madhavi has been associated with the making of several films and audio-visuals on *Odissi* as well as with the organisation of some of the most widely appreciated specialised dance festivals in India. Apart from establishing a niche in the international dance scene as a soloist, she has received critical acclaim for her choreographic works. Her commitment to the continuation and augmentation of continuation and augmentation of her chosen art form has been seen as one of the foremost teachers in her generation.

Numerous awards and honours have come her way, including the award of *Padma Shri* and the *Chevalier de l'Ordre des arts et des Lettres* by the Govt. of India and France, respectively.



Kathak is said to have originated in the temples of North India before finding its way into the royal courts of Awadh and Jaipur. Known as the dance of storytellers, *Kathak* comes from the word *Kathakaar* – the village minstrel who used subtle gestures and movements to enhance the dramatic element of the narrative. During the Mughal period, artists served in courts for royal entertainment. It is during this time that the dazzling court *Kathak*, with its exotic costumes, Persian influence and intricate footwork flourished. This graceful and spontaneous dance form reveals the poetry, mythology and spiritual ethos of its roots and also, importantly, India's rich Hindu-Muslim heritage.

Kathak is presented by Monisa Nayak with Vidyagauri Adkar, Nilakshi Khandkar, Annu Gupta and Malvika Sharma.

1) *CHATU* : *CHATURANG* is a poetic presentation which is created in praise of Lord Krishna, the most lyrical and graceful amongst the pantheon of

Hindu Gods. He is not only "Jagannath", Lord of universe but also the master of all arts, the supreme dancer and the epitome of beauty. This presentation describes the beauty of Krishna. This item is composed in *Taal Aara-Chartaal* and *Raag Yamana*.

2) *TARANA* : This presentation is a musical and rhythmical treat based on the seven notes of music which are arranged in a certain manner to create an abstract musical pattern. The dancers follow these patterns and create movements and images in space which represent the notes of the music that is sung. This *Tarana* is composed in *Raag Sohini* and *Teentaal Drutlaya*.

Monisa Nayak is an accomplished *Kathak* performer of the Jaipur *Gharana* who has dedicated herself to perfecting her art form. Her excellent command of rhythm, as well as her natural flair for profound expression, mark her performances and are critically acclaimed by connoisseurs. She has performed widely in major festivals within and outside the country, both as a soloist and as an important member of renowned groups. As part of her endeavour to uphold and promote the values of aesthetic classicism, Monisa teaches at the *Gandharva Mahavidyalaya*, New Delhi.



Cultural Programme

16 October 2014
1830 hrs

INSA Auditorium

