



**SRI PARTHASARATHY SWAMI SABHA**

*Bharat Nritya Utsav*

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## Ragas in motion

Disciple of Smt. Kamala Subramanian, Keerthana Subramanian was blessed to have an audience comprising the legendary V P Dhananjayan and Shanta Dhananjayan. Commencing with a Keerthanam in ragam Saraswati and talam Rupakam, she moved onto the Panthuvarali Varnam composed by Madurai N. Krishnan. *Engu Naan Selven* in Dwijavanti and *Mani Nupura Dhari* in Neelambari, two keerthanams were followed with the concluding Dhanashri Thillana.



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Bharatanatyam by  
Anjana Ramesh,  
disciple of Guru Malathi  
Thothadri, on February  
23



## முதியவர் ரசித்த முழுமதி நாட்டியம்

 LAJANTHA KUNASEGARAM

அவளது ஒவ்வொரு அழகிய அசைவக்கும் தானும் தன் கை கால்களை அசைத்து மெய்மறந்து ரசித்தார் சபையிலிருந்த ஒரு பெரியவர். ஒரு நாட்டியத்தின் வெற்றியே சபையோரை மெய்மறக்கவைப்பது தானே. அவர் கைகளில் வந்து போன கடகாமுக, அலபத்ம முத்திரைகள் தான் அதற்குச் சான்று. அருகிலிருந்த என்னிடம் சந்தேகங்களைக் கேட்டுக் கேட்டு, தெளிவாக்கிக் கொண்டதும் அவரது நாட்டியப் பிரியத்தின் பிரதிபலிப்பத்தான். இப்படியான ஒரு நாட்டிய அனுபவத்தை உருவாக்கியது தான் சி. ஸ்னேஹாவின் நாட்டியம்.

நட்டுவாங்க கையாள்கையின் தனித்துவத்தினால் சிறப்பு பெற்ற டாக்டர். எஸ். திவ்யசேனா அவர்களின் திவ்யாஞ்சலி நாட்டியப்பள்ளி மாணவியான ஸ்னேஹாவின் அவைக்காற்றுகை நிகழ்வானது ஸ்ரீ பாத்தசாரதி சுவாமி சபாவின் பாத நிருத்திய உற்சவத்தில் இடம்பெற்றது.

நிகழ்வின் ஆரம்பமானது கண்ட அலாரிப்பின் கம்பீத்துப்புற்றுவில் முத்து ஸ்வாமி தீட்வி தரின் அகிலாண்டேஸ்வரி கீர்த்தனமும் பின்னினைப்பாக அமைந்தது. இக் கீர்த்தனத்தில் பாடகர் ஸ்ரீ. ஜி. ஆர். ப்ரவீன் வைத்தியநாதன் தனது இசைத்திறனை திறம்பட வெளிப்படுத்த, பாடவின் இழுவையில் நடனமும் சிறிது தொய்வு கண்டது.

தொடர்ந்து வந்த நாட்டைக்குறிஞ்சி வர்ணத்தில் ஒவ்வொரு ஜதிகளுக்குமான

நடன அமைப்பில் குரு திவ்யசேனா அவர்களின் தனித்துவம் உறுதிப்படுத்தப்பட்டதுடன் ஸ்னேஹாவும் தன் உற்சாக நடனத்தில் அழகு சேர்த்தாள். ஒவ்வொரு உருப்பகளையும் சிறப்பித்த மிருதங்கக் கலைஞர் ஸ்ரீ. பி. பி. ஹரிபாபு அவர்கள், குறிப்பாக இவ்வர்ணத்தில் ஒருபால் சிறப்புறு நட்டுவாங்கத்தின் பணியையும் தானே எடுத்துச் செய்தார் என்று தான் தோன்றியது. வழக்கத்திற்கு மாறாக மேடையில் இரண்டு மிருதங்கள் வைத்து அழகாக அவற்றைக் கையாண்டமை அவரின் அனுபவ ஆளுமையை ரசிக்கவைத்தது.



நிருத்தப் பகுதியில் தன் ஒவ்வொரு கண்ணசைவிற்கும் சபையோரின் கைதட்டு வாங்கிய ஸ்னேஹா அபிநியப்பகுதியில் தன் பயிற்சியை சரியாக வெளிப்படுத்தியிருந்தாலும் தன் கற்பனை அபிநியத்தில் சபைக்கு காட்சியமைப்பது தோற்றுவிக்கும் முறையில் மேலும் கவனம் செலுத்தி இருந்தால் “நேற்றந்தி நேரத்திலே..” என்ற கப்பராய ஜயின் பதம் மேலும் சிறப்புற்றிருக்கும். ஸ்ரீமதி. ஷ்யாமளா. என். ஆதித் அவர்களின் நட்டுவாங்கத்துடன், ஸ்ரீ. கே. கணேஸ் அவர்களின் வயலின் இசையுடன் டாக்டர். எம். பாலமுரளிக்குஷணா அவர்களின் பெறுாக் இராக தில்லானாவின் விறுவிறுப்பான ஆடலுடன் நிகழ்வு பெற்றது.

அந்த முதியவர் ஒரு மருத்துவத் தேவையடையவராக இருந்திருந்தால் சில நாட்களுக்கு அவருக்கு மருந்தே தேவையில்லை. அப்படியாரு அகமலர்ச்சி அவர் முகத்தில். அந்த முதியவருக்கு மட்டுமல்ல, நல்ல கலை வெளிப்பாடுகளை காணும் எவருக்கும் அவை ஆனந்தமும் நிம்மதியும் தருவதோடு மருத்துவ குணமும் தரவல்லவை.

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# A recital, differently conceived

◆ PADMAVATHY R

Narthaki Sree Veena Mani performed a kuchipudi recital. A disciple of Seetha Nagajothy and Shri P. Nagajothy, her presentation was designed in a 'not so usual' manner.

She commenced her performance with *Annamacharya a keerthanam Emani Pogadudu Annamaiah* that describes the pleasant relationship between Alamelumanga and Sri Venkateswara. It is not often that a recital begins with a love based keerthanam even though sringara is called as the raja rasa. The dancer however chose to depict stories of a few avatars of Vishnu to show his myriad forms. These stories are dramatic and serve as a good platter for the audience.

She continued with *sancara tadhara sudha*,



Jayadeva's *Ashtapadi* where the dancer described a remorse Radha pining to her sakhi upon missing Krishna. She remembers his flute, the peacock feather on his crown, his charming smile and is filled with love even though he seems to ignore him.

Narthaki went onto the *Javali Smara sundaranguni* by Dharmapuri Subbarayar, set to Paras ragam. She seemed to have adorned the swadheenapatika nayika of the song quite well. But sometimes a lot more is needed to be able to communicate to the audience. While the bhava was expressed, the rasa did not seem to have emerged in an equally impressive proportion.

She concluded her performance with a traditional Kuchipudi Tarangam written by poet Yati Narayana Theertha. Tarangams appeal to one an all for the plate rendition. Narthaki took the challenge of the plate and her ability to balance the pot quite effortlessly.

# Commanding stage presence

◆ AMRUTHA SRIRAM

Sometimes all it takes is that perfect entry complimenting to a striking stage presence. G. Umaa Maheswari, disciple of Sri. Binesh Mahadevan had both in the right equation. She began her solo recital with an *Annamacharya Krithi* praising Lord Vishnu; *Sriman Narayana* set in Ragam Bowli with confidence and glow.



She chose to perform the *navaragamalika Varnam Swamiyai Azhaithodi Vaa* composed by K N Dhandayudhapani Pillai. The adavus were new and eclectic keeping the traditional format and one can easily comprehend that the dancer had internalized the choreography well. She communicated the sahithyams skillfully with energetic hastas.

Umaa made a good attempt on *Anandha Nattam Aduvar* composed by Neelakanda Shivan. Looking at the sincerity with which she delivered the other items, one can be sure that this piece would take off well the next time she performs. She moved on to the famous *Chinnanchiru Kiliye* composed by Mahakavi Bharathiyan. It is believed that rasanubhava happens only with a sahridya audience. And sometimes one has to put a little more effort to awaken the audience. Umaa's finale was simply a testimony to a good interaction with the audience. As a finale to the song, while she depicted the mother putting her child to sleep; the audience started clapping. She promptly requested them to not make noise and disturb the child. It showed her presence of mind and an innate aesthetic sense.

If one would have to give her a positive criticism, that would surely be – 'work more on holding onto the sthayi bhava'.

The recital was well supported by Sri Binesh Mahadevan on the Nattuvangam, Smt Chithrambari Krishnakumar on Vocal, Sri Palghat Viswesh Swaminathan on Violin and Sri Shivaprasad on the Mridangam. The performance concluded with the *Kathanakuthukalam Thillana* composed by Balamuralikrishna.

# In which the ingredients were well blend



LALITHA NARASIMHAN

It was a visual treat by the Mohiniyattam dancer Smt. Jaishri Shankar from Bangalore, disciple of Natya Kalasarathy Smt. Gopika Varma and faculty of Dasyam, Bangalore. The recital began with Chollukattu in ragam Chakravaha and talam Adi with the versus, *Ekadantam Mahakaayam* as a salutation to Lord Ganapathy. She had the most important ingredient of Mohiniyattam in place – lasya. A brilliant start with impressive lasya, she also made sure of neat footwork.

A Swati Tirunal's Padam *Panimathimukhi bale Padmanabha ninuennil* in Aahari ragam and Misrachapu talam describing a Nayika's pangs of separation was performed next. The Nayika with a mix of lament, complain, love and desire says to her friend "Oh Sakhi! Padmanabha is not so kind to me. So Kamadeva is shooting arrows on me. I am not able to take this pain of separation. What shall I do?" The multiple layer of emotions from unbearable pain of love to the sweet memories of being together with the hero was beautifully portrayed by Jaishri.

*Odi Varu Kanna* penned by Sri Sundara Narayanan was the main number that was based on the story of Manjula, an ardent devotee of Lord Guruvayurappan. The story goes thus - Manjula used to make flower garlands for the lord. But one day she was late to the temple and therefore could not offer her garland to her Lord. With disappointment Manjula leaves the garland in a banyan tree. Next day when the priest tried to take off the old garlands offered to the lord the previous day, he was not able to remove one particular garland. Later he realizes that is the garland offered to the lord by his devotee



Manjula. Jaishri's involved presentation made the audience indulge themselves in the bhakthi of Manjula.

That is one of the greatest purpose of dance. Delimiting itself from the boundaries of entertainment, it extends to creating impact in the emotive and thinking powers of a common man.

With the commendable support of the orchestra comprising Smt. Gopika Varma on the nattuvangam, Sri Girish Menon on the vocal, Sri Nagarajan on the mridangam and Sri Sivakumar on the flute, Jaishri concluded her recital with a Thillana penned by Sri T. N. Seshagopalan in ragam Hussaini.

And this is exactly what happens when all the ingredients are well blend – a memorable performance that remains etched in the mind for a long time!



## Dazzling duo

P. Jeevitha and M.S. Shivani, disciples of Sri Binesh Mahadevan, performed a duet recital on February 24. The performance began with a traditional Pushpanjali in Gambeeranatai and Talam Adi composed by K Lalitha. Shiva Shabdam composed by H. Vaidhyanathan was followed by the Ragamalika Pada Varnam composed by Mayaram Vishwanathan. Shivani performed *Meenakshi Thaye* in ragam Abhogi composed by K N Dhandayudhapani Pillai. Jeevitha performed Periyasamy Thooran's *Vennai Unnum En Venugananai* in ragam Desh. The performance was concluded by the duo with Ragamalika Thillana composed by Ranganayaki Jayaraman.



# Leveraged Performance

◆ LALITHA NARASIMHAN

Samyuktha Anuram, disciple of Kalaivarmani Smt.B.Srimathi Venkat presented a solo beginning with Indra Sandhi Kavuthuvam as an invocation. This was an unusual piece which did grab the attention of the audience. With this enthusiastic start Samyuktha moved on to an interesting main number Andal Varnam in ragam Bhairavi in Talam Adi composed by Sri Bavani Kishore. It was an energetic performance by Samyuktha. With the kondai, the innocence on her face, the well depicted bhava, it was difficult to separate the dancer from the character.

*Netrandhi Nerathile* in Hussaini ragam and Adi talam followed next where the Nayika

asks her beloved Lord Muruga, "Who was that woman who came in the dusk yesterday near the river bank and made signals at you to come to her? Samyutha's beautiful expressions brought out the lyrics in movements in a befitting manner. From a matured Nayika Samyuktha transformed to a naughty Krishna in her next number *Vishamakara Kannan* in Chenchurutti ragam and Adi talam.

The recital was even more special with presence of Smt. Roja Kannan and Smt. Priya Kartikeyan as Chief Guests. Samyuktha was fortunate to receive the appreciation from them.

Samyuktha concluded her recital with a Thillana in Maand ragam and Adi talam. She performed with full spirit till the end with the able support of the orchestra comprising Smt. B. Srimathi Venkat on the nattuvangam, Smt. Roshini Ganesh on the vocal, Mayavaram T. Viswanathan on the Mridangam and Sri Sikamani on the violin. A class 11 student Samyuktha is a young budding artist who deserves appreciation for her sincerity and passion for this art. With consistent hardwork she will be able to win laurels.



Priyanka Raghuraman, disciple of Anitha Guha presented a Bharatanatyam recital on February 23. The combination of a prompt audience and her energy created a vibrant atmosphere.



## Colourful recital



On February 27, Madhumitha Sridharan, disciple of Guru Maalini Balaji began with a *Nandi Chol* in Rupaka talam composed by Sri. K. Balaji. Deekshitar's *Kanchadalayadakshi* brought a lilting mood before the eternal *innum en manam* in Charukesi. Post the varnam, *Satre vilagi irum pillai* in Purvikalyani from Nandanar Charitram and *Govardhana giri dhari* in Darbari Kanada were thoughtful and an interesting to watch. She concluded with the thillana in Desh

## Dedicated spirit

Disciples of Guru Shyamala N. Adith, Founder, Shraddha School of Dance gave a dedicated Bharatanatyam recital on February 25.

The group began with *Jem Jem* in Arabi ragam and continued with *Arpudha Narthanam* in Gambira Natai. *Natanam Adinar* in Vasantha ragam and Ata talam brought a fresh feel while the well known *Mayil Vahana* in Mohanam made the audience hum on their own as well.

*Pithan Endralum* paved the way for a good ending that culminated with the Thillana in maduvanthy



## An evening of Sridevi Nrityalaya

A. G. Jayashree and Nisthula Suresh performed solo Bharatanatyam recitals on February 28. The hall resonated with poetry in rhythm as the enthusiastic dancers showcased their energetic nritta renditions.



## Charisma of Charukesi



Sridhanya Harihar, disciple of Smt. Deepa Balaji performed on February 29. She began with a pushpanjali in ragam Saraswati.

The immortal Charukesi varnam - *innum en manam* followed next. "Is it appropriate to behave as if you are unaware of my love, even though you know every bit of my heart's desire", says the composer, Lalgudi G Jayaraman and the dancer seconds the composer.

Ambujam Krishna's *chinna chinna padam* in Kapi set a great momentum with the vibes of little Krishna around. She followed with *Eppadithan* in Neelambari and concluded with the rhythmic Thillana in Brindavana Saranga.



# Dancing to eclectic compositions

Bharatanatyam by Pravarthika Balaji, disciple of Guru Maalini Balaji had a line-up of choreographies from a wide range of composers.

Beginning with Balamuralikrishna's Pushpanjali, she moved onto *Tamarai Malar ondru kanden* by Kavi Kannan. *Sakiye indha velayil* in Ananda bahairavi and adi thalam, a popular composition of the Tanjore Quartet was presented as the centre piece. A Periya Saami Thooran composition, *Thaaye Tripura sundari* in Saveri ragam and

Kanda Chapu talam was taken next followed by *Jagadho Dharana* in kaapi.

There was also a Kavadi Chindu *Valli kanavan perai* before she concluded with the Mohana Kalyani Thillana composed by the musical legend, Lalgudi Jayaraman.





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# Coming up

## 2-3-2020 (MONDAY)

5.30 pm	Bharatanatyam	Sai Sruthi
7.00 pm	Bharatanatyam	C.S. Bhavana

## 3-3-2020 (TUESDAY)

5.30 pm	Bharatanatyam	S. Apsara
7.00 pm	Bharatanatyam	Apsara Rajsekar

## 4-3-2020 (WEDNESDAY)

5.30 pm	Bharatanatyam	S. Vaishnavi
7.00 pm	Bharatanatyam	Kshithika P. Nair

## 5-3-2020 (THURSDAY)

5.30 pm	Bharatanatyam	Trinethra Mahesh
7.00 pm	Bharatanatyam	Aparna Thiagarajan

## 6-3-2020 (FRIDAY)

5.30 pm	Bharatanatyam	Vaishnavi Chella
7.00 pm	Bharatanatyam	Smrithi Sudhakar

## 7-3-2020 (SATURDAY)

4.00 pm	Bharatanatyam	Jayashree Deepan
5.30 pm	Bharatanatyam	Sahana Dinesh
7.00 pm	Bharatanatyam	Students of Sridevi Nrithyalaya

## 8-3-2020 (SUNDAY)

4.00 pm	Bharatanatyam	Poornima Palanimurugan
5.30 pm	Bharatanatyam	Rashmi Ravishankar
7.00 pm	Bharatanatyam	Christina

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