

# Invitation



नालंदा

विना तु नृत्यशास्त्रेण चित्रसूत्रम् सुदुर्विदम्

**nalanda dance research centre**

*takes pleasure in inviting you to*

**NALANDA - BHARATA MUNI SAMMAN - 2012  
SAMAROHA**

at:

Kalaangan, Ravindra Natya Mandir,  
Prabhadevi, Mumbai

on: Sunday, the 20<sup>th</sup> January, 2013  
at: 6.45 p.m.

## **NALANDA'S BHARATA MUNI SAMMAN**

Dedicated to the preservation and propagation of Indian dance in particular and Indian culture in general from its founding in 1966 Nalanda Dance Research Centre has unswervingly trodden on its chosen path with single minded determination. Nalanda has always upheld the priceless nature of all that is India and her great ancient culture which consists of the various performing arts, visual arts, the mother of all languages Sanskrit and Sanskritic studies , the religio-philosophical thought and other co-related facets.

Being a highly recognized research centre, Nalanda recognizes and appreciates all those endeavours that probe deep into the all encompassing cultural phenomena of this great country. Very naturally these endeavours come from most dedicated individuals who not only delve into this vast ocean that is Indian culture but also have the intellectual calibre to unravel, re-interpret and re-invent this knowledge and wisdom to conform with their own times.

From 2011 Nalanda has initiated a process of honouring such individuals who have acquired iconic status.

By honouring them Nalanda is honouring India on behalf of all Indians.

**Hence the annual**

## **NALANDA - BHARATA MUNI SAMMAN**

### **Recipients for 2012 in alphabetical order**

Shri. Guru Adyar K. Lakshman  
(Bharata Natyam Dance)

Dr. M. Balamuralikrishna  
(Carnatic Vocal)

Dr. R. Satyanarayana  
(Indology)

Dr. (Smt.) Vijaya Mehta  
(Theatre)



### **Shri. Guru Adyar K. Lakshman**

Born on December 16th 1933, in Kuppam in Chittoor District of Andhra Pradesh to Sri Krishna Raja Rao and Smt. Godavari Bai, Sri Adyar K Lakshman was scouted at a very early age by Sri. P.D. Doraiswamy Iyer, representative of Kalakshetra (Founded by Smt. Rukmini Devi Arundale) and admitted there because of his unusual rhythmic and musical talents.

Starting his education in 1944, at Kalakshetra Sri Lakshman simultaneously underwent training in Vocal Music, Bharatanatyam, Nattuvangam and Mridangam under the tutelage of eminent Gurus and experts in the respective fields.

Acclaimed as an International Bharatanatyam Guru, because of his frequent trips abroad on invitations both for performances and lecture demonstrations, Sri Lakshman, after serving in Kalakshetra taught at the dance school 'NATYALAYA' for 10 years where he conducted a number of Arangetrams and assisted in choreographing many dance dramas such as "THIRUPPAVAI", "AZHAGAM KURAVANJI", "CHANDALIKA", and "SANGA" TAMIZH MALAI".

He has established his centre for Dance known as "BHARATHA CHOODAMANI" in 1969. Guru Adyar Lakshman has trained many students in the institution not only in Bharatanatyam but also in vocal and instrumental music. His students are making a mark all over the world.

Being a prolific composer himself Guru Lakshman has to his credit over 50 dance compositions for all of which he has done the choreography.

**Guru Adyar Lakshman has to his credit numerous awards and titles, notable amongst them are:**

- Padmashri
- Sangeet Natak Akademi Award
- Kalaimamani From The Government Of Tamil Nadu
- Sangeetha Kala Pracharya
- Natya Kala Shikamani
- Acharya Kala Bharathi
- Natya Dharshan
- Kala Seva Ratna
- Nrithiya Rathanakara



### **Dr. M. Balamuralikrishna**

Dr. M. Balamuralikrishna is widely considered as the finest exponent of Carnatic music for over six decades. He is a fifth generation descendant in the 'guru-shishya parampara' of saint composer Shri. Tyagaraja. A child prodigy he won recognition as a versatile and popular vocalist and composer at the young age of fifteen years. He is also an accomplished instrumentalist in addition to being a great vocalist. He plays violin, viola, ganjira, veena and mridangam with equal ease. A highly accomplished composer, his varnams, kritis,

javalis, tillanas and devotional songs represent a high watermark of vibrant excellence. These compositions are equally sought after by dance exponents. His contribution to film music is equally noteworthy and he has won the National Award For Best Playback singer.

Apart from being a highly acknowledged and decorated exponent, Dr. Balamuralikrishna has conducted research in Indian music. His sustained efforts have been responsible for resurrecting ragas which had gone out of vogue such as Nartaki, Sunadavinodini, etc. He has also created new ragas like Lavangi, Mahathi, Manorama, Murali, Omkari, Pratimadhyamavati, Rohini, Sarvashree, Sumukham etc. He is also credited with innovating Tala systems.

He has contributed significantly towards nurturing national integration through music by performing jugalbandhis with renowned Hindustani classical musicians.

He is the Asthana Vidvan of Shringeri Peetham and Tirumala Tirupati Devasthanam.

Dr. Balamuralikrishna has received a staggering number of awards , honours and titles. A few important ones are:

#### **Some of the Major Awards:**

- PADMA VIBHUSHAN
- Fellow, Sangeet Natak Akademi
- Kalidas Samman Award, Govt. of Madhya Pradesh
- Gandhi Memorial Medal, UNESCO, Paris
- National Artist of India, Govt. of India
- Best Playback Singer – National Award
- Best Music Director – National Award
- Isai Perarignar by President of India
- Bharatha Jyothi, Bharathiya Vidya Bhavan, New York
- Sangeetha Bhoopathi, Sri Lanka
- Madhura Gana Ravali Krishna, USA
- Sangeetha Sarva Bhowma, USA
- Sangeetha Mahopadhyaya, USA



## **Mahamahopadhyaya**

### **Dr. R. Satyanarayana (Indology)**

Dr. R. Satyanarayana is an internationally reputed musicologist and danceologist. He belongs to the lineage of the Saint-Composer Shri. Tyagaraja, his family having produced several generations of artistes and scholars.

He started his musical training at a very tender age and went on to acquire an enviable storehouse of musical knowledge. His distinguished academic career includes M.Sc. (Chemistry), Ph.D., D. Litt and D. Litt (Honouris Causa). This high academic

achievements did not over-shadow his genuine pursuit of Indian music in which he has conducted research which is unparalleled. His combined expertise in science and music has resulted in a unique insight into the pedagogical approach to musical criticism and scholarship which he has utilised to unravel the intricacies of the co-relationship of theory and practice. Today his vast knowledge encompasses disciplines of physical science, indology and humanities in general.

His research in music is characterized by comprehensive, original – authentic source material, critical and constructive approach, precise documentation as well as functional and contemporary relevance. He is also concerned with the aspect of restoration of medieval forms of Indian music and dance from authentic source material.

A prolific writer of original works he has produced a large number of critical editions of Sanskrit treatises on music and dance. He has also translated many Sanskrit and Kannada texts into English as also written commentaries.

He has participated in many national and international seminars, conferences and festivals by contributing papers.

### **He is honoured by large number of awards, titles and fellowships:**

- Sangeet Natak Akademi Award
- Indira Gandhi National Fellowship for Arts
- Rajya Sangita Vidwan Award from Govt. of Karnataka
- Madras Music Academy Award for the year
- Karnataka Sangeetha Nrutya Academy Award
- International Man of the year 2000, Cambridge, UK
- Man of International achievements, USA

### **Major Books and Commentaries:**

- Sangeetaratnakara of Sharngadeva
- Sangeetasudhakara of Haripaladeva
- Chaturdandi Prakashika of Venkatamakhin
- Ragalakshanam of Mudduventkatamakhin
- Brihaddeshi of Sri Matangamuni
- Nartananiryana of Pandarika Vitthala



## **Dr. (Smt.) Vijaya Mehta**

An actress of rare sensibilities and a director in search of meticulous perfection, Dr Vijaya Mehta's work spanning several decades, represents a constant churning of new ideas and concerns.

"Rangayan" – an experimental theatre group established in the 1960's - under her caring stewardship, went on to become the early nucleus of cultural ferment and presented explosive new talents in playwriting and acting.

In 1974, Vijaya Mehta directed the redoubtable Brecht's "Caucasian Chalk Circle" as an Indian folk musical and then presented it in GDR and UK. It was the first time ever that an Indian theatre ensemble performed in Europe. In 1975, she brought to the stage her excellently researched and creative "Mudra Rakshasa" in Marathi and in the process almost reinvented the ritualistic Sanskrit classic for contemporary audiences.

In the following year Vijaya Mehta staged the same with German actors at the Weimar National Theatre. It was to precede her equally path-breaking "Shakuntala" and "Hayavadana" in Hindi and then in German.

In her searching and sensitive interpretations of characters that Vijaya Mehta has directed or acted, she has touched the inner depths of values, conflicts, dilemmas and relationships in Indian society. She has been equally comfortable with ancient as well as modern times, with history as well as fantasy, with staid middle class life as well as unfamiliar world of a kothi singer.

Vijaya Mehta's work in theatre, cinema and television, comprises research, production, direction and acting, attaining higher standards. She has created an artistic tradition of her very own and many actors and theatre directors reverently consider her their mentor and teacher.

### **Some of the Major Awards:**

- PADMASHRI
- Sangeet Natak Akademi Award
- Kalidas Samman (Govt. of Madhya Pradesh and Govt. of India)
- Vishnudas Bhave Award – Sangli Maharashtra
- Maharashtra Gaurav Award
- Dinanath Mangeshkar Award – (Maharashtra)
- Bombay University's Sesquicentennial Celebration Honour
- Pu La Deshpande Award For Lifetime Achievement In Theatre
- Tagore Ratna Fellowship By Sangeet Natak Akademi

## **NALANDA - BHARATA MUNI SAMMAN**

### **Receipients for 2011 in alphabetical order**

- Dr. (Smt.) Kapila Vatsyayan – Indology
- Shri. Kavalam Narayana Panikkar – Theatre and Musicology
- Smt. Kishori Amonkar – Hindustani Vocal
- Guru Ramankutty Nair – Kathakali Dance
- Prof. Suresh Upadhyay – Sanskrit and Indian Philosophy

### **NALANDA DANCE RESEARCH CENTRE – A UNIQUE DANCE INSTITUTION**

Nalanda is the only dance institute in the country which is recognised as a research centre by the Ministry of Science and Technology Govt. of India for the past 28 years.

Nalanda is primarily engaged in fulfilling three basic aims:

1) preservation of traditional classical dance styles in their formal purity by imparting training through the traditional "guru-shishya parampara" method, (teacher-taught tradition)

2) rejuvenation and adaptation of training methods to meet scientific and technological demands of the fast changing contemporary society

and

3) conducting research projects that enhance the understanding, appreciation and knowledge about dance not only as a cultural phenomenon but also as an adjunct to human development.

Rejuvenation of Mohini Attam at Nalanda:

This is a unique and very important Department of Nalanda. The dance style was almost forgotten at the turn of the present century. Dr. Kanak Rele and Nalanda have played a very significant role in not only rehabilitating this dance style but, more importantly, in creating technically sound courses of study for beginners as well at the University level.



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## **nalanda dance research centre**

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