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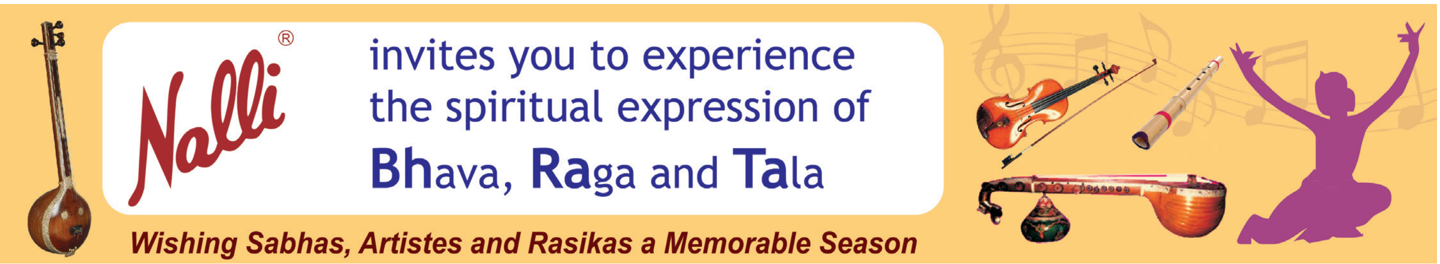
SANGEETH SARATHY



Hyderabad brothers- Thyagaraja dominates their mixed bag

Yeah! The last madippu (மடிப்பு) on the curtain was just about releasing. And you know! I heard Tharuni (தருணி), the beginning phrase in the aadhi thala Khambodhi varnam. Was it a faint whisper? Was it real! Yes it was the sound of the Hyderabad brothers on stage, doing this act!

What followed was Pavanathmaja of Dikshithar in Naata, after a fine shared alapana between the brothers. Nenrunchinanu Annitiki (Malavi, Thiagarajar) followed to enliven the pace that was sung with exceptional verve, but what was at stake was much more. A Begada alapana, outstanding for its richness, flavor and range, primarily handled by the elder Seshachari came up, and the krithi (guessed it right?) was Nadopasana of Thyagarjar. There were those customary interrupts by Raghavachari, which by now the audience would have got used to. One thing he said however was extremely relevant. “There is no need of neraval or swaram for the song, Nadopasana. Everything is said in that Krithi”. Delhi Sunderarajan on the violin was an admirable foil, playing to the tunes of brothers, supporting them differently, but always soaked in aesthetics. He made his mark, quietly but firmly. Trivandrum Balaji on the mridangam seemed to enjoy every bit of the concert and gave a thani that had some thrilling moments for laya pundits. When playing for the songs he followed the brothers with awe.

Hugging to Thodi as their main raga, the brothers again showed to what breadth an alapana could be enlarged and compressed to the extreme sthayis , showing their depth, command and experience. And the krithi was the redoubtable Karuna Joodavamma of Thyagarajar. If the krithi in Kalavathi, Chinna Natena, is also reckoned, this could be called “a Thyagaraja homage” Only the first number and a whirlwind of javalis and padams that came towards the end, were the exceptions.

••• *S SIVAKUMAR*

WE WANT TO HEAR FROM YOU!

We value your feedback about this newsletter. You are welcome to share your thoughts on the concerts and lec-dems you attend here at Sri Parthasarathy Swami Sabha.
mail them to : **sangeethsarathy@gmail.com**

Performing a concert is an art form in its own right. Chitravina N Ravikiran and violin maestro Mysore Dr. M. Manjunath delivered an illuminating lecture demonstration on Concert Preparation, Planning, Presentation, and Global Outreach. Both experts delved into crucial aspects of concert planning and execution across various audience settings. Ravikiran passionately discussed the global expansion of Carnatic music, which has already made significant strides. These discussions served as an eye-opening experience for numerous music students and aspiring young musicians, offering invaluable insights.

Anahita and Apoorva, wielding the enchanting Todi raga, held the audience spellbound throughout their performance. Their choice of musical pieces garnered immense praise. As they brought their concert to a close with 'Govardhana giridhara,' a mesmerising tarangam in Darbari Kanada, the listeners erupted into hearty applause. Accompanying the duo were an incomparable team - Trivandrum Sampath on the violin, Arjun Ganesh on the Mrudangam, and Trichy Murali on the Ghatam.

R.P. Shravan's rendition of 'Ramanatham Bhajeham' in Kasiramakriya by Dikshitar showcased his remarkable skill. Accompanied by Chetana Shekar on the violin and S. Hariharan on the mrudangam, their performance imbued the concert with a seamless and delightful ambiance.

Follow us on Instagram @parthasarathyswamisabha for snippets of concerts at our sabha!

SANGEETH SARATHY ONLINE

All editions of Sangeeth Sarathy published this season are available at www.parthasarathyswamisabha.com

தோடி, வராளி...இன்னும் வரும்... ராகுல் வெள்ளாளிடமிருந்து

நமது சபாவில், பாலகன் ஒருவனின் பாட்டிற்கு ஏகக் கூட்டம்! ராகுல் வெள்ளாலைப் பற்றித் தான் இங்கு பேச்சு. வந்திருந்த அனைவருமே, ஏதோ தன் சொந்தப் பையன் (அல்லது பேரன்) மேடையேறி அமர்ந்து பாடுவதைக் காண வந்திருப்பதைப் போன்ற ஒரு காட்சி! அரங்கு நிறைந்திருந்தது, உற்சாகமளித்தது! பாடகனுக்கு மட்டுமல்ல, நமக்கும் கூடத்தான்! நமது இசைக்கு எப்படியாவது ஒரு வருங்காலம் காண முடிகிறதே!

சாரங்கா வர்ணத்துடன் ஆரம்பித்து, அந்த பிரம்மாண்டமான, ஓ ராஜீவாக்ஷா (ஆரபி, தியாகராஜர்) க்ருதியை, நல்ல பாந்தத்துடன் பாடினார். பல்லவிக்கு ஸ்வரங்கள், சுகமான அமைப்பு, நிர்வகிப்பும் கற்பனையும் ஒன்று சேர அமைந்திருப்பது மனதிற்கு இதமளித்தது. ஆனாலும் ஒரு சின்ன நெருடல். குரல் ரொம்ப லைட் மாதிரி இருக்கே, தோடி போன்ற ராகங்களுக்கு சரியாக அமையுமா, என்று நாம் எண்ணிக் கொண்டிருக்கையில் தோடியே வந்து விட்டது. நமது சந்தேகம் அப்படியே நிற்கட்டும்! இன்னும் ஒரு ஐந்து வருடத்தில் எந்தவித வளர்ச்சி என்று பொறுத்திருந்து பார்ப்போம். தோடி ஆலாபனை சீராக இருந்தது. க்ரஹ பேதம் வேறு! அதுக்குள்ளயேவா என்றது மனச்சாட்சி! வயலினிஸ்ட், பார்கவ் தும்குரும் இந்த க்ரஹ பேதத்தை தனது ஆலாபனையில் புகுத்தினாலும், தோடியை விட்டு சற்றே விலகினதும் தெரியவில்லை, திரும்பப் பிரவேசித்ததும் தெரியவில்லை! நல்ல தெளிவு. காப்பி அடிப்பதல்ல என் கொள்கை என்பது மாதிரி! இன்னொரு தியாகராஜ கிருதி, ராஜு வெடல ஜூதமு ராரே, நல்ல பாடாந்தரம். "காவேரி தீரமுநநு" என்ற வரிக்கு நெரவல், ஸ்வரம்.

தமிழ் நாட்டில் நடந்தேறும் இசைவிழாவில், தமிழில்லாமலா? ராகம் வராளி, பாடல் - பாடப் பாட மெருகேறும் "கா வா வா கந்தா வா வா". நன்றாக ஜாருவிற்கும், நெளிவு சுளிவுகளுக்கும் இடம் கொடுக்கும் ராகமாதலால், அவற்றை எல்லாம் அள்ளிக் கொடுத்து ஆலாபனையைப் பொலிவு பெறச் செய்தார் ராகுல். கூட இழைத்துக் காட்டிப் பரிமளிக்கச் செய்தார், பார்கவ் தும்குர். ராகுல் ஸ்வரங்களிடுகையில், சாஹித்யத்தைப் பிரித்து கா வா வா, முருகா வா வா, பழனிமலையுரையும் முருகா வா வா என்பதாகப் பாடிப் பாடி, வந்திருந்த ரசிகர்களின் ஏக கரகோஷத்தைப் பெற்றார்.

ரோஹித் பிரசாத் மிருதங்கத்திலும், உடுப்பி ஸ்ரீகாந்த் கஞ்சிராவிலும், "இளைய தளபதிக்கு" முற்றுமாக பாடல்களின் போது ஒத்துழைத்து, தனியைப் பெரும்பாலும் இணைந்தே வாசிக்கும் முறையைப் பின்பற்றி, சிறப்பாக வாசித்தனர்.

••• எஸ் சிவகுமார்

Violinists Sriram Parasuram and L. Ramakrishnan joined forces in a mesmerising jugalbandhi concert, weaving together the soulful strains of Carnatic and Hindustani classical music. With Parasuram's knowledge of both systems of Indian music resonating alongside Ramakrishnan's intricate strokes on the violin, the evening blossomed into a symphony of two styles, blending distinct musical traditions seamlessly. Their harmonious exchange of melodies enthralled the audience, showcasing their individual virtuosity, creating a magical experience. Kallidaikurichi Sivakumar (mrudangam), Umakant Puranik (Harmonium) and Kartik Bhat (Tabla) in the laya department elevated the concert experience

NEW IN THE OLD

Performing artists are always in constant need to present new things. In this quest, the path each person follows is critical. Artists could explore new ragams or uruppadis. Innovations can be endless. However, the grounding to basics and adherence to principles is of primary importance.

Sikkil Gurucharan displayed this aspect in his concert. Choosing to do a tricky neraval in the hamIr kalyANi thiruppAvai and to pick the anupallavi line for neraval in dEva dEva, Swathi thirunal's mAyamALavagauLa kriti were some newer things. Picking kritis such as Thyagaraja swami's lakshaNamulu and Dandapani desikar's nal vAzhkaiyE nALum vENDum in Suddha sAvEri and kOkilam respectively was another way to show his quest for trying new things. His approach to delineation of the ragams suddha sAvEri and shanmukhapriyA was leisurely and grand. It was a classical outlook with ease and rigour.

The accompanying artists, V Sanjeev on the violin, Patri Satish Kumar on the mridangam and Giridhar Udupa were all in top form and played their best and showed their capabilities in a much more enjoyable manner. It was a wonderful concert by this top star singer and his team

••• R BHARATHWAJ

Exploring Anya Swaras and Enriching Ragas

Renowned musicians Shertalley Dr. K.N. Renganatha Sharma, Dr. R. Suryaprakash, and Vishnudev K S engaged in a captivating panel discussion moderated by Dr. Radha Bhaskar on December 26, 2023. The focal point of the discussion was the utilization and role of anya swaras, or foreign notes, in ragas.

The panel delved into the concept that any note not belonging to the scale of a raga is considered an anya swara. However, it is a common practice to consciously incorporate these foreign notes to impart a distinct flavour to the raga, captivating the rasikas. The theme revolved around identifying suitable contexts and methods for introducing anya swaras, with the team illustrating their points using examples from traditional ragas such as Bhairavi, Mukhari, Begada, Kambhoji, Bilahari, Atana, Nelambari, Khamas, and Anandabhairavi.

The discussion extended to exploring anya swaras in Hindustani ragas, including Yaman Kalyani, Brindavani, Brindavana Saranga, and Hameer Kalyani. The panel members culminated the discourse by showcasing Sindhu Bhairavi, a raga capable of accommodating all 12 notes.

The panelists emphasised that while the use of anya swaras remains optional in many ragas, for certain ones, they are integral and mandatory, becoming an inseparable part of the raga itself. The discussion stressed the importance of moderation in incorporating anya swaras, ensuring a harmonious blend that enhances the musical experience.

Dr. Radha Bhaskar's skilful moderation set the context for the discussion, providing ample opportunities for each panel member to express their perspectives. The insightful conversation enlightened the audience on how the judicious use of anya swaras can bring a unique and enchanting quality to ragas, elevating their beauty and depth.

••• SUNDARARAMAN CHINTAMANI

A Rasika's experience on the kutchery by Dr. S. Sowmya

A brilliant concert!
Dr. Sowmya is an inspiration to me.

One matched the other

Two globally reputed vidwans, prodigies, Ravikiran on the chitravina and Shashank on the flute, delighted a near-capacity crowd at our sabha. They were able to show the specialties of their instruments as the concert progressed.

At the beginning, it was the Thodi varnam. Then they took up Hamsanadham combining sometimes systematically and sometimes impromptu, to show us all the skills that brought out a variegated alapana as a preface to the Ekaika Krithi of Thyagaraja, Pantureethi. They also gave us a kalpana swaraprastharam at the line ThundaVinti Vani before giving a small neraval for the same line. Ravikiran spontaneously included the “other dhaivatham”, which has been avoided by many while foraying into this raga. Shashank took the cue and gave prominence to this swaram as he proceeded.

Next they gave an equally appealing alapana for Sahana and followed this with the song, Rama Ika Nannu Brova. Here and in other places, Shashank was able to establish his proficiency using flutes of different dimensions that had a compatible sruthi, the long ones and the shorter ones and that added to the lilting melody that emanated from the flute. Ravikiran on his part gave some gently nuanced prayogas that would have drawn connoisseurs for their distinct emotive power. While this could be termed as an erudite approach, Shashank matched his counterpart, “word for word”, as the expression goes. Both these Jambhavans served to exhibit many positive effects of their musical upbringing. Whenever they indulged in giving swara replies it was always a pattern where the follower was always close to that of the initiator.

The pair of instrumentalists, the stringer and the blower, then came to terms with the raga Shanmugapriya, giving a Ragam Thanam Pallavi, examining the whole gamut of the raga with a judicious mix of zarus ad lightning brigas.

During the swara spells, short and long, mridangist V V Ramanamurthi and Khanjira vidwan Guruprasanna grouped themselves to present patterns known by the swiftness of methods and manners. Their thani when it came was loaded with power-packed sollus.

••• S SIVAKUMAR

V.K. Manimaran, along with senior violinist R.K. Shriramkumar, N.C. Bharadwaj on the mrudangam, and Sriram Natarajan on the kanjira, delivered a captivating concert. Manimaran’s rich voice effortlessly embraced the melodies, while his imaginative kalpanaswaras stood out as a highlight, adding a unique depth to the performance.

Radiating with promise and musical finesse, Radhika Kannan, a protege of vidushi Amrutha Venkatesh presented a captivating concert. With a voice that embodies both grace and power, Radhika navigated classical ragas with remarkable ease, showcasing a maturity beyond her years. Her renditions were marked by a deep understanding of intricate nuances. Drawing from the rich tutelage of her guru, Radhika presented a repertoire that reflected her dedication to preserving tradition. Rishab Ranganathan on the violin and Puttur Nikshit joined her in the melody rich concert.

கடல்கடந்து புகழ்விளங்கும் ‘பத்ததி’

கர்நாடிகா மற்றும் பார்த்தசாரதி ஸ்வாமி சபா இணைந்து நடத்திவரும் ‘பத்ததி’என்னும் அமைப்பின் மூலம் நடத்தப்படும் இசை நிகழ்ச்சிகள் இந்த மாதம் 24 -ம் தேதி தேசிக வித்யா பவனம் அரங்கில் தொடங்கி வைக்கப் பட்டன.

மலேசியாவைச் சேர்ந்த இசை ஆசிரியை சுஜித்ரா ஜெயசீலன், வட அமெரிக்காவிலுள்ள விஸ்கான்சன் நகரத்தைச் சேர்ந்த கிருஷ்ணன் சுரேஷ் மற்றும் ரேவதி சுப்ரமணியன் ஆகியோர் இந்தத் துவக்க விழாவில் கௌரவிக்கப் பட்டனர்.

லால்குடி ஜெயராமனின் சிஷ்யையான பாடகி மற்றும் இசை குரு சங்கரி கிருஷ்ணன் அவர்களுக்கு ‘ஸம்ப்ரதாய சங்கீத வல்லபி’என்ற பட்டமும், பாரதீய வித்யா பவன் சென்னைக் கிளையை பெருமையுடனும், புகழுடனும் நடத்திவரும் K. N. ராமஸ்வாமி அவர்களுக்கு ‘பாரத் கலா ஸம்ஸ்க்ருதி போஷகர்’ விருதும், மலேசியாவில் மூவாயிரம் சிஷ்யர்களை உருவாக்கி இசைப் பள்ளியை நடத்தி வரும் சுஜித்ரா ஜெயசீலன் அவர்களுக்கு ‘விஸ்வ கலா ஸம்ஸ்க்ருதி புரஸ்கார்’ விருதும் வழங்கி கௌரவித்தனர்.

நிகழ்ச்சியின் சிறப்பு விருந்தினர்களாகக் கலந்து கொண்ட திரு. நல்லி குப்புசாமி செட்டியார் மற்றும் சிறந்த பாரதநாட்டியக் கலைஞரும், சங்கீத நாடக அகாடமி ஸ்தாபனத்தின் உறுப்பினருமான நந்தினி ரமணி ஆகிய இருவரும் விருது பெற்றவர்களையும் கலா போஷகர்களாக வெளி நாட்டில் நமது கலை தழைக்கப் பாடுபட்டு வருபவர்களையும் விருது வழங்கிய ‘பத்ததி’அமைப்பையும் மிகவும் சிலாகித்து மனதாரப் பாராட்டினர்.

இந்தக் கலைஞர்களின் சேவையும், அவர்களைக் கண்டெடுத்து விருது வழங்கிப் பாராட்டும் இசை அமைப்பான ‘பத்ததி’யின் சேவையும் தடையின்றித் தொடர வாழ்த்துகிறோம்.

••• Dr சந்திரிகா ராஜாராம்

சாப்பாட்டுக் கச்சேரி

செவிக்குண வில்லாத போழ்து சிறிது
வயிற்றுக்கும் ஈயப் படும் (குறள் 412)

நமது மார்கழி சங்கீத சீசன் பல்கி பெருகி பல சபாக்களும் பல இடங்களில் நிகழ்ச்சிகள் நடத்துகின்றனர். இதில் ஒரு சில இடங்களில் மட்டுமே உணவுக்காக கேன்டீன் உள்ளது. நமது சபாவில் இம்முறையும் அரசு கேட்டரிங் உணவகம் உள்ளது நாம் அறிந்ததே.

மார்கழியில் விழாக்களும் விருந்துகளும் குறைவு என்பதால் தானோ இவர்கள் தினமும் தங்க தாம்பாள விருந்து படைக்கின்றனர். இதில் இடம் பெறும் ஒவ்வொரு பதார்தமும் மிகவும் சுவையாகவும் நேர்த்தியாகவும் உள்ளது. புதிய மெனு, புது உணவு வகை என தினம் தினம் அசத்துகிறார்கள். ஆந்திர, கேரள, கர்நாடக உணவு வகைகள், வட இந்திய மெனு என்று தினமும் ஒரு புதுமை. திருவாதிரை களி, திருப்பதி லட்டு, இளநீர் பாயசம், இஞ்சி ஊறுகாய், காஜு கட்லி என்று பலவும் கிடைக்கின்றன. இது தவிர, சிற்றுண்டி வகைகளும் நிறைய கிடைக்கின்றன. சில வீடுகளில் கூட மறந்து போய்க்கொண்டிருக்கும் பிடி கொழுகட்டையும் அம்மணி கொழுகட்டையும் கூட இங்கு உண்டு.

நம் சபாவிற்கு வரும் அனைவரும் அறுசுவை உணவு சாப்பிட்டு மகிழ, வேறு பல இடங்களை எல்லாம விடுத்து இங்கு சாப்பிட வருபவர்கள் ஏராளம். அது போக, மார்கழியில் சபா கேன்டீன்களில் சாப்பிட மட்டுமே சுற்றுபவர்களும் உண்டு. இவர்களில் பலருக்கு நம் சபா உணவகம் தான் ஆஸ்தானம்.

நீங்கள் இன்னும் மெனுவில் விட்டு வைத்திருக்கும் அனைத்தையும் சீக்கிரமாக சுவைத்திடுங்கள். இல்லாவிட்டால் அடுத்த சீசனுக்காக காத்திருக்க வேண்டும்.

••• ஆர். பரத்வாஜ்

A dynamic showcase of musical ability

Shruti Shankar Kumar, disciple of Delhi Sunderrajan, sings with a brisk approach. She has a breezy voice, that travels lightly across brighas and fast notes. The main piece was Pakkala Nilabadi Karaharapriya, after Ranganayakam in Nayaki. The raga essay was handled with all its natural passages and sangatis. The song, niraval and swara prasthara was handled well. The swaras were built from short ones to large passages. Intelligent, brisk and calculated.

Following this was a neat RTP in Saveri, in Adi Tala. Kumara Gurupara,Karthikeya were the words of the Pallavi. Shruti's forte is her grip on tala. Hence the RTP, trikaalam and the swara kalpanas were all handled deftly. The neraval for the Pallavi was short but well layered. She concluded with a virutham, Kunittha Puruvamum and Edadhu padham thooki aadum. Overall it was an enjoyable and interesting concert. She could however work more on her voice control in the lower octaves. Hence, she broadly sings in the middle and upper octaves, maximising her potential.

The accompanying violin, by Bhargav Tumkur, was a good teamwork. The violinist enhanced the concert without unnecessary excesses. Akshay Anand on the mridangam and Sunil Kumar, quite a professional on stage with the Khanjira, brought alive the entire concert experience. The team once again proved that Carnatic Music is well nourished by youngsters and that the art is preserved for the future.

••• SIVAPRIYA KRISHNAN

Cotah sisters could make it big, soon

Cotah sisters, Purvadhanasree (Purva) and Paavani, featured in a concert that is got up a-little-after-noon, at our sabha. They were accompanied by Sahana Sreeram on the violin and Sarvesh Karthik on the mridangam.

The sisters had picked up the Ramayana Kriti of Mysore Vasudevachar, Bhajarere Manasa and this was perhaps indicative of what was to come. Purva launched Varali, straining every nerve in her, to present an alapana of substance, giving all she could while going through her rounds. It was Kamakshi of Syama Sastri and as one listened to it, one was filled with the sense of adequacy in its unfolding. The swara patterns given in the kalpana swaras segment, suited the mood and pace of "Kamakshi". An usual neraval came for the line Visalakshi. Some slips were noticed here and there, and the Cotah sisters will hopefully learn to rectify these as they move on, building up their musical career. All their renderings were from the bottom of their hearts. Still one felt that there was a need to impart the aesthetic element (nalinam) to their singing and combine it with judicious voice modulation techniques.

One was able to notice that Paavani, the other sister, has an admirable voice with which she is bound to travel upwards in the musical ladder and make it big.

The violinist gave alapanas carving out deft touches and replied to swara patterns with an amazing sense of alacrity. Mridangist Sarvesh Karthik joined admirably for the songs at appropriate places, gave a thani that had sollus of infinite variety, drawn with discretion. The final korvai had to be redone, and he reworked it on the spot.

••• S SIVAKUMAR

இசை, லயம், சிட்டைஸ்வரம்: மைசூர் வாசுதேவாச்சார்யா

தென்னிந்திய சங்கீதம் சாஹித்யத்தை உள்ளடக்கியது.பக்தியை முன்னிறுத்திப் பாடல்கள் இயற்றப்பட்டதால், சங்கீத விற்பன்னர்கள் இசைக்குத் தந்த முக்கியத்துவத்தை வார்த்தைகளுக்கும் தந்தனர். பல நூற்றாண்டுகளாக வளர்ந்து வந்த இந்த தெய்வீக சங்கீதம் மும்மூர்த்திகள் காலத்தில் உச்சத்தை அடைந்தது. அவர்களின் அடியொற்றி, பல சிஷ்யர்கள் சிறந்த வாக்கேயக்காரர்களாக உருவாகினர்.சென்ற நூற்றாண்டின் தலை சிறந்த வாக்கேயக்காரர்களில் ஒருவராகத் திகழ்ந்தவர் மைசூர் வாசுதேவாச்சார்யா அவர்கள்.

இவரிடம் கலாக்ஷேத்ராவில் இசை பயின்று அவருடன் பயணித்த அனுபவம் உள்ள ஸ்ரீமதி ரமா ரவி இந்த நிகழ்ச்சியில் தனது குருவைப் பற்றிய பல சுவையான தகவல்களையும், அவரது படைப்புகளில் ஊடாடும் இசை, லயம், சிட்டைஸ்வரம், இவற்றின் சிறப்பைப் பற்றியும், பாடிக் காண்பித்தும் விளக்கவுரை அளித்தும் நிகழ்ச்சிக்கு மெருகேற்றினார்.

மைசூரிலிருந்து இளம் வயதிலேயே சென்னை வந்து, பட்டணம் சுப்ரமணிய ஐயரிடம் குருகுல வாசமாக இந்த தெய்வீகக் கலையைக் கற்றுத் தேர்ந்தார். இளமையிலேயே கீர்த்தனங்கள், வர்ணங்கள், ஜாவளிகள், தரு, தில்லானா ஆகியன இயற்றும் திறமை பெற்றிருந்தார்.

சாமுண்டீஸ்வரி, ராமர், அனுமான், கண்ணன் போன்ற கடவுளர் மீது க்ருதிகள் இயற்றினார் வாசுதேவாச்சார்யா. வெகுவாகப் புழக்கத்தில் இருந்த ராகங்கள் மட்டுமின்றி, அதிகம் கையாளப்படாத ரிஷபப்ரியா, பவப்ரியா, புதரஞ்சனி, கோகிலப்ரியா, நாடகப்ரியா போன்ற ராகங்களில் கீர்த்தனைகள் புனைந்திருக்கிறார். தெலுங்கு, சம்ஸ்க்ருதம் ஆகிய இரண்டு மொழிகளிலும் சிறந்த பாண்டித்யம் கொண்டவர்.

இவரது தனித்தன்மையாக சிட்டைஸ்வரம் அமைப்பதை விவரித்த ரமா ரவி, பல பாடல்களிலிருந்து எடுத்துக் காட்டுகளாகப் பாடிக்காட்டி அவைகளின் சிறப்பை வெளிப்படுத்தினார். உடன் பாடிய Dr நந்திதா ரவியும் நிகழ்ச்சிக்கு சிறப்பு சேர்த்தார்.

நிகழ்ச்சியின் முத்தாய்ப்பாக சங்கீத மும்மூர்த்திகளின் மீது கொண்ட மட்டற்ற பக்தியால் ஸாவேரி, கமனச்ரம, சங்கராபரணம், மத்யமாவதி ராகங்களில் மூன்று ராகமாலிகை க்ருதிகள் இயற்றியுள்ளார், மைசூர் வாசுதேவாச்சார்யா என்றார். ஒரே மாதிரியான இம்மூன்று க்ருதிகளின் அமைப்பும், வார்த்தைகளின் ஒற்றுமையும், மத்யாமாவதி ராகத்தில் இறுதியில் அமைந்துள்ள சிட்டைஸ்வரம் இவரது படைப்புத் திறனுக்கு எடுத்துக்காட்டகத் திகழ்கிறது என்று எடுத்துரைத்தார்.

இத்தகைய உயர்ந்த படைப்புகளை அருமையாகப் பாடிக் காட்டியும், விளக்கமும் அளித்த ரமா ரவி மற்றும் நந்திதா ரவி இருவரின் சிறந்த முயற்சியைப் பாராட்டும் வகையில் நிகழ்ச்சி ஒருங்கிணைப்பாளர், சசிகிரண் பேசிய போது, ரசிகர்களை மகிழ்ச்சியில் ஆழ்த்திய இப்படிப்பட்ட உன்னத படைப்புகளை ரமா ரவி அவர்கள் பதிவு செய்து இசையுலகிற்குத் தர வேண்டும் என்று வேண்டுகோள் விடுத்தது சத்தியமான வார்த்தை.

... Dr சந்திரிகா ராஜாராம்

Ananya Ashok's performance resonated with musical brilliance and emotive depth. Opening with 'Budhamashrayami' in Natakurinji, her rendition evoked nostalgia and reverence, setting the stage for an enchanting journey. An elaborate exploration of Shanmukhapriya raga, unveiling the intricacies of this majestic scale with exquisite precision. Her rendition of 'Saravana bhava enum tiru mandhiram' further elevated the atmosphere. The team that supported her well in the concert consisted of Delhi Sridhar (Violin), Ajay Gopi (Mrudangam) and Ram Siva (Kanjira).

A full and filling concert

Bharat Sundar is a serious musician and commendable concert artist. His knowledge in music is vast and that shows in his concerts. Despite agreeing to exchange slots on short notice with another artist who was indisposed, he appeared at ease performing in this concert.

His rAga Alapanais of bEgaDa and kalyANi were both expansive and very enjoyable. Presentation of kaDaikkaN vaithennai ALamma of Ramaswamy Sivan was neat. The kriti was sung with multiple charanams and kalpana svarams which followed very interestingly woven with some rounds of firebrand exchanges with his team. Earlier the concert began with evarani in dEvamrutavarshini and natanamADinAr in vasantA.

To sing two prati madhyama ragams back-to-back is not so often in concerts. Singing subha pantuvarALi and kalyANi one after another was hence strange, for an average rasika. Though the selection may seem odd, the way he pulled this off was rather elegant and done with ease. paripAhimAm srI dAsaratE of Mysore Vasudevachar and pankaja lOchana of Swathi Thirunal were the uruppadis presented. The neraval and svarams in both these kritis were elaborate and showed the raga swaroopam very well. There were melodious parts, which involved intricate vyavahAram. It was a good blend to please rasikas across the spectrum. Both Bharat Sundar and Sayee Rakshith on the violin were complimenting each other and shared the musical energy with the audience. Delhi Sairam on the mridangam and Chandrasekhara Sarma on the ghatam embellished the concert and played with much anticipation and presented very interesting patterns in their playing. Their accompanying in the kalpitam and manodarmam parts matched with that of the main artist.

After the tani, a soulful rendition of bAyarAni (kApi, Thirupathi Narayanaswami) followed. A rAgamAlikA slOkam and mAND tillANa led to the curtains. Bharat Sundar and team presented a very impressive concert that left the rasikas in an elated state. There was brilliance, musical capabilities, knowledge, showmanship, grace, and all else necessary to make a name as a good musician and present a successful and engaging concert.

••• R BHARATHWAJ

S. Saketharaman's vocal concert, accompanied by vidwans Avaneeswaram Vinu on the violin, Delhi Sairam on the mrudangam, and N. Guruprasad on the ghatam, was a wonderful journey through classical melodies. Starting with the divine 'Karpaga manohara' in Malayamarutham of Mylapore's own Papanasam Sivan, the performance unveiled a tapestry of rich ragas, culminating in the grandeur of Shubhapantuvarali. Saketharaman's mastery over intricate melodies and rhythm was evident, notably in the poignant rendition of various ragas in the ragamalika section and the kuraippu at the kalpanaswaras. Hopalakrishna Bharathi's 'Aadum Chidambaramo' in Behag, which brought the concert to a resplendent close was a fitting tribute for Arudra Darshanam. The synergy among the artists created an unforgettable musical experience, leaving the audience immersed in the sheer brilliance and emotive depth of his music.

Tanam – unravelled, ever so gently!

What a session it was! The Lecdem on 28th December, 2023! The participants were, Sangita Kala Acharya Smt. Suguna Varadachari, Sangita Kalasarathy Smt.Dr. R S Jayalakshmi and the “young and not so young, old but no so old”, in the form of violinist Dr.R. Hemalatha.

Topic: Art of Tanam Presentation.

At the beginning, they told us that it was Ramasamy Diksihtar, who had conceived and formed the concept of an RTP. They continued their session to further highlight the special place allotted by vainikas to Tanam, which is well known. What then could be the reason? Veena cannot boast of continuity and this (continuity) is attained, indirectly during Tana playing, by the discrete use of the thala thanthis. You can afford to stay at a single swara and with the use of thala thanthis allow your imagination to go on endlessly. All tanams have to be compulsorily at madhyama kalam and would invariably follow a set pattern. To begin the tanam at the plain note is highly recommended. The great advantage of tanam is that you can afford to go round and round the same set of swaras with minutest embellishments. This would be interpreted as “repetitive” if it was done in an alapana.

In Kerala-style, the mridangam accompanies, during the tanam phase. In fact, during the question hour, Vidwan Arun Prakash asked the question whether this accompaniment was a hurdle. (இடைஞ்சல்) It was almost a consensus “yes” to this doubt/question. But this could be overcome by constant practice, they opined. At the same time all of them held the view that though tanam did not come under any thala strictly, there was an underlying rhythm that was always present. As it was of relevance here, they pointed out that all our daily actions are bound by a certain rhythm and this applies to our speech too (if it is to be intelligible and give clarity to the listener).

It became a wonder of wonders (at least to this rasika) that Subbarama Dikshithar had meticulously written down, notated, many tanams, with precise instructions as to which note is to be played on which string of the veena. A musical genius of the highest order! At many places the vidwans resorted to singing, to make it abundantly clear to the audience, what they actually meant.

In Tanam everything cannot be sung as akaram and that sollu, that is the “nam tha” has to occupy the finishing point. This is also the element that distinguishes tanam from the alapana. Here they lay due emphasis on the meettu in the veena.

We should avoid trying to pronounce the phrase as Thaganam, Thaganam or Nondha, Nomtha as these would be unpalatable on the ear. In Tamil, here is an objectionable word to be avoided, in toto. It was pointed out that the first critic should always be our own ears that decide when it comes to rules on aesthetics. No other phrase except ANANTHAM should be allowed to be used in tanam singing. Normally when we sing an alapana, depending on the raga we would stress a single swara or a set of swaras. The same norm applies to tanam as well. This session would be useful if at the end of it people understand and appreciate (who have the right to know) how tanam singing was in vogue in the past. This would help them to compare it with the present status.

Can tanam be attempted in any raga? Yes and No was the answer. But a word of caution from them is amply demonstrated by choosing Nilambari or Reethigowlai as examples. Here, every now and then we have to compulsorily bring in the raga swaroopam or moorchnai, which would definitely curtail a free flow of the imagination, w.r.t. tanam per se’. Moreover we will not be able to stay on a single note and traverse around it.

As a violinist, Hemalatha showed us the method of using the bow in a special way (அடித்து வாசித்தல்) but confessed that she wasn’t too familiar with it. Towards the very end the violinist again admitted that she had intentionally adopted a low profile in the entire conversation that took part, only with the main idea that the rich experience of these two learned vidwans’ should flow freely to the audience.

Bravo! Vidwan Sashikiran! Your choice of both the subject and the participants does you proud!

••• *S SIVAKUMAR*

Neyveli Santhanagopalan's concert was a testament to traditional musical finesse and sheer brilliance. His rendition of Mohanam and 'Sri Rama ramani manohara' echoed leisurely, immersing the audience in a world of mellifluous melodies. This performance alone was enough to grasp the exceptional quality of the entire concert.

Santhanagopalan's style was characterized by a slow, melodious delivery, steeped in tradition, enchanting everyone present. The ensemble supporting him, including M A Sundareswaran on the violin, Nanjil Arul on the mridangam, and Udipi Sridhar on the ghatam, perfectly complimented his musical prowess.

Savita Sreeram, boasting an incredible vocal range, delivered a captivating performance alongside her students. Her energetic and delightful presentation of bhajans and abhangs was remarkable. Supported by a lively ensemble featuring N Chandrasekhar on harmonium and M S Venkatasubramanian on Mrudangam, she was accompanied seamlessly.

Shradha Ganesh, a dedicated music student specialising in Film Scoring and Electronic production, is a disciple of vidwan K.N. Shashikiran. Showcasing her expertise, she performed a vibrant traditional concert. Commencing with the Nattai varnam 'Sarasijanabha,' she delivered a captivating rendition of Sahana. Her exploration of the Thodi raga showcased numerous magnificent phrases, and she presented the kriti 'Kaddanu variki' masterfully. She concluded with a graceful rendition of Pibare ramarasam in Ahir Bhairav and a delightful tillana in Brindavani. With her were Vignesh Thiagarajan (Violin) - Karun Salvady (Mrudangam), establishing their individual ability and lending the singer a good support

Ashwath Narayanan's concert was a spellbinding musical journey that resonated with brilliance and artistry. In 'Arukkuththan theriyum' in Devamanohari, his performance was swift and enchanting, complemented by a stunning display of sparklers that added an aural spectacle to the ambiance. Transitioning seamlessly, his rendition of the Kaapi raga was mellifluous, and the iconic 'intha soukhyamani' was a pinnacle of his presentation, highlighted by a mesmerising neraval at 'Swara raga laya' and kalpanaswarams that truly stood out.

Adding to the richness of the evening, the rendition of 'Sri Venkata girisham' in Surutti was yet another testament to his musical prowess. The ensemble, featuring L. Ramakrishnan on the violin, Delhi Sairam on the mridangam, and Anirudh Athreya on the kanjira, adorned the concert with their exceptional artistry, elevating it to unparalleled heights of musical brilliance.

Sandeep Narayan's concert was a showcase of musical mastery, especially evident in his rendition of the soulful Saveri and Dikshitar's 'Sri Rajagopala.' His skillful handling of the raga and rendition of the piece stood out.

Backed by an exceptional team consisting of VVS Murari on the violin, Sai Giridhar on the mridangam, and KV Gopalakrishnan on the kanjira, the concert soared to impressive heights. Their collective performance resonated well with the substantial and appreciative audience in attendance that evening.

Udayalur Kalyanarama Bhagavathar, an exponent of Namasankeerthanam, illuminates spiritual pathways through devotional music. With an unwavering commitment to bhakti, he created a divine communion between the audience and the divine. Bhagavathar's rendition of Namasankeerthanam, characterised by its melodic fervour and heartfelt expression fostered a collective atmosphere of devotion and reverence. His soul-stirring chants and impassioned hymns, delivered with profound sincerity left an indelible imprint of spiritual bliss and peace.

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