



*A 3-day festival of the traditional dances  
of Eastern and North-Eastern India*



*Poorva dhara*

# *Poorva dhara*

*is an exploration of the progress, continuity and presentation of the traditional dances of the Eastern and North Eastern states of India. The festival performances comprise of two modules: Chaturanga and Vadya Sanchar.*

# Chaturanga

**A** classical dance presentation is a journey in aesthetic experience for both the dancer and the audience. The dancer deals with four elements: Nritya, Swara, Tala and Sahitya. The success of the performance depends greatly on the fine balance of these four elements in the repertoire, to create a continuous flow. Chaturanga explores the Marga, the Philosophy behind the repertoire and it is an attempt to present a work which is not only progressive but also complete in itself.

*This is a new four-part production of Odissi Vision & Movement Centre.*



*Mangalyam*, the invocatory piece, is inspired by the Ranga Puja and Poorva-Ranga described in the Natyashastra. It is the gateway to the complexities of the dances which follow. The music composition has been guided by eminent scholars and practicing purohits of Orissa : Jagannath Panda, Vandana Alase, Sudhakar Dash, Niroda Dash, Rajendranath Samantray, Lakshmi Narayan Rathasharma and Sangita Gosain.

*Swara-Bilas* is a metaphor of Raag Charukeshi. In this dance understanding the musical notes - Swaras - and responding to them spontaneously, is most important. Rhythm is brought in only to support the melody.

We are grateful to Pandit Raghunath Panigrahi for introducing us to the beauty of Charukeshi and its bhavamurty. He worded its nature exquisitely, and helped us to get through to its essence and its rhythm. The music is composed by Debashish Sarkar and Suramani Ramesh Chandra Das.

*Katha Surpanakha*, portrays the many contrasting emotions that exist together in a person. Within the stories from the epics, the personality and relevance of popular characters offer opportunities for subjective interpretation and analysis. It is especially interesting if, in the original narrative, that person has little or no say in justifying the cause of apparent reactions.

In this presentation, we move away from the grossness of Surpanakha's

appearance and mind, and attempt to create a more convincing character. Her absolute focus on Ram when she sees him, her volatile reactions after, the life-changing realization that then comes within her, and finally, the grief of rejection, brings out in Surpanakha myriad dimensions that give us scope for exploration.

Music composition: Prafulla Kar, Suramani Ramesh Chandra Das, Bijoya Kumar Barik and Sukanta Kundu.

Texts: Baidihesa Bilasa by Kavisurya Upendra Bhanja, Bichitra Ramayan by Biswanath Khuntia, Dandi Ramayan by Balaram Das, Iramavataram by Kampan  
Script and research by Jagannath Panda

*Abartan Bibartan* is about the cycle of rhythm and its evolution from simple to complex. The dance begins with the natural rhythm that is present subconsciously in all our actions and expressions. The music and dance composition both attempt to transcend mundane grammar and evolve into the excitement and adventure inherent in the Odissi Taalas. It has been composed as the concluding piece.

Inputs on Odissi taalās and arāsas have been given by the seniormost gurus of Odissi Mardala – Banamali Maharana, Horomohan Khuntia and Dhāneswar Swain.

Music: Ramahari Das and Dhāneswar Swain

We express our gratitude to Madhavi Mudgal for initiating our study.

# C H A T U R A N G A

## *Artists for Chaturanga*

*Dancers: Shashwati Garai Ghosh, Ayona Bhaduri, Piyali Bhattacharya, Priyanki Roy, Tania Biswas, Sohini Majumdar and Neelay Sengupta*

### *Musicians:*

*Voice: Rajendra Kumar Swain*

*Mardala: Bijaya Kumar Barik, Dibakar Panda*

*Violin: Suramani Ramesh Chandra Das*

*Flute: Srinibas Satpathy*



# Vadya Sanchar

Percussion instruments accompanying dance take a vital role in shaping the dance techniques. In Vadya Sanchar we are demonstrating Manipuri Pung, and a variety of Mridanga or Khol which have always been associated with the traditional music and dance forms of Assam, Bengal and Orissa. While Manipuri and Odissi have been well established as classical dance forms in the last sixty years, Sattriya has gained recognition and popularity in the past few decades. Gaudiya is an emerging form. Only when they are brought together on a common platform, their similarities and contrasting characters can be appreciated.

Vadya Sanchar will establish the common links which bind the traditional dance forms of East and North-East India.

Four eminent choreographers come together to create Vadya Sanchar, a unique presentation of classical dances.

## Manipuri

ANJIKA

Choreographer Priti Patel's note: With the advent of Vaishnavism in Manipur, the Sankeertan, a form of community prayer and invocation to God became an integral part of the religious expression and produced a profound effect on the lives and artistic manifestation of performances of Manipur. Dhumel, is one of the varieties of Sankeertan in which a number of drummers

perform, ranging from four to hundred. Inspiration has been taken from here and a dynamic and rhythmic piece has evolved. We have named it Pungyamyeiba – The Dancing Drums.

**Dancers:** S Karuna Devi, S Kanan Devi, Sandhya Rani Devi, Abiamita Devi, Gayapati Devi

**Drummers:** K Ratan Singh, Y Gyaneswar Singh, Brojen Singh, Sanjay Singh, Ivungo Singh

**Conch & Maibung:** Ramesh Kumar

**Music composition:** W Suraj Kumar and K Ratan Singh



## *Sattriya*

SATTRIYA KENDRA, GUWAHATI  
(for Delhi)

*Choreographer Naren Chandra Boruah's note: Our presentation consists of three dance pieces.*

*Krishna Bandana takes inspiration from the text Naamghokhia by Mahapurush Madhavdev. This will be followed by Bahar Nritya, abstract dance, composed from Mahapurush Madhavdev's Bhujan Bahar Naat. This is the dance of Lord Krishna with gopabalaks. The concluding piece, Nadubhangi Nritya is inspired by the dance of Lord Krishna during Kaliyadaman.*

### *Dancers:*

*Naren Chandra Boruah, Upasana Talukdar, Smitakshi Boruah, Purobi Deka, Deemi Medhi, Anvesha Boruah*

### *Musicians:*

*Bhupen Nath (Voice), Dwipendra Sarma (Violin), Prasanna Boruah (Flute), Giren Kalia (Taal)*

### *Music composition:*

*Bhaskar Jyoti Ojah*



## Sattriya

SATTRIYA KENDRA, GUWAHATI  
(for Kolkata)



*Choreographer Ramkrishna Talukdar's note: Our presentation commences with Krishna Katha Varnanam, an abhinaya describing the Baal-Leela of Lord Krishna. This is followed by Chali Naach, an abstract dance piece which is mainly lasya-oriented, and is known as Kalakatia Ramdani. The presentation concludes with Ram Katha, describing Sita's swayambar and the encounter between Ram and Balaram.*

*Dancers: Ramkrishna Talukdar, Bobby Rani Talukdar, Usha Rani Baishya, Rita Das, Rumi Talukdar, Barnali Das*

*Musicians: Junali Basumatary (Voice), Bhupen Nath (Voice), Bhaskar Jyoti Ojah (Khol), Dwipen Sharma (Violin), Prasanna Barua (Flute), Viren Kalita and Deepjyoti Das (Taal)*

*Music Composition:  
Bhaskar Jyoti Ojah*



## Gaudiya

GAUDIYA NRITYA BHARATI

*Choreographer Dr. Mahua Mukherjee's note: Gaudiya Nritya, a traditional dance form of Bengal, is an all-encompassing art, enriched with literature, rhythm and music. It finds mention in various ancient texts. In its repertoire, Alapchari is significant, as it demonstrates the dance technique. Alap means introduction and Chari is derived from Charugati, meaning graceful movements.*

*Our presentation will feature two short pieces. The first is Radha-Krishna Alapchari, written by Sri Krishnadasa Kaviraja in Govindaleelamritam written in 15th-16th century. This is followed by Balarama Alapchari, written by Narahari Chakraborty. The text is from Bhakti Ratnakara of the 18th century.*

*Dancers: Debasish Sarkar, Ayan Mukherjee, Sekh Wasim Raja, Ruma De, Satabdi Banerjee, Sudeshna Majumdar*

*Musicians: Sri Amitabha Mukherjee (Voice), Sri Harakrishna Halder (Srikhol), Sri Shubhodip Chakraborti (Violin), Jayanta Chatterjee (Flute)*

*Music composition:  
Sri Amitabha Mukherjee*

## Odissi

ODISSI VISION & MOVEMENT CENTRE

*Choreographer Sharmila Biswas's Note: Mridanga has always been one of the most popular percussion instruments of not only Orissa but the entire Eastern India. In Orissa, in the hands of musicians and scholars the art of Mridanga had flourished with elaborate technique and repertoire. There are many literary evidences indicating that this instrument was an essential accompaniment for dance. In fact, the Mridanga players in most parts of Orissa would sing, dance and play simultaneously.*

*Small pieces of dance evolved in stages during our study on Mridanga and the possibilities of using it in Odissi dance. Later, we compiled these dances together to create a complete presentation. This dance highlights the special features of Odissi Mridanga, and the form of Odissi dance that emerges when accompanied by it.*

**Dancers:** Shashwati Garai Ghosh, Ayona Bhaduri, Piyali Bhattacharya, Priyanki Roy, Tania Biswas, Sohini Majumdar and Neelay Sengupta

**Musicians:** Dhanurdhar Reddy (Khol), Rajendra Kumar Swain (Voice), Bijaya Kumar Barik and Dibakar Panda (Mardala), Suramani Ramesh Chandra Das (Violin), Srinibas Satapathy (Flute)

**Music Composition:**  
Sri Ramahari Das



## About Odissi Vision and Movement Centre

Odissi Vision and Movement Centre was founded in 1995 with the purpose of promoting Odissi classical dance through research and performances. The institution has a Training Unit, a Performing Unit and a Creative Unit, making the institution interlinked, self sufficient and integrated. Most of the OVM Productions highlight the different aspects of Oriya culture. **Sampoorna**, OVM's first full length production has been inspired by the lives of the Temple Dancers of Orissa.

**Murchhana** is based on the Mrudanga Traditions and **Dhulikhel** is an attempt to expand the boundaries of Odissi by imbibing elements from the folk art forms of West Orissa. **Sutra** interlinks the folk and Classical forms of Orissa.

These are some of the noteworthy productions, which have helped establish OVM Repertory as one of the leading dance companies of India. The Repertory members are young professionals who are integrated in all OVM activities.

**Sharmila Biswas**, the Founder-Director, is a disciple of Guru Kelucharan Mahapatra. Known for her originality in composition, technique and stage design, her versatility ranges from classical Odissi Dance to experimental choreographic work often based on the traditional movement skills of Orissa. This gives her the strength to reach out for new forms and create new mediums of expressing unique contemporary statements through her work.



Artistic Director:  
**Sharmila Biswas**



Creative Head and  
Assistant Choreographer:  
**Neelay Sengupta**



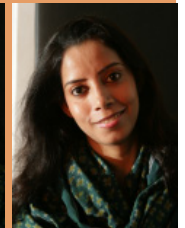
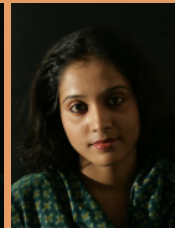
Administrative Head  
& Senior Dancer:  
**Ayona Bhaduri**



Rehearsal Supervisor  
and Senior Dancer:  
**Shashwati Garai Ghosh**



Repertory Dancers:  
**Piyali Bhattacharya,**  
**Priyanki Roy,**  
**Tania Biswas,**  
**Sohini Majumdar**



Trainee Dancers: **Monami Nandy,**  
**Ankita Kulabhi,** **Sramana Chakraborty,**  
**Rohini Banerjee,** **Paromita Dutta,**  
**Vishakhia Ghosh,** **Aishwarya Jena,**  
**Pragya Jena,** **Nikita Gandhi**

Teachers: **Ayona Bhaduri,** **Jhinuk Nag,**  
**Lopamudra Misra**

Assitant Artists: **Nandagopal Jana,**  
**S K Rehmatullah** and **Suhas Mukherjee**

Festival Coordinators: **Dhiman Sankar,**  
**Prabha Jena**

## *Festival Credits*

*Concept*  
*Sharmila Biswas*

---

*Venue Design*  
*Neelay Sengupta*

---

*Light Design*  
*Gautam Bhattacharya (Delhi)*  
*Badal Das (Kolkata)*

---

*Comper*  
*Sadhna Shrivastav (Delhi)*  
*Vandana Alase (Kolkata)*

---

*Administration*  
*Ayona Bhaduri*

---

*Coordination*  
*Gandharva Mahavidyalaya (Delhi)*  
*Open Doors (Kolkata)*

---

*Still Photography*  
*Avinash Pasricha*

---

*Videography*  
*K. Lakshmanan (Delhi)*

---

*Photo Credit*  
*Subhashish Mullick*



*Odissi Vision & Movement Centre*  
*Odissi Vision & Movement Centre*  
*256C, Prince Anwar Shahi Road,*  
*Kolkata 700045*

---

*Institute phone : +9133-24227597*  
*☎ 9133-32448074*  
*Fax : +9133-24227597*  
*Web: [www.sharmilabiswas-ovm.org](http://www.sharmilabiswas-ovm.org)*

संगीत  
नाटक  
अकादेमी



Sangeet  
Natak  
Akademi



संस्कृतिसागर

Sanskriti Sagar



Open Doors  
Event Management

*Sponsors:*

*Sangeet Natak Akademi, New Delhi,  
Eastern Zonal Cultural Centre, Kolkata*