



SRI PARTHASARATHY SWAMI SABHA

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**SANGEETHA
SARATHY**



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the spiritual expression of
Bhava, Raga and Tala

Wishing Sabhas, Artistes and Rasikas a Memorable Season



TAMILNADU'S OLDEST SABHA BEGINS ITS BHARAT NRITYA UTSAV 2024



Sri Parthasarathy Swami Sabha's 124th Dance Festival was inaugurated on Jan 20, 2024 in R. K. Swamy Hall, Mylapore by senior dance exponent Padmashri Sudharani Raghupathy and art patron Dr. Nalli Chinnasami Chetty.

The veterans shared their memories of the sabha through touching and inspirational speeches. R. Vijayaraghavan and M. Krishnamurthy, welcomed the guests and rasikas and felicitated the esteemed guests. The evening concluded with a Bharatanatyam recital by Mridula Anand, a senior disciple of Prof Sudharani Raghupathy.



LASYA VINODHKUMAR

A Bharatanatyam performance is enjoyable if it has the right quotient of nritta and abhinaya. Lasya Vinodkumar of Kalakshi School was able to deliver one such thematic margam named, 'Ayodhya Pathaye'. Lasya began with a pushpanjali in naatai set to adi talam, opening with a bright smile, filled with energy. She continued with a Sabdam on Hanuman. The story of Hanuman imagining the sun as a mango and eating it was captivating.

Advancing to the main piece of the presentation Lasya performed the celebrated composition of Swati Thirunal, *Bhavayami Raghuramam* set to rupaka talam. Lasya's smooth shift in character during the sancaris reflected her strong suit to abhinaya. For example, when Rama broke the bow to marry Sita, Lasya gave keen attention to details in her expressions, from the gait to the lift. The evening's recital concluded with a thillana in Desh set to Adi composed by Late Ranganayaki Jayaraman. The thillana had verses praising Rama's different roles in life *Rama Dasaratha Rama Janaki Rama Vayu Maindhan*. Lasya was accompanied by a wonderful orchestra on the vocals, Chitrambari Krishnakumar, mridangam by Arcot Balaji, flute by Ramesh and Nattuvangam by her Guru, Ranjana Vinodkumar. Overall, one can describe her performance as elegant.

SAHANA VENKATRAMAN

Sahana Venkatraman, a disciple of senior dance exponent, Jayanthi Subramaniam of Kala Darsana School of Bharatanatyam presented a traditional margam beginning with a Nandi Chol composed by Adyar K Lakshman, adorned with adavus. Sahana was supported by Radha Badri, Nellai D Kannan, JB Shruthi Sagar, and her Guru, Jayanthi Subramaniam (nattuvangam). She then moved onto the evergreen daru varnam on Goddess Parvati *Maathe* set to ragam khamas and adi talam composed by Harikeshanallur Mutayya Bhaagavatar for which the Jathis were composed by Guru Bharadwaj. Sahana's knack for talam was evident with her confident rendition of intricate rhythmic patterns. Her depiction of Chamundeshwari was enthralling to the audience. She then continued with *Aduvum Solluval* where the nayika mocks her rival. Composed by Subbarama Iyer set to saurashtra and adi. Lined up was another beautiful Annamacharya keertanam portraying significant events from Krishna Leela *Muddugare Yashodha* in ragam kurinji and adi talam. She concluded her recital with a Behag thillana set to tisra adi talam composed by Lalgudi G Jayaraman. In a nutshell, she consistently maintained her energy. Watching her was a delight!



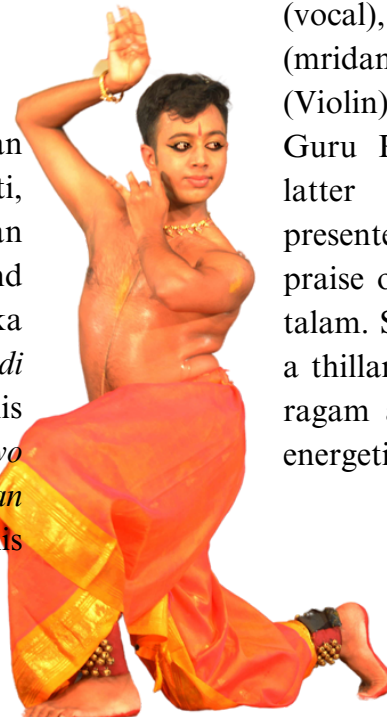


A BOUQUE OF SONGS

Students of Padmashree Natyalaya, Ranipet presented a group performance. The supporting orchestra included Roshni Ganesh (vocals), Gajendran Ganesan (mridangam), Ganesan (violin) and nattuvangam by Padmapriya Srinivasan. They began the evening's presentation with a pushpanjali set to gambheera nattai and adi talam, continued with an Andal kauthuvam in ragamalika and misra chapu talam. Then two solo pieces were performed, the first one being *Sankara Sri Giri* in hamsanandi set to adi and the second, a tamizh padam - *Adhuvum solluval* set to saurashtram and adi talam. *Brindavana Nilaye* set to reetigowlai and adi talam was in duet and found usage of various karana inspired movements. *Sri Chakra Raja* in Ragamalika and adi, a thillana in ragam vijayanagari served as their finale. The students who performed were Prithika Srinivasan, Vrithika Devi, Manasa, Divya, Deepika and Mridula.

VARUN'S RAMA WAS DEEP

Varun disciple of Gayathri Sriram, began with a brisk alarippu in chatusra gati, followed by a beautiful Papanasam Sivan composition portraying both Shiva and Rama in *Maa Ramanan*. Navaragamalika varnam on Shiva - *Swamiyai azhaithodi vaa* was the centre piece. He continued his performance with a Devarnama - *Aduvathallu* in ragamalika, followed by *Jagan mohanane Krishna*. He concluded his recital with the an abhang on Rama.



SINCERE ATTEMPT

Mahathi Barghav, disciple of senior dance teacher, Padma S Raghavan began with a mallari in Nattai and adi and continued with a jathiswaram in charukesi, both composed by Madurai M Krishnan. She presented a pada varnam set to kalyani and adi talam - *Gokula Bala Gopiyar Lola* composed by Raji Narayanan with sancaris on the killing of Bhutaki, Kalinga Nartana, lifting of the Govardhana Giri to the Gita Upadesha. Mahathi beautifully presented all the sancaris alongside her very encouraging audience.



In her orchestra was Mumbai Shilpa (vocal), G Vijayaraghavan (mridangam), S. Vijayaraghavan (Violin)) and Nattuvangam by her Guru Padma S Raghavan. In the latter half of the margam she presented a Padam *Janaki Ramana* in praise of Rama set to kaapi and adi talam. She concluded her recital with a thillana in simhendra madhyamam ragam and adi talam. Mahathi was energetic and charming till the end



A RISING STAR : SAIBRINDHA RAMACHANDRAN

We see an audience applauding but when there is stillness, there is something extraordinary happening. Saibrindha Ramachandran disciple of senior dance exponent and teacher, Indira Kadambi created that stillness in her audience such that they are glued to her. She began with an alarippu in misra chapu followed by a shloka dedicated to goddess Tripurasundari. The Varnam she presented was in kannada composed by Gita Sitaram in ragam amirthavarshini

set to adi talam for which the jathis were composed by Bhavani Shanker. Saibrinda beautifully described how the nayika describes venugopala swamy to her friend by painting the features of Lord Krishna. The varnam also included sancaris of the Brindavana Giri and Kalinga Narthana. She presented a Javali Appudu

Manasu depicting a mugdha Nayaka which speaks about youthful infatuation, composed by Patnam Subramaniam Iyer set to khamas and rupaka talam. Next was a padam Ethhai Kandu icchai kondaai, a mother asking her daughter how did

you fall for an aghori like Shiva where ironically she ends up describing His characteristics. Set to kalyani and adi talam composed by Ghanam Krishna Iyer, Saibrindha did complete justice by making sure her abhinaya was just right. The evening concluded with a thillang thillana composed by Lalgudi G Jayaraman. Her wonderful orchestra included Rohit Bhatt (vocals), Bhavani Shanker (mridangam), Vivek Krishnan (flute) and Nattuvangam by her Guru, Indira Kadambi. Saibrindha is one of the upcoming dancers in the next generation filled with enthusiasm and dedication towards the art form.

-Vibha Balaji



BEGINNING WITH KAUTUVAM

Smrithi Anand, disciple of Vanishree Ravishanker, founder of Natya Samarpanam began with Andal Kauthuvam set to malayamarutham ragam and eka talam. The varnam in shankarabharanam depicted simple and short stories. Aadinaye kannu in mohana kalyani composed by Ambujam Krishna a thillana in hindolam set to khanda eka talam intertwined with a Lakshmi Stotram in ragamalika bound the recital, compact. Her orchestra included Sai Rathna Sabapathy (vocal), Gajendran Ganesan (mridangam) Rajesh Kumbakodu (violin), S Rajaram (flute) and Nattuvangam by her Guru Vanishree Ravishanker.

TALENTED AND COMPOSITE MADHUVANTHI MULIYA



Madhuvanthi Muliya, student of Vanishree Ravi Shanker, commenced with a pushpanjali in nagaswarawali set to adi composed by Late Regi George along with a Ganesha shloka. She continued with a pada varnam in nattakurinji composed by KN Dhandayudhapani Pillai *Maa Mohan tane* based on Manmatha. It included sancaris where manmatha shoots his five arrows and intoxicated, the rising of Amirtham by churning the mountain. Her orchestra comprised Sai Rathna Sabapathy (vocal), Gajendran Ganesan (Mridangam), S Rajaram (Flute) and nattuvangam by her Guru Vanishree Ravishanker. Moving on she presented a padam on Muruga featuring a khanditha nayika. Ennilum avaL enna sIagiyamA and popular javali Eera Raa Raa composed by Patnam Subramaniya Iyer based on samanya nayaka where Madhuvanthi beautifully portrayed the playfulness and lilted with the khamas and adi. Thillana in mohana kalyani set to adi talam composed by Lalgudi G Jayaraman was vibrant. Overall, Madhuvanthi presented a very neat and classy performance effortlessly portraying her talent with equal attention given to both nrta and abhinaya.

-Vibha Balaji



SYNCHRONISED

The students of Premalaya Natyaniketan of Latha Aravindan started their group bharatanatyam performance with Alarippu followed jathiswaram in kalyani. The students were trained meticulously to display their talent in bharatanatyam by their guru Smt. Latha Aravindan. Then they continued with the varnam on Krishna in dhanyasi ragam – *Nee inda mayam*. Synchronised footwork and sancharis revealed their hard work behind the screens. One of the little ones performed a Keertanam on Shiva – *Thirupadam thanai thuki* in charukesi ragam. They continued to perform for the verses of Bharathiyar – *Thikketum* in ragam hamsanadham and concluded their performance with the traditional hindolam Thillana by Dhandayudhapani Pillai.

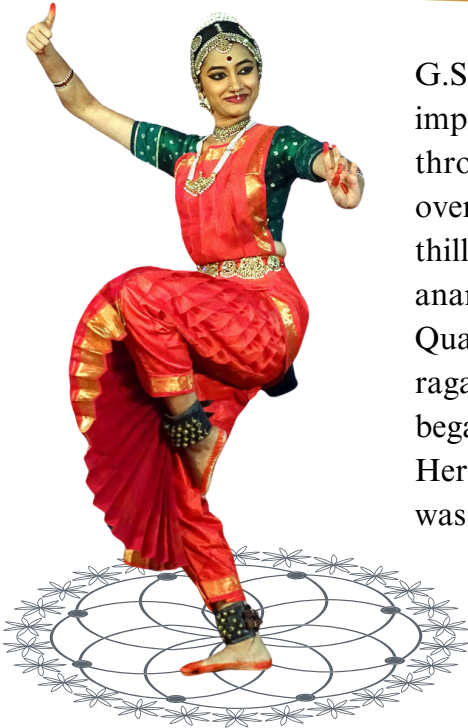
The wonderful occasion was graced by Dr. Premila Gurumurthy and Madhu Balaji

DANCE CHRONICLES

-Vidhyalakshmi Gopinath

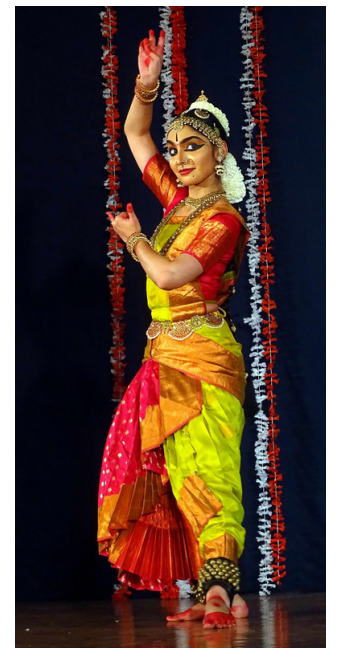
Abinayaa, from Sri Noorpurlaya School of Performing Arts is an 11th standard student who has completed till Grade 7 in dance from Annamalai University. Abinayaa commenced and concluded Dr M. Balamurali's compositions - A pushpanjali in arabhi and a thillana in kathahakuthukalam, both in adi.

She moved to the central piece of the margam, the varnam composed by Madurai R. Muralidharan in ragam lathangi and talam adi. She continued with a padam set in ragamalika composed by Mahakavi Bharathiyar and performed *Brahmamokate* in ragam bowli and talam adi.



G.S.Anagha, a student of Shwetha Prachande definitely made an impression. With every movement, she wove a captivating tale through the language of dance. Anagha exhibited a command over her craft - from an energetic misra alaripu to a vibrant desh thillana. In between was the *Sakhiye* varnam set to anandabhairavi ragam and adi talam composed by the Tanjore Quartet, the beautiful *Aadahtale* by Purandara Dasa in ragamalika and rupaka talam, *Yaarugakilum Bhayama* in ragam begada and misra chaapu composed by Subbaramma Aiyar. Her dance performance was not merely a series of movements; it was a blend of her keen interest and involvement in her art.

Shivaneer Kumar, a student of Malini Balaji opened with a Pushpanjali, a traditional piece set in the Nattai raga and Adi tala. *Sri Ganapatheneer* in the sourashtram ragam and adi tala, composed by Tyagaraja Swamy. She moved onto *Sakiye Inda Jalam* in the sankarabaranam raga and adi tala, composed by K. N. Dandayudhapanipillai. Next was *Nambhi Kettavar* in hindolam raga and adi talam, composed by Papanasam Sivan. The mood transitioned to the Padam *Aadadhu Asangadhu* in the madhyamavati raga and adi tala, composed by Oothukadu Venkatasubhiyer. A lively and popular javali *Parulanna Maata* in kapi raga and roopakam tala, composed by Dharmapuri Subbaraayar was a total contrast and brought diversity to the recital. The finale featured the thillana in mohanakalyani ragam and adi tala, composed by Lalgudi Sri G. Jayaraman.



GRACE CAPTIVATED THE AUDIENCE

On the eve of the Ram Mandir Pran Pradishta at Ayodhya, Sathvikaa Shankar offered her prayers through a fabulous Bharatanatyam performance. She commenced her recital with a vibrant keerthanam on Rama, *Raghuvamsa* in kadanakuduhalam. She researched on Syama Shastri's swarajathi in Todi- *Rave himagiri*. She choreographed the varnam portraying the deeds and greatness of *bangaru* Kamakshi. Her flawless nritta and elaborate sancharis stole the hearts of the audience. She continued with a padam on Krishna and concluded her performance with a brilliant rendition of the thillana. The audience that walked out that day, felt Rama, quite undoubtedly. This became possible with a team of experts in orchestra led by Jayashree Ramnath in the nattuvangam

-Nirupa Venugopalan



BEAUTIFUL BANDISH

Manasvi Sharma is an ardent lover of fine arts. She learnt Bharatanatyam and music in Dubai and then turned her interest towards Kathak under the guidance of Lakshmi Kannan in Jathiswaralaya, Chennai.

She began her kathak performance with a bandish on Shiva. Her elegant and swift footwork gripped the audience. She then performed another bandish about the celebration of Holi, revolving around Hiranyakashyap and Holika.

She continued with a beautiful Stuti on *Jai Bhagavathi*, expressing the commanding nature of Devi which was followed by an ashtapadi emphasising the Sharanagathi. Revathy Sankaran, Dr. Premila Gurumurthy, Makkal Kural Ramji were present in the audience.

-Nirupa Venugopalan



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