

SANGEET NATAK AKADEMI

National Academy of Music, Dance and Drama, New Delhi



Sangeet Natak Akademi, India's national academy for music, dance and drama, is the first national academy of the arts set up by the Republic of India in 1952. The first President of India, Dr Rajendra Prasad, inaugurated it on 28 January 1953 in a special function held in the Parliament House.

Since its inception, the Akademi has been functioning as the apex body in the field of performing arts in the country, preserving and promoting the vast intangible heritage of India's diverse culture expressed in forms of music, dance and drama. In furtherance of its objectives, the Akademi collaborates with government and art academies of different States and Union Territories of the Union of India, as also with major cultural institutions in the country. The Akademi establishes and looks after institutions and projects of national importance in the field of the performing arts. It organizes performances of music, dance and theatre; gives awards in recognition of individual artistic or scholarly achievement; subsidizes the work of institutions engaged in teaching, performing or promoting music, dance or theatre; gives grant-in-aid for research, documentation and publishing in the performing arts; organizes and subsidizes seminars and conferences of subject specialists; documents and records the performing arts for its audio-visual

archive; maintains a reference library and a gallery of musical instruments; and publishes literature on relevant subjects on a small scale.

Sangeet Natak Akademi also renders advice and assistance to the Government of India in the task of formulating and implementing policies and programmes in the field of the performing arts. Additionally, the Akademi carries a part of the responsibilities of the state for fostering cultural contacts between various regions in India, and between India and the world.

The Akademi manages two national institutes of dance, the Jawaharlal Nehru Manipur Dance Academy in Imphal and the Kathak Kendra in New Delhi, as its constituent units. The Akademi has also set up Kutiyattam Kendra at Thiruvananthapuram, Sattriya Kendra at Guwahati, and a Regional Centre for the North-east in Guwahati. The National School of Drama in Delhi was originally a part of the Sangeet Natak Akademi. The school became an independent entity in 1975.

Sangeet Natak Akademi is an autonomous body of the Ministry of Culture, Government of India and is fully funded by the government for implementation of its schemes and programmes.

आमंत्रित गण कृपया कार्यक्रम प्रारम्भ होने से 15 मिनट पहले अपना स्थान ग्रहण कर लें।

सुरक्षा के कारण ब्रीफकेस, हैंडबैग, मोबाईल फोन, टेप रिकार्डर और कैमरा या अन्य किसी भी प्रकार की आपत्तिजनक वस्तु वर्जित है।

मोबाईल फोन इत्यादि मूक अवस्था में रखे। सात वर्ष से कम आयु के बच्चों का प्रवेश वर्जित है

कार्यक्रम परिवर्तनीय। पूछताछ : 23387246 / 47 / 48

सीधा वेब प्रसारण : <http://www.sangeetnatak.gov.in/sna/video-gallery.html>



संगीत नाटक अकादेमी

(संगीत, नृत्य एवं नाटक की राष्ट्रीय अकादेमी, नई दिल्ली)

विशेष प्रलेखन एवं प्रस्तुति कार्यक्रम

गुरु कलामंडलम गिरिजा देवी की नांगियारकूथु प्रस्तुतियाँ

21 जुलाई 2016 कंसजन्म

22 जुलाई 2016 उग्रसेनबंधनम्

23 जुलाई 2016 साक्षात्कार सत्र

समय : संध्या 6.30 बजे

स्थान : मेघदूत थिएटर – III, रवीन्द्र भवन,
कॉपरनिकस मार्ग, नयी दिल्ली 110001

आप सादर आमंत्रित है



Kutiyattam: The oldest theatre form in existence with an antiquity of 2000 years, Kutiyattam is the only surviving Sanskrit theatre tradition of India. Predominantly performed in the Koothambalam (temple theatre) built inside the temple precinct, Kutiyattam retains the strong and distinctive local flavour of Kerala and has been hailed by the UNESCO as a ‘masterpiece of the oral and intangible heritage of humanity’ in 2001.

Nangiarkoothu: Nangiarkoothu is an art form demonstrating the story of Lord Krishna and predominantly performed as a solo dance by the Nangiars. Nambiar community handle the percussion, Mizhavu, for Kutiyattam. It is, in all aspects, one of the gorgeous and powerful acting heritages of India highlighting the pristine purity of ancient artistry backed by a thousand years of tradition and preserved in Kerala. The origin of Nangiarkoothu can be traced back to the 10th-11th century, the period of Kulasekhara Varman who authored the Sanskrit plays Subadradhananjayam and Tapatisamvaranam.



GURU KALAMANDALAM GIRIJA:

The acclaimed exponent of Kutiyattam and Nangiarkoothu, Guru Kalamandalam Girija (P.N. Girijadevi) is the very first female from outside the traditional community of Nangiar to take up the art. It was in 1970, from the Kerala Kalamandalam, as a disciple of the late thespian Guru Painkulam Rama Chakyar, highly regarded for his endeavours to bring the art form outside the temple premises and outside the traditional performing community and to abroad. After the completion of her formal trainings from the Kalamandalam, Guru Girija joined her alma-mater as a teacher and in 2014 she retired from the Kalamandalam as the Head of the

Department of Kutiyattam. Since then she became the Acharya at Mrunmaya –Centre for Kutiyattam and Theatrical Training Research & Development.

She is also the very first to perform Nangiarkoothu outside the temples premises, in 1984, and has performed Kutiyattam and Nangiarkoothu in many countries across the world. Majority of the female Kutiyattam artists of today are her disciples. She is equally hailed for her new choreographs, such as

Venisamharam Act I & VI; Naganandam Act IV; Uthararamacharitam; and revivals of Parakkumkoothu and Ozhukum Nangiar, as well as Nangiarkoothu such as Gandharivilapam, Karnolpathi, Kaikaseeyam, Karnashapatham and Madhavi to name a few.

ACCOMPANYING ARTISTS



Mizhavu: Kalamandalam Sajith Vijayan & Kalamandalam Rahul

Alumnus of Kerala Kalamandalam, Sajith Vijayan and Rahul are well known Mizhavu performers. Both of them travelled extensively and performed with several renowned Kutiyattam artists.



Edakka: Tripunithura Hari Krishnan

With sound training in Chenda and Edakka right from his younger age, Hari Krishnan is a known performer of Edakka for Kutiyattam and Nangiarkoothu. He has researched in the Raga and Thala aspects of Kutiyattam.

Thalam and Slokam: Kalamandalam Neethu G Raj

Neethu G Raj, a disciple of Guru Kalamandalam Girija, earned her post graduate degree in Kutiyattam from the Kerala Kalamandalam. She performs all major women characters of Kutiyattam and Nangiarkoothu.



About the play: Kamsajananam – Nangiarkoothu

Shauraseni, daughter of Shoorasena was married to Ugrasena – the King of Mathura. On an occasion Shauraseni plans a holy dip along with her maids to an interior mountain stream called Yamunam while Ugrasena has set out for hunting. A demon named Dramila notices her and gets attracted to her beauty

while she was happily playing and enjoying her time. Dramila disguises himself as Ugrasena and gets into a relationship with the queen. After that he regains his own form, says that he is a demon and confirms that Shauraseni is pregnant and escapes in the forest. The shocked queen goes back to her kingdom and shortly gives birth to a male child- Kamsa. Due to shame she leaves the child in forest.

Kamsa Jananam gives enormous space for the performer to explore her acting potential through the beautiful technique of Pakarnattam or multi character acting. On the stage she becomes the narrator, Ugrasena, Shooraseni, Dramila and the maids. The special parts of “Koppu Aniyikkal” or Dressing up of Shauraseni by her maids and activities like “Panthadi,Ammanattam, Oonjaalattam” are performed- all called as “Kreedas” or special dance movements. “Madyapana and Choothukali” – Drinking and Gambling of the demon is also enacted in detail.

About the play Ugrasenabandhanam

Shauraseni, the queen of Mathura and wife of Ugrasena, gives birth to Kamsa. The child was believed as a bad omen and the couple leaves him in forest. Kamsa grows in the forest and when he becomes a youth, he comes to know that Ugrasena is the one who left him in the forest. He sets out to meet Ugrasena and in his way meets Jarasandha the king of Magadha. Kamsa becomes a disciple of Jarasandha to learn warfare.

After his learning Kamsa becomes attracted to Jarasandha’s two daughters and expresses his desire to marry them to Jarasandha. However, Jarasadha declines it saying that it can never happen as Kamsa doesn’t have any land or revenue. Kamsa demands half of Jarasandha’s army to conquer Ugrasena. He sets out for a war and conquers the kingdom of Mathura and imprisons Ugrasena. Kamsa enthrones himself as the king of Mathura.

The episode is a classic example of the rich kinesthetic in Nangiarkoothu. Kamsa’s preparation for battle known as Patapurappad is a part that is rich in acrobatic movements similar to martial arts. Here the performer impersonates various soldiers exhibiting their skills in various weapons. This reveals the rich training and acting skills which as actress has gone through as it is still a challenging part to enact and creates results on the stage.