



SRI PARTHASARATHY SWAMI SABHA

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SANGEETH SARATHY



Invites you to a
Margazhi Experience of
Music, Maestros & Magic

Wishing Sabhas, Artistes and Rasikas a Memorable Season



SKILLFULLY HANDLING ALLIED RAGAMS



Planning a concert is one of the first steps to its success. That makes the play-field set and ready. Sometimes when your set-plan may change, and yet, you may still win the game in a better way. It is hard for listeners to read the mind of the artists and even harder to get to know ring-side stories on how the concert came to what it was. Still, the overall experience of a concert is what that matters.

When Vidushi Sowmya started a detailed alapanai of Ananda bhairavi, rather early in the concert, it was refreshing. The exploration of a classical rakthi ragam done in a chaste manner. It was a fitting prelude to Dikshitar's magnum opus Manasa guruguha, presented in a leisurely pace. Swarams were also sung in a matching fashion. L. Ramakrishnan on the violin was giving apt accompaniment and responses.

A fast paced rendition of Paraloka bhayamu

(Mandari kriti of Thyagaraja) was next. A good contrast to the earlier item. Lightning fast swarams were sung for this kriti. Neyveli Narayanan who is usually up-beat on stage, was in his elements and added to the presentation of this kriti. Chandrasekhara Sarma on the Ghatam and Payyanur Govinda Prasad on the morsing, joined in the celebratory mood.

The next alapanai was that of a ragam which was apparently new to some rasikas. A couple of them walked up to the artist to ask which ragam it was. The tell-tale sancharams like m r m g s were presented right at the start of the alapanai to anchor Balahamsa. A pracheena ragam, with at least a dozen compositions by the trinity, but rarely taken up for elaboration in concerts. A detailed alapanai of this ragam in a classical manner, with all the essential phrases was a



Veteran mridangam vidwan Prof. Trichy Sankaran brought out the splendor in the count of five - Khanda - in laya during his lec-dem on Dec. 26, 2019.

A large number of rasikas attended his presentation coupled with his inimitable style of mridangam playing.

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A hearty treat with traditional flavour intact

Gayathri Venkataraghavan known for intelligent balancing of tradition and creativity, has been maintaining her place among the senior vocalists as a popular artiste drawing sizable audience. Her concert on Dec. 26, 2019, testified as to how meticulously she plans her concerts. Gayathri was able to present two major kritis with appropriate embellishments, a RTP, a fair number of minor pieces, spread over different types of formats, like, kriti, abhang, devotionals, virutam and thillana.

Two ragas which received comprehensive delineation were Thodi and Abheri. The kritis presented were the familiar, 'Thanigai Valar Saravana Bhava' of Papanasam Sivan and 'Bhajarere Manasa' of Mysore Vasudevachar. Giving due scope for presenting her manodharmic skills, Gayatri left nothing to be desired in adorning these beautiful kritis with adequate niraval and kalpana swaras.

The Ragam Thanam Pallavi (RTP) in Gowri Manohari with pallavi with lyrics 'Nee Padamule Gatiyani Nammiti Ramachandra' set in misra chapu thalam, starting six places after samam (Viloma Chapu) displayed her time management skills, by not overdoing in any department. Brief swara phrases in Amritha Varshini, Bilahari and Nalinikanti were appended before wrapping up the exercise.

Among the minor pieces were 'Seethapati Namansuna' in Khamas at the start supplemented with kalpana swara phrases, a quick 'Vara Raga Laya' (Senju Kamboji) of Thyagaraja just prior to the RTP and 'Hanumane Samikkinda Adayalam Sollaya', a beautiful kriti of Arunchala Kavi in Bahudari. In the post pallavi session, Gayatri managed to sing quite a few compositions - 'Kandu Thanyana Udipi Krishnana' of Purandara Dasar in Behag, an abhang and a pasuram in Hindolam. A quick paced thillana of Balamurali Krishna in Brindavani with lyrics in charanam 'Sogasulura hoyalu miri Nidari Jeritini' and a mangalam drawn from Annamacharya were sung at the end.

At the end of the concert, Gayathri paid complements to her accompanying artists, a quality which deserves appreciation. She humbly paid her respects to H.K Narasimhamurthy, father and guru of violinist Mysore Nagaraj, who was among the audience. Nagaraj's Thodi and Abheri essays as also his responses to the swara



phrases of the vocalist came forth with deep a sense of understanding and spontaneity. The percussion support by Ganapathy Raman on the mridangam and B.S. Purushottaman on the kanjira was of sterling quality. Thani, which was after the Abheri

kriti and not the RTP gave ample time to the percussionists to come out with a percussion suite of superb quality and the duo more than proved their mettle as artistes with great skills.

- V. Mohan



Young Aditya Madhavan's was an impressive concert with N.M.Brahmadathan on the violin and Akshay Ram on the mridangam.

A concert with a variety of compositions by various vaggeyakaras was presented by V.K. Manimaran on Dec. 26, 2019. The team V.V.S. Murari on the violin, Poongulam Subramanian on the mridangam and N. Guruprasad on the ghatam embellished the concert with their graceful accompaniment.



Transition of a student to performer

The last day of the year was a significant one as Sudha Ragunathan, a name synonymous with Carnatic music, took her place on stage along with vocalists Vishnudev Namboothiri, Vasudha Ravi, Vidya Kalyanaraman and V. Deepika, to share her knowledge on the transition of a musician from student to performer. The session began with an auspicious rendition of Sri Ganapathini in Sourashtra.

The panelists fondly recalled their experiences with their respective Gurus and spoke about the changes in learning systems brought about by the advent of technology. Then they individually described the challenges they faced when they first entered the professional world of music. Additional factors influencing a student's point of entry to the professional world such as parental pressure were also discussed. Sudha Ragunathan made her point with her statement "The stronger the



foundation, longer the career." The panelists also described their challenges of balancing personal and professional duties and the need to develop multitasking skills.

Sudha recounted some of her concert experiences of audience requests and how she managed to maintain her signature musical style without disappointing her fans at the same time. As the panelists explained, the life of a performer is a series of unexpected twists and turns. A key point mentioned was the ability of a performer to expect the unexpected and maintain a sense of calm no matter what the situation. All the panelists described the importance of voice

as the vehicle of communication. Aspects of voice quality, training and care were discussed. The link between voice and lifestyle was discussed in detail with emphasis on mindfulness and

conscious breathing techniques. A series of questions and answers regarding vocal quality and practice took place on stage. Posture and its link to sound quality were demonstrated by the panelists. The journey from a student to performer was described as a seed sprouting and growing into a large tree with strong roots. Necessary confidence and hope in oneself throughout the journey regardless of audience numbers, applause or other external loci of validation was a point made. An enthusiastic Q-A session between audience and panelists concluded the last lecdem session of the year.

- Dvani Iyer

Rithvik Raja's concert had traditional and popular kritis such as 'Rama Nee Samanamevaru' in Kharaharapriya and 'Brochevaraverura Ninnu Vina' in Khamas. His rendition of Ragam-Tanam-Pallavi, Chaturdasa Ragamalika of Dikshitar and the 'note' popularised by Madurai Mani Iyer were enjoyable to the audience present in a large number on Dec. 27, 2019. M. Rajeev on the violin, N.C. Bharadwaj on the mridangam and 'Ghatam' Dr. S. Karthick were pillars of support to this concert that had a soothing effect all through.



Kunnakudi M. Balamuralikrishna's concert on Dec. 26, 2019 had the typical high-energy flowing all through. An impressive Keeravani alapana with the grand kriti of Thyagaraja - Kaligiyuntegada and the pallavi with a viruttam in place of raga alapana were the highlights of the concert. A power-packed presentation with seniors H.N. Bhaskar on the violin and Tiruvarur Bhakthavatsalam on the mridangam along with B. Sree sundar kumar enthralled the audience.

Well-crafted with a variety

Vignesh Ishwar commenced the session with a brisk rendition of a traditional Nattai composition, 'Jaya jaya Swamin' followed by a set of krithis in unique ragas which piqued the interest of the audience.

'Yagnadhulu shubha' in Jayamanohari raga was rendered energetically. A contrasting, slow, elegant Begada filled the hall as the vocalist presented the raga alapana, in a style reminiscent of his guru T.M Krishna. Popular krithi 'Shankari Neeve' was rendered melodiously with pauses, repetitions of phrases and niraval highlighting the beauty of the composition.

Violinist L. Ramakrishnan supported the vocalist meticulously, simultaneously widening the scope of the ragas for the audience with his manodharma. Following bright Begada came a heavy, rare and emotionally charged Purvi through the Muthuswamy Dikshitar composition 'Shri



Guruguhasya daasoham' one of the Guruguha vibhakti kritis. He rendered the composition in a slow pace with much focus on its lyrical value. A quick rendition of 'Manavini vinuma' in raga Jayanaarayani, cut through the sobriety and set the stage for the main highlight of the session.

A soulful Mukhari alapana captured the hearts of the audience and anticipation swirled around in the short pause between

the raga alapana and krithi rendition. Tyagaraja Swami's composition 'Ksheenamai Tiruga' was rendered holistically with niraval and kalpanaswarams at the Charanam, followed by an energetic thani avarthanam by Delhi Sairam on the mridangam. A fast-paced rendition of an Abhang by Sant Tukaram devotionally concluded the session in high spirits.

- *Dvani Iyer*

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Skillfully handling allied ragams

wonderful listening experience. L Ramakrishnan gave a good reply to this alapanai which was followed up with Vandhalum varattum of Gopalakrishna Bharathi. The kriti was presented neatly with good percussion support.

Sri nathadi guruguho was in a little quicker pace than the usual sedate treatment it gets. Mayamalavagaula making an appearance in the middle of a concert with elaborate swarams was indeed pleasant on the ears.

The main alapanai of the evening was a grand Yadukula kambhoji. This team had just minutes ago presented a detailed presentation of one of its closest cousins. Should that matter? It was an alapanai done in an unhurried manner, characteristic of the ragam and befitting the grandeur of a main item. A steady build-up and succession of sancharams one after the other, it was much enjoyable to listen. Ramakrishnan played a sweet version of the ragam in his turn. Then came a beautiful tanam. Tanam is generally considered as a manodharma element of medium and fast tempo, while Yadukula kambhoji is considered a slow ragam. General thinking and feelings are not for that day. The tanam was superb that evening. A pallavi in Adi talam 'Sindanai sei



Smt. Vijaya Muthukumar, committee member, Sri Shanmukhananda Sangeetha Sabha, New Delhi, honours Vidushi Dr. S. Sowmya.

maname - periyorgal sonna mozhiyai' was presented with detailed neraval and tri kalam and elaborate kalpana swarams.

When the time for tani came, all the three percussion artists on stage presented a well-rounded rhythmic extravaganza. The concert was brought to a close with Subramanya Bharathi's 'Bhooloka kumari in

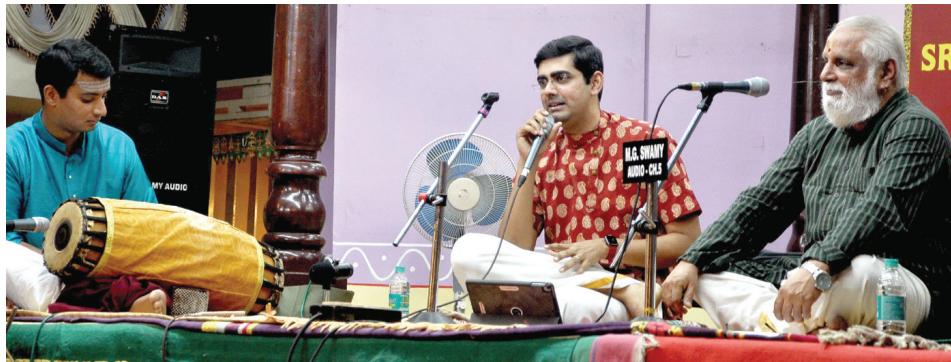
karnataka Devagandhari and a kavadi chindu.

This concert was an experience of its kind. The artist chose to present two closely allied ragams in an elaborate manner. This was done in a clean way to show the differences correctly. Truly a memorable concert.

- *Bharathwaj R*

Vidwan Lalgudi G.J.R. Krishnan and Vidushi Lalgudi Vijayalakshmi presented a concert that was rich in melody and gave a meditative experience to the listeners on Dec. 27, 2019. The siblings received appreciation from the audience frequently throughout the concert. V.

Sankaranarayanan on the mridangam and Gridhar Uduppa on the ghatam brought out subtle rhythmic intricacies to create a perfect harmony.



Prof. Dr. S. Raghuraman a scholar and a well-known resource person for Bharatanatyam productions along with vocalist Sikkil Gurucharan presented an informative lec-dem on 'Tamizh Tradition from Sangam Literature to Present and its Impact to Carnatic Music' on Dec. 27, 2019.



Young Venkata Nagarajan presented a neat and well structured concert enthusiastically on Dec. 27, 2019. Abhishek N. Balakrishnan on the Violin, R. Pranav Krishnan on the Mridangam played in sync with the singer.

SANGEETH SARATHY ONLINE



A stately concert **With the audience & for the audience**

Prima Rama Venk's concert on Dec. 24, 2019 began with a short speech by Prof. Dr. S. Raghuraman followed by Vidwan S. Raghuraman and Sikkil Gurucharan. Next piece was an excellent and fast paced presentation by Prof. Dr. S. Raghuraman and Sikkil Gurucharan. In contrast to the previous piece, the "Pezu" theme brought out the richness of Tigray's folk music. The next piece was Raga ragini presented by Prof. Dr. S. Raghuraman and Sikkil Gurucharan. The final piece was a duet by Vidwan S. Raghuraman and R. Pranav Krishnan. The concert was a success and the audience was highly satisfied.

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Young Ramana Balachandran as well his veena sings. In the concert on Dec. 27, 2019, his playing Reetigowla and Brindavana Saranga delighted the rasikas present. Another young mridangam vidwan Sumesh Narayanan accompanied him with an understanding of the way to be played for veena.

The afternoon on Dec. 28, 2019 was a pleasant one with the rich voice of Vivek Sadasivam filling the arena. He rendered choice favourites such as 'Rama nee pai' in Kedaram and 'Nagumomu ganaleni' in Abheri ragam. Violinist Sruthi Sarathy ably supported the vocalist, creatively presenting her own take on the ragas as well. Rohit Prasad on the mridangam enthusiastically joined them to complete a power trio on stage.

- *Dvani Iyer*



In a Katha Kutcheri titled 'Paadi Parai Kondu', on Dec. 28, 2019, Vidwan Madurai T.N. Seshagopalan strung together the Thiruppavai Paamalai packed with loads of information about the meters in the verses, ragas that were set to the pasurams and much more. Senior vidwans V.V. Ravi on the violin and Dr. T.K. Murthy on the mridangam along with B. Sivaraman enjoyed the discourse on the stage and provided a commendable support.

A.S. Murali's concert on Dec. 28, 2019 was robust as well as pleasing in appropriate parts. A slow paced 'Mamava pattabhirama' of Muthuswamy Dikshitar in Manirangu and the brisk Kapi Narayani composition 'Sarasa sama dana' of Thyagaraja that reminded the legendary Madurai Mani Iyer were samples of contrast, yet beautiful renditions. Vidwan M.A. Sundareswaran on the violin excelled in his alapanas and presented swarakalpanas with high energy. Karukurichi Mohanram on the mridangam and A.S. Shankar on the ghatam provided perfect rhythmic support.

- *Vasu Raghavan*

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G. Ravi Kiran presented a lively and impressive concert on Dec. 26, 2019. H.M. Smitha on the violin and Sai Giridhar on the mridangam provided an spirited support.



Traditional with a modern approach

Vidushi Sudha Ragunathan seems to have an uncanny ability to stick to the tradition that shaped her and also remain relevant and popular in an age that is vastly different from the times when she shot up as a shining star in the firmament of Carnatic music.

An elaborately sung Karaharapriya, bringing out the myriad hues of this majestic melody preceding the Thyagaraja kriti 'Pakkala Nilabadi' which was the main offering of Sudha, who, perhaps, to the disappointment of some rasikas, chose not to sing a Ragam Thanam Pallavi, a feat so dear to the MLV school. However, the handling of the Karaharapriya piece, including niraval and swara phrases at 'Manasuna Thalachi' was so comprehensive that the absence of the RTP was not felt greatly.

Mohana Kalyani composition of Ambujam Krishna 'Adinaye Kanna' was treated in a detailed manner. The fast paced swara phrases at 'Madura Mohana Kuzhalisai' added much glamour to this composition, in which Ambujam Krishna excels herself in describing the Lord.

Sudha's time management was commendable as she was also able to offer many minor pieces of varied flavours. 'Sri Maha Ganapatim' in Atana was offered after the Sahana varnam. Before singing 'Evaritho Ne Thelpudu' in Manavathi, Sudha explained the meaning of this kriti. Another minor kriti rendered in the tail end was the beautifully worded 'Ayiramayiram



Gopiyarkalodu Natam' in Charukesi, a composition of Neela Ramamurthy, a competent composer daughter of Papanasam Sivan. 'Vadavaraiyai Mathakki' from Silappadikaram verses popularised by M.S. Subbulakshmi, tuned in a string of attractive ragas, was yet another piece that made the rasikas nod their heads in joy.

She wrapped up the concert with an abang, Tiruppavai 'Vanga Kadai Kadaindha' in Suruti and a quick thillana in Hameer Kalyani, Violinist Embar S Kannan, a senior disciple of A. Kanyakumari gave his overwhelming support to Sudha and displayed his highly talented playing in many places. Percussionists, Nanjil A.R Arul on the mridangam and S. Sunil Kumar on the kanjira, kept their department lively and offered exquisitely carved rhythmic patterns.

- V. Mohan



A full house at Sudha Ragunathan's concert. Photo: N.R. Govindarajan

THANK YOU VIDWANS AND VIDUSHIS !

Sri Parthasarathy Swami Sabha takes pleasure in acknowledging the positive feedback and happiness expressed about performing at the sabha by many of the artistes. Thank you for your kind words!

P. Unnikrishnan's was yet another concert that drew many audiences. He weaved a carefully crafted music along with the senior vidwans Nagai R. Muralidharan on the violin, K.V. Prasad on the mridangam and V. Suresh on the ghatam who added their contribution to the sumptuous treat.



**Malladi Brothers
Sreeramprasad and
Ravikumar explored the
grandeur of
Dr. Sripada Pinakapani's
contributions and style
in a lecture held on Dec.
29, 2019. They
illustrated the
musicality in them by
singing phrases and
parts of compositions in
their rich voice.**



Vasudha Ravi exhibited her solid patantharam in her powerful concert on Dec. 29, 2019. Her rendition of Muthuswami Dikshitar's 'Ramanatham Bhajeham' in Kashiramakriya (Pantuvarali) was captivating. Sayee Rakshit on the violin, Ethirajan Ramanujam on the mridangam and Sunil Kumar on the kanjira provided value addition to the intense presentation.



Sharanya Krishnan's concert on Dec. 29, 2019 with Karthik P Iyer on the violin and Palani Balaji on the mridangam was an engaging concert with the aesthetic elements in place.

Delightful combo of Carnatic music in Western instruments

When two musicians playing Carnatic music in Western instruments come together for a classical concert, it becomes a treat to the rasikas. U. Rajesh on the mandolin and Anil Srinivasan on the piano presented a well-planned concert with popular compositions as well as a Ragam-tanam-pallavi. Senior mridangam vidwan Madirimangalam Swaminathan accompanied the artistes gamely providing a classic touch to the morning recital on Dec. 30, 2019.



The concert began with a varnam in Charukesi composed by Lalgudi Jayaraman. This mild and melodious raga set the stage for a reposeful morning session. The Natarayani kriti 'Mahaganapathe Palaya', not heard often in concerts these days was a delight to listen to.

The choice of the ragas for elaboration was brilliant to include a soothing Nasikabhooshani and Sama. While the piano brought out the melody, mandolin filled the space with brisk movement of phrases. 'Mara vairi ramani' of Thyagaraja and 'Annapurne visalakshi' of Muthuswamy Dikshitar were presented in a slow pace with their sedate mood intact.

The duo then explored raga Abheri, tracing the contours of the raga in different octaves. The subtle melody in the lower octave played by Anil Srinivasan and the bright sparkler phrases played by Rajesh garnered appreciation from the audience. 'Parthasarathy Mukundam Bajeham', a pallavi composed by Anil came by after a crisp tanam. The ragamalika swara segment was a delightful presentation.

The evergreen melodies 'Raguvamsa Sudhambudhi' in Kadankutuhalam and 'Alai payudhe kanna' in Kanada of Oothukadu Venkatakavi came in during the lighter session. Moulik D. Berkana, Cultural

Affairs Officer at the American Consulate General, Chennai, who was present in the concert as an invitee, appreciated the artistes.

Understanding the inbuilt rhythm in the piano, Madirimangalam Swaminathan on the mridangam supported the artistes well with his smooth strokes during the rendition of kritis. In the vibrant tani along with Praveen Narayanan on the tabla and B. Rajasekaran on the morsing, the trio filled the house with a remarkable effect of laya in classical form with a modern touch.

This unique concert would remain in the memory of many rasikas.

- Revathi R



Sid Sriram's concert on Dec. 29, 2019 was a special one with the veteran mridangam vidwan Umayalpuram K. Sivaraman on the mridangam and Dr. S. Karthick on the ghatam. The popular up and coming singer has many rasikas thronging to his concerts and it was a full-house on the day. M. Rajeev on the violin was melodious in his returns during the alapanas and aggressive during the swara segments to match the singer.



Dr. Rajkumar Bharathi dealt in detail with aspects related to voice, its production and ways to use it properly, in the lec-dem on Dec. 30, 2019. He illustrated practice and singing exercises with Kunnakudi Balamuralikrishna, Akshay Padmanabhan and Sadhvi Chari. Many up and coming musicians attended the session. Vocalist K.N. Shashikiran put forth certain issues faced by singers to initiate the lecture.

Sisters Srividhya Iyer and Sudha Iyer presented an intense and traditionally rich concert on Dec. 30, 2019. Papanasam Sivan's composition 'Kaana kann koti vendum' in Kambodhi raga in all its grandeur was well received by the audience. Srinath Hariharan on the violin and Akshay Venkatesh on the mridangam collaborated well with the singers.



Ashwath Narayanan's concert on Dec. 30, 2019 was rooted in classicism. Every composition he chose for the evening offered wholesomeness in the rendering. Shiva Ramamurthy on the violin, Sumesh Narayanan on the mridangam and Chandrasekara Sharma on the ghatam were visibly enthusiastic to follow the singer and the concert was a treat to the audience.

S. Saketharaman's concert on Dec. 30, 2019, sported a lively spirit and had all the elements of tradition and loftiness. His vivid presentation of 'Manasu swaadheenamaina' in Sankarabharanam appended by well-strung swarakalpanas with H.N. Bhaskar weaving similar brilliant patterns came as a treat to the rasikas. The grand and fabulous Tani avarthanam by maestro Trichy Sankaran was gripping. He finished his percussion session along with Chandrasekara Sharma to thunderous applause.



Sunil Gargyan - close adherence to the cutcheri pattern and it pays

Sunil Gargyan has developed the kutcheri pattern to a nicety. His mix of songs with Dvaithamu of Thyagaraja in Reethigowlai followed by Dikshithar's Chethasri in Dwijavanthi gave the concert its pattern. Then came the customary speed number, Varanaradha in Vijayasri (Thyagaraja). The point to note here is that this kind of informed choice would always win the hearts of rasikas. They would always appreciate this sequence of two deep songs with a paced number to follow. The audience interest is also retained. Mind you this was an afternoon concert!

For Chethasri he made a bold attempt to decorate it with an alapana of the raga and was able to acquit himself creditably. The raga phrases that go to establish this elusive scale were expressed with enough certainty. One expected Varanaradha would attract some kalpana swaras given the orientation of this singer, but that was for a later date, perhaps.



What came as the main was Akshayalingavibho in Sankarabaranam. Sunil must have taken in a lot from the masters (both past and present) and that must have shaped his imagination. That could be seen when he gave an alapana that had a judicious mix of long and short phrases and punctuated with timely brigas that fitted well drawing many a nod of approval from the rasikas. He took up neraval at the charanam line Sadhujanopetha with a controlled flow during the vilambakalam and gave a meaningful splitting of words during

the second kalam. The kalpana-swaras had a good combination of all varieties that showcased his talent. His rounding off

helped us hear Kalyanagopalam of Narayana Theerthar in Sindhubhairavi which was prefaced by an appropriate poetry-piece.

Apoorva Krishna on the violin was affording all support to Sunil during the alapana sessions by following him with a keen sense of commitment and during the swara-sessions was able to come up to the expected levels.

Kallidaikurichi Sivakumar a veteran now by all means, guided the concert with his all round laya sense. In the thani avarthanam session that was offered in misra chapu, he made his rounds with Harihara Sharma on the khanjira with a great deal of mutual understanding and thus made room for both laya-men to express themselves freely, musically.

- S. Sivakumar

The Kambodi raga alapana and a padam 'Ivan Yaro Sakiye' by Kavi Kunjara Bharathi' that Gayathri Girish took up as the main for her concert on Dec. 30, 2016 was a proof of her creativity and deep classicism. The manodharma she exhibited at the line 'Padhathil oru mangai, pakkaththil oru mangai' had the choicest phrases of the raga.

Another notable rendition was her pallavi in Dharmavathi 'Needhaan enakkarula Vendum, Bhagavathi, Gunavathi, Dharmavathi matha' in Khanda Triputa in Khanda nadai which was presented with a majestic gait. The delineation of the raga Dharmavathi was neat and crisp with the

essential raga bhava smoothly moving towards the thaanam. The ragamalika swara segments with Sriranjani, Vasantha, Lalitha, Hindolam, Chandra Kauns and Hamsanandi with notes ending with 'ma da' to connect with the pallavi lines were enjoyable. The quick reverse order singing with clarity in not overlapping the swaras with the allied ragas was a display of her skills.

Violinist V. Sanjeev provided a pleasing accompaniment with A. Sankaranarayanan on the mridangam and Trichy Murali on the ghatam whose percussion support strengthened the whole presentation.





Neyveli R. Santhanagopalan's concert on Dec. 31, 2019 was rich musical aesthetics. With a dash of vintage music, he enthralled the audience through a slow paced presentation. Young Kamalakiran Vinjamuri was adept with his strokes and accompanied him on the violin gamely. Senior vidwan Mannargudi Easwaran's percussion was tellingly sublime. Chandrasekara Sharma on the ghatam was at his best to match the veteran mridangam vidwan.

Trichur Brothers Srikrishna Mohan and Ramkumar Mohan presented an enchanting concert with a powerful stage presence on Dec. 31, 2019. They took turns in their display of individual talents apart from singing in unison. Rajeev Mukundan on the violin was smooth and crisp in his playing. Trichur R Mohan, father of the singers and D.V. Venkatasubramaniam on the ghatam did extremely well to elevate the level of the concert and presented their tani in an enjoyable way.



Charanya Lakshmi Kumaran presented a vibrant concert on Dec. 31, 2019 with confidence. Rishab Ranganathan on the violin and Ram Sriram on the mridangam played their versions of the alapanas and tani respectively, well.



The musical discourse on Azhwargal Charitram by U. Ve. Dushyanth Sridhar along with vocalists Archana, Aarthi saw a full house on Dec. 31, 2019. The discourse traced the story of Andal, the youngest of the Azhwars and culminated into a joyful narration of her wedding with Lord Ranganatha and singing of 'Maalai maatrinaal'. Quoting from various prose and poetry, Dushyanth Sridhar presented an interesting discourse sprinkled with humour.



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