



SRI PARTHASARATHY SWAMI SABHA

Email : parthasabha@gmail.com

http://parthasarathyswamisabha.com/



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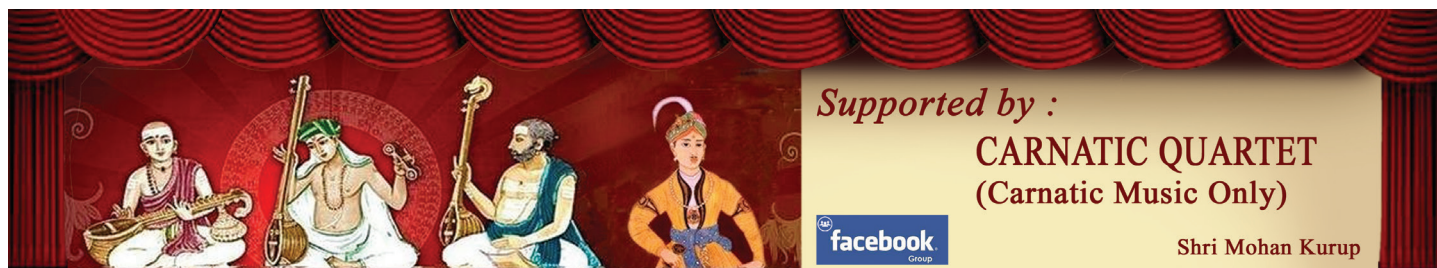
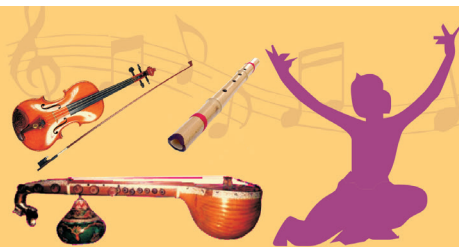
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Shri Mohan Kurup

Smt. Vishakha Hari's musical discourse on 'Parthasarathy Mahima' was a profound experience that seamlessly blended her storytelling prowess with her exemplary musical skills.

The overwhelming turnout of the audience necessitated a large screen set up outside the hall, allowing numerous additional people to witness and absorb the discourse. Smt. Vishakha Hari's ability to engage her listeners was evident as her compelling narratives and musical renditions resonated with everyone present.

The talented Vittal Rangan on the violin and the senior vidwan Ganapathy Raman on the mridangam heightened the impact of Smt. Vishakha Hari's discourse, created an immersive experience.



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FROM YOU!**

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mail them to : sangeethsarathy@gmail.com

THE PIANO AND MANDOLIN MESH – Anil Srinivasan and U Rajesh

The stage was full at our sabha, with U Rajesh with his Mandolin and the supporting percussionists, Selvaganesh on the Khanjira, Saihari on the Ghatam and Praveen Narayanan on the Tabla. There were the keepers of the laya, and the Tambura artiste too. And beyond the stage with a special “seat” was Anil Srinivasan, with his Piano.

In playing their choices of songs, with Brochevarevarura (Khamas, Mysore Vasudevachar) followed by Mokshamu (Saramathi, Thyagarajar) and Annapoorne Visalakshi (Sama, Dikshithar), both Rajesh and Anil accorded melody the prime place. And when it came to the Sama song of Dikshithar, Rajesh had a small explanation to offer: Contrary to the assumed idea, this song is not on Kasi Visalakshi. Dikshithar has indicated in the Anupallavi’s first line, which runs thus “Unnatha Gartha Theera Viharini”, and holds this song is in praise of the deity at Kuzikkarai, a Kshetram, near Tiruvarur. So much credit for Rajesh’s delving!

Alternating their playing discreetly, both during the songs and the alapanas, they always ended up with an ideally distributed concert space. And both did well to sustain to the extent possible the continuity in sound, lending a mutually complementary role.



The audience were accorded the pleasure of listening to a ragam, tanam, and a sort of pallavi, in Shanmukhapriya, making a quiet beginning and perching on to proper phrases to bring out the ragas contour. They had a bounty of ragas to offer during “ragamalika” phase, and of it, Desh and Ritigowlai stood out among the garland of ragas. A reply-like sequence they adopted, during the above segment, spoke volumes of their spontaneity.

The laya section, threesome, shared the dais and resorted to playing their essential part as accompanists, keeping in mind the gentleness of both the main instruments.

... S SIVAKUMAR



R. Lakshmipriya, hailing from a lineage steeped in musical tradition, showcased her exceptional talent in a vocal concert that resonated with divine fervour. Her performance of Dikshitar’s masterpiece ‘Sri Varalakshmi’ in Sri Raga was nothing short of captivating.

Drawing from her rich musical heritage, inherited from her mother, a skilled violinist, Lakshmipriya infused every note with profound devotion and artistry. Her rendition of the compositions was a testament to her deep understanding of the nuances of the ragas. Accompanied by G. Raghavendra Prasath on the violin and A. Rohith on the mrudangam, the performance achieved an exquisite synergy.



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For two decades now, Nithyasree Mahadevan has graced the New Year evening concert at the sabha, becoming a cherished tradition. Accompanied by the talented trio of Raghavendra Rao on the violin, senior vidwan I. Sivakumar on the mridangam, and Sukanya Ramgopal on the ghatam, her performance was a celebration of a musical evening. Nithyasree's renditions were marked by immaculate raga alapanas and vibrant, resonant singing, showcasing her mastery over her craft. Her fans reveled in the evening's melodies, enjoying her performance with its brilliance and depth.

Unfolding divine narrative : Srinivasa Kalyanam



U Ve Velukkudi Krishnan Swami delivered an upanyasam on the sacred subject of Srinivasa Kalyanam, captivating a vast audience of devout listeners on the auspicious morning of New Year's Day. The atmosphere was charged with devotion as Swami eloquently unfolded the divine narrative about the celestial wedding of Lord Srinivasa.

With his profound knowledge and

articulate discourse, Swami delved into the timeless significance of the divine union between Lord Srinivasa and Goddess Padmavati. His words painted vivid images of the grandeur of this celestial event, capturing the hearts and minds of the assembled bhaktas, who were spellbound by the depth of his insights and the spiritual essence of the narrative.

Through his upanyasam, Swami not

only elucidated the traditional aspects of the divine marriage but also instilled a sense of reverence and devotion among the audience, inspiring them to deepen their connection with the divine. His impassioned delivery and scholarly interpretations left an indelible mark on the hearts of the gathered devotees, fostering a profound spiritual experience that resonated long after the discourse had ended.



G. Ramanathan's Carnatic Saxophone concert unveiled a rare yet captivating facet of classical Carnatic music. Embracing a less conventional path within the genre, Ramanathan has crafted a distinctive style, nurtured under the seasoned guidance of his father and guru, the esteemed vidwan Sri. TV Gopalakrishnan. During this remarkable performance, Ramanathan mesmerised the audience

with a splendid rendition of Gaurimanohari, showcasing his mastery over the Saxophone. Accompanied by the accomplished artists Bombay Madhavan on the violin, Sarvesh Karthik on the mrudangam, and D. V. Venkitasubramaniam on the ghatam, the ensemble delivered a harmonious performance.



The very popular Rajhesh Vaidhya's veena concert was a breathtaking blend of classicism and vibrant melodies. Commencing with the navaragamalika varnam, he transcended into a soothing rendition of Kalyanavasantham, captivating the audience from the outset. The thani, a rhythmic solo, was extraordinarily lively and engaging, showcasing the percussionists' skill.

Rajhesh's performance of 'Muralidhara Gopala' in Maund and the ever-popular 'Theeradha Vilaiyattu Pillai' in ragamalika, followed by Annamacharya's 'Brahmamokate', resonated profoundly, earning him thunderous applause and admiration from the audience.

This concert was a grand spectacle, elevated further by the accompanying musicians: Mohanaraman on the mridangam, Saihari on the ghatam, Swaminathan Selvaganesh on the kanjira, and Praveen Narayan on the tabla.

*Rasikas' experience
on the kutchery by
Kunnakudi Balamuralikrishna*



**Such a privilege to be here
to listen to this kind of
concert and we are very
thankful to Sri Parthasarathy
Swamy Sabha for such kind
of concert.**



UNIQUE CHOICES

A successful concert is one where the artists connect to the rasikas and make them feel happy in their minds and hearts. While it is possible to do by taking regular compositions and ragams which people are aware of, what is more challenging is to pick unexpected ragams and/or uruppadis and still make it a wonderful concert.

Sunil Gargyan in his concert chose not to pick ragams often heard elaborately. While there was a Reetigaula, which we get to hear regularly, his preference to present 'ninnuvina marigalada' was refreshing. Further to this, he chose to sing Chandrajothi and Hamsanadam in an elaborate manner, with the latter as the main course.

Thyagaraja's 'sasivadana' and Oothukadu Venkata Kavi's 'kalyana rama' were the compositions presented. His kriti renditions were classical and gripping. His manodharma parts were entertaining and kept the audience in the good hold.

M Shrikanth on the violin played well both while accompanying



and during his solo parts. He complimented Sunil throughout the concert. Akshay Ananthapadmanabhan on the mridangam gave perfect support and played aptly with anticipation. Harihara Subramanian on the ghatam was equally good. Overall, it was a good concert.

... R BHARATHWAJ

Violin's might and grace – Manjunath & Sumanth



The title just about sums up the concert! This was a father and son combination, Mysore Manjunath and his son, Sumanth Manjunath, who together thrilled, captivated and drew punctuated applause from the sizeable audience, exuding grace and beauty whenever those subtle and gentle phrases came about. They had the laya support from Parti Satish Kumar on the mridangam and Suresh V on the Ghatam.

Two grand compositions were taken up. Ninne Nammithinayya (Mysore Vasudevachar, Simhendramadyamam) and Maragathavalleem (Khambodhi, Dikshithar). For both, raga alapanas, neraval and swarams were weaved and presented with the stamp of authority. When it came to bowing, alternating between firm bowing and giving some gentle touches here and there both, Manjunath and Sumanth, explored, capturing the

elements of both the ragas, while operating on a wide canvas. One should say that both the ragas and the respective krithis lent themselves as platforms in different ways and thus ran the artistes in good stead. Staccato phrases were mixed judiciously with kaarvais that helped them pass energy from one to the other at every stage of the alapana, neraval and swaras. The swara patterns when they came as offerings were executed in a delectable manner. Manjunath perhaps got into a meditative mood, eyes closed as it were,

during the alapanas, giving some thought to ponder over the positive side of the installation of his son as a leading artiste.

The laya twosome during their tani had koraippu patterns that came perfectly with admirable nadham from the mridangam of Patri Satishkumar, matched as they were and done to perfection by the ghatam vidwan Suresh, who was naturally adept in replying with matching sollus. They maintained their poise, adhering to sowkhyam while accompanying for the songs and showed their mettle during the thani.

Time has run out. No space for thukkadas please, said "Parthasarathi Almighty" and the curtains had already come down!

... S SIVAKUMAR

The concert by Priya Sisters, Shanmukhapriya and Haripriya, was a pleasant musical journey that showcased their versatile talent and emotive renditions. Beginning with the varnam 'Angayarkanni' by vidwan T R Subramaniam in Misra Sivaranjani, the duo set the stage with intricate melodies that enraptured the audience. Their rendition of 'Sogasujuda Tarama' in Kannadagoula was delightful, followed by the serene 'Kshitija Ramanam' in Devagandhari, offering a moment of tranquil reflection. They moved on to Annamacharya's 'Naaku Cheppare Valapu' and the swift 'Nambikkettavar Evarayya' by Papanasam Sivan.

An elaborate exploration of Mohanam paved the way for Thyagaraja's poignant composition 'Bhavanutha', serving as the centerpiece of the evening. The accompanists, M.A. Krishnaswamy on the violin, Sai Giridhar on the mrudangam, and B.S. Purushotham on the kanjira, added depth to the performance, creating a harmonious presentation..



Renowned violinist Nagai R Muralidharan, this year's recipient of the Sangeetha Kalasarathy award, alongside Dr. Badrinarayanan, delivered an enchanting violin concert. Right from the onset, Muralidharan's sublime playing created a serene atmosphere within the concert hall, setting the tone for an evening of musical brilliance.

Accompanied by Dr. Yella Venkateshwara Rao on the mrudangam, who was honoured with the Palghat Mani Iyer Centenary award this year, and Vaikom Gopalakrishnan on the ghatam, the ensemble presented a scholarly and masterful performance. The concert, marked by the seasoned expertise of these senior vidwans- Muralidharan's mellifluous rendition, accompanied by the rhythmic prowess of the accompanying artists, made this musical experience truly unforgettable for those fortunate enough to be present.

விஜயகோபாலும் கார்த்திகேயனும் பகிர்தல் தர்மம் - ஒரு எடுத்துக்காட்டு

உள்ளூர் பயமாகத்தான் இருந்தது! நாகசுவரமும் (மயிலை கார்த்திகேயன்) புல்லாங்குழலும் (விஜயகோபால்) என்றிருக்கிறதே, நாகசுவர ஓசை தான் மேற்பரப்பில் கேட்குமோ, புல்லாங்குழல் எங்கே என்று தேட வேண்டி இருக்குமோ? ஆனால் நடந்தது வேறு. இந்த ஜோடிக்கு இது தெரியாமலா இருந்திருக்கும்? ஆக, கச்சேரி நிகழ்வில்



யுக்தியுடன் பகிர்தல் தர்மம் கடைபிடிக்கப்பட்டது. கீர்த்தனைகளின் போதுதான் சேர்ந்திசை ஒலித்தது. இரண்டு வாத்தியங்களுமே ஒருவர் விட்ட இடத்திலிருந்து மற்றொருவர் வாசிப்பது, ஆலாபனையாகட்டும், ஸ்வரங்களாகட்டும், என்ற எழுதப்படாத நியதியொன்று கச்சேரியை நடத்திச் சென்றது.

உள்ளே நுழைந்த போது அகிலாண்டேஸ்வரியில் (தீசுஷிதர், த்விஜாவந்தி) திளைக்க நேர்ந்தது. கார்த்திகேயன் விசேஷமான சங்கதிகளை கடைசி ஸ்வரம் வரை அதிருணுக்கத்துடன் வாசித்து மெய் சிலிரிக்க வைத்தார். விஜயகோபால் பார்த்து ரசித்துக் கொண்டிருப்பதை, நாம் பார்த்த போது, ஆனந்தம் இரட்டிப்பாயிற்று.

தொடர்ந்தது, பட்ணம் சுப்ரமணிய ஐயரின் லதாங்கி ராக, மரிவேற திக்கெவரய்ய ராமா. ஆலாபனையின் போது இருவரின் நங்கூரத்தின் பிரதிபலிப்பை நன்றாகக் கண்டோம், கேட்டோம். இதே விமர்சனம் பின்னர் ராகம் தானம் பல்லவிக் கொண்டு எடுத்துக் கொண்ட கமாஸுக்கும் பொதுவாக, மொத்தமாகப் பொருந்தும்.

தனிப்பட்ட முறையில் சொல்ல வேண்டுமென்றால் விஜயகோபால் தனது குழலில் ஒரே காற்றில் படிப்படியாக, ஸ்வரமடுத்து ஸ்வரம் என்பதாக வாசித்துக் கொண்டே போனது... ஆம்... ஒப்பற்ற கலைஞரான வோலேடி வெங்கடேஸ்வரலுவை நினைவூட்டியது. ஒரு ஸ்பிரிங்க் (spring) போன்று ஸ்பைரல் (spiral) ஸ்பைரலாக வந்து கொண்டே இருக்கும். நாம் சீட்டின்

(seat) முனைக்கு வந்து விடுவோம். இது போன்ற மென்மையான இடங்களைப் பலமுறை அளித்தார் ஃப்ளூடிஸ்ட். ஹார்மனைஸ் (harmonize) செய்யும் முயற்சியாக பல தருணங்களில் ஈடுபட்டு, அதே ஸ்வரத்தில் ஃப்ளூடிஸ்ட் நிற்க, நாகசுவரக்காரர் சுற்றி சுற்றி வாசித்தது, கேட்டு ரசிக்கத்தக்க ஒன்றாயிருந்தது. நாகசுவரக்காரர் மயிலை கார்த்திகேயன், மிக மிக சன்னமாக காற்றளித்து, எண்ணற்ற சங்கதிகளை, ஏதோ இன்னொரு ஒப்பற்ற நாகசுவரக் கலைஞரான வேதாரண்யம் வேதமூர்த்தி வந்தமர்ந்து வாசிப்பது போல, ஒலிக்கச் செய்ததை சொல்லிக் கொண்டே போகலாம்.

இடையில் சொகுசுக்காக காபி நாராயணியில் தியாகராஜரின் ஸரஸ் ஸாம தான ஒலித்தது. அதே முறையில் சங்கதிகள் ஒரு பாகுபாட்டுடன் வாசிக்கப்பட்டன. ராகம் தானம் பல்லவி கமாளில், பல்லவியின் வரிகள் இசை விழாவுக்குகந்த, “கீத வாத்ய சங்கீத சம்மேளனம்.....” என்று அமைக்கப்பட்டிருந்தது. முறைப்படி வாசிப்பதற்கு முன் தாளமிட்டு இது பாடிக் காண்பிக்கப்பட்டது.

லய விற்பன்னர்கள். குலூர் ஜயச்சந்திர ராவ் மிருதங்கத்திலும், சந்திரசேகர ஷர்மா கடவாத்தியத்திலும், ஒவ்வொருவரும் முறையே ஒவ்வொரு வாத்தியத்தைப் பின் தொடர்ந்து வாசித்தனர். தனியின் போது இணைந்து அபாரமான சொற்கட்டுகளின் வெளிப்பாட்டால் அவரவர்களது திறமையை வெளிப்படுத்தினர்!

... எஸ் சிவகுமார்



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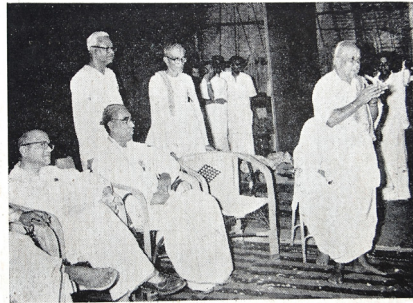
THE FIRST SABHA : Sri Parthasarathy Swami Sabha (Established in the Year 1900)

Sir C.P.Ramaswami Iyer on Sabha in 1950 said : "Sri Parthasarathy Swami Sabha continued its laudable efforts in Promotion of Music and Art and proved itself a pioneer Institution. The Sabha therefore rich in tradition, you have a rich heritage and rich in everything except in resources".

Sri C. Rajagopalachari (Rajaji) on Sabha. 1955 : "Sri Parthasarathy Swami Sabha has been one of the pioneers of the renaissance of Carnatic Music and Bharatasastra in South India and during its long continuous career of usefulness, it has taken every opportunity to cultivate sound taste and to encourage worthy exponents of the Musical and Dramatic Arts."

In the Year 1896, Sri Manni Tirumalachariar our founder, felt the need for an Institution to foster all aspects of Indian Culture and began this Organisation, which was originally called "Sangeetha Vidwad Sabha". Later, in 1900 it was registered as a Sabha to make it as a public institution; it was named as "Sri Parthasarathy Swami Sabha" to invoke the blessings of presiding deity of Triplicane. It is the oldest music Sabha in South India and it is the First Institution of its kind to be started. From 1900 to 1905 the programmes were held in the residence of Sri Tirumalachariar. Great G.N. Balasubramanian's father Sri. G.V. Narayanaswamy Iyer was our

Sabha Diamond Jubilee—1960



Diamond Jubilee Celebrations, Inauguration Day.
Sri Ariyakudi's reply to the felicitations in completion of 50 years' service to Music.

Sabha's secretary in 1930's. Our founder, a prominent citizen of Triplicane also helped in establishing 'The Hindu' the national newspaper in 1870. Even during the World War in 1939, Programmes were still conducted on Important Festival Days.

In the Initial stages, retired Diwans from Mysore and Travancore Durbars, High Court Judges and members of the Madras Presidency were involved in the Executive Committee. The former Chief Ministers of Tamil Nadu Sri. M.G. Ramachandran and Ms. J. Jayalalitha were the Members of the Sabha.

In addition to classical music the sabha also arranged Harikatha kalakshepams rendered by eminent vidwans. Among them the names of Krishna Bhagavathar, Panchapakesa Sastrigal, Mangudi Chidambara Bhagavathar and Muthiah Bhagavathar may be mentioned. In 1905 the discourses of Rao Bahadur Prof. M. Rangachari on 'Srimad Bhagavad Geetha' was released in book form in Three Volumes. In later years discourses were delivered by Srirangam Sadagopachariar, Sri Karpangadu Venkatachariar, Sri Embar Vijayaraghavachariar, Sengalipuram Anantharama Dikshitar.

All great artistes of those days well versed in vocal and instrumental music were patronised by the sabha. The giants of vocal music like Maha Vaidyanatha Iyer, Konerirajapuram Vaidyanatha Iyer, Poochi Srinivasa Iyengar, Bidaram Krishnappa, Tiger Varadachariar, Ariyakudi Ramanuja Iyengar, Maharajapuram Viswanatha Iyer, Musiri Subramanya Iyer, Chembai Vaidyanatha Bagavathar. Ariyakudi Ramanuja Iyengar has given more than 100 concerts in our Sabha. Dr. Semmangudi Srinivasa Iyer gave a Special concert for the Centenary Year Celebrations of the sabha at his age of 92 for 2 and half hours.

Apart from musicians from South India our Sabha hosted performances by Vidwans from North India also, like Pandit Ravi Shankar, Omkarnath Thakur, Gangubhai Hungal, Ustad Bismillah Khan and Roshan Kumari during our annual celebrations. In fact, a performance in our

Sabha was considered as a Certificate of Excellence. Artistes of Five Generations and all the present-day leading musicians, dancers and dramatic troupes have been patronised by the Sabha.

Likewise instrumental musicians like : Saraba Sastrigal, Thirukkodikkaval Krishna Iyer, Govindaswami Pillai, Karur Chinnasami Iyer, Alaganambi, Dakshinamurthy, Gottuvadyam Sakaramarao, Veena Seshanna, Rajamanickam Pillai, Mysore Chowdaya, Thiruvavaduthurai Rajarathinam Pillai - Nadaswaram have performed at our sabha.

In 1960s modest funds were raised to sustain the activities of the Sabha through Music Concerts by "Bharat Ratna" Smt. M.S. Subbulakshmi, Dance Dramas by Ms. Vaijayanthi Mala, Hema Malini, Travancore Sisters Lalitha, Padmini and Ragini.

Music Education, as we feel it, is a particular activity of importance for which we have been showing special interest. As main part of this activity we are arranging useful Lecture Demonstration sessions by experts and musicologists during our December Music Festival with sole intention that these programmes should reach the students of Music and musicians and Carnatic music rasikas. Through this session, we aim to give a glimpse of the rich treasures of our Indian Music. Lectures in Sri Parthasarathy Swami Sabha is more than 100 years old.

Apart from Celebrating Thyagaraja Aradhanai, Shyama Sastri, Annamacharya Festival, Purandarasa Festival, we Celebrate Sangeethanjali to Sri Muthuswami Dikshitar, one of the Music Trinities, at Ettayapuram at Sri Muthuswamy Dikshitar Memorial Mandapam every year. Artistes, Vocal and Instrumental are taken from Chennai, Trichy, Thanjavur and Madurai to Ettayapuram and they render the kritis of Sri Muthuswami Dikshitar at the memorial with accompaniments. All Artistes arrives at the place in the morning, spend the whole day and leave for their stations the same night. Also, Carnatic Music Classes are being held at our place in Triplicane, Chennai.

Our Sabha has instituted three awards annually namely , "Sangeetha Kalasarathy" for a Indian Classical Musician, "Natyakalasarathy" for Indian classical dancer and "Nataka Kalasarathy" for a theater Artist.

Young students from Dance (all forms of classical dance) were given certificates and mementos, who perform during our Dance Festival for Youth each year. 25 students were selected out of nearly 120 students who take part in the event.

The Sabha, initiated in the 19th century, has effectively contributed to the promotion of cultural arts throughout the 20th century and continued its legacy into the 21st century. We take great pride in this exceptional achievement.

SRI PARTHASARATHY SWAMI SABHA
(ESTD. 1900)
SANGEETHA VIDYALAYA, CHENNAI
OFFERS

**DIPLOMA
COURSE
IN
CARNATIC MUSIC**

For Further Details
CONTACT: +91 9789097988
EMAIL: partha.diploma@gmail.com



email: sangeethsarathy@gmail.com

Editorial Team:

Revathi R | Sivakumar S

Writers:

R Bharathwaj | V Mohan
Rajagopalan Venkatraman
Sundaraman Chintamani
Dr. Chandrika Rajaram
Sivapriya Krishnan
Saradha Venkata Krishnan

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