



## Carnatica Brothers - Dazzling with conservatism

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If a concert is scintillating, does that make it anti classical? If it is breath taking, does that mean it is pandering to common tastes? If an artiste draws huge applause does it signify they are playing to the gallery? Does true classicism mean boring? No, no, no and no.

The concert of the Carnatica Brothers K N Shashikiran and P Ganesh on the 20th December 2025 kept the audience in complete grip and yet, not for an instant did they stray from the 'dharmic' path of true classicism.

Suddha Saveri may not be a major ragam but 'Poochi' Srinivasa Iyengar's 'Samaja Varadha Neeku' was given VIP treatment especially at the neraval line 'Paramananda.' The duo lingered at every note and what is normally considered a mundane Roopakam thalam line was transformed into a shimmering piece of Fine Art. The Yadukulakambodhi composition 'Ninnu Sevinchina' that followed could be described only in hushed tones to correctly convey the majesty of the piece and of the rendition. What bhava! With Ganesh's long karvais and Shashikiran's use of the right anuswarams the duo created an ambience of stillness and wonder at the beauty of this Subbaraya Shastri masterpiece. To add to the depth, were the delightful fillers of Tanjore Murugabhoopathy especially at the pauses and standalone points. Such was the effect at these points that one felt a heady sense of the bliss of bhava, raga and thala all coming together. The Carnatic system, we felt, was the ultimate among all musical forms.

Beauty lies in contrasts and the Hamsanandi piece that followed was bright, fancy and full of special effects



notably Ganesh's effortless climb up to the athi Tara sthayee shadjam and his sruthi bedham resulting in a sudden and exhilarating display of Hindolam and the consequent landing back to the native ragam, all of this causing the audience to break out into spontaneous applause. Shashikiran provided a solid base all through, with his aesthetic and intricate swara patterns complementing the firecrackers of his counterpart.

The surprise item of the concert was 'Ganamurthi.' Not the song, but the fact that the entire body of the concert was built around the RTP in this challenging raga. A true feast of ragam, thanam and Pallavi it was. Shashikiran's thanam was full of punches, permutations and combinations while Ganesh revelled in the sweeping jaarus. Never would have one thought that this Vivadhi raga offered so much scope for improvisation, but the phrases unfurled one after the other, each more novel than the other. Just when one thought that every single possible phrase had been essayed, up came Nagai Muralidharan's alapana which opened out the raga bit by bit with absolute ease and precision. Every note shimmered with the exotic beauty of this mysterious raga and when he played the phrases with the suffix 'ga ri ga', the effect was unmatched.

The Pallavi 'Parthasarathi' in Khanda

Jathi tripata Thala was vintage. Every single aspect was covered, including

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Compiled by:  
**Sri K N Shashikiran**

# Kruthi Vittal: A Concert of Many High Points

**V MOHAN**

Music soared and the audience roared. The fast-upcoming young vocalist Kruthi Vittal (née Bhat), trained by reputed musicians such as Sowmya, Neyveli Santhana Gopalan and Abhishek Raghuram, and proudly following the Lalgudi tradition, more than fulfilled the expectations of the rasikas who had packed the hall. Her concert offered not one high point, but many.

'Shankari Shamkuru', a favourite of artists and rasikas in the bygone times, was rendered with the full suite of embellishments that this Syama Sastri's grand kriti demands. Kruthi and violinist Vittal Rangan matched each other phrase for phrase, etching the contours of Saveri with such precision that Saveri's poignance lingered in the hearts of the discerning rasikas. For a kriti set to Adhi thalam in tisra nadai like 'Shankari', well-crafted kalpana swaras add immense value, and that is exactly what unfolded. Another kriti in which the rasikas were treated to a magnificent torrent of swaras was Thyagaraja's 'Maakelara Vicharamu', where the violinist's proficiency once again came to the fore.

The concert opened with a Lalgudi Jayaraman varnam in Nilambari, followed by a short alapana of Nasikabhooshani (Nasamani in Dikshitar tradition), whose vivadi character is in itself a thing of beauty, leading into Dikshitar's 'Sri Rama Saraswati'. Kruthi added a few thoughtful swara phrases to this compact piece. In the pre-main segment, she presented



Thyagaraja's 'Raju Vedala', including the customary niraval on the line 'Kaveri theeramu' in the charanam.

Kruthi's intelligent structuring allowed space for an exquisitely crafted Ragam Thanam Pallavi despite the many other krithis included. The RTP, composed by her mother and guru Smt. Rajarajeswari, was in Brindavana Saranga, a raga that gained wide popularity after MS's iconic rendition of 'Sri Rangapura Vihara'. The pallavi line, 'Sri Ranga Hari Ranga Pandu Ranga Vande Brindavana Saranga', was set to Kanda Tripata. In the alapana, Kruthi briefly introduced the Hindustani raga Jog through Graha/Sruti Bedam, using 'Pa' as the 'Shadjam'. Despite time constraints, she did full justice to the pallavi techniques, including tempo variations. The kalpana swaras featured other popular ragas like Bahudari. The RTP earned wholehearted applause for its flawless, technically brilliant and aesthetically appealing execution.

The concert concluded with a familiar Lalgudi Jayaraman Thillana in Madhuvanti, beginning with the line

'Ninnaiye Enni Nidam Engidum', preceded by a pasuram sung in ragamalika, starting in Ahir Bhairav.

Vittal Rangan, accompanying his wife Kruthi, brought the depth of training he has received from Smt. Kanyakumari, striving, as her tradition demands, to mirror the nuances and bhavam of the human voice. His support throughout was immense.

Percussion support from mridangist N. C. Bharadwaj, who is currently guided by Sri Umayalpuram Sivaraman, and ghatam artist S. Krishna was exemplary. The brief thani following the Saveri kriti was captivating and the brilliance of the RTP was further elevated by their top-quality accompaniment. Their intricate laya patterns, executed in perfect unison with the vocalist, reflected both deep understanding and a determination to add huge value the concert.

Kruthi's concert offered a sumptuous aural treat and the rasikas responded with generous applause, just before heading to the delicious lunch awaiting them in the sabha canteen.

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the anuloma, pratiloma passages, skillfully manoeuvred. The ragamalika swaras, always a favourite with the rasikas was specially crafted with ragas chosen all having popular kritis on Lord Parthasarathy, the presiding deity of the Sabha! In fact, the whole concert had a Parthasarathy theme. With Shuddha Danyasi, Vasantha, Sumanesa Ranjani and culminating in Madhyamavathi, the swara passages concluded in a chain of raga sequences in reverse mode before a dramatic landing back to Ganamurthi, to the delight of the audience.

No words to describe vidwan Nagai Muralidharan's artistry. Be it the alapanas, the swaras or simple accompaniment, his bow and strings proved his genius and the fact that he deserves his place on top of the ladder, decades running. A true master of his art.

To say that vidwan Murugabhoopathy was excellent would be a gross understatement. He was not just an artiste, he was at the very core of the music, and one with it, his dexterous fingers giving the right mix of soft and strong, of left and

right, of pharangs and tekas, of the simple and the complex. Payyanur Govinda Prasad on the morsing, also delivered neat korvais and brought out the different facets of this wondrous instrument.

A grand finale to the concert was a piece on Hanuman and what with the Namavali chants of Rama's name and the euphoric rhythmic accompaniment, the curtains came down on a concert that proved just how possible it was to give a complete view of all that our music has to offer, all the while holding an audience in thrall and keeping well within the traditional idiom. A concert to cherish.



# Syamala Vinod – voxology in simple terms

Anirudh and Shruthi assist

**S SIVAKUMAR**

At the outset Madam Syamala Vinod came up with the definition of voxology as a non-clinical therapy of the vocal chords.

She began by cautioning thus: the voice at large is the most taken for granted aspect of our bodily system, probably the most abused and one treated with disrespect in spite of the fact that it is unique to the body. We don't pay attention to it as such.

She focussed on the trait of having a good ear for music which is as important having a good voice for music. Ears are fragile and anything taken closer to the ear than it warrants would be hazardous. By this, she meant those headphones or ear phones that are commonly used without much of discretion. While God Almighty has designed these ear drums in such a way that it is kept farther and farther away, we try to bring these ears (eardrums) closer with the aid of devices, thus doing much harm than good to the aural system per se'. And out of these, headphones are better than ear phones. She also observed the prevalence of ear muffers in the market, especially during this season.

Next she touched on a fit respiratory system's part in the maintenance of the voice. Inherent problems like, say asthma which results in an impaired support for the voice, has to be treated well with expert-aid. Observe that the escaping air as we exhale is vibrating the vocal chords, which is actually the instrument the human uses to produce quality sound.

When it comes to exercises, breathing techniques that help physical fitness have to be practised. But, don't resort to random exercises but do consult an expert and thus take a safer path. To a self-imposed question of comparison with musicians of yesteryears, she said please draw also parallels with respect to their food intake, their life-styles too. You will learn a lesson or two. Most importantly "they" did not sing three hour concerts day-in, day-out and that too using a highly demanding system like carnatic music.

Commenting on the role being played by the digestive system, "gut health is at the heart of your voice", she emphasized. What you eat, the digested and undigested portions will certainly affect your voice. This is an all too silent factor that totally controls your voice.

"Avoid fine flour", she put stress, when it comes to eating habits. This would take a pretty long time to digest. Mind you this is not mere statement alone but borne by research. If already taken, the repair work could come in the form of jeera water. Further, you may have to be light on the next two meals. (The way she wanted this to happen, with abundant caution, was more like a mother reprimanding the child on its habits?) Whatever was said was a sharing was based on research done on different voice systems in vogue the world over.

Stress does affect your voice." Stress is more on account of the doership factor that is innate to any human being. Try to



avoid this" Here she was reminded of her Guru Dr. Muhammed's words. Give up the doership. Easier said than done!

Deep sound sleep in the night is a must. Actually the body is doing its recouping exercise during these hours and your voice is being rested. Rise early, early enough, so that your voice gets it's warming up along with the rising sun.

Next came for attention was hydration. Mind you, and she made this as clear. That ought to be hydration throughout, almost mandatory. Taking warm water always would only leave your mouth dry and a judicious mix with water at room temperature would do a world of good.

Maintaining yourself by clinging to those habits of someone else's should be unthinkable. The necessities of each body and every body stands unique.

Then she vividly with the help of the two, Sruthi Shankar Kumar (female voice) and Anirudh Venkatesh(male), came out with examples to show why and how the "pit of the throat" has to become active. Akara sadhaga is not much practised in the right manner in our system thereby warranting the usage of "YA" as a corrective measure in its place, Syamala opined. The singing of "YA" was recommended to lay emphasis on this aspect of the voice. Here Syamala Vinod pointed out how the voice travels to the head and then comes back. Head voice is not false voice. We have been living with the wrong notion about voice production and that is proving erroneous. Our wrong notions about our own voice arrests its natural course of voice production.

Abdominal breathing up and down she would prescribe to maintain your voice.

She then, on stage with the able assistance of Shruthi Shankar Kumar, at first on a single note demonstrated 12 counts on each note, along with abdominal breathing and then after a brief explanation asked Anirudh to sing four different frequencies, adhara shadja, middle octave panchama, anthara gandhara and chathusruthi dhaivatha, throughout maintaining abdominal breathing.

"Ivarukku Enna briga pesaradhu!" One may wonder! Trying to imitate somebody else's voice in your own, would result in wobbling after some time. Don't reduce the pitch based on some immediate past experience, but have a close watch and work on it thereafter for better results.

## N Vijay Siva: Vande Guru Paramparaam

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The standing ovation at the end of Vijay Siva's concert was not just for his amazing performance. It was also for the musical values he has been championing relentlessly over the long decades of his career, honed by one of the greatest singers and teachers of all time, Sangita Kalanidhi Sri D.K Jayaraman. It was a recognition of that steely resolve to steer clear of anything that was not pristine however much mass appeal may beckon, a tribute to the perfect harmony that sets in when a team gets its act together with the same thought processes- Art and Aesthetics alone. It was an ovation that proclaimed unanimously- You are a Winner!

If we were to note on an attendance register the ragas present at Vijay Siva's concert, it would read as follows- Saurashtram, Kedara Gowlai, Dhanyasi, Poorvi Kalyani, Nayaki, Khamas and Devamanohari. Can there be a bigger conglomeration of Rakthi Undiluted!

If you looked at the 'tail enders', there were no abhangs, bhajans, no Misra Kapis, or Darbari Kaanadas (of course, these are exquisite too, though on a different plane). And yet, the audience just lapped up the patriotic fervour of Kuntalavarali (Bharata Punya Bhoomi) and Subramanya Bharathiyar's 'Sentamizh Naadenum Podiniley,' just falling short of roaring 'Vande Mataram' in one voice after these songs.

A chaste and matter of fact Parakeyla Nannu with its crisp neravel in the Charanam line, pithy swarams, each of them brimming with Kedara Gowlai essence was a great way to open the innings of manodharma. The comprehensive alapana of Dhanyasi, along with a shimmering Dhanyasi kriti 'Mangala Devathayaa Twayaa' - Muthuswami Dikshitar's outpouring of Thanksgiving to Devi left one awed by the majesty of the raga and the composition. (R.K.Shriramkumar's explanation of this



significance of the song was as profound as the reference to him by Vijay Siva as 'Anna' was light hearted, causing a ripple of mirth to flow down the hall!)

The beautiful Thyagaraja piece 'Sujana Jeevana' was a strong throwback to vidwan D. K. Jayaraman and Vijay Siva added a slew of neravel lines at the Charanam 'Charu Netra,'

Vijay Siva's tone is as sonorous as the tambura drone, high pitched, sharp, yet bhava laden. Every long karvai was a lesson in sruti perfection and so soothing that it would have surely lowered blood pressure readings and cooled hot tempers!

Kalyani was the main Raga and the vocalist's manodharma touched new heights skimming. effortlessly the extremes of the mandara and tara sthayee, an essay completely devoid of any of the trappings of shouting (in higher reaches) or weird rumblings (in the lower range) that one sometimes hears in such cases. The years of practice showed and every note fell softly and tunelessly on the ears.

With two sets of neravel essays already done, 'Eytavunnara' predictably had only swara elaboration but that was simply spell binding. Every avarthanam was cut and polished and Vijay Siva infused it with new hues and shades, validating the status of Kalyani as a royal member of the Carnatic Raga system.

Vijay Siva often begins his kuraippu passages in the slow speed, bringing it to the second after several avarthanams, unfolding variety after variety of patterns. And though it was the eve of World Mathematics Day, far from engaging in complicated calculations, he restricted himself to a snappy, sharp and quick

kanakku that finished almost as soon as it started, to the accompaniment of a roar of applause.

Shriramkumar is known for his acute feel for the truest of aesthetic values and

Vijay Siva's choice of ragas was like a tray of the choicest sweets handed to him on a plate. If he stole hearts with his Dhanyasi, his Khamas was pure poetry. Exquisite phrasing, unmatched feel for the nerve of the raga, one felt the last word had been said on Khamas after his alapana. This was enough to show just how a Sangitha Kalanidhi designate should play.

N.C.Bharadwaj may be playing a percussion instrument, but his naadam and feel for the kritis make his Mridangam literally sing with the vocalist. At every moment, he played exactly what would beautify the particular line. As for the thani, well, this was the time the small made young gentleman turned Lion to dazzle and inspire, wielding the instrument of Nandi. Thirupunithura Radhakrishnan who had been relatively subdued all through the concert suddenly jumped into the arena at the thani and came into his own. Together with Bharadwaj, the two gave a brilliant exhilarating show of percussive artistry.

This review would not be complete without due credit to Vijay Siva's students S.R. Vikneswaran and Vaibhav Prakash who were made to sing solo at sudden parts and even Pallavi (Devamanohari). Of course, with a taskmaster like Vijay Siva, they would not be there unless their guru had confidence in their abilities, and these youngsters did their bit with all credit.

When the thillana was sung (Bilahari) and Thiruppugazh completed, many in the audience may have had empty tummies, but surely, they had full hearts! Artistes like Vijay Siva are not just great musicians. They inspire, motivate and show the way to the Chakkani Raja Marga, that is music!

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## Ramakrishnan Murthy: The Many Hues of a Memorable Concert

**S. A. MURALI**

It was a virtual downpour of swaras and sangathis in vidwan Ramakrishnan Murthy's concert at Parthasarathy Swami Sabha on 20th December 2025. Starting off in style, the artist rendered the Esa Manohari raaga kriti 'Sri Gananatham Bhajarey,' composed by Muthuswami Dikshithar. Purandaradasar's Nattai raaga padham 'Jaya Jaya Jaya Janaki Kantha' that followed set the tempo for the concert.



Syama Sastri an ardent devotee of Bangaru Kamakshi pleads with the Goddess to bless him in this beautiful Bhairavi raaga kriti 'Kamakshi Amba Anudinamunu Maravakaney.' The raaga delineation and kriti singing was evocatively rendered. Mention has to be made of the young violinist Vittal Rangan, who followed the main artist like a shadow and presented a beautiful version of Bharavi raagam, detailing the various hues and shades of the raagam.

Blessed with a rich voice timbre, Ramakrishnan Murthy chose Thyagaraja's Poornachandrika raaga kriti 'Telisi Rama' for RTP. The Pallavi portion of this kriti was rendered with aplomb as the artist's manodharmam and laya gnanam was beautifully showcased. Papanasam Sivan's 'Thanigai Valar

Saravanabhava, is a sublime salutation to Lord Muruga and the artist rendered it with poise.

The Thyagaraja kriti 'O Ranga Sayee' in Khamboji raagam turned out to be the highlight of the concert. This kriti glorifies Srirangam as 'Bhuloka Vaikuntam.' Ramakrishnan Murthy turned into a sculptor as he chiselled the swaras of this wonderful kriti and brought out the nuances of this raagam in all its glory. Vijay Natesan on the mridangam offered soft, unobtrusive rhythmic patterns which heightened the mood of the concert. The short and crisp thani avarthanam by the mridangist must have surely gladdened the hearts of his illustrious gurus.

That the audience were glued to their seats till the mangalam was rendered, was proof of Ramakrishnan Murthy's musical prowess and soaring popularity!

## ராமகிருஷ்ணன் மூர்த்தி: மனதுக்கு நிறைவான நிகழ்ச்சி

**Dr சந்திரிகா ராஜாராம்**

ஸ்ரீ பார்த்தசாரதி சபாவின் ஆதரவில் 20ஆம் தேதி சனிக்கிழமை மாலை நடைபெற்ற வித்வான் ராமகிருஷ்ணன் மூர்த்தியின் வாய்ப்பாட்டுக் கச்சேரியில் அரங்கம் நிரம்பியிருந்தது.

ஏராளமான ரசிகர்களைப் பெற்றிருப்பதுடன் அதை விஸ்தரித்துக் கொண்டே வரும் இந்த இளம் கலைஞர் ரசிகர்களை வசீகரிக்கும் திறன் உள்ளவர் என்பது அன்றைய கச்சேரியில் உள்ளங்கை நெல்லிக்கனி போல் தெளிவாகியது.

“ஸ்ரீ கணநாதம் பஜரே” என்னும் தீட்சிதரின் விநாயகர் க்ருதியுடன் தொடங்கிய போதே கச்சேரி களைகட்டியது. அடுத்து நாட்டை ராகத்தில் அமைந்த “ஜெய ஜெய ஜெய ஜானகி” பாடலும் ஸ்வர பிரஸ்தாரங்களும் மிகுந்த விருவிறுப்புடன் அமைந்து ரசிகர்களை கட்டிப்போட்டது. அடுத்து வந்த பைரவி ராக ஸ்வர ஜதியான “அம்பா காமாட்சி”யில் ராகபாவம் அருமையாக அமைந்தது. ஒவ்வொரு முறையும் ஸ்வரக் கோர்வைகளுடன் சாகித்தியமும் பாடிய பின்பே பல்லவிக்கு திரும்பியது வேகத்தையும் விருவிறுப்பையும் கூட்டியது. சியாமா சாஸ்திரியின் உருப்படிகள் என்றாலே பக்தியும் உருக்கமும் தானே பிரதானம்! இதை இன்னும் சற்று கூட்டியிருக்கலாம் என்று தோன்றியது.

அடுத்து, கச்சிதமாக ராகம் தானம், பல்லவியை பட்டுக் கத்தரித்தது போல் அமைத்தார். தொடர்ந்து பாடிய தோடி ராகத்தில் அமைந்த “தணிகை வளர் சரவணபவா” பாடலும், அடுத்துப் பாடிய காமபோதியின் விஸ்தாரமான ஆலாபனையும்



“ஓ ரங்க சாயி” க்ருதியும் பாடகரின் இசைப் புலமையைப் பறைசாற்றின.

“பூலோக வைகுண்டம் இதியனி” என்னும் இடத்தில் நிரவலும் ஸ்வரமும் அற்புதமாக அமைந்து நெஞ்சை அள்ளியது. ரசிகர்களின் நீண்ட நேர கரகோஷத்தையும் பெற்றுக் கொடுத்தது. விட்டல் ரங்கனின் சொக்க வைக்கும் வயலின் வாசிப்பு, நிகழ்ச்சி முழுவதுமே பக்கபலமாக அமைந்தது. விஜய் நடேசனின் மிருதங்கம் நல்ல ஒத்துழைப்பு. தனி ஆவர்த்தனம் கனகச்சிதம்.

தொடர்ந்து சஹானா, பரஸ் ராகங்களில் பாடலும் ஜாவளியும் பாடிய பாடகர், “சின்னஞ்சிறு கிளியே கண்ணம்மா” ராகமாலிகைப் பாடலுடன் நிறைவு செய்தார்.

மனதுக்கு நிறைவான ஒரு கச்சேரி ஆக அமைந்தது என்பதற்கு இறுதி வரை கலையாத ரசிகர்கள் கூட்டமே சாட்சி!

## ஷட்பதியும் சப்தபதியும்: உ. வே. துஷ்யந்த ஸ்ரீதர் விளக்கம்

சாரதா வெங்கடகிருஷ்ணன்

பல மொழிகளிலும் சங்கீதத்திலும், இதிகாசம், வேதம் மற்றும் புராணங்களிலும் பாண்டித்தியம் பெற்ற துஷ்யந்த அவர்கள் ஷட்பதியும் சப்தபதியும் என்ற தலைப்பில் ஆன்மிக சொற்பொழிவு ஆற்றினார். இதில் இளைய தலைமுறையினர் அனேகமாக பங்கேற்று, பாராட்டைப் பெற்றனர். தியான ஸ்லோகங்கள் மூலம் இறையருளும் குருவருளும் வேண்டி நிகழ்ச்சியைத் துவங்கினார். ஸ்ரீமத் பாகவதம், ஆழ்வார்களின் பாசரம், ஆதிசங்கரரின் ஷட்பதி ஸ்தோத்ரம் மூலமாக, தலைப்பை உவமான உவமையங்களுடன் ஸ்வாரஸ்யமாக விளக்கினார். ஸ்ரீமத் பாகவதத்தில் அவதூதர் எனும் தத்தாத்ரேயர் யதுவிற்கு 'ஸ்தோகம் ஸ்தோகம்' என துவங்கும் ஸ்லோகம் மூலம் மாதுகரம் (வண்டு) பற்றி கூறி அதன் மூலம் மனித உடல் எப்படி வண்டைப் போல வளர வேண்டும் என விளக்கினார்.

வண்டு ஷட்பதங்களை உடையது (ஆறு கால்கள்). வண்டினம் முரலும் சோலையாம் ஸ்ரீரங்கம், (தொண்டரடி பொடி ஆழ்வார்) அந்த நந்தவனத்தில் முக்தாத்மாவாம் வண்டுகள் ரீங்கரிப்பது ஸாம கானம் போல இசைக்குமாம். அங்குள்ள பூக்களின் மதுவுண்டு, கழுத்தே கட்டளை என தீர்மானிக்குமாம். பாகவத வண்டு, ஆழ்வார் வண்டு, திருவரங்கம், திருப்பாணாழ்வார், திருவாய் மொழி, ஸ்வாமி நம்மாழ்வார், திருவண்வண்டூர் (கேரளா) என பல இடங்களையும் மா மனிதர்களையும் உவமானப்படுத்தினார்.

வ்யாபக மந்திரம், த்வய மஹா மந்திரம் அஷ்டாஷ்டரம் (8) ஷட்பதம் (6) என வரிசைபடுத்தி விளக்கினார். காஞ்சிபுரத்தில் தாயாரும் வரதரும் சேர்ந்து மாலையில் உலவுவார்கள். அப்பொழுது மேற்சொன்ன விதத்தில் சேவிக்கும் வழக்கம் உள்ளது என்றார்.

ஆதிசங்கரர் அருளிச் செய்த ஷட்பதி ஸ்தோத்ரத்தை அவையோரை அவருடன் கூறவைத்து பதத்திற்கு பதம் விளக்கம் அளித்தார். ஏகாதசி விரத முறையை சுவாரஸ்யமாக விளக்கினார்.

வண்டின் மூலம் பெருமாளுக்கு தூது அனுப்பி வண்டை மீண்டும் அவரிடமே வந்து விடும்படி கூறியதை விளக்கினார். ஸ்வாமி தேசிகரின் தயாசதகத்திலிருந்து 'சமயதி ம்ருக திருஷ்ணா' என்பதைக்கூறி ஆன்மீக அன்பர்கள் அனைவரும் கோசாலையை பராமரிக்க வேண்டிக்கொண்டார்.

பெருமாள் பக்தனின் கையைப் பிடித்து ஸம்சார சாகரத்தை கடக்க வழிகாட்டுவார். இதை தியாகராஜரின் 'ப்ரோசேவாரெவரே' கீர்த்தனை மூலமாக விளக்கினார். பின்னர் இராமயணத்தில் ராவணன், ஹனுமான் மற்றும் இதர கதாபாத்திரங்களைப் பற்றியும் மாரீசனுக்கும் ராவணனுக்கும் நடந்த உரையாடலையும், ருது ஸம்ஹாரத்தில் கூறியபடி பருவ காலங்களையும், ஸ்ரீபதிபதாரவிந்தே என்று

மஹாவிஷ்ணுவிற்கும் தாமரைப் பூவிற்கும் உள்ள ஒற்றுமையையும் எடுத்து உரைத்தார்.

நாபிஜாதன் (ப்ரம்மா) ந - அபி - ஜாதன் (not a cherishable birth) விஷ்ணுவின் பாதத்தாமரை மகரந்தத்தால் உயர்நிலை அடைந்ததை விவரித்தார். பஞ்ச மஹாகன்னிகைகளான சீதை, அகல்யா, தாரா (ப்ரகஸ்பதி) த்ரௌபதி, தாரா (வாலி) அந்நிலையை எவ்விதம் அடைந்தனர் என்பதை தெளிவு படுத்தினார். இராமர் ஹம்ஸ பக்ஷி மூலம் சீதைக்கு தூது அனுப்பியதையும் அழகுற விளக்கினார்.

கீதோபதேசம் செய்த பொழுது அர்ஜுனனுக்கு கிருஷ்ணர் தன்னைவிட எந்த விதத்தில் உயர்ந்தவர் என்ற சந்தேகம் எழுந்ததாம். அனைத்து உயிர்களிலும் ஸ்ரீகிருஷ்ணர் ஒருவர்தான் தன் தந்தையை தானே தேர்ந்தெடுத்து பின் பிறந்தவர். ஆகவே பிறக்கும் போதே உயர்ந்தவர் என்றார்.

இராமயணத்தில் கஸ்சித் சர்கம் உண்டு. அயோத்தியா காண்டத்தில் இராமருக்கும் பரதனுக்கும் நிகழ்ந்த உரையாடலை கூறி பரதன் - பரதந்ரன் மற்றும் இராமர் ஸ்வதந்தரன் என்பதால் சமுத்திரத்தை அண்டி அலையே அன்றி அலையை நம்பி ஆழி இல்லை என்றார்.

ஹனுமானின் கூரிய அறிவையும், மலைகள் முற்காலத்தில் பறந்ததையும், இந்திரனால் இறக்கைகள் வெட்டுப்பட்டதையும், மைநாகமலை மட்டும் தப்பியதையும் கூறினார். அதற்கு உதவியவர் ஹனுமானின் தந்தையார். அதனால் மலை மாருதிக்கு உதவியதாம்.

ஆதிசங்கரரின் இந்த ஷட்பத ஸ்தோத்ரத்தை மூலமாக வைத்து பிற்காலத்தில் முத்துஸ்வாமி தீசுஷிதர் தசராக தசாவதார கீர்த்தனையை (மாதவோ மாம்பாது)

இயற்றினார். இது போல பல சுவாரஸ்யமான தகவல்களை ஷட்பதியின் மூலம் விளக்கினார்.

இராமனுக்கு அனுஜன் இராமானுஜன் (லக்ஷ்மணன்) தானவ எதிரி அமித்ரன். சூரியன் - மித்ரன் (பஞ்சரத்னன்), வஸுவை வீசுபவன் வஸுதா என்று கூறி வஸுதைவ குடும்பகம் என்பதற்கு விளக்கம் அளித்தார்.

பிறகு சப்தபதியின் (ஏழு அடி) முக்கியத்துவத்தை கூறி இணைந்த ஏழு அடிகள் பதி-பத்னி ஆகாது; யாகம், ஹோமம் செய்பவரே பதி என்றும் அதற்கு உறுதுணை செய்பவள்தான் பத்னி என்றார். அதனால் அனைவரும் வருடத்திற்கு ஒரு முறையாவது ஒரு ஹோமம் செய்ய வேண்டும் என்னும் அறிவுரையுடன் நிகழ்ச்சியை நிறைவு செய்தார்.

ஷட்பதியையும் சப்தபதியையும் மனதில் வைத்து 2026 முதல் சுபிட்சமாக வாழ வாழ்த்தினார். அவருக்கு அனைவரின் சார்பில் நன்றியையும் பாராட்டையும் தெரிவித்துக்கொள்கிறோம்.



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## V. K. Manimaran: A Graceful and Classic Morning Concert

**SARADHA VENKATAKRISHNAN**

V K Manimaran in his matured voice started his morning concert with Ramalinga Adigalar's Thiruarutpa. 'Tiruvum selvamum seerum sirappum' was rendered in Hamsadhwani followed by Mazhavai Chidambara Bharathi's 'Pahi pahi bala ganapathe' set to roopaka thalam. Kalpanaswarams in 'bhaktha chidambara vinuta' was very appealing. Next was Andal's Nachiar thirumozhi – 'karpooram narumo kamala poo narumo' in Khamas. This was followed by a pleasant alapana in Chandrajothi by both Manimaran and Murari.

Thyagaraja's 'Bagayanayya ni maya lento' was sung aesthetically with melodious sangathis. Kalpanaswarams poured in at the phrase 'alanadu kauravula.'

In Hamsavinodini, 'Sharanam bhava karunamayi kuru deenadayalo' by Narayana theerthar lingered in ears soothingly. Raaga alapana by Manimaran and Murari was praiseworthy. 'Madusudana Madusudana hara mamaka duritam' was chosen for niraval and kalpanaswaram.

Saveri and Vasantha filled in between before 'Sri sundara rajam bajeham.' 'Muruga Muruga' by Periyasamy Thooran in misra chapu was sung from Anupallavi - 'Orukaal uraithalum un padam ninaithalum' in Saveri and Purandara dasar's 'Rama Rama Rama Rama yennero Seetha Rama' set to Tisra ekam was in Vasantha.

Concluding and main item of Manimaran's concert was 'Shri



sundara rajam bhajeham' in the raga Kashiramakriya. Raga prastaram by both artists in detail was a pleasure to the rasikas. Muthuswamy Dikshitar's kriti in 2 kalai adi taalam was enjoyable. The interplay during the kalpanaswaram in soma 'surya nethram shuba gatram' was admirable.

V V S Murari, recipient of Dwaram Venkataswamy Naidu award this year from the Sabha extended total support throughout the concert with his calm and composed singing-style of playing the violin.

B Sivaraman and N Guruprasad excelled during Tani avaradhanam. The intricate style of Sivaraman was well reflected by Guruprasad. The vinyasa and korvai took the rasikas to yesteryears and enjoy the traditional way of playing percussion instruments.

Manimaran, hailing from an illustrious Nadaswaram parampara with his uncompromising classicism is soaring high all over the world. Parthasarathi Swamy sabha wishes him a wonderful musical journey.

## Anirudh Subramanian: Swan-winged melodies

**R BHARATHWAJ**

Anirudh Subramanian presented a unique concert with uruppadis carefully chosen for a theme. He commenced his concert with the 'jalajaksha' varNam in Hamsadvani. The alapanai in Hamsavinodhini was next, followed by the ever famous one-hit-wonder 'Sharanam bhava karunamayi' of Narayana teertha, with elaborate rounds of intricate swarms exchange. Anirudh and Chinmayi on the violin, complimented each other very well throughout this affair.

As Anirudh started to explore Hamsanadham as the next ragam, it had dawned upon this writer that Anirudh is trying a new type of theme for this concert and expected Hamsanandhi next and even went to Google for other ragams that start with hamsa in their name. The raga alapanai for 'Bantureeti kolu' was effortlessly traversing across the octaves. The kriti was rendered with elaborate neraval and swarams at 'Rama namamane' and it was a neat presentation overall, with Chinmayi playing her part in a suitable fashion.

And it was indeed Hamsanandhi that came next with an elaborate alapanai and tanam leading to the pallavi set in



tisra tripata talam. The lyrics for the pallavi were 'Panniru Kai velavane pazhani Malai uraiyone.' The neraval for the pallavi line was explored in all the four ragams taken for the concert. Swarams were also sung in all four ragas. Both Anirudh and Chinmayi moved across the different ragams during their turns. Malladi Aravind played with good anticipation and with clear strokes. Harihara Subramanian on the ghatam was good and provided appropriate support. The Tani they played together, for the pallavi, was nicely structured. The concert ended with the 'apAra nindhai' Tiruppugazh, also in Hamsanandhi.

It is encouraging to see youngsters attempt such themes and present them. During the season, it is good to make such outlandish choices, as that would make listeners curious and listen with more interest.



# R P Shravan: Time tested choices and a cheerful presentation

**R BHARATHWAJ**

With a charming persona and bright mood, RP Shravan presented a traditional concert on this chilly December afternoon. He preferred to make a list along established lines and show his capabilities in the known framework. Starting off with the rItigauLa aTa tala varNam 'Vanajaksha ninnE', Shravan went on to sing Thyagaraja's Arabhi kriti 'Tsalagallala' with an elaborate round of swarams.

In cricket parlance, the one-down slot was fixed for Rahul Dravid for many years. In concert parlance, this slot belongs to Pantuvarali. It is always a confusion as to whether we should call Pantuvarali as concert's Dravid or Dravid as cricket's Pantuvarali. Be that as it may, Shravan and Rishabh played a raga alapanai which explored many facets of this ragam. Thyagaraja's 'Narada muni vedalina' was presented neatly with elaborate neraval and swarams. A sedate rendition of 'Meenalochana brova' in Danyasi and a quick 'Thunai purindharul' in Varamu in contrasting ways showed different moods.

The main ragam taken for the day



was Bhairavi. The raga alapanai was expansive and befitting the grandeur of Muthuswami Dikshithar's 'Balagopala' that followed. It was detailed essay of the ragam and neat rendition of the kriti. Neraval and swarams were sung at the usual 'neela neeradha sareera'. The concert concluded with Sant Tukaram's 'Baare Panduranga' in Maand.

Shravan picked a traditional list and presented it effortlessly. With a good


voice and taste for classical style, his singing was good. Rishabh Ranganathan on the violin played his parts well. His solo versions and accompanying for the singing were both on par. Akshay Ram on the mridangam was very good. He played with precise anticipation. Sumukh Karanth on the kanjira, was enthusiastic and played very well in tandem with the mridangam. The concert on the whole was much enjoyable.



Swarathmika Srikanth led a poised and neatly structured concert, supported ably by Haritha Narayanan on the violin, Prajwal Bharadwaj on the mridangam and Satish Gowtham on the ghatam. The recital opened with 'Ninne Bhajana', presented with well-crafted swarams that set a confident tone.

The main piece of the afternoon was 'Janani Pahi Sada Shailaraja Tanaye' in Shuddha Saveri. Swarathmika's alapana was measured and melodious, unfolding the raga with clarity, while Haritha's responses mirrored the mood with sensitivity. The kriti was rendered with assurance, and the rhythmic team provided steady, unobtrusive support that enhanced the presentation.

A brief but appealing exploration of Chandrayoti followed, leading into 'Sashi Vadana', delivered with charm and fluidity. The concert maintained a beautiful pace throughout, allowing each raga to breathe without excess. It was a tidy, musically sincere recital that highlighted Swarathmika's growing confidence and the team's cohesive support.



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