



SRI PARTHASARATHY SWAMI SABHA

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ஆதித்ய மாதவன் கச்சேரி: ஒரு இன்பக் கலவை

திரு ஓ எஸ் டி இன்று நம்மிடையே இல்லை எனும் திடுக்கிடும் செய்தி கேட்டு மனதொடிந்த நிலையில் நமது சபாவிற்ருள் நுழைந்தோம். அங்கு 12.30 மணி நேரக் கச்சேரியில் (31.12.2023) பாடிக் கொண்டிருந்தது ஆதித்ய மாதவன்.



சுகமான காற்றுதான் நம்மை வருடுகிறதோ என்று எண்ண வைக்கும் குரல்.

அதே சமயம் அழுத்தத்திற்கும் ஆழத்திற்கும் குறையொன்றுமில்லை. ஒரு பெரிய கொடுப்பினை என்ன தெரியுமா? ஆண் குரலில், அந்த சுருதியில், 1.5 கட்டையில், எவ்வளவு வேண்டுமானாலும் “கத்திப்” பாடலாம். இன்பக் கிளர்ச்சி ஏற்படும்! சோமுனை எடுத்துக் கொள்ளுங்கள், ஜேசுதாஸ், வணக்கத்துக்குரிய பித்துக்குளி....அதைத் தான் ஆதித்ய மாதவன் செய்து கொண்டிருந்தார். தவமாய்த் தவமிருந்து பெற்ற குரலை, எப்படிக் கொடுத்தால் சோபிக்கும் என்பதைக் கற்றுணர்ந்தவர் போலும்! இவரது சாரீரத்திற்கு வசமாகாத சங்கதிகள் எதும் இல்லையோ என்று நம்மை வியக்க வைத்தார். அரங்கில் சேஷாசல நாயகத்தில் உள்ள அரவிந்த பத்ர நயனத்திற்கு கற்பனை ஸ்வரப்பிரஸ்தாரம் நிறைவேறிக் கொண்டிருந்தது.

வயலினிஸ்ட் வைபவ் ரமணி, மிருதங்கம் பி என் காசிநாதன்....தியாகராஜர் “இந்த செளக்ய” கீர்த்தனையில் மிஸ்ரமுசேஸி (கலவை) என்ற பதம் வரும் ஒரு சின்ன மாற்றம். அன்று, வயலினும் மிருதங்கமும் வாய்ப்பாட்டும் சேர்ந்த மிஸ்ரம், ரசிக்கர்களுக்கு. வயலினிஸ்ட் பற்றி ஓரளவு தெரியும். நம் கண் முன் வளர்ந்த கலைஞர். பட் இந்த காசிநாதன்? என்ன கை அது? ஓரிடத்தில் திரு சுப்புடு “தாள வாத்தியங்கள் அடைப்பாக வாசிக்கப் பட வேண்டும்” என்று பரிந்துரை



அளித்திருப்பார். அது இது தானோ? வழங்கிய தனியோ சுமார் 3 நிமிடங்களே! சுருங்கச் சொற்களைச் சொல்லி நம்மை ஆட்கொண்டவர் இவர்.

அடுத்து, மாதவன் ஸ்ரீ ரஞ்சனியில் பாடியது, மாருபல்க. இது செம்மங்குடியின் சொத்து. மாதவனுக்கும் சொத்தில் பங்குண்டு என்பதே இங்கு பிரகடனம் செய்யப்பட்டது. ராக ஆலாபனையில் ஸ்ரீரஞ்சனிக்கு மேலும் அழகு சேர்க்கப்பட்டது. அலசி அலசிப், புகுந்து புகுந்து பாடினார். தாரிதெறிகியில் நெரவலும் ஸ்வரமும். எல்லாம் கன கச்சிதம்.

இருங்கள்! கடைசி இரண்டு, அலிவேணி என்ற சுவாதித்திருநாளின் சாகித்யம் குறிஞ்சியிலும், சுருதிமுடி மோனம் சொல் என்ற திருப்பகமும் (ஹரிகாம்போதி/ செஞ்சுருட்டி) நம்மை வேறு உலகத்திற்குப் பயணிக்க வைத்தன. முதல் பாடல் கே வி என் உயிர்த்தெழுந்து வந்து பாடுவது போலிருந்தது. இரண்டாவதில் சமீபத்தில், கடந்த பத்து வருடங்களுக்குள் சங்கீத கலாநிதி பெற்றவரின் பாதிப்பு தெரிந்தது. எல்லாம் நன்மைக்கே!

வயலினிஸ்ட் நல்ல ஈடு கொடுத்து வாசிக்கக் கூடிய ஆற்றல் - ஆலாபனை, நெரவல், ஸ்வரங்கள் எல்லாத்துக்குமேதான். இதனை சந்தடி செய்யாமல் வெளிக் கொணரும் தன்மையும் இவரிடம்.

... எஸ் சிவகுமார்

MUSICAL ODYSSEY : Vignesh Ishwar's Concert Journey from Thiruvaiyaru to Dwaraka

On the eve of Vignesh Ishwar's Concert, Parthasarathy Sabha was once again flooded with Taanam, Neraval and Swaram.

Through his 'Ragaratna malikache' in Ririgoula, he made the audience visualise Thiruvaiyaru Goshti Gaanam while rendering, 'bhagavathotamulu koodi'. When we are in Thiruvaiyaru one should have Darshan of Lord Rama; perhaps he sang 'Mamava pattabhirama' in Manirangu for this reason. 'Kaalai thooki' in Yadhukula kambodi gave the audience a glimpse of Kailasam.

Vibrant Taanam in Todi followed by the most precious gem of Saint Thyagaraja - 'Koluvamaregada' and elaborate Niraval in 'tambura chekoni' followed by brilliant Swarams elevated the audience to blissful world.

Vittal Rangan on the Violin reflected with equal and brilliant strokes in Taanam and extended complete support throughout the concert as a shadow. Delhi Sairam extended support with utmost involvement and this is his 4th Concert within 3 days on the same stage. Anyone would agree with me that he played exemplary Korvais and Muthaippu with no repetition. Chandrasekara Sharma on the Ghatam was equally brilliant to accomplish the Concert.

Following Thiruvayuru and Kailsam Darshan Vignesh Ishwar travelled with the audience to Dwaraka through his Ashtapati



and I am sure we are still living there.

... SARADHA VENKATA KRISHNAN

In a captivating evening of classical resonance, P Unnikrishnan led an immersive musical experience, supported by a stellar ensemble: MS Ananthakrishnan on Violin, Tiruvarur Bakthavathsalam on Mrudangam, and Ravi Balasubramaniam on Ghatam. Unnikrishnan effortlessly navigated through intricate ragas and emotive melodies. MS Ananthakrishnan's accompaniment on the Violin complimented Unnikrishnan's vocals with eloquent responses and melodic interplay.

The rhythmic foundation laid by Tiruvarur Bakthavathsalam on the Mrudangam, combined with Ravi Balasubramaniam's skillful handling of the Ghatam, added layers of depth and energy to the concert.



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In a cherished gathering at the Sri Parthasarathi Swami meeting, S.Mahathi's performance was a testament to her enduring vocal prowess. With her captivating voice, her rendition of classics like "Ranga Nayagam Bhavaye" resonated with the audience. Her delineation of Sarasangi and the joyous dance of Kalyani and Hindolam, left the audience in awe, reaffirming Mahathi's musical competency.



Sai Vignesh's enthralling concert, with Aditya Satyadeep on Violin, Srihari Raman on Mrudangam, and Sathya Ganesan on Ghatam, was a seamless blend of expertise and emotive music. Vignesh's vocals, coupled with the ensemble's exceptional accompaniment, created an immersive experience, leaving the audience captivated till the last note.

VARNAMs: The Foundation of Voice, Rhythm, and Improvisation

Presented by three 'Doctors' on stage, the lecdem on varnams, expectedly was a scholarly session.

Gayatri spoke about the RagamAlika varnam composed by Smt. Suguna Purushothaman on the Priya ragams viz. Karaharapriya, Shanmukhapriya, Rasikapriya and others. The ethukadai swaram in Rasikapriya being the highlight. She also referred to her varnam in the Pancharatna gana ragas viz. Nattai, Gowla, Arabhi, Varali and Sri. The Bhairavi ata tALa varnam was discussed next and it was observed that it has no muthAippu.

Mohanam Varnam was the next and with the two swaras 'ga' and 'ri' how it lends itself well for both swara and tAnam singing was demonstrated.

The discussion shifted gear to the Layam aspect and how it is very important in Varnams. The presenters spoke about the handling of various nadais and how to sing effectively in first and second speed, in tisram and chatusram and the combinations in Adi tALam. Gayatri spoke about her 'checkpoint in each' - for example tisram and Khandam - as against 3-3-3, 4 & 5 in the 'sAmidayajUda' varnam in Kedaragowlai. The misra nadai in ata tALam in 'ViribhOni' varnam was taken up next.



It was the turn of tAna varnams next. Thereon the 'mukhi'talams viz. Panchamukhi, Sarvamukhi and Saptamukhi were broached upon. The Sashabda and nishabakriyas were highlighted. Overall an educative and informative session it was with the scores of students and rasikas wanting more from the stellar team.

••• **RAJAGOPALAN
VENKATRAMAN**

In the lecture-demonstration titled “Music Education in the Young: Approaches and Ideas,” musicians and gurus Lalgudi Vijayalakshmi, Anil Srinivasan, Dr. Ghatam V Suresh, and Prof. Sumithra Ranganathan illuminated diverse approaches to nurturing young musicians in India and abroad. Their insights, stemming from extensive experience in imparting musical education, unveiled innovative methodologies and pedagogical approaches tailored for young learners. The session provided a comprehensive exploration of fostering musical talent in the budding generation, offering valuable perspectives on deeper musical connection and nurturing budding talents across different cultural landscapes.



A soothing concert



In her afternoon performance, Ranjani Shivakumar commenced the concert with “Cheraravathe Emira” in Reetigowla. Following this, she delved into the intricacies of Sarasangi raga in an elaborate alapana, transitioning gracefully into “Neekela Dayaradhu” a composition by Ramaswamy Sivan. The song was rendered neatly with swara kalpana. The rendition of “Parama Paavana,” a rare composition in Ranjani by Meesu Krishna Iyer, was a delightful rarity for the audience. She sang an elaborate Kedaragowla, followed

by Saraguna Palimpa, Neraval and Swara at ‘Varaguna Seshadri’ showcased her adeptness.

The concert progressed to Behag, ‘Saramaina Maata lendhu’ javali, followed by the vibrant rhythm of Chenchuruti tillana. Ranjani has good training under her mentor Pantula Rama and it is reflected in her singing; Good song and raga selection. Her handle on swara Kalpana is good. One felt that a little variation in kaala pramaana would have added to the verve of the concert.

Chidambaram Badrinathan, is a seasoned violinist and his essays of Sarasangi raga and Kedaragowla was superb. B S Prashanth was an able support on the mridangam, playing up a good team work.

... SIVAPRIYA KRISHNAN

*A Rasika's experience
on the kutchery by
Kunnakudi Balamuralikrishna*



*I've come from
America
for this Music season.
We enjoyed
the concert.*



Carrying on their lineage

Being born into a musical lineage comes with its perks. A path is established and you just need to follow. Once a senior vidushi had said “I wish to be a cat in a legend’s house. I would have grown in an atmosphere of music and learnt everything”. Aishwarya and Saundarya, as great grand daughters of Smt. MS Subbulakshmi and grand daughters of Smt Radha Viswanathan, have grown up in such an atmosphere. They have learnt from a real legend and are growing to make a name in that style.



The sisters chose a set of kritis that were immortalised by their great grand mother who is much more than a legend. Choosing pUrvikalyANI and tODi to elaborate was a good time-tested choice. The raga delineations were good. Kriti renditions were precise and neat. Starting with vasantA varNam and himAchala tanaya in Ananda bhairavi, padmAvati ramaNam was sung with many rounds of swarams. raghuvamsa sudhA was sung in a racy manner. The pallavi in tODi was set to kaNDa jhampai tALam. The sAhitya ‘srl rAmA jaya rAmA jaya jaya rAmA rAmA’, was sung with elaborate detailing and rAgamAlIkA svarams. The sisters always chose to make a good korvai-type end for the swarams and there

was some vyavaharam everywhere. The concert ended with rAgamAlIkA version of silapatikaram verses vaDavaraiyai mathakki.

Madan Mohan on the violin played wonderfully well. He sounded a shade better in many places. The Percussion department was well handled by Akshay Venkatesan and Samyuktha Sreeram on the mridangam and ghatam respectively. Their playing suited the style of the singers.

... R BHARATHWAJ

An electrifying display of musical prowess

Starting from Varnam to Tirupugazh, the audience was awestruck. She began her concert with a soothing Behag Varnam followed by ‘Tatwa mariya Tarama’ in Reetigowla and ‘Edaiya gati’ in Chala nattai. Next came the voluminous Varali. She chose to sing ‘Mamava Meenakshi’ with a detailed niraval at ‘Shyame shankari Digvijaya pratapini’, where she took the audience around Madurai along with Meenakshi Amman.



While Vittal Rangan reflected and reproduced Sriranjani’s beautiful phrases, Patri Satish Kumar and K.V.Gopalakrishnan galloped on the mridangam and kanjira. ‘Saravana bhava’ in Pashupatipriya was a mid-man between Meenakshi and Sundareshwarar as the next one came in the form of Kambhoji.

A Gorgeous Kambhoji kept the listeners spellbound. One has to describe it as the kriti is ‘Kaana kann koti vendum’ whereas ‘kettka kaadu koti vendum’. Niraval in ‘Maanikkam Vairam mudal’ satisfied the rasikas as it was equivalent to a Pallavi singing. Then came a vibrant tani. Listening to Patri and KVG

was another feast indeed. Followed by ragamalika viruttam and ‘Rase harimiha’ ashtapati wa popular one this season. Evergreen Dhanasree tillana was the dessert to rasikas on New year Eve and the curtains rolled down with Tirupugazh.

... SARADHA VENKATA KRISHNAN

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mail them to : sangeethsarathy@gmail.com

An enjoyable concert experience

The making of a good musician starts with intense training, which is then embellished by internalisation of the music and then growing confidence and presenting it with conviction. K Gayathri certainly belongs in this league. She chose to begin this concert with a slokam and varNam composed by her guru Smt. Suguna Purushottaman, in which uses all ragams which have priya ending names. 'bhuviniDasuDanE' in sriranjani was sung with a quick round of neraval and svarams. Nishanth Chandran on violin gave fitting responses. LatAnji was taken up for elaboration. The ragam was sung in detail and the kriti 'marivErE' was rendered with a fitting round of neraval and svarams.

It is not necessary to have any manodarmam added to each urupadi. Singing of a kriti alone has its own importance. This aspect was emphasised and showcased very well when K Gayathri chose to sing 'sukhi evarO' in kAnaDA and 'muraharENA mukundEna' in suddha mukhAri in a sedate tempo with a racy 'kaNNai tirandhu pAr' in between.

The main course for the day was MadhyamAvati. It was classical and heavy delineation with a lot of gait. The kriti 'pAlinChu kAmAkshi' was presented with detailed neraval and svarams. Nishanth Chandran gave wonderful support throughout the concert and played his parts well. His replies were precise and fitting. J Vaidhyanathan gave wonderful percussion



support. His playing for kritis and manodarmam parts with much anticipation was enjoyable. Truly a veteran on stage, he embellished the overall concert experience. Siva Rama Krishna on Kanjira played his part well and provided good support. The tani they shared was very enjoyable.

The concert ended with 'manju nihar', a trademark kAvaDi sindu of the Musiri school and khamAs tillAnA. The team provided an excellent concert, which left the rasikas in elevated state.

... R BHARATHWAJ



Senior vidwan R.K. Shriramkumar, performed solo as the vocalist Rithwik Raja could not be at the concert. Shriramkumar, accompanied by Praveen Sparsh on the mridangam and G. Chandrasekara Sharma on the ghatam, showcased an exceptional display of virtuosity. His melodic finesse and technical mastery were evident as he navigated through intricate ragas and compositions. Praveen Sparsh's rhythmic accompaniment on the mridangam and Sharma's nimble fingers on the ghatam added depth and vitality to the performance.

In a well-presented concert, R. Suryaprakash sang a beautiful Hamsanandi RTP, skillfully weaving through Suddha Saveri and Sudha Dhanyasi. His gentle voice, coupled with an effortless style, held the audience spellbound. Accompanied by Patri Satish Kumar on mridangam, Kamalakiran Vinjamuri on violin, and Sowmiya Narayanan on ghatam, the team's seamless coordination added depth to the enchanting performance.





In a transformative lecture demonstration titled “Beyond Boundaries: Use of Vissha Proyogam in Beautifying Ragas,” musicians Nagai Muralidharan, Neyveli Santhanagopalan, and K.N. Shashikiran showcased an exceptional exploration of musical intricacies. Their session explored the nuanced application of Vissha Proyogam, illuminating its role in enhancing the aesthetic appeal of ragas. Muralidharan’s expertise, Santhanagopalan’s emotive renditions, and Shashikiran’s scholarly insights harmonised beautifully, exemplifying the synergy between theory and performance.

ஜனனி, ராமநாதம்...எல்லாம் நேர்த்தியாக

பார்கவ் ஹரிஹரன், பாடியதை 2017ல் தினமலருக்காகக் கேட்டு, ஒரு விமர்சனமும் எழுதியுள்ளேன். ஆகக் கேட்ட குரவை மறுபடியும் கேட்கிறேன்.

நமது கர்நாடக சங்கீதத்தில், அரியதொரு மகத்துவத்தைத் தாங்கி, காலம் காலமாக பவனி வரும் கீர்த்தனைகளுள் ஒன்றாக சுப்பராய சாஸ்திரியின் (ரீதிகொளளை) “ஜனனி நின்னுவினா” வைச் சொல்லலாம். இதில் “தாமஸமு ஸேயவகே” எனும் வரியை விளம்ப காலத்திலும், அதற்கு தோதான ஸ்வரக் கோர்வைகளை துரிதமாகவும் பாடிச் சிறப்பித்துள்ளனர் பலர். அவ்வழியைப் பின்பற்றி, தான் பெற்ற அனுபவச் சேர்க்கையுடன் கொடுத்துச் சிறப்பித்தார் பார்கவ். இந்த ராகத்தின் நன்கு வரையறுக்கப்பட்ட முறைகளை அவற்றின் பொருந்தும் இடங்களுக்குத் தக்கபடி, மிகுந்த அக்கறையுடன், மாறுபட்ட டெம்போக்களில் (tempo) பாடினார்.

அடுத்து பந்துவராளியில் தீக்ஷிதரின் “ராமநாதம் பஜே ஹம்”. அதுதான் ரீதிகொளளையில் திறம்படப் பாடி விட்டோமே என்றில்லாமல், இதன் ஆலாபனையிலும் பல நேர்த்தியான பிடிக்களையும், ராகத்துக்கே உரிய பிரத்யேக சங்கதிகளையும் (characteristic) அங்கங்கே வரச் செய்து, ரஸத்துடன் வடித்துக் கொடுத்தார் பார்கவ். நெரவல் “குமார குருகுஹ” என்ற வரிக்கே. பூரண கிரமத்துடன் இதனைப் பாடி, அடுத்து கற்பனை ஸ்வரங்களி இடும்போது ஸ ரிக ம ப, ரிக ம ப, க ம ப, ம ப என்று ஆவர்த்தனம் நிறைவுறும் வகையில் பல கோர்வைகள் அமைத்து, கச்சேரியை மேலோங்கி இருக்கச் செய்தார்.

இந்த இடங்களில் வயலினிஸ்ட் ஸஞ்சித் நாராயணன் அனுகூலத்துடன் அதே ஸங்கதிகளை லாவகத்துடன் வாசித்துக்



கொடுத்தார். ஆலாபனைகளிலும் மெயின் ஆர்டிஸ்டிற்கு மிகாமல் கௌரவமாக வாசித்தார்.

மிருதங்கம் வாசித்த மதுரை வெங்கடசுப்ரமணியனும், கடவாத்தியத்தில் இணைந்த கணபதியும், ரீதிகொளளையிலும், பந்துவராளியில் வந்த ஸ்வரப்ரஸ்தாரங்களிலும், நல்ல எதிர்பார்ப்புடன் வாசித்து, அடுத்து, இருவரும் பெரும்பாலும் ஒன்று சேர்ந்தே தனியாவர்த்தனைத் திறனைவில் இருக்கும் வண்ணமாக வாசித்தனர்.

“அடுத்த கச்சேரியை அதற்குரிய நேரத்தில் துவக்க வேண்டும் என்ற ஒழுங்கைக் கடைபிடிக்க வேண்டுமே என்ற கவனத்தில், சபா அங்கத்தினர்கள் சமிக்ஞை செய்ய, கச்சேரியை பூர்த்தி செய்ய வேண்டிய நிர்ப்பந்தம் போலும்! ஆக துக்கடா என்று ஒன்றுமே இல்லை!” கச்சேரி முடிய முடிய ரசிகர் ஒருவரின் அங்கலாய்ப்பு இது!

... எஸ் சிவகுமார்

Pattabhirama Pandit, a distinguished disciple of the maestro K V Narayanaswamy, presented a traditionally rich concert. His rendition of Kalyani raga unfolded like a delicate tapestry, and the highlight of the evening was his soulful rendition of Syama Sastri’s masterpiece, ‘Himadri Suthé.’ Accompanied by T K V Ramanujacharlu on the Violin and H S Sudhindra on the Mrudangam, the ensemble added a symphonic richness to his performance.



Fresh and good music

The music season has become an elaborate affair and has grown in size these days. Staying energised and pass that to the audience is key to a concert's success. With a good voice and fresh outlook, Nisha Rajagopalan could do that rather effortlessly in her concert. Her Alapanai of suruTTi was neat and good. It showed the contours of this rakti rAgam with the most classical phrases. As she embarked to elaborate the kulasekara Azhvar's pAsuram 'cheDiyAya valvinaigAL thirumaal thirumAlE' in surutti, it was very absorbing. The Muthuswami Dikshithar kriti 'srl vEnkaTa girisham' was rendered in a gripping manner. There was elaborate neraval included. On the whole, this uruppadi was such a treat to listen to. RK Shriram Kumar was so sweet in his replies and in accompanying.



Earlier the concert had begun with jaya jaya padmanAbha followed up with paralOKa bayamu in mandAri. A quick mAri marugA shanmugA in vasantA with racy swarams added to the vigour. When tODi alapanai began, it was a leisurely affair, which was then built up into a classical pedestal. Thyagaraja's 'enduku dayarAdu rA' was taken up and presented neatly with neraval and swarams followed by very engaging tani avarthanam by Arun Prakash and Guruprasad on mridangam and ghatam respectively

A sIokam in sahAnA and bhAgE srl was followed by a moving and emotive rendition of sAgara sayana vibhO, MDR's

masterpiece and an abhang on Lord Rama led to the curtains.

Nisha made appropriate use of her good voice and neatly presented leisurely uruppadis. From the long kArvai to the subtle nuances, they all came with such precision and beauty. Taking up heavy and leisurely kritis added to the effect in a much more positive manner. It was a treat to every listener. A perfect team giving wonderful and classical music, such as this one, would obviously have the rasikas' attraction and leave them in a happy state.

... R BHARATHWAJ



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In a sold-out concert, the hugely popular Sid Sriram delivered a stellar performance that captivated the audience from the very beginning. His rendition of the Nattai pancharatna kriti set the stage for an enchanting musical journey. However, it was his Bilahari presentation, notably 'Paridanamichite,' that became the standout moment. Sriram's rendition showcased his adeptness, particularly in the upper octaves, creating an unforgettable experience. The emotive rendition of 'Theliyaleru Rama' in Dhenuka reflected the deep passion and soulful expression, further elevating the concert's emotive impact. Accompanied by H N Bhaskar on Violin, J. Vaidyanathan on Mrudangam, and S. Karthick on Ghatam, the ensemble contributed immensely to the vibrant energy of the performance.



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