



VISHWA SHANTHI
Indian Dance Theater

PRESENTS

KANHA KANNA

...MY KRISHNA



VISHWA SHANTHI

Indian Dance Theater

Vishwa Shanthi Indian Dance Theater (VSIDT) is dedicated to promoting Indian classical dance and allied arts, increasing public appreciation for it and preserving cultural heritage. It supports educational activities, choreographs high-caliber performances, collaborates with diverse organizations for cross-cultural harmony, and provides a professional environment for passionate dancers. It also manages informational and artistic resources on dance, and pursues grants and scholarships for dance education and performances. VSIDT is an initiative of Vishwa Shanthi Arts Foundation (VSAF) which is a 501(c)(3) non-profit charitable California corporation.

For more information, please visit vishwashanthi.org

DONATE NOW





VISHWA SHANTHI
Indian Dance Theater

VSIDT Board

Founder/Artistic Director: Shreelata Suresh

Shreelata Suresh is an internationally acclaimed dancer, teacher, and choreographer. As a cultural ambassador for India, she has showcased rich Indian heritage across 25 countries through stage and TV performances. The Alliance for California Traditional Arts (ACTA) has contracted her multiple times for one-on-one training with apprentices in Bharatanatyam. Shreelata credits her illustrious Gurus for their lasting influence and guidance.

President: Padmaja Tarra

A longtime parent volunteer and passionate supporter of Indian classical arts, Padmaja brings a strong background in technology to VSIDT. Inspired by Artistic Director Smt. Shreelata's vision, she is honored to help lead the organization's efforts to preserve and promote Indian classical dance and allied arts. She enjoys strategizing, planning, and working alongside a dedicated team to broaden public appreciation and inspire future generations.

Vice President: Dr Nipa Sheth

A practicing dentist for 28 years, Dr. Nipa Sheth is also an active investor in early-stage startups focused on health and wellness. She co-founded and led Zingaris, a nonprofit dance group that grew to over 300 members and raised more than \$100,000 for Bay Area charities. Nipa continues to train in the classical dance style of Bharatanatyam. She has served on the boards of ICC, Stanford CARE, and El Camino Hospital Foundation, and remains passionate about education, Indian classical dance, health-tech innovation, and community service.



VISHWA SHANTHI
Indian Dance Theater

VSIDT Board

Youth Director: Roopa Suresh

Formally initiated into Bharatanatyam at age 10, Roopa Suresh has trained under several eminent gurus in Chennai. A dancer, teacher, and choreographer, Roopa has also explored other dance styles through Sanhiti, a Bay Area group she co-founded to support nonprofit fundraisers. Her experiences have shown her the transformative power of dance, a passion she brings to VSIDT to help promote and celebrate India's rich dance traditions.

Secretary: Lavanya Panguluri

A passionate advocate for Indian classical dance, Lavanya Panguluri began her journey in Hyderabad, where she trained in Andhra Natyam before expanding her studies to include Bharatanatyam. She has performed in numerous productions, showcasing her dedication and artistry. Holding an MBA and an MS degree, Lavanya built a successful career in banking and software before devoting herself entirely to dance and teaching. She is committed to preserving Indian cultural traditions and nurturing the next generation of artists.

Treasurer: Suresh Chandrasekharan

Suresh Chandrasekharan is Executive Vice President at Denodo. Before Denodo, Suresh worked in executive roles as general manager, and VP of product management and marketing at leading web and enterprise software companies and as a management consultant at Booz Allen & Hamilton. Suresh received his MBA in 1990 from the University of Michigan, Ann Arbor.



VISHWA SHANTHI
Indian Dance Theater

KANHA KANNA

...MY KRISHNA

Our inaugural production is a tapestry woven from five Indian classical dance forms, each offering a distinct glimpse of Krishna — inviting you on a journey through India's rich traditions and timeless devotion.

Krishna, one of the most beloved figures in Indian mythology, is worshiped as the mischievous child, the divine cowherd, the fearless protector, the destroyer of evil, and the eternal supreme being. His many faces—playful and profound—have inspired generations of stories, music, and dance. From the butter-stealing boy to the flute player who enchanted the gopis under the moonlight, Krishna's spirit shines through every art form that seeks to capture him. Through five classical dance styles, we see Krishna anew. Each dance brings forth a facet of his timeless story. And in a final joyous celebration, all five styles unite coming together with Krishna in their hearts, a reminder that his presence is both eternal and ever close.



VISHWA SHANTHI
Indian Dance Theater

Program

- Bharatanatyam by Vishwa Shanthi Dance Academy
- Odissi by Guru Shradha
- Kuchipudi by Sanskaar School of Dance
- Mohiniyattam by Nritanjali Dance Academy
- Kathak by Tarangini School of Kathak Dance
- Thillana/Tarana finale in all the dance styles



VISHWA SHANTHI
Indian Dance Theater



Bharatanatyam

Natya Anjali

Today's introductory pure dance piece features intricate footwork, complex movements, and rhythmic patterns, and is enhanced by dynamic formations. This vibrant opening sets the tone for the rest of the program.

Raga: Malayamarutham Tala: Adi
Choreographer: Smt. Roopa Suresh

Nada Murali Gana Vilola

This beloved Sanskrit composition by Oottukkadu Venkata Kavi portrays Lord Krishna as the divine charmer and protector. His enchanting flute music captivates all - cows, peacocks, and gopis alike. Krishna is praised with epithets like 'Madhava,' 'Madhusudhana,' and 'Giridhara Gopala,' celebrating his beauty, heroism, and role as a savior. Rich in rhythmic syllables and dance sequences, the piece expresses deep joy and devotion to Krishna's divine presence.

Raga: Hamir Kalyani Tala: Tisra Adi
Choreographer: Guru Smt. Shreelata Suresh

Danced by:

Vatsal Dave, Ruchira Mirji, Chetna Natarajan, Saahithya Sridhar,
Pratibha Sriram, Vani Suresh, Kirthana Warriar

vishwashanthi.com



VISHWA SHANTHI
Indian Dance Theater



Odissi

Lalita Lavanga

In springtime, the lovesick Rādhikā searches for Krishna in the woods, her longing created by Cupid's arrow is intensified by the season's beauty described by her friends. They highlight the enticing creepers hugging the trees, fragrant tender breeze, singing birds and bees, while Krishna blithely enjoys dancing with other fortunate damsels in a festival of love. They contrast it with the pain of lonely, love-stricken women. Blooming flowers and fragrant trees further emphasize the bittersweet nature of the season for Rādhikā and those who are not with Krishna.

Raga: Vasant

Tala: Jati

Choreographer: Guru Kelucharan Mohapatra

Composer: Sri Balakrushna Dash

Danced by:

Kanika Mitra Bhattacharya, Subarna Bhattacharya, Namrata Mohanty
Anuradha Prabhashankar, Madhusikta Rath, Pronita Saxena

gurushradha.org





VISHWA SHANTHI
Indian Dance Theater

Kuchipudi

Yamuna

The first shloka describes the divine beauty of the Yamuna River. Its banks sparkle with soft, golden sands, likened to the lotus feet of Shri Krishna. Evergreen gardens line both sides, filling the air and waters with fragrant blossoms. Worshipped as a goddess in Hinduism, Yamuna is the daughter of Surya and sister of Yama, also known as Yami. Bathing in her sacred waters is believed to free one from the fear of death. Both celestial beings and earthly devotees of Vraj revere her.

The tale of Kalinga Narthana recounts how young Krishna danced on the serpent Kaliya to cleanse the Yamuna of his poison.

In the next stanza, Dheera Sameere, Radha is urged to meet Krishna, who waits in Brindavan by the Yamuna, as a gentle breeze stirs the air.

Ragamalika

Tala: Adi and Misra Chapu

Choreographer: Guru Shri Jai Kishore Mosalikanti

Composer: Praveen D Rao

Danced by:

Ananta Addala, Arathy Das Manayath Menon, Sahasra Doma,
Nisitha Kakulapati, Anvitha Pillati, Samidha Satyam, Shwetha Subraya,
Himaja Tammineni

Sanskaar School of Dance





VISHWA SHANTHI
Indian Dance Theater

Mohiniyattam

Unni Kannan

The piece opens with a poem by Mahakavi Vallathol Narayana Menon, painting a vivid image of young Krishna—adorned in silk, a diamond-studded waistband, and anklets that glimmer like jewels. Clinging to Yashoda's saree, his eyes sparkle with innocence and divine mischief. Yet, this playful child is the very Creator, the universe in a tiny form—a sweet paradox: the Protector of All, hiding behind his mother's veil. The narrative then moves to Madhava Mamava Deva by Sri Narayana Theerthar, offering a rich depiction of Krishna's divine form. With lotus-like eyes, a conch-shaped neck, and lips red as ripe Bimba fruit, his moonlike face glows serenely. A jeweled nose, the color of golden champaka, completes this image of celestial beauty.

Ragam : Neelambari

Tala: Adi and Misra Chapu

Choreographer: Smt.Neena Prasad & Smt.Bindu Pratap

Composer: Narayana Theerthar

Danced by:

Roopa Gopal, Manjusha Kuppadakath, Soumya Prasad, Athira Pratap,
Mahima Rajesh, Ishwarya Ramachandran

nritanjali.com



VISHWA SHANTHI
Indian Dance Theater

Kathak

Khoj

Khoj, one of Anuradha Nag's most well-known pieces of choreography, was first presented in Tarangini's 2006 Chitrangshu show.

The literal meaning of Khoj is "to search." This piece depicts the predicament of the gopis after Lord Krishna leaves Vrindavan. In moments of deep sadness at their separation from him, they find solace in the beautiful memories of their different relationships with Krishna: some as mothers, some as lovers, and others still as devotees. The gopis realize that it is only an illusion that Krishna is physically absent in their life. They find the joy of his divine presence everywhere around them, depicted here through the fast-paced musical composition of tarana, set to teentaal.

Music inspiration comes from Taufiq Qureshiji's album Rhydhun. The song, "Saawariya Re, Darase Dikhao" is sung by his wife, Geetika Varde Qureshi. The music adapted in this tarana is by the late Debashish Sarkar.

Danced by:

Shrestha Goswami, Suchita Gupta, Prachi Laud, Meghna Mehta,
Anupriya Nag, Shivalee Talati, Preeti Tamhankar, Prima Virani

taranginischoolofkathak.org



VISHWA SHANTHI
Indian Dance Theater

Thillana

A Thillana is a rhythmic, energetic piece that typically serves as the final number in a dance performance. Thillanas are known for their fast-paced, rhythmic footwork and intricate patterns.

Tarana

A Tarana, while having similar characteristics, is a Hindustani music composition. While traditionally a vocal composition, Tarana has been adapted for dance, allowing dancers to express the same rhythmic and melodic complexities through movement.

The following piece celebrates the very thought of Krishna being with us always, which fills us with joy!

Raga: Mohanam/ Bhoop

Tala: Adi

Composer: Smt. Asha Ramesh and Sri Nachiketa Yakkundi



VISHWA SHANTHI
Indian Dance Theater

About the Dance Styles

Bharatanatyam

Bharatanatyam, one of India's oldest classical dances, originated in the temples of Tamil Nadu as a sacred offering.

<https://en.wikipedia.org/wiki/Bharatanatyam>

Odissi

Odissi is one of India's oldest classical dance forms, originating in Odisha, and was traditionally performed in temples.

<https://en.wikipedia.org/wiki/Odissi>

Kuchipudi

Kuchipudi, from Andhra Pradesh, India, was developed in the 14th century by Sri Siddhendra Yogi, evolving from the male-dominated Yakshagana tradition.

<https://en.wikipedia.org/wiki/Kuchipudi>

Mohiniyattam

Mohiniyattam, originating from Kerala, is known as "the dance of the enchantress."

<https://en.wikipedia.org/wiki/Mohiniyattam>

Kathak

Kathak, the classical dance form of North India, evolved from storytelling in temple courtyards and later flourished in royal courts under Mughal patronage.

<https://en.wikipedia.org/wiki/Kathak>



VISHWA SHANTHI
Indian Dance Theater

Inspirations of the Artistic Directors

Smt. Shreelata Suresh

I began my journey in Bharatanatyam at the age of five, drawn to its unique blend of grace, strength, and geometric precision. In its clean lines and subtle yet powerful expressions, I found not only beauty but also solace. Dance became the perfect unison of my physical, mental, emotional, and spiritual selves.

Years later, traveling with Suresh across six continents, my dance costume, tucked carefully at the bottom of my backpack, offered me unforgettable experiences in sharing this passion with the world. Dancing for local audiences created profound connections across cultures, proving that language barriers dissolve when art speaks. Even when performing ancient stories of Indian gods and goddesses, the emotion and spirit of Bharatanatyam resonated universally. Sharing Bharatanatyam with people around the world remains one of my proudest accomplishments.

Today, my greatest inspiration comes from the young students I have the privilege to teach and guide. Their curiosity, enthusiasm, and dedication fuel my own. Through them, I continue dancing, teaching, choreographing, and passing on the traditions of Bharatanatyam. I hope to spark in them the same love for Bharatanatyam, helping them discover beauty, harmony, and joy through the art. That would make my life worthwhile and an offering of thanks to my mother, gurus and all who have supported me.

Through dance, I have learned to appreciate the beauty in all things—from breathtaking landscapes to the spirit of living beings. Dance has instilled in me discipline that leads to deep fulfillment. Spiritually, it has allowed me to connect with the divine, embodying both good and evil as portrayed in the rich tapestry of Indian mythology.

Dance has shaped who I am — I humbly remain a lifelong student, teacher, and devotee of this timeless art.



VISHWA SHANTHI
Indian Dance Theater

Inspirations of the Artistic Directors

Smt. Niharika Mohanty

From a young age, dance was my passion. My parents, recognizing this love, arranged Odissi lessons with Gurus in India whenever I visited from Canada. But it was the opportunity to train directly under the legendary Guru Kelucharan Mohapatra that truly deepened my commitment to Odissi. His teachings profoundly shaped my dance and inspired me to dedicate myself fully to the art form.

Over the years, I traveled to India for extended periods, immersing myself in the wisdom of this brilliant master. It was Guru Mohapatra who encouraged me to teach, seeing it as a path for my continued artistic growth. Following his guidance, I founded Guru Shradha, his second establishment, with the mission of upholding the excellence of his dance tradition.

In addition to my performances across North America and India, I hold an MA in Dance and have been honored with multiple grants and awards. Choreography has always been a part of my journey, especially in creating cross-cultural projects that foster community, a passion for which I was recognized as a Mosaic Fellow.



VISHWA SHANTHI
Indian Dance Theater

Inspirations of the Artistic Directors

Smt. Samidha Satyam

Growing up, I was captivated by friends dancing on brass plates during festivals like the Ganesha carnival. Although formal training was out of reach due to financial constraints, my passion for dance only grew stronger. I found deep inspiration in watching celebrated artists like Shobha Naidu Garu perform at major festivals in Hyderabad.

My journey eventually led me to train under Guru Jaikishore Mosalikanti, whose innovative choreography and exceptional nattuvangam first caught my attention. What began with admiration became a meaningful student-teacher relationship. His guidance has been a tremendous source of strength, especially during performances. Through his mentorship, I've not only learned beautiful compositions but also developed a deeper understanding of rhythm, music, and the essence of performance.

I believe that for any art to stay relevant, it must grow with its time while staying true to its roots. The most impactful works are those that balance tradition with thoughtful innovation—pieces that resonate deeply with both artist and audience.





VISHWA SHANTHI
Indian Dance Theater

Inspirations of the Artistic Directors

Smt. Bindu Pratap

I hail from Kerala, the land where Mohiniyattam was born, and perhaps that is why its essence resonates so deeply with me. My dance journey began with the sharp lines and sculptural strength of Bharatanatyam—each Adavu a step into tradition, discipline, and precise expression. For years, I immersed myself in its geometry, finding joy in its power and rhythm.

But over time, my heart was drawn toward something more fluid, more inward. The unhurried music, graceful dips, subtle rhythm, and nuanced Abhinaya of Mohiniyattam awakened a quieter strength within me. It called to the softer spaces I had yet to explore.

Now, I pour my heart into Mohiniyattam. In its gentle curves and delicate expressions, I have discovered parts of myself I never knew existed. Today, I carry both worlds within me—the grounded strength of Bharatanatyam and the surrendered grace of Mohiniyattam. This journey has evolved beyond personal discovery. My focus now is to share this divine art form with the world—nurturing it through my disciples, allowing it to grow, breathe, and inspire. Through Mohiniyattam, we continue to explore the many shades of womanhood, culture, and self-expression—the endless hues of emotional strength, tradition, and artistic voice.



VISHWA SHANTHI
Indian Dance Theater

Inspirations of the Artistic Directors

Smt. Anuradha Nag

My mother always said that from the moment I could stand, I would twirl and move myself around at any opportunity. She enrolled me with my first Guruji at the age of four – not with any expectation that I would become a dancer, but rather to channel my interest in a productive and inspirational environment. Since then, I have not looked back. Kathak became my passion and the intimate companion of my life, giving me joy and peace, nurturing my soul, and holding me steadily through all the ups and downs that come with life. I have held Kathak's hand tightly and immersed myself into the blissful state that it offers through practice, learning and teaching. It has now become my life's work to pass on the knowledge of all my Gurus and my own relationship with Kathak to my students. There is a different kind of satisfaction in sharing one's own passion with others – and having the opportunity to do so for four decades. After bathing in that blissful state that dance provides, life around me seems so beautiful.



VISHWA SHANTHI
Indian Dance Theater

Thank you for Attending!

DONATE NOW



CONTACT US

info@vishwashanthi.org



VISHWA SHANTHI
Indian Dance Theater

Credits

Concept: Shreelata Suresh

Production: Nipa Sheth, Padmaja Tarra

Theater Manager: Aaron Grinstead

Lights: Vijayasaradhi Chilakamarry

Sound: Shobhana Ram

Stage Managers: Savitha Sriram and Jayanthi Subramanian

Program Booklet Design: Heidi Robertson

Videography: Dheenu Neelamegam

Photography: Chinniah Poosapadi

Altar: Varsha Dave and Soorya Warriar





VISHWA SHANTHI
Indian Dance Theater



Credits

Lobby: Priya Balasubramanian, Shuba Anantha, Prasanna Ramachandran, Deepa Govindarajan, Rachana Kshirsagar

Ticketing: Aruna Ghiware, Srividhya Balakrishnan, Priya Rajan, Sharvani Kukke, Ahladhini Dugar, Praseeda Ajay, Vineetha Haridas

Ushers: Shilpa Keerthivasan, Piri Veluppillai, Jyothi Robertson, Brajesh Dave, Sridhar Sathyamoorthy, Hiranjit Warriar, Sam Lada

Social Media: Dharshana Eswaran, Esha Bhatia, Sarika Rajan

Hospitality: Deepa Sridhar, Shastha Suresh

Clean-up: Priya Sendil, Arthi Srinivasan, Surekha Kotamraju, Kalpana Hari

Post Show Interviewers: Kinnera Chilakamarri, Anoushka Dugar, Vanni Ketheesan, Eesha Sivakumar

