



SRI PARTHASARATHY SWAMI SABHA

Bharat Nritya Utsav

Email : parthasabha@gmail.com

http://sriparthasarathyswamisabha.com/

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SANGEETH SARATHY



invites you to experience
the spiritual expression of
Bhava, Raga and Tala

Wishing Sabhas, Artistes and Rasikas a Memorable Season



எழில் நன்ன நாட்டியமாடிய சிறுமயில்

◆ LAJANTHA KUNASEGARAM

கலைமாமணி பந்தனை நல்லூர் பாண்டியன் அவர்களின் மாணவி, பதினெண்ரூ வயதே நிரம்பிய குமாரி கே.பி.அதிதியின் பரத நாட்டிய நிகழ்வானது ஸ்ரீ பார்த்தசாரதி சவாமி சபாவின் வருடாந்த பரத நிருத்திய உர்சவத்தில் இடம்பெற்றது. இந்திகழ்வின் தொடக்கமாக அமைந்த புஷ்பாஞ்சலியுடன் கணபதி கவத்துவமும் இணைந்து சிறுமியின் சிரித்த விழியுடன் நிகழ்வு பக்தி பூர்வமாக ஆரம்பமானது.

இதனைத் தொடர்ந்து வந்த மிஸர் அலாரிப்பில் குருவின் சொல்லுக்கட்டு உச்சரிப்புப் பாங்கானது, அவரின் நட்டுவாங்கத்திற்கு வலுக்கூட்டு, அலாரிப்பின் பிற்பாட்டாக சந்தத் திருப்புகழும் இணைந்து செவிக்கு இனிமை கொடுக்க, பாட்டுக்காரரும் நட்டுவனாரும் ஒருவரையொருவர் முகம் நோக்கி புன்னைக்கத்து அழகூட்டியதானது.

அடுத்து, வால்குடி திரு.ஜி.ஜெயராமன் அவர்களின் "செந்தில் மேவும் தேவ தேவா சிவபாலா...." என்ற முருக வர்ணத்தில், குருவும் அவர் மகனும் இணைந்து, தம்

உச்சரிப்பில் ஜிதிகளை மெருகூட்ட, மேலும் உர்சாகத்துடன் சிறுமி தன் தாளம் தப்பாத கால்த் தட்டுக்களாலும், வெட்டதைச்சுடன் வீசிய பார்வைகளாலும் அக்கடினி ஜிதிகளை வெற்றி கொண்டாள்.

தொடர்ந்து ஊத்துக்காடு வெங்கடசுப்பையரின் "அடாது அசங்காது வா கண்ணா...." என்ற கண்ணனை மெதுவாக வரசொல்லும் பாடலுக்கு அதிகி தன் துடினத்தை குறைத்து பாடல் வரிகளுக்கு ஒத்துழைத்து ஆடியிருந்தால் மேலும் ரசிக்கும் வண்ணம் அமைந்திருக்கும். இது குருவின் கவனத்தில் கொள்ளப்பட வேண்டிய விடையே. அடுத்ததாக முத்துத்தாண்டவரின் "ஆயக்கொண்டார் அந்த வேடிக்கையைக் காண கண் ஆயிரம் வேண்டாமோ?....." என்ற மாயாமாளவெள்ளளை இராகத்திலுமைந்த நடராஜகிற்கத்தனையில் மார்க்கண்டேயருக்கு இறைவன் அருள்பாலித்த நிகழ்வானது அழகாக அபிநிபிக்கப்பட்டாலும் நிருத்தத்தில் இருக்கும் நேர்த்தி அபிநியத்திலும் கிடைத்தால் அதிதியின் கலைநயம் மேலும் சிறப்பாக பாராட்டப்படும்.

நிகழ்வின் இறுதியிலுமைந்த பூர்ணச்சந்திரிகா இராக ஆதி தாளத்தில் அமைந்த இராமநாதபுரம் சீனிவாச அப்யங்காரின் தில்லானாவில், ஆரம்பத்திலிருந்த முகமலர்ச்சி சுற்றும் குன்றிடாது, இளமையின் துடிப்புடன் அவர் நிகழ்த்தியது நிகழ்ச்சிக்கு முழுமை அளித்தது. குரு பந்தனை நல்லூர் பாண்டியன் அவர்களின் நட்டுவாங்கமும் அவருக்கு உதவியாக அமைந்த மகன் ரோசன் பாண்டியனின் குரலும், கோமதி நாயகம் அவர்களின் கணீரென்ற பாடலிசையும், தஞ்சை திரு. செந்தில்குமார் அவர்களின் நேர்த்தியான மிருதங்க வாசிப்பும், திரு. செல்வப்ரசாத் அவர்களின் வயலினிசையும் நிகழ்விற்கு பக்க பலமாக துணைநின்றன.



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ஷ்ரேயாவின் கண்கவர் நடனம்

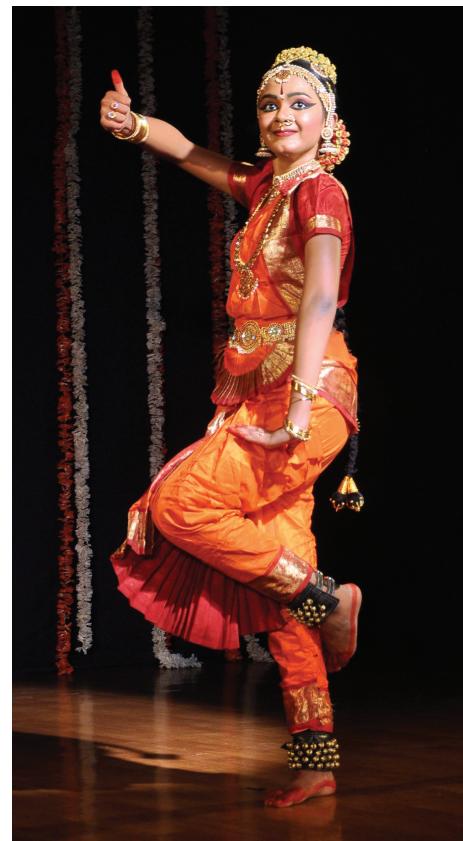
◆ SANDIYA RAMESH

ஸ்ரீரங்கி நடன பள்ளியின் நிறுவனர் திருமதி. சுருதி ஷோபி அவர்களின் மாணவி ஷ்ரேயா, பார்த்தசாரதி சவாமி சபாவில் நிகழ்த்திய நடனநிகழ்ச்சியானது அனைவரையும் மகிழ வைத்தது.

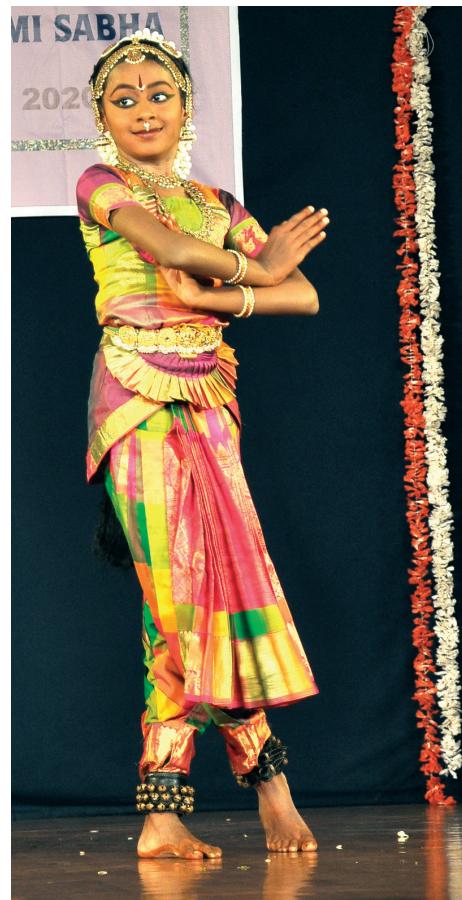
ஆடலுக்குத் தலைவரான நடராஜ அஞ்சலியுடன் நடனத்தைத் துவங்கிய ஷ்ரேயா 'தண்டை முழங்க' எனும் சப்தத்துடன் நடனத்தினைத் தொடர்ந்தார். இவருக்கு அபிநாயம் அழகாக வருவதனை, அடுத்து வழங்கிய ரஞ்ஜனி வர்ணத்தில் காண முடிந்தது. அதனைத் தொடர்ந்து கீர்த்தனை, காவடிச்சிந்து இறுதியாக ஹிந்தோளம் ராகத்திலும் கண்ட திருப்பு தாளத்திலும் அமைந்த தில்லானாவுன் நிகழ்ச்சி நிறைவெற்றது.

இந்திகழ்ச்சிக்கு பக்கபலமாக அமைந்த பக்கவாதிய கலைஞர்கள் சுருதி ஷோபி நட்டுவாங்கம், ரந்தினி வாய்ப்பாட்டு, நாகராஜன் மிருதங்கம், விஸ்வேஷ் சுவாமிநாதன் வயலின், கோகுல் தனது புல்லாங்குழல் இசையினால் அனைவரையும் கட்டிப் போட்டு ஷ்ரேயாவின் நாட்டிய நிகழ்ச்சிக்கு மேலும் மெருகேற்றியது ரசித்துப் பார்க்க வைத்தது. ஷ்ரேயாவிற்கு திரிபுரசுந்தரியின் ஒப்பனையும் சிறப்பாக அமைந்திருந்தது.

ஷ்ரேயாவின் அங்கு அசைவுகளும் முகபாவனகளும் முக்கியமாக கண்கள் நன்றாக அபிநாயம் காட்டன. தாளத்திற்கேற்ப அழுத்தத் திருத்தமாக கால்பதித்து மேடையில் முன்னும், பின்னும், நடுவிலும் அசைந்து ஆடியதில் நல்லவேகம். இவ்வாறு, தொடக்கம் முதல் இறுதிவரை சிறிதும் களைப்பின்றி ஆட அனைவரின் உள்ளத்திலும் இடம்பிடித்தார் ஷ்ரேயா.



SNAPSHOTS



Bharatanatyam by Hemavarshini, disciple of guru Sreedevi Priya Sriram on February 16, 2020



On February 20, Malini Agrahar, disciple of Guru Shama Krishnan, began with a Kriti Mahadeva Shivashambo. Pada Varnam *Innum En Manam* was followed by the Padam *Chaliye Kunjamo*. The recital was concluded with a thillana.

A new beginning

Aparna Krishnamurthy, presently a disciple of Dr. Lakshmi Ramaswamy delivered a challenging margam on February 16, after a hiatus of nearly 15 years. The dancer began with a fast-paced Anjali in ragam Nattai that was followed by a sabdam. Drawn from the Tamil epic *Silapathikaram* by Ilangovadigal, the dancer put forward the poet's questions. "What is the use of the ears, eyes and tongue if one has not heard, seen or chanted Lord Vishnu's name?" The performance continued with a Varnam in ragam Todi praising Lord Rama. Stories of Rama's birth, his journey with sage vishwamitra, breaking of the Shiva Dhanush were interspersed with interesting jathis in the first half. The second half dealt with anecdotes on the two syllables 'ra and 'ma'. The shift in characters with the blink of an eye, made this choreography an interesting watch for the audience.

A philosophical Dasarnama on Krishna *Chikkavane Ivano* was an apt choice for the dancer. "If take back from the piece could be described in one line, it would be - "Krishna seems to be easy going, but isn't he that difficult to hold?" An involved portrayal of little Krishna, gopis and finally Vittala made this piece grab complete attention of the audience. The performance ended with a Thillana in Hamsanandi ragam. Praising Tirupura Sundari, the music was indeed very pleasing and powerful to hear.

If the drive continues, then this diligent attempt of a comeback can certainly convert into more confident presentations in the coming years.



Engaging Sancaris

 **VASUNDHARA SUNDARRAJAN**

Bharatanatyam recital of Smt. Sushmita Sivakumar, disciple of Smt. Malathy Thothadri was a success at many levels. The Varnam in Shanmugapriya *Devar Munivar* set the tone for the evening. Crisp jathis interspersed with engaging sancaris of Sabari and Mahabali were choreographed to blend well with the beautiful composition of Sri Lalgudi Jeyaraman.

This was followed by a Padam *Thiruvotriyur Thiagarajan* set to Atana. As she swayed to the beats of Roopakam, seeing the Lord's matted hair in swarm of bees, his ever increasing glory in the crescent moon and his controlled fury in the snake adorned on his body, it felt like Shivarathri had begun 5 days earlier. This was followed by a lively Kriti on Lord Muruga *Kaliyuga Varadhan*. Set to the enchanting Brindavana Saranga, this composition by Sri Periyasamy Thooran provided the perfect foil for Sushmita to bring to life the tale of *Gyanapazham* that brought the angry Lord Muruga to Palani. Can there be a dance performance without the tales of Krishna and Gopikas? The last adoring piece was indeed on Krishna, *Thottu Thottu Pesa Varan* set in raga Behag and Talam Adi. Again a composition by Sri Periyasamy Thooran. Sushmita portrayed the charming tiff between the naughty Krishna and the distraught Gopika. Sushmita showcased the methodical teaching of her Guru through her rendition.

Sushmita shared the stage with Smt. Malathy Thothadri (Nattuvangam), Sri Sai (vocals), Sri G.Vijayaraghavan (Mridangam), Sri Sigamani (Violin) and Sri E Devarajan (Flute).



ACE AND APT ABHINAYA

AMRUTHA SRIRAM



Krishna, the mischevious butter thief, the charismatic, the eternal lover of Gopikas was bought out by Priyanjali Rao, student of Smt. Revathy Srinivasaghavan. In the Charukesi Varnam *Innum en manam*, the Nayika pleads Krishna to forgo his indifference and fullfil her heart's desires. The distinction between Krishna and the lovelorn Nayika was handled well.

Priyanjali skillfully portrayed naughty Krishna who runs like a flash of lightning when a gopi tries to hold him; he plays pranks on the gopis but realise at the end that it was Lord Panduranga himself. *Chikkavane Ivano* composed by Purandaradasa in ragam Kalyani and indeed served as a good padam.

The story of Devi Meenakshi who was born with three breasts and grew up as a

CONVINCING ABHINAYA

Janani Narayanan presented a Bharatanatyam recital on 21 February. She called it Sakhie! The confidante.

She named her first segment, 'Young Companions' and used *Parama Purusham* of Narayana Theerthar in ragam Hamsanadam. The young heroine, or Nayika, all decked up, goes along with her friends to see the young Prince's arrival. Upon hearing that the young prince is none other than Krishna, the heroine is eager to meet him. And their eyes meet.

'The Confidante' is portrayed as a Varnam, *Saamiye Varasolladi* of Dandayudhapani Pillai in ragam Purvikalyani. Now that they are in love, she anxiously waits to meet him. "Are you sure he is the one for you? - the one who rides the peacock, the one who is praised by all in this world, the beloved son of Goddess Sivagami. With trees showering flowers, birds tweeting melodiously, young boys looking up to him as a hero, young damsels shying away, women taking off the evil eye and wise men praising him and blessing him?" The heroine admits it's him and asks her friend not to delay any further. She complains of cupid tormenting her and finally convinces her sakhi to go and bring him to her.

A Kshetraya Padam, *Evvade Evvade* in ragam Shankarabharanam and Misra Chapu takes over a segment named as 'The Close Associate'. A choreography of Smt. Bragha Bessel, the piece describes how the heroine who has spent the night with her beloved keeps it a secret even from her sakhi. Expressive and witty, the piece is an interesting watch especially when Janani describes how the heroine behaves innocent and unaware of her deeds with the hero.

The last segment, 'The unconditional Supporter', incorporated *Akkakelavva Naan ondukanasa Kande* in Ragamalika and Talamalika describes the 11th century female mystic saint narrating to her dear friend

warrior and lost her third breast when she met her eternal lover, Sundareswarar was demonstrated with ace in *Devi Neeye Thunai* in ragam Keeravani.

While Natesha Kavuthuvam set in Ragam

SS CORRESPONDENT



about her dream with her beloved Chenna Mallikarjuna (Shiva). One night in her dream he appeared as a mendicant. As he moved away she ran behind him and held his hand. Later with the help of her friend, she rejects her family life and worldly attachment to be one with her beloved.

Janani's enterprising presence and abhinaya made the evening a relishing one!

Hamsadhwani and Talam Adi followed by Kanda Chapu Alarippu served as a perfect invocation, the performance concluded with a neat Dhwijavati Tillana composed by Dr. Balamurali Krishna.

A UNIQUE MARGAM

Ananya Shanckaram, chose to focus on Maha Periyava in her performance for Bharat Nrithya utsav festival held at R. K. Swamy Auditorium. Compiling the verses of Pujayasri Jayendra Saraswathi, Ananya brought out the miracles performed by Maha Periyava in a graceful visual representation. On a later piece, Ena perum thavam, she showcased her maturity and understanding of a character. From depicting his the journey of Maha Periyava to imitating his mannerisms, Ananya's sustained approach made this piece moving and close to heart.



The main composition that she chose for the evening was Dandayudhapani Pillai's Ragamalika varnam - *Swamiyai azaithodi vaa* where the nayika was addressing her friend to fetch her lord. The sancari of the nayika eagerly waiting for her lord's visit during a blooming and blissful spring was a poetic.

The Padam *Teruvil varano* of Muttutandavar in raga khamas depicting a lovelorn maiden who is longing for the loving glance of compassion from lord Nataraja was a good attempt. The glance of Nataraja would remain in the mind for quite some time, but His gait didn't provide a lasting impression.

Madurai N. Krishna's Tillana in raga Simhendramadhyamam was short with limited korvais. Her nritta kept pace with the rhythmic patterns and this sync brought in both the audience and the dancer on the same platform. Coupled to this was her amazing Araimandi throughout her presentation!

The orchestra comprised Smt. Radhika Kalyani (natuvangam), Randini Aravind (vocal), K.R. Venkatasubramniyan (mridangam) and Kedaravignesh (violin).

 PADMAVATHY. R

RADHA SAMETHA



Janani Krishnakumar and Lasya Vinodkumar, students of Guru Ranjana Vinodkumar, presented 'Nrithya Natesha' on February 22.

Beginning with the traditional Pushpanjali in ragam Nattai and Natesha Kavuthuvam in Gowla, they moved onto the Natakurinji Varnam. *Nrithyathi Nrithyathi* in ragam Sankarabharanam was followed by *Anandha Koothanin* in ragam Hamsanandam.

The performance concluded with a Thillana in ragam Surya. Their margam was designed completely in the universal Adi talam.



Shreeja Kishore, disciple of Guru Ranjana Vinodkumar presented 'Radha Sametha' on February 22.

She began with a Pushpanjali in Nattai and moved onto Muralidhara Kauthuvam in Arabi. After the ragamalika varnam, she continued with *Rusali Radha*, a Marathi abhang in Yamankalyani and *Govindan kuzhalosai* in ragamalika.

Kathanakuthukalam Thillana was the finale of the recital.

A GOOD TEAM WORK



Students of Sadhangai Natyalaya, disciples of Guru Nandhini Sivaramakrishnan - V. Shivan, Harini. R. V. Shriyaa Srinivasan, P. Dhiksha, Avanthika. B, Sumithra. I, A. Aakrithi L, R. Samantha, A. Dhanalakshmi and M. Mahathi showcased good teamwork through their Bharatanatyam recital on February 18.

They began with a Pushpanjali in Amirthavarshini ragam, Jathiswaram in Saveri ragam and Roopaka taalam, Shanmugapriya Varnam composed by Veenai seshaiyer. They continued the second half with a Keerthanam in Hamsadwani ragam, composed by Madurai R. Muralidaran and concluded with the Brindavan Saranga Thillana of Sri Balamuralikrishna.



In the photo : SPSS executives, Guru Nandhini Sivaramakrishnan, and all performers with certificates.

Lasya personified performance

 LALITHA NARASIMHAN

Archana Karthik presented a solo which began with Mallari in Khanda Triputa talam which was a graceful start. Her expressive eyes did grab the attention of the audience building up curiosity about what is next.

Archana then moved on to the main number Varnam on Lord Muruga by Lalgudi G. Jayaraman in Neelambari ragam and Adi talam. A vibrant Trikala jathi followed the sancari depicting the birth of Lord Muruga from Lord Shiva's third eye and taken care by Karthigai pengal. Another notable sancari was the episode from Valli thirumanam where Lord Muruga comes as an old man and plays tricks with Valli and finally marries her by disclosing himself. The sancari bhavas of Archana deserve a mention. Choreography of the sancaris were brilliant. But all the jathis were overdosed with karanas and lasya while the audience mostly look for nritta in a Bharatanatyam recital.

Archana was supported with a brilliant young team of orchestra comprising Sri Kaushik Champakesan on the nattuvangam, whose rendering of jathis were powerful, Kum. Pavithra Shankar on the vocal, Sri. N. Ramakrishnan on the

mridangam, Sri Durai Srinivasan on the violin and Sri Sruthi Sagar on the flute.

Archana's next number was a Kriti *Mamavathu Sri Saraswathi* on Goddess Saraswathi in ragam Hindolam, talam Adi composed by Mysore Sri Vasudevacharya, yet another graceful presentation by the dancer.

She continued with Jeyadeva's Astapadi *Nathahare Jagannatha Hare* in ragam Vasanthi and Misrachapu talam where the Nayika's friend explains Lord Krishna, about the longing of Nayika (Radha) to meet him. Archana did justify the beauty of the Ashtapadi. Use of Ganjira did add on to the mood.

Archana concluded her recital with a Thillana composed by Maharajapuram Sri Santhanam in ragam Basant and talam Adi which was followed by Mahavishnu Stotram written by Jagadguru Bharati Theerta Swamigal. It was a good performance which could have added value to her experience in dance if there was more nritta.



Where the thillana was not the end

 LALITHA NARASIMHAN

Aishwarya Ramu, disciple of Smt. Sridevipriya Sriram presented a solo Bharatanatyam recital beginning with Alarippu in Chatusra Eka talam.

The Varnam, *Varana Mukava* on Ganesha composed by Sri. T. V. Gopalakrishnan in Nattaikurinji ragam.

The next number was the Kavadichindu, a folk piece on Muruga. Aishwarya then moved on to Thillana composed by Sri Dhandayudhapani Pillai in ragam Hindolam.

The concluding number of the recital was Bhagyatha Lakshmi Baramma, a composition in Madhyamavathi ragam in praise of goddess Lakshmi.

Aishwarya was supported by good orchestra comprising Smt. Sridevipriya Sriram (nattuvangam), Smt. Chithrambari Krishnakumar (vocal), Sri Nagarajan (mridangam), Sri Sikamani (violin) and Sri Devaraj (flute).

It is somehow contrasting but true that throughout the performance, Aiswarya had good energy but it definitely needs to be channelised into more refined nritta movements and brighter smiles. Further guidance and enthusiastic learning would definitely nurture her into a confident performer.



Enchanting performance

Smt. Padma Srirangan, a senior disciple of Dr. Vijay Madhavan presented her solo performance. *Devar munivar paniyum dayakaran*, a composition of Sri Papanasam Sivan on Lord Ganesha in Tilangragam and Adi talam was her invocation. Her bright start created curiosity to watch the next number.

Padma then moved on to the main number Daru Varnam on Goddess Meenakshi in Kamas ragam and Adi talam penned by Harikesanallur Sri Muthaiyah Bagavadhar describing the greatness of the goddess. She was the daughter of Malayadwaja and mother of Ganapathi and Muruga. The story of Thirugnana Sambandar, Kalidas and Abirama Bhattar were beautifully depicted. Both the choreography and the presentation were commendable. Padma had an excellent orchestra support comprising Dr. Vijay Madhavan on the nattuvangam, Smt. Chithrambari Krishnakumar on the vocal, Sri Mayuram J. Shankar on the mridangam and Sri Satish Kumar on the violin.

A Keertanam on Lord Natraja *Anandha Natamaduvar Thillai* composed by Sri Neelakanda Sivan in Poorvikalyani ragam and Roopaka talam was the next number. It

was yet again a neat presentation. This seemed to be Shivarathiri special.

Padma moved on to a Padam *Arivenaiya un andharangam* in Atana ragam and Roopaka talam where in a Khandita Nayika tells her husband that she knows about his relationship with another woman and that he can't hide anything from her anymore. It was a good presentation. But, it left one wondering that the Khandita nayika could have been stronger.

Padma's concluding number was a Thillana in Maandragam and Adi talam penned by Lalgudi G. Jayaraman. Padma did justify her Guru's choreography with her neat presentation. She deserves all appreciation for her sincere effort.

◆ LALITHA NARASIMHAN



24-2-2020 (Monday)

5.30 pm	Bharatanatyam	P. Jeevitha and M.S. Shivani
7.00 pm	Bharatanatyam	G. Umaa Maheswari

25-2-2020 (Tuesday)

5.30 pm	Bharatanatyam	K. Upanisha
7.00 pm	Bharatanatyam	S. Roopa

26-2-2020 (Wednesday)

5.30 pm	Bharatanatyam	V.G. Divya
7.00 pm	Mohiniyattam	Jayasree Sankaran

27-2-2020 (Thursday)

5.30 pm	Bharatanatyam	Sneha Cheralathan
7.00 pm	Bharatanatyam	Madhumitha Sridharan

28-2-2020 (Friday)

5.30 pm	Bharatanatyam	A.G. Jayashree
7.00 pm	Bharatanatyam	Nisthula Suresh

29-2-2020 (Saturday)

5.30 pm	Bharatanatyam	Jayanthi Srivatsan
7.00 pm	Bharatanatyam	Pravarthika Balaji

1-3-2020 (Sunday)

4.00 pm	Bharatanatyam	H.G. Shakambari
5.30 pm	Bharatanatyam	Nandhini Sugumaran
7.00 pm	Bharatanatyam	Vaidehi Harish

Coming up



Bharat Nritya Utsav

email: sangeethsarathy@gmail.com

EDITORIAL TEAM

Editor-in-chief:
Jagyaseni Chatterjee

Sub-editor (Tamil) : Sriram

Reporters:

Amrutha Sriram | Lalitha Narasimhan
Lajantha Kunasegaram
Sandiya Ramesh | Padmavathy. R
Preethi Shankar | Vasundhara Sundarraj

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www.parthasarathyswamisabha.com.

If you wish to write for us send us an email at sangeethsarathy@gmail.com.