



SRI PARTHASARATHY SWAMI SABHA

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February 5, 2024

● For Private Circulation Only

Vol. IV

Issue 2

**SANGEETH
SARATHY**



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Wishing Sabhas, Artistes and Rasikas a Memorable Season



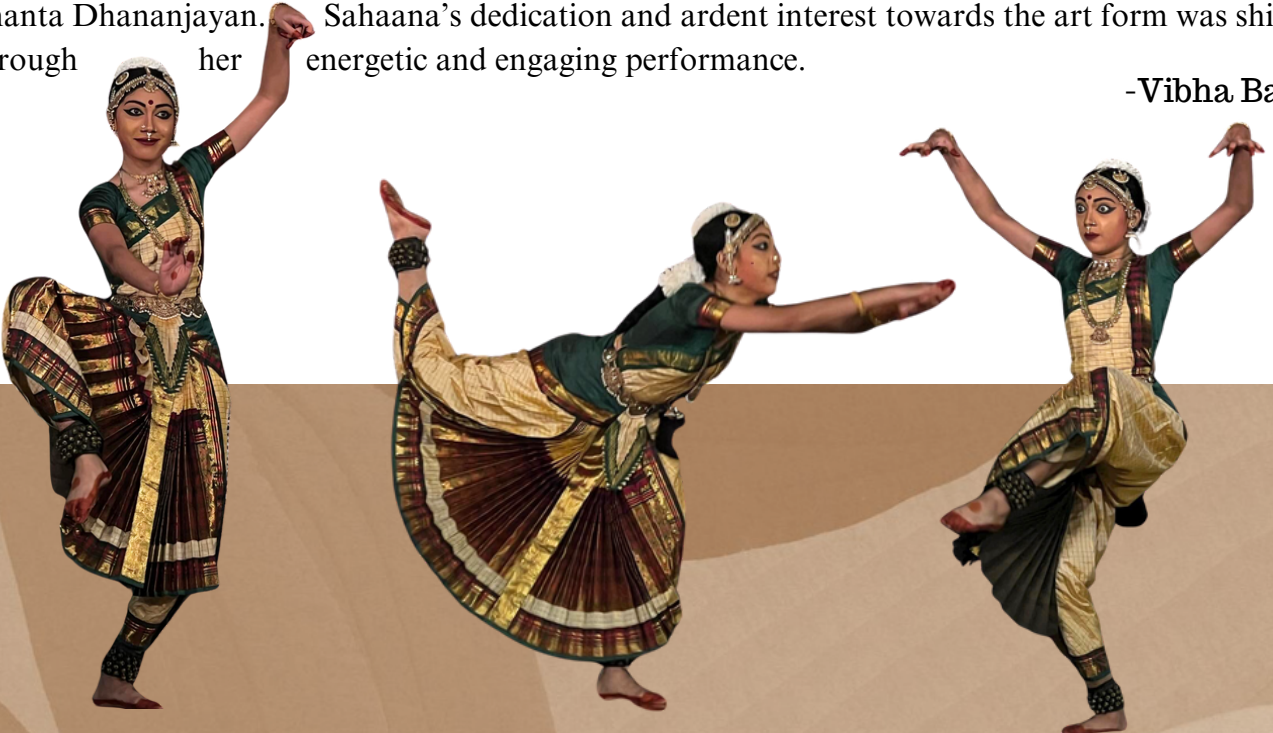
SAHAANA SUKUMAR: BRIMMING WITH TALENT

February 2, 2024 was an evening of unwavering commitment. **Sahaana Sukumar**, disciple of Renjith and Vijnana of Saraswatham Foundation Invocating her recital with a very unique alarippu based on the 10 avatars of Vishnu, intertwined with a Dasavatara Pasuram of Thirumangai Azhvar's Peria Thirumozhi. She then proceeded to the main piece of the margam the varnam, *Chalamela jesevayya* in nattakurinji and adi talam composed by Mulaiveedu Rangaswamy Nattuvanar. In this varnam the nayika questions Ranganatha of Gajendra moksha, Draupadi's vastraharam and wonders how despite all this His feet is her solace. The sancaris were performed with finesse and elegance.

She was supported by Mithun Madhusudhanan (vocal), Renjith Babu (nattuvangam), Rakesh Pazhayidam (mridangam) and N. Ananthanarayanan (Veena). She then moved on to the second half beginning with *Muruga Muruga* in raga saveri and misra chapu talam composed by Periasamy Thooran. A javali Apadooruku in khamas and adi talam, a dance composition of Indira Kadambi followed next in the margam, She concluded the evening's recital with a thillana in raga nagaswaravali and adi composed by B. Kannan choreographed by Satyajit and senior dance Guru Shanta Dhananjayan.

Sahaana's dedication and ardent interest towards the art form was shining through her energetic and engaging performance.

-Vibha Balaji



PADMAPRIYA BADRI



Padmapriya Badri disciple of Jayanthi Subramaniam on January 30, 2024, began the evening with a pushpanjali in ragam amirthavarshini set to eka talam. She then moved on to the central piece of the Margam, varnam set to ragam todi and adi talam composed by Muthuswami Dikshitar.

Rupamujuchi on praise of Thyagesha of Thiruvavur conveyed how the nayika is immersed in love for him. To be noted is how Padmapriya presented the sancari describing how Thyagesha has his wife as his other half, how he wears the snake, ganga and the moon, She was able to create the mood of the composition and the audience thoroughly enjoyed her presentation.

She then advanced to a padam on vipralabdha nayika who questions the nayaka on his infidelity. *Netrandhi nerathile* is a composition of Ghanam Krishna Iyer in husseini set to rupaka talam. Then, a javali *Marubaari taala lenu ra* composed by Dharmapuri Subbaraya Iyer in khamas and adi talam was performed. She concluded the evening's recital with a thillana in brindavana sarangi and adi composed by K Rajasekaran. The evening's theme 'love and longing' was a delight to watch.

-Vibha Balaji



PRADEEPA MANIKANDAN

Pradeepa Manikandan, disciple of T.M. Sridevi raised the curtain with Nandi kauthuvam in mohanam on February 1, 2024. Subsequently she performed the varnam – *Tirumalai vasa* in bhairavi, bringing Vishnu alive in the premises of the auditorium through her involved sancharis.

The crisp jathis and swarams in the varnam were like the cherry on the cake. After the vibrant varnam, Pradeepa presented a well known dasarnama *Bhagyadhalakshmi baaramma* in madhyamavathi. Pradeepa exhibited free flowing expressions. She concluded her solo recital with a thillana on a delightful ragam hamsanadham by Madurai.N. Krishnan. To sum up, Pradeepa's performance was sensational with support from orchestra.

Nirupa Venugopal

NEAT LINES

Manasa, disciple of senior dance teacher. Jayanthi Subramaniam began with the musical prayers to Ganesha with a well known virutham *Paalum thelithenum* on January 31, 2024. She grasped the attention in a pleasing yellow costume with brisk nrnta for the *Nandi shollu* followed by Dheekshithar krithi- *Neelakanda mahadeva*, in vasantha. She then chose the daru varnam in ragam kamas by Harikeshanallur Muthaiya Bhagavathar, *Maathe*. The varnam began with an elaborate trikala jathi composed by Dr. Guru Bharadwaj. Along with the madhyama and dhurita kala muktayiswarams. Manasa efficiently handled the sancharis of the varnam.

She then presented *Aduvum solluval* in saurashtram by Subbarama Iyer. The dance presentation for *Baro Krishnayya* in maand was made everyone feel and wait for Krishna's arrival. She concluded her recital with a thillana in shankarabaranam by Moolai Veedu Rangaswami nattuvananar.

-Nirupa Venugopalan



ART KNOWS NO BOUNDARY

Anna Laura Sciucca student of Subha Kokubo Chakraborty. began her recital with the evergreen tisram Alaripu on February 3, 2024 in Sri Parthasarathy Swami Sabha, Chennai. Anna was perfect in her aramandi and excelled in the footwork. The traditional saveri Jathiswaram in Roopaka talam was followed by a Krishna shabnam in ragamallika misra Chapu. Anna went on to perform the Kshtreya padam *Indendu vechudivera* in ragam Surati. Anna dominated in her Abhinaya throughout, focusing on even the smallest details of the padam. She concluded with an ashtapadi *Haririh Mugdha* in which Sakhi tells Radha about Krishna's Leela. Anna's endeavor in this stage is inspiring, undoubtedly.





CAPTIVATING ABHINAYA

An elegant and appealing performance automatically touches the audience. **Swetha Sridhar**, disciple of TM Sri Devi in Sri Parthasarathy Swami Sabha on January 30, 2024 was one such. With the timeless Misra Alaripu in Hamsadhwani, Swetha commenced her recital. For an evocative item, the sollaketu and deft footwork had a significant impact. Swetha then performed varnam *Kola mayil Vaaganae*, a well-known work by Madurai N Krishnan based on Muruga, as the recital's central character. Interesting sancharis like the birth of aarumugham, destruction of Surapadman asura, and Valli kalyanam were masterfully portrayed throughout. Madurai N Krishnan's timeless Keerthanam composition *Durge Durge* was performed by Swetha in the second part of Margam. Set to talam Adi and ragam Revati, Swetha's abhinaya was brilliant. Swetha performed a padam, *Aasai mugham*, a well-known song in ragam Jonpuri written by Subramaniya Bharathiyar and concluded the recital. The nayika confides in her companion that although she loves Krishna, she can't remember his face; Her fingers can recollect the contour of his body. She longs for him.

Swetha performed justice to this piece with her exceptional abhinaya. The most brilliant musicians on Nattuvangam, include Guru Smt. TM Sri Devi on Nattuvangam, Smt. Nandini Anand on Vocal, Sri Dhanjeyan on Mridangam, Sri Madurai T Krishore On Violin and Sri Sai Narasimhan on Flute. Overall, Swetha's performance was precise and neat, leaving the audience in delight.

-kavya Suresh



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CRISP AND PRECISED NRITTA



On February 2, 2024, K. Madhumita, student of Archana Mahesh from Gyana Mudhra started the recital with the evergreen Natesa Kauthuvam in Hamsadhwani and Adi composed by Sri Gangai Muthu Nattuvanar. She then advanced to the varnam *Deva Muniver* in praise of Jagannatha set to shanmugapriya raga and adi talam composed by Lalgudi G Jayaraman. She began with a traditional trikala jathi and through a neat sancari portrayed how Bharata brings Rama Padukka when Rama goes on exile. Other sancaris include, Sudhaama and the story of Vamana avatar. Moving on, *Rangapura Vihara* in brindavana saranga set to Adi talam composed by Muthuswami dikshithar Murugar Chindu *villina otha puruvam* composed by Bharathiyar in tisra ekam was entertaining. Supported by Archana Mahesh (nattuvangam), Chitrambari Krishnakumar (vocal), Guru Bharadwaaj (mridangam), and Devaraj (flute), the recital concluded with the Kalinga narthana thillana in Gambheera Nattai and adi composed by Oothukadu.

-Vibha Balaji



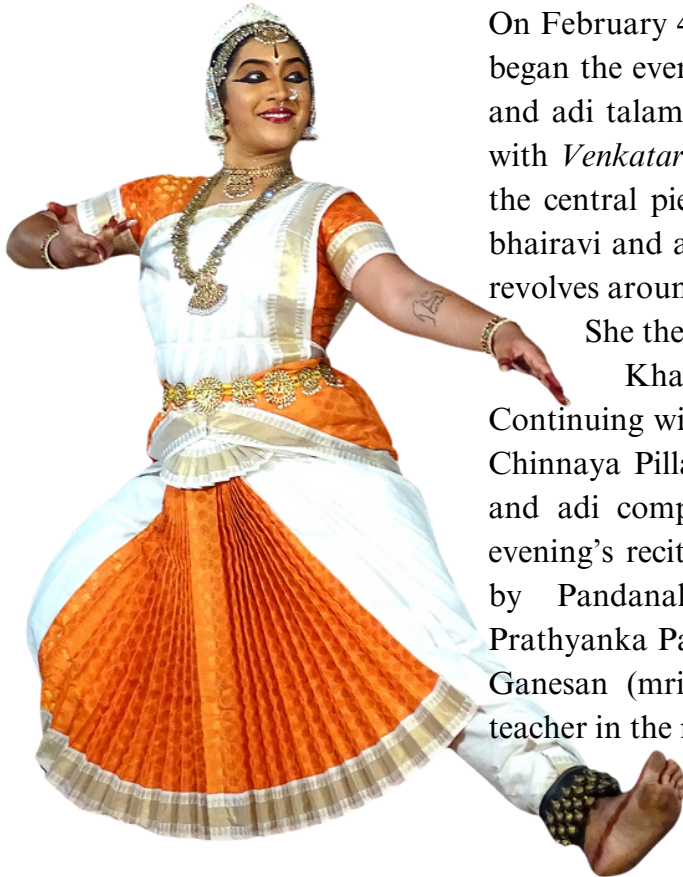
NARTHANA NATYA ACADEMY

As part of Narthanam Natya Academy, students of **Thara Ramesh** performed as a group from Coimbatore on February 4, 2024. They began with a pushpanjali in ragam nattai and talam adi And continued with a Ganesha slokam - *Mooshika vahana*. Next was the soothing Muthuswamy Deekshithar's *Rangapura* vihara set in rupakam.

They moved into shabdam tuned in ragamalika and misra chapu composed by Arunachalam Pillai. The troupe then moved to the central piece - varnam composed by Madurai Muralidaran which was set to tune in lathangi and talam adi. The next piece was a keerthanam in ragam Kudaravalli and talam adi, a composition of Andavar Pillai. Continuing with a Saraswati stuthi - *Sangeetha samrajya* in Mohana kalyani and adi taalam composed by Ramamurthi. The students finished the evening with a Lalgudi G. Jayaraman thillana in Maduvanthi and talam adi.

Meenakshi Grama disciple of Sri. Renjith babu and Smt. Vjna Vasudevan, on February 1, 2024, started the evening with a vibrant shabdam on Devi set to tune in ragamalika and misrachapu. The varnam in karaharapriya set to adi talam was continued with a devarnama - *Jagadodharana* in ragam kapi and talam adi. The next piece was a shift from bhakti to a nayika deceived by her lover. Netranthi nerathile, in husseini raagam set to rupakam depicted her interest in abhinaya. The finale was a Balamurali Krishna thillana set to ahir bhairavi and adi talam. Meenakshi got the eyes of the audience right from the beginning with a welcoming shabdam on shakthi to the thillana. Her nritta was a treat to the eye

-Vidhyalakshmi G



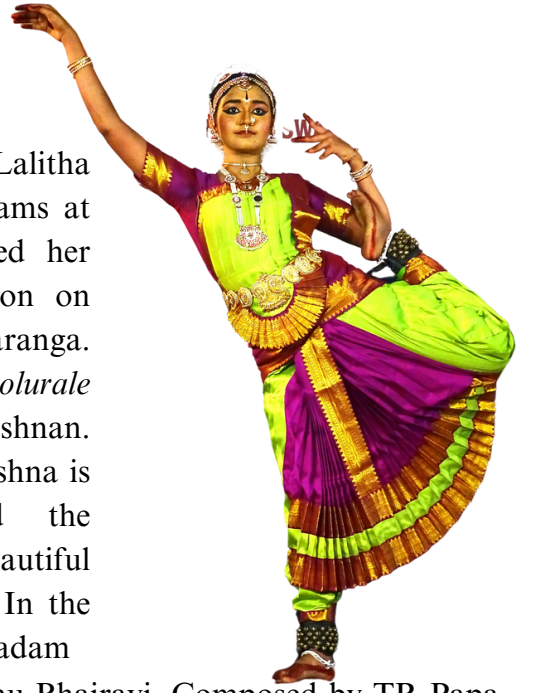
On February 4, 2024, **Madhumita Sridharan**, disciple of Malini Balaji began the evening with a Nandi Kauthuvam in rishabhapriya ragam and adi talam composed by G Vijayaraghavan. She then proceeded with *Venkataramana* in Lathangi set to rupaka talam. Moving on to the central piece the Varnam Sakhiye Indha Velaiyil set to ananda bhairavi and adi composed by Sivanandam in which the central idea revolves around the sakhi longing to meet her swami.

She then advanced to a Padam *Kaana Kodi Kan vendum* set to Khamboji and Adi composed by Papanasam Sivan.

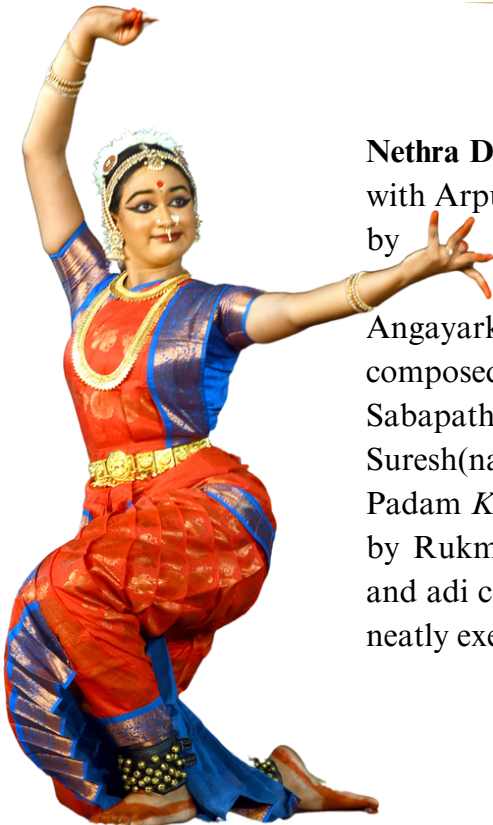
Continuing with a Javali in paras ragam and adi talam composed by Chinnaya Pillai she proceeded to *Muruga Muruga* in natta kurinji and adi composed by Mahakavi Bharathiyar. She concluded the evening's recital with a thillana in Hamirkalyani and adi composed by Pandanallur Srinivasan. Madhumita was supported by Prathyanka Padmagirisan and Pravarthika Balaji (vocal), Gajendran Ganesan (mridangam), T Kishore (violin) and Malini Balaji her teacher in the nattuvangam. She exhibited her talent giving her best.

- Vibha balaji

Bargavi Kannan, a youthful skilled dancer trained by Lalitha Ganapathi is a 9th std student preparing for Grade 8 exams at Annamalai University. On February 3, 2024, she started her performance with a Madurai R Murlidharan composition on Ganesha titled *Gambeera nadanam aadidum* in brindavana saranga. Bargavi proceeded to the Varnam *Engum Nirandha Parampolurale* in ragam pantuvarli, talam adi, composed by Madurai N Krishnan. The varnam depicted Dasavartharam and showed how Krishna is the universal guardian, the one who preached the Geethopadesham, and protected Draupadi. Bargavi's beautiful movements were tailored to the subtleties of the varnam. In the second part of the recital Bhargavi performed a devotional padam called Chinnan Chirupenpole in talam adi and ragam Sindhu Bhairavi. Composed by TR Papa, lyrics by Ulundurpettai Shanmugasundaram, the padam is addressed to the Sivagami who is housed in the Chidambaram temple by the Sivagangai tank. In this padam, Bargavi captivated the audience with her bhakti. This was followed by a rhythmic Shankara Srigiri, fusing the jathis created by mridangam artist Sakthivel Muruganandam along with Karanas that described Ananda Tandavam in Ragam hamsanadi and talam Adi. Thillana in dhanashree , talam adi, a Swati tirunal composition, concluded the recital. Bargavi presented crisp and accurate footwork which impressed the audience. She was accompanied by the outstanding orchestra members on Nattuvangam her guru Lalitha Ganapathy, vocal by Sai Sabapathy, mridangam by Sakthivel Muruganandam, and violin by N. Sigamani.



-Kavya Suresh



Nethra Dilipan, disciple of Nandini Suresh began her evening's recital with Arputha Nadanam on Vinayaka set to Nattai and Adi composed by Madurai Sri Muralidharan on February 4, 2024.

Advancing to the central piece the varnam, she presented Angayarkanni varnam set to Misra shivaranjani ragam and adi talam composed by T R Subramaniam. She was accompanied by Sai Sabapathy(vocal), Guru Bharadhwaj(mridangam), Nandini Suresh(nattuvangam) and Atul Kumar (flute). She then presented a Padam *Kurali ondrum Unai solla* in nata bhairavi set to adi composed by Rukmani Ramani. She Concluded with a thillana in ragamalika and adi composed by K Lalitha along with *Varanam Aiyiram*. Nethra neatly executed what she was taught by her guru.

NAPSHOT



Shraddha School of Bharathanatyam



Kalanritya Arts Academy



Preeti Anand



Anusiya

SRI PARTHASARATHY SWAMI SABHA SEASON NEWSLETTER (2024)

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