



SRI PARTHASARATHY SWAMI SABHA

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**SANGEETHA
SARATHY**



Nalli

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Wishing Sabhas, Artistes and Rasikas a Memorable Season



Music Marathon



Vidwan N. Vijay Siva's fast paced concert was no less than a Marathon race with overflowing compositions of various composers in a variety of languages (a total of 14 compositions) and Manodharma! The concert began with the majestic Darbar varnam-Calamela by Tiruvotriyur Thyagayyar. Followed by a beautiful composition of Mysore Sadasiva Rao in Hari Kambodhi 'Saketha Nagara' presented with a short niraval at Rajita Amara pala. A brief raga alapana with trademark sangatis of Kashiramakriya was followed by Sri Sundara Rajam bhajeham with Swara Kalpana. Quick after this came, Sariyevvare ma Janaki in Sahana.

Traditional Todi raga alapana with rare sancaras were elaborately sung for the krti Enduku dayaradura of Tyagarajar with niraval. Mridangam vidwan Prof. Trichy Sankaran ended the krti with a beautiful muktai. A grandiose Bilahari raga pravaha followed by a Tamizh virutham on Kanchi

Kamakshi and a krti by Muthuswamy Diksitar - Kamakshi Sri Varalakshmi, with fascinating Niraval, swaram at different 'edupu-s' was a brilliant one. There was an amazing korapu conversation between the vocalist and the violinist that led to a sparkling fireworks like "tani" by the percussion duo - Trichy Sankaran & Anirudh Athreya. Intricate laya combinations could be attributed to Prof. Sankaran's brilliance.

At the point where the concert was already brimming with such fine music, came in a sublime Raga-Tanam-Pallavi in Raga Ananda Bhairavi. A quick Virutham on Vishnu in ragas Ananda Bhairavi, Begada and Purvi Kalyani was followed by the Tiruppavai : Kudurai Vellum Seer Govinda. Hari has been praised, and so Madhar pirai Kanniyana - Raga Kurinji, sung by Appar peruman in praise of Lord Siva with sangatis in the Othuvamarabhu came next. Bhagyada Lakshmi baramma in Sri raga was very appealing with the mridanga nadai! As

per RK Shriramkumar's (violinist) request, a soothing Sindu Bhairavi Krti of Mayuram Visvanatha Sastri- Shanta ahimsa murti was

presented. With a super fast rendition of the Tirupugazh in Hamsanandi - Nirai Madhi mugamenum by Arunagirinathar, followed the mangalam. It was heartwarming to see the inclusiveness and appreciation of the artist in letting his student sing a few avartanas of manodharma; undoubtedly a promising talent! The accompanists on the Violin, Mridangam and Kanjira made a supportive and complimenting team.

- Bhairavi Meenakshi



Dr. Sriram Parasuram presented an interesting lec-dem on 'Shatsruti' - the concept and aesthetic of Shatsruti Ragas on Dec. 22, 2019

Impressive choice of ragas and kritis

Nisha Rajagoplan's morning concert on Dec. 22, 2019 gave a fresh start to the day. Her choice of ragas for the morning was a nice mix of rakthi ragas as well as bright numbers. In 'Sivakama Sundari' of Papanasam Sivan in Mukhari, Nisha rendered the charanam line beginning with 'Kelayo' evoking pathos. The Bilahari alapana that followed this was brimming with joyous phrases. Thyagaraja's 'intakannanandam emi' was

pleasingly presented. Swarakalpanas at the charanam 'Nee japamulu' had the effect of marbles rolling, across the delightful raga.

Nisha began her concert with Pantuvarali varnam 'Sami ninne', a rarely heard one these days. Establishing the continuity of freshness, she followed it with Tirupati Narayanaswamy's 'Ikanainanaa moravina rada' with the customary neraval at the anupallavi line 'alalanga neeve'. The play in the upper octave notes during the neraval and swara segment set her voice perfect for the morning.

Another rakthi raga Ahiri came by, with



'Mayamma' of Shyama Sastri. The slow-paced, absorbing rendition of the kriti and following it up with 'Velayya dayavillaya' in Saveri by Koteeswara Iyer laid down a grand platform for the day's main raga Simhendra madhyamam. Her portrait of the raga was aesthetic and she built up the raga systematically and presented a vivid image of the raga. In the Mysore Vasudevachar's ninnE nammitinaiya, Nisha received applause many times during the rendition of the kriti, neraval and swarakalpna. The captivating tani by Delhi Sairam on the mridangam and S. Krishna on the ghatam

too received huge appreciation from the audience. The duo filled the spaces in the entire concert, admirably well. Violinist L. Ramakrishnan approached the ragas rendered by Nisha with a dash of freshness and handled Simhendra madhyamam extremely well to bring out the grandeur of the raga.

Nisha rounded off her concert with Eppadi padinaro, beginning the kriti from anupallavi and an abhang to an ovation from the audience.

- Revathi R

A marvellous blend of two styles of classical music - Carnatic and Hindustani - by two flutists S. Shashank and Pt. Ronu Majumdar enthralled the audience on the evening of Dec. 22, 2019. Parupalli Phalgun on the mridangam and Ravindra Yavagal on tabla added vigour to the concert.



Young Krupaa Lakshmi's concert on Dec.22, 2019 was lively and of neat presentation. R.S.Sudha Iyer on the violin and S. Shankar Prasad on the mridangam provided excellent support.

Sparks of intelligence

Sticking to the tradition and still showing innovations is always a tight rope to walk on. And to do that within a short span of time, needs a lot of courage and knowledge and many other things.

When Vishnudev Namboothiri started Kalyani alapanai, right after a brisk maravakavE O manasA, it was surprising a choice. One did not expect a main already, but the alapanai began in a grand manner and indicated of something big. It was done in a very relaxed and elaborate manner. Neatly dwelling in each svara and showing the essential sancharams and moving ahead, it gave a fitting prelude to the navAvaraNam that was going to be taken up. VS Gokul Alakonde, on the violin, was following well and gave a good alapanai in his turn. The kriti was rendered beautifully, both Gokul and NC Bharadwaj on the mrudangam played each line and sangati so very well gelled with Vishnu's rendition of the kriti.

But, that's not all, there was a neraval at 'nitya kalyanim katyayanim' which was again very good and sang with many interesting sangatis. Then came an elaborate round of svarams in 2 speeds along with a korappu, which was designed in a very aesthetic manner to fit the start of the line. Gokul was good in his responses in these sections. Bharadwaj and Vellattanioor Sreejith played



an elaborate tani in stages that suited the grandeur of the kalyani presented. Overall, this kalyani was very impressive and memorable to this writer.

Earlier the concert had begun with Shyama Sastri's 'tarunam idhamma'. Then came a racy rendition of 'manasuloni marmamulu'. One was not sure if the concert would end soon or if there was anything else coming up. When Vishnu started an alapanai of Kamala manohari, it was clear that a pallavi was in the offing. After an elaboration of Kamala manohari in the lower half of the octave, he moved to Deva manohari in the next half. Then the two ragams were alternated during the alapanai before handing the baton over to Gokul, who gave a similar and fitting response. Both of them chose to do an alapanai alternating between the two ragams, once in a few phrases, instead of

doing one ragam at a time. The tanam was crisp and again in both ragams, similar to the alapanai. The pallavi 'Sri kamala manohari paavani - paramesvari deva manohari' was set in tisra jhampai, misra nadai. The poorvanga and uttaranga were in Kamala manohari and deva manohari respectively. The neraval of the pallavi was done well along with tri kaalam. The swarams were sung in both ragams ending up in the corresponding sahitya, to finally finish off with a korappu and korvai in kamala manohari.

On the whole, it was an impressive concert by Vishnu who showed his grip of tradition and training with the Kalyani and his intelligence with his pallavi. Gokul, Bharadwaj and Sreejith supported him well, during this outing.

- Bharathwaj R



Chitravina N. Ravikiran presented a musical discourse on Bhajanamrutham - Oothukadu Venkatakavi's songs for Harikatha and importance of Bhajana, a first of its kind by the vidwan. Anahita & Apoorva supported him in singing the beautiful compositions. The discourse was held on Dec. 23, 2019.



Tradition meets novelty

Sanjay Subrahmanyam's concert began with the aesthetic Kanada ata tala varnam Nera nammiti in madhyama kala leading to dhurita kala Carana. Following this was Arunachala Kavi's Anumane in Malayamarutham with Swara Kalpana at pallavi. Flavourful Evvare Ramayya in Gangeya Bhushani in adi composed by Tyagarajar was presented next.

An elaborately scintillating Bilahari raga alapana with well knit sangati-s followed by fast paced Paridanamicide in Kanda Capu with Niraval and Swara Kalpana in "Roka michudaku". The violinist S. Varadarajan was super reflexive, which made the swara dialogue between the vocalist and violinist enthralling to the audience. Then came a refined Atana raga alapana by the vocalist and the violinist, followed by Mysore Sadasiva Rao's composition Vacamagocarundani on the presiding deity of Tiruvallikeni. The Kirtana has a beautiful Chittaswaram and Swara Sahitya which was brought out by the artist.

Todi was a raga pravaha that was built over time magnificently with woven briga-s back and forth! The violinist was spontaneous



in exact reproduction of the briga-s. Sri Subramanyo mam rakshathu by Diksitar in madhyama kala with swara kalpana at pallavi ending on a different note every other time gave multiple "Aha!" moments to the audience. Tani avartanam by the Mridangam and Kanjira artists, Poongulam Subramaniam and Venkataramanan respectively was artistically competitive exchanging with interesting Kanaku-vazhaku-s and the audio was very soothing. Bewitching, was the Behag raga alapana and the audience went crazy about it. Ragam-Tanam-Pallavi in Tisra Triputa tala with the Pallavi line: "Orudaram Siva Chidambaram sonnalum podhum" (Possibly inspired from

Gopalakrishna Bharati's Sabapathiku-Abhogi) with niraval and Swara kalpana-s in ragas Pantuvarali, Abhogi, Sama and Sindhu Bhairavi with a Sarvalaghu Koraipu which will forever be ringing in the ears of the audience. This RTP was followed by the krti 'Idhuvo Tillai Chidambara kshetram' from Nandanar Caritram. Next presented was another ragamalika with the lyrics "Bhakti mudhalam padi enaku" in ragas Ahiri, Hamir Kalyani and Suruti. The concert ended with a high note - Tillana in Kapi (or was it Filter coffee?!) and Chatusra Jampa tala on Lord Nataraja followed by mangalam. "Men in white" indeed made amazing music!

- Bhairavi Meenakshi



Shruthi Shankar Kumar's concert on Dec. 23, 2019, was bright and full of energy. Shivkumar Anantharaman on the violin and Sunaada Krishna on the mridangam provided a wonderful support.



Palghat R. Ramprasad, in his concert on Dec. 23, 2019, rendered a slow yet attractive Reetigowla and the beautiful composition Janani ninnuvina. The highlight of the concert was Dikshitar's Maara Koti Lavanya in Arabhi. The team Nagai Sriram on the violin, Patri Satish Kumar on the mridangam and K.V. Gopalakrishnan on the kanjira reflected the vocalist's poignant presentation throughout the concert.



Oneness in duality

Concert by the Carnatica Brothers - Shashikiran and Ganesh was a lively and interactive evening for the rasikas. It began with the aesthetic Ritigowla Ata tala varnam composed by Vina Kuppaiyar. Next presented was the Sanskrit composition of

Purandaradasar in raga Nattai/kanda capu-Jaya Jaya Jaya Janaki kantha. Raga alapana of Suddha Saveri with brilliant mandra-stayi sancaras was followed by Diksitar's Ékamresa Nayike. Captivating Kalpana swara was presented at the madhyama kala sahitya "Pamara jana palini".

Tyagaraja's Evvarikai avataram in Deva manohari came next. Dhurita kala rendition of Sarasamukhi in Gowda Mallar was a bliss! The highlight of the concert was the



Ragam-Tanam-Pallavi in raga Saramathi. Beautifully woven sangati-s were presented by the duo, special appreciations to Ganesh for the dynamics, stage excellence and on the spot rendition. During the Tanam, raga inputs were taken from the audience - Saramati(S*), Bowli(G*), Varali(V*), Narayanagowlai(G*), Déva gandhari(V*) and CalaNattai(G*). Violinist Sundareswaran was equally enthusiastic with playing different ragas. Aesthetic Pallavi with the Poshaka mudra

(Parthasarathy Swami Sabha) and Raga mudra (Saramati) : "Sarathiyai mana-saramathi avar padame gathi - Partha" in adi tala was presented. Niraval and swara prastharas were experimented by the duo and the violinist in different edupu's and different ragas: Valaji, Amrta Varshini and Purvi

Kalyani. The summing up of both raga alapana and Kalpana swara in the reverse order of all ragas handled was impressive. Captivating Tani was presented by the percussionists Thanjavur Murugaboopathi and K.V. Gopalakrishnan. The concert ended with a Tillana on Shri Parthasarathy swami in raga Hamsanandi.

Foot Note : S*- Shri. Shashikiran, G*- Shri. Ganesh, V*- Violinst Shri. Sundareswaran

- Bhairavi Meenakshi



B. Suchitra's harikatha 'Navakoti Narayanan' on Dec. 23, 2019 was well presented. The singing in context with the stories was enjoyable. Durai Srinivasan (Violin) and A.V. Manikantan (Mridangam) accompanied her keenly observing her music and stories.

J.A. Jayanth, one of the awardees of the year, presented a bright Flute concert on Dec. 24, 2019. Senior vidwans V.V.S. Murari on the violin and Thanjavur Muruga boopathi on the mridangam accompanied him with Anirudh Athreya on the kanjira.



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Ramya Kiranmayi's concert on Dec. 24, 2019 was vibrant, yet sobre with melodic aspects intact. The team Saketha Pantula on the violin and Sivagangai K. Vishvak on the mridangam were pleasing to the ears.

T V Sankaranarayanan - Refreshing Vachaspathi

T V Sankaranarayanan (TVS) gave a refreshing Vachaspathi, a welcome break from the Thodis and Bhairavis and the audience (and there was quite a large number) was treated to the beautiful phrases with a stunning range of depth and imagination that this raga sports. The song on everyone's lips was Parathpara but that was not to be. TVS chose a not-too-often-heard "Sripathe Natha Jana Dasa" a composition of Thulasivanam. This song had a neraval at Padmanabha Murare Kesava and then came the array of many single avarthana swaras that caught one's attention for the immense combinations that TVS could offer. Earlier the audience had a chance to listen to Veenai Kuppayyar's sahithyam, Vinayaka in Hamsadhwani. This had its dose of Madurai Mani Iyer's (MMI) swara patterns (the raga being Hamsadhwani) that must have brought back memories of him. We should,



as we listen to TVS's concerts, think of the deep impact MMI has had on TVS, leaving an indelible mark on his music.

TVS chose to sing songs that had their 'immediate context'. At first it was Sri Parthasarathi in SuddhaDhanyasi invoking the name of the Lord after which the sabha is named. This was followed by Saranam Ayyappa in Mukhari of Papanasam Sivan that goes well with the Sabarimalai season. He had one more such contextual song remembering the Anusha Nakshathiram of Kanchi Jagathguru. It was Punniyam Oru Kodi Purindhen in Keeravani of Periasami

Thooran. Keeravani also had an alapana that had raga moorchana-laden prayogas coming with abundance, with the neraval and kalpana swaras occurring at Annai Kamakshi.

Nagai Muralidharan's alapanas for Vachaspathi and Keeravani were born

out of his immense overall experience and during the swara kalpanas he was also on the same page of the main artiste. He however, had some complaints about a booming sound that seemed to come from nowhere but that was taken care of after some time. Mannargudi Eswaran on the mridangam, another veteran in the same mould accompanied for the songs with a keen song-sense and inspired Tirupunithura Radhakrishnan who was on the Ghatam to follow suit bringing in his imaginative style into play.

- S. Sivakumar



Sisters Anahita & Apoorva rendered a concert full of energy and life on Dec. 24, 2019. Apoorva Krishna on the violin and B.S. Prashanth on the mridangam matched the vocalists' presentation and the concert was an appealing one.



A very charming concert by Bharat Sundar on Dec. 24, 2019 was well received by the audience. Vittal Rangan on the violin, Tiruvurur Vaidyanathan on the mridangam and Anirudh Athreya on the kanjira were harmonious with the singer to elevate the concert to a higher level.



Srividhya Vasudevan offered a delightful concert on Dec. 25, 2019. Thirucherai Karthik on the violin and Ambur Padmanabhan on the mridangam supported her ably.



CLASSICISM ALL THROUGH

Concerts by masters are always an experience to watch for. They always give the listener new things to learn and also present time-tested master pieces in their own nice way to make the overall concert experience a great one.

When Seshachari (of Hyderabad brothers) took mukhari as the first agam of their evening concert, it made the audience sit up. The mood was already set with a racy rendition of the abhogi varnam and Thyagaraja's Kalanidhi one-hit-wonder 'chinnanaadena'. The mukhari was crisp and neat. It showed the essential flavours of this ragam.

Thyagaraja's 'antha ninne' was presented with neraval and swarams at 'kannulaara sevinchi'. It was beautiful and enjoyable. DelhiSunderrajan on violin was in his elements showing the contours of the ragam in his own way. An emotional and sedate rendition of 'ekkalatilum maravene' (nattakuranji, Ramaswamy Sivan) was the next number. A masterpiece presented by masters. Trivandrum Balaji on the mrudangam and Udupi Srikanth on the kanjira gave an able support to this sedate rendition.

When Seshachari took up Amruta Varshini as the next ragam for elaboration, it was a joyous moment. The alapanai was in detail and developed in a good progression. A classical and anchored alapanai of the ragam got an equally good response from Sunderrajan. 'Saraseeruha nayane', a rare



Thyagaraja kriti was presented neatly with elaborate neraval and svarams at 'vara dAyaki amruta varshiNi'. The neraval and svarams by both Seshachari and Raghavachari gelled well with amazing coordination. The brothers sang 'paramathmudu' of Thyagaraja as the next item, as chosen by a rasika who walked up to them and asked for it.

The main alapanai was in Todi. The brothers shared the alapanai and it was a good rendition of the ragam by both vocalists and the violinist. Thyagaraja's master piece 'Emi jEsithEnEmi' was rendered with neraval and svarams at 'kAma mOha dAsulai shrI rAma'. Very interesting svara patterns. There was an elaborate tani which followed through.

With about more than half-an-hour of concert time left, it was not clear what would come next. When a slow 'RagahupathE rAma' in sahana followed, one thought a pallavi could come. Then came a racy rAkAsashivadana in Takka. This is when another rasika walked up to the stage and

asked for a song on Hanuman, since it was Hanumath jayanthi that day.

Seshachari then asked the audience if they want padam and javali or songs on hanuman. The unanimous response was that both were wanted. Dvijavanthi padam 'Tharuni nyaan' was presented next in a very enjoyable manner followed by 'Bhavaye pavamaana nandanam' in Yamuna kalyani.

The concert was a great presentation by the veteran artists who were also supported well, by their accompanists. It was an awesome concert. The Amruthavarshini was a learning experience while the Todi was a masterpiece, presented in style.

- Bharathwaj R



Prince Rama Varma presented a very informative Lec-dem on Compositions of other Vaggeyakaras set to music by Dr. Manganampalli Balamuralikrishna on Dec. 25, 2019.

One of the important topics of relevance today 'Teaching and learning Carnatic Music in the 21st Century' was taken up for panel discussion on Dec. 24, 2019. Panelists Dr. Radha Bhaskar, Dr. Sriram Parasuram, Dr. Rajshri Ramakrishna and Kiranavali Vidyasankar, musicians who also teach music to many young people discussed the interests in the learners, the modern facilities along with many other challenges.



Bhakthi explored



Vishakha Hari's discourses with abundant music in them always attract the audiences. The title 'Nee Bhakthi Bhagya Sudha', the opening lines of Thyagaraja's kriti in Jayamanohari raga gave her a lot of scope for exploring Bhakthi, the value of life. The hall was overflowing with many rasikas on Dec. 25, 2019. She was accompanied on the violin by Dr. Jyothsna Srikanth (Violin), B. Ganapathy Raman (Mridangam), Trichy Murali (Ghatam).



Jayashree Vaidyanathan was robust as well as pleasant in the right places during her concert on Dec. 25, 2019. She brought out the core of the ragas in her alapanas. Durai Srinivasan on the violin, Sai Raghavan on the mridangam and N. Rajaram on the ghatam.



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Sikkil C. Gurucharan's melodious concert was a delightful and captivating one. Audience gathered in large numbers to listen to this concert on Dec. 25, 2019. V. Sanjeev on the violin was equally melodious, Bangalore V. Praveen on the mridangam and Giridhar Udupa on the ghatam were the winning duo on the percussions.