



Choreographer—Prasanna Kasthuri

Prasanna Kasthuri is a teacher, choreographer, organizer and a performer of two great traditional Indian classical dances - Bharathanatyam and Kathak. Prasanna was fortunate to receive training in Bharathanatyam from Dr. K. Venkatalakshamma, Lalita Srinivasan, Narmada, Chitra Vishweswaran, T. Mahalingam Pillai, Adyar K. Lakshmanan and Pandanalur GopalaKrishna. He received Kathak knowledge from Maya Rao & BirjuMaharaj.

Prasanna's major credentials include - a rank in Vidvath exam conducted by Karnataka Government, more than a decade of Carnatic music training, a 24 hour non-stop marathon dance feat and a Master's degree in Information Technology.

Prasanna's major dance productions include— Kadu Kuniyithu (1987);Kavya Kinkini (1989); Subhadra Parinaya (1991); Shrungara Naayakaru (1994); Rasa Gati (1996);Jnana (1998); Avataara (1999); Cherishnu (2000); Silambu(2002) Anubhava Mantapa (2002);Maarga (2002); Thoughts(2002); Beralge Koral (2003); Works of Nasrul Islaam and Rabindranath Tagore's -Chandaalika (2004); Rainbow - I (2004); Katha Kahe Kathaka (2004) ; Rhythms in Motion (2005); Shaam - e - Kathak (2006) ; Rainbow - II (2006); Works of Narasi Mehta (2007); Nal Damayati (Gujarati) (2007); Call of the Flute (2007)

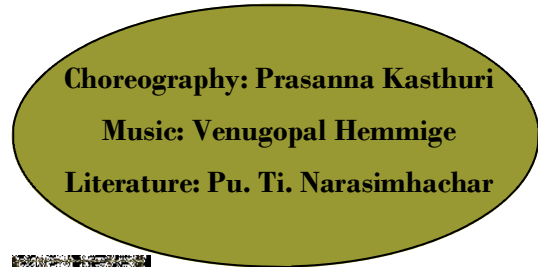
Music Director- Hemmige Venugopal

Too less to talk about the mellifluous flute rendition of Venugopal, who imbibed a great skill from gurus such as A V Prakash, Srinivasamurthy, Gopalakrishna. With an excellent technique, his strength lies in expanding on the intricacies of the ragas. Apart from an exceptional solo performer, he is a great choice for dance performances. Although full of knowledge, his humbleness makes him very close to everyone.



Soorya Performing Arts is a not-for-profit organization dedicated to bring awareness of Indian classical dance, music and theater

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Gokula Nirgamana (Call of Flute)

Introduction of Geya Nritya

The art of dancing and singing is geya-nritya. Today's performance is significant as the Bharathanatyam dancers will be singers also, which will help multiply their expression immensely. This is the first-of-its-kind Indian classical-musical-dance-performance ever performed in the recent history of Indian dancing.

Pre-Story

The love and devotion of Radha towards Krishna is legendary across every household of India. Radha's true love represents Jeevathma (Soul) to reach the Paramathma (God). Krishna is an incarnation of Lord Vishnu, who had to grow up in Gokula due to the threat of Kamsa. Kamsa tries to eliminate Krishna by various means, but fails. Gokula loves Krishna and worships him as he protects them every time from Kamsa's threats. Meanwhile, Radha's love grows towards Krishna.

Story-line

Scene 1: Poet Pu. Ti. Narasimhachar narrates how he imagined Krishna's magical melody from his flute. He starts writing his poetry while dancers perform his poems. Gopikas (Cow-herd girl) get attracted to Krishna's flute music. Gopalakas (Cow-herd boys) rush to meet Krishna and BalaRaama to play with them. Listening to Krishna's music, mothers forget their babies and wives forget their husbands, will be dragged towards the celestial music.

Scene 2: Radha is searching for Krishna in Brindavana with her friend. Krishna also searches for Radha with his friend. Both of them meet and their friends leave them in privacy. Radha doubts Krishna's love as Krishna approaches her with all the love and affection. Radha & Krishna dance and sing. Meanwhile, all the Gopis and Gopalakas arrive and perform raas-nrithya with ecstasy.



Scene 3: Radha, Krishna, Gopis and Gopalakas continue their dance until Radha hears that her parents are coming in search of her. Radha runs and hides from her parents. When Krishna and his friends are unable to search Radha and he stops playing flute. Krishna sits in gloom. Meanwhile, Akroora arrives from Mathura requests Krishna to come and defeat the evil king Kamsa. Krishna's call of responsibility takes over the call of love. Krishna leaves his music with people of Gokula and leaves the town. Radha rushes to stop Krishna's departure from Gokula but it was too late. She will be left with his flute. Radha sobs and feels that the flute is just a piece of bamboo without Krishna's breath. She finds peace with the call of the flute from her own heart and worships Krishna forever.

Cast

Krishna: Prasanna Kasthuri

Radha: Seema Murthy

Akroora: Sushma Mohan (New Jersey)

Gopis: Anisha Gururaj, Mrunal Desai

Gopalakas: Sumi Garg, Sangamitra Sathian

Understudies: Annuja Mathivanan, Shalini Subbarao

Poet: Dr. Raghavan Rajagopalan

Ensemble

Vocal: All dancers

Flute: Hemmige Venugopal (INDIA)

Mrudangam: Bangalore S V Balakrishna (INDIA)

Veena: Dr. Jaishree Prasad (CHICAGO)

Lighting: Dr. Ashok Mallya

Acknowledgements: Willie Bennett, Divya Haynes, Lily & Rooji Sugathan, Shubha & Baskar SubbaRao, Sathian Devarajan, Madhuri & Gururaj, Staff of COCA, Kharod family.



About the poet: Purohita Tirunarayana Narasimhachar (commonly known as PuTiNa) is a playwright and poet of the Kannada language. Many of his famous works are in a musical play/opera form hard to define by western standards, but they exhibit a literary mastery



and a profound understanding of Indian classical music and the concepts of Raga and Laya. A few of his important works include Maledegula (Hill Temple), Gokula Nirgamana (Departure from Gokula), and Ahalye, an adaptation of the Ahalye myth that appears in the Ramayana. His many accolades include: Central Sahithya Academy Prize for Hamsa-

Damayanthi and Gitarupakas Honorary Doctor of Literature from Mysore University President of 53rd Kannada Sahithya Sammelana, 1981, Chikmagalur Granthaloka award for Sriharicharite, 1989, Pampa award, 1991, Padmasri from the Government of India, 1991