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THE HINDU

A classroom amid NatureSwar Sadhana Tapovan is a gurukul for young classical music learners **p2****Prelude to Margazhi**The annual Bharat Sangeet Utsav features a formidable line up of artistes **p3****THE TALE OF A MASTER STORYTELLER**Mahmood Farooqui's dastangoi unravels the enigma that is Guru Dutt **p4**

Letting music breathe

The India Music Retreat shows what it means to bring art out of auditoriums

Chitra Swaminathan

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Surrounded by the rugged, rolling hills of the Aravalli range, Fairmont Jaipur resembles a palace – its domes and archways reflect the regal splendour of Rajasthan. Within its stately interiors, music flows like that rare gentle desert breeze. Pianist Brian Silas, a fond favourite of the seventies generation, plays a medley of timeless Hindi film songs, prompting the audience to sing along with heartfelt enthusiasm. As the Sunday noon session of the India Music Retreat concludes, joy and melody, chatter and laughter echo through the sunlit foyer. A lingering warmth of nostalgia envelopes all.

As most attendees drift off for lunch, one guest stays back – Manju Sharma from Mumbai. She stands before a cake with a sword instead of a knife and cuts it with a flourish to celebrate her 60th birthday. The hotel staff, festival volunteers and a few visitors join in to sing the birthday song. Her gift to herself is three days at the retreat. “I wanted to be in a place where I could rediscover myself – away from the familiar setup, among new people,” she smiles.

A young couple has chosen the festival as an escape from their hectic work schedule, opting for it over a typical getaway. Meanwhile, a group of women from Dubai has turned the retreat into its reunion.

Music festivals in India are increasingly becoming more than just artistic showcases – they’re evolving into spaces for celebration, connection and personal transformation.

“The purpose of this retreat and other music events I curate is to foster discovery. I’m constantly looking for spaces that encourage the convergence of diverse voices and genres. It cannot happen within a conventional auditorium. It’s all about the *mahaul* (ambience). That’s what inspires me to create,” says Mala Sekhri, founder of MuseMusic.

Mala began her journey in art and culture at Music Today, a division of India Today, and later started organising intimate *baithaks* in memory of her father. “One thing led to another, and I slowly felt, why not expand the reach of music by curating festivals that would bring together artistes and audiences in immersive, soulful settings.”

The three-day India Music Retreat featured Hindustani and Carnatic music, semi-classical, folk, Sufi, jazz and film songs. It’s this eclectic mix that draws the uninitiated in large numbers, as the festival’s milieu feels welcoming and the presentation refreshingly fuss-free. Yet, each genre retains its authenticity, allowing audiences to engage at their own pace and comfort. For instance, the early morning concerts by vainika Jayanthi Kumaresan and dhrupad exponent Wasifuddin Dagar gently opened up the world of ragas to listeners, many of whom were experiencing classical music in its purest form for the first time. The serene open-air space allowed the music to breathe and the audience to absorb it without pressure or pretence. They discovered the emotional depth and meditative power of the art form.

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Nurturing talent (From left) Mahesh Raghvan's interactive session, N. Rajam; and the veteran violinist with Sangeeta Shankar, Ragini and Nandini performing on Guru Purnima. PHOTOS COURTESY: SHARANGADEV.COM & SPECIAL ARRANGEMENT



Showcase of talent and training

Kavyaa Kannan scored with her impressive portrayals

Srividya

Under the auspices of Kavyaalaya, Kavyaa Kannan presented her Bharatanatyam recital at Bharatiya Vidya Bhavan, Mylapore. The dancer's performance was a testimony to the meticulous training under gurus Parvathy Ravi Ghantasala, Bhuvaneswari Koushik and her mother, Veena Kannan.

Kavyaa commenced the recital with an invocation to Ganesh in raga



Hamsadhwani, set to Adi tala. This was followed by the popular navaragamalika varnam 'Saamiyai azhaithodi vaa sakhiye', composed by K.N. Dhandayuthapani Pillai. Here, the nayika asks her sakhi to bring her 'sami' Shiva, whose matted locks are adorned with the moon and the Ganges. She expresses her 'virahathapam' to her sakhi, sharing her angst of being separated from her lord, and longing for his return.

Throughout the varnam, Kavyaa handled the hasta mudras, abhinaya and footwork with ease and confidence. What followed was M. Balamuralikrishna's javali in Jenjutti raga, Misra Chapu tala. The nayika, here, expresses her intense love for the nayaka, telling him not to leave her. Kavyaa depicted a kanditha nayika in the Ashtapadi 'Yahi madhava yahi keshava', wherein she directly confronts Krishna for his betrayal.

Kavyaa concluded her performance with a thillana, composed by Balamuralikrishna in raga Behag.

The orchestra included Bhuvaneswari Koushik (nattuvangam), Koushik Champakesan (vocal), N. K. Kesavan (mridangam), Anantha Raman (violin) and Devaraj (flute).

Back to the roots

A quaint gurukul, Swar Sadhana Tapovan, imparts music education by blending traditional methods with modern insights



R. Revathi

In the quiet village of Samanur, located in Tamil Nadu's Dharmapuri district, a unique learning space has taken shape amid natural surroundings. Swar Sadhana Tapovan, founded by violinist Sangeeta Shankar, daughter of veteran violin exponent N. Rajam, offers an experience rooted in tradition while thoughtfully adapting to contemporary needs.

The idea for the gurukul occurred when Sangeeta was searching for a modest, retreat-like space for her and her family. What she found instead was a six-acre stretch of fertile land, teeming with mango orchards and alive with possibilities in Samanur village. "I was looking for a small cozy place. But when I came across this, I didn't want to let go," recalls Sangeeta.

Along with her mother and a close group of friends, the land was acquired. What started as a personal space evolved into a gurukul. "This is my mother's gurukul and was a natural choice for a family of musicians to turn it into a space for learning," says Sangeeta.

N. Rajam, an Emeritus Professor and former Dean at Banaras Hindu University (BHU), has been performing Hindustani violin concerts for eight decades and has dedicated over 40 years to teaching music. Her pioneering violin techniques and deep scholarship have earned her many awards including the Padma Bhushan and Sangeet Natak Akademi Fellowship. Her daughter Sangeeta, who holds a Ph. D. in Music from BHU, is a recipient of the SNA award. Together, they represent a lineage of musicians who have made

significant contributions to both performance and pedagogy.

Music for all
Their shared vision for Swar Sadhana Tapovan was to create an intimate space for young enthusiasts who wish to learn Hindustani and Carnatic music and imbibe aesthetic values.

The gurukul's architecture draws inspiration from the desert camps of Jaisalmer in Rajasthan. There are 12 spacious tents, each named after a raga, designed to accommodate two students.

Each tent is equipped with cupboards, netted windows and modern amenities. A 60-ft circular mandapam functions as an open-air classroom, where lessons take place in a verdant setting dotted with mango trees and a carefully curated herbal garden. The campus also has a temple dedicated to Neelakanteswara, which was consecrated in April this year. Its centrepiece is a shivalinga in sapphire. This is a place where music and devotion meet," says Sangeeta.

One of the most poignant moments in the gurukul's

journey was this year's Guru Purnima celebration. "More than 50 children from Samanur and neighbouring villages attended the event," shares Sangeeta. The highlight of the event was a performance by three generations of violinists – N. Rajam along with daughter Sangeeta and granddaughters Ragini and Nandini. There were also interactive sessions with Carnatic musicians Mahesh Raghvan and Akshay Anantapadmanabhan. Many children, who had never seen a violin or a

tabla up close or had limited exposure to classical music, listened in rapt attention and joined in the singing too. The event reiterated the significance of community-based music education and the role of informal spaces in fostering cultural exchange.

Sunday classes

Every Sunday, the gurukul hosts music classes for children from Samanur, who often come dressed in traditional attires – boys in *veshti* and shirt and girls in *paavada-chattai*. Classes are conducted by R.K. Govindarajan, former director of Vividh Bharati, All India Radio and Doordarshan Kendra, Bengaluru. He is a trained musician and son of Srirangam R. Kannan, who was a professor of music at BHU.

Govindarajan, who is enthusiastic about teaching children, stays in a tent too. "The learning doesn't stop with music, children enjoy listening to stories too," he says.

"We are in the process of identifying talents among them. But even those who might not pursue music professionally, will become good rasikas," shares Sangeeta.

Workshops and retreats

In addition to regular activities, the gurukul also hosts workshops and retreats. In December, they are planning to bring together learners from diverse backgrounds. While education remains free, participants contribute towards accommodation and meals.

"The gurukul will evolve as a space where cultural education intersects with community engagement making learning more meaningful," says Sangeeta.

This is Akashvani Sammelan

The 67th edition of Akashvani Sangeet Sammelan (AVSS) 2025, hailed as one of the oldest and most prestigious music festivals of India, will be held on November 2, 6 p.m. at Sri Thyaga Brahma Gana Sabha, Vani Mahal, T. Nagar.

The evening begins at 6 p.m. with folk presentation by Pushpanam Kuppusamy and Anitha Kuppusamy along with Prakash (keyboards), Ramana and Parthyanathan (tabla), Sampath (udukku, para), Suresh (nagara, pambai), Manikandan (talam) and Kinathadiyan (thavil).

This will be followed by a devotional concert (7.30 p.m.) by Udayalur K. Kalyanaraman with S.S. Balasubramaniam lending vocal support. The

accompanists are Madurai M. Vijaya Ganesh (violin), R. Babu Rajasekharan (mridangam), S. Venkatraman (harmonium) and P.V. Vinod (dholki).

Akashvani Sangeet Sammelan, which started in 1954, is an annual event organised across the country featuring classical and folk music artistes.

Legends such as Pt. Jasraj, Pt. Rajan and Sajan Mishra, Pt. Debu Choudhary, Ustad Amjad Ali Khan, Pt. Hariprasad Chaurasia, Ustad Zakir Hussain, Pt. Vishwa Mohan Bhatt, Singh Bandhu, Pt. Shir Kumar Sharma, Prof. T.N. Krishnan, M. Chandrasekharan, Umalayalpuram Sivaraman, and ghatam maestro Vikku Vinayakram, have been a part of it.

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Interpreting through strings

Ramana Balachandran's well-nuanced raga essays highlighted the tonal richness of the veena

Aishwarya Raghunathan

It was a little after four when the faint hum of the tambura began to fill the auditorium at Sri Krishna Gana Sabha. A few early listeners had already taken their seats, scattered across the space, while others trickled in, exchanging quiet greetings. Within the next half-hour, the crowd began to thicken, murmurs faded and the air turned expectant.

The occasion was Kala Darbaa, presented by Kalpakalakshmi Charitable Trust. The evening featured a concert by young violinist

Ramana Balachandran followed by Rahul Vellai's vocal performance.

With Patri Satish Kumar on the mridangam and Chandrasekara Sharma on the ghatam, Ramana began the concert with 'Velava ennai aalava', a varnam in Nattakurinji. From the very first phrase, it was evident that this would be more than just a veena recital. Ramana sang along, allowing the sahityam to weave into the tonal richness of the veena.

Then came Sumukham, a four-note Carnatic raga with swaras 'Sa Ri Ma Ni', created by the legendary Balamuralikrishna, that exists



In sync Ramana Balachandran with Patri Satish Kumar (mridangam) and Chandrasekara Sharma (ghatam). PHOTO: SPECIAL ARRANGEMENT

without the swara 'pa', and the composition 'Mahaneeya namassulive', served as an offering to Ganesha. The structure itself was a challenge, yet Ramana's interpretation was natural and seamless. The kalpanaswaras that followed brought out the richness of the raga.

The manodharma in Sankarabharanam began with a steady stillness – slow

phrases that seemed to breathe. As it grew, so did its emotional gravity, until the audience felt wrapped in its expanse. The poignant composition, Tyagaraja's 'Emi neramu namu brova' in rettakalai Adi tala, was the sub-main piece of the evening, where the composer's plea to Rama was effectively conveyed by Ramana through the strings. The kalpanaswaras

became a dialogue among the three artistes. In ragam-tanam-pallavi, set in Purvikalyani, Ramana began with an extensive usage of the bass strings. The opening phrases established a calm, meditative mood that led to the pallavi, 'Sada sivane enakku un padhame thunai, ullam kulirndarul puri' was set in Adi tala, with the *eduppu* positioned two syllables before

evening, earning a thunderous applause from the audience.

This was followed by the tani avartanam, which began with a simple 'Na dhin dhin na' phrase and no sooner evolved into complex rhythmic patterns. Patri Satish Kumar (mridangam) and Chandrasekara Sharma (ghatam) maintained the drive and energy as accompanists, keeping the audience engaged throughout the performance.

Steeped in devotion

Next was 'Sabalyame nin darisanam aiyya', a composition by Sadhu Om on Ramana Maharishi, set in Sudha Sarang. The veena brought out the devotional depth of the composition with clarity and Ramana's soft vocal phrases added warmth to the mood. However, the fast-paced percussion accompaniment didn't suit this soulful composition.

Ramana ended the concert with Jayadev's ashtapadi, 'Nijagadasa yadunandana' followed by the famous namavali 'Arunachala shiva', transporting the audience to the hills of Arunachala.



CONTINUED FROM
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By the end of the retreat, several attendees had become quiet converts, expressing a newfound appreciation for a genre they had once thought distant or difficult.

Adding another dimension to the experience, the evening concerts demonstrated classical music's openness to new ideas as was seen at Carnatic vocalist Aruna Sairam's performance. She offered glimpses of her collaborative work with Gregorian chant expert Dominique Vellard, singing in both Sanskrit and French. Towards the end of her concert, she shared the stage with American saxophonist George Brooks, lending a novel texture to the

Letting music breathe

classical framework. Carnatic vocalist Sandeep Narayan kept up this experimental mood – his ensemble included a Manganiyar percussionist, who blended seamlessly with the classical accompanists, adding a rich folk element to the performance.

The exploration continued across other genres as well. Writer and film music historian Manek Premchand spoke about how the thoughtful use of the right raga could elevate a song's emotional impact. The

Anirudh Varma Collective lent a contemporary flavour to traditional compositions through rich orchestral arrangements, while Jasbir Jassi from Punjab highlighted the presence of ragas in *shabads* (Sikh prayer) before

shifting gears to showcase the vibrant energy of Punjabi folk. Extending this spirit of musical inclusivity, a concert by accompanying artistes spotlighted the vital role they play in shaping performances. It was preceded by a panel discussion that advocated



equal recognition for them alongside main performers.

"I see the festival attendees as new patrons of the arts, taking the place of the Maharajas of yore. Their support contributes to the festival economy. Some of them have become permanent fixtures at my events – whether it's a musical cruise on the Hooghly, Patiala Gharana special at Ran Baas, an 18th-Century heritage property-turned-hotel, or the Ramcharitmanas paat at saint-poet Tulsidas's house in Varanasi. It feels like one big family, travelling together on a journey of sound. And, along the way, we keep adding more members," says Mala.

► **Musical odyssey** (Clockwise from left) Brian Silas; Kaushiki Chakraborty; Jayanthi Kumaresh; Aruna Sairam and Jasbir Jassi. PHOTOS: MUSEMUSIC

CULTUREBRIEFS

Cultural extravaganza

Bharat Sangeet Utsav 2025, the annual music festival organised by Carnatica and Sri Parathasarathy Swami Sabha, is back with a series of music concerts, discourses, debate, Carnatic-Hindustani jugalbandi and thematic renditions. It will be inaugurated tomorrow at Narada Gana Sabha.



Performance by Sudha Raja's Sargam Choir at 3 p.m. will set the tone for the festival, on till November 9. The inaugural evening also includes Saketharaman's 'Carnatify - Bond with Bhavam' (4.15 p.m.); conferment of the 'Bharat Sangeet Samrat' title on Nithyasree Mahadevan (6.15 p.m.); and Abhishek Raghuram's 'Kural Kuzhal Innisai' with flautist Shruti Sagar (7 p.m.).

While the festival features performances by R.K. Shriram Kumar, Nithyasree Mahadevan, Kunnakudi M. Balamurali Krishna, and Chitravina Ravikiran, it also offers a stage for up-and-coming artistes such as Soorya Gayatri and Disha Prakash.

'Kaatrinile', by Subhasree Thanikachalam and her team of musicians, will explore the use of wind instruments – from nadaswaram and flute to saxophone and clarinet – in film music. It will take place on November 8, 4.30 p.m. The curtains will come down on November 9 with 'South meets North – Carnatic, Hindustani, devotional and vintage film classics' (4.30 p.m.), featuring vocalists S. Saïndhavi, R.P. Shravan, Spoorthi Rao, and Pathangi Brothers, who will render the songs to the accompaniment of V.G. Vigneshwar (keys), Akshay Ram (percussion) and V. Ganapathy (tabla), followed by Vishakha Hari's harikatha 'Muthuswami Dikshitar Vaibhavam' at 6.45 p.m. Get donor passes at insider.in or mdnd.in or ticket9. For more details contact 99406 18269.

Confluence of arts

Provoke Lifestyle presents its third edition of Provoker Art Festival 2025 on November 1 and 2 at The Music Academy. Ever since its inception in 2023, Provoker has celebrated India's rich artistic legacy while embracing fresh interpretations.

The festival, say the organisers, will bring together performers, art enthusiasts and cultural connoisseurs.

This year, the inaugural day of the festival will feature two performances: dancer Rukmini Vijayakumar followed by Subhasree Thanikachalam with Haricharan, Sai Vignesh, Disha Prakash and others. The second day will feature a play by Rohini and Pralyan followed by Rajesh Vaidya's performance alongwith young vocalists Rahul Vellal and Spoorthi Rao.

Eminent personalities from the field of art, music, dance and theatre will be awarded at the festival.

The event is open to all and seating is on a first-come, first-served basis.

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Anuj Kumar
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This year marks the birth centenary of Guru Dutt. Though a lot has been written and spoken about him, none have been able to weigh the man, his many loves, and how he struck a balance between empirical research and emotional charge. Master storyteller and dastango, Mahmood Farooqui, has tried to unravel the enigma that is Guru Dutt through *Dastan-e-Guru Dutt*. The 140-minute evocative performance opened recently at Delhi's Habitat Centre.

The dastangoi begins with a tribute to Guru Dutt's subversive tone that still resonates, as Farooqui urges the youth to stay vigilant and rise against injustice with 'Ae watan ke naujawan jaag aur jaga ke chal' (from *Baaz*, 1951), and concludes with a poignant celebration of the pain that Guru Dutt came to embody.

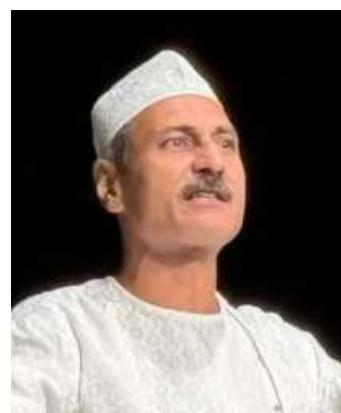
Farooqui has divided the performance into four parts. It talks of the making of Guru Dutt, delving into the psychological influences of his parents and the atmosphere of deprivation that shaped his early years, before he pursued his artistic dreams under the mentorship of the inimitable dancer-choreographer Anand Shankar. Farooqui then explores the backdrop of the 'bloody bazaar of Bombay' – as P.C. Barua, one of Dutt's inspirations, described the heart of Hindi cinema – where Guru Dutt found his voice. The narrative also touches upon his tumultuous relationship with Geeta Roy, and celebrates his cinematic masterpieces.

The cinema of the 1950s was a product of the progressive writers' movement. "Through IPTA, film creatives learnt how to tackle serious issues in popular idioms," says Farooqui.

However, at the cusp of the 1950s, the landscape was far from golden as it now appears to

Unravelling Guru Dutt's enigma

Mahmood Farooqui's latest dastangoi is a vivid verbal portrait of the legendary filmmaker



In retrospect, the studio system was crumbling, and the 'film star' culture was finding its roots. The film industry was becoming a means to turn black money into white for those who saw it as a business. Stories were written around union and separation, and there was little scope to talk about poverty, hoarding, black marketeering, unemployment, and social mores.

Guru Dutt's career can be divided into two parts – first, when he sharpened his technique and song

Revisiting the classics

Pyaasa (1957)

About a struggling poet's disillusionment with society. Hailed as one of the greatest Indian films ever made.

Kaagaz Ke Phool (1959)

This semi-autobiographical tragedy explores fame, heartbreak, and the cruel ephemerality of artistic glory.

Sahib Bibi Aur Ghulam (1962)

A haunting tale of decaying aristocracy in colonial Bengal.

Aar Paar (1954)

A stylish crime-romance with jazz-infused music.

Mr & Mrs '55 (1955)

Guru Dutt's finest light-hearted comedy-romance.

picturisation skills with *Jaal*, *Baazi*, *Aar Paar*, and *C.I.D.* (produced by him), and socially-aware romantic comedy *Mr & Mrs '55*. His trusted cinematographer, V.K. Murthy, once said: "in his films, songs were never extra. They were the film. The dialogues would lead into songs."

In the second phase, he expressed his personal pain and anguish as cinematic poetry – *Pyaasa*, *Kagaz Ke Phool*, and *Sahib Bibi Aur Ghulam*. The amalgamation of self-pity and melodrama created a new syntax. Farooqui sees a link between the protagonists of both phases. The character traits of the protagonists of *Baazi*, *Aar Paar*, and *Mr & Mrs '55* are also found in the characters of Vijay in *Pyaasa*, Suresh Sinha of *Kagaz Ke Phool*,

and Chhoti Bahu of *Sahib Bibi Aur Ghulam*. "They are not happy with their present situation and are seeking a better future without compromising on their principles – a reflection of Guru Dutt's personality."

Alongside this, Guru Dutt followed the formula of making a critically acclaimed film after a popular one. *Pyaasa* was preceded by *C.I.D.*; *Kagaz Ke Phool* was followed by *Chaudhvin Ka Chand*; and *Sahib Bibi aur Ghulam* was followed by *Baharen Phir Bhi Ayengi* (which released posthumously).

Satyajit Ray loved *Sahib Bibi Aur Ghulam* as it was his kind of film, but Farooqui feels a classical filmmaker could not have made *Pyaasa* that transcended a niche audience to reach the layman. "The recklessness that is there in *Pyaasa*'s protagonist, the way he infused personal torment into a universal narrative, only Ritwik Ghatak could have done it. In that sense, I see parallels between Guru Dutt and Ritwik Ghatak." Born in the same year, both tried to express their lives through their films. At the same time, Farooqui adds, we have to acknowledge that Guru Dutt had the support of a star, his friend Dev Anand, and gradually he too became popular.

Farooqui has based his portrait of the master on multiple sources, all of which are not adulatory. While Bimal Mitra's reflection in *Bichde Sabhi Bari Bari* is idolatrous, granting Guru Dutt almost a saintly status, Ismat Chughtai's dissection of his personality in her novel *Ajeeb Aadmi* assumes a critical tone. "The reality lies somewhere in between," says Farooqui. He also draws on Firoz Rangoonwala's monograph on Guru Dutt, in which the film historian described his films as cultural touchstones, and on Nasreen Munni Kabir's extensive study of the master.

Farooqui questions Guru Dutt's choices, particularly the gap between the progressive ideas in his films and his conservative stance towards his wife's (Geeta Dutt) career. Geeta's suspicion about Guru Dutt's relationship with Waheeda Rehman also don't go unquestioned. It led to cracks in the relationship so much that Guru Dutt razed the bungalow he built. All along, Guru Dutt kept his gaze inwards, holding himself responsible for the chaos within. Always in a hurry to get things done on the sets, Farooqui says, he seemed to be in a rush to start a new life as well. "Only the man of goodwill carries always in his heart this capacity for damnation and despair – this line from Graham Greene applies to Guru Dutt well," he says.

CALENDAR

Of sound and movement

Chidagni Foundation presents two evocative performances this November in Chennai, curated by Bharatanatyam dancer-couple Shijith Nambiar and Parvathy Menon. On November 1, 6.30 p.m., 'Kaavyam – The Poetry Within' will be staged at Bharatiya Vidya Bhavan, Mylapore. Conceptualised and choreographed by Shijith Nambiar, this Bharatanatyam production will showcase compositions by great masters through a rich vocabulary of movement and emotion. Performed by Parvathy Menon and ensemble, it is a poetic journey that explores the confluence of sound and stillness, tradition and transcendence. The second one takes place on November 16.

All about dance

Devaniya, the Chennai-based Kathak school, will host 'Mahal', a three-day dance festival, from October 31 to November 2, at Sri Krishna Gana Sabha, T. Nagar. It begins with 'Shamma-Parwana' (ghazal) by Devaniya ensemble today, 6.15 p.m. followed by Anita Ratnam's 'A Million Sitas' (7.15 p.m.). The festival also features special performances by Swati Potlwar (Nov. 1, 5.45 p.m.), Uma Murali (Nov. 1, 6.45 p.m.), Sailaja (Nov. 1, 7.45 p.m.), Ramaa Bharadwaj (Nov. 2, 10.30 a.m.) and Revathy Ramachandran (Nov. 2, 5.45 p.m.). Ashish Mohan Khokar's seminar will take place on November 1, 10.30 a.m. followed by a Q&A session. Tickets at mdnd.com. Call 99400 55892 / 90946

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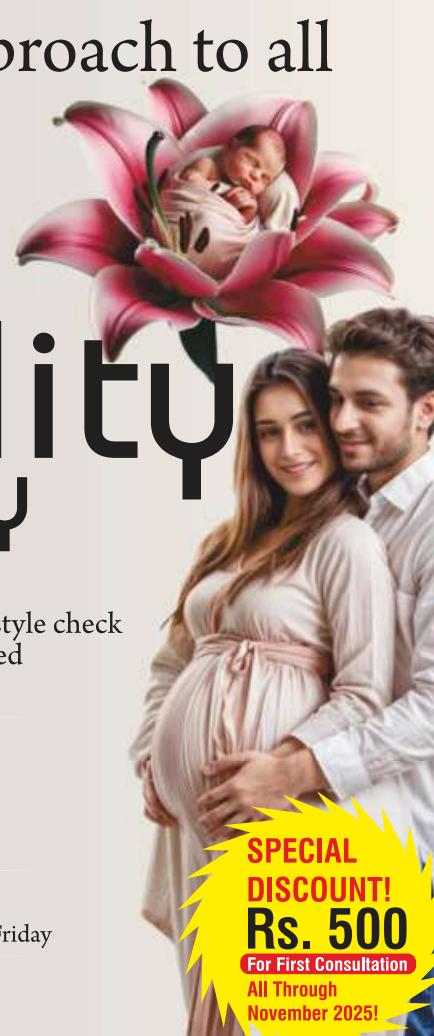
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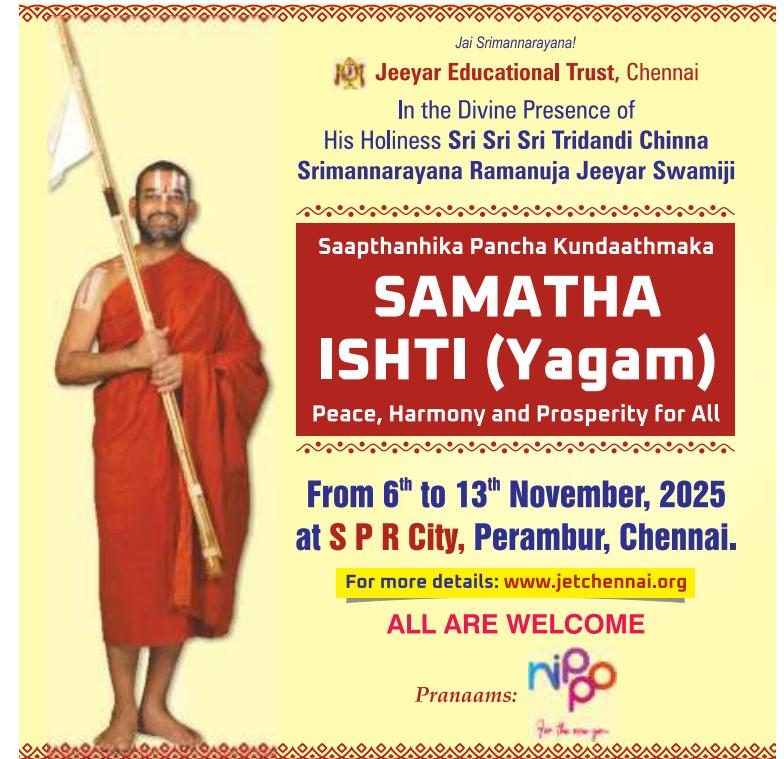


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Mohiniyattam performance

Bharata Kalanjali presents Divyaarpanam, to be performed by Mohiniyattam dancer-teacher Sunanda Nair, on November 1, 7 p.m., at SPASTN, TEACH Auditorium, Taramani. The senior dancer will be joined by some of her students such as UVika Aravind, Suja Pillai, Arathi Remesh, Swathy Mohan and Binduja Nair and a team of accompanists, who will lend their distinct touches to highlight the richness of this dance form.



From 6th to 13th November, 2025
at S P R City, Perambur, Chennai.

For more details: www.jetchennai.org

ALL ARE WELCOME

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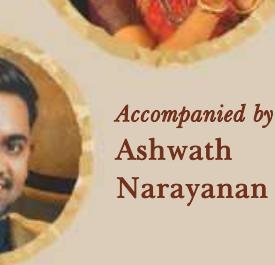
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