NATARAJA NRUTYA SHAALE · SIRSI

Nrutyam Samarpayami

BHARATANATYAM RANGAPRAVESHA

Stuti Hegde

ಸ್ತುತಿ ಹೆಗಡೆ · ಭರತನಾಟ್ಯ ರಂಗಪ್ರವೇಶ

"May an ancient story find a new listener."



Saturday, 2 January 2027 · 5:00 PM

Totagara Kalyana Mantapa · Sirsi, Karnataka

THE EVENING · ನಮ್ಮ ನೃತ್ಯಯಾನ

Let literature live on stage

ಕಥೆಯಿಂದ ಕಲೆಗೆ, ಕಲೆಯಿಂದ ಅನುಭವಕ್ಕೆ

A Rangapravesha marks years of disciplined learning. Its deeper meaning emerges when training becomes expression—when movement, music and poetry come alive before an audience. **Nrutyam Samarpayami** brings this meeting into focus through a classical repertoire and two newly assembled stage interpretations.

ಕಲಿತ ವಿದ್ಯೆಯು ಕಲಾತ್ಮಕ ಅಭಿವ್ಯಕ್ತಿಯಾಗಿ ಅರಳುವ ಈ ರಂಗಪ್ರವೇಶದಲ್ಲಿ ಸಾಹಿತ್ಯ, ಸಂಗೀತ ಮತ್ತು ನೃತ್ಯಗಳ ಸಂಗಮವನ್ನು ಪರಿಚಯಿಸಲಾಗಿದೆ.

PERFORMANCE ORDER · ಕಾರ್ಯಕ್ರಮ

01	Mallari & Ganesha Vandana	Invocation
02	Adimaye Alankrute	Premiere
03	Varnam · Kanna Karmegha Varna	
04	Nama Sankeerthana	
	Sabha Karyakrama & Guru Vandana	
05	Tamovana Vilasa	Premiere
06	Shuddha Nrutta	
07	Tillana & Bhoomi Mangalam	
	Vote of Thanks · Dinner	

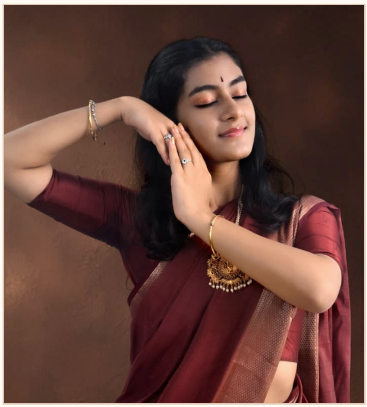
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THE ARTIST & THE GURU

A journey of learning

ಕಲಾಸಾಧನೆ ಮತ್ತು ಗುರುಪರಂಪರೆ



Stuti Hegde

Stuti began Bharatanatyam at four and has pursued the art for **fourteen years**, performing on more than **150 stages**. She completed the Bharatanatyam Senior examination in 2024 and is now studying **Vidwat Poorva**.

She won first place at the **Karnataka State Kala Utsav 2024–25** and represented Karnataka at the **National Kala Utsav** in Bhopal.

14+	150+	2024–25
years of learning	stage performances	state first · Kala Utsav

THE GUIDING HAND · ಗುರುಸ್ಮರಣೆ

Guru Vidushi Seema Bhagwat

For seven years Stuti has trained under her principal Guru, **Vidushi Seema Bhagwat**, at **Nataraja Nrutya Shaale, Sirsi**—an institution founded in **1993**. Her many honours include **Abhinaya Visharade, Nrutya Param, Karunada Natya Siri, Nrutya Nipune, etc.** Her guidance shapes the discipline, abhinaya and stagecraft at the heart of this recital.

Early dance guidance: Vidushi Radha Bhaskar, Sankarshana Nrutyalaya. **Carnatic music:** initiated by Vidushi Shridevi Ranganath; continuing with Vidwan Deepak Hebbar.

ನಾಲ್ಕನೇ ವಯಸ್ಸಿನಿಂದ ಭರತನಾಟ್ಯಾಭ್ಯಾಸ ಆರಂಭಿಸಿದ ಸ್ತುತಿ, ಹದಿನಾಲ್ಕು ವರ್ಷಗಳ ನಿರಂತರ ಸಾಧನೆಯಲ್ಲಿ ೧೫೦ಕ್ಕೂ ಹೆಚ್ಚು ವೇದಿಕೆಗಳಲ್ಲಿ ನೃತ್ಯಪ್ರದರ್ಶನ ನೀಡಿದ್ದಾಳೆ. ೨೦೨೪ರಲ್ಲಿ ಭರತನಾಟ್ಯ ಸೀನಿಯರ್ ಪರೀಕ್ಷೆಯನ್ನು ಪೂರ್ಣಗೊಳಿಸಿ, ಈಗ ವಿದ್ವತ್ ಪೂರ್ವ ಹಂತದ ಅಧ್ಯಯನವನ್ನು ಮುಂದುವರಿಸುತ್ತಿದ್ದಾಳೆ. ೨೦೨೪–೨೫ರ ರಾಜ್ಯಮಟ್ಟದ ಕಲಾ ಉತ್ಸವದಲ್ಲಿ ಪ್ರಥಮ ಸ್ಥಾನ ಪಡೆದು, ಭೋಪಾಲ್‌ನಲ್ಲಿ ನಡೆದ ರಾಷ್ಟ್ರೀಯ ಕಲಾ ಉತ್ಸವದಲ್ಲಿ ಕರ್ನಾಟಕವನ್ನು ಪ್ರತಿನಿಧಿಸಿದ್ದಾಳೆ. ಗುರು ವಿದುಷಿ ಸೀಮಾ ಭಾಗ್ವತ್ ಅವರ ಮಾರ್ಗದರ್ಶನದಲ್ಲಿ ನೃತ್ತ, ಅಭಿನಯ ಮತ್ತು ಲಯಸಾಧನೆಗೆ ಇನ್ನಷ್ಟು ಮೆರುಗು ದೊರೆತಿದೆ.

THE LIVE ACCOMPANIMENT

Artists behind the movement

ಹಿಮ್ಮೇಳ ಕಲಾವಿದರು

An ensemble that breathes with the dancer.

A Rangapravesha is also a live musical collaboration. The interplay of voice, melody, tala and nattuvangam shapes every gesture and dramatic shift.

NATTUVANGAM

Guru Vidushi Seema Bhagwat

Stuti's principal Guru, leading the nattuvangam and guiding the performance from the stage.

VOCAL

Karnataka Kalashree Balasubramanya Sharma

Acclaimed Carnatic vocalist, composer and experienced accompanist for leading Bharatanatyam productions.

MRIDANGAM

Vidwan Pancham Upadhyaya

Classical percussionist heard in dance ensembles; his tala anchors the dancer's rhythmic conversation.

VIOLIN

Vidwan Pradesh Achar

Carnatic violinist, vocalist and AIR-graded artist with extensive concert and dance accompaniment experience.

FLUTE

Vidwan Deepak Hebbar

Concert flautist with Carnatic training; known for fluent melodic phrasing and versatile stage collaboration.

RHYTHM PAD

Lakshmeenarayanan

Rhythmic support and sonic accents that complement the live classical ensemble.

MASTER OF CEREMONIES · ನಿರೂಪಣೆ

Vijayendra Athanikar

Senior Kannada television anchor and voice artist associated with DD Chandana, bringing the spoken narrative and the audience together.

With gratitude to the full live ensemble for bringing the repertoire to life.

01 · THE INVOCATION

Mallari & Ganesha Vandana

ಮಲ್ಲಾರಿ ಮತ್ತು ಗಣೇಶ ವಂದನೆ

The sacred threshold between everyday time and stage time.

Every artistic journey begins by seeking an auspicious path.

Mallari carries the energy of temple tradition—its commanding rhythm evokes a ceremonial procession and prepares both dancer and audience for the evening's offering. Its power lies not in elaborate narrative but in the clarity of posture, measured movement and a rhythm that gathers like a procession.

Ganesha Vandana turns this ceremonial beginning into prayer. Lord Ganesha, remover of obstacles and patron of wisdom and artistic endeavour, is invoked through gesture and expression. The dancer enters the performance space with humility, seeking grace for the journey ahead.

The opening literary thread also draws upon a Kannada **Shiva-stuti from Lakshmisha's *Jaimini Bharata***. Its presence places this recital within a living continuum of regional poetry, Sanskritic imagination and classical dance.

The sequence is therefore both an introduction and an offering: rhythm awakens the stage, sacred verse gives it meaning, and the dancer establishes the discipline from which the later stories will unfold.

> ಮಲ್ಲಾರಿಯ ಗಂಭೀರ ಲಯವು ದೇವಾಲಯದ ಮಂಗಳಮಯ ಮೆರವಣಿಗೆಯನ್ನು ನೆನಪಿಸುತ್ತದೆ. ಗಣೇಶ ವಂದನೆಯ ಮೂಲಕ ವಿಘ್ನನಿವಾರಕನ ಅನುಗ್ರಹವನ್ನು ಕೋರಿ ಕಲಾಯಾನ ಆರಂಭವಾಗುತ್ತದೆ. ಲಕ್ಷ್ಮೀಶನ 'ಜೈಮಿನಿ ಭಾರತ'ದ ಶಿವಸ್ತುತಿಯೂ ಆರಂಭಿಕ ಸಾಹಿತ್ಯಸರಣಿಗೆ ಸೊಬಗು ನೀಡುತ್ತದೆ.

Literary reference: Lakshmisha, *Jaimini Bharata*, opening Shiva-stuti. The stage sequence is arranged for this recital.

02 · PREMIERE

Adimaye Alankrute

ಆದಿಮಾಯೆ ಅಲಂಕೃತೇ

Soundarya Lahari · Divine beauty, compassion and surrender

From the first stir of creation to the stillness of surrender.

In the union of **Shiva and Shakti**, possibility awakens as creation. The Divine Mother appears not merely as an image of beauty but as the living power through which the universe moves. Her lotus feet become a refuge; her radiance and grace unfold through carefully chosen verse and expressive dance.

Her three eyes suggest the flowing cycle of **day, night and twilight**. Her compassion knows no distinction: like moonlight, it falls upon palace and forest alike, reaching every being without preference.

The final turn is deeply intimate. The devotee recognises that even the words offered in praise have been gifted by the Divine herself. Admiration gives way to humility; praise becomes surrender. A closing benediction invokes auspiciousness, protection and well-being for all.

Adimaye Alankrute is a new stage interpretation of inherited Sanskrit poetry, presented here for the first time—not a claim of newly composing the original verses.

> ಶಿವ–ಶಕ್ತಿಯ ಸಂಗಮದಲ್ಲಿ ಸೃಷ್ಟಿಗೆ ಚೈತನ್ಯ ಮೂಡುತ್ತದೆ. ದೇವಿಯ ತ್ರಿನೇತ್ರಗಳಲ್ಲಿ ಹಗಲು–ಇರುಳು–ಸಂಧ್ಯೆಗಳ ಕಾಲಚಕ್ರ ಅಡಗಿದೆ. ಅರಮನೆಗೂ ಅರಣ್ಯಕ್ಕೂ ಒಂದೇ ಬೆಳದಿಂಗಳಂತೆ ಅವಳ ಕರುಣೆ ಎಲ್ಲರಿಗೂ ಹರಿಯುತ್ತದೆ. ತನ್ನ ಸ್ತುತಿಯ ನುಡಿಯೂ ದೇವಿಯದೇ ವರವೆಂಬ ಅರಿವಿನಲ್ಲಿ ಭಕ್ತನು ಶರಣಾಗುತ್ತಾನೆ; ಸರ್ವಮಂಗಳದ ಹಾರೈಕೆಯಲ್ಲಿ ನೃತ್ಯ ಸಂಪನ್ನಗೊಳ್ಳುತ್ತದೆ.

Source: Selected verses of *Soundarya Lahari*. **Concept:** Shweta Hegde; staging and interpretation created for this Rangapravesha.

03 · THE CENTREPIECE

Varnam · Kanna Karmegha Varna

ವರ್ಣಂ · ಕಣ್ಣಾ ಕಾರ್ಮೇಘ ವರ್ಣಾ

Simhendramadhyamam raga · Adi tala

The dancer's technique and emotional range meet their greatest test.

The **Varnam** forms the demanding heart of a Bharatanatyam Rangapravesha. Sustained posture, geometric precision, breath control, stamina and exact footwork unfold alongside abhinaya. Here *nritta* (pure dance) and expressive storytelling must flow as one, revealing both technical maturity and emotional depth.

Kanna Karmegha Varna traces Krishna through many relationships. The mischievous child steals butter and shows the universe to Yashoda; the beloved flautist enchants the Gopis. The friend of Kuchela and protector of Draupadi reveals tenderness and compassion, while Kalinga and Kamsa bring forth courage and heroic resolve.

With every rhythmic passage, the dancer must move between child, mother, friend, devotee and deity. The shifting emotions—from playfulness to compassion, devotion to valour—make the composition both a portrait of Krishna and a rigorous demonstration of the artist's training.

> ರಂಗಪ್ರವೇಶದ ಕೇಂದ್ರಬಿಂದುವಾದ ವರ್ಣಂನಲ್ಲಿ ಅಂಗಶುದ್ಧಿ, ಸ್ಥಿರಭಂಗಿ, ಉಸಿರಿನ ನಿಯಂತ್ರಣ, ಸಹನಶಕ್ತಿ ಮತ್ತು ಅಭಿನಯ ಒಂದೇ ಪರೀಕ್ಷೆಯಾಗಿ ಮೂಡುತ್ತವೆ. 'ಕಣ್ಣಾ ಕಾರ್ಮೇಘ ವರ್ಣಾ'ಯಲ್ಲಿ ಯಶೋದೆಯ ಬಾಲಕೃಷ್ಣ, ಗೋಪಿಯರ ಪ್ರಿಯತಮ, ಕುಚೇಲನ ಗೆಳೆಯ, ದ್ರೌಪದಿಯ ರಕ್ಷಕ ಹಾಗೂ ಕಾಳಿಂಗ-ಕಂಸರ ಸಂಹಾರಕ—ಕೃಷ್ಣನ ನಾನಾ ರೂಪಗಳು ನರ್ತಕಿಯ ಭಾವಾಭಿನಯದಲ್ಲಿ ಅರಳುತ್ತವೆ.

Listen and watch: exchanges between swara and tala, quick changes of character, sustained aramandi and controlled transitions.

04 · THE DEVOTIONAL BRIDGE

Nama Sankeerthana

ನಾಮ ಸಂಕೀರ್ತನೆ

When a dancer's rhythm becomes the audience's own.

A refrain repeated together can turn a performance into a shared celebration.

Following the demanding Varnam, Nama Sankeerthana opens a lighter, warmly devotional world. An invocation honouring the poet **Jayadeva** leads into Radha–Krishna remembrance, playful Rasa imagery and the recurring divine names of **Govinda and Narayana**.

As the percussion gathers momentum, each repeated name adds another pulse to the music. An almost **hypnotic rhythm** awakens the impulse to dance and chant—not only in the performer but among the audience as well. Those seated may find themselves keeping the beat, anticipating the refrain or quietly joining the remembrance.

Gradually, the distinction between artist and listener softens. The stage becomes a meeting place for melody, rhythm, movement and *bhakti*; a personal offering is felt as a collective experience.

After this shared moment, the evening pauses for **Sabha Karyakrama and Guru Vandana**, before entering an altogether different dramatic world.

> ಜಯದೇವನ ಸ್ಮರಣೆಯಿಂದ ಆರಂಭವಾಗುವ ನಾಮಸಂಕೀರ್ತನೆ, ರಾಧಾಕೃಷ್ಣರ ರಾಸಲೀಲೆ ಮತ್ತು ಗೋವಿಂದನಾಮದ ಮಾಧುರ್ಯದಲ್ಲಿ ಅರಳುತ್ತದೆ. ಮೃದಂಗದ ಲಯ, ನಾಮದ ಪುನರುಚ್ಚಾರ ಮತ್ತು ಹೆಜ್ಜೆಗಳ ಸಂಗಮವು ಸಮ್ಮೋಹಕ ಸ್ಪಂದನವನ್ನು ಮೂಡಿಸುತ್ತದೆ. ನರ್ತಿಸುವ, ಹಾಡುವ ಚೈತನ್ಯ ಕಲಾವಿದೆಯಲ್ಲಿ ಮಾತ್ರವಲ್ಲ, ಸಭಿಕರ ಮನದಲ್ಲಿಯೂ ಮಿಡಿದು, ಇಡೀ ಸಭಾಂಗಣವನ್ನು ಭಕ್ತಿಯ ಸಂಭ್ರಮದಲ್ಲಿ ಒಂದಾಗಿಸುತ್ತದೆ.

Musical texts: invocation honouring Jayadeva; *Gopi Gopala Bala* (commonly attributed to Surdas); traditional *Vanamali Radha Ramana* bhajan.

05 · PREMIERE

Tamovana Vilasa

ತಮೋವನ ವಿಲಾಸ

A new dance-theatre montage · Mystery, Bhayanaka and Bibhatsa

A forest falls unnaturally still. Something unseen disturbs its silence.

Trees stand motionless; birds and creatures seem to hold their breath. Ritual chants deepen within the forest, and sounds once reassuring turn disquieting. Through **Bhayanaka** (fear) and **Bibhatsa** (revulsion and unease), the presentation moves beyond the more familiar emotional vocabulary of devotion and romance.

Music, percussion, gesture and deliberate silences draw the viewer into a sequence of troubling encounters. Yet the second half changes the very perspective from which those encounters are understood. **The central revelation is left for the stage**, where it can be experienced rather than anticipated.

The work is a **newly conceived montage**, not a composition by any one ancient author. Kālidāsa's *Kumārasambhava* supplies an image of a forest made still, deliberately repurposed from its original setting. The wider ritual drama engages Shaiva and Darukavana traditions. Passages of *Vishwanathashtakam*, the *Nataraja Stotram / Shambhu Natanam* tradition and tandava jatis enrich its evolving soundscape.

> ನಿಶ್ಚಲ ವೃಕ್ಷಗಳು, ನಿಶ್ಶಬ್ದ ಪಕ್ಷಿ–ಮೃಗಗಳು, ಮಂತ್ರಘೋಷದ ನಡುವೆ ನಿಗೂಢ ಅರಣ್ಯ! ಭಯಾನಕ ಮತ್ತು ಬೀಭತ್ಸ ರಸಗಳು ಪ್ರೇಕ್ಷಕರನ್ನು ತಲ್ಲಣದ ಲೋಕಕ್ಕೆ ಕರೆದೊಯ್ಯುತ್ತವೆ. ಎರಡನೆಯ ಭಾಗದಲ್ಲಿ ಅದೇ ಘಟನೆಗಳಿಗೆ ಅನಿರೀಕ್ಷಿತ ಅರ್ಥ ದೊರೆಯುತ್ತದೆ; ಅದರ ರಹಸ್ಯ ರಂಗದಲ್ಲೇ ಅನಾವರಣಗೊಳ್ಳಲಿ. ಶಾಸ್ತ್ರೀಯ ಕಾವ್ಯ, ಶೈವ ಕಥಾಪರಂಪರೆ ಮತ್ತು ತಾಂಡವ ಲಯಗಳನ್ನು ಹೊಸ ಕಥನಕ್ರಮದಲ್ಲಿ ಹೆಣೆಯಲಾಗಿದೆ.

Sources: Kālidāsa, *Kumārasambhava* 3.42 (imagery adapted); *Vishwanathashtakam*; *Nataraja Stotram*; Darukavana traditions. **Concept & literary montage:** Shashikant Hegde.

06–07 · THE FINAL ARC

Rhythm · Movement · Gratitude

ಶುದ್ಧ ನೃತ್ತ · ತಿಲ್ಲಾನ · ಭೂಮಿ ಮಂಗಳಂ

Three ways of completing a dance offering.

Shuddha Nrutta — When rhythm speaks

As the voice and most instruments fall silent, the stage is given to a rare, intimate exchange: **the mridangam and the dancer's salangai (ಗೆಜ್ಜೆ)**. Without melody or lyric to lean upon, every footfall must speak clearly. Percussive questions meet responses in intricate footwork; geometry, angashuddhi, balance, stamina and mastery of tala become visible and audible at once. The dancer's feet are themselves a second percussion instrument.

Tillana — A celebration of movement

Set in the uncommon **Lavangi raga and Adi tala**, Tillana releases the accumulated energy of the evening. Swift jatis, sparkling accents and fluid lines bring the joy of pure movement to a vibrant close. Discipline becomes effortless-looking grace.

Bhoomi Mangalam — An offering beyond the stage

The final benediction expands the idea of gratitude beyond the dancer and her teachers. It invokes auspiciousness for **earth, water, fire, air, sky, the celestial bodies and all living beings**. The earth is not merely the floor beneath the dance: it has received and supported every step. The evening closes in a wish for harmony and the well-being of the world.

> **ಶುದ್ಧ ನೃತ್ತ:** ಗಾನ ಮತ್ತು ಬಹುತೇಕ ವಾದ್ಯಗಳು ಮೌನವಾದಾಗ ಮೃದಂಗ–ಗೆಜ್ಜೆಗಳ ಲಯಸಂವಾದವೇ ರಂಗವನ್ನು ತುಂಬುತ್ತದೆ. ಪಾದಗಳೇ ತಾಳವಾದ್ಯವಾಗಿ ಉತ್ತರಿಸುತ್ತವೆ.
> **ತಿಲ್ಲಾನ:** ಲವಂಗಿ ರಾಗ, ಆದಿ ತಾಳದಲ್ಲಿ ಚುರುಕಿನ ಹೆಜ್ಜೆಗಳು ನೃತ್ಯಸಂಭ್ರಮವನ್ನು ಉತ್ತುಂಗಕ್ಕೆ ಕೊಂಡೊಯ್ಯುತ್ತವೆ.
> **ಭೂಮಿ ಮಂಗಳಂ:** ನೆಲ–ಜಲ–ಅಗ್ನಿ–ವಾಯು–ಆಕಾಶ, ಸಕಲ ಜೀವಜಗತ್ತು ಮತ್ತು ವಿಶ್ವದ ಕ್ಷೇಮವನ್ನು ಹಾರೈಸುತ್ತಾ ಭೂಮಿಗೆ ಕೃತಜ್ಞತೆ ಸಲ್ಲಿಸಲಾಗುತ್ತದೆ.

Following the recital: Vote of Thanks · Dinner. ವಂದನಾರ್ಪಣೆ · ಭೋಜನ

A SPACE FOR YOU · ನಿಮ್ಮ ಅನಿಸಿಕೆಗಳು

Reflections & Notes

ಅನಿಸಿಕೆಗಳು ಮತ್ತು ಟಿಪ್ಪಣಿಗಳು

A gesture remembered. A line of poetry. A moment to take home.

Dancing Shiva · Badami Caves, Karnataka

Nrutyam Samarpayami · 2 January 2027

A personal offering

ಪರಿಕಲ್ಪನೆಯ ಹಿಂದಿನ ಕುಟುಂಬ

With gratitude to the Guru, the musicians and the artistic lineage.



Shashikant Hegde

Engineer · Researcher · Entrepreneur · Literary Enthusiast

Stuti's father is an engineer, researcher and Founder–Director of Hycons Bioenergy. His interest in design, science and inherited knowledge encourages the family's wish to bring classical narratives into contemporary performance, including the literary montage for **Tamovana Vilasa**.

ತಂತ್ರಜ್ಞ, ಸಂಶೋಧಕ, ಉದ್ಯಮಿ ಹಾಗೂ ಸಾಹಿತ್ಯಾಸಕ್ತ. ಶಾಸ್ತ್ರೀಯ ಸಾಹಿತ್ಯ ಮತ್ತು ತತ್ತ್ವಚಿಂತನೆಯ ಮೇಲಿನ ಇವರ ಒಲವು 'ತಮೋವನ ವಿಲಾಸ'ದ ರಚನೆಗೊಂದು ಪ್ರೇರಣೆಯಾಗಿದೆ.



Shweta Hegde

Educator · Sanskrit Learner · Cultural Enthusiast

Stuti's mother is an educator with experience in primary learning and cultural activities. Her engagement with Sanskrit and the arts brings a complementary perspective to the family's creative efforts, including the original concept for **Adimaye Alankrute**.

ಶಿಕ್ಷಕಿ ಹಾಗೂ ಸಂಸ್ಕೃತ–ಸಾಹಿತ್ಯಾಸಕ್ತೆ. 'ಸೌಂದರ್ಯಲಹರಿ'ಯ ಕಾವ್ಯಸೌಂದರ್ಯದಿಂದ ಪ್ರೇರಿತವಾದ 'ಆದಿಮಾಯೆ ಅಲಂಕೃತೇ' ನೃತ್ಯರೂಪಕದ ಮೂಲಪರಿಕಲ್ಪನೆ ಇವರದು.

"May an ancient story find a new listener."

ಸ್ತುತಿಯ ಪೋಷಕರಾದ ಶಶಿಕಾಂತ ಹೆಗಡೆ ಮತ್ತು ಶ್ವೇತಾ ಹೆಗಡೆ ಅವರ ದೃಷ್ಟಿಯಲ್ಲಿ ಈ ರಂಗಪ್ರವೇಶವು ವೈಯಕ್ತಿಕ ಸಂತೋಷದ ಜೊತೆಗೆ ಸಾಹಿತ್ಯ, ಸಂಗೀತ ಮತ್ತು ನೃತ್ಯಗಳ ಮೂಲಕ ಪರಂಪರೆಗೆ ಹೊಸ ಜೀವ ತುಂಬುವ ಒಂದು ಪ್ರಯತ್ನ.