

CHAPTER - 6

**CONTRIBUTIONS OF
PROFESSOR C. V. CHANDRASEKHAR**

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6:1 Profile

Professor C.V. Chandrasekhar was born on 22nd May 1935. He will turn 87 on 22nd May 2021. He is a multifaceted personality. He is a Bharatanatyam dancer, dance teacher, choreographer, musician, music composer, scholar, academician and administrator. He is a precious alumna of 'Kalakshetra'.¹

6:1:1 Early Life

He was born in the beautiful city of Shimla in Himachal Pradesh. He belonged to an educated family. His father was Mr. Rao (Shri V. A V. Iyer) and mother was Smt. Kamala. He had 2 sisters and 6 brothers, in total 8 siblings. He was considered lucky as he was number 7.² His father was in Government service under British India. His father was given the title of “Rao Sahib”, by the Britishers. His father was a connoisseur of music. As in most of the South Indian families, in his family also Karnatic music was learnt and appreciated. His father wished that he learnt music and was given training in music from the age of five. He spent his early childhood days in Shimla and Delhi. His schooling was done in MEA. In Delhi in those times there was not much culture of music. His father saw his interest in the arts and he thought that he was interested in singing. When he was ten, his father thought that the music education he was getting in Delhi was not enough and not according to his expectations. He used to sing and also compose from a very young age. He was also interested in dance from a very early age. His first introduction to dance was in school in Shimla. In school when he was 6 or 7 years of age, his school teacher saw that he was interested in dance. Hence, she taught him some *Padams*. The first *Padam* he learnt was a *Padam* in *Shringara rasa* “Velavane unnai thedi”. He danced on the *Padam* even though he did not know the meanings. He was dressed up as a girl to dance, as in those days it was not acceptable for a boy to dance. He

used to borrow *pavadai chattai*, which is a skrit and blouse and put on a wig. He used to dance with his partner who was his friend in Shimla. He also composed music and danced on it during that time.³

His father believed that he had the potential to be a good singer. As he used to sing and even compose from a very young age of 6 years. His father wrote to Madhurai Subramanya Iyer who was a violinist. Madhurai Subramanya Iyer was teaching in 'Kalakshetra' at that time. He suggested to his father that he can learn music at 'Kalakshetra' and also continue his education. He strongly recommended 'Kalakshetra' and also promised to look after him. His father, therefore, decided to send him to 'Kalakshetra'.⁴

6:1:2 Training:

Professor C. V. Chandrasekhar came to 'Kalakshetra' at the age of ten in 1945. For one year he took training only in music. He took training in music from T. K. Ramaswamy Iyengar and Shri Krishnamurti. As he was interested in dance, he used to peep into the dance classes in 'Kalakshetra'. He was fascinated by watching students practise dance. Rukmini Devi saw his interest in dance and thought of giving him training in dance too. She, therefore, wrote to his father that he should be trained in dance and music both. His father told her that he trusted her, he was in her safe hands and she could mould him as she wished. He started learning dance in this way in 1946. He took training from Peria Sharada, Smt. Sharda Hoffman and Dhandayudhapani Pillai in dance.⁵

At 'Kalakshetra' he stayed in hostel. He was one of the earliest students to train at 'Kalakshetra'. Adyar Lakshman and his brother Rama Rao, Rajamani and Pasupathy were already taking training at 'Kalakshetra'.⁶ Smt. Anjali Hora, Smt. Sharada Hoffman and Smt. Lalitha were also students there.⁷ C.V. Chandrasekhar attended school and also learnt at 'Kalakshetra'. He enjoyed both a lot. Thus, because of his father's interest and due to Rukmini Devi he started learning dance. After six months of his training in dance Rukmini Devi gave him the role of 'Kattaikaran; in 'Kutrala Kuravanji'.⁸

However, everything was not smooth during the time of his training period in hostel. In hostel at 'Kalakshetra' he had some difficult times too. Some boys teased him

for learning dance. They tried to scare him by saying, he would become girlish if he learnt dance, he would not grow tall, he would get flat feet if he learnt dance and so on. But this did not discourage him. He continued learning dance till he finished his high school in 1950. By this time he had already taken training for four years. Rukmini Devi herself took keen interest in his training. She wanted to do his *Arangetral*. He gave his *Arangetral* under the guidance of Rukmini Devi in 1950 at Kalakshetra. Everyone was impressed by his dancing skills and technique at his *Arangetral*.⁹

His personality was moulded at 'Kalakshetra'. He imbibed many values during his training period at 'Kalakshetra' and hostel life. Simplicity was one of them. Students had to do everything on their own. They cleaned their dishes. They shared their dishes with other students. They washed their own clothes. They sat on floor and even cleaned the floor. They were taught to keep their inner self clean. They were also taught to clean their outer surroundings. He used to wake up at 4.30 and this helped him to manage his schedule when he was busy with rehearsals. He developed his aesthetic sense and sense of beauty from Rukmini Devi. According to Professor C. V. Chandrasekhar, everything about Rukmini Devi was beautiful. She had a great aesthetic sense. Whatever she wore looked beautiful on her. Apart from dance and music, he learnt the aesthetics of life at 'Kalakshetra'. As students they were taught to pay attention to small details. Hence, he would get affected even if he saw a small white thread on black curtains or when there was any kind of over decoration.¹⁰

He imbibed great values at the 'Kalakshetra' from the great personalities at 'Kalakshetra'. He never thought that he would take up dance as a profession. He just enjoyed dancing and singing. In those days people danced for the joy of it. At 'Kalakshetra' he was exposed to and influenced by great personalities, who were great scholars and were very loving and selfless towards students like Budalur Sir, and Vasudevacharia Thaatha. Students learnt how to respect them. Hence, when he grew up he wanted to become like them and his life was already made and decided at 'Kalakshetra'.¹¹

As he was a promising and a brilliant dancer, Rukmini Devi wanted him to stay at 'Kalakshetra'. She, therefore, guided him to join Vivekananda College so that he could stay at 'Kalakshetra'. He wanted to join medicine as he wanted to become a doctor since

his brother was a doctor. But Rukmini Devi explained to him that it would take up all his time and it would be difficult for him to dance. Hence, she told him to think it over. Ultimately, he took admission in Vivekananda College. He easily got admission in B. Sc degree course in Botany. In those days it was not difficult to get admission. Thus, he could also pursue dance and he stayed in 'Kalakshetra' for 9 years and finished B.Sc. in 1954. He finished M. Sc. from Banaras in 1956. During his study period he got two great opportunities to perform. In 1954 he visited Delhi to participate in National Youth Festival. He stood first in the competition. He also got an opportunity to visit China. Shri C. P. Ramaswami Iyer selected him for the cultural troupe to perform in China.¹²

After finishing M.Sc. he did know what he wanted to do. His family had moved to Coimbatore after his father retired in 1947. He went to Coimbatore on a vacation. When he was in Coimbatore, he got a call from Rukmini Devi; she offered him a job for 3 months. He was very happy to get that job as it would mean he could dance and travel with troupes of India's most esteemed dance school.¹³ He received his Diploma from Kalakshetra in 1954.¹⁴

Later, he saw an advertisement for a job at 'Manav Bharati' at Mussoorie for teaching Botany, English and dance. As he was born in hills, he was very happy to see the advertisement and he accepted it. He was in Mussoorie for a year. He was teaching and performing in Mussoorie. He was one of the first Bharatanatyam dancers to make Bharatanatyam popular in Mussoorie. He was also happy that he would be able to do Ph.D. in Botany under Dr. Mishra. But he had some problems with the University and so he had to leave it in between.¹⁵

6:1:3 His career:

After working in Mussoorie for one and a half year, Professor C. V. Chandrasekhar shifted to Banaras. He began his career as a dance teacher in 'Vasant Kanya Mahavidhyalaya' in Banaras in 1958. In 1962, he married Smt. Jaya Chandrasekhar. From 1965 to 1979 he worked in Banaras Hindu University. Later on he moved to Baroda and the College of Indian Music, Dance and Dramatics, as a professor and Head of Department of Dance in 1980, after Smt. Anjali Merh passed away. He worked in The Maharaja

Sayajirao University of Baroda till 1992. He later on taught privately in Baroda. In 1996, he shifted to Chennai, and started his dance school 'Nrityashree' in Chennai. He is teaching as well as performing in Chennai. He is also conducting workshops, lecture demonstrations, composing and choreographing in Chennai.¹⁶

6:1:4 Professor C. V. Chandrasekhar as a Dancer

(The present researcher has seen the performances of Professor C. V. Chandrasekhar in Baroda and also attended workshops and lecture demonstrations of Professor C. V. Chandrasekhar. Following analysis is written on the basis of that with the views and guidance from the Guide, Prof. Dr. Jagdish Gangani)

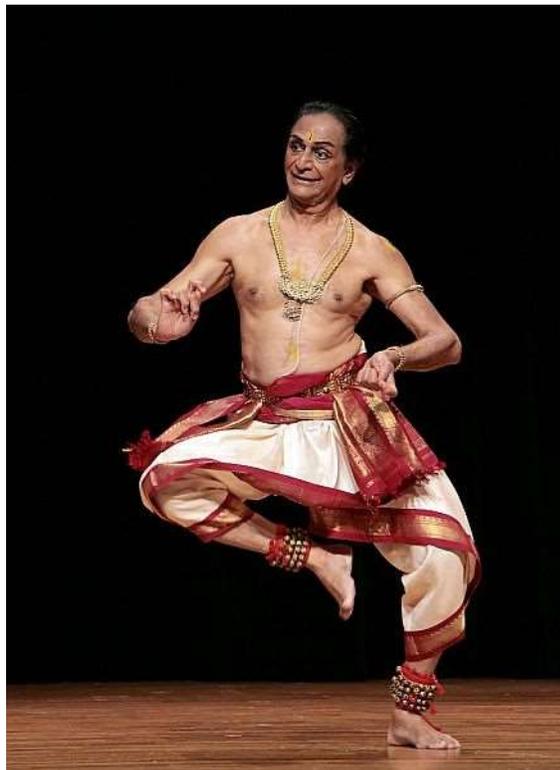


Fig 6.1.1 Professor C. V. Chandrasekhar

He is an excellent dancer. His style and subtle expressions inspire dancers, dance students and art connoisseurs alike. He has a perfect body for dance, which shines like a diamond when he dances. He dances with sparkling eyes, a warm and broad smile, with a spectacular poise, agility, exuberance, enthusiasm and accurate technique. His technique is neat. His postures are picture perfect. Mostly many dancers can understand the postures

in theory but they are not able to demonstrate it practically. He can demonstrate postures and adavus with perfection. There is majesty in all his movements, his gait and every posture he takes. There is grandeur in the way he covers the space and the angles he takes. He finishes every movement with perfection, ease and beauty. His *Araimandi*, *Anga Shudham* and his unfaltering stamina, his agility could be breathtaking and immensely surprising for the audience. He has an exemplary *Araimandi*. Hence, he is called 'Araimandi Chandrasekhar' by artistes in South India. This is a great achievement for a dancer, to be called by a name associated with the perfection of a dance position. He can demonstrate what a perfect *Shausthanga* is. He has a lean and tall figure, which he holds up high and perfectly while dancing. Even if he just stands on stage, in *Sama pada* position, it will be perfect and he looks like an accomplished dancer. He dances like a man and his dance has effortless masculinity. His adavus are extraordinary and he can do difficult adavus very easily. In his choreography, he frequently uses *Adavus* like 'Mandi Adavu', 'Sarikal Adavu', 'Utplavan Adavu' and 'Nagabhanda Adavu'. He justifies each *Adavu* by presenting it with perfection. When he is on stage and does *Varnam* or *Tillana* or when he does the 'Mandi Adavus' or 'Sarikal Adavus', he can put a young dancer to shame. His transition from being on the stage in a seated position at one moment and performing fast paced steps in ideal *Araimandi* position and his agility in jumps and leaps are the accomplishments that young dancers admire and struggle to match. His hand positions are majestic and ideal. His *Natyarambhe* is perfect, his *swastika*, his *Garuda Mandalam*, his *Prenkhanam Mandala* are inspiring to a student of dance to watch. His footwork, till today, is very crystal clear and effortless. His footwork is always in *Tāla* and the sound of it perfectly matches with the *sollakattu* or *bols* of dance. He justifies the *sollakatus* or *bols* of *Tirmaanam* by the *shuddha Angika* movements and clarity of each *bol* with the *nritta hasta*. His purity, simplicity and honesty towards the art form of dance is reflected in his dance.

His dance is always appreciated by art connoisseurs and critics for his impressive execution. He is equally good in *Nritya* and *Nritta* aspect of dance. His *abhinaya* is very subtle and effective. He doesn't overdo *abhinaya*. He performs male character like a male character, and when he has to depict a female character, he shows that with lot of grace. One unique quality about his dance is the use of eyes in both *Nritta* and *Nritya*. In his

dance, there are minute movements which make his dance unique and magnificent. He has decades of experience in performing, which is clearly visible in his subtlety and clarity of *abhinaya*. Even when he dances to a traditional item in Tamil Language, his *angika abhinaya* and *bhaavam* are so expressive that language is not a barrier for the audience who do not understand South Indian languages. Every person in the audience whether it is a five year old kid or an eighty year old, is totally immersed in his dance. Even at the age of eight six years he continues to dance. He gets his immense energy because of his passion for dance. He mesmerizes the audience with his performance. When he dances a complicated and difficult *jati*, which is his forte, the audience sit breathless. He has an amazing dance stamina. His dance stamina surprises and inspires many. He has a great poise. His dance, movements and presentation are like a male dancer.

The audiences applaud one movement and are spellbound again and again by his expressions or improvised movements. Generally, the audience reaction after his performance is that the enthralled audiences cannot stop clapping. He loves to work with creative musicians who improvise during a performance. He is a world class dancer.

Even at the age of 86, though he continues to dance still he feels he has not danced as much as he wanted to. And he feels that, this regret will be with him for all his life. Surprisingly, after retirement and after he turned 60, he is getting more dance programmes. People from other countries are also inviting him for programmes. He is doing at least 10 dance programs every year. For him the greatest joy is that he still continues to dance.¹⁷

6:1:5 Prof. C. V. Chandrasekhar's scientific approach in the practice of dance:

As a dancer he understands very well his body which is the medium of expression. He is very careful and cautious about his practice. If he hasn't danced for some time and he suddenly gets a programme, than he rehearses for the programme in a very systematic way. He will do *Allaripu*, then after a gap of a day he will do *Jatiswaram*. Then after a gap of one more day he will practise another item. Thus he gradually builds up his stamina for a difficult item like *Varnam*. He is very particular about warm up before dance rehearsal or a show. He is totally at ease even after two or three hours of performance due to his consistent, careful, correct, rigorous and inspiring ways of dance practice.

6:1:6 As a Singer:

Professor C. V. Chandrasekhar was born in a family where arts were appreciated. His father was a connoisseur of music. Hence, he was given training in music since the age of five years. He used to sing and compose from a very small age. He spent his childhood in Delhi and Shimla, and as in Delhi in those times, there was very less culture of music. His father saw his interest in arts and in singing. When he was ten, his father thought that the music education he was getting in Delhi was not according to his expectations. He also composed music for a small dance piece when he was in school. His father believed that he had the potential to be a good singer as he used to sing and even compose from a very young age. He had composed music from a very small age of 6. His father wrote to Shri Madhurai Subramanya Iyer, who was a violinist. Shri Madhurai Subramanya Iyer was teaching in 'Kalakshetra' at that time. He strongly recommended 'Kalakshetra' to his father, as he can learn music at 'Kalakshetra' and also continue his education. He also promised to look after him. His father decided to send him to 'Kalakshetra'. In 1945, Professor C. V. Chandrasekhar came to 'Kalakshetra'. He took training in music from Shri T.K. Ramaswamy Iyengar. Professor C. V. Chandrasekhar was exposed to music of very high level at 'Kalakshetra'. Later on he moved to Banaras for job. He was in contact with the great musicians and singers in Banaras which made him to imbibe a lot of knowledge of Hindustani music from them.¹⁸

According to Shri Vibhas Ranade (Violinist, Baroda), he has a deep knowledge of *Raag* of Hindustani music and Karnatic music. He developed his own style of singing. Professor C. V. Chandrasekhar, shared his knowledge of *Raags* with Shri Vibhas Ranade and guided him as to how to accompany as a violinist with Bharatanatyam dance. He shared the knowledge of the similarities and dissimilarities between the Karnatic *Raags* and Hindustani *Raags*.

According to Shri Mahen Hajernis (Artist, Baroda) like his dance his singing is also full of *Bhava*, which makes it unique. He can depict all the *Navarasa* through his singing. As he lived in Delhi and Shimla during his childhood, his pronunciation and diction in North Indian languages is also very clear. His singing of *Ashtapadi* is very

special. According to Shri Mahen Hajernis, nobody can sing *Ashtapadi* like him. He justifies each word and meaning of *Ashtapadi*.

For many of his student's programmes, and his productions, he doesn't need a vocalist as he sings himself. Students are able to dance well and emote well on his singing.

6:1:7 Professor C. V. Chandrasekhar as a Nattuvnar:

(The following information is given by Smt. Juthika Mahen, and the present researcher has witnessed few programmes conducted by Shri C. V. Chandrasekhar and also danced to the recording of his *Todi Varnam*)

Professor C. V. Chandrasekhar was learning singing since he was five years old. Later on when he joined 'Kalakshetra', he took systematic training in music and dance. He is, therefore, perfect in Tāla and laya. In 'Kalakshetra', he took training in all the aspects of Bharatanatyam dance. He also learnt *Nattuvangam* at 'Kalakshetra'. He is an accomplished Nattuvnar of a very high level. His rendering of bols of dance, shollakatus, jatis and Tirmaanam is perfect and apt with the music, song and the dance. If the Nattuvnar renders the sollakattu, properly than it is reflected in the dance of a dancer. Professor C. V. Chandrasekhar's *Nattuvangam*, would add to the energy and passion of dancer. Professor C. V. Chandrasekhar composes *Tirmaanamams* with different patterns of Tāla and *jati*. He justifies the *Tirmaanamams* composed by him, by rendering them perfectly.

6:1:8 Personality:

Professor C. V. Chandrasekhar was born in a family, where arts were appreciated, and was given training in music from a very young age of five years due to his father's interest in music. He used to dance, sing and also compose music from a very small age, so at the age of ten his father sent him to 'Kalakshetra' for training in music.¹⁹

His personality was molded at 'Kalakshetra'. He is one of the senior students of Smt. Rukmini Devi. He imbibed great values during his training at 'Kalakshetra', where he had a privilege of meeting great personalities who were very loving, selfless, and never wanted anything for themselves. He was greatly influenced by them and wanted to become like the great musicians and dancers he admired at 'Kalakshetra' like Budalur Sir and

Vasudevachariar. He decided that he would never demand anything for his art. And so he stuck up with the teaching job where he got his monthly salary, so that he could stick to his principles of not asking anything for his art.²⁰

As a dancer he has perfect technique, there is no limit to its perfection. His Abhinaya, footwork, Araimandi, stance, gait and postures are exceptional and inspiration for dancers and students. His “Araimandi”, which is the basic position of Bharatanatyam dance, is so fabulous and wonderful that, dancers call him “Araimandi Chandrasekhar”. Watching Chandrasekhar Sir dance gives joy to all the five senses.

He has a very good aesthetic sense, which was inspired by Rukmini Devi. He keeps himself surrounded by colours of music and dance and is always dressed in attractive colours. His *kurtas* would be of beautiful uncommon colours, like emerald green, ivory, shining black, maroon, royal blue and white. His beautiful *tussar* shawls would compliment and match very well with his *kurtas*. He would also spray a perfect sandalwood perfume on his attire. His aesthetic sense is also reflected in the choice of lyrics, music composition and his dance choreography. His sense of beauty is also noticed in the selection of costumes of his programme and his productions, set decoration and the use of props in his productions. He does not like things when they are overdone on the stage or the backdrop. He does not like when people dance with ugly banners at the back of the stage. Sometimes, he was forced to perform when he did not like the décor, however mostly he tried not to compromise on aesthetics.²¹

He is so humble that he does not like to be called Guru Shri C.V. Chandrasekhar or Professor C. V. Chandrasekhar. He just likes to be called C. V. Chandrasekhar. He is fondly called ‘Sir’ or ‘Chandru Sir’ or ‘Chandru Anna’ by his students.

He began his career as a dance teacher in 'Vasant Kanya Mahavidhyalaya' in the culturally lively city of Banaras which is a center of arts, literature and sciences. He lived in Banaras for around 18 years from 1962 to 1979.²² It was a blessing for him and his family, and enriched them as artistes as they were exposed to the best singers, musicians, dancers and scholars in Banaras like Rasoolan Bai, Siddeshwari Devi, Girja Devi, Omkarnath Thakur, dancers from Pandit Birju Maharaj’s family and Sitara Devi’s family.

His personality was greatly influenced by the cultural atmosphere of Banaras. His wife Smt. Jaya Chandrasekhar taught at the J. Krishnamurti foundation in Banaras for 13 years where she was exposed to the lectures of J. Krishnamurti, so it was a great learning atmosphere there and they took the positive points and followed them. His daughters too studied in Theosophical School. The philosophy of Theosophical school greatly influenced their life and his daughters grew up with great values. They trained both their daughters Manjari and Chitra in Bharatanatyam dance. From 1965 to 1979, he served as a lecturer in the 'Banaras Hindu University'. Professor C. V. Chandrasekhar and his wife were pioneers who made Bharatanatyam known in the whole Uttar Pradesh. Prof. C. V. Chandrasekhar was the first to receive 'Uttar Pradesh Sangeet Natak Akademi Award' for dance in Bharatanatyam.²³

He came in contact with great Sanskrit Scholars in Banaras. It was a boon for him to work with them. It was a privilege for him to work with Dr. Premlata Sharma, who was a great musicologist and a great Sanskrit scholar and directed Sanskrit plays. He has worked in many Sanskrit plays like 'Uttaramacharitam', 'Malavikagnimitram' and many more. Because of his knowledge of Sanskrit, his personality, good looks and his knowledge of dance, he and his wife Smt. Jaya Chandrasekhar used to do the main roles as actors. He also choreographed the 'Purvaranga' part of the Sanskrit plays. They had to study Sanskrit books like 'Natyashastra' and 'Sangeet Ratnakar' for that. The classes were taken by Dr. Premlata Sharma. For his productions he would consult Dr. Premlata Sharma for some *shlokas*, where ever he needed help in the script. She would always help him and give whatever he needed, the very next day. He had the help of such great people for his major productions.²⁴

He had learnt Karnatic music for 15 year and imbibed knowledge of Hindustani music style in Banaras because of his close association with the great musicians and developed his own style of singing. He learnt the differences and nuances of Hindustani music and Karnatic music. He has a very resonant blend of Karnatic and Hindustani Music in his voice. According to Shri Mahen Hajarnis all the *Harkats*, *Alap*, *khayal* and *Taan* of Prof. C. V. Chandrasekhar are very melodious and *kampans* (vibrations) are entirely Karnatic. He brings the poetry to life, through his singing and justifies each word of the

lyrics. He sings with full emotions, and anyone would get carried away with the force in his singing.

He composed some of his productions like 'Meghadootam', 'Ritusamharam' and 'Brahmar Geet' in Hindustani music style. He used the style which was appropriate for the dance depending on lyrics and his dance choreography. Mostly if he took a Hindi item, he would sing it in Hindustani music style and if he took a traditional item in a South Indian language he would sing it in Karnatic music style.²⁵

In Banaras, he started choreographing using Hindi, Bengali and other regional languages for Bharatanatyam dance items which were easily understood by people of Banaras and North India. The first song in North Indian music that he performed in Banaras was an 'Ashtapadi' 'Nindati Chandana' composed in *Raag Yaman* and *Teen Tāla* by Mukund Kalvind in 1958. In 1974 he tuned and choreographed 'Gaayiye Ganapati', by Sant Tulsidas in *Raag 'Kalavati'* and *Ādi Tāla*. In 1976 he composed a *Tillana* in *Raag 'Hamir Kalyani'*, and *Ādi Tāla*. Thus he made Bharatanatyam easy to understand and popular in North India. They used to celebrate Tagore's birth and death anniversaries in Banaras. He choreographed a full show with Tagore music in Bharatanatyam.²⁶

He was influenced by the simplicity of people of Banaras and learnt philosophy of life. In Banaras he noticed, though people had money, they would not show off their prosperity and lived a simple life. Some of the girls who came to learn dance were from rich families; but lived a very simple life. When he asked them to get costumes and ornaments needed for performance, they got beautiful traditional sarees, *lehengas* and ornaments. Thus he came to know their affluence. He was given a very small sum of Rs.5 only by Principal for the expenses in those days; he had, therefore, to ask students to get their sarees which can be used as costumes for dance.²⁷ All the knowledge that he acquired in Banaras, helped him in teaching and as choreographer in Baroda.

He came to Baroda in 1980. In Baroda, he did not have to struggle to start anything new. The academic syllabus for the degree and post graduate courses was already designed by Shri Mohan Khokhar who was the first head of the Department.²⁸ The great *Gurus* Shri Kubernath Tanjorkar and Smt. Anjali Merh and other teachers of the Department, had

made a strong base for the Department of Dance. As such, there were many trained good students in the Department.²⁹ Professor C. V. Chandrasekhar took forward the great work done by the previous Gurus and bought more fame and recognition to the department, by giving students exposure to perform in dance festivals and other important programmes across India. He could reach out to more people because of his Tamil roots and knowledge of Hindi and due to his exposure to North India. In Baroda he was many times invited for performances at the royal palace under the patronage of by Maharaja Ranjitsingh Gaekwad.

As a teacher, he was very punctual and particular about time, technique of the dance and regular practice. His training was much disciplined. He would start class sharp at 8.00 a.m. According to the information given by Kum. Amrit Akolkar, he choreographed and presented very good dance productions in Baroda like 'Ritu Samhara', 'Bhoomija', 'Meghadootam', 'Aparajitha', 'Pancha Maha Bhootam', 'Aarohanam', 'Vasanta Vilasa' and 'Kunwarbai Nu Mameru'. His productions are of a very high level. In his choreography all the aspects of dance like *Tāla*, *laya*, music, *nritta* and *Nritya* were knitted very creatively.

According to Smt. Juthika Mahen his teaching for both *Nritta* and *Nritya* was outstanding. His beautiful singing starting with *Aalap* of some items like *Varnams* or *Ashtapadis*, rendering the *Jattis – Tirmaanams* – and notations along with brilliant *Nattuvangam* was exceptional; which made the practise exemplary. He can sing difficult composition or notations, which starts from some matra other than the षम with total ease. He was very patient and hardworking as a teacher. He gave extra time in College to students for teaching new items, *Abhinaya* and *Nattuvangam*. He never compromised on perfection, wanted hundred percent dedication and made students repeat a step or a line again and again till they are perfect. According to Shri Mahen Hajarnis, as a teacher he worked harder than the students, and his contribution is so great that it cannot be forgotten or repaid. He educated people that dance is just not a time pass or a hobby. If someone is trained under him then he would be fully devoted and dedicated to the art form. If someone has ability then what one can imbibe has no end, and what one can accomplish has no limit.

He propagated Bharatanatyam in Gujarat through his choreographies in languages like Gujarati and Hindi. Though he taught traditional Bharatanatyam items of *margam* in University, he thought it was good for people to understand that language was no barrier for dance.³⁰ His dance ballets have been inspiration for students and dancers, as they were full of creative and innovative ideas. He has a scientific approach and logic in all the elements of his choreography and dance and uses beautiful geometrical patterns for choreography. The Ballets 'Meghadootam', 'Aparajitha', 'Pancha Maha Bhootam', 'Govinda Biridavali' and 'Bhanvar Geet' were produced under Smt. Jaya Chandrasekhar's Banner 'Nrityashree'.³¹

According to Amrit Akolkar, Professor C.V.Chandrasekhar presented his productions in many cities like Banaras, Delhi, Jaipur, Kolkatta and others cities across India. Thus, he brought more fame to the Department of Dance, Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda. He was even called Baroda Chandrasekhar for some time.³² According to Professor C. V. Chandrasekhar, he could get good trained dancers, singers, musicians and Kalailamani Shri R. Natarajan Pillai as a mridangist in Baroda for his productions in the Faculty of Performing Arts, which was a big advantage to him.³³

He was able to share his knowledge and inspire many students by visiting Dance Departments in different Universities as he was a national lecturer in UGC. At Shantiniketan in Calcutta, he presented Bharatanatyam for Tagore music, which was very innovative and impressive.³⁴

Professor C. V. Chandrasekhar and Smt. Jaya Chandrasekhar adopted new methods in Banaras and Baroda to teach the students who don't understand South Indian languages. They tried to explain by talking more in class. He used his communication skills and his knowledge of many languages to teach students from other countries.³⁵

According to Smt. Juthika Mahen, Professor C. V. Chandrasekhar taught in such a way that with dance, the student's overall personality also developed in a holistic way and influenced various parts of his student's life in a very positive way. He made them understand the importance of discipline, hard work, dedication, importance of time and

values. He didn't thrust his ideas on students and encouraged them to follow their ambition. He encouraged them to observe everything around, learn from it and also apply it in dance. He taught students how to present dance. He trained students who learnt and understood the values of the purity of the art and dedication to the art form. These students were perfect in technique and *Tāla* and *Laya*.

In 1992, he took premature retirement from M.S.University of Baroda.³⁶ Thereafter he was doing dance programmes, conducting workshops, teaching privately many students and trained dancers. He was in Baroda till 1996.

In 1996 he came to Chennai. He started his dance school 'Nrityashree' in Chennai. After retirement he is performing more and doing workshops and lecture demonstrations in India and abroad. He taught to some boys in Banaras and Chennai for which he did not charge any fees as he wanted to encourage male dancers. He is so dignified that he considers teaching dance a noble service, so he never asks for money for teaching. He tells his students they can pay him whatever they can. He has not compromised on his principles and is holding on to his values of not making money by teaching dance. He has never approached any sabhas for any performances. For this reason, sometimes he did not perform.³⁷ In Chennai he has also given his services in the 'Tagore Professor University of Madras'.³⁸

He insists that dancers should concentrate on small details and is very happy if someone comes to learn the technical aspects, the nuances and small details of dance. He is disappointed when students come to learn new items from him only to widen their repertoire.³⁹ He has such a great reputation that even his students are respected everywhere.

He is very fortunate to have Smt. Jaya Chandrasekhar as his wife who would sing and do Nattuvangam for him on many occasions. He too sang for her and did *Nattuvangam* for her, whenever she danced. They danced together when they came to Chennai in holidays from Banaras and Baroda. After their daughters grew up, they did *Nattuvangam* for them and hence they could dance together.⁴⁰

He is an inspiration to all the dancers and dance students as he still practises regularly and performs at the age of more than 86 years. He believes that his father and Rukmini is blessing him with all the energy and stamina that he gets for the performance. He always thanks his audiences in a wonderful way to give him energy when he dances.⁴¹ He has also contributed a lot to the society through his articles in dance magazines and journals. He is often invited as a chief guests on many occasions and at the awards and honour giving functions to give awards to artistries. He was invited to give 'Sangeet Natak Akademi Award' to *Guru Narmad*.⁴² He has been in the dance field for more than 70 years. For his contributions, in dance he has been honoured with many awards.

He is an institution in himself. As a person and artiste he is very humble. According to Shri Mahen Hajarnis, he listens to the opinions of others and discusses with open heart. According to his close friend Padma Bhushan Shri Gulam Sheik, he is very jovial. He makes everyone laugh at parities with his mimicry, his jokes and very good sense of humour. For his students also he is very approachable. He is spreading the Knowledge of dance through his dance, choreography, workshops and lecture demonstrations. Though being such a giant personality, he is very much down to earth.

6:1:9 Family:

Professor Chandrasekhar and wife Jaya Chandrasekhar are one of the best known dancing couples of Bharatanatyam in India. During the 1970s and '80s, they performed with their daughters Chitra and Manjari. His grandchildren are Viraj, Dhenuka, Harshavardhan and Anshuman. His wife, daughters and his grandchildren have been of great support to him in his personal and professional life.⁴³

He is very fortunate to have Smt. Jaya Chandrasekhar as his wife, who is herself an accomplished Bharatanatyam dancer. Many times she would sing for him and also do the *Nattuvangam* for him, as it was difficult to get good Karnatic singers when they lived in Banaras and Baroda. He too sang for her and did *Nattuvangam* for her, whenever she danced. Hence, many times they could not dance together. They could dance together when they came to Chennai in holidays from Banaras and Baroda. After their daughters grew up, they could dance together as they would do *Nattuvangam* for them.⁴⁴

He believes that his father, and Smt. Rukmini Devi are always blessing him. He feels he gets immense energy from each and every person sitting in the audience.⁴⁵



Fig. 6.1.2 Smt. Kalanidhi Narayana, Professor C. V. Chandrasekhar, Smt. Jaya Chandrasekhar, Smt. Manjari, Smt. Chitra Chandrasekhar Dasarathy

6:1:9:1 Jaya Chandrasekhar:

Smt. Jaya Chandrasekhar is Professor C.V.Chandrasekhar's wife. Together they look perfect like Rama and Sita. She is an accomplished Bharatanatyam dancer. She took training in Bharatanatyam under Guru Lalitha Sastri in New Delhi. She also learnt Kathak from Pandit Birju Maharaj at the 'Sangeet Bharat' in New Delhi. Rani Karna was her class mate. She also took training in Odissi from Shri Kelucharan Mahapatra. She has always had a perspective which was broad, large and inclusive which she inherited from her father whose interests ranged from Astrology to Tamil classical literature and to American politics (he worked for the USIS in New Delhi). Her mother encouraged her to study and graduate in law, learn dance and singing. As a dancer she is very graceful and she performed for many years.⁴⁶

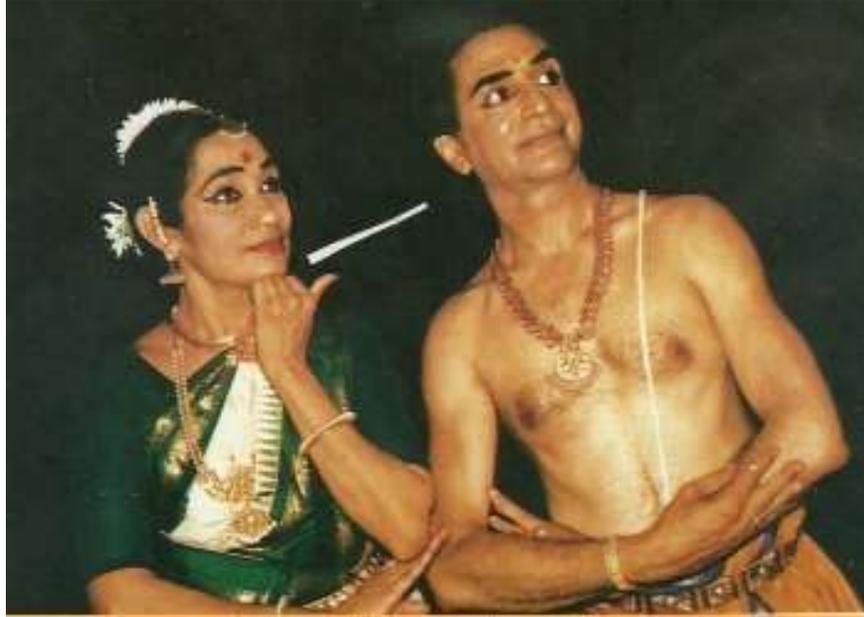


Fig. 6.1.3 Smt. Jaya Chandrasekhar and Professor C. V. Chandrasekhar

She was married to C.V Chandrasekhar in 1962 and moved with him to Banaras. She has played multiple roles in the life of Professor C. V. Chandrasekhar and his daughters. Along with Professor C. V. Chandrasekhar she trained both her daughters in dance. She moulded both of her daughters into good dancers, and good and disciplined human beings. She was teaching at 'The Vasanta College for Women' at 'The Krishnamurthi Foundation', Banaras, in the mid-sixties in the last century. She was exposed to J. Krishnamurti's lectures there. She taught in the foundation. She imbibed the positive points of the foundation. She choreographed ballets like Shyama in Banaras. She established an institute "Nrityashree" and she trained students in the Bharatanatyam dance style. She has done *Nattuvangam* many times for the practise, and programmes of Professor CV Chandrasekhar. Professor C. V. Chandrasekhar was lucky to have a wife who was herself an accomplished Bharatanatyam dancer and a teacher.⁴⁷

It is very difficult to get a good Karnatic singer for dance performances in North. Hence, in North Smt. Jaya Chandrasekhar and Prof. CV Chandrasekhar had no help for singing. They would, therefore, sing and do *Nattuvangam* for each other's performances. When they came to Chennai every year from Banaras or Baroda during vacation, they would dance together. They also danced together when their daughters grew up and did

Nattuvangam for them.⁴⁸ She is an accomplished dancer and a *Guru* of Bharatanatyam dance style, a perfect partner of Professor C. V. Chandrasekhar and a perfect mother.

6:1:9:2 Smt. Chitra Chandrasekhar Dasarathy:

She is the elder daughter of Professor C. V. Chandrasekhar. She is an eminent Bharatanatyam dancer. Chitra was born in 1963 in Delhi. She grew up in Banaras. That was a blessing as Banaras is a great place for children to grow up. She had her schooling in Banaras. She studied in 'Theosophical School'. The school atmosphere was a great blessing for her. The 'Theosophical School' taught her that there was no religion higher than truth. In school they were not imposed by any religious sentiments or fanaticism. She imbibed great values from her parents and from the school. She was a sincere student of dance. She did her *Arangetral* in 1974 under the guidance of her parents. All great artistes were present to bless her for her *Arangetral*. Rukmini Devi was also present to bless her. She is serving the art form of dance devotedly.⁴⁹

She finished Bachelors and Masters in Bharatanatyam from the Department of Dance, Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda, Baroda. She has done her post-graduation in Sanskrit.⁵⁰ She has a dance school, 'Ameya' in Bangalore where she teaches Bharatanatyam.



Fig. 6.1.4 Smt. Chitra Chandrasekhar Dasarathy

According to Smt. Amrit Akolkar, Smt. Chitra Chandrasekhar Dasarathy has participated in the ballets of C. V. Chandrasekhar like 'Bhumija', 'Ritusamharam', 'Meghadootam', 'Aparajita', 'Pancha Maha Bhootam' and 'Govindbirudavali'. Chitra is very precise in Bharatanatyam technique and her performances are appreciated by her audiences. She is a very sensitive and accomplished artiste. Chitra Chandrasekhar Dasarathy is excellent in *nritya* and *nritta* aspects of Bharatanatyam dance. She has imbibed the aesthetic sensibility from her parents and it is reflected in her dance, teaching and choreography. She identifies completely with the Bharatanatyam dance form. She is also involved with other creative arts like music and literature. It gives her dance and her choreography a wider perspective. She has choreographed many items of the traditional Bharatanatyam repertoire.⁵¹ Her production 'Apara' is a brilliant choreography based on the four objects associated with Lord Krishna.⁵² Her choreographic works include 'Geettagovinda', 'Apara', 'Saumansa', 'Dhvanya', 'Utsava', 'Vismaya Kuncha', 'Vagartha', 'Ratiranga' and 'Kunti'. According to her, she gets inspiration to choreograph when she has a story to tell, an idea she wants to share. She seeks to express through her dance. Her ideas then begin to take shape sometimes in words, sometimes in sounds and sometimes in movement. Choreography to her is an integrated process which stays with her for a long time.⁵³

Chitra Dasarathy is based in Bangalore and she continues to perform, teach and choreograph. She has performed in all the major cities of India like Vadodara, Ahmedabad, Gandhinagar, Indore, Varanasi, Delhi, Chennai, Chidambaram, Lucknow, Kanpur, Cochin, and Jaipur. She has been performing and conducting workshops also abroad in countries of South East Asia like Thailand, Malaysia, Philippines, Vietnam, Laos, Compuchia, Russia, Japan and USA.

6:1:9:3 Manjari Chandrasekhar:

Manjari is an accomplished Bharatanatyam dancer, teacher and a choreographer. Manjari was born in 1967 in Banaras. She grew up in the cultural city of Banaras. It was a blessing for her as she imbibed the culture of Banaras while growing up. She did her schooling in Banaras. She studied in 'Theosophical School'. She learnt Bharatanatyam from her prestigious dancer and musician parents, Professor C. V. Chandrasekhar and Jaya

Chandrasekhar. She imbibed majesty and magnificence of the art form from her parents. Dance and music have been a part of her life since she was born. This exposure is reflected in her dance, her teaching and her choreography. She was a sincere student of Bharatanatyam. She learnt all the nuances of the dance form from her parents.⁵⁴



6.1.5 Manjari Chandrasekhar

She did her *Arangetral* in 1981 under the guidance of her father. She is very devoted to her profession and serving the art form of dance. Though trained in dance by her parents, she has her own individual style. Her *nritta* is very neat and *abhinaya* very deep. She is rooted in tradition but is open to new challenges. She has performed in numerous programmes and taught across India and in other countries, maintaining a high standard like her parents. She has been performing for more than two decades in the major festivals in India and abroad. She has also taught and performed in Delhi. She has extended the 'Kalakshetra' tradition like her parents.⁵⁵

She has depth in rhythm, literature and music. She has good knowledge of Karnatic and Hindustani music. From childhood she has been exposed to great artistes in the field of visual and performing arts. Because of her interactions with great artistes, she has developed into a mature artist. Her skill as a sensitive and creative dancer, teacher and

choreographer has been recognized by all. Her works have been appreciated by all for quality and content. She has choreographed innovative Ballets like 'Yashodhara', 'Usha', 'Ahalya', 'Rati: A journey' and many more. She is a member of 'Sahrdya Foundation'. This Foundation is a non-profit organization dedicated to the arts' education, performance and community outreach and it offers a curriculum for art forms like dance and music.⁵⁶

6:1:10 Awards and Recognitions: Professor CV Chandrasekhar:

(The following information is compiled from the sources as follows:

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https://sangeetnatak.gov.in/sna/citation_popup.php?id=635&at=2, <https://sydhwaney.com/a-tribute-to-cv-chandrasekhar/>)



Fig. 6.1.6 Prof CV Chandrasekhar receiving the Padma Bhushan, the Highest Civilian Award in Delhi in 2011



6.1.7 Professor C. V. Chandrasekhar receiving Sangeet Natak Akademi Award from Honorable President Shri Pranav Mukherjee

In 1981 Professor C. V. Chandrasekhar got the '*Nritya Choodamani*' award.

He was awarded the 'Central Sangeet Natak Akademi Award', for Bharatanatyam in 1993, by the 'Sangeet Natak Akademi', India's National Academy for Music, Dance and Drama.

He received 'Kalaimamani Award' in 2003

He received the 'Kalidas Samman' in 2008.

He was honoured with the Padma Bhushan by the Government of India in 2011.

He has also received 'Nadabramham award'.

He has also received '*Nritya Ratnasree* Award'.

He has received 'Sangeet Natak Akademi Award' of U.P in 1978

He has received 'Sangeet Natak Akademi Award' of Gujarat in 1988.

He has received 'Sangeet Natak Akademi Award' of Tamilnadu.

He has received the '*Nritya Choodamani* Award' from 'Krishna Gana Sabha', Chennai in 1981.

He has been awarded the University Grants Commission's National Lectureship.

He received the '*Nritya Ratnakara* Award' from 'Bhairavi Fine Arts', Cleveland.

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6.2 CONTRIBUTION IN CONTEXT OF TEACHING

6:2:1 Contribution in Mussooire

Professor C. V. Chandrasekhar saw an advertisement for a job at 'Manav Bharati' at Mussooire for teaching Botany, English and Dance. As he was born in hills, he was very happy to see the advertisement and he accepted it. He worked in Mussooire for a year. He was teaching and performing in Mussooire. In those days there were very few Bharatanatyam dancers. He was one of the first few pioneers who propagated Bharatanatyam in North India. He was also happy that he would be able to do Ph.D. in Botany under Dr. Mishra. But he had some problems with the university and so he had to leave it in between. He worked in Mussoorie for one and a half year.¹

6:2:2 Contribution in Banaras:

Professor C. V. Chandrasekhar shifted to Banaras after working in Mussoorie. He began his career as a dance teacher in 'Vasant Kanya Mahavidhyalaya' in Banaras in 1958. In 1962, he married Smt. Jaya Chandrasekhar, who was an accomplished Bharatanatyam dancer. He lived in Banaras from 1962 to 1979.² He lived in Banaras for around 17 years. His children grew up in Banaras, which he considered a great blessing as he believed the cultural atmosphere of Banaras was a great place for children to evolve, grow up and shape up as good artistes. As he was close to very good singers and dancers in Banaras, his children were lucky to have company of such great artistes.³

From 1965 to 1979 he served as a lecturer in the 'Banaras Hindu Mahavidhyalaya'. Professor C. V. Chandrasekhar and Smt. Jaya Chandrasekhar, were amongst the first pioneer dancers and dance Gurus who taught Bharatanatyam in North India and propagated it and made it popular through their dance performances and choreographies in Banaras and whole of Uttar Pradesh. Banaras was one of the richest places for music and dance. He and his family were exposed to the best musicians in Banaras. His wife Smt. Jaya Chandrasekhar taught at the 'J. Krishnamurti Foundation' in Banaras and also

choreographed dance items and dance dramas in the mid-sixties of the last century. There she was exposed to the lectures of J. Krishnamurti. There was a great learning atmosphere there. They took the positive points from here and followed them. She later also taught at the 'Banaras Hindu University'. He was the first to receive 'Uttar Pradesh Sangeet Natak Akademi Award' for dance in Bharatanatyam.⁴

In Banaras, at that time, it was difficult to get costumes of Bharatanatyam dance. He got a very minimal amount from the College for costumes. He, therefore, guided students how traditional sarees, lehengas and jewellery can be used for Bharatanatyam dance performance. When he invited Smt. Rukmini Devi for the first performance in Banaras, she was also surprised to see the beautiful jewellery and costumes of the students of Banaras.⁵

He had learnt Karnatic music for 15 years. He heard so much of Hindustani music in Banaras because of his close association with the great musicians that he started composing for his dance productions and dance items in Hindustani music. When he sang for his daughters' recital in Madras, people would come and ask him, whether he had learnt Hindustani music. While singing he used what he imbibed from both the styles. He used the style which was appropriate for his dance, which went well with the lyrics and the dance choreography. He learnt the differences and nuances of Hindustani music and Karnatic music. If he took a Hindi item, he would mostly compose and sing in North Indian style. If he took a traditional item in a South Indian language he would sing it in Karnatic style.⁶

In Banaras people are very traditional and culture oriented who love and encourage all types of art. They love watching Bharatanatyam performances. Initially language was a barrier when Professor C. V. Chandrasekhar started teaching. Hardly anyone would understand Telugu, Tamil or Sanskrit. Sometimes even if the explanation was given, the item was difficult to understand. He thought dance is a form of communication and language plays a very important role in communication. He thought it will be easier for people to understand and enjoy Bharatanatyam if he uses the language and music of the region. Hence, he started using Hindi and Bengali for Bharatanatyam dance compositions. The first song in North Indian music that he performed in Banaras was an *Ashtapadi*

'Nindati Chandana' composed in *Raag Yaman* and *Teen Tāla* by Shri Mukund Kalvind in 1958. Shri Rabindranath Tagore's birth and death anniversary were celebrated in Banaras every year. He choreographed a full show with Tagore music in Bharatanatyam, which was appreciated a lot by the audience. In 1974 he tuned and choreographed 'Gaayiye Ganapati', by Sant Tulsidas in *Raag Kalavati* and *Ādi Tāla*. In 1976 he composed a *Tillana* in *Raag Hamir Kalyani*, and *Ādi Tāla*.⁷

According to Dr. Hema Krishnan in Banaras Professor C. V. Chandrashekar and Smt. Jaya Chandrasekhar contributed a lot in the revival of the *Paramparik* Sanskrit plays. He performed with his disciples in many Sanskrit plays of classical Sanskrit authors like Kalidas, Bhavbhutti and Vishakdatta. He choreographed the dances in the play. He played a major role in the reconstruction and choreography of *purvaranga* of the Sanskrit plays. According to Dr. Layleena Bhatt he performed and choreographed dances in plays like 'Malvikagnimitram' and 'Uttar Ramcharitram'. He and Smt. Jaya Chandrasekhar and also played an important role in deciding the costumes in the play and also costumes for the dances.

Banaras was a very enriching experience for him as a dancer and a singer. All this enrichment that he got as a result of association with great personalities in the field of music, dance and Sanskrit prepared him for his next significant mission in Baroda.⁸

6:2:3 Contribution in Baroda:

He came to Baroda in 1980. In Baroda the previous *Gurus* Shri Mohan Khokar, Shri Kubernath Tanjorkar, Smt. Anjali Merh and other teachers of the Department of Dance had already made a strong base for Bharatanatyam. He, therefore did not have to struggle to start anything new. The academic syllabus for the degree and post graduate courses was already brilliantly formulated by Shri Mohan Khokar who was the first head of the Department. It was designed very well and already in use. The great *Nattuvnar Guru* Shri Kubernath Tanjorkar was already teaching in the Department and he had trained many students. Smt. Anjali Merh, who was the former Head, had trained a number of students and was teaching according to the 'Kalakshetra' style as she was trained at 'Kalakshetra'. He saw that there was a lot of talent in Baroda. He felt that the talented

students should get exposure outside Baroda. The Maharaja Sayajirao University was the first university in whole of India, to have started graduation, post-graduation and doctoral level courses in dance, so he wished that Baroda should get recognized in India for this major contribution. Hence, with the help of his friends in Chennai, he came every year to Chennai with his students from Baroda so that students could get a platform to perform outside Baroda in other parts of India. As such, people in Chennai came to know about the level of dance in Baroda and that the department was doing good work. People in Chennai saw that Department of Dance of M.S.University of Baroda was doing good work and that they had maintained a good level of dance. The Department of Dance, The Maharaja Sayajirao University of Baroda, started getting recognition and because of his efforts to take the students to perform in different places of India. The Dance community in India came to know that the Department of Dance in Baroda has maintained a very high standard of dance and is doing very good work.⁹

In Department of Dance, The Maharaja Sayajirao University of Baroda, a lot of importance was given to academics. Professor C. V. Chandrasekhar too during his tenure at the University continued with this tradition and he saw to it that a balance was maintained in the practical training and theoretical aspects of dance. He trained students for diploma, degree, and post graduate courses and even for Ph.D. He also trained students for the *Nattuvangam* and Post graduate Diploma course.

He choreographed many good productions of a very high level and standard in Baroda. His production “Ritu Samhara” was a master piece. He came to Baroda in 1980, and he could choreograph a dance drama by 1981 as there were dancers already trained in the Department. He took his production, ‘Ritu Samharam’ to Chennai in 1981. He went to Chennai with a big group of 23 artists with him, out of which ten were musicians. People in Chennai liked the production very much and were impressed by the music composition and the singing of Shri Dwarkanath Bhosle in the Production. His predecessors performed in Gujarat and also outside Gujarat in places like Bombay. But he took students to places like Delhi, Jaipur, Kolkata and many other cities. He was even called Baroda Chandrasekhar for some time. In the same period he got the '*Nritya Choodamani Award*'.¹⁰

He thought that using Gujarati language would be a great way to propagate Bharatanatyam in Gujarat, as he knew his predecessors in Baroda had used Gujarati language to propagate Bharatanatyam dance style. Smt. Anjali Merh had choreographed a whole *margam* in Bharatanatyam dance style and even Smt. Mrinalini Sarabhai had used Gujarati language for Bharatanatyam. Guru Shri Kubernath Tanjorkar had also choreographed items in Gujarati. He thought it was a good idea to drive home the point that language was no barrier for dance. He choreographed Bharatanatyam to Hindi and Gujarati Bhajans and Gujarati poetry to get closer to audiences in Gujarat. But he also saw to it that students learnt the traditional items of Bharatanatyam. Students had to learn the regular *margam* in the university. He selected the items and the language according to the place and the programme.¹¹

When he was in Baroda he choreographed and presented many ballets like 'Ritu Samhara', 'Bhoomija', 'Meghadootam', 'Aparajitha', 'Pancha Maha Bhootam', 'Aarohanam', 'Govinda Biridavali', 'Bhanvar Geet', 'Vasanta Vilasa' and Kunwarbai Nu Mameru' in Baroda and in many other places in India as well as outside India. The Ballets 'Meghadootam', 'Aparajitha', 'Pancha Maha Bhootam', 'Govinda Biridavali' and 'Bhanvar Geet' were produced under Smt. Jaya Chandrasekhar's Banner 'Nrityashree'. The Vice Chancellor Dr. Parikh wanted some work which was based on Gujarati poetry on the occasion of National Science Congress. Professor C. V. Chandrasekhar choreographed 'Vasant Vilasa' and 'Kunwarbai Nu Mameru' for the occasion. Both the Ballets were brilliantly choreographed. Many people still remember the brilliant choreography of the production 'Vasant Vilas'. His dance ballets have been inspiration for students and dancers to watch and get new creative ideas. In his ballet 'Pancha Maha Bhootam' he has portrayed the five basic elements *Jal, Akash, Vayu, Agni* and *Pruthvi* through the grammar of Bharatanatyam. He used visual effects and props brilliantly in the production to enhance its effect. The basic concept is hidden in the layers of his choreography, which is the beauty and complexity of his choreography. He has a logic and scientific approach to all the elements of choreography in dance, which may be attributed to his study in Botany.¹²

Working in an institution had many benefits for Professor C. V. Chandrasekhar. He could get trained dancers any time and he also had the advantage, of having entire music

department as a part of his orchestra. That was a great luxury for him. Besides having the advantage of vocalists here, he also had the advantage of using instruments like Sarangi, Sitar, Violin, Pakhawaj, *Mridangam* and Tabla for his orchestra in his programmes and his productions. He did not face much difficulty in organizing music and choreography of his dance productions as musicians were also trained to accompany with dance by the previous dance teachers. He also had the privilege of having a mridangist who was appointed in the Department, who would play for him for all the six days of the week in his class. And the mridangist was Kalailamani Shri R. Natarajan Pillai who was an excellent *mridangam* player. Thus in Baroda he had all favourable conditions.¹³

In Banaras students were learning other regular subjects and dance was an extra subject. But in Baroda dance was a full time course. He had, therefore, the advantage of easily getting good dancers for his productions. He called great *Gurus* like Smt. Rukmini Arundale, Padma Bhushan Smt. Kalanidhi Narayan and many more from all styles from various parts of India to the Department. Dancers like Smt. Padma Subramaniam, who was invited by SPIC-MACAY, came to the department, would give lecture demonstrations and spend some time with students. They were happy to see that the Department was doing good work. In Baroda the Academics was given importance too. During his tenure both practical and theoretical aspects of dance were given equal importance.¹⁴

He was also the Dean of the Faculty of Performing arts, The Maharaja Sayajirao University of Baroda. He retired as the Dean. During his tenure as a Dean he contributed to the faculty in numerous ways. He took many steps for the development of the faculty.

He was a national lecturer in UGC. Hence, he had to visit Dance Departments in different Universities. He was able to share his knowledge with many students of different universities. In 'Shantiniketan' at Calcutta, he did Bharatanatyam on Tagore music. Everyone was surprised to see the experiment. All were astounded and they liked it very much.¹⁵

In Gujarat it was difficult for Gujarati students to understand Bharatanatyam. But he developed a style of teaching which made it easier for them to understand

Bharatanatyam. He gave them the meanings and told them to translate it in their own language and to emote with the vocabulary in their own language, the language in which they think. These were the small contributions which made a big difference in making Bharatanatyam more popular in the places where people did not understand South Indian Languages.

Professor C. V. Chandrasekhar had an interest and flair for different languages. Hence, he was able to teach students of Japanese and Chinese origin though there was language and cultural barrier. He developed a style of teaching Bharatanatyam to Chinese and Japanese students. Japanese students had a problem of expressing their emotions. They couldn't show emotions outside, it was all inside them, they faced difficulty in expressing or to emote it. As he had the gift of communicating in many languages, he was able to communicate to them and made them express in their own language and then taught them to express in dance. It was a learning experience for him to teach the Japanese and Chinese students.¹⁶

It was not difficult for him to teach non South Indians student in North India, whether in Banaras or Baroda. It was a learning process for him to teach in North India. He changed his way of teaching to teach students in Banaras and Baroda. He used different ways to explain in a better way. He and his wife talked a lot while teaching and that made things easier for students to understand. The lyrics of some Bharatanatyam songs were difficult even for a South Indian student to understand. He, therefore, devised his own methods to make the meanings understandable to students so that they can express well. He believed it was very necessary to talk. He believes when, a teacher is training a student in dance, he is also responsible for the holistic development of the student. The teacher is the role model for the student. A dance teacher influences various aspects of a student's life. A teacher should encourage the student by appreciating his work. He should not thrust his ideas on student and should encourage the student to listen to his inner voice. He should encourage the student to look around and absorb all the good things.¹⁷

His singing was also good as he had a flair for languages and his pronunciations and diction were very clear. His Hindi was very good and he spoke it with correct pronunciation. Also he spoke Gujarati clearly and with good pronunciations. His students,

therefore, wanted only him to sing, as they said his Hindi sounded like Hindi and Gujarati like Gujarati.¹⁸

6:2:3:1 Started the post graduate *Nattuvangam* course:

Professor C. V. Chandrasekhar introduced the Post graduate *Nattuvangam* course for the duration of one year. It was taken by Shri R. Natarajan Pillai, who was the *mridangam* player in the Department. It was good for many ex-students, who finished their Masters course. They could remain in touch with the faculty and polish their *Nattuvangam* skills.¹⁹

6:2:3:2 Solo Performances of students of the Department of Dance:

Professor C. V. Chandrasekhar saw to it that the students who were in the final year gave solo performances. He tried that, at least the students who were in the final year of the post graduate course, gave solo performance in the C.C.Mehta hall or in the Concert Hall of the Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda. Care was taken that space rent and costumes were arranged at a very nominal cost. Music and accessories were arranged free of cost. This was indeed a very big contribution, as otherwise the cost of arranging a Bharatanatyam would be very high for students, which some of them could not afford.²⁰

6:2:3:3 Introduced Dissertations in the Post-graduation course:

He introduced dissertations for the post-graduate course in dance in The M.S. University of Baroda. Hence, when students passed out, they did not just have practical dance learning but they also had an experience of doing a small research. They were given guidance for topics to research on. Students did research on different topics like dance paintings, dance history, Western ballet, various Sanskrit texts, Sculptures in dance, dance dramas and so on. This was a very big contribution by him. Prior to this the students only had practical and theory examinations. By doing dissertations they would themselves do a study, get a chance to do a small research and know more about dance. They would get an idea of how to do a research. Therefore, if they join Ph.D. it would be easier for them to do research and write thesis.²¹

6:2:3:4 Contribution as a Ph. D. Guide:

Professor C. V. Chandrasekhar guided Shri Barboza Francis Peter and Dr. Parul Shah, for their doctoral studies. Following is the information about their research work:

Date	Research Topic	Name of the Student	Guide Name
17-Dec-2015	Christianity and Indian dance forms with special reference to the Southern styles Volume 2	Barboza, Francis Peter	Chandrasekhar V
17-Dec-2015	The rasa dance of Gujarat Volume 2	Shah, Parul	Chandrasekhar V

(The above information is taken from website of Shodhganga. The website address is: <https://shodhganga.inflibnet.ac.in/simple-search?query=department+of+dance%2C+faculty+of+performing+arts%2C+The+Maharaja+Sayajirao+University+of+Baroda>)

In 1992, he took premature retirement from M.S.University of Baroda.²² He was teaching dance privately after that and doing dance programmes and also conducting workshops till he was in Baroda i.e. upto 1996.²³

6:2:4 Contribution through the formation of trust Ghargarika:

Professor C. V. Chandrasekhar was instrumental in setting up of the trust 'Ghargarika' in July 1993, to enable the dancers and dance students to get more exposure. Through 'Ghargarika' he wanted to promote and preserve the rich cultural heritage of Classical dance. With the team consisting of dancers like Smt. Tejal Amin and Smt. Ami Patel 'Ghargarika' was instrumental in getting good dancers for performances in Baroda. International dancers like Shri Kelucharan Mahapatra, Smt. Ileana Citaristi, Smt. Malvika Sarukkai, Smt. Vijayalakshmi and many more were invited for a workshop or lecture-

demonstration and performance. The trust also organises workshops and performances of upcoming artistes.²⁴

6:2:5 Contribution in Chennai:

In 1996 he came to Chennai. He started his dance school 'Nrityashree' in Chennai. 'Nrityashree' troupe has represented India in International festivals in countries like Japan, Hong Kong, United States and Russia. In Baroda, because of his job, he could travel and also perform less, as it was difficult to get leave so many times during the job. He would get holidays only in summers and there were not much performances in Chennai as it was very hot; further he also had his family responsibilities and duties. But when he shifted to Chennai after retirement, he could do whatever he wanted. He could travel anywhere he wanted.²⁵

When he came to Chennai, he did not know young people in Chennai, as for forty years he was away from Chennai. He never taught privately in Baroda or Banaras when he was working in the University. He taught some boys privately in Banaras and he did not charge them fees, as he wanted to encourage more boys to learn dance. In Chennai too he taught some boys and he did not charge fees. He would say to his students that they may pay whatever they can. He considered teaching dance a noble service.²⁶ In Chennai he choreographed productions like 'Kreeda', which the present researcher had witnessed when it was performed in Baroda. Through his choreography and compositions one can learn how a highly classified form like Bharatanatyam can be made contemporary within its format of grammar.

All of his productions are a dossier of ideas for dance students to watch and to learn from and to translate it in new ideas and thoughts in dance.

He recently decided that he will concentrate more on teaching and working with professionals who are already in the field as they will pass it on to others interested in dance. In the past he trained many good dancers who did not continue dancing after getting married. Some students he trained are teaching dance, but they stopped dancing as they did not get opportunities to dance. He wants to train professionals now because all his life he trained so many people but nobody could make a name. His views on teaching and

mentoring are very different. According to him a Mentor follows very holistic approach in teaching of the overall personality development of a student.²⁷ As a result of the training a student should also grow holistically as a good human being. Professor C. V. Chandrasekhar believes that, teaching a bright student does make him a good artiste. He believes that the *Guru* should be a role model in every walk of life of the student and also encourage the student to grow independently. He believes that a *Guru* should inculcate in the student the value of respecting every individual who has something to teach or offer. Professor C. V. Chandrasekhar does not believe in imposing his ideas and beliefs upon students. If some students want to keep a certain piece or a certain *adavu* learnt from a previous teacher in its original form, he doesn't mind that. He believes a *Guru* should encourage and appreciate the work of a student. In his class at Chennai, he teaches students from all origins like Tamil, Gujarati, British and Japanese. He tries to give instructions to the students in their language. When he teaches the professional students, he trains their thinking process, thus they are exposed to a completely new set of ideas. He teaches the right use of eye. He teaches small things like the correct way of doing *Manmadha abhinaya* from depicting it as manipulative to naughty, with the correct use of eyes and expressions. He teaches small things that make a big difference like the right way of holding the gestures. He teaches how to use the eye in proper way to add beauty and enhance the *nritya* and *nritya*. He believes in influencing students towards their best version, by pointing out the subtlety in *nritya* and *nritya*. Professor C. V. Chandrasekhar quotes an example saying “*Śringarā* for a male and female dancer is different. A male dancer should transform from within, at an emotional level, to play a feminine character. He believes that a male dancer can also underplay *abhinaya* appropriately to avoid effeminizing or caricaturizing. The restraint or use of minimum *abhinaya* in aspects of ornamentation is well compensated by the depth in content.”²⁸

He appreciates those who come to him for learning the detailing in dance rather than learning items. He doesn't like people coming to him to widen their repertoire. He is happy if someone comes to learn the technical aspect, the nuances and small details of dance. He insists that dancers should pay attention to subtle details.²⁹

He has composed many items of Bharatanatyam repertoire. He has composed some *Tillanas* and *Jatiswarams*. He has also composed *Varnams*. After coming to Chennai he composed the music and the lyrics like the *Varnam* “Ennai Marandanalo”. Composing items in Tamil gives him great pleasure and contentment as for forty years he was away from Chennai.³⁰ He has used the verses of 'Aditya Hridayam' as an invocatory piece.³¹

In Chennai he has also given his services in the 'Tagore Professor University of Madras'. He is an ideal to all the students and aspiring dancers in Chennai.³²

6:2:6 Contribution in organizing The Narthaka festival:

Being a male dancer, he faced difficulties in getting dance performances. His male students also face this problem. Many organizers feel that only female dancer can draw audiences, which is not true. When 'Natyanjali Trust' wanted to honor him, he asked Smt. Prema Satish, who is daughter of Smt. Jayalakshmi Sadagopan, to organize a dance festival, which was exclusively for male dancers only. He was the pioneer in initiating 'The Nartaka Festival' which was successful, and now male dancers from all over India and also abroad participate in it. It was a great help and encouragement for male dancers.³³

6:2:7 Other contributions of Prof. C. V. Chandrasekhar in the field of dance:

He has not compromised on his principles as far as teaching is concerned. He is holding on to his values of not making money by teaching dance. He did not take money from many male dancers for teaching. He never asks for money for teaching, and he is also happy that he could hold on to his values.³⁴

He is so much respected by all and also known for his teaching, perfection and style that when a professional group has his students, the group gets a good name. His students go and dance in other people's productions. And the dance of his students and his training is appreciated by all.

He has also contributed through the articles written on various aspects of dance in journals, magazines and souvenirs. He is often invited as a chief guests at many important functions/occasions. He is also invited at the awards and honour giving functions, to give awards to artistes. He was invited to give 'Sangeet Natak Akademi Award' to Guru

Narmad. He has been in the dance field for more than 70 years. He was invited as a chief guest in the arangetral function of Bijoy Anand Shivram which was mentored by Shri Pattakudi Ramaswamy in Ahmedabad.

He was invited by Navrachana School, Sama Baroda to take the interviews of the dance teacher for the schools according to Smt. Poonam Raval. According to Smt. Poonam Raval, Prof. C. V. Chandrasekhar took her interview for two hours. He saw the practical demonstration of dance and the aspects related to dance like singing, Nattuvangam and choreography.

It was very a great and enriching experience for him as a dancer and a teacher to cater to different types of people from different places. He was one of the first pioneering dancers to introduce Bharatanatyam at many places in North India like Banaras and cities like Patna.

He has trained a number of students like Dr. Madhurima Chowdhary, retired as Professor and Head of the dance dept. of Khairagarh University, Dr. Layaleena Bhat who is a Reader in Dance at Banaras Hindu University. Chitra and Manjari are his students who have made dance their career and are accomplished dancers. In Baroda Professor C. V. Chandrasekhar trained many students like Smt. Reema Srikanth, Smt. Juthika Mahen, Smt. Parul Barot, Shri Fransis Barboza, Smt. Lalita Thakkar (Iyer), Smt. Agila Mathews, Kumari Amrit Akolkar, Smt. Gauri Parimo, Smt. Ami Pandhya, Smt. Vani Iswara, Kumari Reeta Tailor, and many more. In Chennai he has trained many dancers like Kumari Swati Atmanathan, Shri Krishna Chidambaram, Shri Renjith Babu, Shri P Praveen Kumar, and Shri Sajilal. His Japanese students who are good dancers are Maki Fukuda, Akemi, Yoko Matsushita, the couple Sachie and Satoshi Tatsumi. His student Win Thang from Paris is an accomplished dancer and have performed at many prestigious events and festivals.³⁵

6:2:2 Students of Professor C.V.Chandrasekhar

6:2:2:1 Dr. Layleena Bhat (Professor, Dance, Bharatanatyam, Mahila Mahavidhyalaya, Banaras Hindu University, Varanasi.)

Layleena Bhat is a Professor in Dance (Bharatanatyam), at Mahila Mahavidhyalaya, Banaras Hindu University, Varanasi.

She did a Diploma course in Dance (Bharatanatyam) under the able guidance of Prof. C. V. Chandrasekhar from 1976-1977 to 1978-1979 in institutional pattern. Later on she finished 'Sangeet Alankar' in Bharatanatyam from 'Akhil Bharatiya Gandharva Mandal', Bombay in 1984. She attended two weeks workshop of C. V. Chandrasekhar at Raman Niwas Mahmoorganj Varanasi in June 1992. Later on she visited Prof. C. V. Chandrasekhar many times in Baroda and Chennai and took training from him.

She has given many solo performances. She has performed in workshops conducted by Department of Lalit Kala, Deen Dayal Upadhyaya Gorakhpur University. She has performed in 'Old Students Meet' of Banaras Hindu University held at Ranchi, Bihar. She has performed solo many times in 'Acharya Smriti Samaroh', and in various seminars held at Banaras Hindu University. She has performed in 'Harishchandra Janmashati Samaroh', Banaras Hindu University. She performed in 'Budhwa Mangal', organised by Maharaja of Banaras, held at Ramnagar fort, Ramnagar.

She has acted in Sanskrit dramas like 'Malvikagnimitram' in 1975 in which she played the role of Bakulavali and in 1981, she played the role of Malvika. She played the role of Vasanti in 'Uttar Ramcharitram' in 1978. She performed in 'Poorvaranga Dance' in 'Uttar Ramcharitam' which was choreographed by Prof. C. V. Chandrasekhar. She danced in 'Poorvaranga Dance' in 'Mudrarakshasam' choreographed by Jaya Chandrasekhar.

She has choreographed many dance dramas like 'Uddhav Shatak' in 1984, 'Pushpavatika' in 1989, 'Krishnaleela' in 1991, 'Chandalika' in 2009 and 'Shyam Bina Brij Me Hai Sab Soona' in 2010.

She has choreographed many group dances like 'Ganga Stuti' based on Shankaracharya's Ganga Stotra, 'Vishwanath Stuti' based on Vishwanathashtak of

Maharishi Vyas, and 'Vasant Nritya' based on musical composition of Pt. Balwant Rai Bhatt and Bhanusingher Padavalli. She has choreographed solo items like 'Ganapati Stuti' and 'Saraswati Stuti' based on the composition of Balwant Rai Bhatt, 'Pushpanjali', 'Jatiswaram' in *Raag Bheempalasi* and *Tāla Mishra Jhampa*, *Tillana* in *Raag Vasant* and *Raag Chandrakauns* based on the musical composition of Pt. Balwant Rai Bhatt. She has also conducted Bharatanatyam recitals of her students. She has given a lecture-demonstration for Korean students under MOU program between Banaras Hindu University, Yog Sadhana Kendra and Wonk Wong Digital University South Korea. She conducted workshop as a resource person in 'Abhinaya Nritya Manjiri', National workshop organised by Department of Dance, Faculty of Performing Arts, and Banaras Hindu University. She has also given dance direction in Hindi plays like 'Satya Harishchandra' and 'Chandravali Natika'.

She has received 'ISCLO 86 Award' for her contribution in the field of Bharatanatyam dance. She also got a 'Distinguished Teacher' award in 2007, from Maitri Bhawan, Varanasi. She also got 'Printania Award' from Nav Sadhana Kala Kendra, Varanasi.

6:2:2:2 Smt. Rema Shrikant (Director, Ellora Center of Performing Arts, Baroda)

Smt. Rema Shrikant is a renowned dancer, an established teacher and an outstanding choreographer. She started learning dance from her parents Shri Krishna Paniker and Smt. Gauri Paniker in Mumbai from a very young age of four years. Later she continued her training under eminent *Gurus* like Prof. C. V. Chandrasekhar during her graduation and post-graduation courses in Bharatanatyam at The Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda, in Baroda. Smt. Rema Shrikant was brilliant in her studies. She got distinction and first rank with the University Gold Medal. Smt. Rema Shrikant is also an exponent of other classical dance styles like Mohiniattam and Kuchipudi. She is also trained in Kathakali dance style.³⁶

Smt. Rema Shrikant took training under C. V. Chandrasekhar for more than 17 years. She participated in many productions of Professor C. V. Chandrasekhar. She brilliantly played the role of Sita in C. V. Chandrasekhar's 'Bhumija'. Rema Shrikant has

extensively performed in India and in many other countries like USA, UK, Russia, Japan and other Far East countries. She is an empanelled member in the Indian Council for Cultural Relations, Government of India. She has performed in cultural exchange programmes sponsored by the Indian Council for Cultural Relations. In 2009, she performed in Moscow, Russia with her group.³⁷



Fig. 6.2.1 Smt. Rema Shrikant in the production 'Bhumija' choreographed by Professor C. V. Chandrasekhar

Rema Shrikant has established 'Ellora Center for Performing Arts', a dance academy at Vadodara in Gujarat. She has trained many students for the last 40 years. She has choreographed many brilliant productions like 'Andaal', 'Nritya Nivedanam', 'Ganesh', 'Maya', 'Ras Ranjini', 'Krishna Leela' and others. Her production 'Keraleeyamm' showcasing God's own country has received a lot of appreciation. She has choreographed 'Jai Jai Garvi Gujarat' and 'Kutch Symphony', and for 'Sharadostav' at the invitation of the Government of Gujarat. Smt. Rema Shrikant has received many

prestigious awards like 'Gaurav Puraskar' award by the 'Gujarat State Sangeet Akademi' for the year 1999-2000. She has also received 'Kala Sree' award given by the 'Kerala State Sangeetha Nataka Akademi' for her contributions in the field of dance.³⁸

6:2:2:3 Parul Dhyani (Barot), Bharatanatyam Dancer, Singer, London



Fig 6.2.2 Smt. Parul Barot Dhyani

Parul Dhyani (Barot) did her Diploma in Bharatanatyam from the 'College of Indian Music, Dance and Dramatics, The Maharaja Sayajirao University of Baroda, Baroda. She later on finished her B.Mus. in Bharatanatyam in 1982, from 'The Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda, Baroda. In 1984, she finished her M.Mus. in Bharatanatyam, 'The Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda, Baroda. She did her post-graduate Diploma in *Nattuvangam*, under the guidance of Prof. C. V. Chandrasekhar in 1985. She also did her B.Mus. in Kathak from The Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda, Baroda. She got Government Scholarship from the Ministry of Human Resource, New Delhi for two years in 1987-88.

When Parul Dhyani was doing her Diploma, she learnt under the guidance of Shri Pradeep Barua, Su. Shri Nargis Katpitia, *Guru* Shri Kubernath Tanjorkar and Guru Smt. Anjali Merh. When she joined Degree course, she took the basic training from *Guru* Shri Kubernath Tanjorkar, Shri Pradeep Barua and Su. Shri Nargis Katpitia. Later on, she took advance training in Bharatanatyam and *Nattuvangam* from Prof. C. V. Chandrasekhar. She performed her *Arangetral* under the guidance of Prof. C. V. Chandrasekhar, through the Department of Dance.

She participated in many dance-dramas choreographed by Prof. C. V. Chandrasekhar. She participated in National Cultural Exchange Programme in South East Asia and performed as a core Bharatanatyam dancer in the dance-dramas like "Ritu Samhara", 'Meghadutam', 'Bhumija', 'Vasant Vilas' in 1987-88. She established 'Sharda Performing Arts Academy' in Baroda to impart training in Bharatanatyam dance style. She trained many good students. Present researcher too learnt few items of Smt. Parul Dhyani. She is now in London. She is involved in many cultural activities related to Singing and Classical Dance in London.

6:2:2:4 Kum. Amrit Padmanabh Akolkar, Bharatanatyam Guru, IIT Bombay:

Kum. Amrit Akolkar learnt Bharatanatyam since childhood from Natraj L. Rajaram. She participated in the production of Smt. Jaya Chandrasekhar in Banaras. Later on she took admission in Department of Dance, The Faculty of Performing Arts, The Maharaja

Sayajiroa University of Baroda, Baroda. Here, she learnt Bharatanatyam under the guidance of Professor C.V.Chandrasekhar, Shri Pradeep Barua and Su. Shri Nargis Khatpitia.



Fig. 6.2.3 (L-R) Kum. Amrit Akolkar, Smt. Juthika Mahen, Smt. Gauri Krishnan, Smt. Ami Patel and Smt. Chitra Chandrasekhar Dasarathy

She finished her Master of Performing Arts in Bharatanatyam in 1986-87 under the guidance of Professor C. V. Chandrasekhar. Even after finishing her masters, she continued to learn from Professor C. V. Chandrasekhar. She gives the credit of her good technique of Bharatanatyam and good *Nattuvangam* to Professor C. V. Chandrasekhar. She has performed widely under the guidance of Professor C. V. Chandrasekhar in different cities of India like Vadodara, Ahmedabad, Gandhinagar, Indore, Varanasi, Delhi, Chennai, Chidambaram, Lucknow, Kanpur, Cochin, and Jaipur. In Ujjain she performed in 'Kalidas Samaroha'. She also performed for 'Sangeet Natak Academy Seminar' on 'Choreographers Festival' in Varanasi and Calcutta under the guidance of Professor C. V. Chandrasekhar.

She has participated in the productions of Professor C. V. Chandrasekhar like 'Bhumija', 'Ritusamharam', 'Meghadootam', 'Aparajita', 'Pancha Maha Bhootam' and 'Govindbirudavali'. These ballets were not only performed and appreciated in India but also abroad in countries of South East Asia like Thailand, Malaysia, Philippines, Vietnam, Laos and Compuchia etc. She also performed in the 'Festival of India' in Russia with Professor C. V. Chandrasekhar. She also travelled and performed widely in Japan with Professor C. V. Chandrasekhar.

She is teaching Bharatanatyam personally to students since 1986. For three years she has taught Bharatanatyam in 'Gyan Ashram' Andheri, Mumbai. Since 1999, she is conducting classes of Bharatanatyam at IIT, Pavai in Mumbai.

She has choreographed a ballet 'Basuri' with the aim of propagating preservation of nature and creating awareness of our mother Earth. She has also a Diploma in Tailoring. She has been stitching and designing dance costumes of Bharatanatyam. She has stitched many dance costumes for the production of Professor C. V. Chandrasekhar. She has stitched and designed beautiful Bharatanatyam costumes for many Bharatanatyam dancers in Baroda including the present researcher and also for students and dancers of Bharatanatyam in other countries. Her aim is to preserve and propagate the pure form of Bharatanatyam dance style.

6:2:2:5 Smt. Agila Mathews (Swamy) (Bharatanatyam Dancer, Founder 'Nriyanjali Dance Academy')

Smt. Agila Mathews is a very talented Bharatanatyam Dancer of Baroda. Smt. Agila Mathews finished her B.P.A. in 1991 and M.P.A. in 1993 in Bharatanatyam from The Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda, Baroda. She started learning Bharatanatyam at the age of five from Smt. Reema Shrikanth. Later on she joined the Bachelors course in Bharatanatyam in Faculty of Performing Arts. She was very fortunate to learn under Professor C. V. Chandrasekhar during her graduation and post-graduation in Dance. She has participated in many programmes and ballets choreographed by Professor C. V. Chandrasekhar like 'Vasant Vilas', 'Pancha Maha Bhootam', 'Bhavargeet' and 'Aprajitha'.



Fig. 6.2.4 Smt. Agila Mathews

She started her academy 'Nriyanjali Dance Academy' in 1990 to propagate and teach the Bharatanatyam Classical Dance Style in Baroda. She has choreographed dance dramas like 'Ramayana', 'Krishnaleela', 'Sai Baba', 'Lord Ganesha', 'Lord Ayyapa' and many more.

6:2:2:6 Uday Win Thang (Bharatanatyam Dancer, Paris, France)

Uday Win Thang began study of Bharatanatyam in 1998 with Madame Vidya du Mandapa of Paris, disciple of Smt. M. K. Saroja of Chennai, India. In the 2003 February, he performed at 'European Dancers of Indian Dances Festival' in Geneva. He gave a Solo Recital in 'Centre Mandapa' Paris, in June 2003. In 2003 he won 2-year scholarship from 'ICCR' to study dance in India. In 2003 he began study with Shri M. Selvam at the Muthuswami Pillai Institute.

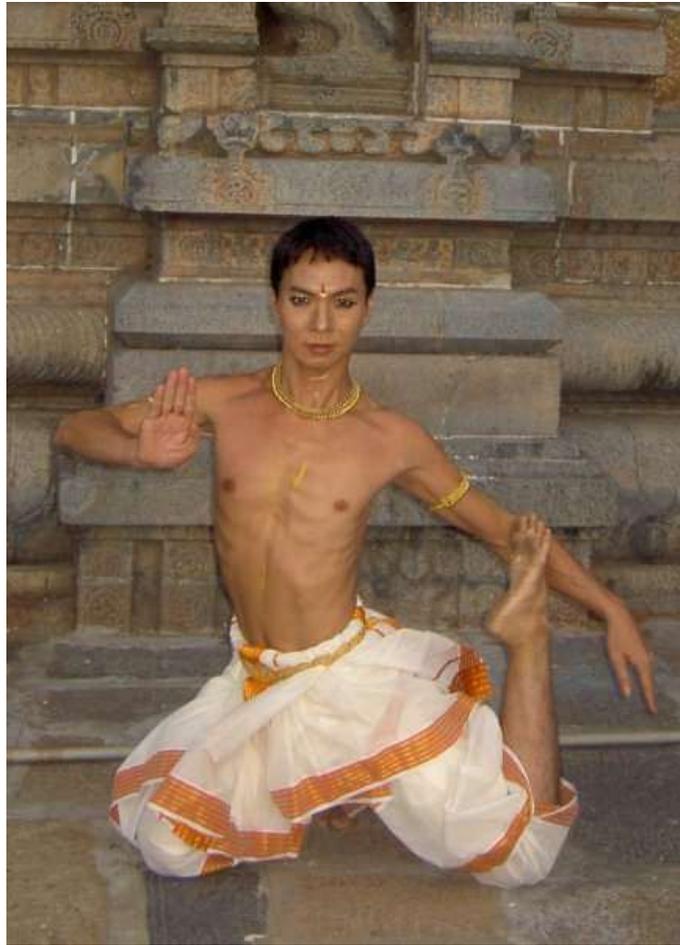


Fig. 6.2.5 Uday Win Thang

In 2004 he started learning from Professor C.V. Chandrasekhar and Shrimati Meena Raman to enhance his training in Bharatanatyam. In January 2007 he gave a Solo Recital of Traditional *Margam* at 'Besant Nagar Vinayakar Temple', Chennai, under the guidance of Professor C. V Chandrasekhar. In February 2009, he performed in “Natyanjali” for 'Shivaratri', which was a Duo show in Kombakonam, Thanjavore, and Chidambaram. In November 2009, he performed in “Nartaka” 'Male Dancers Festival', Solo Recital at 'Bharatiya Vidya Bhavan', Mylapore, Chennai, mentored by Professor C. V. Chandrasekhar. In November 2009, he gave a solo recital in 'Natyarangam’, 'Narada Gana Sabha', Mylapore, Chennai. In May 2009, he gave a Solo Recital of Traditional *Margam* in 'Centre Mandapa', Paris. In July 2009, he performed in 'Programme of Trio', in Teatro Fondamenta Nuovo, Venice. In October 2009, he gave a recital of Traditional *Margam*, at Crypte Ararat, Paris. In October, 2009 he performed with Group of dancers, in Paris. In

May 2010, he gave a Solo Show, in 'Water Moon Grass Room', Taipei. In July 2010, he performed in 'Programme of International Group' on theme of 'Gods & Goddesses of India' Paris. In 2010, he performed in the tour of 'The Temple of Fine Arts', Malaysia. In October 2010, he gave a Solo Recital in Paris. In 2011, he performed and conducted 'Workshops Italy', in Parma (Sejuti, Anjali Festa Indiana), in Trieste, in Udine, in Milan in February-March.

In November 2010 he gave a Workshop 'Angikam' on body & lines in Lisbon. In July- August 2010 he conducted Workshops at Micadanses. In April 2011 he conducted a Workshop in Lisbon and in May 2011 in Sejuti, Parma and Torino, in Italy. In June 2011, he performed 'Adoration....Ganga", a group theme show in Kuala Lumpur, Malaysia.

6:2:2:7 Vani Ishwara, Founder 'Natyaveda' Dallas, USA



Fig. 6.2.6 Smt. Vani Ishwara

Vani Ishwara began her dance journey at a very young age by learning Kuchipudi under the guidance of *Guru* Shri Vedantam Mallikarjuna Sarma. When she moved to Baroda, she continued with Kuchipudi and Bharatanatyam under *Guru* Smt. Rema

Shrikant and soon she was a part of all of Smt. Rema Shrikant's choreographic work and productions. Professor C. V. Chandrasekhar who was the Head and Dean of The Faculty of Performing Arts , The Maharaja Sayajirao University of Baroda, had seen Vani in those performances and advised her to apply for the graduate degree course at The Maharaja Sayajirao University of Baroda.

Vani had the honour of pursuing her Bachelors and Masters at The Maharaja Sayajirao University of Baroda specializing in Bharatanatyam under the guidance of Professor C. V. Chandrasekhar. She topped the university and was awarded a Gold Medal and a scholarship for dance. She gave many memorable solo performances and had been also a part of the productions choreographed by Professor C. V. Chandrasekhar like 'Aparajitha', 'Pancha Maha Bhootam', 'Aarohanam' and many more. In 2001, when Professor C. V. Chandrasekhar presented 'Pancha Maha Bhootam' in San Jose, California, Vani was a part of that presentation. Vani has also earned her two Master's degrees in Clinical Psychology from The Maharaja Sayajirao University of Baroda and in Dance/Movement Therapy from Columbia College, Chicago.

In USA, Vani established her dance institute in 1994. She attributes all her accomplishments in dance to her *Gurus*. She believes in sharing that knowledge, with her passion for this great art, with each of her students. She later settled down in Dallas where she continued her dance career and established her dance company there. Having learnt many of Professor C. V. Chandrasekhar's solo choreographies, she has been sharing those with several of her students. Vani also established 'Natyaveda' in 2006, a non-profit organization to promote Indian Classical Dance and Music. The organization was inaugurated by Professor C. V. Chandrasekhar and Smt. Jaya Chandrasekhar. Professor C. V. Chandrasekhar was invited to present a full-length *margam* as a solo performance.

Every year, dance enthusiasts in Dallas look forward to her solo recitals and performances of her students featuring Professor C. V. Chandrasekhar's choreographies and the new dance productions of Vani presented at the 'Naty Samarpanam shows'. Vani choreographed much acclaimed productions like 'Naty Charitam' (A Journey Through the History of Dance through the ages), 'Naty Drishti' (A Gift from the God depicting the aspects of Lord Shiva), 'Radhe Radhe' (A story of love for the supreme with a garland

of compositions of His Holiness Sri Sri Muralidhara Swamiji), 'Geeta Saara' (The essence of Bhagavatgita, composed by His Holiness Sri Ganapathy Sacchidananda Swamiji).

6:2:2:8 Chinnamanur J Krishnakumar (Bharatanatyam Artist, Chennai)

Chinnamanur J Krishnakumar is a Bharatanatyam dancer based in Chennai. His home town is in Theni district and he is the first Male Bharatanatyam artist from his home town. Krishna Kumar is one of the few male artists in the districts of Theni and Madhurai to take up the art of Bharatanatyam as a full-time profession and continues giving performances.

He took his initial training in Bharatanatyam from Mrs. Chitra Ramnathan in Chinnamannur. He took training of Bharatanatyam at 'Kalakshetra'. He also took training in Karnatic music, Sanskrit and folk dance at 'Kalakshetra'. When he was in the fourth year of the course at 'Kalakshetra', he met Professor C. V. Chandrasekhar who had come down from Baroda University as an examiner. Impressed by him later he took training under Professor C.V.Chandrasekhar for more than 20 years. He is still taking advance training in Bharatanatyam from Professor C. V. Chandrasekhar. He says 'Kalakshetra' moulded him, and Professor C. V. Chandrasekhar perfected him as an artist.

He has performed in productions of Professor C. V. Chandrasekhar like 'Bramargeet' and 'Kreedaa'. He has performed the main role in 'Bramargeet'. He has performed in many cities of India like Bombay, Chennai, Dehli and others. He has performed outside India in more than 15 countries including Srilanka and Japan. He has a dance institute called 'Shri Nrithyalaya', where he has trained more than 3,000 students in the art of Bharatanatyam. He teaches in Chennai and Vellore. He has also given Lecture-Demonstrations at many places. He is also trained in practical and theoretical forms of Karnatic Music.

He has received 'Swayam Prakasha Narthaka' title on the occasion of 'Platinum Jubilee Celebration' Awards of 'Sarasalaya School of Bharatanatyam' on 18th Febuary 2019 at Chennai. He has also received 'Swarna Kamal Award' on 2nd Febuary, 2019 from Shri Alphons Joseph Kannanthanam, Union Minister of State for Culture and Tourism at a formal event at Delhi, for his exceptional 25 years of service in the Classical Dance –

Bharatanatyam and popularizing Bharatanatyam by performing in more than 15 countries. Chinamanur J. Krishna Kumar became the first male classical dancer from Chennai to receive this honour. He is honoured with the title 'Yuva Kala Vipanchee' by Dr. M. Balamuralikrishna from 'Vipanchee'. He is Awarded 'Nritya Kala Ratna' from 'Niruhtha Indian Fine Arts', Australia. He is a B-Grade Artist of Doordarshan Kendra, Chennai.

6:2:2:9 P. Praveen Kumar (Bharatanatyam Artist)

P. Praveen Kumar belongs to a family of artists. He showed an inclination towards arts and Dance in particular from a very young age. When he started taking training from Late Smt. Narmada, he realized the aesthetic depths of Bharatanatyam and decided to dedicate himself whole heartedly to this ancient dance form.

He later started learning Bharatanatyam, from Professor C. V. Chandrasekhar in 2003. He learnt the small nuances of *nritta* and *nritya* from Professor C. V. Chandrasekhar. He learnt some challenging dance compositions from Professor C. V. Chandrasekhar, which he had composed keeping in mind how a male body can absorb different themes. Professor C. V. Chandrasekhar choreographed a *Varnam* based on 'Nayaka' as theme for Praveen in 'Abhogi' *Raag* and *Ādi Tāla*.

Praveen is an accomplished *Nattuvnar* and Choreographer and has skillfully created many dances, which have all been critically acclaimed. He is an empanelled artist of the Indian Council of Cultural Relations (ICCR) and 'A' grade artist on television. He firmly believes that dance is the ultimate medium of creativity and expression.

He has travelled extensively around the globe and in India, taking part in prestigious dance and music festivals and runs the 'Chithkala School of Dance' at Bangalore.

Praveen is a recipient of "Ustad Bismilla Khan Yuva Puraskar" in 2010 from the 'Sangeet Natak Academy', New Delhi and he was the first recipient of "Mohan Khokhar Award" in 2010. He was awarded the 'Obbul Reddy Endowment Senior Dancer Award' by 'Narada Gana Sabha', Chennai and the prestigious 'Guru Kelucharan Mohapatra Yuva Prathibha Sanmanam', Bhubaneswar for the year 2016.

6:2:2:10. Reeta Tailor (Bharatanatyam Artist, Baroda)



Fig. 6.2.7 Kum. Reeta Tailor

Reeta Tailor finished her B.P.A. in 1991 and M.P.A. in 1993 in Bharatanatyam from The Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda. She was awarded with a Ph.D. in Dance by 'Devi Ahilya University', Indore in 2013. She was very fortunate to learn under Professor C. V. Chandrasekhar during her graduation and Post-graduation in Dance. She has participated in many programmes and productions like 'Vasant Vilas' choreographed by Professor C. V. Chandrasekhar.

She participated at the State and National level Dance competitions and programmes of the Postal Department and won prizes many times. In 1989 she participated in 'The International Folk Dance Festival of Europe'. She also participated in the ballet 'Chandramaulishwara' under the guidance of Dr. Parul Shah. She got a Gold medal in 2005 at the 20th 'Akhil Bharatiya Dak Sanskritik Sammelan'. In 2006, she secured third prize in 'All India Dance competition' held in Shimla. She got second prize in the 'All India Postal Meet' held at Kochi in 2008. She has given Bharatanatyam performance for Jaipur Doordarshan. She is a B grade Artist in Ahmedabad Doordarshan. She has performed in many of the cultural meet and programmes organised by Brahmakumaris at Abu.

6:2:2:11. Swati Atmanathan, Bharatanatyam Artist, Chennai

Swati Atmanathan is born and brought up in Varanasi. Swati Athmanathan started learning the nuances of Bharatanatyam under the able guidance of her grandfather, Professor K. V. Krishnan. Professor K. V. Krishnan is the nephew of the National Poet Mahakavi Subrahmanyam Bharatiyar. Professor K. V. Krishnan was working as an *Mridangist* for Faculty of Performing Arts, Banaras Hindu University. Swati completed her diploma in Bharatanatyam and Hindustani Vocal Music from Banaras Hindu University. She finished her Masters in Bharatanatyam from University of Madras with highest grade. She is also a graduate in English Literature from Banaras Hindu University. She is pursuing in 'Nrityasali Karana Course' under Dr. Padma Subrahmanyam. Currently she is taking advance training in Bharatanatyam under the guidance of Professor C. V. Chandrashekar. She is also learning from Smt. Jaya Chandrasekhar. Swati has performed in several Solo Dance Performances and Vocal concerts in good numbers of Music and Dance festivals in India. She is also accredited as Graded Artist by Doordarshan in the field of Bharatanatyam.



Fig. 6.2.8 Swati Atmanathan

She has conducted workshops of Bharatanatyam at many places. She conducted a 15 days' workshop in June 2013, for the students of 'Dhirendra Mahila P. G. College', Sunderpur, Varanasi. In June 2014, she conducted a workshop of contemporary dance forms and folk dance for the students of 'Dhirendra Mahila P. G. College', Sunderpur, Varanasi. She trained the students of 'Vasanta College', Rajghat, and 'Krishnamurthy Foundation', Varanasi for a 'One Week Workshop' on Choreography from 28th August to 2nd September 2017. She worked as a guest faculty and trained the students of 'Shri Shankarlal Sunderbai Jain College for women' in Bharatanatyam, affiliated to University of Madras, T. Nagar Chennai.

She has won many competitions and awards in Dance. She got first prize in solo classical dance 'Bharatanatyam' National Level 'Vishesh Varg' competition of 'Prayag Sangeet Samiti', held at Allahabad on 13th February 2015. She got the 'Natya Chemmal Award' for being a promising Bharatanatyam Artist by 'Trinity Arts Festival of India', Chennai in December 2016. She got the 'Panchamritam Mohini Kala Samman' Award for Promising young Artist by the Govt. of Uttarakhand, Bhowali, Nainital in June 2018.

She has worked in the production based on 'Navadurga Kavacham' with 'Navarasa' in Makkal Kural Web Channel, Published in October 2017. She has performed solo in Sri Sankara TV Natyaratna Season 2, as a semi-finalist, 'Someshwara Temple', in Bangalore in 2018. She has anchored in 'Doordarshan Podhigai' for 'Natyarangam' episodes, broadcast in October 2017.

6:2:2:12. Meera Nigam (Upadhyaya) (Bharatanatyam dancer, Founder 'Stuti', Rajkot)

Meera Nigam is a very gifted dancer based at Rajkot. She was born in Bhuj (Gujarat), with a fervour for dance. She had incessant encouragement and support of her parents. She took admission in the Department of Dance, Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda in the year 1982. She started learning Bharatanatyam under the guidance of Professor C. V. Chandrasekhar during her graduation and post-graduation. She participated in many programmes choreographed by Professor C. V. Chandrasekhar during her training in Baroda. She finished her Bachelors

in Bharatanatyam from the Department of Dance, Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda in 1985 and Masters from the same institution in 1987. She has received numerous awards at the youth festivals and other competitions. Meera Nigam has given programmes for T.V. Channels like D.D. Rajkot, Ahmedabad and Delhi, Zee T.V. Gujarati and ETV Gujarati. Meera Nigam established her institute 'Stuti' at 'Bhuj' in 1990 and in Rajkot in 1998 with an aim to pass on the knowledge of dance that she gained from Professor C. V. Chandrasekhar to the future generation. She imparts training in Rajkot for the last 20 years. The institution has held numerous events and programmes. 'Stuti' has contributed a lot in the field of dance in Rajkot by conducting lecture-demonstrations, workshops, dance programmes and 'Arangetral' of students. She has choreographed dance dramas like 'Dashavatara', 'Ashtanayika', 'Durga', 'Navras', 'Dharti na Choru', 'Saptatandav' and 'Nagadaman'. The art loving people of Rajkot and students of dance in Rajkot have benefitted a lot due to the various dance related activities of 'Stuti'.



Fig. 6.2.9 Meera Nigam

Her students say that she is a true believer of tradition and discipline in dance and a very influential person who imbibes these values in all her students. Meera Nigam and her students have performed in many major cities of India like Indore, Lucknow, Coimbatore, Kanpur, Delhi, Chennai, Bhuj and Baroda. She has also performed

in countries like Thailand, Malaysia, Indonesia, Philippines, Cambodia, Vietnam and Laos.

Meera was awarded with 'Kutch Gaurav Award' in 2012 and 'Gujarat Gaurav Puraskar- 2013-2014' by 'Gujarat Rajya Sangeet Natak Academy'. Meera has also been awarded 'Divya Bhaskar- Women of The Year (Kutch-Saurashtra) 2012 Award' and 'Kutch Gaurav Award'.

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Photo reference:

6.2.1 The present researcher got this photo from the Department of Dance, Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda, Baroda in March 2015

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6.2.7 The present researcher got a soft copy of the photo from Smt. Reeta Tailor

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6.2.9 The present researcher got a soft copy of the photo from Smt. Meera Nigam

Chapter 6:3 CONTRIBUTION AS A CHOREOGRAPHER AND A MUSIC COMPOSER

6:3:1 Contribution as a Choreographer

Professor C. V. Chandrasekhar has composed and choreographed many Bharatanatyam items and productions. All his items are choreographed in his distinctive style. All of Professor Chandrasekhar's dance productions is a spectrum of ideas for dancers to view and develop their own ideas and thoughts therefrom. His dance items have all the elements of *Nritta* and *Nritya* woven together beautifully with the permutations and combinations of *Tāla* and *Jati*. As a choreographer he believes that '*sancharis* in *nritya* are meant to provide different facial expressions on every line for showing skills in *abhinayam*. For all his productions he has worked on the concept of the theme, the *abhinaya*, movement and choreography.

6:3:1:1 Productions of Professor C.V.Chandrasekhar

(The following information is compiled with the guidance of Prof. Dr. Jagdish Gangani based on the interviews taken of Smt. Juthika Mahen, Kumari Amrit Akolkar, Smt. Ami Patel, Smt. Lalita Iyer, Shri Harish Gangani, Shri Vibhas Ranade, Shri Dwarkanath Bhosle, Shri Mahen Hajernis, Shri R. Natarajan, Smt. Sumitra Roy Choudhary, Smt. Parul Dhyani, Smt. Agila Mathews and Kumari Reeta Tailor, who have participated in the productions of Professor C. V. Chandrasekhar as a dancer or as a musician. Present Researcher has also witnessed three Professor C. V. Chandrasekhar 'Krida', 'Hori' and 'Pancha Maha Bhootam')

To Professor C.V.Chandrasekhar Bharatanatyam is a harmonious blend of *nritta*, *nritya* and *natya*. It is also the art of poetry, music, stage, colour, lights, aesthetics and rhythm. Professor C. V. Chandrasekhar's Guru Rukmini Devi enlarged the scope of Bharatanatyam to a much broader base. She experimented with the technique and produced dance-dramas in Bharatanatyam. Following the footsteps of his *Guru*, Professor

C. V. Chandrasekhar has also experimented with the technique, music and other aspects of Bharatanatyam dance and created productions which are par excellence and magnificent visual delights.

Professor Chandrasekhar's has contributed immensely by choreographing many dance-dramas during his career and thus enriching the dance form. He has been experimenting with different music, ideas, and movements in his dance dramas for more than fifty years. His dance productions are an archive of ideas for dancers, choreographers, artists, musicians and students to see, learn, get inspired and evolve their own thoughts from. His dance dramas are all experimental work based on the technique of Bharatanatyam. He uses movements in the parameters of Bharatanatyam dance mostly. His works 'Ritusamharam', 'Meghadhootam', 'Aparajita', 'Bhumija' 'Arohanam', 'Pancha Maha Bhootam', 'Holi', 'Bhramargeeth', 'Vasant villas', 'Kunwarbai Nu Mameru', 'Govinda Brindavali', 'Kreedaa' etc. are all experimental and innovative works within the parameters of Bharatanatyam technique. He is among the first few dancers who started to choreograph Bharatanatyam dance *Krutis* in North Indian music.

According to Professor C. V. Chandrasekhar, 'Ramcharitamanas', written by saint Tulsi Das, has been one of the greatest inspirations for him as a choreographer. He believes, Ramayana is a great treasure for Indian performing arts and also the performing arts of South East Asia and the Far East. The culture of India and these countries were bonded together due to epics like Ramayana. He feels the stories from Ramayana will inspire dance and all arts forever. He was in North India for a very long period. He was able to reach out to the audience who did not understand South Indian languages through the great work of Tulsi Das. He believed it is important to reach out to people in the language they understand.¹

6:3:1:1:1 Arohanam

Professor C. V. Chandrasekhar's production 'Arohanam' is based on the abstract theme of evolution. In this production Professor C. V. Chandrasekhar sees a parallel in

evolution and in the growth of vocabulary of dance. Professor C.V. Chandrasekhar made the audience and the dancers experience the process of evolution through the vocabulary of Bharatanatyam dance. Music of the production is composed in karnatic music style by Professor C V. Chandrasekhar.

In the production, the choreography depicts the passage of time, starting from the beginning of the universe when it was immersed in water and the emergence of the smallest living beings to the complex ones. The concept of Dashavatara in Indian culture has expressed evolution in a special way, which gave rise to innumerable myths. There is a similarity between the scientific understanding of the growth process and the myths of *Avatara*. In the production 'Arohanam', the myth and the scientific understanding are harmonized.



Fig. 6.3.1 performance of production 'Arohanam' in 2008

Professor C.V.Chandrasekhar was invited by Battery Dance Company in USA for performance and lecture-demonstrations. His production 'Arohanam' was performed in 1993 in USA. It was very successful in USA. This production was also performed in India in Vrindavan. The production was on the theme of evolution of man. Dancers like Rema Srikanth, Sharad Pandhya, Darshan Purohit, Amar Vyas and Nilesh participated in the production. R. Natarajan Pillai was on *mridangam*, Vibhas Ranade on Violin and Narayan Bhavariya on *Sitar*.

Following is the analysis of the dance drama:

- 1) The production is based on a non-traditional theme but choreographed in the Bharatanatyam dance style. It is a production based on a very scientific theme of 'evolution of man', which is very interestingly story lined. It is portrayed very beautifully and artistically in the format of Bharatanatyam dance style. It is a blend of a contemporary theme and traditional movements.
- 2) The dancers perfectly depicted the origin of the universe, from the first sprouting of the tiniest forms of life to the evolution of man. The theme of the production is similar to the Charles Darwin's theory of evolution. The movements which are simple to very complex are used to give shape to the images of evolution in the choreography. Simplicity and complexity are used together at the same time in the choreography enabling the dancers to project both these aspects of life simultaneously. It also gave a contrast image to the audience, which made it very interesting. The portrayal of the stages of man's evolution is effectively depicted by dancers.
- 3) The choreography is done in a sequential order of evolution. It begins with the molecules and develops into the fish, tortoise, amphibian, reptile, apes and mammals. The choreography culminates the different stages of development of man from the food gathering aboriginal man to an enlightened man, who passed through the various stages of anger, love, nobility etc.
- 4) In the choreography the pinnacle reached at each step of this evolutionary ladder is represented by Matsya, Kurma, Adishesha, Garuda, Varaha, Hanuman, Narasimha, Vamana, Parasurama, Rama, Krishna and Buddha. In the production the *avatars* were not placed in order as there are some additions and omissions from the sequence of the traditional ten *avatars*.
- 5) The music was completely composed by Professor C.V.Chandrasekhar. There is more music and less *sahitya* in the music composition. *Mridangam* and violin are the main

instruments used in the music. Sitar is also used. The music composition is of a very high quality level. The music is a mixture of Karnatic and Hindustani music.

- 6) Music is composed in such a way that even a lay person would enjoy it. People who do not understand Indian languages will also enjoy the music. Music enhances the mood of the action being portrayed.
- 7) The verses selected from various sources in Sanskrit literature have been used in a specific sequence representing the phenomenon of 'Arohana' or ascent. The supremacy of *Buddhi* or intellect is established in the final stage. As Buddha or the Enlightened one rises forth, the universe, as we see it, reaches the zenith.
- 8) There are both male and female dancers in the production.
- 9) It is a communicative, educative and entertaining production. The stage décor and costumes were simple and befitting the nature and theme of the production.
- 10) The theme was handled with a clear vision and presented very aesthetically by Professor C.V.Chandrasekhar.

6:3:1:1:2 Pancha Maha Bhootam

'Pancha Maha Bhootham,' is a unique theatrical production of Professor C. V. Chandrasekhar choreographed in the year 1992. In the production 'Pancha Maha Bhootham,' he has portrayed the five elements using the vocabulary of Bharatanatyam. He has used references and visuals from many other similar art streams. In this production he has associated the five offerings *Argya, Pushpa, Dhoopa, Deepa* and *Chandana* to the five elements *Jal, Vayu, Akash, Agni* and *Prithvi*. The concept is portrayed through complex layers of his beautiful choreography.² It was performed in USA in 2001 in San Jose, California.



Fig. 6.3.2 From the production 'Pancha Maha Bhootam'



Fig. 6.3.3 From the production 'Pancha Maha Bhootam'

The scientific analysis of the production 'Pancha Maha Bhootam' is mentioned below in detail, to understand the unique qualities of Professor C. V. Chandrasekhar as a choreographer:

- 1) The entire choreography is filled with different pattern formations. In the entire choreography dancers wove in and out and across the stage in visually appealing sequences on perfect timings creating different geometric patterns.
- 2) The various positions of Bharatanatyam are used very artistically to create visually beautiful pictures and patterns. The *Aramandala* position and *Samapada* position are used in such a manner that the contrast of the both position is adding beauty to the choreography. Some innovative postures are used to convey the ideas.
- 3) Different *mandala bhedas* are used like *Sthanaka*, *Ekapada*, *Garuda*, *Alida* and *Prenkhana*, *Prerita*, *Pratyalidha*, *Motita* and *Swastika*. All the positions are perfectly depicted by dancers in the ballet.
- 4) Eye movements are used in a very subtle and perfect way to add beauty to the *nritta* and *nritya* aspects to convey meanings. Beautiful eye movements are used to show animals like deer in the choreography.
- 5) His vast experience of a performer and a teacher is seen in the expressions. For example, when Professor C. V. Chandrasekhar shows the Shiva linga in the dance drama, the eye movements are just for a second but conveys the meaning effectively.
- 6) The Jatis of the production are extraordinary. Some jatis are long and complex and some are short and crisp. They are choreographed very creatively with exceptional beauty
- 7) A beautiful *tirmaanam* in his style is incorporated in the choreography which shows the movements and expression of Shiva. All the symbolism of Shiva is very brilliantly shown in a *tirmaanam*. *Utplavana Adavu* is used in the *tirmaanam* to enhance the choreography.

- 8) Foot work in different *jatis* is used with appropriate hand gestures to convey an idea.
- 9) Each and every movement and *adavus* are properly finished by the dancers in the dance drama.
- 10) *Adavus* like *Utplavanas* are used with perfect *shollakatus* which enhance the choreography.
- 11) A simple movement of the making of flower garland is shown very artistically with different steps of feet.
- 12) The *nadai* are choreographed with the mixture of two *jatis*, which adds to the rhythmic beauty of dance and music.
- 13) Waist bends are used frequently which adds grace to the dance.
- 14) There is perfect synchronization in the steps of the dancers.
- 15) The turn of the torso with the *nadai*, is the unique feature of the *nadai* used in the choreography.
- 16) The movement of making of buttermilk is shown in a very unique and inventive way with complex *adavus* and geometrical patterns.
- 17) So many variations in steps and choreography are employed to convey the concept of fire by showing the flame of *diya*.
- 18) Subtle movements of fingers are used to show the light of the lamp.
- 19) Brilliant dance movements are used in the choreography with the dancers facing the backdrop and dance.

- 20) All the dancers have a good *Araimandi*. Height of all the dancers look same when they dance in *Araimandi*.
- 21) *Tata metta* steps are used a lot with different hand variations.
- 22) *Anga Bhramari* is used beautifully in the production.
- 23) Props like piece of cloth, duppatta and sari are used to enhance the choreography and convey ideas. The movements of dancers to portray the various elements were enhanced by the use of pieces of cloth. Water was depicted with a long blue cloth, which the dancers held at different points while maintaining the cloth horizontally in keeping with the direction of flow of rivers. Fire was portrayed by each dancer handling a separate piece of red cloth held at one end in the hands and the movements depicted the vertical direction of a fire's rise. Wind was represented with pieces of yellow cloth held and moved in diagonal directions and Earth was depicted with a single brown cloth that formed a band with no free ends. Such a band is then capable of taking any shape, thereby transferring the challenge of maintaining a square to the dancers, with the dance sequence.
- 24) The costume and make up is simple, but the choreography and expressions are very deep. The enhancing aspect of the production was the lighting, which is used very brilliantly. Due to the plain white backdrop, the effect of coloured lighting during each sequence offers the necessary transformation in ambience for each of the element being depicted. For example the subtle changes in hues of blue for water and red for fire add to the mesmerizing effect. The subtle hues of lights add to the beauty and effect of choreography.
- 25) The concepts like fire are shown in a very scientific way right from how fire was first produced by rubbing the stones.
- 26) Syllables like *Thai ta thai, taka thai, taka jhenu thai, Taka thai taka jhenu thai, Taka jhenu ta, taka jhenu ta, taka jhenu ta* are used instead of words or *swaras* in describing fire in different forms.

- 27) One of the creative and innovative part of the choreography is that, to show the element air, Professor C. V. Chandrasekhar has shown breathing, and it is done very beautifully and aesthetically, using a sitting posture of Yog and with *Natyarambhe hasta*.
- 28) The intricacies of the music are also shown with the hand movements.
- 29) One or two *shlokas* are taken with reference to each element.
- 30) Syllables like 'Tam kiti taka Ginna' are used in the music. Syllables 'Tangidi tat tat dhina', are used in three speeds for a dance piece where steps are done with prop of cloth.
- 31) There is a *tarana* at the end. The *bols* of *Tarana* are 'Tadim tadim tadim tadim, tana dire na nadra dhim, tana dhire na'.
- 32) The description of all the five elements that is *Jal, Akash, Vayu, Agni* and *Prithvi* was done using Bharatanatyam technique.
- 33) All the four *Abhinaya* were used in this dance drama but *Angika abhinaya* and *Satvika abhinaya* were prominent.
- 34) Words were used less in the music composition. More importance is give to music.
- 35) The ideas were conveyed through the *angika abhinaya* which was complimented by suitable music.
- 36) Many Innovative steps and movements are used in the choreography to convey the idea beautifully, within the parameters of Bharatanatyam dance. Space is covered very perfectly and with precision in the choreography.

6:3:1:1:3 Kreedā:



Fig. 6.3.4 From the production Kreedā



Fig. 6.3.5 From the production Kreedā

(The present researcher has seen this production in Baroda when it was performed by Professor C.V.Chandrasekhar and his group in Kirti Mandir, Baroda.)

'Kreeda' is a very innovative choreographic work of Professor C. V. Chandrasekhar. Through this production he has tried to communicate the experience of joy of playing games, which is a part of life of every child's growing up. According to Professor C. V. Chandrasekhar we have lost small pleasures, the fights, the making up, the spontaneity and the simplicity. Professor C. V. Chandrasekhar got the idea of this production while he was walking through a garden in Baroda and he saw children play hopscotch. Some of the games presented through this production are juggling balls, *gulli danda*, knuckle stones, flying kites, captain – captain, jumping horse, skipping, cart wheel, whirling skirts, spinning tops and chess. The production is beautifully choreographed using the grammar of Bharatanatyam dance style.



Fig. 6.3.6 From the production *Kreeda*.

A scientific analysis of the production is as follows:

- 1) He has stylized the alphabets of Bharatanatyam through games, which are played universally by a child as well as an adult.
- 2) The technique of Bharatanatyam, the *nritta*, *nritya* and *natya* aspects are used in such a way that the choreography is very easily understood even by a lay audience.
- 3) Lyrics are deliberately avoided in the choreography but it uses musical phrases and mnemonics for a universal appeal.

- 4) The simple joys of traditional open air games, in the idiom of Bharatanatyam are shown through well-coordinated moves which was emphasized through music.

Born on 22nd may 1935, Prof. C.V. Chandrashekhara is one of India's seniormost Bharatanatyam dancers. He was trained under the able guidance of Smt. Rukmani Devi Arundale at the internationally acclaimed dancee academy, Kalakshetra, Chennai. Over the five decades, Prof. Chandrashekhara has excelled not only as a dancer but also as an innovative choreographer, musician, composer and academician. His choreographic best include Kalidas's *Ritu Samharam* and *Meghadootham*, *Aparajita*, *Pancha Maha Bhootam*, *Arohanam*, *Bhoomija* and *Brahmarageeth*. These works by Prof. Chandrashekhara found recognition in many other parts of the world and he has held successful performances in Europe, U.S.A., China, Japan, Mauritius, Kuwait, Cambodia and many other countries.

In recognition of his excellence in Bharatanatyam, Prof. Chandrashekhara has been bestowed with many prestigious awards. To name a few, there is the Central Sangeet Natak Akademi Award, the academy awards from the states of Uttar Pradesh, Gujarat and Tamil Nadu, the Nritya Choodamani Award from Krishna Gana Sabha, Chennai, the University Grants Commission's National Lectureship and the Nritya Ratnakara Award from Bhairavi Fine Arts, Cleveland.

Prof. Chandrashekhara is not unknown to art lovers of Vadodara. He was attached to the eminent Banaras University and retired as the Head and Dean of the Faculty of Performing Arts of our very own The Maharaja Sayajirao University of Baroda, Vadodara.

Today, Prof. Chandrashekhara along with his dancer wife Smt. Jaya Chandrashekhara have made Chennai their home and have together established Nrityashree, an institution imparting training, choreographing and performing.

today, Prof. Chandrashekhara's two daughter, Chitra Dasarathy and Manjari are also highly acclaimed Bharatanatyam dancers.

The dance performance organised by
Abhivyakti Sanskrutik Sthal,
Near Kirti Mandir, Vadodara.



Fig. 6.3.7 From the invitation card of production 'Kreedaa'

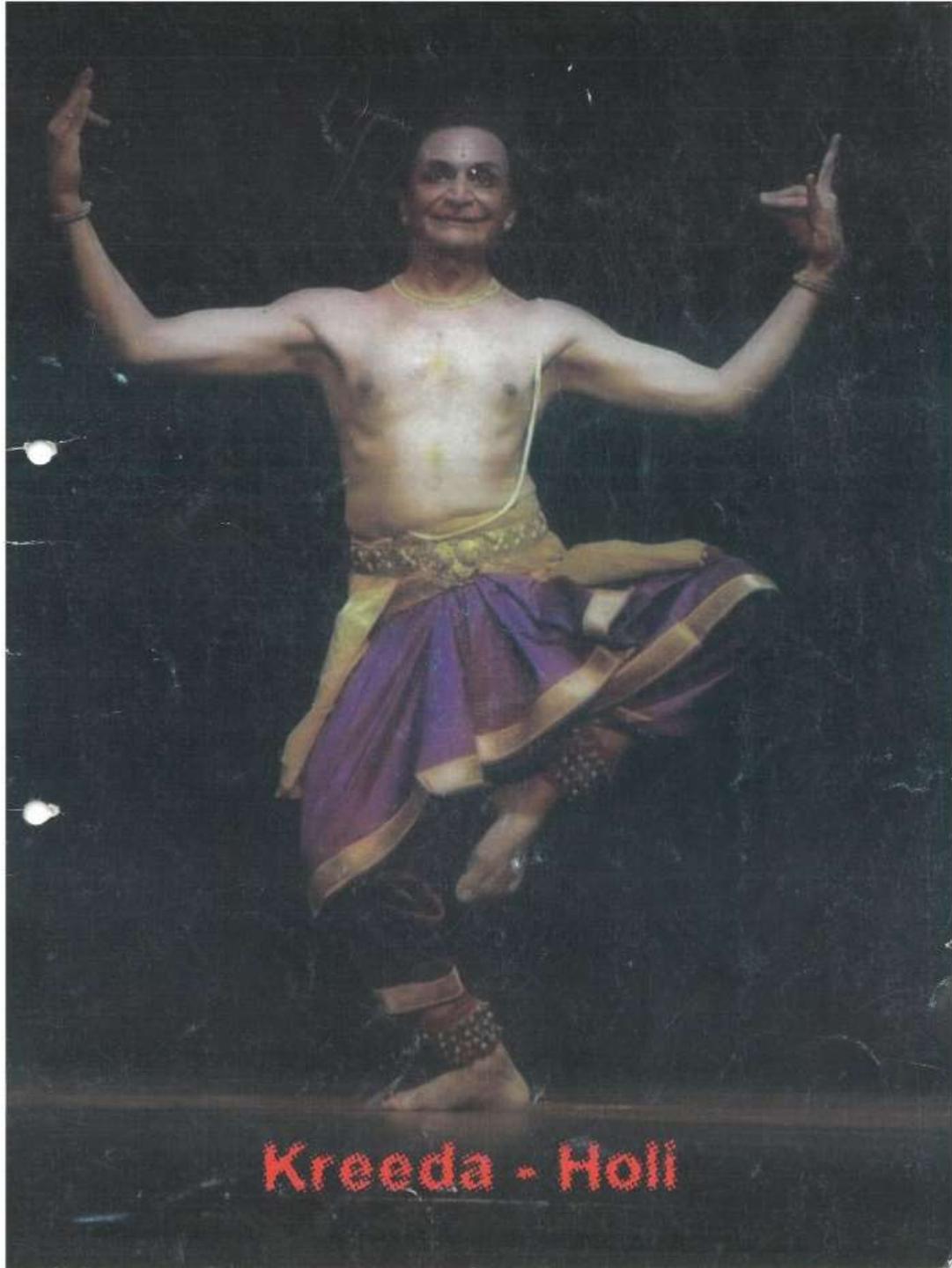


Fig. 6.3.8 From the invitation card of production 'Kreeda'

Kreeda - Holi

Nrityashree - Chennai of Prof. Chandrashekhars presents an evening of joy, ecstasy and play in the Bharatnatyam style

Part One

Kreeda presents various indigenous games of India, played on the streets, in a stylised format reminding the aged of their childhood days and the present generation, of the rich treasure of games lost behind their computer screens. Popular games of yore like whirling skirts, frog leap, captain-captain, gillidanda, hop scotch, jump rope, juggling balls, knuckle stones, top spinning, kite flying etc.

Dancers : Krishna kumar, Ranjith Babu, Cheran, Saikripa, Suhasini, Nirmala, Nandini, Shwetha and Swarna

Part two

Holi

a) Kafi Rag
A composition of Surdas adoring the beauty of the divine couple Radha and Krishna as they play Holi with the Brijvasi-s.
Prof. Chnadrashekhhar

b) Pilu Rag
A composition of Kazi Nazrul Islam describing the intoxication caused in the season of Holi.
Prof. Chandrashekhar

c) Tillana Hamir Kalyani Rag
A dance of joy and ecstasy bringing out the rhythmic permutations in Bharatanatyam in praise of Kasi Visalakshi.
Prof. Chandrashekhar

d) Misra Khamaj
Krishna, the dancer Natwar, plays Holi with the maidens of Braj, based on a musical composition of Pandit Ratan Jhankar.

Dancers : Krishna - Ranjith Babu
Gopis - Saikripa, Suhasini, Nirmala, Nandini, Shwetha and Swarna



Fig. 6.3.9 From the invitation card of production 'Kreeda'

Musicians

Vocal - Vanathy Raghuraman
Sumitra Roychowdhury

Mridangam - Adyar Balu

Violin - B. Anantkrishnan

Flute - B. Muthukumar

Sitar - Narayan Bhanwaria

Dancers

Prof. Chandrashekhar
Krishna kumar, Ranjith Babu, Cheran, Saikripa, Suhasini, Nirmala, Nandini, Shwetha
& Swarna

Choreographed and conducted by
Prof. C. V. Chandrashekhar & Smt. Jaya Chandrashekhar



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Fig. 6.3.10 From the invitation card of production 'Kreedā'

6:3:1:1:4 Ritusamhara:



Fig. 6.3.11 From the production 'Ritusamhara'

'Ritu Samharam' choreographed in 1981 is based on a very innovative and abstract theme of seasons. His production 'Rutu Samharam' is an elucidation of words and lyrics composed in pure Hindustani music style by Professor C. V. Chandrasekhar. It does not have a *Nayaka* or *Nayika*. Professor C. V. Chandrasekhar has given a concrete form of dance to an abstract theme. The earliest four *kavyas* written by Mahakavi Kalidas are 'Raghuvansam', 'Meghadootam', 'Kumarsambhavam' and 'Ritu Samharam'. From all the works of Kalidas, his personality is revealed as the one who was very learned in all the branches of knowledge. He embodied all that is best in Indian culture and thought. The 'Ritu Samharam' of Mahakavi Kalidasa literally means binding of seasons; it projects the essence of experience of nature in different seasons. Prof. C. V. Chandrasekhar did an experiment by taking such an abstract subject, as it was devoid of any story content. It

describes the activities of both animals and the inanimate with the changes in the nature; Nature and their experiences in different seasons. This love poem gives solitaire of the *Grishma* (summer), *Varsha* (monsoon), *Sharad* (The autumn), *Hemant* (The fall), *Shishir* (winter) and *Vasant* (spring). Each season brings its sights and sounds and the changes in the nature, which is depicted through the choreography. All changes that occur in the cycle of time, and all effects in the nature contribute to the emotions of birds, animals and human beings, which is portrayed very aesthetically in the production. He took his production, 'Ritu Samharam' to Chennai in 1981. He went to Chennai with a big group of 23 artists with him out of which ten were musicians. People in Chennai liked the production very much. They were impressed by the music composition and by the singing of Shri Dwarkanath Bhosle in the Production. The dancers who have performed in the dance drama 'Ritu Samharam' are Smt. Ami Patel, Smt. Rema Shrikanth, Smt. Juthika Mahen, Smt. Lalita Iyer, Dr. Parul Shah, Smt. Usha Srinivasa, Shri Pradeep Barua, Shri Francis Barboza, Shri Vilayat Khan (student from Bangladesh) and Shri Sharad Pandhya. This production was performed in many places like Manila and Vietnam in South East Asian countries.



Fig. 6.3.12 From the production 'Ritusamhara'



Fig. 6.3.13 From the production 'Ritu Samharam'

The analysis of the dance drama is as follows:

- 1) The dance drama is an extract of carefully selected *shlokas*, from each of the *Ritus* or seasons.
- 2) The music used is Hindustani music, which was experimentation in that time period.
- 3) Professor C. V. Chandrasekhar has used a vigorous *Laya* and *Tāla* in music composition. Twenty eight *Raags* were used in music composition of this production. The whole dance drama is expressed through the medium of Bharatanatyam dance style.
- 4) The central idea of the Kalidas's poem has been brilliantly executed and expressed through dance, music and rhythm through the choreography and direction of Professor C. V. Chandrasekhar.

- 5) The blazing sun of the scorching summer in the *Grishma* season (summer), the moon of the *Grishma* season, the pleasant evenings of the *Grishma* season are described using the grammar of Bharatanatyam dance. In *Grishma* season abstract ideas like the moonlight and the perfume of sandal paste are described pleasantly. The entry of Monkey was the highlight of this piece. The water of the lakes are disturbed due to the repeated bathing. When the darkness of night is dispersed by the moon, the night becomes pleasant. People desire coolness, the perfume of sandalwood paste and the precious stones that give out water when touched by moonbeams. The serpent is shown extremely heated by the sun rays and scorched by the dust, it moves crookedly with its face down and panting heavily, sits under the shade of the peacock, its eternal enemy. The choreography created impressive images of the enemies like peacock and serpent, staying with each other. Because of the wrath of sun, the serpent takes refuge in the feathers of peacock. The trees are devoid of leaves and birds sitting on the trees are panting too. Cows are shown roaming here and there in search of water.
- 6) The movements of snake in the summer heat, the movements of birds, monkeys and cows in summer are shown to describe the various effects of summer on the animals, birds and nature. The effect of rainy season on various animals like frogs, elephants, and peacock is shown very artistically and aesthetically.
- 7) The *Varsha rutu* (rainy season) is described very brilliantly through hand gestures, movements and steps. The movements of the clouds are compared to that of a wild elephant and this is shown through Bharatanatyam idiom. The movements and gait of elephant are very brilliantly incorporated in the choreography. In the first programme, it was performed by Shri Francis Barboza, Shri Vilayat Khan and Shri Sharad Pandhya. The lightening is shown through hand gesture and hand movement and steps in a very impressive way.
- 8) The *Sharad rutu* (autumn) is described by showing clear skies, the blooming lotuses, *Kusha reeds*, paddy farms, crackling of swans, the clusters of swans, the trees with

branches bent down due to bunches of flowers, women with flowers in their ears, with the use of Bharatanatyam *mudras*, movements and steps.

- 9) The effects of the *Hemant rutu* (fall), were shown in the choreography by showing the ripe crops, the withered lotuses, the snowfall with the use of Bharatanatyam grammar. The abstract ideas like appearing of new foliage has appeared, blossoming of the 'lodhra' trees is shown in the choreography of Hemant. A young maiden with a mirror in her hand, gazes on and decorates her lotus-like face with dishevelled hair. The pale creeper is compared to the lovely maiden separated from her lover through dance movements. There is a duet of two dancers in 9 *matra Tāla* which was brilliantly choreographed. It was performed by Smt. Rema Srikanth and Dr. Parul Shah in the first programme.
- 10) The *Shishir Ritu* was shown brilliantly. It was performed by Shri Pradeep Barua in the first programme of the production. Winter season is brilliantly described through dance using steps which are not very broad. The hands are not opened out fully, to show the cold.
- 11) *Vasant* is portrayed very colourfully. The entry of dancers is with colourful scarves, which they wave and create the arrival of *Vasant*. *Vasant* is described by showing trees full of flowers, lotuses in the water, men and women in love, the fragrance in the air. The *Proshitabhaturka nayika* is shown who is waiting for her lover. Bees kissing the flowers are shown with hand gestures and expressions. The movements of bees is shown by dancers moving all over like buzzing flying bees and gestures turning into flowers. The movement of happy cuckoo is shown. All the *Udippana Vibhavas* are beautifully described through the idiom of Bharatanatyam dance style. The *Udippana Vibhavas* which are described are, trees full of flowers, water with lotuses, the wind with fragrance, the flowers of *Atimukha* creepers kissed by the intoxicated bees and the cuckoos. The effect of *Vasant* season is choreographed beautifully through dance. The young maiden with her friends applying sandal paste, fanning her, to comfort her from the heat created by separation from beloved, and *Manmatha* dancing are impressive part of the choreography.

- 12) The choreography is very neat, imaginative and absorbing. The steps, *mudras* and movements are used from Bharatanatyam dance style. *Angika Abhinaya* is dominant and used very effectively to show the movements of animals like fish, elephant, snake and lion.
- 13) A very imaginative and unique dance sequence was used in "Ritusamharam", in the episode when Kamdev strikes his *Pancha Bana*, signifying five different flowers. Five different dancers come out from one end of stage and go to the other part of stage with steps, just like the five flowers, from the arrow of Kamdeva, each dancer signifying each flower. This was very much appreciated by the audience. Dr. Padma Subramanyam appreciated this part of choreography very much when it was performed in Chennai.
- 14) The scenes were well linked and followed in quick succession.
- 15) In this production, different colour costumes were used for different seasons. The costume for *Grishma* were of Yellow and Orange colour to show the fiery element of the *Grishma* season. Colourful scarfs were used for *Vasant* season.
- 16) The *adavus* used in choreography, are also according to the season.
- 17) Hindustani music was used in this production. The *Raags* chosen were according to the mood of the season. In the rainy season the different variations of *Malhar raag* were used, like 'Miya Malhar', 'Megh Malhar', and 'Gaud Malhar'. For *Vasant rutu*, *raag* like *Vasant raag*, *Bahar raag*, for *Grishma rutu* variations of *Sarang raag* were used like *Gaud Sarang* and *Vrundavani Sarang*. For *Hemant rutu*, *Hemant raag* and *Bhinna Shadaja* was used. For *Shishir rutu*, *Marva raag*, *Jog raag* and *Todi raag* were used. Beautiful notations were used for the composition. Notation in *raag Bhagyashri* was used for showing the gait of swan. It was sung by Professor Dwarkanath Bhosle when performed in India. It was sung by vocalist Smt. Sumitra Roy Choudhary when the production was performed outside India.



Fig. 6.3.14 From the production 'Ritusamharam'



Fig. 6.3.15 From the production 'Ritusamharam'

6:3:1:1:5 Bhumija:

Bhumija is a Production of Professor C. V. Chandrasekhar Sir which was based on the epic Ramayana. It was based on Ramayana through Sita's eyes. The name *Bhumija*, meaning daughter of *Bhoomi*, as Sita was believed to be daughter of *Bhoomi*, because King Janaka found her while ploughing the farm. Language is Sanskrit. Music composition and choreography is by Professor C. V. Chandrasekhar. Music composition was in pure Karnatic music style.



Fig. 6.3.16 from the production 'Bhumija'

He choreographed this production in 1982. Singing and *Nattuvangam* was also done by Professor C. V. Chandrasekhar. In the first programme *Mridangam* was played by Shri R. Natrajan, *Veena* was played by Smt. Malti Nagrajan, and Violin by Shri Neelkanth Ghanekar. Su. Shri Nargis Katpitia had assisted in the production. The lights were designed by Shri Ramesh Kadam and Shri Hemant Sharma. Costumes were designed

by Professor C. V. Chandrasekhar, Smt Nargis Katpitia and Dr. Parul Shah. The dancers who participated were Smt. Ami Patel, Smt. Rema Srikanth, Smt. Juthika Mahen, Smt. Amrit Akolkar, Smt. Chitra Chandrasekhar, Smt. Tejal Vyas, Smt. Gauri Patim and Smt. Usha Srinivasan. The role of younger Sita was beautifully played by Smt. Ami Patel. The role of older Sita was played by Smt. Rema Srikanth. The other characters in the production were *sakhis*, the *Nagarjans* (People of kingdom), *Vankanya*, *Marich*, *Rakshashis* (demoness), *Trigta* and *Devakanyas*.

Bhumija was a huge success. Bhumija was performed in many cities like Baroda, Chennai, Cochin, Banaras, Lucknow, Kanpur and Ahmedabad. It was performed in many places outside India like Russia and South East Asian countries. It was performed on 19th February, 1983, in 'Sanskrit Pandit Sanman Samarambh', Jayshankar Sundari Hall, Raykhad, Ahmedabad. It was so liked in Bangkok, Thailand that seven shows were performed for seven days.

The following is the description of the scenes of production 'Bhumija'.

Scene one:

Scene one is the description of the birth of Sita by the *sakhis*, childhood of Sita, and the various events of Sita's life from her childhood till her young age. The scenes portrayed are - when Sita goes with *sakhis* for 'Gauri Pooja'. She sees Ram for the first time and prays to the Devi to marry him. Then is the description of the *Swayamvar* ceremony of Sita and her state of mind by *sakhis*. Sita was anxious on seeing Ravana. But her anxiety came to an end when Lord Rama broke the bow. The *Devatas* were happy and they showered flowers.

Scene two:

On the auspicious occasion of the *Rajyaabhishek* of Rama, the people of Ayodhya are unhappy, as they got the news of Lord Rama's *Vanvasa*. This was due to Kaikai's maid Manthara, so people of the kingdom hate Manthara. Lord Rama decides to go to the

forest alone. Sita is very sad and requests Lord Rama to take her along. In the end she is able to convince Lord Rama.

Scene Three:

Sita is very happy in the forest with the animals, birds and the *van kanyas*. Marich takes the form of a golden deer. Sita requests Lord Rama to get her the deer. Though Lord Rama knew about the reality of the deer, he goes to get it for Sita and tells Laxman to protect her. When Sita listens to the cries of Marich in the voice of Lord Rama, she becomes anxious and she tells Laxman to go after Lord Rama. Laxman draws the Laxman Rekha and goes to find Lord Rama. Sita crosses the Laxman Rekha when Ravana comes to ask for Bhiksha in the form of a sage and she is kidnapped by him. Ravana takes her to Lanka.

Scene four:

The ferocious *Rakshasis* of Ravana, are frightening Sita. *Trijata* consoles Sita with compassion. Sita is happy when Hanuman arrives with the *mudrika* (ring) of Lord Rama. Sita sends her head ornament (*Chudamani*) with Hanuman and waits for Lord Rama to free her. Sita is happy hearing the news of Ravana's death. But this happiness is short lived as Lord Rama doesn't accept her, as she was with Ravana for a long period. Sita passes in the '*Agni Pariksha*' and comes out of the fire in the form of a Devi.

Following is the scientific analysis of the production:

- 1) The unique and special concept of this production was that Ramayana was presented in absence of the Character of Rama. Rama was described by the other characters on the stage. The dance drama was performed only by female dancers. Even the male characters were played by females. For example, the part of *sakhi* is played by a female dancer, who explains to Sita through the dance vocabulary that so many great kings have come for her *Swayamvar*. Female dancers describe the looks of the kings who came for Sita's

Swayamvar. All the events of *Swayamvar* are explained and described to Sita by *sakhis*. Female dancer shows Rama, and describes how he lifted the *dhanusha* (bow) and broke it. This is how female dancers are portraying the male characters. The same dancer portrays the different characters in the same costume. For example, the dancer performs the role of *Sakhi* and Ravana in the same costume.

- 2) *Bhav* is the main element of this production.
- 3) The story is according to Sita's point of view and it justifies Sita. We can say that the story and the production justifies the concept of women empowerment in a very beautiful way.
- 4) It had different episodes of Ramayana like 'Sita Swayamvar', 'Vanvasa episode', 'Sitaharan', Sita throwing her ornaments when Ravana is taking Sita in his *Pushpak vimana*, fight of 'Jatayu' with Ravana, then Ravana takes Sita to 'Ashokvatika', 'Agni Pariksha' and the other episodes of Ramayana.
- 5) In the dance sequence where Sita was being kidnapped by Ravana, the steps, *charis* and *gatis* were so appropriate to the scene that it gave the impression of Ravana and Sita being in the sky in Flying *Ratha* (chariot).
- 6) The steps are chosen according to the episode. The episode where Ravana abducts Sita, a lot of *Akashchari* is used.
- 7) The scene of the "agni pariksha" of Sita was very creatively choreographed and was very impactful because of the use of proper lights.
- 8) There is a very colourful pattern in the variations of composition, costume and choreography of this production.
- 9) The choreography is kaleidoscopic and prismatic which is a treat to the eyes.

- 10) There is a lot of movements in the choreography, which is complex.
- 11) The selection of the costumes is also according to the character. The costume of young Sita is of very bright colours and gorgeous. Colours like blue and golden yellow were used for the young Sita. While the costume of the older Sita was in shade of mustard brown colour with combination of other soft shades. The costumes of Sita's *sakhis* in her parental home are bright and colourful. The costume of *Rakshashis* in the *Ashokvatika* was black and red in colour. The hairstyle of the *Rakshashis* and *Van kanya* was also different. The makeup of the *rakshakis* was done with black kajal and *bindi* was also black. So the costumes and the colour of the costumes, hairstyle and make up was selected according to the character in the production.
- 12) The use of different types of lights is enhancing the overall impact of the dance drama. For example spot light is used when Ravana is taking Sita in *Pushpak Vimana*. Bright lights are used during *Swayamvar*. Red light is used in the scenes of war.



Fig. 6.3.17 From the production 'Bhumija'



Fig. 6.3.18 From the production 'Bhumija'



Fig. 6.3.19 From the production 'Bhumija'

6:3:1:1:6 Meghadutam:

Meghadutam is a production by Professor C.V.Chandrasekhar based on the lyrical poem written by the great poet Kalidas choreographed in the year 1987. The language is Sanskrit. Music composition was done by Professor C. V. Chandrasekhar in pure Hindustani music. *Meghaduta* means cloud. The story was about *Yaksha*, who was a subject of King Kubera and was exiled for a year to central India for neglecting his duties. The *Yaksha* convinces a passing cloud to take a message to his wife at 'Aalka' on Mount Kailasa in the Himalaya. The *Yaksha* describes the beautiful cities the cloud will see on its northward journey to the city of 'Aalka', where his wife is waiting for him. In the first performance of the production the role of Yaksha was performed by Professor C. V. Chandrasekhar. The role of Megha was performed by Shri Sharad Pandhya. It was very beautifully sung by Smt. Sumitra Roy Choudhary, on the violin was Shri Ganekhar, sitar was played by Shri Narayan Bhawariya and Shri R. Natarajan Pillai was on mridangam in the first programme. The time duration of the production was one hour fifty minutes. The first show of Meghadutam was performed in Baroda. Later it was also performed in Chennai in Krishnagansabha, at many places of South East Asia like Singapore, Jakarta and Yogyakarta in Indonesia, Bali, Laos, Compuchia, Philippines, Manila, Malaysia and Moscow in Russia.

The scientific analysis of the dance drama is as under:

- 1) There are many scenes in the Meghaduta, which are a rich source for many dancers. In this production, the scenes of Meghadutam are beautifully interpreted through the language of Bharatanatyam classical dance.
- 2) The music composition was done in Hindustani music.
- 3) The dialogue between the *Yaksha* and *Megha* is beautifully shown using the four types of *Abhinaya*.

- 4) There is beautiful description of river Narmada in the production, which is a very impactful part of the production
- 5) The city of Ujjain is also described very wonderfully in the production.
- 6) There is the description of the Sandhya Arti of Mahakaleshwara temple of Ujjain in the production, which is very impressive. The whole ritual of the Sandhya Arti is described by different dancers. It is musically very rich composition. Different steps are used for the different rituals of Arti by different dancers.
- 7) Perfect steps are used to show rain in the production with very innovative syllables like 'dugadu, dugadu, dugadu'. Movements of Megha or rain is very brilliantly shown in the production.
- 8) The part of Yaksha was played by Professor C.V.Chandrasekhar and the Megha was played by Sharad Pandya. The part of *nagar vadhus* was played by female dancers.

6:3:1:1:7 Aparajita:

'Aparajita' was a production based on the theme of *Devi* (Goddesses) like 'Kali', 'Narsimhani', 'Brahmani', 'Varahi' and 'Vaishnavi'. It was choreographed in the year 1988. The music composition was in Karnatic music style by Professor C.V.Chandrasekhar.

Analysis of the dance drama:

- 1) As it was based on the Different *Devis*, the steps selected were according to the nature of that particular *Devi*. If it was 'Kali' her ferocious form was shown by forceful *Tandava* steps.
- 2) The unique qualities and attributes of the *Devi* were shown using the four types of *Abhinaya*.

- 3) The *Raag* was also selected according to the nature of the Devi.
- 4) War was shown between *Rakshasha* and *Devi*. *Tandava* steps were used for the same. Variations of *Utplavana adavus* were used for this sequence in the production. *Alidamandala* and *prenkana mandala* were used a lot in this sequence.
- 5) Music composition is very rich. Different *jatis* are used for different Devis. This production was based on the theme of *Devi* (Goddesses) like 'Kali', 'Narsimhani', 'Brahmani', and 'Vaishnavi'.



Fig. 6.3.20 From the production 'Aparajita'

6:3:1:1:8 Panchadeva Stuti:

This production was based on the *Stuti* for 'Pancha Deva'. The 'Panch Deva' is the concept of five gods in Hinduism. The 'Panch Devas' that are worshipped are Ganesh, Surya, Devi, Shankar and Vishnu. The main purpose of the 'Panch Deva Stuti' is to give Happiness, Peace and Contentment. The devotees of the 'Panch Deva' never lack anything and are bestowed with name, fame, merit and immortality. The concept of 'Panch Devata' is more popular in North India. As Professor C. V. Chandrasekhar was in North India for a long period so he was inspired to choreograph this production on 'Panch Deva'. The analysis of the dance drama is as follows:

- 1) This production was based on a traditional theme. It was choreographed using traditional Bharatanatyam dance elements.
- 2) *Shlokas* of the 'Panch Deva' are taken as lyrics.
- 3) In music composition different *jatis* are used for different *Devata*. *Chatusra jati* for Ganesh, *Tishram* for Shiva, *Mishram* for Vishnu, *Sankirnam* for Surya and *Khandam* for Shakti.
- 4) *Nadai* in different *jatis* was used. *Tatta mitta adavu* was used.
- 5) Devotional element was the main aspect of this production.

6:3:1:1:9 Holi

(Present researcher has seen this production when it was performed in Kirti Mandir, Baroda)

Holi is a production based on the Indian festival of colours 'Holi'. In the production the music composition is by Professor C. V. Chandrasekhar. This is a big experiment, as

a whole production based on Bharatanatyam dance style is choreographed on Hindustani music. It was performed at 'Abhivyakti Sanskrutik Sthal', Near Kirti Mandir in Baroda.

Following is the Scientific analysis of the production.

- 1) The production is on a traditional theme of Holi festival.
- 2) Production is choreographed in Bharatanatyam dance style.
- 3) Hindustani Music is used for the music composition the production.
- 4) Language of the production is *Brij Bhasha* (language). It is an experiment to choreograph Bharatanatyam in *Brij Bhasha*.
- 5) The first part of the production was based on a composition of *Surdas*. It described the beauty of the divine couple Radha and Krishna as they play Holi with the *Brijvasis*. This is composed in *Kafi Raag*. The dance was performed by Professor C. V. Chandrasekhar.
- 6) Second part of the Production is a composition of Kazi Nazrul Islam, which described the intoxication caused in the seasons of Holi. It is composed in *Pilu Raag*. The dance was performed by Professor C. V. Chandrasekhar.
- 7) The Third part of the production is a *Tillana*. Which effectively portrayed the joy and ecstasy bringing out the rhythmic permutations in Bharatanatyam in praise of 'Kasi Visalakshi'. It is composed in *Hamir Kalyani Raag*. The dance was performed by Professor C. V. Chandrasekhar.
- 8) Fourth part of the production was a musical composition of Pandit Ratan Jhankar, which portrayed Krishna, the Natwar, playing Holi with the maidens of Brij. It was set to *Misra Khamaj raag*. Dancers were Ranjit Babu, Saikripa, Suhasini, Nirmala, Nandini, Shwetha and Swarna.

- 9) The love of Radha and Krishna is beautifully portrayed through subtle expressions and *angika abhinaya* by Professor C. V. Chandrasekhar.
- 10) The *adavus* of Bharatanatyam are very neat and perfect in *Tillana*.
- 11) Lots of variations of *Utplavan adavus* are used in the last part of the production. The speed of the music with the interesting expressions and dance movements of the dancer's enhanced the mood of the audiences.
- 12) Costumes used are colourful but simple.
- 13) Both male and female dancers performed in a group in this dance drama.
- 14) The movements and steps in the production are fast paced to match with the music.
- 15) Many steps with jumps are used in this choreography.

6:3:1:1:10 Vasantvilas:

The production 'Vasant vilas' was choreographed for the National Science Congress of The Maharaja Sayajirao University of Baroda. Following is the analysis of the production. It was sung by Smt. Nisha Upadhyay.

- 1) Hindustani music was used for the music composition of the production. Music was of a very high level. Music was full of feelings and expressions.
- 2) There were in total nineteen dancers in the Production.
- 3) Traditional Bharatanatyam steps were used in the choreography. Complex geometrical pattern were used in the choreography, which was of a very high level.

- 4) Costumes was very creative, colourful and aesthetically beautiful and befitting the theme. Red coloured blouses with embroidery, skirt and green duppata were used as costume.



Fig. 6.3.21 from the production 'Vasantvilas'

6:3:1:1:11 Kuwar Bai Nu Mameru

Kuwar Bai Nu Mameru is a production based on Gujarati poetry. It was choreographed for the National Science Congress of The Maharaja Sayajirao University of Baroda. The then Vice Chancellor Dr. Parikh of The Maharaja Sayajirao University of Baroda, felt that a ballet based on Gujarati Poetry would be appropriate for the occasion of National Science Congress. Hence, this Production was choreographed for that event. Following is the analysis of the production.

- 1) This is a production based on Narsi Mehta's composition 'Kunwar Bai Nu Mameru'. It was performed in Baroda. Following is the Analysis of the production.

- 2) The music composition of the production was in Hindustani music style, which was influenced by the music of Gujarat.
- 3) Language of the Production was Gujarati.
- 4) It was a solo dance performance by Professor C. V. Chandrasekhar.
- 5) It was choreographed in traditional Bharatanatyam dance style.
- 6) It was a very creative new experiment, as Professor C. V. Chandrasekhar was amongst the first few dancers who used a Gujarati Narsinh Mehta poetry for production.
- 7) Facial expressions were very subtle but also deep and conveyed the ideas effectively.

6:3:1:2 Bharatanatyam dance items choreographed by Professor C.V.Chandrasekhar:

Following is the description of few of his items.

6:3:1:2:1 Kirtanam: Anandha Natam Aduvar Tillai

(Present researcher has learnt this item in Second year of B.P.A. course from Dr. Ami Pandhya and Smt. Juthika Mahen, who are students of Professor C.V.Chandrasekhar. The following Analysis is based on that.)

Composer: Neelakaanta Shivan

Raag: Purvi Kalyani

Tāla: Ādi

Language: Tamil

Choreography: Professor C. V. Chandrasekhar

This Kirtanam is based on the 'Anand Tandava' by Lord Shiva in the Tillai forest. In this *Kirtanam*, Professor C. V. Chandrasekhar has used different poses of Nataraja very beautifully, in *Pallavi* as well as *Anu Pallavi*. He has also used *gati bheda*, which makes the choreography interesting. *Adavus* like the first *Adavu* of *Nattadavu*, *Peri Adavu*, *Tatta Metta*, *Kuditta Metta Adavu*, *Dhari Kita Tom*, *Tat Tai Ta Ha*, variations of 'Dhi Dhi tai' is used in the choreography. The *Adavus* are blended very brilliantly in the choreography with the poses and hence it gives very good impact in the overall choreography. In the *Anupallavi*, C. V. Chandrasekhar has very beautifully described the form of Shiva starting from his matted hair, crescent moon and Ganga on his head, the third eye, his body covered with ash, serpents on his body, Killing of tiger and wearing its skin, *ghungharoo*, fire and deer held in Shiva's hand.

Then there is a *Tirmaanam*. There are *karvai* in *Tirmanam* which makes it very interesting to hear and see in dance form. Beautiful variation of *Tai hat tai hi adavu* is used with the gesture of *damru* in both the hands to portray Shiva dancing with *damru* in hand. Simple *adavu* like *Tat tai ta ha* is used in the *Tirmaanam*, but the composition of the *Tirmaanam* makes it very impactful.

In the *Charamam*, the brightness of the light of the crescent moon and the melodious voice of Shiva's *ghunghroos* is shown very beautifully using different variations of *Dhi dhi tai Adavu*. *Tata mitta adavu* is also used in the end which gives a good impact. Subtle eye expressions are used to show the bright light of the crescent moon on Lord Shiva's head. The *nritya* and *Nritta* aspects are combined beautifully in this item. There is also use of *Nadai* in choreography. *Sthanamka mandala*, *Alidha mandala*, *swastika mandala*, *Araimandi*, *Murumandi*, *Samapada* are used in the choreography. Gestures are used from the 'Abhianaya Darpana'.

6:3:1:2:2 Kirtanam: Adum Adagai Paradi Ambala van

(Present Researcher has learnt this item from Shri Pradeep Barua)

Raag: Durga

Tāla: Ādi

Language: Tamil

Choreography: Professor C. V. Chandrasekhar

The choreography is done in the Bharatanatyam 'Kalakshetra' dance style. First step of *Nattadavu* is used in the first variation and posture of Nataraja. *Periya Adavu* is used in the Second variation. In Third variation *Dhi Dhi Tai* step is used four times and then the pose of Shiva is used. In fifth variation, *Tatta mitta* step in *Khanda jati* is used and *Dhi Dhi Tai* in the end and a pose of Shiva with the variation of *Simhamukha hasta*, showing *damru* is used. In sixth variation, a variation of *Tai hat Tai hi* step is used in which *Tai hat Tai hi* is done with one leg and the other leg is up as in Natraj pose. 'Ananda Magave Angum Ingum Odi' is choreographed perfectly with an *Utplavana*, distance is covered with the *Dhi Dhi tai* steps and *Tat mitta* step and a *Bhramari*. The *gati bheda* is used here which goes 'Taka dhi mi Takita, Taka dhimi Taka Takita' in '*Tata metta Adavu*'. *Tat tai tam* step is used in 'Angum Ingum Odi' which is very impactful.

In 'Anu Pallavi', very beautiful poses for Devi are used. *Indra pada* is used for showing gods. *Utplavana Adavu* is used with *Anjali hasta*, which is very innovative. In the first variation of *Charanam*, Variation of *Nattadavu* is used very beautifully. In second variation, *Nadai* is used in choreography. *Tai hat Tai hi* step is used in the choreography. *Dhari Kita tom* and *Gina tom* steps are used. *Utplavana* steps are used a lot in the choreography. It is a very good choreography for students of Dance as well as performers. *Tai tai tam* steps are used for covering distance. *Sarikala* step is also used in the end very beautifully in the choreography. *Tandava* aspect is used in choreography for the dance of Shiva, *Lasya* aspect is used for the dance of Devi.

6:3:1:2:3 Padam: Yattanai Shonallum

(Present researcher has learnt this item in Second year of B.P.A. course from Dr. Ami Pandhya and Smt. Juthika Mahen, who are students of Professor C.V.Chandrasekhar. The following Analysis is based on that.)

Raag: Saveri

Tāla: Ādi

Language: Tamil

Choreography: Professor C. V. Chandrasekhar

It is a *Nritya* item. This is a beautiful choreography of Professor C. V. Chandrasekhar. It is a *Padam* in which the mother is explaining to her daughter “How many times have I told you, why don’t you understand, Why do you fight with your husband, who is the son of Lord Shiva?”

Professor C. V. Chandrasekhar has choreographed the *Pallavi* in three different ways. And the intensity of the *abhinaya* gradually increases. Different gestures are used to show ‘*Yattanai*’ (How many times), ‘daughter’ and ‘fight’ in all the three variations. In *Anupallavi* three different gestures are used to show Shiva and Kartikeya. And here too the intensity of the *Abhinaya* increases gradually. In the *Anupallavi*, ‘*Kondavara, nayati lum Bhayati lum, sholuva, kodaye pota konda, and ponada yenadi*’, in the first variation, the expression of the mother is shown in the choreography, in the second variation, the reaction of the daughter is shown. In the line ‘*Tai per yedapa Vega, neratiya gave tane*, mother's sarcastic expression is choreographed very beautifully using the *Alapadma hasta*. The postures used enhance the *rasa*, for example the *Prenkana Mandala* used for Kartikeya is very apt to show his bravery. The *Bhava* of the lyrics are perfectly choreographed with proper gestures from 'Abhinaya Darpana'.

6:3:1:2:4 Ashtapadi ‘Hari riha mugdha vadhu nikare’

(Present researcher has learnt this item from Smt. Juthika Mahen)

Composer: Jaydev

Raag: Kamvardhini

Tāla: Ādi Tāla

Language: Sanskrit

Choreography: Professor C. V. Chandrasekhar

The choreography is simple and within the frame work of Bharatanatyam dance style. In two different variations of *Pakam*, *Adavus* are used in the choreography. Five different variations are used for 'Vilasini vilasati keli pare'. Perfect posture and gesture is shown for 'Madusudana', which is very impactful. *Pada Bhedas* like *Sthanaka mandala* and *Swastika Mandala* are used. 'Abhinaya Darpana' gestures like *Tripataka*, *Alapadama*, *Mrigashirsha*, *Hansasya*, *Katakamukha*, *Shakata*, *Pataka* are used in choreography. The choreography of the ashtapadi is perfect to be taught in the course for Bharatanatyam dance in Colleges and universities.

6:3:1:2:5 Shabdham: Sami Ninne

(Present researcher learnt this item from Dr. Ami Pandhya and Smt. Juthika Mahen in second year B.P.A. course)

Raag: Mallikai

Tāla: Ādi

Choreography: Professor C. V. Chandrasekhar

Sami Ninne Chalanam iti, nadu pai sal melara.

Choreography is within the frame work of Bharatanatyam. Many gestures and *Pada bheda* form 'Abhinaya Darpana' are used. Basic *adavus* of Bharatanatyam are used in the *Tirmaanamams* like *Tat tat ta ha* and *ginna tom* are used. *Pada Bhedas* from 'Abhinaya Darpana' are used. *Utplavana Bheda* is used to show the movements of *Manmath*, which enhances the effect of choreography. Small *sanchari* of the Kamdev shooting arrow at *Nayika* and the *Nayika's* reaction are depicted very accurately. Four variations of *Pallavi*, *Anu Pallavi* and *Charanam* are choreographed. *Sanchari* is choreographed in *Anu Pallavi*, in which 'Sita Swayamvara' is shown. The whole story of 'Sita Swayamvara' is narrated through a small *sanchari* very brilliantly. *Sanchari* makes the choreography interesting. The *tirmaanamams* are short, crisp and blends well with the *abhinaya*. The choreography is simple and justifies the lyrics. The choreography of the Shabdham is simple, yet interesting and perfect to be taught in the course for Bharatanatyam dance in Colleges and universities.

6:3:1:2:6 Tillana:

(The present researcher has learnt this item from Smt. Ami Pandya and Smt. Juthika Mahen in the second year B.P.A. course)

Composer: Poochi Iyengar

Raag: Kanada

Tāla: Ādi (Chatusra Jati Tishra Gati)

Choreography: Professor C. V. Chandrasekhar

Following is the Analysis of the Tillana:

This Tillana is composed in Chatusra *jati* and *Tishra Gati*.

The *Tillana* starts with eye movements in three speeds.

Then there are five *mai adavus* choreographed in a traditional Bharatanatyam style.

There is a *tirmaanam* after the *mai adavus* as follows:

TA	KA	DHI	MI	TA	KA	DHI	MI
Ta tai tai	Tat dhi tai	Tai tat ta	Tai tai tat	Taka dhi	Mi Tai -	- tai tai	Tai Dhi Dhi Tai

There is *Aradi* after this *Tirmaanam*. This *Aradi* is there after all *korvais*.

Ta	Ka	Dhi	Mi	Ta	Ka	Dhi	Mi
Tom-tat	Ta- ra	Ta-Ni	Ta Dhi Re	Na - -	- Dhi re	Na - da	Re da ni
- - -	Ta dhi ta	Ta dhi ta	Ta dhi ta	- - -	- - -	- - -	- - -

First *korvai* has variations of Bharatanatyam basic adavus (steps) in *Tishra jati*. Variations of *Dhi Dhi tai* steps are used. In *tihai* one *karvai* is used before every *Kitaka Dharikita tom*. (___ *Kitataka Dharikita Tom*, - *Kitataka Dharikita Tom*, - *Kitataka Dharikita Tom*). The *tihai* is choreographed in *Pipalika yati*.

In second *korvai*, a variation of the Adavu *tat tai tam* is used. A variation of *Pakam Adavu (Ta tai tai tat)* is taken, which has *nadai* in *Ta ka dhi mi*. In second *Korvai*, a variation of the *Tat Tai tam* step is used. *Gati bheda* is used in this *Korvai*. *Tat Tai ta ha* and *Kuditta mitta* steps of Bharatanatyam are used in this *Korvai*. *Tihai* is: ‘*Ta – dhita -, -Tai Dhi Dhi Tai*’ three times. The *Korvai* ends with *Pipalika Yati*.

In third *Korvai* *Utplavan* step is used. A variation of *Tat tai ta ha* step with *Kartari hasta* is very innovative. *Nadai* is used in a very creative way. *Bhramari* is also used. *Tihai* is very interesting with the combination of *Dhi Dhi Tai* step, *Utplavana* step and *Dharikita tom* step. *Pipalika yati* is used in the *tihai*.

In fourth *Korvai*, *Tat Tai tam* step, *Kuditta mettav* step and *Dharikita tom* step is used in choreography. In *tihai*, *yati* used is *Pipalika Yati*.

In fifth *Korvai*, *Kartari Adavu*, *Kuditta Mettav* step, *Tai ya tai yi* step, *Dhi Dhi tai* step, *Utplavana* step and *Dharikita tom* steps are used in choreography. *Nadai* is also used in *Takita* and also *Bhramari* is used in the choreography of fifth *Korvai*.

In sixth *Korvai*, *Utplavana Adavu*, *Kartari Adavu*, *Tai ya tai yi Adavu*, *Sarikal Adavu* and *Dhi Dhi tai Adavus* are used. Combination of *Gina Tom* step and *Dharikita tom* step is used in the *Tihai*. *Pipalika yati* is used in *tihai*.

After 6th *Korvai Usi Adavu* and *tai ya tai yi* steps are performed.

In *Sahitya*, traditional Bharatanatyam gestures and movements are used. In the *swaras* in *Charanam*, traditional Bharatanatyam *Adavus* are used. In the whole *Tillana*, the basic *Adavus* and some variations of the Bharatanatyam *Adavus* are used. The choreography is within the Bharatanatyam framework. There are many *gati bhedas*. The *Takita* *gati* of the *Tillana* makes its very interesting to listen as well as see. It is pure *nritta* item, with little *nritya* aspect in the *Sahitya*.

6:3:1:2:7 Aditya Hridayam:

Language: Sanskrit

Choreography: Professor C. V. Chandrasekhar

The *Aditya Hridayam Stotram* is a *Stotram* dedicated to 'Surya Devata'. It is a very strong *stotra* that can be chanted in the difficult times. The *stotra* is mentioned in the 'Yuddha Kanda' of Sage Valmiki's Ramayana. Just before the war of Ram with Ravana, 'Sage Agastya' recited this *Stotra*.

It is a very innovative experiment by Professor C. V. Chandrasekhar to use this *stotra* as an invocatory item. This is usually recited as a prayer in the morning. Professor C. V. Chandrasekhar has used the verses of the 'Aditya Hridayam Stotram' very innovatively for the composition of an invocatory item.³

6:3:1:2:8 Tillana: Simhendramadhyamam

Raag: Simhendramadhyamam

Talam: *Ādi Tāla*

Choreography: Professor C. V. Chandrasekhar

Professor C. V. Chandrasekhar is a giant personality. He has been exposed to different art forms during his life time. He has innovatively used some of the other art forms in his composition and choreography. Professor C. V. Chandrasekhar has used Hindustani *Raags* and Odissi syllables in the composition of this *Tillana*. It makes the choreography of this *Tillana* unique. The *mai adavus* are choreographed with interesting footwork and *adavus*. Difficult *adavus* like *Nagabandha adavu*, which has a difficult stance from a fully-seated position with limbs twisted as in a complex *yogasana* posture to a standing one, is used in this item. *Tillana* is choreographed in the Bharatanatyam style, the choreography is complex. There are many *Tāla* and *Jati* variations used in the *Tillana*.⁴

6:3:1:2:9 Bhajan: “Gaiyiye Ganapati Jagavandana”

Raag: Kalavathi

Tāla: Ādi

Composer: Tulsi Das

Language: Hindi

Choreography: Prof. C. V. Chandrasekhar

Professor C. V. Chandrasekhar had choreographed this *Bhajan* for Tulsidas’s 400th birth anniversary. He composed this *Bhajan* in 1974. The choreography and music composition was very innovative and unique as traditionally this *Bhajan* is sung either in *Raag Marwa* or *Raag Bhupali*. The *Bhajan* was choreographed within the framework of Bharatanatyam dance style.

His creative vision is reflected in the effortless choreography of this *Ganesha Vandana*. There is a prelude of lyrical *gati-bheda*. There are sequences of choreography in which Ganesha is shown dancing and eating his favourite food. There are little jumps in the foot work in the choreography. *Parshva Suchi* position is used in the *Abhinaya* part of the song. Ganesha is portrayed sitting on the floor eating as, he is ‘*Modak Priya*’. In *Abhinaya*, there is frequent use of *Samapada* and *Murumandi* position. A *pancha nadai* sequence is used in the choreography. In the choreography there is quick transition from being seated on the stage floor to performing fast-paced steps in perfect *araimandi*.

6:3:1:2:10 Ashtapadi: Hari Hari haratadarataya sa gata kupiteva

(The following information is based on the analysis of the performance of Professor C. V.

Chandrasekhar which is available on -

https://www.youtube.com/watch?v=p7NUcoS4mBw&list=PLMl_TtqzKi70y5Bmeve7prX7G4PLhaHKV&index=5&t=0s

Raag: Ahir Bhairav (*Raag* Chakravakam of Karnatic music)

Tāla: Mishra Chapu

Composer: Jayadeva

Language: Sanskrit

Choreography: Professor C. V. Chandrasekhar

In this *ashtapadi*, which deals with the Viraha of Krishna, the gestures used in the choreography of the *ashtapadi* are from 'Abhinaya Darpana'.

The *ashtapadi* starts with the *shloka*:

"Itastata Tamanusrutyaradhikamananga Bana Vrana Khinna Manasaha
Krutanutapassa Kalindanandineetatanta Kunje Vishada Madhavaha || ||"

In the above *shloka*, Professor C. V. Chandrasekhar is sitting in *Parshvasuchi mandala*, depicting the Viraha of sad Krishna. The use of gestures is very less. The *abhinaya* depicts Krishna searching Radha, which is apt with lyrics and music.

In the the next stanza, 'Mamiyam Chalita Vilokya vrutam vadhoo nichayena' is choreographed in 4 different ways. The intensity of the *abhinaya* increases with each variation. Krishna's dance with other *gopies*, is shown very brilliantly with less gestures and very subtle dance movements.

Then the *Kandikai* 'Sapa radhataya mayapi navaritari bhayena' is choreographed in two different ways. Then there are two variations of 'Mamiyam Chalita Vilokya vrutam vadhoo nichayena, Sapa radhataya mayapi navaritari bhayena'

The gestures, movements, and expressions that Professor C. V. Chandrasekhar has used are very appropriate for a male character. Poses of Krishna in sitting positions are very unique. The poses exaggerate the *Raas*. Less gestures and movements are used but the *Bhava abhinaya* is very deep. The choreography is perfect for the male dancers. The stances and postures are appropriate for depicting Krishna and so it's a very befitting choreography for male dancers. The choreography is done by *Sabdārtha* and *Sanchari* is also used.⁵

6:3:1:2:11 Ashtapadi: “Nindati Chandana”

Raag: Dwijavanti

Composer: Jayadeva

Tāla: Teen *Tāla*

Lyrics: Jaydev

Language: Sanskrit

Choreography: Professor C. V. Chandrasekhar

Music composition: Mukund Kalvind

Professor Chandrasekhar’s suggestive *Bhava* in the *Ashtapadi* shows his great *abhinaya* skills. Jayadeva’s *Ashtapadi* has Radha’s *sakhi* conveying Radha’s hopeless state to Krishna. The *sanchari* in the *abhinaya* is choreographed on music and is very subtle. There are less gestures and movements used, but the *Bhava* is conveyed very artistically. The music is also of a very high level. It is a master piece of choreography by Professor C. V. Chandrasekhar.

6:3:1:2:12 Jatiswaram:

Ragam: Yadukula Kambodi

Talam: *Ādi*

6:3:1:2:13 Varnam: ‘Chalmela

Raag: Nattakurinji

Tāla: *Ādi*

Composer: Rangaswami Nattuvnar

Choreography: Professor C.V.Chandrasekhar

It is master piece choreography of Prof. C. V. Chandrasekhar. The 'Trikala Tirmaanam' is brilliantly choreographed in a unique style of Professor C. V. Chandrasekhar with combinations of *Tāla* and *jati*. *Eka pada Bhramari* is included in the first *kala* and second *kala* of 'Mukala Tirmaanam'. In third *kala*, combination of steps from *Kuditta metta adavu*, variations of *Dhi Dhi Tai Adavu*, *Nattadvau*, *Utplavana adavu* and *Aindra Sthanaka* is used to create an aesthetically perfect piece of *Tāla*. The *tihai* is in *Pipalika yati*. Combination of Steps like *Krishna Mandi adavu*, *tat tai tam* steps, *Utplavan* steps, *Eka pada Bhramari* and *Gina tom* are used in the choreography of *Tirmaanam*. In the *Chittaswaram*, variations of *Pakkam adavu* is used which is very innovative. The *nritya* part in the *Varnam* is beautifully choreographed in the signature style of Professor C. V. Chandrasekhar with subtle use of eye movements, hand gestures and other movements. The gestures are used less but the relevant meaning is conveyed appropriately and effectively. *Sarpanadai* is used and *Tatta Metta adavu* is used in the choreography of *nritya*.

6:3:1:2:14 Tillana: Nadir Tadim Tana na Dhim Dhim Tana Na Tadar dhani Dhim Tadim ta Dhirena

(Present researcher has seen her seniors who were in Third year, performing this item when she was in first year B.P.A.)

Raag: Hamir Kalyani

Tāla : *Ādi*

Choreography: Professor C. V. Chandrasekhar

He choreographed this in 1976.

The *Tillana* starts with eye movements.

In first *mai adavu*, there is *Utplavana adavu*, *tatta metta*, and *dhi dhi Tai* steps woven together with interesting footwork. *Utplavana* steps and *Dhari kita tom* steps are added in the end of first *mai adavu*.

In the second *mai adavu Chandrakala bheda* is used as a gesture. The variation of *Dhi Dhi* step is used in first second and third speed in *mai adavu*. Then with *Sankara Suchi* gesture, *tatta metta* steps are there in *Chatusra jati (ta ka di mi)*, which ends with three *ta ki ta* and *Tai dhi dhi Tai*. The *tat Tai tam* step is beautifully incorporated in the end of *mai adavu* with *Dhari kita tom* step.

The third *mai adavu* too has complex foot work. Foot work is taken in offbeat, which is very interesting to listen. *Tatta Metta* steps are taken in *Khanda jati* with ends with *dhi dhi tai*. There is a *Tirmaanam* after third *mai adavu*, in which *peri adavu* is used and in the end *Dhari kita tom* steps in *tihai*. The *tihai* is in *Pipalika yati*.

There is *Aradi* after each *mai adavu*.

The first *korvai* is an interesting combination of difficult *Adavus* of Bharatanatyam like *Krishna Mandi* variation, *Sarikal* steps in *Khanda jati* and *Dharikita tom*. The *tihai* is again *Pipalika yati* (three times *Dhi dhi tai, Dhi tai, - tai dhi dhi tai* is performed)

In the second *korvai* combination of *Tat tai tam adavus, tat tai ta ha adavu, Nattadavu, dhi dhi tai,* and *Gina tom Adavus*. The *tihai* is *Pipalika yati* with *Gina tom* steps.

In the third *korvai, tat tai tam* steps, *Kuditta Meta* and *Dhari kita tom* steps are knitted together and used in choreography. The *tihai* is in *gau pucha yati*.

The *Chittaswaram* are choreographed with innovative steps incorporating *Bhramari*, footwork in *Sama pada* position, *Kuditta metta* steps, and *Dharikita tom* steps. The *sahitya* is choreographed with gestures from 'Abhinaya Darpana' with very subtle *abhinaya*. The second part of *Chittaswaram* is choreographed with the combination of *Nattadavu, Ginna tom adavus, tatta metta* steps in *Takita, Eka pada Bhramari* and *Dhari kita tom*. The *tihai* is *Pipalika yati*.

It is a master piece of Professor C. V. Chandrasekhar's choreography with complex footwork, difficult *adavus* and different *gati bheda*. The choreography of the *Tillana* is aesthetically very pleasant to see and footwork is music to the ears.

6:3:1:2:15 Ganesh Stuti:

Choreography: Professor C. V. Chandrasekhar

Language: Sanskrit

Lyrics: *Om Gajaananam Bhoota Ganaadi Sevitam*

Kapittha Jambuu phalasaara bhakshitam

Umaasutam Shoka Vinaasha kaaranam

Namaami Vighneshwara paada pankajam

In this Ganesh Stuti, Professor C. V. Chandrasekhar has used different poses of Ganesh. Positions like Ayata Mandala, Prerita Mandala, and Parshva Suchi are used very appropriately. Gestures and movements are very few.

6:3:1:2:16 Raudra Tandava: Shankara Raudra Roop dikhalao

Raag: Shankara (Hindustani *Raag*, it has some resemblance to ‘Hamsadhwani’)

Tāla: *Ādi*

Language: Hindi

Choreography: Professor C. V. Chandrasekhar

Music composition: Professor C. V. Chandrasekhar

This is a very innovative item of Professor C. V. Chandrasekhar. It is in Hindi language. *Tandava* aspect of dance is very beautifully used in this item. *Tirmaanams (Jati)* are composed which are apt with the *tandava nritya* of Shiva and which blend perfectly with music and dance steps. The *Utplavana* steps, the *Sarikal* steps (*Tai tai dhata*), footwork in different *jatis* is used, which makes the choreography very interesting. Many innovative steps are used in the item. One *Tirmaanam* is choreographed with a gesture depicting *damru* and the steps of the *jati* show Shiva’s dance with *damru*.

6:3:1:2:17 Kirtanam: Natanam Adinar

(The present researcher has seen Reeta Tailor (Baroda), who is a student of Professor C. V. Chandrasekhar, perform this dance in the competition where I was a judge and other programmes also)

Raag: Vasant

Tāla: Atta *Tāla*

Language: Tamil

Choreography: Professor C.V.Chandrasekhar

The *Keertanam* describes the blissful dance of Lord Shiva. The references to the story of 'Agastya', 'Tillai' (Chidambaram) and the *Sollukattu*, *swaras* make this dance rigorous, energizing, enthralling and divine. It is a celebration of Shiva's *Nritya*, the cosmic dancer who balances creation and destruction. The *tandava* aspect of dance is used in the choreography with apt movements, *Adavus*, gestures and poses of Shiva. The *gati bheda* used in the Choreography makes it very engrossing and gripping. The fusion of different *adavus* and footwork in the choreography makes the choreography absorbing.

6:3:1:2:18 Bhajan: Shri Ramchandra Krupalu Bhajamana

(The present researcher has seen this item performed by Smt. Lalita Iyer in a programme conducted by Professor C. V. Chandrasekhar. The present researcher started learning Bharatanatyam from Smt. Lalita Iyer, who is the student of Professor C. V. Chandrasekhar)

Composer: Goswami Tulsidas

Raag: Yaman Kalyani

Tāla: Rupaka (Hindustani)

Language: Sanskritised Hindi

Choreography: Professor C. V. Chandrasekhar

The *Bhajan* is in praise of Shri Ramchandra and glorifies his qualities and characteristics. The choreography is befitting with the meaning of the lyrics and the music. The gestures are taken from 'Abhinaya Darpana'. It is choreographed within the frame work of Bharatanatyam dance style. As it is a *Bhajan*, the steps and movements used enhance the *Veer Rasa, Karuna Rasa, Bhayanaka Rasa* and *Bhakti Bhava* of the *Kruti* (item).

6:3:1:2:19 Jatiswaram:

Raag: Hemavati

The Jatiswaram is choreographed within the framework of Bharatanatyam. In the choreography, the adavus are woven together beautifully which is a combination of grace and difficult movements of Bharatanatyam dance.

6:3:1:2:20 Bharatanatyam items choreographed on Christian themes by Professor C.V.Chandrasekhar:

(This information is based on the phone conversation with Dr. Francis Barboza and email received from him)

Professor C. V. Chandrasekhar has choreographed many innovative items based on Christianity Theme for Bharatanatyam dancer Francis Barboza. This is a very huge contribution of Professor C. V. Chandrasekhar in the development of Bharatanatyam. Following is the list of items choreographed by him on Christianity theme:

6:3:1:2:20:1 Tillana:

Raag: Attana

Tāla: Ādi

Language: Tamil

Music Compostion: Professor C. V. Chandrasekhar

Choreography: Professor C. V. Chandrasekhar

Theme on the life of Jesus Christ.

Dr. Francis Barboza who is a student of Professor C. V. Chandrasekhar, has performed this Tillana more than 1000 times at various places in India and abroad.

6:3:1:2:20:2 A full *Margam* of Bharatanatyam in Sanskrit, based on the theme of *Kristubhagavatam*. *Kristubhagavatam* is an epic written by Prof. P. C. Devassia in Sanskrit. Prof. P. C. Devassia got 'Sangeeth Natak Akademy Award' for *Krishubhagawata*.

6:3:1:2:21 *Varnam*:

Raag: Shanmukha

Tāla: Ādi Tāla

Lyrics: Dr. Amaldoss

6:3:1:2:22 Other than the above mentioned items Professor C. V. Chandrasekhar has choreographed many items in other languages like Bengali, Hindi, Brij and others e.g. Rabindranath song, 'Oi Malati Lata Dole'.

6:3:1:3 A scientific and critical analysis of Professor C. V. Chandrasekhar's choreographies reveals following special features:

- 1) Professor C. V. Chandrasekhar's dance dramas have an ideal combination of all the elements of Bharatanatyam dance drama.
- 2) The steps, movements, *Sthanakas*, *Bhramari*, *Utplavanas*, *nadai*, and postures are all within the frame work of Bharatanatyam dance. He has also experimented with the movements and steps but within the frame of Bharatanatyam dance style.
- 3) He has experimented with ideas. He has choreographed dance dramas on modern and contemporary themes like 'Kreedaa', 'Pancha Maha Bhootam' and others.
- 4) He has experimented by using different languages for his dance dramas like Hindi, Bengali and Gujarati.

- 5) He has experimented with the music aspect. He has used Hindustani music for some of his dance dramas. He selects music according to the script of the dance drama.
- 6) There is a scope for all the four types of *Abhinaya*. There is predominance of *Vachika*, *Angika* and *Satvika abhinaya*. *Aharya*. *Abhinaya* is used very intelligently but it is not over used.
- 7) Male and Female dancers both participate and are given roles according to the script. In the dance dramas produced by him, he has made ample use of male and female dancers to depict respective roles or to convey respective ideas.
- 8) For male characters, where ever the act requires, he has used forceful and vigorous movements.
- 9) For female characters where ever the act requires he has used soft and graceful movements.
- 10) *Jati bhedas* and *gati bhedas* are very unique and in the signature style of Professor C. V. Chandrasekhar.
- 11) Introduction of new *bols* to enhance the musical effect of the dance drama.
- 12) The technique of Bharatanatyam is used with its richness of *Nritta* and *Abhinaya* in making the choreography easily accessible even to a lay audience.
- 13) One of the unique thing about the choreographies of Prof. C. V. Chandrasekhar is that, on the stage, the last dancer exiting the stage after any of the sequences is purposefully performing the last steps too without merely rushing off to complete the exit. This is a very important aspect of meticulousness in professionalism.

- 14) The choreography traditional Bharatanatyam dance items composed by him, are perfect for stage performances.
- 15) Difficult steps like *Sarikal adavu*, *Utplavan Adavu* and *Mandi Adavu* are used mostly in the choreography of Varnam and Tillana choreographed by him.
- 16) Beautiful *sancharis* are included in the choreography which enhances the effect of the item.

6:3:2 Contribution as a Music composer

(The following information is compiled on the basis of the interviews taken of Shri Vibhas Ranade, Shri Harish Gangani, Shri Dwarkanath Bhosle, Smt. Juthika Mahen and Smt. Parul Barot.)

Professor C. V. Chandrasekhar's music composition is the soul of his productions and choreographies. There is no repetition in the music composition of his productions. Music composition in all the productions is unique and of a very high standard. Harmonious and soulful music in his performances, whether it is sung by him or composed by him and sung by other artists, brings great intensity to the compositions. Professor C. V. Chandrasekhar had learnt Karnatic music for 15 years and when he was in Banaras, he acquired a deep knowledge of Hindustani music. Hence he could create his own style of singing and music composition. When he thinks of a production or item he thinks of all the aspects like dance, music, literature and choreography. In his production music, literature and dance is selected very brilliantly so that they blend very well and all the aspects are of a very high quality.

Professor C. V. Chandrasekhar is one of the first few dancers to use Hindustani music for his Bharatanatyam dance compositions. He had an advantage of knowing Karnatic music as well as Hindustani music. When he composed music in Hindustani music style, he chose those ragas which were also prevalent in Karnatic music style, so that it blends with Bharatanatyam dance style. He was influenced and inspired by great musicians from a very young age. When he was in 'Kalakshetra', Dagar brothers were invited to 'Kalakshetra' to live in residence for 3 months and work. Hence, anyone could

go and listen to them. Hence, he was exposed to the beauty of Dhrupad. As he was the only one who could speak Hindi at that time in 'Kalakshetra', he became their favourite. When he moved to Banaras, it was very enriching experience for him as a musician as he was in contact with many good musicians of Hindustani style like Rasoolan Bai, Siddeshwari Devi, Girija Devi and Omkarnath Thakur, hence he listened a lot of good Hindustani music and was greatly influenced by it. He imbibed best from Karnatic music style and Hindustani music style, learnt the differences and the nuances of both the styles. All this experience helped him in shaping his taste for music composition.⁶ He started using Hindustani music for his dance productions, like 'Meghadootam', 'Ritusamharam', 'Brahmar Geet'.⁷ He developed his own style of singing and music compositions, which was very unique. When he sang for dance recitals in south, people were curious and asked him, if he had learnt Hindustani Music.⁸

He has a great number of music compositions to his credit. His music compositions are highly appreciated for their distinctive and innovative approach and applauded by the dancers, musicians and also the common people. He has the deep knowledge of *Raags* of both the styles. He developed a distinctive individual style of his own. Though he has used Hindustani music for the music compositions in his productions, he never compromised on the grammar and content of Bharatanatyam. He even composed Gujarati and Hindi poetry with his innovative music style to choreograph Bharatanatyam dance items and production. The *jatis* composed by him are master pieces. Some *Tirmaanamams* in his compositions are short and crisp but are underlined by his intelligent use of the variations in *jatis*. He plays with the permutation and combination of *jati* and *Tāla* to create brilliant *Jatis*.

He has composed music for many of his productions like, 'Pancha Maha Bhootam', 'Arohanam', 'Aparajita', 'Vasant Vilas', 'Kumar Bai Nu Mameru' and many more. He has also composed music for many Bharatanatyam items in languages like Hindi, Gujarati, Bengali and Sanskrit. He has also composed music for traditional South Indian Bharatanatyam Items.

6:3:2:1 Music of the following Productions is composed by Professor C. V. Chandrasekhar:

(The following information is compiled from the information given by Shri Dwarkanath Bhosle, Shri Vibhas Ranade, Smt. Sumitra Roy Choudhary, Shri Harish Gangani, Smt. Parul Barot, Smt. Juthika Mahen, Shri Francis Barboza, Smt. Nisha Upadhyay and Shri Mahen Hajernis)

Professor C. V. Chandrasekhar has composed music for the productions like 'Arohanam', 'Meghadootam', 'Bhumija', 'Ritusamharam', 'Pancha Maha Bhootam', 'Bhavargeet' and 'Kreedaa'. He also composed music for the production 'Kunti' of Smt. Chitra Chandrasekhar Dasarathy.

Some details about the music composition of few of his productions are given below:

6:3:2:1:1 Arohanam

Production 'Arohanam' was composed in Karnatic music style by Professor C. V. Chandrasekhar. He was invited by Battery Dance Company in USA for performance and lecture-demonstrations. His production 'Arohanam' was performed in 1993 in USA. It was very successful in USA. This production was also performed in India in Vrindavan. The production was on the scientific theme of evolution of man. Following is the analysis of the dance drama.

The verses were selected from various sources of Sanskrit literature. These verses have been composed in a special sequence representing the phenomenon of Ascent, 'Arohana'. The music was completely composed by Professor C. V. Chandrasekhar. There was more music and less *Sahitya* in the music composition. *Mridangam* and violin were the main instruments used in the music. *Sitar* was also used. The music composition was of a very high level. The music was a mixture of Karnatic and Hindustani music. Shri R. Natarajan Pillai was on *Mridangam*, Shri Vibhas Ranade on Violin and Narayan Bhavariya on *Sitar*.

Music was composed in such a way that even a lay person would enjoy it. People who do not understand Indian language would also enjoy the music. Music enhanced the mood of the action being portrayed. As the production was based on a non-traditional theme, music was composed accordingly which was apt with the choreography.

Very good effects of *mridangam* and violin were used in the production. As the production was based on a non-traditional theme but choreographed in the Bharatanatyam dance style, the music composed was very innovative. The music justified the scientific theme of 'evolution of man', which was a very interesting story lined. Music was composed beautifully and artistically which could blend with the contemporary theme and traditional movements.

6:3:2:1:2 Ritu Samharam:

'Ritu Samharam' was based on a very innovative and abstract theme of seasons based on 'Ritu Samharam' written by Kalidas. The music composition of this production was done by Professor C. V. Chandrasekhar in Hindustani music style. Some pieces of the music were composed by Shri Dwarkanath Bhosle. Kalidas was a great scholar who incorporated all the best from Indian culture and tradition in his works. The 'Ritu Samharam' of Mahakavi Kalidasa literally means binding of seasons; it projects the essence of nature's experience in different seasons. This production was an innovative experiment of Professor C. V. Chandrasekhar as the subject was devoid of any story content. The music is composed in such a way that the activities of both animals and the inanimate with the changes in the nature can be portrayed through dance movements; Nature and their experiences in different seasons. This love poem gives solitaire of the *Grishma* (summer), *Varsha* (Monsoon), *Sharad* (The autumn), *Hemant* (The fall), *Shishir* (winter) and *Vasant* (spring). Each season brings its sights and sound and the changes in the nature, which is expressed in the music. Music describes all the changes that occur in the cycle of time, and all effects in the nature which contribute to the emotions of birds, animals and human beings. The music is aesthetically composed of a very high standard.

The music was composed differently for all the selected *shlokas*, from each of the *Ritus* or seasons. Different *Raags* were taken according to different seasons of *Grishma*, *Varsha*, *Sharada*, *Hemanta*, *Shishira* and *Vasanta*.

The central idea of the Kalidas's poem has been brilliantly expressed through music, rhythm and dance. The *Tāla* and *Laya* used in the composition can be described as 'vigorous'. The music used was composed in Karnatic and Hindustani style, which was an experimentation at that time. Twenty eight *Raags* were used in music composition of this production. The *Raags* chosen were according to the mood of the season.

For *Grishma* season variations of Sarang *Raags* like *Shudhha Sarang*, *Gaud Sarang*, *Vrindavani Sarang* and other *Raags* based on *Sarang Raag* were used. The Sarang group of raags are apt for describing Grishma season. The heat of the Grishma season is described well by the various raags of Sarang group.

For *Varsha Ritu* or rainy season different variations of Malhar Raag were used like *Miya Malhar*, *Megh Malhar*, *Gaud Malhaar* and the other *Raags* based on *Malhar Raags* were used.

For *Vasant rutu Raags* like *Vasanta Raag*, *Bahar Raag*, *Kafi Raag*, *Bhairavi Raag*, were used. Music was perfect for the description of rainy season. The music was apt with the movements used in choreography to show, the movements of the clouds which are compared to that of a wind. The music enhanced the effect of the movements and *gait* of elephant which were brilliantly incorporated in the choreography. Smt. Parul Dhyani (Barot) had performed in the Vasant rutu in the first programme of the production.

In *Hemant Rutu*, *Raags* like *Hemant Raag*, *Bhisma Shadaj Raag*, *Durga Raag*, *Hindol Raag*, and *Marva Raag* were used. There is a duet of two dancers in 9 *matra Tāla* which was brilliantly composed. It was performed by Smt. Rema Srikanth and Dr. Parul Shah.

In *Shishir Ritu Raags* like *Marwa Raag*, *Jog Raag* and *Todi Raag* were used. *Marwa* is a *Raag* used to describe sad emotions. As in winter the atmosphere is gloomy, the *Raag* was brilliantly used to describe the winter season.

Professor C. V. Chandrasekhar took his production, 'Ritu Samharam' to Chennai in 1981, with a big group of around 23 artists, out of which ten were musicians. People in Chennai liked the production very much and appreciated the music composition a lot. And they were also impressed by the singing of Shri Dwarkanath Bhosle in the Production. The tabla was played by Shri Harish Gangani in this production. Beautiful notations were used for the composition. Notation in *rag Bhagyashri* was used for showing the *gait* of swan.

When the production was performed in Indian, Professor Dwarkanath Bhosle was on the vocal while when it was performed outside India, it was sung by vocalist Sumitra Roy Chaudhary.

6:3:2:1:3 Pancha Maha Bhootam:

In the production 'Pancha Maha Bhootam' the music is composed innovatively to portray five elements using the vocabulary of Bharatanatyam. The music of 'Pancha Maha Bhootam' was composed in pure Karnatic style by Shri C. V. Chandrasekhar. Some small parts of instrumental music were composed by Shri Vibhas Ranade. In this production he has associated the five offerings *Argya*, *Pushpa*, *Dhoopa*, *Deepa* and *Chandana* to the five elements *Jala*, *Akasha*, *Vayu*, *Agni* and *Prithvi*.

There are several *Tālas* used in this production, including some non-standard ones. The most charming is the Mishra Chapu. It produced a mesmerizing effect, prompting some in the audience to toe-tap along to the 7-beat cycle.

In these productions *Raags* like *Simendramadhyam*, *Arabhi*, *Nattai*, *Shri*, *Varali*, *Bhairavi*, *Kedargaud*, *Vrindavani Sarang*, *Vasanta* and *Shankarabharanam* were used for the music composition. Beautiful *Tirmanam* composed in his distinctive style is

incorporated in the choreography which shows the movements and expression of Shiva. The words of the *Tirmaanam* justify the dance which portrays the symbolism of Shiva.

Syllables like '*Tam kiti taka Ginna*' are used in the music composition, which enhance the effect of music. In the music composition syllables like '*Thai ta Thai, taka thai, taka jhenu thai, Taka thai taka jhenu thai, Taka jhenu ta, taka jhenu ta, taka jhenu ta*' are used instead of words or *swars* in portraying fire in different forms. Syllables *Tangidi tat tat dhina*, are used in three speeds for a dance piece where steps are done with prop of cloth. There is a *tarana* at the end. The *bols* of *Tarana* are *Tadim tadim tadim tadim, tana dire Na, nadra dhim, tana dhire Na*, which gives a feeling of pleasure.

In the music composition less words are used. More importance is given to music.

6:3:2:1:4 Bhawargeet:

'Bhawargeet' is the composition of Nandadas. It was composed in Pure Hindustani music by Professor C.V.Chandrasekhar.⁹ Professor C. V. Chandrasekhar use to sing the part of Udhav and Smt. Sumitra Roy Choudhary use to sing the part of the gopies. Many portion of the music Professor C. V. Chandrasekhar and Smt. Sumitra Roy Choudhary sang together. Different raags like Khamaj, Kafi, Abhogi, Malkaus, Todi, Bhimpalasi, Sohani, Bihag, Shankara, Desh, Bageshri, Bairagi, Nat Bhairav, Charukesi, Jayjayvanti, Bhairav, Lalit, Yaman, Vasant, Hansa dhwani, Shivaranjani, Puriya Dhanashri, Ahir Bhairav, Madhmad Sarang and Charukesh were used in the music composition for the part of Gopies. Very innovative words like 'Rim, rim, rim, rim' is used in the entry of the *Bhawra* (Bee).

6:3:2:1:5 Kreedaa

(The present researcher has seen this production in Baroda, when it was performed by Professor C. V. Chandrasekhar and his group in Kirti Mandir, Baroda.)

The music of the production 'Kreedaa' is composed very innovatively by Professor C. V. Chandrasekhar. The music composition and the choreography communicate the joy of playing games, which is a part of life of every child's growing up. The music

composition is appropriate with the some of the games presented through this production like *juggling balls, gulli danda, knuckle stones, flying kites, captain – captain, jumping horse, skipping, cart wheel, whirling skirts, spinning tops* and *chess*. The music composition is very melodious and is apt with the theme. The music composition was done in such a way that the idea was easily understood by all. Lyrics are deliberately avoided in the music composition but musical phrases and mnemonics were added for a universal appeal.¹⁰

6:3:2:1:6 Bhumija:

'Bhumija' was a Production of Professor C.V.Chandrasekhar Sir based on the epic Ramayana, composed by him in pure Karnatic music style. It is based on Ramayana through Sita's eyes. The name 'Bhumija', meaning daughter of *Bhoomi*, as Sita was believed to be daughter of *Bhoomi*. Language is Sanskrit. It was sung by Professor C. V. Chandrasekhar. He choreographed this production in 1982. 'Bhumija' was a huge success. There is a very colourful pattern in the variations of the music composition. The music composition is kaleidoscopic and prismatic which is a treat to the ears. The *Raags* selected and the music composition is apt to the events in the story, dance movements and *adavus*. There is a lot of movement in the choreography, which is complex and hence music is also composed to match the speed of movement.

6:3:2:1:7 Meghadutam:

Meghadutam is production by Professor C. V. Chandrasekhar based on the lyrical poem written by the great poet Kalidas. The language is Sanskrit. Music composition is done by Professor C. V. Chandrasekhar in Hindustani music style. 'Meghaduta' means cloud. The music composition of 'Meghadutam' was apt with the story about *Yaksha*, who was a subject of King Kubera and was exiled for a year to central India for neglecting his duties. The *Yaksha* convinces a passing cloud to take a message to his wife at Aalka on Mount Kailasa in the Himalaya. The story of *Yaksha* describing the beautiful sites the cloud will see on its northward journey to the city of Aalka, where his wife was waiting

for him, is perfectly composed with apt Raags. The main Raags used in the music composition are Raag Bhairav, Megha Raag, Todi, Bahar, Hindol, Puriya Dhanashri, Chandrakaush, Durga, Binna Shadaj, Yaman, Desh, Mand, Bhupali, Abhogi, Ahir Bhairav, Tilang, Kalavati, Darbari, Shivaranjani, Abhogi and Bhairavi.

The production is musically very rich. According to Smt. Sumitra Roy Choudhary, the music composition and dance choreography of the production was so rich that one could see music getting transformed in figures.

River Narmada was described very beautiful in Raag Chandrakaush. Rag Ahir Bhairav was used to describe the city of Alkapuri. The beautiful Kalpavruksha was described in raag Tilang. The Bharat Vakya was composed in Bhairavi Raga.

The scene of the Sandhya Arti in the Mahakaleshwara temple of Ujjain is musically very rich, where different Ragas are used for different rituals of the Sandhya Arti.

There are many scenes in the 'Meghadutam', which are a rich source for many musicians and dancers. In this production, the scenes of 'Meghadutam' are beautifully interpreted through the language of music, which is then expressed in the Bharatanatyam dance style. The music composition is done in Hindustani music style. It was sung by Smt. Sumitra Roy Chaudhary in the first programme. The dialogue between the *Yaksha* and *Megha* is composed very brilliantly in the production.

6:3:2:1:8 Aparajita:

The music composition was in Karnatic music style by Professor C.V.Chandrasekhar. This production is based on the theme of *Devi* like 'Kali', 'Narsimhani', 'Brahmani', Varahi, and 'Vaishnavi'. As it was based on different *Devis*, the *Raags* selected were according to the nature of that particular *Devi*. If it was *Kali* her ferocious form was shown by forceful and vigorous music. The music composition expressed the unique qualities and attributes of the *Devi*. Vigorous mood was conveyed

through strong music composition to show the war between *Rakshasha* and *Devi*. *Raags* like *Revati* and *Mohanam* are used in the composition.

6:3:2:1:9 Panchadeva Stuti:

This production is based on the *Stuti* for 'Pancha Deva'. The 'Panch Deva' is the concept of five gods in Hinduism. *Bhakti rasa* is the main *rasa* in the music. The 'Panch Deva' who are worshipped are Ganesh, Surya, Devi, Shankar and Vishnu. The main purpose of the 'Panch Deva Stuti' is to give Happiness, Peace and Contentment. The concept of 'Panch Devata' is more popular in North India. As Professor C. V. Chandrasekhar was in North India for a long period he was inspired to compose and choreograph this production on 'Panch Deva'. *Shlokas* of the 'Panch Deva' are taken as lyrics. Music composition is very rich. Different *jatis* are used for different *Devas* in the composition. For example *Chatusra jati* is used for Ganesh and *Tishram jati* for Shiva.

6:3:2:1:10 Vasantvilas:

The music of this production was composed in Hindustani Music style. It was sung by Smt. Nisha Upadhyay in the first performance of the programme. It is a production based on Sanskrit poetry. Ragas like Bihag, Vasanta, Desh and Bhairavi were used in the music composition. It was choreographed for the National Science Congress of The Maharaja Sayajirao University of Baroda. Following is the analysis of the production.

6:3:2:1:11: 'Kunwarbai Nu Mameru'

It is a production based on Narsi Mehta's Gujarati poetry 'Kunwarbai Nu Mameru'. This was the first production of Professor C. V. Chandrasekhar in Gujarati. It was choreographed for the National Science Congress of The Maharaja Sayajirao University of Baroda. The then Vice Chancellor Dr. Parikh of The Maharaja Sayajirao University of

Baroda, felt that a ballet based on Gujarati Poetry would be appropriate for the occasion of National Science Congress. Hence, this Production was choreographed for that event. The music composition did full justice to the meaning of the lyrics. Hindustani music style is used for the music composition of the production which is of a very high level, befitting the theme, is influenced by the music and culture of Gujarat. It was performed in Baroda for the first time. It was an innovative music composition as Professor C. V. Chandrasekhar was amongst the first few dancers who used Gujarati poetry of poet Narsinh Mehta for production and used the music which was influenced by the tunes of music of Gujarat.

6:3:2:2 Professor C. V. Chandrasekhar composed the music of the following Bharatanatyam items:

6:3:2:2:1 Bhajan: Gayiye Ganapati Jagvandana

Composer: Tulsidas

Music composition: Professor C.V.Chandrasekhar

Raag: Kalavathi

Professor C. V. Chandrasekhar composed the Tulsidas *Bhajan*, “Gayiye Ganapati Jagvandana,” in *Raag* Kalavathi, on the occasion of Saint Tulsidas’s 400th birth anniversary. This *Bhajan* is traditionally sung in *Raag Marwa* or *Raag Bhupali*. This shows he is very innovative and experiments while composing music to create a master piece. The music blended well with the dance choreography which was in traditional Bharatanatyam style.

6:3:2:2:2 Aditya Hridayam:

He has composed 'Aditya Hridayam' as an invocatory piece.

The 'Aditya Hridayam Stotram' in Sanskrit is dedicated to *Surya Devata* which is usually recited as a prayer. It is a very strong *stotra* that can be chanted in the difficult

times. The *stotra* is mentioned in the '*Yuddha Kanda*' of Sage Valmiki's Ramayana. Just before the war of Ram with Ravana, Sage *Agastya* recited this *Stotra*.

It is a very innovative experiment in music by Professor C. V. Chandrasekhar to use this *stotra* as a composition for an invocatory dance item. Professor C. V. Chandrasekhar has composed music of the verses of the '*Aditya Hridayam Stotram*' very innovatively which is perfect for the choreography of an invocatory dance item.¹¹

6:3:2:2:3 Ashtapadi: Lalita Lavanga

Raag: Vasanta

Tāla: Ādi

This *Astapadi* was taught to the Present Researcher by Smt. Juthika Mahen in the course of B.P.A. third year. The dance choreography of this item was by Smt. Anjali Merh. Music composition was done by Professor C. V. Chandrasekhar later on in *Raag Vasanta*, for a programme of Smt. Juthika Mahen. The music composition was apt with the choreography, justified the lyrics and meaning of the *Ashtapadi*.

6:3:2:2:4 Tillana: Simhendramadhyamam

Composition: Professor C. V. Chandrasekhar

Choreography: Professor C. V. Chandrasekhar

Professor C. V. Chandrasekhar is a giant personality. He has been exposed to different art forms during his life time. These art forms have influenced him in many ways. The exposure to both the styles of music and having close contact with so many great personalities of music and different dance forms, has influenced him as a composer. He has innovatively used some of the other art forms in his composition and choreography. Professor C. V. Chandrasekhar has used Hindustani *Raag* and Odissi syllables in the composition of this *Tillana*, which makes its choreography very unique. *Tillana* is

choreographed in the Bharatanatyam style; the choreography is complex. There are many *Tāla* and *Jati* variations used in the *Tillana*.¹²

6:3:2:2:5 Tillana: Nadir Tadim Tana na Dhim Dhim Tana Na Tadar dhani Dhim Tadim ta Dhirena

(Present researcher has seen her seniors who were in Third year, performing this item when she was in first year B.P.A.)

Raag: Hamir Kalyani

Tāla: *Ādi*

Choreography: Professor C. V. Chandrasekhar

Music composition: Professor C. V. Chandrasekhar

6:3:2:2:6 Raudra Tandava: Shankara Raudra Roop dikhalao

Raag: Shankara (Hindustani *Raag*, it has some resemblance to ‘Hamsadhwani’)

Tāla: *Ādi*

Language: Hindi

Choreography: Professor C.V.Chandrasekhar

Music composition: Professor C.V.Chandrasekhar

6:3:2:3: Music Compositions of the Bharatanatyam items based on Christian Themes:

Professor C. V. Chandrasekhar has composed music for many innovative items based on Christianity Theme for Bharatanatyam dancer Dr. Francis Barboza. This is a very huge contribution of Professor C. V. Chandrasekhar in the development of

Bharatanatyam dance style. Music composition of the following items music is composed by him on Christianity theme:

6:3:2:3:1 Tillana:

Raag: Attana

Tāla: Ādi

Language: Tamil

Music Composition: Professor C. V. Chandrasekhar

Choreography: Professor C. V. Chandrasekhar

Theme: The theme was based on the life of Jesus Christ.

6:3:2:3:2 Professor C. V. Chandrasekhar has composed the music of a full *Margam* of Bharatanatyam in Sanskrit, based on the theme of *Kristubhagavatam*. *Kristubhagavatam* is an epic written by Prof. P. C. Devassia in Sanskrit. Prof. P. C. Devassia got 'Sangeeth Natak Akademy Award' for *Krishubhagawata*.

6:3:2:3:3 Varnam:

Raag: Shanmukha

Tāla: Ādi Tāla

Lyrics: Dr. Amaldoss

6:3:2:3:4 Scientific Analysis of the musical compositions of Professor C. V. Chandrasekhar:

- 1) The compositions of Professor C. V. Chandrasekhar are composed in his distinctive and unique music style.
- 2) Different combinations of *Jati* and *Tāla* are used in the composition.
- 3) Music is composed apt to the situation in the choreography.
- 4) The *Raags* used in the music composition justifies the lyrics.

- 5) He composed music for abstract theme like season and 'Kreedaa'.
 - 6) The lyrics of the music composed by Professor C. V. Chandrasekhar are in many different languages like Hindi, Gujarati, Bengali, Sanskrit and Tamil.
 - 7) He has experimented with the music aspect. He has used Hindustani music for some of the dance dramas. He selects music according to the script of the dance drama.
 - 8) *Jati bhedas* and *gati bhedas* are very unique and in the signature style of Professor C.V.Chandrasekhar.
 - 9) Introduction of new *bols* to enhance the musical effect of the dance drama.
 - 10) The music for the *Tandava* aspect is strong and suits the rigorous and forceful dance movements while music for the *lasya* aspect is melodious and soft, apt with the dance choreography.
 - 11) The music composition enhances the effect of the *Rasa* presented through dance.
 - 12) The *Raag* selected is according to the situation or according to the attributes of a particular character whether it is a God, Goddess, King or a person.
 - 13) Artistes, dancers, musicians and the connoisseurs of art, wonder whether he is a good musician or a good dancer.
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Reference:

- 1) Venkat, Lalitha. "C V Chandrasekhar: My will power keeps me going". *Narthaki*, 26 November, 2008, <https://narthaki.com/info/intervw/intrv109d.html> as on 10th May 2020
- 2) Kumudha Bharatam, "A new School of Thought", *The Hindu*, 8 June, 2017 <https://www.thehindu.com/entertainment/dance/meet-mentor-cv-chandrasekhar/article18830105.ece>
- 3) *Ibid.*
- 4) *Ibid.*
- 5) https://www.youtube.com/watch?v=p7NUcoS4mBw&list=PLMl_TtqzKi70y5Bmeve7prX7G4PLhaHKV&index=5&t=0s
- 6) <https://www.thehindu.com/entertainment/dance/meet-mentor-cv-chandrasekhar/article18830105.ece>
- 7) Venkat, Lalitha. "C V Chandrasekhar: My will power keeps me going". *Narthaki*, 26 November, 2008, <https://narthaki.com/info/intervw/intrv109d.html>

- 8) *Ibid.*
- 9) *Excerpts from the information given by Vibhas Ranade, in an interview taken by the present researcher in Baroda on 1st July 2020*
- 10) <https://www.youtube.com/watch?v=0GUs7rE4RYI>
- 11) <https://www.thehindu.com/entertainment/dance/meet-mentor-cv-chandrasekhar/article18830105.ece>
- 12) <https://www.thehindu.com/entertainment/dance/meet-mentor-cv-chandrasekhar/article18830105.ece>

Photo reference:

6.3.1 <https://narthaki.com/info/intervw/intrv130.html>

6.3.2 <https://www.youtube.com/watch?v=31b85Lie6no>

6.3.3 <https://www.youtube.com/watch?v=31b85Lie6no>

6.3.4 <https://narthaki.com/info/rev10/rev960.html>

6.3.5 <https://www.thehindu.com/entertainment/dance/choreographies-of-senior-Gurus-featured-at-margazhi/article26137659.ece>

6.3.6 <https://www.tribuneindia.com/2007/20071010/delhi.htm>

6.3.7 *From the invitation card received by the present researcher of the performance of the productions *Kreeda* and *Holi* choreographed by Prof. C. V. Chandrasekhar and performed by him and his students in Kirti Mandi, Vadodara.*

6.3.8 *ibid.*

6.3.9 *ibid.*

6.3.10 *Ibid.*

6.3.11 *The present researcher got a soft copy of the photo from the album of Late Shri Pradeep Barua*

6.3.12 *The present researcher got this photo from the Department of Dance, Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda, Baroda in March 2015*

6.3.13 *ibid.*

6.3.14 *ibid.*

6.3.15 *ibid.*

6.3.16 ibid.

6.3.17 ibid

6.3.18 The present researcher got this photo from the Department of Dance, Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda, Baroda in March 2015

6.3.19 ibid.

6.3.20 The present researcher got a soft copy of the photo from the album of Late Shri Pradeep Barua

6.3.22 ibid.

6:4 Views of disciples and personalities from different walks

6:4:1 The views of Padmabhushan, Padmashri Gulam Mohammed Sheikh, Gujarat (Painter, Poet, Art Critic) are quoted below from an interview that the Present Researcher conducted on phone in Gujarati on 8th November 2018; translation is done by the Present Researcher in English.

I know Professor C. V. Chandrasekhar for last so many years. He came to live with his family in Residency Bungalows, the residential quarters for the teachers of M. S. University, where we were living in 1980 and became our neighbours. As they came to live next to us as neighbours, we became very close to him, his wife Mrs. Jaya Chandrasekhar and his two daughters. Our kids grew up together. My daughter too learned Bharatanatyam from him for few days. We met many times in a week; many a time had food together. I would be aware of his activities. I would know whenever he had a performance, lecture demonstration or whenever he had to go out of station for a program. He also knew about our activities. He would care for our children. Some occasions we even celebrated together. Still we have maintained that relation, whenever I go to Chennai, I visit him, and whenever he visits Baroda, he meets us. I am very close to his daughters as they meet us often.

I have watched many of his performances. Many times Smt. Jaya Chandrasekhar did the *Nattuvangam* and Professor C. V. Chandrasekhar danced. I have even watched his and Smt. Jaya Chandrasekhar's performance together. I even saw his last performance in Baroda. I have seen his dance when he was young. I have seen the *Arangetral* of both of his daughters. He is totally involved in dance. He always practised and even at this age he is still dancing. His spirit of dancing is very impressive. He connects to each and every member of audience while dancing and keeps them binded through his dance. He has spent most of the time of his life to propagate and spread the classical dance form of

Bharatanatyam. He has a very deep interest in teaching dance. Wherever he goes, mostly he conducts a workshop. He has encouraged many girls as well as boys. I have noticed that wherever he is teaching, he has a direct impact on the listeners. He is thoroughly involved when he is teaching. He has performed in numerous programmes and conducted many workshops, so this is his big contribution in the field of dance. He connects to each and every student. Whenever he demonstrates his steps or *Mudra*, the audiences are deeply involved. All the audiences are overwhelmed by the performance. He is very careful while choosing costumes for his or his student's performances. I never felt that he choose a costume which didn't go well with the dance or I never felt that he choose a costume for a dance performance without thinking. Costumes are aesthetically very good and goes well with the theme of the dance. His choice of clothes is very good. He even has knowledge of the material of the clothes. He is very interested to know from which region is the cloth weaved and how and where it is used.

He has a very good sense of humour. He made us laugh a number of times by doing mimicry. He would sing and show very humorously how people from different states would sing "Twinkle Twinkle little stars". All his students know about his sense of humour.

6:4:2 Padma Bhushan Dr. Mallika Sarabhai (Bharatanatyam and Kuchipudi dancer, Choreographer, Actor, Director, Writer, Social Activist) has the following views, which are quoted from the interview taken by the present researcher on 28th June 2018 in Gujarati; the translation is done by the present researcher.

I admire that Professor C. V. Chandrasekhar is still dancing. He is an inspiration for all dancers. He always had a great dignity. Amma was very fond of him and had words of encouragement for his work. They both respected each other a lot too.

6:4:3 Srimati Kalavati Devi (Exponent of Manipuri Dance, Sangeet Natak Akademi Awardee, Manipuri Nartanalaya, and Calcutta) shared the following views in an interview taken on 10th April 2019 by the present researcher in Banasthali, Rajasthan.

I have met Professor C. V. Chandrasekhar many times as my husband Late Guru Shri Bipin Singh was very close friend of Professor C. V. Chandrasekhar. He has visited Calcutta many times for programmes or workshops. Whenever he came to Calcutta, my husband and I specially went to meet him.

I have seen Professor C. V. Chandrasekhar's performances many times in mid 1970s. Also as I am a Manipuri Dancer, I have performed in many cities with my husband Late Shri Bipin Singh. During my visits to other cities for dance festivals and events, I have also seen the performances of Dr. C. V. Chandrasekhar.

Whenever we met him, he used to discuss about *Tāla* with us. He was very curious to know, which *Tālas* are used in Manipuri Dance and how they are demonstrated by hand. I liked to watch his dance on stage. He is a very good dancer.

6:4:4 The views of Dr. Ajay Ashtaputre, (Former Dean, Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda, Baroda.) are as follows which he shared in an interview taken by the Present Researcher on 2nd April 2019 at Faculty of Performing Arts, Baroda. The translation of the interview is done in English is by the Present Researcher.

It was a good fortune of our city of Vadodara and our Faculty of Performing Arts, that Professor C. V. Chandrasekhar, came to Baroda as a Professor in the Department of Dance, Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda. I took admission in 1978 in the Faculty. I was studying for my Bachelor's degree course when Professor C. V. Chandrasekhar joined the faculty. I remember when we gave *Tabla* performance in the concert on every Thursday, he used to attend and encourage us. When he was the Dean, he encouraged all the Departments.

He is one of the best *Gurus*. He had all the good qualities of a teacher. He was very punctual and very particular about time. He would come sharp at 8.00 a. m. and take practical classes till 11.30 a.m. very devotedly. He trained brilliant students during his tenure. He not only moulded good students but also perfected them as artistes. He taught the pure form of Bharatanatyam to students.

I believe all the students whom he trained are today doing good work in society by propagating the Classical dance form of Bharatanatyam, which is a thing to be proud of. As a dancer he had a very good poise, very clear technique and his gestures were very expressive. His *Tāla* was very perfect, I don't remember that he ever missed a beat while dancing or while he conducting a performance. He gave very good exposure to students by taking them to many good dance festivals for performances. His choreography was brilliant. His productions were highly appreciated by the audiences.

Anjaliben Merh and Shri Kubernath Tanjorkar had laid a strong foundation of the Department of Dance. Professor C. V. Chandrasekhar took that forward. During his time, The Department of Dance got a good name. He has given valuable contribution in the Faculty as well as in Gujarat in the field of Bharatanatyam dance. And even today he is dancing, teaching and inspiring so many students in the field of dance.

6:4:5 Shri Vibhas Ranade (Associate Professor Violin, Department of Music, Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda.) mentioned the following views in an interview taken on 16th July 2018 at the Faculty of Performing Arts, Baroda.

My relationship with Chandrasekhar Sir has been for the last 23 years. I met him in 1985 when I joined the Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda. I started working with him after 1990. Shri R. Natarajan Pillai introduced me to Chandrasekhar Sir. I started working with him since 1991 and started playing with him for his programmes. He did programs in a very simple way. I didn't have much knowledge about Karnatic *Raags*. He saw some talent or ability in me and encouraged me. With his guidance, I worked very hard and developed the art to accompany with Bharatanatyam dance. He explained to me that Karnatic music has more *gamak*, all the *swaras* have *gamak*. I studied that myself and developed it practically. I never went to learn Karnatic music from anyone; Professor C. V. Chandrasekhar's guidance helped me to understand this style of music.

Professor C. V. Chandrasekhar Sir had choreographed a production called 'Arohanam'. In that production I got a chance to play. He guided me about the *Raags*

which had to be taken. Those *Raags* of Karnatic music which are accepted in Hindustani music are easy to play but the typical Karnatic *Raags* are very difficult to play. The *Raag Todi*, *Shri rag*, *Kedar Gaud*, *Karnatic Bhairavi*, these are typical Karnatic *Raags* and very difficult to play. The production 'Arohanam' was based more on music as *sahitya* was very less; Sir said that violin was a very important part of the music of the production. We were 12 to 13 people in the team of production. It was to be performed in USA, in Battery Dance Company. They had invited 'Nrityashree'. We practised for the programme for a month. We were together for one and half month in the tour; during that time I came to know that he had a very good knowledge about Hindustani music. He had a deep love for Hindustani music too. His music compositions, therefore, would not be typical Karnatic, they were influenced by Hindustani music. In whichever composition I have played, his choreography was excellent and music composition was of very high level. He composed music in such a way that a lay person could equally enjoy and understand it. The *Swara Rachana* of *Sawars* and the *Sahitya* were composed in a very beautiful and were aesthetically of a very high level. I liked it very much. I was not a part of the productions 'Ritusamharam' and 'Meghadutam' when they were initially composed but when we went to USA, we had to perform some parts of it; so I learnt some parts of those productions.

The production 'Arohanam' was very successful in USA. We performed this production at Vrindavan in India. I got lot of opportunities to work with him and got to learn a lot from him. I learnt typical Karnatic *Raags* from him. He composed many Hindi songs. The usual conversations with him were also very educative as he would explain me about *Raags* and their *chalans*. He used to tell me about the *Raags* which are not in Hindustani music. Many *Raags* have come to Hindustani music from Karnatic *Raags*. Like 'Hasnadhvani', 'Jog' etc. which are now accepted in Hindustani music. They are now popular; it is not difficult to play them. He taught me the *barikies* of those Karnatic music *Raags*, which are not in Hindustani music

The music of 'Arohanam' was completely composed by Professor C. V. Chandrasekhar. *Sahitya* was very less and that too was his composition. I worked very hard for this production. I followed systematically whatever he said. He would tell me how to play and when to play. I started writing notation of the *Raags*. Then I would work

on that and show it to him the next day. He would suggest some changes, I would make those changes and then if it was proper, he would ok it. I got a lot of opportunity to play solo in 'Arohanam'.

The themes of his productions were very different, contemporary and appealing to all. The theme of his production 'Arohanam' was about the formation and development of universe. His productions and choreography were grand.

We performed a dance drama on Krishna in Vrindavan, which was purely in Hindustani music; a few *Raags* from Karnatic music were also taken. He did it purposefully in Hindustani as we were going to perform in north. He, therefore, selected the song and the music style according to the place and occasion on which it was to be performed. Sometimes he even asked me, whenever he had doubts about Hindustani *Raags*. He was very humble, never had the feeling that he knew everything. If he had doubts he would get the same clarified. He was a very good singer too.

I even visited Japan with him, for the programme of his Japanese student Akemi Sakurai. Akemi Sakurai had taken training from Smt. Anjali Merh and later she was learning from Professor C. V. Chandrasekhar. He choreographed the dance for Akemi Sakurai and I had played violin for the programme. He was respected a lot even outside India, where we went for performances.

His recitation of the *Nattuvangam* was very good, clear and he was perfect in *Tāla*. He loved to do complicated compositions. As a dancer he was excellent, his posture was very good. Even if he was just standing on stage, he would look like a dancer, as his way of standing was very good. In one composition on Shri Ram Chandra, I had played with him for half an hour or more. He would do the *vistar* or the *sanchari* in a very brilliant way.

He has given immense contribution in The Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda, by training many good students like Rema Shrikanth, Sharad Pandhya and others. A very high quality of work was done in the Department during his tenure and it started getting noticed in other parts of India. He is indeed one of the best Bharatanatyam dancers and teachers today.

As a person he was very friendly, frank, down to earth and humorous. I feel if he were to be in Baroda, I would have got more opportunities to learn from such a great scholar.

6:4:6 Smt. Juthika Mahen (Former Head, Department of Dance, Faculty of Performing Arts, The M. S. University of Baroda, Vadodara) has the following views, expressed in the interview taken by the Present Researcher on 04/07/2015 in Gujarati language at her residence, 22 B Tarang Society, New Sama, Baroda). The translation is done by the Present Researcher.

I learnt Dance from the College of Indian Music, Dance and Dramatics affiliated to Faculty of Fine Arts, The Maharaja Sayajirao University of Baroda. It was known as Music College. Later, in 1984 it got the status of a faculty, known as The Faculty of Performing Arts. There were only two institutes in Gujarat for classical dance in those days, one was 'Darpana Academy' of Smt. Mrinalini Sarabhai at Ahmedabad and the other was the College of Indian Music, Dance and Dramatics, The Maharaja Sayajirao University of Baroda. In Dance Dept. two Dance styles were taught, Kathak and Bharatanatyam.

In our College as per university rule the external examiners were invited for the final year Bachelors and final year Masters Exams, so we used to get a chance to see or meet the dancers or scholars of Bharatanatyam and Kathak dance style from outside. Sometimes the session of their lecture demonstrations was also organized by the Department.

I had heard a lot about Prof. C. V. Chandrasekhar from some of the senior students, so I was curious and eagerly waiting for an opportunity to see him. During my time from Bachelors to Masters, he visited our College twice and I could see his dance and listen to his lecture on dance. He was so graceful, tall, resembled Shri Udayshankar, very humble and down to earth. I was stunned by his dance and mesmerising personality and always thought to learn dance from him after my graduation. However, after my Bachelors I continued with Masters at Baroda. In February, during my first year of Masters very shocking, sad and unexpected incident happened; the untimely sudden death of Smt.

Anjali Merh, the H.O.D. Afterwards Prof. C. V. Chandrasekhar was selected as a Prof. and H.O.D in her place. It was a golden period of my student life. He was one of the senior students trained by Smt. Rukmini Devi at 'Kalakshetra'.

My training started under his guidance, the class would start sharp at 8.00 a.m. He was very punctual and particular about time, technique of the dance and regular practice. It used to be a much disciplined training that filled me with enthusiasm and energy. His teaching for both *Nritta* and *Nritya* was par excellence, the perfection of *Tāla* in rendering the *Jattis – Tirmaanams* – and notations with beautiful singing starting with *Aalap* of particular item like *Varnams* or *Padams* along with brilliant *Nattuvangam* was astonishing; it always made our practice special.

It's very difficult to control *Tāla* while singing the difficult composition or notations and start *Jatti/Tirmanams* from in between the singing sometimes when it starts from some odd maatra and not the *सम*, but Prof. Chandrasekhar would do it with ease and comfort and that's why it always went smoothly; He never had a feeling of haste or breaking the tempo or the rhythm, all these qualities made him win the admiration in all the aspects of Dance.

I was the first student from the first batch to spend most of the time learning and listening to the good music as he was an excellent singer trained under great singers and musicians from 'Kalakshetra'. Like the cherry on the cake, he was excellent in North Indian music too. Being with him used to be an everyday treat to the eyes and ears.

I spent a lot of quality time to learn from him. He joined as Head of the Department of Dance. He could give extra time in department teaching *Tāla*, *Abhinaya*, new items, etc. Even after the classes were over, we used to practise for long hours till late afternoon. Then in the evening when he took diploma classes, we would sit next to him and observe him teaching. I learnt many aspects of *Tāla* and *Nattuvangam* by observing him teaching. While learning *Abhinaya*, he made us repeat a line again and again to achieve perfection. We learnt minute details about *Abhinaya*, how to use eyes in *Abhinaya*, the wrist and the neck movement while doing facial expression, etc. I remember doing the movement of hand with wrist in *Pataksheda Hasta*, along with some gentle movement of head (शिरस)

in धृत movement along with gentle slow tender movement of ग्रीवा (Neck); he would say 'Ok... fine... done...' etc. repetitively many times. He taught us with tremendous patience.

It is not necessary that only when you attend classes of a teacher, you learn. I learnt a lot by observing him while he was conducting classes, by talking to him, by observing him choreographing his productions. He had his unique style of choreography and music composition. I gave solo performances under his guidance. His singing and *Nattuvangam* for the same made the performance memorable. His singing and the choreography was of pure classical Bharatanatyam dance style. His presentations were of a very high standard. Even after the age of 80, and even today at the age of more than 86 years, he is still dancing, and spreading the Knowledge of dance through his dance, choreography, workshops and lecture demonstrations. And all this keeps him at a very high level. He has rightly received Padma Bhushan Award.

His choreography is always outstanding and he has choreographed traditional Bharatanatyam items in Carnatic music and also choreographed productions and items in Hindustani music. I got chance to see his choreography, know a lot about his choreography and even got a chance to perform in his choreographed items and productions. Apart from my classes, whenever I visited College, for hours I used to sit in his classes and observe him; we students also used to go to meet him at his home in the evening and had discussions about art and dance, which enriched me as a dancer. At his home sometimes we had discussions about *Hasta*, sometimes about *Tāla*, sometimes about *Nritta*, presentations; he made us aware about how to present dance, which presentation is considered good and many more points about dance. Because of these conversations and his guidance, our knowledge of dance was constantly enriched. We learned to differentiate between good dancing and bad dancing and also learnt the minute details which make a good dancer. Our aesthetic sense developed because of him. He trained and created a whole generation of dancers who learnt and understood the values of the purity of the art. These students were perfect in technique and *Tāla* and *Laya*. Before him also there were dancers in Baroda and Gujarat who danced with good technique and perfection. The work that Guru Shri Kubernath Tanjorkar and Anjaliben Merh had done to make a good base for dance in Gujarat, was carried further by Prof. C. V. Chandrasekhar. After Professor C.

V. Chandrasekhar retired from College, he became more active in the field of dance, and he conducted workshops and lecture demonstrations; thus training a number of students. And this is his valuable contribution in the field of dance. Many of his students then went and settled in different parts of world and trained other students.

Professor C. V. Chandrasekhar had a very jovial nature, he laughed and cracked jokes when in mood. We have seen him practising and rehearsing in College and at his home and dancing on stage too. It is a treat to watch him rehearse off stage too. His perfection in technique is amazing. He has a tremendous hold over *Tāla* and *Laya*. His “Araimandi”, which is the basic position of Bharatanatyam dance, was so amazing that, dancers call him “Araimandi Chandrasekhar” instead of adding city name before the actual name as a South Indian tradition. It is an accepted fact by all that Chandrasekhar Sir’s *Aaraimandi* is perfect. As it is written in all traditional dance texts that watching dance gives joy to all the five senses, same way watching Chandrasekhar Sir dance gives joy to eyes, ears, mind and soul. His presentation of dance is just amazing.

As a teacher he demanded practice and perfection. When we did not practice, he wouldn’t scold us but just give us a look; it would make us come with practice the next time. He never scolded yet he was strict about practice and perfection of technique.

His choreography was beautiful; different steps were woven together very beautifully in his choreography that proved his unique creativity. His *jatis* (जति) were very unique. The *Tāla*, *laya*, *nritta* and *Nritya* all the aspects were woven very beautifully in his choreography. I participated in his productions like 'Bhumija' and 'Ritusamharam'. Both were milestone productions. The concept of 'Bhumija' was very unique and appreciated by art lovers, critics and also layman in the audiences. In this production, Ramayan was presented with absence of the character of Rama, only his description was there by the other characters on the stage. In the sequence of Sita being kidnapped by Ravana, the steps, *charis* and *gatis* were so appropriate to the scene that it gave the impression of Ravana and Sita being in the sky in Flying *Ratha* (chariot). The use of lights was also wonderful and it enhanced the beauty of the scenes of the dance drama. The scene of the “*agni pariksha*” of Sita was very beautifully choreographed and designed with the help of lights. “Ritusamharam” is another example of his fine production. The

concept and imagination in the production was very different. Unique imaginative choreography was used in "Ritusamharam", for example when Kamdev strikes his *Pancha Bana*, which signify different flowers, five different dancers come out from the arrow of Kamdeva, just like flowers, from one end of stage and go to the other part of stage with steps, signifying each flower of an arrow. This was very much appreciated by the audience. When we performed it in Chennai, Dr. Padma Subramanyamji liked this part of choreography very much. She appreciated it overwhelmingly. His imaginative skill is wonderful, just par excellence.

Dance practice with his singing, his *Nattuvangam*, his encouragement and his full attention always gave feeling of deep satisfaction joy and divinity.

6:4:7 Prof. Dr. Jagdish Gangani (Head, Department of Dance, Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda, Baroda) has the following views which he shared with the Present Researcher during the discussions/meetings for the research work:

Professor C. V. Chandrasekhar came to Baroda in 1981. He joined the Department of Dance as a Head, and he was the first Dean of the Faculty of Performing Arts, Baroda, after the 'College of Indian Music, Dance and Dramatics, got the status of a Faculty. It was under the Fine Arts Faculty before it became an independent faculty.

He was invited as an External Examiner, during the time when Smt. Anjali Merh was the Head of the Department of Dance. I am very glad that I witnessed his lecture-demonstration in the year 1977 or 1978 in the Department of Dance, when he was invited as an External Examiner. He was very young at that time (between 35 to 40 years). He was a perfect male dancer of a very high standard and class. He is also a choreographer, *Nattuvanar*, scholar, and a very good singer. He performed with effortless ease.

The Department of Dance, Faculty of Performing Arts, was very fortunate to have a *Guru* of such a high caliber who created a vibrant atmosphere of Bharatanatyam in the city of Vadodara, due to which the Department got more glory and became popular in the whole of our nation.

As a dancer he has kept his body well-tuned; the body itself is a big instrument of a dancer. That is why at the advanced age of more than 86 years, he is still able to perform solo Bharatanatyam.

To his credit he has produced some good disciples, who are equally contributing in the field of Bharatanatyam Dance, like Smt. Rema Srikanth, Smt. Manjari, Smt. Chitra, Smt. Vani Ishwara and many more.

For his immense contribution in the field of Bharatanatyam, he got recognized by the 'Padma Bhushan Award', 'Central Sangeet Natak Akademi Award', 'Kalailamani Award' and many more prestigious awards and honours. He has choreographed number of excellent productions like 'Bhumija', 'Meghadutam', 'Kreeda', and 'Vasant Vilas' to name a few.

6:4:8 Maheshwari Nagarajan, Bharatanatyam Dance Guru, Darpana Academy of Performing Arts, Ahmedabad, has the following views shared in an interview taken on 7th July 2018 in Ahmedabad by the Present Researcher.

I know Prof. C. V. Chandrasekhar Sir, since I was a student and was learning dance from my *Guru* Shri Adayar Laxman. As my *Guru* Shri Adayar Laxman was the student of 'Kalakshetra' and Professor C.V. Chandrasekhar was also trained at 'Kalakshetra', they knew each other very well. He used to come for practice at my Guru's place. Shri Adayar Laxman also sometimes did *Nattuvangam* and singing for Professor C. V. Chandrasekhar.

I have seen Professor C. V. Chandrasekhar practise and perform. His performance is very good and excellent. At this age he is still dancing which is a very big thing. He is a great dancer. His foot work is very precise; his *Araimandi* is very good and perfect. Even at this age he can bend his legs so much and dance constantly maintaining the *araimandi* position. The unique quality about him as a dancer is that, his footwork is very precise and perfect. His singing and *Nattuvangam* is also so perfect.

He has composed some very good *jatis*. The speciality about his *jatis* is that, when he is choreographing a piece, he is concentrating on the rhythmic patterns, he plays with the rhythmic patterns and creates very beautiful *jatis*.

He has added beauty to the Bharatanatyam dance form by using *Bhramaris* very beautifully in his choreography. Though *Bhramaris* are also there in Bharatanatyam, they are not used as much as Kathak dancers use it. In view of Professor C. V. Chandrasekhar, Bharatanatyam dancers can also use *Bhramaris* very beautifully in choreography. He used those elements of dance from 'Natyashastra' and 'Abhinaya Darpana' in Bharatanatyam, which were not used generally.

One important aspect of his personality is his knowledge of Sanskrit. He was associated with great scholars of Sanskrit in Banaras and stalwarts of Hindustani music. He has good knowledge of Hindustani music, which he uses in composing his choreographies. In his choreographies, wherever necessary, there is a blend of Hindustani music and Karnatic music. The music of his choreographies is very unique as it is composed using the appropriate elements of Hindustani music and Karnatic music.

Some Bharatanatyam dancers like Ranjit and Vijana who are learning from Professor C. V. Chandrasekhar after he settled in Chennai, say that even if they are performing *Allaripu* every day in his class, he will make some correction each day by teaching minute nuances of dance, which help them to present the dance beautifully.

When he had come to perform in Ahmedabad, he said, "Now a days people don't perform items like Jatiswaram and Shabdham". But he performed all the items of a *Margam* of Bharatanatyam. In the fifteen minutes *Varnam* that he presented, he did all the *Mandi adavus*, in the last *swaram* of *Varnam* he did the *Sarikal adavu*. By performing such difficult *adavus* at this age, he has set an example for the younger generations that age is not a barrier and he believes that a person who wants to take dance as profession, he should always be a learner. He says, you always have to remember that you are a learner, only then you will practise. He practises every day and thus has set an example for all the students.

I respect him as *Guru* and the most important thing about him is he doesn't say he is a *Guru*. That is so beautiful and humble about him. He says that it is the duty of all Bharatanatyam teachers to pass on the tradition in the way it has been given to them. He emphasizes that you will pass on the tradition not only by doing *Nattuvangam* or by

teaching but also by practically dancing and showing it to all the students. I respect him for setting an example for all the dance teachers and students by his perfect technique that he has acquired by practising every day.

6:4:9 The views of Smt. Archana Dixit, Former H.O.D., Vocal Department, Banaras Hindu University, Varanasi and Former Director Sarvajanic College of Performing Arts, Surat (Gujarat) are quoted below:

Professor C. V. Chandrasekhar and his family are very well known to me as my husband, Professor P. K. Dixit and I were working in Banaras Hindu University, Varanasi with Professor C. V. Chandrasekhar. My husband and I were music teachers and Professor C. V. Chandrasekhar was dance teacher. My daughter learnt Bharatanatyam from Smt. Jaya Chandrasekhar.

Husband and wife both were well-known Bharatanatyam dancers in Banaras and are having deep knowledge in dance. They taught and nurtured both of their daughters as excellent dancers.

Professor C. V. Chandrasekhar is a very sincere and devoted as a teacher. He is very disciplined and expected students to be disciplined and hardworking. He is a good singer too. He used to sing when his wife or his students performed. He choreographed Hindi Bhajans in pure Bharatanatyam style because most of the people in Varanasi were Hindi speaking and did not understand items which were in South Indian languages. He wanted his audiences to understand and enjoy dance by choreographing dance items in languages which they understand.

He acted in Sanskrit dramas and even choreographed the dances of the Sanskrit dramas. His Sanskrit diction was perfect.

He and his family were very much loved and respected in Varanasi. People in Varanasi missed them when they moved to Baroda.

Even after retirement he continued his dance practice. I have seen him giving full dance performance at the age of 68 years. I was very much impressed by his love and dedication towards dancing. His contribution is immense in the development of

Bharatanatyam in Varanasi and in Gujarat. He has given performances all over the world and conducted workshops in many countries and thus trained many students all over the world.

6:4:10 Tani Desai (Founder - Director, 'Pagrav Bharatanatyam Dance Institute', Baroda) has the following views based on the interview taken by the Present Researcher on 13/06/2018 in Gujarati and the hard copy of the questionnaire filled by her. Translation is done by the Present Researcher in English.

I was very fortunate to be associated with Padma Bhushan Professor C. V. Chandrasekhar as my revered *Guru*, when I joined one year P. G. Diploma course in *Nattuvangam* in 1990 at The Faculty of Performing Arts, The M.S.University of Baroda. My formal acquaintance with him dates back to 1980 when he first joined the College and since then our professional bonding continues to be stronger.

As a performer Professor C. V. Chandrasekhar is par excellence. He is perfect in technique and *abhinaya*. His dance is vigorous and full of energy. He has an amazing stamina. He is very knowledgeable, patient and hardworking as a teacher. As a *Nattuvnar* he is so great in stature that any high opinion expressed about him would always be a gross understatement. His in-depth knowledge of Karnatic and Hindustani classical music and its renderings were great help to his own dance compositions and productions and added a new flavour to his presentations.

I had the opportunity to witness a number of his productions which were technically, visually and aesthetically very enjoyable and meaningful and of a highly superior quality.

He has given immense contribution in developing and propogating the Bharatanatyam dance style, as an extra ordinary teacher and academician by training and preparing a generation in Gujarat and now in Chennai. Also, he has given immense contribution through his training in the form of workshops and lecture demonstrations all over the world. In addition to this he has contributed in the development of Bharatanatyam dance style by gifting a number of productions for more than five decades.

6:4:11 Shri P.S.Chari (Director, Vadodara) gave the following views in the interview conducted by the Present Researcher at Akota, Baroda in Gujarati. The translation is done by the Present Researcher in English.

I was a student in, The Faculty of Performing Arts, The Maharaja Sayajirao university of Baroda, when Professor C. V. Chandrasekhar was the Dean. I have seen many of his productions like 'Bhumija' and 'Ritusamharam' and also seen performances of his students. As Prof. C. V. Chandrasekhar came from Banaras to Vadodara, he had a good knowledge of the tradition of Bharatanatyam in North India.

Kubernath Tanjorkar Sir and Anjaliben had already prepared a strong base of the Department of Dance. As such, when Professor C. V. Chandrasekhar came to Vadodara, a platform was already ready for him. With his finesse and talent he took the Department forward. When he joined the Department in 1980, there was a new awakening in the whole country for the art of Bharatanatyam. In this flow of the new awakening there was enthusiasm in students for learning classical dance when Professor C. V. Chandrasekhar came to Baroda. Also, In 1980's dance became more popular through Television which created more awareness amongst students about classical dance. During the times of Anjaliben and Tanjorkar Sir also newspapers and magazines featured the photos of classical dances but when these photos started speaking on Television, it impacted people and specially students of Dance more. There was a new consciousness amongst the dance students for dance. Professor C. V. Chandrasekhar could influence his students more because of this new awareness. He was equipped with a different style to teach his students. As a teacher he was very soft and very popular amongst his students. Professor C. V. Chandrasekhar took students for performances in all the major dance festivals of India, to the 'Festival of Russia' and also some other four to five countries. Students of the Department of Dance were, therefore, benefitted in a great way because of this exposure.

He is a trained singer of Karnatic music style. He takes something from the tradition and makes modern compositions. He composed music for his ballets like 'Bhumija' and 'Ritu Samharam' and he himself sang in some of his ballets. He has a melodious and trained voice, with definite knowledge of *Sur* and *Tāla*. Music is his forte

as he had deep knowledge of Karnatic and Hindustani music styles. His choreography is complicated. He used outside elements in his choreography like cloth, *sari* or *duppatta*. The costumes used in his choreography were stitched and designed properly and there was a whole thought process behind the colours and designs of the costumes.

He is very analytical as a teacher. He can do analysis and so can teach students in a better way by giving examples. He has a good command over languages like English, Hindi, Tamil, Telugu and Sanskrit. He has a flare for languages and due his knowledge of literature in these languages, he could influence his students in a great way.

Tanjorkar Sir and Anjaliben had laid the base of Bharatanatyam dance in the Department, Professor C. V. Chandrasekhar strengthened it. There was a difficult situation in the Department when Anjaliben suddenly passed away. Professor C. V. Chandrasekhar filled the void that was created in the Department due to sudden demise of Anjaliben. As he too was trained at 'Kalakshetra', the tradition of 'Kalakshetra' continued in the Department and became stronger during his time. He preserved the tradition and it was his biggest contribution. Today his students like Rema Srikanth, Tejal Amin, Meera Nigam, Agila Mathews, Vani Ishwara, and Reeta Tailor are carrying this tradition ahead.

6:4:12 Dr. Kamala Pande, Former Head, Sanskrit Department, 'Vasant Kanya Mahavidhyalaya', Kamacha, Varanasi gave the following views in an interview taken by the Present Researcher on 3rd June 2018.

I met Professor C. V. Chandrasekhar in 1978. Before that he was teaching in 'Vasant Kanya Mahavidhyalaya'. This famous College was established on very high principles of Dr. Annie Besant with the motto "Education as Service". This *Mahavidhyalaya* believed in overall personality development of students by training them in the fields of literature, music and dance. Professor C. V. Chandrasekhar's art of dancing, filled deep colours in that educational training. In the Annual functions of the *Mahavidhyalaya*, Professor C. V. Chandrasekhar's artistic choreographies used to add beauty, colour and an overwhelming aesthetic experience. In just few years of its establishment, the *Mahavidhyalaya* was considered as one among the best educational institutions. Professor C. V. Chandrasekhar presented many wonderful dance dramas in

pure Bharatanatyam dance style. In the year 77-78, his elder daughter Chitra, who was a blooming dancer, became my student. She was very good in her studies, very humble and a good student. His wife Smt. Jaya Chandrashekar and his second daughter Manjari are also dedicated to the art form. Professor C. V. Chandrasekhar is the pride of Kashi and 'Vasant Kanya Mahavidhyalaya'. I pray for his long and healthy life.

6:4:13 Akemi Sakurai (Bharatanatyam Dancer and Guru, Founder, 'Geetanjali Institute for Dances of India', Kyoto, Japan) has shared the following views in an interview taken by the Present Researcher on 24th February, 2015, in Baroda.

I had done my graduation from the 'College of Indian Music, Dance and Dramatics, The Maharaja Sayajirao University of Baroda, Vadodara. During that period I took training from Smt. Anjali Merh. Later on I took advance training in Bharatanatyam from Professor C. V. Chandrasekhar.

I invited him many times to Japan, for Lecture- demonstrations, workshops and programmes. He composed the music for my Dance Dramas. I learnt many traditional Bharatanatyam items from him. Professor C. V. Chandrasekhar is a very well-known Bharatanatyam artist and teacher in Japan.

6:4:14 Mahen Hajernis A Painter, Poet, Actor, Director, Writer, Designer, Presenter on Theatre and Television, Baroda, active for more than five decades, says the following for Professor C. V. Chandrasekhar in an interview taken by the Present Researcher in Gujarati Language on 13th June 2018. Translation is done in English by the Present Researcher.

India's oldest Art Education Institution that is the College of Indian music dance and dramatics, now known as a The Faculty of Performing Arts, is fortunate to have services of many great personalities. Among them is Professor C. V. Chandrasekhar who made enormous contribution in the development of Bharatanatyam Dance.

We had organised his program for our Organisation 'Kruti' in Vadodara in 1980 and I was lucky to get to know him and get an opportunity to interact with him very closely. His performance was perfect and precise. Later I came to know him even better as my wife Juthika Mahen was learning from him and she participated in his productions and performed many a solo dance recitals under his guidance and accompaniment.

As a teacher he is very hardworking. He would work so hard that he would forget everything and totally get immersed in teaching. If someone has ability he can imbibe a lot from him. Indeed, what you can imbibe has no end. And what you can achieve has no limit. When he teaches, he would point out every minute mistake, guide you with full attention to make necessary corrections. He won't compromise and let go any mistake at all and the student has to correct according to his expectations, allowing no imperfections.

He will express his reaction in such an amazing way without offending you and make you satisfy him with corrections. When you see the scene, you feel teacher is working harder than student.

His *Nattuvangam* is immensely beautiful. There is no limit to its perfection. One has to enjoy his rendering of *Tirmaanamams*. Some *Tirmaanamams* are in such a speed that you not only you enjoy it, but will also feel short of words for appreciation.

He has a combination of Karnatic and Hindustani Music in his voice. All *Harkats*, *Alap* and *Taan* are very melodious with *Khayal* and *kampans*-vibrations purely Karnatic. The way he has given some of *Padas* and *Ashtapadis* are extremely beautiful that they have no match; at least I have never seen or heard any other singer sing *Ashtapadis*, with full emotions, bringing the poetry - the *Ashtapadi* to life, as him.

When he presented some item in Karnatic music there you have an enjoyable *Kampan*- force in his singing and anyone would get carried away with it.

His productions were perfect and colourful. His production 'Rutu Samharam' was an interpretation of words and poems. It does not have a *Nayaka* or *Nayika*. It is based totally on abstract theme and so a challenge of touching abstraction and give it a concrete form. He has used a vigorous *Laya* and *Tāla* in it. While in 'Bhumija', his production on Ramayan *Bhav* is the main element.

I was fortunate that I could discuss and give my opinion on his compositions or choreography; he would discuss it with very open mind. He would give importance to my opinion. I remember few such discussions where we would have an hour long exchanges of our opinions

He is such a giant personality and what he contributed to the Maharaja Sayajirao University of Baroda is so much that it will never get forgotten; and is so immense that no one can repay it.

His attitude of not compromising on any aspect of dance and to want more than hundred percent from students is his biggest contribution in development of Bharatanatyam. He educated the audiences and students that dance is not a pass time or only a hobby. If anyone has learnt dance from him, then her or his dedication would be hundred percent. That much is his contribution in the development of Bharatanatyam.

6:4:15 The views of Dr. Hema Krishnan (Former Head, Sanskrit Department, Banaras Hindu University) are mentioned below on the basis of an interview taken on 3th June 2018, at Bhowali, Uttarapradesh

I belong to Varanasi. Professor C. V. Chandrasekhar is my *Mama (maternal uncle)*, and I know him and Smt. Jaya Chandrasekhar from childhood. My father used to play *mridangam* with Professor C. V. Chandrasekhar. As such I had many opportunities to witness his practice, performance and teaching.

When I joined BA course in 'Mahila Mahavidhyalaya' Banaras Hindu University, Professor C. V. Chandrasekhar was a professor in the same College. I used to be impressed by seeing his engrossment in teaching. Apart from being a professor in dance, he used to play the role of *nayaka* in the Sanskrit plays, which were staged by 'Kashi Vishwaya Vidhyalaya'. He has played the role of *nayaka* in Sanskrit plays of Kalidas like 'Malavika Agnimitra', and also in plays of Sudraka. He has also performed as a *nayaka* in these plays, when they were staged in Vikram University in Ujjain. His deep knowledge in dance, music, Sanskrit, choreography and presentation and his attractive personality were suitable for the role of *nayaka* in the plays.

He played the role of "Agnimitra" in "Malvika Agnimitra". He played the role of 'Rama' wonderfully in 'Uttaramacharitra' and I played the role of 'Kausalya'. I have very good memories of those days. Many dancers performed in Sanskrit plays as if they were dancing. But the genius of Professor C. V. Chandrasekhar is that he did drama like drama

and dance like dance. He understood the difference between the two art forms of Drama and Dance, and performed on stage accordingly.

Dance is an important part of the Sanskrit dance dramas. For example in the play “Malvika Agnimitra”, there is dance by the character Malvika. *Purvaranga* was always there in Sanskrit dance dramas performed in Banaras Hindu University. All the direction of dance was done by Professor C. V. Chandrasekhar in the Sanskrit plays in Banaras Hindu University. He had a good knowledge of Sanskrit, he could speak it very well and recite long dialogues in Sanskrit.

He has a very good knowledge of singing too as he is trained in Karnatic music. He knew the great singers of Hindustani music in Banaras and acquired good knowledge of Hindustani music from them. His singing is perfect for dance performances as they can express so beautifully.

In 1980 when he came to Baroda, people in Banaras felt, there was a void in the field of Dance in Banaras. As he is a pioneer dancer of Bharatanatyam in Banaras.

Even today at the age of 86, he has a very impressive gait of a dancer, tremendous stamina, perfection and clarity in the technique of dance. When I saw him perform in December 2015, he performed all the *adavus* with so much perfection.

He is very loving and affectionate teacher for his students. My daughter Swati Atmanathan is learning from him. I consider myself lucky that she is trained by a *Guru* of such great caliber. He is a strict, perfectionist and demands hard work as a teacher. He is so full of life, and has set an example for everyone, as to how one should live life fully.

6:4:16 Bijoy Anand Shivram (Vice Principal, Asst. Director (Operations), JG College of Performing Arts, Ahmedabad) has the following views:

The landscape of Bharatanatyam or Indian classical dance in general has developed twists and turns with changing times. All through this Prof. C. V. Chandrasekhar has retained a very traditional format and is one of the *Gurus* of today who maintains it. Even if you are not his student and if he sees the caliber in you, he is humble

enough to accept you as a student. He then begins the real process of converting the dancer into an artiste.

Even today, when he performs his *araimandi*, *anga shuddhi*, his astounding stamina in itself is overwhelming. He is a role model in every walk of life and allows the student to grow independently. He inculcates in the student the quality of respecting every other person who has something to offer. As a student, if you have had your initial training under someone else and would like to keep a certain *adavu* from a piece learnt from your teacher in its original form he does not object to that. He is very encouraging and he appreciates the work of a pupil and not just thrusts his ideas on him or her.

He is an exceptional male dancer, choreographer and *Nattuvanar*. Because of his exposure to different art forms and also because he has stayed in the north for some time, his use of Hindustani *Raags* adds an edge to his choreography. He does not believe in changing a dancer's style but in influencing it towards its best version, by pointing out the subtlety in *nritta* and *nritya*.

His scientific approach to dance, with a vein of logic running through all elements of choreography, stems probably from him pursuing, though not to finish, a doctorate in Botany. There is much to learn from someone as iconic as him. His outstanding productions are 'Pancha Maha Bhootham', 'Ritu Samharam', 'Meghadutam', 'Bhumija', 'Aparajita', 'Kreedaa' and many more. He not only choreographs his productions but also does most of the music compositions for it.

6:4:17 Professor Dr. Jaydev Arunoday Jani, Former Head, Department of Sanskrit, Pali and Prakrit Department, The Maharaja Sayajirao University of Baroda, Baroda has the following views:

When I was taking lectures Professor C. V. Chandrasekhar's eldest daughter Mrs. Chitra Chandrasekhar was my student. Though she had taken Alankar shastra, she used to attend my classes on Bhamaha and Kavya Prakash (Bhamaha's Kavyalankar) and Mammatas, Kavya Prakash (3 to 8 Ullasas). She was a great student, because she was intelligent, silent in speech, brave in work and powerful student. At that time in approximately 1987, her father Professor C. V. Chandrasekhar invited me for two lectures on Geet Govindam of

Jaydev, which was very much admired by not only him, but also by the students and even some of the teachers of other courses.

Then he invited me, in 1989 to give lecture on Kalidas's Abhigyanashakuntalam, which was also two lectures and it was so much admired by the students and the teachers of the whole faculty that Professor C. V. Chandrasekhar spoke "Dr. Jani's lectures must be kept every week". This was the love of Professor C. V. Chandrasekhar.

I also remember, one more incidence of seeing Meghadutam of Kalidas which took place in the auditorium in I think 1991 (May be third or fourth show). It was three hours programme and he has tired with his students to present the complete picture of Meghadutam. It was so much interesting that, I got immense pleasure. Though I had come in his contact, I found that he was very much text oriented and having an eye-sight to present any of his ideas.

In 2000 I was in Zurich and heard that he was to visit, the Nateshwara academy of Baden (Switzerland), but I could not meet or see him there.

Thus it shows that he is a veteran scholar of dance and specially Bharatanatyam, but at the same time he was a yogi of dance, dramatics and even the music.

I hope that he may live long and spread his knowledge not only in India but also abroad. May God bless him.

6:4:18 The views of Meera Nigam (Upadhyaya) Bharatanatyam dancer and teacher (Rajkot), are as follows:

For Professor C. V. Chandrasekhar age is just a number, as he continues to render spirited performances at such an advanced age. Sir is an inspiration for dancers across all ages with his youthful energy on stage; he performs for up to two hour at a stretch. His *araimandi*, clarity in movements, *Angashudhi*, technique, brilliant *abhinaya*, and agility have left the audience in a daze, time after time.

As a teacher he is extremely patient. He not only concentrated on teaching the item but also focused on the clarity of *Adavus* and *Angashudhi*. During the class and practice

sessions of the programmes he used to patiently understand the students' ability and according to their age, he used to communicate and try to bring out the beauty of *Abhinaya* in us (Students). His teaching style was different where he made us (students) brainstorm and understand the *Raag* and *Tāla* by ourselves instead of making us mug up the *Raag* and *Tāla* only theoretically.

Sir is an expert *Nattuvnar* and is well versed in singing and conducts the entire dance recital himself. Today one can find very few *nattuvanars* of his level. As a choreographer, Sir is incredibly creative and has employed his unique techniques in his brilliant productions such as 'Meghdootam', 'Bhoomija', 'Aparajita' and 'Pancha Maha Bhootam'. He very creatively used Hindustani music in his ballet 'Meghadootam'. His choreography is often comprised of complex *Tirmaanams* and *Korvai*, even though he projects it effortlessly while performing. I really feel proud as I was able to be a part of many of his dance productions. In one of his choreographies of the episode 'Maarichavadh', I was really fortunate to share stage with him which is an unforgettable moment in my life. He truly inspired me by inculcating in me values like Discipline, Dedication, Perfection, Punctuality, Patience and traditional values.

6:4:19 Praveen Kumar, (Bharatanatyam Artist, Bangalore) has shared the following views:

In everybody's life, a particular person plays an important role in grooming one's own life. For arts, we come across many people who inspire, motivate, who become role models not only in professional life but also in personal life; one such person for me has been my *Guru*, Prof. C.V.Chandrasekhar. It is obvious for every student that his *Gurus* are the best; but having said that, I feel my Guru Chandru Sir (as I fondly call him) is indeed a GURU in true sense. He is a musician, dancer, choreographer and composer and at the top of it all, a very genuine human being supporting every artist in his own way. Guiding a person like me in all aspects of life, he has made me realize the "beauty" of Art & the "feel" for art one should encompass during this never ending journey of life, which in turn enhances the "purpose of life".

For me learning from my first Guru Smt. Narmada in Bangalore & later joining Chandru Sir was blessing in disguise. Both these *Gurus* were very different individuals in their approach and encouraging individualism in every dancer; even then they welcomed all art forms by observing & adapting it to the best of their ability and knowledge. The uniqueness of Sir is that he can make even a simple *adavu* look beautiful & interesting. Initially when I joined him, he would always talk about “*Angika Abhinaya*” & tell me to adapt to it while I practised. Over the years, I could see the change in my dance using those techniques. Later he would also emphasize on “*Netra abhinaya*”, which opens up a new avenue as you mature as a dancer. The small nuances he points out or suggests or corrects, brings in a gamut of experience both for the dancer as well as art connoisseurs. For me dancing over the years has made me realize the depth, the beauty of simple movements which can make a big impact; all this is because of Chandru Sir. I still remember my first class during which he taught me an *Allaripu*, though most of us think it’s an elementary composition, which made me fall in love with *Allaripu* so much, that now I make it a point to start the practice or performance with an *Allaripu*. The eye movements, the bending and the stillness in between dance steps make you aware about how one can bring in the beauty of movements with minimalistic renditions. Over the years of studying under him, I have been fortunate to learn some exclusive compositions which he kept in mind just for me & how a male body can absorb different themes. His compositions are always challenging to deliver but when delivered, the joy experience within you is priceless. Every class is a learning experience. Even watching him teaching is a big learning from him. His contribution to art field has been immense in many ways. His performances, teachings, his works, his trainings have led him to a place where one sees him as “complete human being” encompassing all the qualities which one sees in great people. On a personal note, I always liked the way he carried himself in public. Always well dressed (be it home or outside), highly respected in public, no air of ego about his stature/his achievements. His values, and principles have made him lead a happy, peaceful and inspiring life. His association be it for a day or for years, would make one realize his humanity, life & love for art.

6:4:20 Sumitra Roy Choudhary (Singer, Baroda) has the following views which she shared in an interview taken by the Present Researcher on 6th June 2020 at Dwarika

society, Ellorapark, Baroda in Hindi. Translation is done by the Present Researcher in English.

Professor C. V. Chandrasekhar is an institution in himself. I met him first time when I went to their home in Fatehgunj, Baroda, as I wanted my daughter to learn Bharatanatyam, from Smt. Jaya Chandrasekhar. I had heard and read so much about 'Ritu Samharam' in the newspaper, before I met him personally. So I knew what a great personality Professor C. V. Chandrasekhar was. It was *Navmi* (Ninth day of Navratri) so Jaya Bhabhi asked me to sing a bhajan. So I sang one Bhajan, she requested me to sing another one. After I sang another Bhajan, Professor C. V. Chandrasekhar praised my singing very much and said to me that "We are doing a production 'Meghadhootam', tomorrow is our practise at 3 pm, and now you are one of us, you have to sing in the production". I will never forget his words "Now you are one of us". His knowledge of Hindustani music style is not any less than Karnatic music style. He has all the knowledge and music tradition of Kashi in him. He is a complete artiste. Next day I went for practise, he taught me to sing the first shloka of Meghadootam. When I sang it, he tied the duppata on his waist and he stood up to dance. Later I came to know that he had said that he will do the role of Yaksha in the production only if he gets a good singer. So he performed the role of Yaksha in Meghadootam. I sang in the many shows of Meghadutam which performed in Baroda, Chennai, and many other South Asian countries a like Bali, Singapore, Jakarta and Yogyakarta in Indonesia, Laos, Compuchia, Philippines, Manila, Malaysia and Moscow in Russia. I also sang in his other dance dramas like Ritu Samaharam, Manthara Upadesh and Marich Vadha episode of Tulsi Ramayana, Bhawargeet and Govind Biridavali.

I learnt a lot from Professor C. V. Chandrasekhar, while singing in his productions. His command over languages like Sanskrit and Hindi is very good. He could sing the Jhula songs of Banaras in the same style. I learnt the syllables of dance unknowingly while singing in his productions. All his productions are musically very rich. We singers imagine a lot of things while singing, but while singing for his productions, I could see music translate in to figures and forms. I could literary see music in his choreography. There is no repetition in his choreography. Only a person who is rich musically, in literature and

dance can create such great productions. It was a privilege and a blessing for me to learn from him and to get an opportunity to sing very beautiful music pieces in his productions.

6:4:21 Smt. Nisha Upadhyay, (Vocalist, Garba Singer, Bombay) has shared the following views in a phone interview taken by Present Researcher on 08/01/2021:

I was doing my Bachelors and Masters from Faculty of Performing Arts, Baroda, during that time Prof. C. V. Chandrasekhar was the Head of the Department of Dance. He was a singer par excellence and when I was a student, we used to hide outside his class and listen to his singing. I was privileged to get an opportunity to sing in his ballets and shows during that period. It was always a learning experience while working with him. I always emphasis on feelings and expressions while singing. And because of that I enjoyed singing in his choreographic works. I have sung in his production ‘Vasant Vilas’. I came to know from some of his students that he wants me to sing in ‘Vasant Vilas’ if he does that production again. The production was so beautifully presented that everyone who danced in the production was proud to be a part of the production. The production was very well-choreographed and very well received by the audiences. My Bhabhi Meera Nigam is also his student and she has participated in many of his choreographic works and performed in dance festival in South East Asia and Russia in his productions. He was a very highly respected Guruji, that it was an honour for me to be a part of his production. My experience has always been amazing singing for him. When one sees Prof. Chandrasekhar dancing, it remains in ones memory for a life time. It was a heavenly experience to see him dancing and teaching his students. He was amazing as a Guru, singer and choreographer. He contributed majorly in the development of Bharatnatyam dance style.

6:4:22 Smt. Parul Patel, (Bharatanatyam dancer, Vocalist, Folk dance choreographer) has shared the following views in an interview taken by Present Researcher on 01th March 2021 at Amit Circle, Baroda. The translation of the interview from Gujarati to English is done by the Present Researcher.

It is a great pleasure and privilege to meet Chandrasekhar sir. He came as an examiner when I was in final year of M. Mus. Guru Shri Kubernath Tanjorkar was my Guru and my exam went on for long hours. Prof. C. V. Chandrasekhar was very happy with my exam.

He joined college after I finished my masters, so I didn't get an opportunity to learn from him but I learnt a lot by observing him. He was a very nice man, simple and with a very good heart. I used to meet him many times while he was in Baroda. He was always interested and immersed in dance. When my daughter was born, he came to my home and he said, I will name your daughter 'Nidhi', as Nidhi means wealth and she is your wealth. So name daughter Nidhi's name is a gift by Prof. C.V.Chandrasekhar. Even today I remember him. I have seen his dance many times while he was teaching in The M.S.University. I have seen his productions like 'Ritu Samharam' and 'Pancha Mahabhootam'. His choreography was complicated and required efforts and practise to perform it. Without practise one can't perform his choreography. He was perfect as a dancer, very good in nritta and abhinaya. He was perfect as a singer. Salute to him that he is performing even today at this age.

6:4:23 Smt. Poonam Raval, (Bharatanatyam dancer, Former dance teacher at Navrachana School, Sama, Baroda) has shared the following views in an interview taken by Present Researcher on 10th February 2021 at Ellorapark, Baroda:

I was learning dance in Darpana Academy under Shri Pattakudi Ramaswamy in Ahmedabad. When I was ten years of age I saw Prof. C. V. Chandrasekhar first time at the arangetral of Bijoy Anand Shivram. Prof. C. V Chandrasekhar was invited as a chief guest. My Guru Shri Pattakudi Ramaswamy and Prof. Chandrasekhar were very good friends. Later I got married and came to Baroda. His name was very famous in Baroda in the field of dance. I went to Smt. Jaya Chandrasekhar's Bharatanatyam classes in Navrachana for a few days, but could not continue as it was far from my house. Later I applied for the dance teacher's job in Navrachana School, Baroda. Prof. C. V. Chandrasekhar came to take my interview. He took my interview asking all the details of dance for two hours. He saw the practical demonstration of all the aspects of dance like Nattuvangam, Taal, and Choreography. It shows he is very meticulous and sincere in whatever he is doing. I have also attended his workshop on the technique of Bharatanatyam dance in Navrachana School, Baroda. I have seen his performace in Baroda in February 2017. I have seen performances of many of his students. He is brilliant and par excellent as a dancer, singer, Nattuvnar and choreographer.

6:4:24 Prema Raghavan, (Author, Baroda) has shared the following views in an interview taken by Present Researcher on 23rd January 2021 at Vasna, Baroda:

I know Prof. C. V. Chandrasekhar as his daughter is married to my nephew and my music teacher Smt. Geeta Kalyanaraman used to sing for his programmes. His wife and both daughters are also Bharatanatyam dancers. When he was growing up, dance as a profession was not accepted for male dancers. So it was a challenging journey for him and he is very successful today. He has contributed immensely in preserving and passing on culture to the next generation.

6:4:25 Bharati Sarkar (Iyer), (Executive Secretary to MD, Netafim Irrigation India Pvt. Ltd., has B.P.A. in Bharatanatyam from, The Faculty of Performing Arts, The M. S. University of Baroda) has shared the following views:

I joined the Diploma course in Bharatanatyam in The Faculty of Performing Arts, The Maharaja Sayajiroa University of Baroda in 1987 and joined the Bachelors in Bharatanatyam course in 1992. During my study in the Faculty, I was fortunate to learn Bharatanatyam under the guidance of Professor C. V. Chandrasekhar, as he was the Head of the Department of Dance. After my Bachelors, I took personal training from him in 1994 and 1995.

If you have heard stories from your *Nani* (Maternal Grandmother) and *Dadi* (grandmother), for sure you would have heard the stories of *Swarna Mrig* (Golden Deer). Or if you are from the generations which were lucky enough to see the tele serial Ramayana – then you might know how swift and agile was the *Swarna Mrig*. I can't think of anything else to explain the swiftness of Sir on the stage. Within a blink of an eye he reaches from one corner of the stage to another corner. His eye movements and his *Anga Bhava* are so swift and crisp. How I wished I (we) as his student could dance even half as what he does at this age. An awesome a dancer he is; for us he is Lord Nataraja. I always yearn to see him dance more.

Photos of Prof. C. V. Chandrasekhar



Fig. 6.4.1 Prof. C.V.Chandrasekhar in a lec- dem organised by 'Ghargharika' at Navrachana School, Baroda.



Fig 6.4.2 Professor C. V. Chandrasekhar with Guru Smt. Kalanidhi Narayanan in the Department of Dance, Faculty of Performing Arts, The M.S University of Baroda, in Baroda.



Fig. 6.4.3 Professor C. V. Chandrasekhar with Rukmini Devi at 'Kalakshetra'



Fig 6.4.4 Professor C. V. Chandrasekhar was felicitated by the former Head Prof. Jagdish Gangani and the staff members and students Department of Dance, Faculty of Performing Arts, and The M.S.University of Baroda

Photo reference:

- 1) From the personal collection of present researcher*
- 2) The present researcher got this photo from the Department of Dance, Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda, Baroda in March 2015*
- 3) <https://sangeethas.wordpress.com/2015/06/12/Gurupaadhaabhyaam-a-tillana-in-natabhairavi-s-jayachandran/>*
- 4) From the personal collection of present researcher*