

**India Independence Day
Concert : Shaan**



Shantanu Mukherji, popularly known as Shaan, could easily be considered one of the most loved people in India. Be it his enthralling voice, his enormous talent, his always approachable demeanor, his ever smiling charm, his 'can do no wrong' squeaky clean image. Six to sixty, he seems to effortlessly touch a chord with everyone.

Born on 30th September, 1972, in Mumbai, Shaan belonged to a musically inclined family. Shaan had his first release, A Bengali Nursery Rhymes album (HMV Records), when he was 5 years old. Has been singing for Ad Jingles and other children's musical projects since. Accompanying Sagarika on live shows boosted his confidence as a singer. He soon was an established name in the Jingle world again, singing in almost all regional languages besides Hindi and English. Soon Shaan and Sagarika landed a Music Contract with a then leading music label Magnasound. Roop Inka Mastana (1995), Q- Funk (Oorja 1995), Naujawan (1996), Loveology (1997) surely got the ball rolling and with the mega success of his next album Tanha Dil (2000) with EMI Records, there was no looking back for Shaan as an Indipop Artist. Tanha Dil also brought him the prestigious MTV Asia Award in 2002 among other accolades. In the meanwhile his Playback career in Bollywood took off to new heights. Within three years since starting out with Musu Musu, Woh Pehli Baar (Pyaar Me Kabhi Kabhi) Shaan had sung for all major Composers, Producers and Actors.

Shaan saw unprecedented popularity as a T.V. host through Sa Re Ga Ma Pa, a singing talent hunt on Zee TV (2002 till 2006) and then Voice of India on Star TV (2006 to 2008). This made him an instantly recognizable face in India and among Indians all over the world.

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**Lavanya Ananth – Bharatha Natyam
Dancer**

Established as a talented new generation danseuse of India, Lavanya Ananth represents the graceful picturesque Vazhuvoor style of Bharathanatyam - a South Indian classical dance form. She has had the privilege of being under the tutelage of doyens like S.K.Rajarathnam Pillai, K.J.Sarasa, Kalanidhi Narayanan and Bragha Bessel. A critically acclaimed artiste of merit, she creates a unique aura of divinity and spirituality when she performs which stems from her deep rooted belief in the spiritualism and classicism of Indian classical dance. A firm believer in tradition, Lavanya Ananth presents her art form as an offering of the inner self with sculpted lines of perfection and symmetry in pure dance and deeply involved emotions in expressive dance. She has had the rare experience of training under leading Gurus and working with senior artists and mentors. Over years of dedication and perseverance, she has been critically acclaimed by senior Gurus and critics and recognized as a leading young exponent of Bharathanatyam. She tours her choreographic works and conducts workshops internationally throughout Asia, Europe, Australia and the United States.



T.V. Ramprasadh – Carnatic Vocalist

A prominent Carnatic classical vocalist, whose uncompromising adherence of tradition and unique style have evoked unqualified approbation of all listeners. An A-grade All India Radio artist, he is an empanelled artist of Indian Council for Cultural Relations (ICCR), Government of India and has performed in USA, UK, Germany, France, Poland, Austria, Singapore & Malaysia. Ramprasadh has composed music for documentary films, cassettes and dance productions. Kosmic music, Music Today, HMV, Times Music, Amutham INC of USA, Lahari, Sangeetha has also released his audio albums. Recipient of several awards he has been training students in India and abroad. He has conducted workshops, given lectures on music in different countries, contributed articles on music to various publications and conducted music appreciation programmes in Bangalore and Chennai. A Cost Accountant, Lawyer and Masters in Music by qualification, Ramprasadh has had extensive experience in the industry, last being that of a COO and directorships in companies. T.V. Ramprasadh is the Founder and Chief Executive Officer of eAmbalam. A rigorous implementer, he spearheads the online and offline activities in eAmbalam.



Cultural Calendar

August 2014

8

**Hindustani Vocal Music Recital
Sanjaya Hemal Wahalathanthri**
Venue: ICC Auditorium

Friday 6.00 pm

17

Sunday 6.30 pm

**68th Independence Day Celebrations
India Independence Day Concert : Shaan**

Venue: The Stein Studios, No 20, 2nd Cross Street,
Borupana Road, Ratmalana

22

Friday 6.00 pm

**Sargam Hindi Musical Concert
Dr. Ajith Jayarathne**
Venue: ICC Auditorium

25

Monday 6.15 pm

**Bharatha Natyam Recital
Nadanamamani Lavanya Ananth from India**

Organised in collaboration with
India Sri Lanka Foundation & India Sri Lanka Society
Venue: South Lawns, Taj Samudra, Colombo

27

Wednesday 6.00 pm

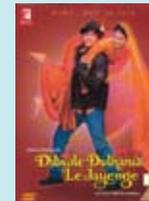
**Carnatic Vocal Music Recital
Renowned Carnatic Vocalist T.V. Ramprasadh**

and his musicians
Organised in collaboration with
India Sri Lanka Foundation
Venue: ICC Auditorium

29

Friday 3.00 pm

Friday Matinee :
Dilwale Dulhania Le Jayenge
Directed by Aditya Chopra
Hindi (Duration 3 hrs)
Venue: ICC Auditorium



Programmes subject to change Admission to all programmes are on first come first served basis
except 17th and 25th. For invitations please contact ICC on tel: 011 2684698
All are cordially invited

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Sanskarika

Newsletter of the Indian Cultural Centre, Colombo August 2014



Web (Bollywood Coast Shopper by Oopsy Daisy, Sweet Retreat Kids)

*68th Independence Day Celebrations
India Independence Day Concert : Shaan*



Cultural Tapestry

Kutiyattam

(It is recognised by UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity.)



Kutiyattam, the mode of Sanskrit theatre from Kerala, is the oldest performing art form in India and is the oldest extant form of theatre in the world today. This art form's antiquity could be traced back to about two millennia.

History

The word *Koothu* used as a generic term for dance appears for the first time in *Sangam* literature (in the Dravidian language Tamil) dating back to the first century C.E. The flourishing of a mature theatre tradition in South India is testified to by its mention in the Tamil classic *Silappadikaram* by Ilango Adigal, composed in the 5th century C.E. The reference is to Parayur Koothachakyar, identified as *Chakyar*, a member of the *Chakyar* community, whose members took to acting in Kutiyattam. At that time, Koothachakyar staged the story of *Tripuradahanam* before the king. This has become the textual evidence to surmise the antiquity of Kutiyattam.

Growth and evolution Kutiyattam became codified and sophisticated during the time

of Kulasekhara, the ruler of Kerala from 978 to 1036 C.E. The big boost, especially in the aesthetic sense was given to the art by Kulasekhara, perhaps, the greatest among scholars / choreographers / actors, all rolled into one. Kulasekhara extended the repertoire of Kutiyattam to include more Sanskrit plays.

The first family of actors

called *Chakyars* appears to have come with the chieftains; serving them as storytellers (*soothas*). The descendants of these *Chakyars*, together with the other caste - *Nambiars* and their women *Nangiaris*, established a familial hierarchy in Kutiyattam. This was the scenario till the middle of the 20th Century.



At a time when Kutiyattam was confined to the temples, the performances were held in specially raised theatre structures called *Koothambalams*, forming part of the temple complex. These stage halls have exquisite carvings and intricate art works, besides having excellent acoustics. The important *Koothambalams* are at the Vadukumnathan temple Thrissur, Koodalmanikkam temple Irinjalakuda, Lakshmana temple Muzhikulam and the Subrahmanya temples at Harippad and Kidangoor. The one at Kidangoor is outstanding for its artwork.

Kutiyattam had to wait longer for its liberation from the temple-based cloisters,

till the arrival of Guru Painkulam Rama Chakyar, who first ventured to stage Kutiyattam in a Brahmin household in 1949. And in its modern day course, Kutiyattam caught the world's attention when it was proclaimed as one of the 'Masterpieces of the Oral and Intangible Heritage of Mankind' in May 2001, by the UNESCO.

Source material



Kutiyattam is perhaps the most structured among theatre arts anywhere in the world. Its primary sources are the dramatic texts - the Sanskrit plays, namely by Bhasa, Kulasekhara Varman, Mahendra Vikrama, Harsha, and Neelakanta.

Kutiyattam training

In the beginning, training in Kutiyattam was done at the temple-based *Chakyar Gurukulams*. Training in different aspects of Kutiyattam was imparted thus till the middle of the 20th Century C.E. From that time, it changed with institutional training and the first among such centres was the Kerala Kalamandalam.

Actors of Kutiyattam undergo training in recitation of *slokas* (Sanskrit verses), adopting stylized stances, training in movements of the eyes and facial muscles, expressions and practice of *mudra* or stylized hand gestures, which are the alphabets of acting with the hands.



And the drummers practiced beats on the *Mizhavu* in different tempos i.e., from the slowest through middle to very fast tempos. Artistes also were trained in playing other instruments like *Edakka* (percussion); *Kurum Kuzhal* (wind instrument); *Thimila* (percussion) and *Kuzhithalam* (cymbals).

Stage performance and make-up The stage presentation of Kutiyattam is a highly structured affair and is governed by strict theatre conventions. It starts with the make-up process and a red cloth band is tied over the forehead of the actors, which is taken off only after completion of the performance.

In Kutiyattam, the noble characters don the *pacha* or green make-up. The villainous heroes go for the *kathi* make-up and characters with demon traits wear dark painted make-up known as *kari*.
Performance proper

An act of a play is the established norm of stage presentation. (It takes several days to complete an Act). The opening day starts with the sounding of the *Mizhavu*, the main percussion support, followed by prayer to Lord Ganapathy and sounding of *Ghoshti* or opening drumbeats on the *Mizhavu*; followed by sprinkling of water on the stage with incantations by the *Mizhavu* player. This is followed by

other stages like the *Nityakriya*, exquisite dance steps,

Chandanavalli and *Dikpalavandanam*, which marks the conclusion of first day.

The second day of performance starts with *Nirvahanam*, and may last for several days. *Nirvahanam* is the most important section from the point of view of histrionics and aesthetics of Kutiyattam. The most beautiful part of the art lies here. One actor takes on the roles of several characters by recourse to the technique known as *Pakarnattam* or extended acting. Also, the four-fold acting concept in Kutiyattam comes into full play here viz. *Angika* (or gestural



acting), *Vachika* (oral), *Aharya* (dress and make-up) and *Sathvika* (exploring the innermost recesses of the human mind).

The last section is Kutiyattam (literally combined acting) in which more than one character appears on the stage and interacts much in the same way as in ordinary play acting by means of dialogues. But, here also the presentation is different being just stylized and structured.

At the end of the act is a ritual known as *Mudiakkitha* - removal of the headgear by the main actor, placing it on the stage floor and offering prayers and prostrations before making a ceremonial exit, after extinguishing the lamp wicks.

When a whole play of several acts is completed in the above manner there is the enactment of what is known as *Bharatavakya* or grand finale wherein the entire happenings of the play are reenacted in a nutshell.

Noted actors

Some of the outstanding names in Kutiyattam acting are Mani Madhava Chakyar, Painkulam Rama Chakyar, Ammannur Madhava Chakyar, P.K. Narayanan Nambiar, Ammannur Parameswara Chakyar, Kidangoor Kuttappa Chakyar, Moozhikulam Kochukuttan Chakyar, Mani Damodara Chakyar, Painkulam Damodara Chakyar, Ammannur Kuttan Chakyar, Kalamandalam Rama Chakyar and Kalamandalam Sivan Namboodiri.

Training centres

Some of the centres of repute in Kutiyattam are the Kerala Kalamandalam, Margi in Thiruvananthapuram District, the Ammannur Gurukulam at Irinjalakuda in Thrissur District and the Mani Madhava Chakyar Gurukulam at Lakkidi in Palakkad District.

Source : web
www.keralatourism.org

