

BHOOMI PRANAM 2019

REPORT

BHOOMI PRANAM 2019 – an evening of Odissi Dance was organised by Association for Learning Performing Arts and Normative Action (A.L.P.A.N.A.) at Main Auditorium, India International Centre (IIC), New Delhi on 25 August 2019 where Guru Smt. Alpana Nayak along with her very talented senior disciples presented new choreographies in pure Odissi style. A.L.P.A.N.A. is a registered organisation under the Societies Registration Act 1860 since 2003. The Society aims at promotion of performing arts and working towards equitable human development and growth. The emphasis is on inclusive growth and composite cultural heritage.

Mrs. Usha Sharma, IAS, Director General of Archaeological Survey of India was the Chief Guest & Sangeet Natak Akademi awardee, Eminent Kathak Guru Shri Rajendra Gangani was the Distinguished Guest of the evening. After the lighting of ceremonial lamp by the guests the performances started.

Traditionally an Odissi dance recital starts with Mangalacharana. Guru Smt Alpana Nayak and her senior disciples began the recital with a salute to RANGA or SABHA..... based on **“Sabha Lakshyanam” from Acharya Nandikeshwar’s “Abhinaya Darpana”**.

According to “Abhinaya Darpana” the Sabha is compared to Kalpataru, a tree in the heaven which bestows boons- Vedas are its branches, treatises on various arts are its flowers and the learned persons or scholars are like bees. The Sabhanatha or Chief of the Sabha should sit comfortably facing towards East. Poets, Ministers and Cultured people are to be seated on both sides of the Sabhanatha. The natana (dance) has to begin in front of Sabhanatha and that place is called Ranga or Sabha.

Before the dance begins, the dancer stands at the centre of the stage. The natottama or the Guru seats near her, on her right the cymbalist, on both the sides of the cymbalist the two Mridangists, the vocalist in between them, a little behind the Srutikara have to be seated. Before the dance begins, the patron deity of Mrudangam, the sky and the earth have to be offered prayers. Then, according to the rules, the orchestra has to be worshipped. Next, after Aalap, the captivating musical introduction, various rituals are to be performed. Then, obtaining the permission of the Guru, the dancer has to begin with the appropriate Sringara movement.

After the salute to the stage the dancers of the evening presented **“Padabande Gananatha.....”** a prayer to Lord Ganesha, the destroyer of all obstacles, the God of Wisdom and the God of Dance.

The next item was **“Vrindavani Sarangi Pallavi”** which was based on raga Vrindavani Sarangi and tala Ektaali. The word “Pallavi” has been derived from the Sanskrit word “pallava”, which means the bud of a leaf, or the shoots of a tree, which are very tender. As a small seed grows gradually into a large tree, in Pallavi, a tune is sung in a particular raga and it develops gradually into different varieties. In this item equal importance is given to dance as well as music and rhythm. The movements in this item are extremely graceful and lyrical.

The next item was an Abhinaya based on an **Odia Chautisha “Kalaa Kalebara kanhai.....”** written by well known Odia poet Shri Bhakta Charan Das. In Chautisa each stanza is composed of four lines and each stanza comes one after the other in an alphabetical form, following the 34 consonants of the Oriya alphabets. This song celebrates Krishna’s magnificence

through its simple unsophisticated lines. It depicts different engrossing episodes of Krishna Leela such as Putana badha, Giri Gobardhan Dharana, kubja upakhyana etc.

The last item of the evening was “**Ayi giri Nandini Nandita Medini.....**” - a prayer to Goddess Durga. In this presentation different manifestations of Goddess such as Mahisha mardini, Vishwa Binodini, Vishnu Vilasini, Shaila Suta, Mother of whole Universe etc. are praised.

The dancers of the evening were Guru Smt. Alpana Nayak, Prapti Gupta, Disha Kannan, Pihu Shrivastava, Devika Seth, Yastika Dhawan, Pragati Malik & Shreysha.

All choreographies were done by Guru Smt. Alpana Nayak and music compositions were by Shri Prasanta Behera and Shri Prafulla Mangaraj.

The accompanying Musicians were Shri Prasanta Behera, Vocalist, Shri Prafulla Mangaraj on Mardala, Shri Nikhil Behera on Flute, Shri Lavinya Ambade on Sitar, Shri Gopinath Swain on Violin and Shri Santosh Kumar Swain on Manjira.

At the end of all performances Sangeet Natak Akademi awardee, Eminent Kathak Guru Shri Rajendra Gangani who was the Distinguished Guest of the evening praised Guru Smt Alpana Nayak for brilliant choreographies and excellent presentation. He also hailed the role of the brilliant musicians to make the performances so beautiful. He wished best of luck for the bright future of the upcoming and very talented dancers as accomplished Odissi dancers.
