



Nartanam Dance Academy  
presents

Bharatanatyam Arangetram

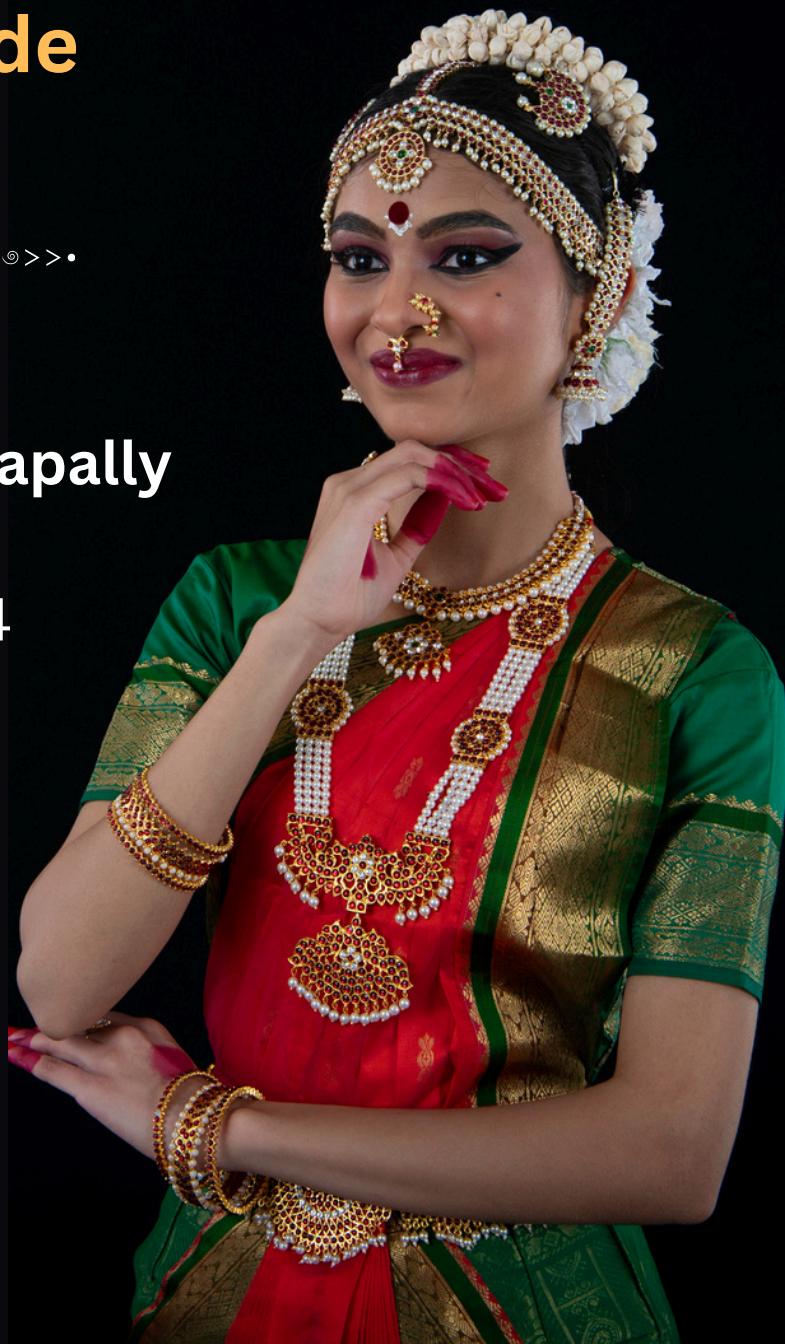
of

Mrunmayi Warade



Deciple of  
**Guru Sudha Kiranmayi Totapally**

Sunday, June 23, 2024





## Mallari

### Raagam-Gambheera Nattai,Thalam-Chatusra Eka

Traditionally Mallari is a unique tune played by nadaswaram vidwans when temple deities are taken out for a procession. The word Mallari literally means to ‘wrestle with the Lord’. Mallari is being adopted as it is a good invocatory item, in the process of bringing in more musical aspects into Bharatanatyam Margam. The deity decorated with jewels and garlands is brought near the temple tower and nadaswaram artists play the music with accompaniments of percussion instruments, it commences with first speed, goes on to the 2nd speed and is then presented in third speed. Tisra kaala is also added to give aesthetic value to the item.

## Aananda Narthana Ganapathim

**Raagam – Nattai Thalam - Aadi  
Composer - Oothukkaadu Venkata Subbaiyyar**

This is a keerthanam in Sanskrit language, an invocation to Lord Ganesha. It portrays the joyous and blissful dancing form of Lord Ganesha who is a divine patron of the arts and is known as the remover of obstacles. He is the origin and the foundation, the form of OM,

## Jatiswaram

**Raagam – Mohana Thalam – Rupaka  
Composer - K. N. Dhandayudhapan Pillai**

Jathiswaram is a pure Nritta presentation which is devoid of sahithyam (lyrics) and abhinaya (emotions). Jathiswarar incorporates intricate sequences of adavu fused with repetitive musical notes. It brings out three aspects of dance; unity of music rhythm and movements, testing the dancer's stamina and ability to complete all Korvi based on the mrudangam (percussion) beats.

## Thandai Murugan- Shabdham

**Raagam - Ragamalika Thalam Misrachapu  
Composer - Shemanar Koil Shanmugam**

It is derived from the word ‘shabda’ meaning ‘sound’ or ‘word’. Shabdham is the first item in a traditional Bharatanatyam repertoire where bhavam (expression) is introduced and the concept of sanchari is presented. Structure of Shabdham consists of jathi followed by sahithyam in various melodies describing the God/Goddess according to the literature. This shabdham is in praise of Lord Muruga and is unique as it describes Lord Muruga from his childhood to his marriage.



## **Amma Aananda Dayini- Varnam**

**Raagam – Gambeeranattai Thalam - Aadi  
Composer - Dr. Balamurali Krishna**

Varnam is the central and most complex piece of the Bharatanatyam Margam and is a relatively long piece. The word varnam means ‘color’ and the word says this piece is very colorful depicting many different emotions. It tests the resilience of the dancer. It includes nritta or pure dance and abhinaya to tell a story. It starts with the tri kala jathi (done in three speeds). Amma Ananda Dayini is a pada varnam dedicated to Devi, referred to as Amma, the divine mother, who gives great happiness. The dancer gets the opportunity to pick an aspect and elaborate on it - known as Sanchari. In this dance, The story of how Kalidasa got gyanodaya from Maa Kaali was picked as a story and depicted. Kalidasa was being tricked into marriage with a beautiful, intelligent and proud princess. Learning that Kalidasa was not educated, she felt ashamed and prayed to Maa Kaali for her blessings. In turn, Kaalidasa was blessed by Maa Kaali, hence the name, and he became a famous writer in the 4th to 5th century.



## **Abhang**

**Thalam - Aadi Composer - Saint Chokhal Mala**

This is a Marathi devotional poetry that is sung in praise of Lord Vitthal also known as Vithoba, the presiding deity of Pandharipur. The word abhang literally means ‘no ending’ and is a flawless continuous item sung traditionally during the pilgrimage to the temples of Pandharpur. This Abhang, Abhira Gulal is very emotional and devotional, describing the poet's life.

## **Maha Kaala Bhairava Ashtakam**

**Raagam - Ragamalika Thalam - Misrachapu  
Composer - Adi Shankaracharya**

Kaalabhairava is a fearful manifestation of Lord Shiva. The word ‘Kaala’ suggests that he is in control of time, and the word ‘Bhairava’ suggests his fearlessness. Though his form is fearful, Kaalabhairava is heavily merciful to his devotees. Adi Shankaracharya shows Lord Shiva to be naked, black, entwined with a garland of skulls, three eyes, with weapons of destruction in his four hands and entwined with snakes. He praises Lord Kalabhairava as the Lord of Khashi - Agya Chakra - signifying the total awareness of the present. This is also coveted by all the devatas (divine energies). He says even the Lords bow down at the feet of Kalabhairava, yearning for the state of bliss. This hymn begins with bija mantras such as Yam, Nam, Pam, Ram which are very powerful and should not be recited without guidance from a Guru.



## Paras Tillana

**Raagam - Paras Thalam - Aadi**  
**Composer - Pooci Srinivasa Aiyyangaar**

Thillana is a rhythmic piece of South Indian Carnatic music that is generally performed at the end of the Bharatanatyam repertoire. Most of the Tillanas include the word 'Thillana' in the lyrics. It has jathis and a few lines of Sahityam in the charanam followed by Muktams (patterns of swarams). This item features an elaborate sequence of pure rhythmic movements, sculptural poses and intricate footwork making it a finale item.



## Bhoomi Mangalam

**Lyrical source - Pandit Ravi Shankar chants of India**

Mangalam literally means 'auspicious ending'. The dancer offers salutations to the audience, God and Guru to conclude the recital. The five elements - earth, water, fire, air, and sky; the heavenly elements - sun, moon and planet; the individual elements - life, body, mind, and soul; may they all be peaceful and blessed.

## Mrunmayi Warade



Mrunmayi Warade has been an ardent student of the Indian classical dance form - Bharatanatyam. Her passion for dance started at the young age of 6 years under Guru Smt. Poornima and has been pursuing Bharatanatyam under the tutelage of Guru Smt. Sudha Kiranmayi Thotapalli for the last 5 years at Nartanam Dance Academy. Dance has remained a central feature of Mrunmayi's young life through her growing up years and she hopes to continue dancing and performing even after her Arangetram recital.

Mrunmayi attended Solon High School. Her high school journey was marked by a deep involvement in various extracurricular activities. As a member of the Future Business Leaders of America (FBLA) team, she excelled, securing multiple places at FBLA States and earning the opportunity to compete at the national level. In addition to FBLA, Mrunmayi was an integral part of the Science Olympiad team, where she applied her passion for Science and problem-solving skills to various challenging competitions. Her involvement in the National Honor Society exemplified her commitment to academic excellence and community service. She also contributed to the New Student Program, helping new students acclimate to their environment and fostering a sense of community.

Mrunmayi's love for research was evident in her participation and success at various science fairs and competitions. Her achievements at NEOSEF, District Science Day, and Ohio State Science Day underscored her talent and dedication to scientific inquiry.

She will be attending The Ohio State University majoring in Computer Science Engineering.

# Sudha Kiranmayi Totapally

Smt. Sudha Kiranmayi Totapally, is a classical dancer, teacher, choreographer of Bharatanatyam and Kuchipudi, two Indian classical dance forms. She started learning dance at a very tender age of 4 and since then constantly looks for an opportunity to improve her skills and work on creative choreography at every given chance. She first learnt Kuchipudi under the able guidance of Vidushi Madhu Narmala, and Bharatanatyam from Badampudi Lakshmi. She earned her Masters degree from the world renowned Central University, Hyderabad, South India, in Performing Arts and Communication with Kuchipudi dance form as major. She went on to train for the finer nuances of Kuchipudi under the tutelage of Dr. Anuradha Jonnalagadda and legendary Guru Padmasri Dr. Vempati Chenna Satyam . She got special training in Abhinaya from Kalanidhimami on Padams. She also got a unique opportunity to get trained in Abhinaya under Sri Kala Krishna Sangeeta, Central Nataka Akademi Awardee.



She has been recognized and awarded by many associations for her dedication towards these art forms such as the Annamayya Aradhana committee, Vindhya Cultural Association and Cleveland Asia Festival Organization just to name a few. Her primary goal has always been, and will be to promote and propagate Indian classical dance forms through her Nartanam Dance Academy.

## Nartanam Dance Academy

Nartanam Dance Academy, established by Smt. Sudha Kiranmayi Totapally is the place for young students to discover their love for the arts, hone their talent, and evolve into graceful, creative dancers. NDA focusses on imparting training in the Asian Indian classical dance styles, Bharatanatyam and Kuchipudi with grace, discipline, posture, art, rhythm and balance to all interested and dedicated students.

Nartanam Dance Academy (NDA) has now become one of the leading Indian Classical Dance Academies in and around Ohio. Students of NDA have the honor of performing, and being recognized in many prestigious festivals, events and competitions such as Cleveland Cavaliers pre-game and half time shows, The Cleveland Art's Museum, PlayHouse Square, Cleveland Asia Festival, Cleveland Thyagaraja Aradhana Festival to name a few. Nartanam has hosted the Siddhendra Aradhana Festival during spring every year for 3 years, where many dancers and Gurus of different dance forms participate. As a part of this festival lecture demonstrations and camps are held on dance and related topics.

Every year a number of NDA students appear for diploma exams conducted by the Silicon Andhra University and pass with flying colors and distinctions.

Smt. Sudha Kiranmayi Totapally believes Dance is a way of expressing the depth of human emotions; it is the language of the soul.

## **Musicians...**

Nattuvangam & Choreography : Sudha Kiranmayi Totapally  
Vocal : Lalit Subramanian  
Vocal Support : Nikhila Balasubramaniam  
Mridangam : Sam Jeyasingham  
Violin : Laya Raghav  
Flute : Raghav Kasibhatla

## **Credits...**

Host : Bhagyashree, Prashant and Krishna Warade  
Emcee : Hamsika Totapally and Sasmitha Baskaran  
Designs : Mrunmayi Warade  
Photo Credits : Koti Ravi and Karthik Sridharan  
Videography : Integrity Productions

