

Bengaluru Temple Festival 2026



REPORT OF

Gudiya Sambhrama

Bengaluru Temple Festival 2026

January 17th - February 8th, 2026

धर्मो रक्षति रक्षितः

गुडिय
संभ्रम

Bengaluru
Temple Festival
2026

Theme : Swaraloka

ॐ आम् सू र्णं हर्गतः तः ऋतः ऊयम्

A coming together of Nature, Culture & History in Heritage spaces

Svaraloka : Tracing the thread of reality from Swara to Īśvara



This year's Gudiya Sambhrama was centered around the theme "Svaraloka - From Isvara to Swara" - the imperishable and infinite - the sound of the divine that creates, sustains, and transforms the universe.

Gudiya Sambhrama, 2026 sought to invite all to explore this profound connection to the eternal, and to remind us of the divine presence that remains constant in the ever-changing world, guiding us back to the ultimate truth.

Svaraloka unfolded as a contemplative journey that traced the thread of reality from swara (musical note) to Īśvara (the Divine). It envisioned sound not merely as aesthetic vibration, but as an ontological force—rooted in the primordial nāda that animated creation and culminating in the silence where the sacred was realized.

Drawing from the lineage of sāma gāna, the auditory wisdom of the Vedas, and the lived tradition of sa gīta as embodied bhakti, the theme situated music within a sacred, metaphysical continuum. In Svaraloka, sound transcended performance to become ritual, experience, and revelation.



About Heritage Trust

Heritage is a not-for-profit trust that has been dedicated to the promotion, preservation, and sharing of our rich cultural heritage since 1994. Through a variety of seminars, workshops, and cultural festivals, we aim to kindle the timeless wisdom of Sanathana Dharma—the eternal principles that have guided our civilization for millennia.

Since 2010, we have been proudly organizing two thematic annual festivals: "Gudiya Sambhrama - The Bengaluru Temple Festival" and "Srishti Sambhrama - The Earth Mother Festival." These festivals are not just celebrations, but a powerful reconnection to our cultural and natural roots, inviting us to experience and honor sacred spaces that have been places of worship and learning for centuries. The coming together of music, dance, talks, and discussions during these festivals serves as a reminder of our shared heritage and responsibility to preserve it for future generations.

In 2018, we expanded our outreach with "The Heritage Drive", a unique motor-sport rally designed as a zero-garbage event. Participants visit sacred heritage sites while contributing to nature by planting saplings—a gesture that honors both our cultural and environmental heritage.

Working Committee Gudiya Sambhrama, 2026

Smt. Vijayalakshmi Vijayakumar, is a founder trustee and the secretary of the Heritage Trust. Presently the Managing Director of Vigirom Pvt Ltd, Director and Co-founder of Center for Soft Power of INDICA, a free-lance designer, former member of the National Philately Board and the Central Board of Film Certification, Smt. Vijayalakshmi Vijayakumar published her first book 'Forever There' - a historical fiction and is currently working on her second publication.

Smt. Supriya Komandur, is a trustee and the joint secretary of the Heritage Trust. She is a Bharatanatyam dancer and the artistic director of Amrithavarshini - The Academy for Arts.

Smt. Rekha Raghavan, is a co-ordinator of the Heritage Trust. She is a Bharatanatyam exponent and founder of CITA - Centre for Indian Traditional Arts in East Africa.

Smt. Varsha Venkatraman, is a member of the Center for Soft Power, and holds a double Masters in Microbiology and Oncology.

Smt. Aparna Munipella the chief editor of Indica and Center for Soft Power and holds a Diploma in Journalism and a Masters in Social Conflict from the University of Leicester.

Volunteers

Rakesh, Chetan Krishna, Priyanka, Rakshith, Harshita, Pragathi & Meghana

Spontaneously and most willingly, amazing visual artists Sri Sudhindra GS & Sri Chethan Krishna as well as some students pitched in and volunteered.



Devagiri Sri Venkateshwara Trust

Our support :



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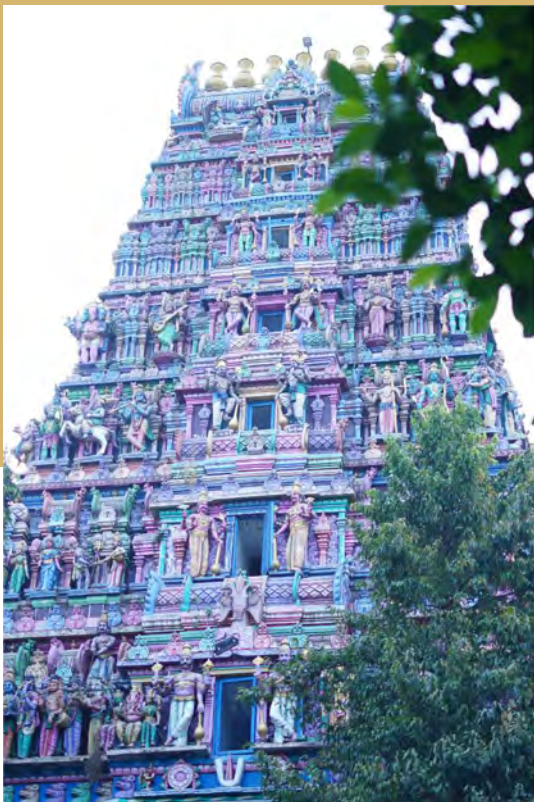


THE FESTIVAL

Over the last few decades economic development and globalization have led to significant progress and increased opportunities. However, they have also brought challenges, including the loss of history, culture, ecology, traditional and folk arts, language, traditional foods and more.

In earlier times, people of this culture related simultaneously to the Supreme Godhead whether in sacred spaces within the temples, in the Yaaga Shalas, in the elements, in trees, animals, rivers, mountains, in all of nature, nay in all creation and without any confusion. The approach in the Indian ethos is one that is holistic and all-encompassing.

To bring back these contexts and identify their relevance in today's times, there is a need to celebrate and reconnect with **our cultural and natural heritage to develop a deeper understanding of our heritage and roots.**



religious, cultural, and ecological practices, where performing arts, visual arts, literature, poetry, and environmental stewardship all coexist and thrive.

Bengaluru, a city steeped in history, is home to numerous temples that reflect its rich cultural and spiritual heritage. Some of these temples are over 1200 years old, serving as both places of worship and centers of learning. From ancient shrines to modern-day temples, Bengaluru offers a glimpse into the diverse practices of devotion and the continuity of tradition. **Gudiya Sambhrama is an earnest attempt to revive this multi-faceted culture in temples today.**



Objectives of the Festival:

- To revive traditional learning, performing and visual arts in the temple precincts
- To bring knowledge of our heritage literature to all
- To create an accessible forum for the common man to engage with and appreciate art
- To deepen our understanding of temples and its significance in our daily lives
- To highlight our connection to the natural world and emphasize the importance of nurturing the environment.
- To create a platform for children, youth and aspiring artists to be exposed to the arts and culture.

Role of the 'Gudi'

Temples, integral to our culture that recognises, are not just places of worship but also **centres of knowledge, community and spiritual learning.** These sacred spaces acknowledge the diverse ways in which people approach the Supreme, offering a holistic, inclusive understanding of divinity. Temples have long been hubs of





Key Aspects of the Festival

- **Arts as a Path to Sensitization:** One of the most effective ways to connect people to their heritage and community is through the performing arts, especially traditional classical arts that are spiritual and peace-giving. The festival provides a stage for these arts, helping preserve and promote them.
- **Holistic Integration of Culture:** The festival brings together a celebration of temple culture, sacred texts, performing arts, architecture, visual arts, literature, ecology, and the environment, creating a unique platform for all aspects of our heritage.
- **Platform for Emerging Artists:** The festival actively supports emerging artists by providing them with an opportunity to showcase their work and gain recognition in the cultural community.



- **Research & Education:** Significant research and effort go into creating thematic posters and displays for the festival venues. Sacred and flowering plants are also highlighted, with detailed information boards. Some of our research & knowledge partners are Indic Academy, B E S T Innovation University and Karnataka Samskrit University, among others.

Gudiya Sambhrama...

The Bengaluru Temple Festival

has been conducted for
over 15 successive years



GUDIYA SAMBHRAMA, 2026

“Gudiya Sambhrama - The Bangalore Temple Festival” celebrated its seventeenth edition dedicated to “Swaraloka - From Isvara to Swara”. The program was held from **17 January, 2026 till 08 February, 2026**, every weekend in different temple venues across Bangalore. The temple venues were spread across Shankarapuram, Basavanagudi, Hanumanthanagar, Gavipuram, Banashankari, Malleswaram, Koramangala, HSR Layout and Domlur.

Preparation for Gudiya Sambhrama began months earlier with the announcement of the theme - Swaraloka - From Isvara to Swara. As a part of the many many months of research & conceptualisation that went into Gudiya Sambhrama, 2026.



- A lot of the nuances of the theme were researched and simplified to make it easy for all to comprehend. This material formed a part of the posts on Social Media, striving to reach out to a wider audience.
- From March to November weekly on-line classes were held based on Isvara to Swara through the Ramayana.
- Three off-line workshops to understand the nuances of Swaraloka as a theme for visual artists and others were held at BNMIT with their support.
- Months ahead, the team from Vigirom Pvt Ltd, created a special fine fragrance to give in the memento bag.
- Yet again, ‘Vrksa Kavi Nyasa’ the Kavi Sammelana of Sanskrit and Kannada poets was organised where a total of 10 poets across both languages explored the theme of Swaras, devatas and related plants.
- Artists from Rangavalli Art Foundation drew various rangoli’s during the Devakula Yatra through 10 temples of Basavangudi.
- Vrksa Vinyasa the plant exhibition led to an interesting research of the Swaraloka theme, creating a list of plants & Devathas corresponding to each Swara and some Ragas. The plants as usual were brought for display by the B E S T Innovation University.
- We began the festival this year by combining Devakula Yatra and Nrithya Kainkaryam around temples in Basavanagudi. Akshata and Akhila Rao rendered beautiful Namasankeertanas as Raadha Kalpa Dance Company performed Bharatanatyam in the temple premises’ while Rangavalli Foundation created beautiful rangolis in each of the temples.
- Simultaneously Amruthavarshini Foundation for Arts offered their worship through dance at temples in Malleswaram and Chitkala School of Dance at the Hanumantha Nagar and Gavipuram temples.



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Bengaluru Temple Festival 2026

The artistes as always found this offering inspiring and soul elevating.



This year Hasta Kala – Chant & Paint was led by Dr. Medhini and artists Shri G S Sudhindra and Shri Chetan Krishna. Krida – Traditional Games led by Smt. Sreeranjini of Kavade Hive, Sanskrit games by Shri Gadi Manoj and Purushartha games by Kum. Meghana Ram were joined by kids and kids at heart of all ages.

This is one of the key objectives of Gudiya Sambhrama - to bring back the devopacharas in the temple, as this practice is slowly fading away. Entry was free to all concerts, kainkaryas and events of the temple festival.



The Setting:

A spacious stage was erected in each of the main stage venues taking care to make it sturdy and smooth for the dancers. Artistically designed platforms were placed for the musicians.

The best sound and lighting arrangements were made for the entire festival. Generators were organized for an uninterrupted power supply during the performances. Photography and videography was arranged for all the events and behind the scene action. Arrangements for refreshments for the artists was arranged at the respective premises.



All artists including their Gurus present during the recitals, were blessed with divine chantings by the Pradhana Archakas while they were given mementos by Heritage.

The memento to all participants and temple staff was a "plant", two books printed specially for the festival, rudraksha beads from Madhavi Organic Farms, a bottle of fine fragrance donated by Vigirom Pvt Ltd, and a bottle of natural raw honey gifted by Makaranada (Sri Sushil Ramakrishna & Rekha Vittal). This was in addition to a bag of puja samagris from Cycle - our chief sponsors yet again this year.



Bengaluru
Temple Festival
2026



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Like always, Gudiya Sambhrama draws an audience from all walks of life right from temple going public to art connoisseurs, people next door to those from different states and countries, families with young children and aged folks alike, students as well as lecturers and professors – all coming together with the single goal of celebrating our 'Heritage'.

The audience expressed their joy at such grand art being made available to them in such a wonderful ambience. All the artists were also thrilled by the forum that was created for the performances and the opportunity to research and present thematic compositions.

Heritage created a google form for interested people to fill -Guidya Sambhrama Patra and a lucky draw was conducted and three winners were gifted a well curated gift hamper with incense sticks & diffuser kits from our various sponsors, fine fragrances, books from INDICA and more.



Performers and Performances:

WEEK 1 - Morning

Nrithya Kainkaryam: January 17th, 2026

Gavipuram & Hanumanthanagar & Malleswaram Temples

Evening - Inauguration at Sringeri Shankara Mutt

Ykl vocal by students of Guru Sumitra Nitin/Natyasruti

Sruti, Swara, Raga by Ramana Balachandran

This year the **Nrithya Kainkaryam** began as a **Nama Sankeerthana and Nrithya offering**. Dance at the garba gudi was followed by singing the praise of the deities. We moved to Harihareswara Temple in the midst of the park and then to Ramananjaneya Gudda.

A group of dancers of **Raadha Kalpa Dance school** arrived at Sri Dodda Ganapathi Temple in Basavanagudi to begin their Nrithya Kainkaryam. They gave their salangai / anklets to the priest, who placed it at the feet of the deity, worshipped it and returned it to the dancers. Such is the respect for art. The people who watched were so joyous at what they witnessed. From Sri Dodda Ganapathi Temple, it was all the little temples of Bala Anjaneya, Bedara Kannappa and Sri Rama Devasthanam before proceeding to walk to Sri Dodda Basavana Gudi, Sri Venkateshwara Swamy Devasthanam, Nava Mantralaya Rayara Mutt, Govardhana Giri Devasthanam and Sri Mallikarjuna Devasthanam.

In the evening, the Malleswaram Temples were filled with the sound of dancers feet when the energetic dancers of **Amrithavarshini Foundation for the Arts** did Nrithya Kainkaryam in Nandi Tirtha, Gangamma Devi, Lakshmi Narasimha and Kaadu Malleshawara Temples.



students of Guru Sumitra Nitin (Natyasruti) reflected disciplined training and a strong sense of ensemble balance. Their rendering was marked by clarity, cohesion, and a sensitive approach to musical form.

Śruti, Swara, Rāga by Ramana Balachandran

Ramana Balachandran's presentation on Śruti, Swara, Rāga offered a nuanced exploration of the foundational elements of Indian classical music. Ramana Balachandran offered a lucid and engaging exploration of core musical concepts. His session combined technical clarity with demonstrative insight, making foundational ideas accessible and meaningful.

The precincts of the Sringeri Sharada Matha reverberated with the mellifluous music of the veena.



January 18th, 2026

Morning
ChaRitha - Shankaraabharanam group

Evening
Shashank V China - Flute

Chitkala School of Dance - Bharatanatyam

Krishna Katha by Upanyasika Srishtika Sriram

Charitha unfolded as a reflective segment, drawing attention to continuity within tradition. It provided a thoughtful bridge between narrative and performance.

Shankarabharanam Group

The Shankarabharanam group presentation resonated with melodic richness and classical depth. Their performance beautifully showcased the grandeur and emotive range of the raga. The group brought out the depth and character of the raga with confidence and tonal richness. Their presentation highlighted both structure and expressive range.

The audience did not want the performance at Sringeri Sharada Matha to end and left making enquiries about the next program.



Evening Session

The evening session brought together diverse performances in a seamless cultural flow. It created an immersive atmosphere, blending music, dance, and storytelling.

Shashank V China - Flute

Shashank V China's flute recital was marked by fluidity and expressive nuance. His music carried a meditative quality, captivating the audience with its tonal beauty. The flute recital stood out for its fluid phrasing and tonal control. It created a calm, immersive listening experience marked by subtle musical detail.

Chitkala School of Dance - Bharatanatyam

The Bharatanatyam performance by Chitkala School of Dance displayed precision, grace, and strong emotive storytelling. It reflected a harmonious blend of technique and tradition. The ensemble presented a well-coordinated performance with strong lines and

expressive clarity. Their choreography balanced precision with narrative intent.

Krishna Katha by Upanyasika Srishtika Sriram

Srishtika Sriram's Krishna Katha was an engaging and soulful narrative, rich in devotion and expression. Her storytelling brought the tales of Krishna to life with clarity and emotional depth. The storytelling was engaging and accessible, bringing familiar narratives to life with clarity and emotional connection. It held the audience's attention through effective pacing and expression.



WEEK 2

Venue: Varaprada Sri Venkateshwara
Devasthanam Devagiri, Banashankari

January 22th to 25th, 2026

On the 21th morning some of us volunteers and the members of **Rangavalli Foundation** all congregated at the Devagiri temple to redo and also do some new Rangoli. We sourced from Udupi a non-toxic Gau product-based paint to use at the temple.

The team from **Fabricana** arrived with panels for Divya Varna, it took more than half a day to set up the entire panels and lights for the gallery. We also had the Vahanas cleaned and moved to the Kannadi Griha, the venue for Divya Varna.

Panels were also put up for **Vrksaka Vinyasa**, the plant exhibition on which posters related to the plants, swaras and Temples were put up.



On the 22nd the new stage team under Sri.Ramesh brought all their equipment to set up the mainstage in the Smriti Mantapa.

It was a very busy day since the saplings to exhibit also arrived with the team from **BEST Innovation University**. They gently placed the saplings below the respective posters. The content for the posters of **Vrksaka Vinyasa** was created by our volunteers, Meghana and with input from Harshita Narendra.

All the artists arrived with their art exhibits for **Divya Varna**. Some of the vahanas of the temple were placed in the art gallery space and paintings went up on them too.

The team from **Varnila Design and Print** brought the knowledge posters to be put up all over the temple. The posters covered several aspects of the theme "**Swara Loka**", Indian visual arts, culture and more. The material for the posters were written by Heritage volunteers after much research.



Day 1

Inauguration:
January 22nd,
2026

Evening - Divya Varna and Vrksaka Vinyasa

Guest of Honour - Falndia ~ Kirti Mishra

Bharatanatyam by Kalasinchanam Nrithyalaya

Vrksa Kavi Nyasa - Kavi Sammelana



Divya Varna, featuring works by 35 artists, reflected the spirit of Svaraloka through a vibrant interplay of color, form, and inner expression. Each artwork resonated like a visual nāda, transforming aesthetic creation into a contemplative and sacred experience. The exhibition showcased a wide spectrum of styles and interpretations from across India. It offered a visual extension to the festival's conceptual framework.

Vrksaka Vinyāsa was conceived as a curated display of sacred plants, thoughtfully aligned with the thematic arc of Svaraloka. Drawing upon the meanings of each swara, their divine associations, and layered interpretations, the exhibit traced resonances across nature, consciousness, and sacrality, extending the idea of nāda into the living realm. The curated display of sacred plants connected symbolism, ecology, and tradition. It added a contemplative dimension, extending the theme beyond performance spaces.

Bharatanatyam by Kalasinchanam Nrithyalaya

The Bharatanatyam performance by Kalasinchanam Nrithyalaya embodied Svaraloka through the seamless union of rhythm, melody, and movement. Each gesture and expression translated swara into visual devotion, elevating dance into a sacred offering. The presentation demonstrated clean technique and confident stage presence. The performance maintained consistency while conveying the essence of the chosen pieces.

V k a Kavi Nyāsa – Kavi Sammelana

V k a Kavi Nyāsa echoed the spirit of Svaraloka by transforming poetic expression into a resonant exploration of sound and meaning. The Kavi Sammelana became a space where the spoken word evolved into a contemplative bridge between nāda and the Divine. This poetry gathering brought together diverse voices in a thoughtful and expressive format. The session reflected creativity while maintaining thematic coherence.





Day 2 : January 23rd, 2026 Evening

Nrityabindu Dance Studio - Bharatanatyam
Trichur brothers - Carnatic concert
Hasta Kala

Nrityabindu Dance Studio – Bharatanatyam

The Bharatanatyam presentation by Nrityabindu Dance Studio reflected the essence of Svaraloka through a harmonious interplay of rhythm and expression. Their performance transformed swara into movement, embodying nāda as a visual and devotional experience. The group delivered a polished performance with strong synchronization and expressive detailing. Their work reflected both training and thoughtful choreography.



Trichur Brothers – Carnatic Concert

The Carnatic concert by the Trichur Brothers resonated deeply with the spirit of Svaraloka, unfolding the journey from swara to Īśvara through rich melodic exploration. Their music evoked the continuity of nāda, where each phrase became both an artistic expression and a devotional offering.

Renowned for their classical rigor and emotive depth, the Trichur Brothers—Srikrishna Mohan and Ramkumar Mohan—have emerged

as leading vocalists in the Carnatic tradition. Disciples of Vidwan B. Venkatarama Prasad, their music is marked by precision, bhava, and a deep-rooted commitment to tradition, seamlessly aligning with the metaphysical vision of Svaraloka.

The concert combined classical depth with confident presentation, maintaining audience engagement throughout. Known for their strong grounding and musical maturity, the duo brought both structure and spontaneity to the stage.



Day 3 : January 24th, 2026

Morning - BNMIT Auditorium

Guest of Honour - Shri Narayan Rao Maanay and faculty
Naada Yatra and Veda Parayana

Evening at Varaprada Devagiri Devasthanam

Sthita school of dance - Bharatanatyam

Suvin Prasad - Bharatanatyam

Aishwarya Meenakshi - Kuchipudi

Hasta Kala



N ā d a Y ā t r a by @heritageparampara stood as a powerful testament to the vision of Svaraloka-though this in no way diminishes the immense preparation and artistry of the ensemble behind it.



Nāda Yātra unfolded as a sonic pilgrimage, tracing sound from Praṇava and Vedic revelation to classical music and lived cultural expression in folk and film. More than a concert, it became a nāda-yajña-a sound-ritual-integrating narration, chant, rāga, rhythm, and silence, leaving many spellbound, and some visibly moved.

The opening “Varāharoopam” (Kantara), rendered by Sai Vignesh, established a primal resonance. This was followed by a lucid narration on the Maheshwara Sūtras, bridging the sacred and the familiar for a young audience. The Omkāra, accompanied by śa kha and gha ṭā nāda, transitioned seamlessly into a Saveri varṇa, serving both as a spiritual anchor and a technical exposition-an astute and well-judged choice.

The Ghana rendition of the Nāsadiya Sūkta (Ṛg Veda) emerged as a highlight, expanding into ālāp through flute and vīṇā, interwoven with rhythmic accents, and resolving with meditative depth. “Jagadānandakarā,” free-flowing instrumental dialogues, and a focused vocal exploration in Nāsikābhūṣaṇi stood as powerful affirmations of an unbroken musical lineage. The Yajur Vedic chanting of the Maheshwara Sūtras further asserted a śāstric authority that precedes even the codification of the saptaśwaras.

Folk and film interludes-a Pahadi flute piece on Parisara and “Malargale Malargale”-were placed with sensitivity, expanding the sonic canvas without diluting the central intent.

A gentle shift toward themes of sustenance and cosmic order followed, with narration on Viṣṇu, Lakṣmī, and Garuḍa, leading into an unembellished Sāma Gāna and the evocative “Neenu Neene / Nādamaya” segment.

“Vedam Anuanuvina Nādam,” rendered with restrained kalpanā swaras, and a well-balanced Rāga Tānam Pallavi formed the structural and aesthetic core of the presentation. A brief reflection on Nāda Brahma culminated in a closing sequence of ghaṇṭā, śaṅkha, and Praṇava, bringing the journey full circle.



Sthita School of Dance - Bharatanatyam

The Bharatanatyam presentation by Sthita School of Dance reflected the essence of Svaraloka through a poised balance of rhythm, movement, and expression. Their performance translated swara into embodied grace, elevating dance into a meditative and sacred experience.



Suvin Prasad - Bharatanatyam

Suvin Prasad's Bharatanatyam recital resonated with clarity, precision, and emotive depth, echoing the spirit of Svaraloka. His performance transformed nāda into dynamic movement, bridging technical mastery with devotional intensity.

Aishwarya Meenakshi - Kuchipudi

Aishwarya Meenakshi's Kuchipudi performance brought a vibrant and expressive dimension to Svaraloka. Through fluid movement and rhythmic vitality, she embodied the journey of swara into storytelling, where sound found life in motion and emotion.



Bengaluru Temple Festival 2026



24th January

The Kathak recital by Smt. Raina & Sri Kadam Parikh was elegant and tightly executed. Their precise footwork, controlled spins, and strong sense of rhythm stood out, while the expressive abhinaya added emotional depth. The duo maintained excellent coordination throughout, making it a polished and engaging performance. The accompanying music complemented the performance well, enhancing both the dramatic and rhythmic elements.

Day 4 :

January 25th, 2026 Evening

Devesh Nair & Vaishnavi Mukundan - Kuchipudi

Apeksha Kamath & Saibrinda Ramachandran - Bharatanatyam

Prince Rama Varma - Carnatic vocals concert

Devesh Nair & Vaishnavi Mukundan – Kuchipudi

Hasta Kala

Krida



The Kuchipudi duet by **Devesh Nair and Vaishnavi Mukundan** reflected the spirit of Svaraloka through dynamic interplay and expressive storytelling. Their performance brought nāda to life in coordinated movement, where rhythm and melody found a vibrant visual form.



Apeksha Kamath and Saibrinda Ramachandran – Bharatanatyam

The Bharatanatyam duet by **Apeksha Kamath and Saibrinda Ramachandran** embodied Svaraloka through precision, synchronicity, and emotive depth. Their performance translated swara into a shared visual rhythm, elevating technique into a unified and devotional expression.

Prince Rama Varma - Carnatic Vocal Concert

Prince Rama Varma's vocal concert resonated deeply with the spirit of Svaraloka, unfolding swara as both aesthetic expression and inward journey. His music carried a reflective intensity, where each phrase became a meditation on nāda and its sacred continuity.



A distinguished musician of the Travancore royal lineage and a direct descendant of Maharaja Swathi Thirunal, Prince Rama Varma is known for his uncompromising classicism and intellectual depth. As a disciple of Sangita Kalanidhi Dr. M. Balamuralikrishna, his music is marked by originality, manodharma, and a deep engagement with lyrical and philosophical content, seamlessly aligning with the metaphysical vision of Svaraloka.



The curtains came down on Divya Varna, Vrksaka Vinayasa and Rangavaleevilasa. On January 27th morning the crew from Fabricana and Varnila came to dismantle the art gallery and take down the posters. Meanwhile the stage, light and sound team were busy dismantling the set up only to set it up on January 31st at the Sri Varasiddhi Vinayaka Temple in HSR Layout.



As February came in, we took in the beauty of Nritya Samarpanam through Bharatanatyam by Raadha Kalpa Dance Company.

They gave their offerings to the deities at Sridevi Bhudevi Sametha Chokkanathaswamy Devasthanam, Domlur, Sri Prasanna Ganapathi Devasthanam, Koramangala and at Sri Varasiddhi Vinayaka Devasthanam HSR Layout.

Once again the evening began with Hasta Kala, and a host of happy participants who were unwilling to stop.

WEEK 2 - 31st January, 2026

Morning

Nrithya Samarpanam by Raadha Kalpa Dance Company at temples in Domlur, Koramangala and HSR Layout
Venue: Sri Varasiddhi Vinayaka Devasthanam, HSR Layout

Evening

Anagha G S - Bharatanatyam
Saptaswara - All Women Carnatic Instrumental Concert
Hasta Kala



The evening performance session at Sri Varasiddhi Vinayaka Devasthanam HSR Layout started inside the temple premises and then moved on outdoors to a stage that looked enchanting below a lovely tree that swayed with the gentle breeze.

Bala Kala Leela - Anagha G S - Bharatanatyam

Anagha G S's Bharatanatyam performance reflected the essence of Svaraloka through graceful movement and emotive depth. Her recital translated swara into expressive form, where nāda found resonance in gesture and devotion.

Saptaswara - All Women Carnatic Instrumental Concert

The Saptaswara ensemble, an all-women instrumental concert, embodied the spirit of Svaraloka through a rich confluence of melody and rhythm. Their performance celebrated the saptaswaras as a unified sonic tapestry, where individual voices merged into a powerful expression of nāda



February 1st, 2026
SaPa School of Music
Kavya Ganesh - Bharatanatyam
Sriya by Nrityagram Ensemble
Hasta Kala
Krida



SaPa School of Music

The presentation by SaPa School of Music reflected the spirit of Svaraloka through a vibrant exploration of melody, rhythm, and ensemble synergy. Rooted in both tradition and innovation, their music evoked nāda as a living, evolving continuum.

Kavya Ganesh – Bharatanatyam

Kavya Ganesh's Bharatanatyam recital embodied Svaraloka through refined technique and expressive depth. Her performance translated swara into graceful movement, where nāda unfolded as both narrative and devotion.

Sriya – Nrityagram Ensemble

Sriya by the Nrityagram Ensemble offered a deeply immersive dance experience, resonating with the contemplative essence of Svaraloka. Through fluid choreography and collective precision, the ensemble transformed nāda into a visual meditation on rhythm, space, and sacred expression.





WEEK 3

Venue: Ramanjaneya Gudda, Hanumantha Nagar

February 7th, 2026

Radha Varadan - Kathak

Rukmini Vijayakumar - Bharatanatyam

Hasta Kala

The **Hasta Kala** event by Sri Sudhindra took place with colourful shapes popping up on the sheets. As the Vayuputra graced everyone from inside the sanctum, Dr Medhini taught those present beautiful chants on the Swaras and devatas as they drew and painted.



Radha Varadan - Kathak

Radha Varadan's Kathak performance reflected the spirit of Svaraloka through intricate rhythm and expressive storytelling. Her recital brought nāda alive through footwork and gesture, where sound and movement merged into a dynamic, meditative flow.

Rukmini Vijayakumar - Bharatanatyam

Rukmini Vijayakumar's Bharatanatyam presentation embodied the essence of Svaraloka with striking intensity and artistic depth. Her performance transformed swara into powerful movement, where nāda unfolded as both inner inquiry and profound expression. A powerful and immersive presentation marked by intensity and artistic control. The performance stood out for its clarity of vision and execution.





February 8th, 2026
 PSBB LLA School - Bhakti Sangeetham
 Vivek Sadasivam - Carnatic Concert
 Hasta Kala
 Krida

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 Bengaluru Temple Festival 2026

An interesting turnout of young and young-at-heart was present for the Krida and Hasta Kala sessions. It was ethereal to sit across the temple, surrounded by the clacking of the kavde shells, the swishing of the trees and being graced by the giant hugging statues of Lord Rama and Hanuman. The chanting done during Hasta Kala was akin to that of an offering of piety at the end of a journey.

PSBB LLA School – Bhakti Sangeetham
 The Bhakti Sangeetham by PSBB LLA School brought a sense of collective sincerity and youthful energy to the stage. Their repertoire, rooted in devotion, created a warm and participatory musical atmosphere.

Vivek Sadasivam – Carnatic Concert
 The finale of Gudiya Sambhrama 2026 culminated in the Carnatic Vocal Concert by renowned singer Vivek Sadasivam. Vivek Sadasivam's concert stood out for its clarity of presentation and engaging musicality. With a balanced approach to tradition and accessibility, he offered a performance that was both structured and refreshingly communicative. His concert connected



Swaraas to the Nava Rasas.
 As the curtains fall on Gudiya Sambhrama 2026, with its theme of Svaraloka – from Swara to Īśvara, a sense of mixed emotion lingers in the air. The echoes of sacred sound, the resonance of timeless traditions, and the vibrancy of cultural expression slowly recede, yet leave behind a lasting imprint on our hearts.

What has been experienced is not merely a festival, but a coming together of culture, community, knowledge, and heritage-rekindling a deeper connection to our roots. Even as this chapter draws to a close, it gently opens into the promise of what lies ahead.

As we look forward, we carry with us the spirit of Svaraloka-a reminder of harmony, continuity, and the sacred thread that binds sound to the divine. With this, we await the next celebration with renewed anticipation, ready once again to gather in reverence and shared joy.

Gudiya Sambhrama

Bengaluru Temple Festival 2026

Heritage acknowledges the people who whole heartedly support GUDIYA SAMBHRAMA

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Gudiya Sambhrama

Bengaluru Temple Festival 2026

January 17th - February 8th, 2026

Organisers :



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...in pursuit of excellence

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