



Mathemusic – lec-dem on Maths in Music by Ramana Balachandran and Kamalakiran Vinjamuri

SIVAPRIYA KRISHNAN

The lec dem was a good analysis on the role and relevance of maths in music. At the very outset they spoke about two popular opinions regarding the topic on hand.

* Anything laya is dry

* There is no emotion or bhava in maths

The discussion was based on the two notions mentioned above, and the two artists went on to show how these can be dispelled. They started by saying that maths in music is not just about korvais. It is a melding of melody and rhythm in metre. Maths is embedded in every part of music, like the pacing or the gait of the kriti, in the extent of resonance of how much you hold a karvai, the contrasts between two different sangathis, the varying passages like the Madhyama kala in one kriti and so on.

They demonstrated examples of sangati build-up in 'O Rangasayi' and a few other kritis, showed how subtly maths has been woven into the progression of sangathis. They demonstrated how certain ragas like Mohanam, Sankarabharanam, Kambodhi lend themselves naturally to mathematical workmanship and how even languid ragas like Yadukulakambodhi or Surutti too can be infused with mathematical patterns without mauling the core structure of the raga.



They highlighted the contributions of vidwans T R Subramaniam and Lagudi Jayaraman in composing, teaching and demonstrating in concerts as to how to deal with mathematics intelligently with short phrases, poruthams, dhatu and janta passages apart from the fitting korvais to complete the song. They also highlighted that sarva laghu is often misconstrued as not having mathematics in it and explained as to how difficult it is to make short phrases and patterns with in-built maths that don't even seem like it.

Kamalakaran demonstrated as to how certain mathematical patterns are unique to instruments compared to the voice. Ramana showed how patterns can be made for ragas like Ahiri, Yadukulakambodhi. Both the artists, young and upcoming, have immersed themselves deeply in the study of Carnatic music and are articulate enough to explain the concepts to the listeners, a very hearty thing to notice.

However the slant in the presentation was more on swara kalpanas and maths in that area. Every aspect like raga alapana, tanam, neraval, the otherwise 'non-explicit swara' areas of singing have so much maths, metre, proportion associated with them, things which need to be highlighted in a topic like this. These aspects could also have been talked about by balancing out their presentation content.

The full-bench flute concert by J. A. Jayant on December 27 was a refreshing start to the morning. His playing moved easily between soft, melodious passages and brisk, lively phrases that suited the instrument perfectly. The concert opened in a grand manner with 'O Rangashayee' in Kambhoji, setting a rich tone for the rest of the performance. Jayant then explored the vivadi raga Bhavapriya through 'Shreekanta Niyada,' where L. Ramakrishnan's soothing violin responses added depth and balance. Bindumalini flowed beautifully with Tyagaraja's 'Enta Muddo,' and an expansive Ragam-Tanam-Pallavi in Kalyani, Mohanam, and Reetigowlai lifted the morning mood even further. The percussion trio - N. C. Bharadwaj (mridangam), Sunil Kumar (kanjira), and Giridhar Udupa (ghatam) - delivered a vibrant tani that resonated through the hall. The concluding pieces, Govardhana Giridhara (Bhagesri) and Madhava (Jonpuri), were pleasing and warmly received by the audiences.



Akshara Samskriti – Beyond her years

AA

Watching Akshara Samskriti performing on stage brought out the following thoughts- what a voice! What confidence! What talent!

Predictably, her concert began on a most classical note, with Begada. Akshara sang the Spencer Venugopal piece 'Va Va Muruga.' This is a beautiful kriti that has the full raga bhava and Akshara was able to bring out all the facets including some of the trickier and unexpected sangathis that this song is endowed with. Her beautiful rendition of 'Vara Narada' was high power and showed her level of stamina.

But the point where Akshara blossomed from a young singer to a seasoned vidhushi was, when she embarked on a detailed, and complete rendition of Gowrimanohari. Just when one was wondering which piece of the limited stock of Gowrimanohari kritis it was going to be, the young girl embarked on a thorough well thought out thanam, chaste, on traditional lines, but still fresh and beautiful. The Pallavi rendition was preceded by a detailed explanation of the thalam (Khanda Jathi Triputa Thalam in Khanda Gathi) with atheetha eduppu and based on a yathi similar to Dikshitar's Thyagaraja Yoga vaibhavam. She also mentioned that she would be performing sruti bhedam.



If listening to the explanation made one open mouthed, the actual execution made the mind boggle. No tension at all, not one mistake, an RTP calmly executed in a bright strong voice that soared like an eagle, leaving the audience to realise that yet another star was zooming into the Carnatic music firmament.

Sruti bhedam was a seamless stream of raga transformations - the Gowrimanohari to Vachaspati, Nattaikurunji to Neelambari, Shuddha Hindolam to Savithri (a raga which she explained, was Thillang with only Kaishiki nishadam) were so spontaneously and effortlessly carried out that one understood just how much the *kutty vidhushi* must have prepared to sing it so confidently. That session was simply captivating.

All praise to the equally young violinist Prahlad Sri Yagna Priyan, also an NRI with such a sweet tone and perfect responses in the alapana, swara and neravel passages that one wondered all over again at the wealth of talented youngsters in the USA. Pazhani Balaji has already established himself as a Master in the Making and he was a skillful player in this team of young and talented stars to be.

Akshara must have been extremely proud and inspired by the presence of her mother and Guru, Smt Kiranavali Vidyashankar in the audience as well as her grandfather, the senior Vidwan Sri Chitravina Narasimhan. She is no doubt a worthy torch-bearer of her hoary lineage.

சாய் சகோதரிகள்: நீதானம் ஏற்றம் தரும்

Dr. சந்திரிகா ராஜாராம்

இளைஞர்கள் ஆர்வத்துடன் கர்நாடக இசையில் ஈடுபாட்டைக் காட்டும் காலம் இது. நமது நாட்டில் மட்டுமின்றி வெளிநாடுகளில் வாழும் இளைய சமுதாயம் மார்கழி இசை விழாவில் தடம் பதித்து வருகிறது. டிசம்பர் 28ஆம் தேதி ஞாயிற்றுக்கிழமை 12:30 மணிக்கு பார்த்தசாரதி சபாவின் ஆதரவில் வட அமெரிக்காவில் வாழும் சாய் சகோதரிகளின் (கிரண் & நிவி) கச்சேரி நடந்தது.

குன்னக்குடி பாலமுரளி கிருஷ்ணாவின் சிஷ்யைகளான இவர்களுக்கு குரு நல்ல அடித்தளம் அமைத்திருக்கிறார். தாரஸ்தாயிக்கும் மேலே, அதிதாரஸ்தாயியில் நின்று சஞ்சரிக்கும் ஆற்றல் நிறைந்த குரல் வளம்; பிரமிக்க வைக்கும் அதிதாரித ஸ்வரப் பிரஸ்தாரங்கள்; சிறந்த உச்சரிப்பு.

பந்துவராளி வர்ணத்தில் தொடங்கி, அடுத்ததாக ஸ்ரீரஞ்சனி ராகத்தில் 'ப்ரோசேவாரெவரே' க்ருதியிலும், தொடர்ந்து பாடிய கல்யாணி ராக ஆலாபனை மற்றும் 'நிதி சால சுகமா' க்ருதியில் நிரவல், ஸ்வரம் அனைத்தும் மிகுந்த வேகத்துடனும்



அதிதாரஸ்தாயி சஞ்சாரங்களுடனும் இசைத்தனர். மேலும் ஹிந்தோளம் மற்றும் காபி ராகங்களில் இரு அபங் பாடி நிறைவு செய்தனர்.

அதிதாரஸ்தாயி காந்தாரம் தொடங்கி மேலே ஸட்ஜம் வரை தொடர்ந்து ஆலாபனை செய்வதும், ஸ்வரங்கள் இசைப்பதும் சிறந்த குரல் வளத்தை காட்டுகிறது என்றாலும் தொடர்ந்து ரசிக்க பொறுமை தேவைப் படுகிறது. ராகங்கள் பாடும்போது அவற்றின் ஸ்வரூபம் வெளிப்பட வேண்டும். இந்த இளம் சகோதரிகளுக்கு காலம் இருக்கிறது. அவசரப்படாமல், ஆழ்ந்து பயிற்சி எடுத்து இசைக்கடலில் திளைத்தால் முத்து எடுக்கலாம், காத்திருப்போம்!

Bharat Sundar: A Startling Performance

SARADHA VENKATAKRISHNAN

The evening opened with vibrant Vasantha varnam in Adi talam- 'Ninne Kori' by Tacchur Singarachari that served as an effective curtain raiser, immediately establishing Bharat Sundar's command over classicism and pacing that signalled a concert rooted firmly in tradition.

The next segment was dedicated to *Matha* beginning with 'Amma Raavamma' in Kalyani, a Thyagaraja composition set to Kanta Chapu. Kalyani unfolded its poise and depth during niraval and kalpana swaras at 'Tamarasa dala netrudu,' aesthetically aligned, reflective of a mature musical mind.

The devotional theme continued seamlessly with a rare and evocative kriti in Sriranjani, '(Jagan) Mata – Innum Vatha' in Adi tala, composed by Papanasam Sivan. This composition, not often heard in concerts, was rendered with lyrical emphasis, serving as a gentle yet profound welcome to the Devi. The choice itself reflected the musician's repertoire depth and inclination towards meaningful, less-travelled paths.

A shift in tonal colour followed with Begada, introduced through an unhurried and expansive raga alapana. The classic gravitas of Begada was brought out with restraint and continuity, culminating in 'Kadaikkan vaithenai alamma' set to Misra Chapu. The rendition stood out for its bhava-laden phrases and rhythmic assurance. The kalpana swaras, shared between the vocalist and Kamalakiran Vinjamuri on the violin, were structured, imaginative, and marked by strong aesthetic rapport, adding a dynamic quality to the presentation.

Adding contrast to the concert's progression was 'Karunakari Shiva Shankari', whose catchy variations provided a refreshing mood shift along with kalpana swarams in 'Gowri Raja Rajeswari.' This was followed by two lighter fillers: a Swati Tirunal composition in Kuntalavarali, 'Bhogindra Sayinam' in Kanta Chapu that featured brisk swaras in 'Padmanabam' and Thyagaraja's 'Chinna nade na' in Kalanidhi, set to Adi tala.

The main piece of the evening was 'Shri Krishnam bhaja manasa satatam' of Muthuswami Dikshitar, set to Adi tala in the grand and most celebrated raga Todi. This masterpiece emerged as a deeply immersive experience. The exposition of Todi was expansive with prolonged sancharas that showcased exceptional breath control and total immersion into the raga's emotional and technical landscape. Every possibility of the raga was explored with care, never transgressing its boundaries.

A striking moment was the grahabhedam into Saramati, executed seamlessly, adding a cerebral dimension to the alapana. Kamalakiran Vinjamuri, closely shadowing the vocalist on the violin, rendered a flawless response, matching the depth of Todi with brilliant brigas. The performance brought to mind



the oft-quoted saying 'Todi Oru Kodi Perum,' a phrase evoking memory of stalwarts of the past. One could not help but feel that nagaswaram maestro T. N. Rajaratnam Pillai, often hailed as the Emperor of Todi, would have approved of this reverential handling of the raga.

In acknowledging musical lineage, the senior mridangam vidwan on stage, Bakthavatsalam recalled the veteran vidwan Madurai Somu and other super-senior vidwans of yesteryears, prompting a spontaneous and heartfelt round of applause. This gesture reflected not only reverence for tradition but also the artiste's magnanimity in celebrating predecessors and contemporaries alike.

Following the kriti, niraval at 'Pankajasanaadi Deva Mahitam – Sri Guru Guha Vihitam Rama Sahitam' was explored with depth and continuity. A particularly remarkable feat was the demonstration of breath control, where the vocalist sustained one full avarthanam (2-kalai chowkam) through humkaram! The ensuing kalpana swaras formed a complete musical feast, marked by intricate patterns, calculated progressions and a thorough exploration of rhythmic and melodic possibilities.

Throughout the concert, Kamalakiran Vinjamuri proved himself to be among the most sorted young violinists of today, equalling the vocalist in anticipation, tonal clarity, and structural understanding. On the percussion side, Tiruvarur Bakthavatsalam on the mridangam and Alathur Rajaganesh on the kanjira provided sensitive accompaniment, cushioning the concert with rhythmic finesse and aesthetic restraint and a classic Tani Avartanam, executed with precision, clarity, and aesthetic balance, earning well-deserved appreciation from the audience.

Following this, Bharathiyar's 'Kaani Nilam Vendum' in Kosalam was rendered with lyrical sensitivity and heartfelt expression. The presence of H.M.V. Raghunathan, who had set this composition to tune, added a special significance to the performance.

Before concluding with Maand Tillana, Bharat offered a moving tribute to Devi through the verses from Abhirami Andathi, "Nayake Naan Mukhi... Aran Nammake...", infusing the concert with devotion and reflective grace. The concert concluded with mangalam, leaving the audience with a profound sense of musical and spiritual fulfillment.


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Dr B Vijayagopal: Blissfully enthralling flute recital

 **KHS**

The flute recital of Dr B Vijayagopal with the able accompaniments of B Raghavendra Rao (violin), Akshay Ram (mridangam) and K V Gopalakrishnan (khanjira) was nothing short of mellifluous. Elaborate raga alapanais and kalpanaswarams were the hallmarks of this traditional kutcheri which commenced with a pleasing sketch of raga Hamsadhwani, ushering in peace and positivity to open the varnam, 'Jalajaksha.' At once, the grounded rendition full of sowkhyam, sans anaavasiyams drew applause from the hall and already the connection between the artists on stage had been established. Time-tested 'Swaminatha paripalaya' in Nattai was rendered with all sangatis intact with extensive swaraprastharams at pallavi, which was a rather long exercise between the flute and violin but enjoyable owing to the creative explorations of both artists lending every phrase brimming succulent with melody. The decreasing patterns in swaras to arrive at the refrain line, stood testimony of the layakari of the flute vidwaan.

Accompanying for instrumental music can be very challenging but as on the mridangam and khanjira were seasoned artists, they lent excellent support and took the concert to a notch higher plane.

The first raga picked for expansive treatment was Kannada, not usually



associated with the flute, but the raga essay and kalpanaswarams done for the challenging ragam at an equally challenging atheetha eduppu idam 'Suvaasitha Nava' was scholarly and the rakthi ragam seemed to have taken a beautifully mammoth form through the extended koraippu and brilliant korvai at the hands of the Vijayagopal. 'Ganamoorthe' of Tyagaraja in the same raga, as of the kruthi's first word, came up next and it was delightful to hear all the sangatis being played neatly for this Vivaadi melakartha entity. Sangatis are one of the main identifying foundations in Carnatic music and singing all the sangatis as per their traditional paataantarams keeps the parampara alive.

Pantuvarali, though a very commonly heard ragam, came out to be very interesting owing to the various possibilities lent by the flute, especially the mandhara and thara sthyaai prayogams. His alapanai of the raga gave testimony of the vidwath and

extraordinary breath control and creative expression. The violinist Raghavendra Rao faithfully heightened the raga effect further and the hall was filled to the brim with rich hues of Pantuvarali ragam very soon. 'Raghuvara Nannu' (Adi 2 kalai, Tyagaraja) was rendered in a brisk tempo and accompaniment from Akshay and Gopalakrishnan was superlative for this kruthi. Elaborate swarams with full sancharams of the raga came up next and the tani was a wonderful exchange of musical syllables in various speeds and patterns by the percussionist duo.

Margazhi being the season, the sweet Kuntalavarali tiruppavai 'Maale Manivanna' tuned by the legend Ariyakudi Ramanuja Ayyangar, was aptly performed next and the curtains closed to the foot-tapping and frolicking with the equally auspicious Dhanashree thillanna of Swathi Thirunal. The unanimous applause at the end of the concert clearly reflected how much the audience had relished this flute kutcheri.



The concert by Dr. Sanjay Subramanian at Madras Sanskrit College, was marked by his clear voice, neatly expressed manodharma and the calm confidence he brings to the stage. His music had an easy flow that drew the audience in from the start. He was supported beautifully by Gyandev Pappu on the violin, whose smooth replies were neat exchanges with the vocalist. Nikshit Puttur on the mridangam kept the concert lively with well-balanced rhythms, while K. Ranganathan on the ghatam added a bright tone. It was a warm and enjoyable musical atmosphere that the audience appreciated.



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Rajhesh Vaidhya performed to a packed hall at the Madras Sanskrit College, bringing his trademark energy and flair to the stage. From the very first notes, his veena playing was vibrant, confident, and full of life, reminding the audience why he remains one of the most engaging performers in the Carnatic world. He was supported by a dynamic team of percussion accompanists and a skilled keyboard artiste, all of whom matched his pace and enthusiasm with ease. Their tight coordination added momentum to every piece. The audience responded wholeheartedly, breaking into applause again and again, clearly delighted by the spirited music-making. It was an evening that celebrated both virtuosity and joyful collaboration.

அக்ஷய் பத்மநாபன்: இதுமான இன்னிசை

Dr. சந்திரிகா ராஜாராம்

கர்நாடக இசை கச்சேரிகளில் அதன் சிறப்பை வெளிப்படுத்த முயலும் பல கலைஞர்கள் காலத்திற்கு ஏற்றபடி சில மாற்றங்கள் மேற்கொள்வர்; ஜனரஞ்சகமாக படைக்க முயல்வர்.

ஆனால் சில கலைஞர்கள் பழமையை விட்டு விடாமல், ப்ராசீனமாக பத்தி வழுவாமல் பற்றிக்கொண்டு செயல்படுவர். இது அந்தக் காலம் முதல் இன்று வரை காணக்கூடியது. டிசம்பர் 29ஆம் தேதி பார்த்தசாரதி சபாவின் சார்பில் மதியம் இரண்டு மணிக்கு நடந்த அக்ஷய் பத்மநாபனின் கச்சேரி இந்த ரகம்.

‘நீவே கதியனி’ என்று அவர் தொடங்கிய நளினகாந்தி வர்ணம் முதல் இறுதியாகப் பாடிய கமாஸ் தில்லானா வரை சம்பந்தமாய்மான சாஸ்திரிய சங்கீதம் கேட்க முடிந்தது.

கம்பீரமான குரல் வளம், அழுத்தமான இசை அஸ்திவாரம், முறையான பாடாந்தரம் இவை யாவும் ஒருங்கிணைந்திருக்க மந்திர ஸ்தாயியில் அக்ஷய்யின் குரல் வசீகரிக்கிறது.

‘ஸ்ரீ வரலட்சுமி நமோஸ்துதே’ என்ற ஸ்ரீராக க்ருதியை விறுவிறுப்புடன் அளித்தார். தொடர்ந்து பாடிய ‘பரிதான மிச்சிதே’ என்னும் பிலஹரி ராகக் க்ருதி கனகச்சிதம்.

அடுத்து வந்து முகாரி மற்றும் தோடி ஆலாபனைகள் விஸ்தாரமாக அமைந்து சபாஷ் போட வைத்தன. ‘முரிபெமு



கலிகெ’ க்ருதியில் முகாரியின் அழகு வெளிப்படும் விதமாக இசைத்தார் அக்ஷய். ‘ஸ்ரீ கிருஷ்ணம் பஜமானஸ சததம்’ என்ற க்ருதியை தோடி ராகத்தின் அனைத்துப் பரிமாணங்களும் வெளிவரும் விதமாகப் பாடினார். ஸ்வரங்கள் பாடும் போது, அவற்றை படிப்படியாக அமைத்துக்கொண்டு மேலே சென்றது அவரது இசை முதிர்ச்சியை காட்டியது.

மேலும், வயலின் மேதை சந்திரசேகரின் சிஷ்யையான காயத்ரி சிவானியின் வாசிப்பு கச்சேரி முழுவதுமே செவிக்கு இனிமையை அள்ளித் தந்தது. கலிபோர்னியாவைச் சேர்ந்த அஜய் கோபியின் மிருதங்கமும், சத்யா கணேசனின் கடம் வாசிப்பும் கச்சேரியை தூக்கி நிறுத்தியது. இவர்களது தனி ஆவர்த்தனமும் ரசிகர்களின் வரவேற்பை பெற்றுத் தந்தது.

மேலும் மேலும் உழைப்பு, அக்ஷய்யின் ப்ராசீனமான இசையை மெருகேற்ற உதவும்.

Sailing on Calm Waters: Sankaranarayanan in Concert

 **RADHIKA R. B.**

A banker turned musician or is he the other way round? Vidwan V. Sankaranarayanan who started to render concerts at the tender age of nine, along with Vidwans S. Varadarajan on violin and B. Ganapathyraman on mridangam, (who were also nine years old!!) can be described as both.

He was trained under great gurus like Vaigal Gnanasekharan and T.R. Subramaniam. Despite his demanding profession and a buzzy schedules at Singapore, he concentrates on music religiously and practises rigorously.

He was accompanied at the Sri Parthasarathy Swami Sabha by Vidwans M.A. Sundareswaran on violin, R. Sankaranarayanan on mridangam and N.Guruprasad on ghatam.

He began the concert with the Kamaas Raga Daruvarnam 'Maathe Malayadhwa' composed by Harikesanallur Muthiah Bhagavathar. The fast rendition of the chitaaswaram part was handled very well by him. 'Kaa Vaa Vaa,' the popular krithi of Papanasam Sivan in the ragam Varaali was the one that followed. The phrase 'Sree Padmanabhan Marugaa' highlighted the essence of Varaali elegantly, in his rendition.

The Syama Sasthri krithi in Yadukula Kamboji, 'Amba Kaamaakshi, Nee Padayugame,' brought a gentle stillness into the hall. There was a softness in his delivery that made the piece feel almost intimate. Sunadavinodini raga krithi 'Devadi Deva' of Mysore Vasudevacharyar had a beautiful delivery of kalpanaswarams where the violinist, Sundareswaran also exhibited his mastery on strings.



The main raga of the concert, Kharaharapriya, was given a spacious and thoughtful treatment by both Sankaranarayanan and Sundareswaran. Their alapana unfolded gradually, each taking turns to explore the raga's depth with fluid phrases and an easy melodic warmth. There was a sense of conversation between voice and violin, each responding gently to the other's ideas. This set the stage beautifully for the transition into the muchloved Thyagaraja krithi 'Chakkani raja maargamu,' which felt like a natural culmination of their shared exploration.

Vidwan R. Sankaranarayanan's fingers served magical beats on the mridangam while Vidwan Guruprasad displayed his virtuosity on the ghatam with his dexterous touches throughout the concert. Thaniyavarthanam was also quite solid.

Subramanya Bharathi's 'Varuvai Varuvai Kanna' was presented as a ragamalika in Desh, Bageshri and Ranjani ragas. The Thulasidasa nama 'Gopala gokula Vallabheepriya' in the ragam Vallabhi had a smooth flow.

The choice of songs often had the violinist Sundareswaran exclaiming 'Aa ha' in appreciation. Overall, it was like a ship sailing through calm waters.

Rahul Vellal – child sensation matured into a stage performer

 **SIVAPRIYA KRISHNAN**

Rahul Vellal emerged as a child singer and has been a sensation. Now he has grown into a mature singer and performer on stage. Endowed with a good voice, an engaging stage presence and musical intelligence, he is poised to grow well. It all depends on how he learns the musical grammar, how focused he is on honing his craft and seeking growth in his musical ability.

He started with a kriti in Gambheeranatai, 'Girija Ramana' by Mysore Vasudevachar. Following this was 'Panchashat peeta roopini' by Muthuswamy Dikshitar in Karnataka Devagandhari. His rendition was pleasant and neatly delivered, though one could sense that there was still room for him



to explore the composition's deeper emotional layers.

Poorvi Kalyani was sung as a well-structured raga, with all the phrases in place. The song 'Ananda Natana Prakasam' was handled with ease, and the swara kalpanas all fell into place beautifully. The eduppu at the line 'paleer paleer ena' was different and was intelligently presented.

'Muruga Muruga' in Saveri went by quickly without much embellishment.

Rahul should work on this raga and his Tamil pronunciation a little better for the future. 'Kanden Kanden' in Vasanta, an Arunachala Kavi keerthana, was rendered briskly, followed by 'Ram Govind Hari,' a

Kabir Bhajan in Misra Sivaranjani. Rahul had become a YouTube sensation as a little boy, singing this song!

Keshav Mohan Kumar showed up as a promising violinist. His raga essays were captivating and well-structured. Kaushik Sridhar on the mridangam and K R Sivaramakrishna on the Khanjira gave very good support in percussion, and together they lifted the overall mood of the concert.

Vittal Ramamurthy and V.V.S.Murari - Sublime

AA

Was it a concert hall we were entering? Or a temple? Or was this what heaven being all about? Stepping into the age-old Madras Sanskrit college was already an ennobling experience, and walking in to hear the sweetest of stringed melodies by the duo Vittal Ramamurthy and V.V.S.Murari made one wonder if we were really on earth or in paradise.

No words are enough to recreate the sublimity of the experience. It was unalloyed bliss. Such utter perfection in the 'what to play' and 'how to play'. Such introspective music and delicacy in the delivery. And no wonder, since Vittal, representing the legendary Lalgudi Jayaraman and V.V.S. Murari, carrying the genes of the living maestro Sri V.V. Subrahmanyam were offering the ultimate in music. There were no frills, no thrills and yet, the sizeable audience was left awed. Awed by the purest of sounds, essence of melody of the highest order that came from years of training under the great legends and relentless practice.

No doubt Goddess Meenakshi must have descended to the Madras Sanskrit College that Friday evening to enjoy the dignity and devotion in the rendition of 'Mamava Meenakshi.' While Vittal played, Murari drew long and pure karvais, the thick and thin effects showed just how much the duo had internalised the music to touch the right notes, give the right curves, the perfect anuswarams and even delicate frissons. The feather touches, the pauses, the languorous succession of phrases created unmatched emotions in the heart because they had touched the soul. This concert stood as a shining example to prove that a musician need not be dramatic to hold his audience provided, he is equipped with the perfection born of arduous effort.

Kalyana Vasantham (Naadaloludai) by Vittal was reminiscent of his guru Sri Lalgudi Jayaraman in its polish. What delicacy and dainty finishes to the interludes between the songs!

Shankarabharanam is a raga that spells majesty even with the most banal rendition. With Murari playing, it turned into a tribute to the Devatha of Dheera Shankarabharanam where every note, why, even every pause breathed and shimmered with all the soul of this royal raga. As Vittal explained, Murari was using the viola and at the lower counterpart of the pitch 4.



'Eduttanilachite' was both lively and stylish. After the thani, came the dessert, served lavishly with elaboration of Kapi and Sindhubhairavi

What a kapi! What a sindhubharavi! The duo alternated and gave sangathis that stunned by sheer aesthetic values. Some of these brought out rarely explored vistas of these popular ragas. Just when one expected a kriti in Sindhubhairavi to appear, up popped a delicate version of Maand and of course, the Lalgudi Thillana in this raga! The duo displayed how many ways there are to artistic freedom without having recourse to outlandish experiments. 'Mythreem Bhajatha' was a thoughtful tribute to the Samskriti Utsav concert on the precincts of the Sanskrit College and brought the concert to an end.

Yet another legend must have been watching this programme from his heavenly abode with great pride - Guru Karaikkudi Mani.

Having watched the siblings Sai Nivedhan and Sai Sarangan grow into musicians right from their baby steps, it was astonishing just much they have grown and blossomed into outstanding vidwans. Be it their anticipation or their intricate korvai patterns, every beat reflected the deep connection with Guru Karaikkudi Mani, their grand guru (being sons and students of Sri Ravichandira of Melbourne) as well as guru. They played with gusto but with sensitivity at the same time. It was a treat to see the siblings compete with each other in excelling in the thani, creating an ambience charged with energy that permeated through the hall. Truly, the focus they have given to this art form in faraway Australia showed in their confident and professional performance.

This was a concert that is sure to stay in the ears and hearts of the audience forever.



The concert by D. Raghavachari (of the Hyderabad Brothers) at the Madras Sanskrit College, was marked by the calm authority that comes from years of experience. His music carried an easy grace and the audience responded to the sincerity in every phrase. Dr. Keerthana Shankar supported him beautifully on the violin, offering smooth, thoughtful accompaniment. Nirmal Narayan

on the mridangam had a good rapport with neat rhythmic patterns, while H. Sivaramakrishnan on the ghatam added a bright, tone. It was a warm and engaging concert which was both enjoyable and memorable.

P. Unnikrishnan's concert: A Garland of Swara Raga Rasa Layam

SARADHA VENKATAKRISHNAN

A satisfying blend of classicism, bhava and rhythmic sparkle - anchored by vidwan Unnikrishnan's trademark voice was supported superbly by a seasoned team on the side. The evening had a clear aesthetic direction: keep the core traditional, linger where raga and sahitya deserve space, and then gradually build towards swara-laya celebration without ever losing poise.

He opened with the rarely-heard (nowadays), 'Nāda Tanumanisam Śaṅkaram' (Thyagaraja) in Chittaranjani, Ādi, a kriti that beautifully invokes Lord Shiva, with references to Sama Veda and the sapta swaras. Unnikrishnan shaped the phrases with restraint, allowing the raga's serenity to settle in. The meditative tone set the mood right away, and the choice itself felt refreshing.

The concert then moved to 'Māyātīta Swarūpiṇi' (Ponniiah Pillai) in Māyāmājavagauḷa, Rūpakam, where the composition's reverence came through with clarity and composure. The kriti carried an affectionate, almost celebratory dignity, and the team's alignment ensured the gait never felt hurried. A contrast followed with 'Purushottamudē Nīvu' (Annamacharya) in Revagupti, Kanta Chāpu, praising Lord Venkateswara. Here, Unnikrishnan's manodharma was in full flow - neraval in the earlier piece and swaras in the later - each handled with his characteristic musicality: measured expansion, clean landing points, and a steady sense of proportion.

The highlight was the detailed rāga ālāpana for Chandrajyoti, leading into Thyagaraja's "Bhāgayanayya" (Ādi). The presentation became especially engaging because the piece was offered with brief explanations, drawing attention to its theme—Krishna, his leelas and playful pranks—making it accessible without diluting the classical core. Violinist Sayee Rakshith matched the pace effortlessly, playing relaxed yet confident. His replies carried raga bhava, and his anticipation of the vocalist's turns made the exchange feel conversational rather than merely responsive.

The percussion team elevated the experience throughout: Tiruvavur Bhaktavatsalam on the mridangam and Tirupanithura N. Radhakrishnan on the kanjira provided bright, sensitive support, with kalpana swarams in abundance and several stunning avartanamams that kept the energy buoyant without overwhelming the main line. The accompaniment never felt like "background"—it was an active musical presence, especially when the swara passages began to lengthen and the rhythmic vocabulary widened.

A lovely interlude came via Narayana Teertha's Darbari Kanada tharangam from Krishnaleela Tarangini, 'Govardhana Giridhara', which quietly raised expectations for what would become the evening's center of attraction. It served as a graceful bridge between the earlier kritis and the more explicitly swara-laya focused portion that followed.



The Kāpi segment stood out for its depth. Unnikrishnan's manodharma and tāra sthāyi prayogams remained strong, and Rakshith brought out Kāpi's shades with notable maturity. There was a sense of musicians listening closely to one another, and the chemistry among the artistes—three senior vidwans on stage—was evident, especially in how comfortably the percussion locked in with the manodharma and phrasing.

Thyagaraja's 'Inta Soukhyamāni Nē' (Ādi) was a key milestone, from which the concert blossomed into a celebration of 'Rāma Nāma'—swaram, raga, and layam coming together. The follow-up swara work—described aptly as 'Sudharasa mandu'—was a treat: crisp patterns, strong landing points, and that satisfying "conversation" between voice, violin, and rhythm. Rakshith's daattu prayogams were particularly praiseworthy, and the laya relay between Radhakrishnan and Bhaktavatsalam drew appreciative attention from the audience.

A swara ragamalika passage added color, moving through Varali, Begada, Todi, Kambhodi, Hamsanandi, Kundalavarali, Natakurinji, Suruti, and returning to Kāpi—each raga sketched succinctly, one avartanam each, with quick, clean adaptation by Rakshith to every turn. The post "Soukhyam" stretch concluded with a rapid ~15-minute multi-raga garland of swaras, an energetic flourish that still kept musical taste intact and never slipped into mere display.

The tani avartanam—a full 20 minutes—was handled by "two jambavans," justifying every ounce of the concert's laya emphasis. For students of percussion, this section alone offered "two hands full" of takeaways: structure, balance, and aesthetics, all delivered with control.

To close, there was a devotional touch: the first verse of Shiva Panchakshara Stotram, 'Nagendra Haraya Trilochanaya' flowed into Swati Tirunal's 'Visweswara Darisana Kara' in Sindhubhairavi. A short audience-involving bhajan segment – 'Achyutam Keshavam... Janaki Vallabham' - brought smiles and clapping, before the concert concluded with 'Vijayagopalathe Mangalam.'

This was a concert with strong content, thoughtful pacing, and a satisfying arc—from a rare Shiva kriti to expansive swara-laya fireworks—made memorable by excellent ensemble support and a main artiste who kept musical values front and center.

You are welcome to write for Sangeeth Sarathy!

Are you attending concerts at Sri Parthasarathy Swami Sabha this season? You too can write for Sangeeth Sarathy!

Students of music and rasikas with good writing skills are invited to write. If interested, mail to sangeethsarathy@gmail.com with details about your interest in music and writing.

Kalyanapuram S Aravind: Evening raagams in the pleasant morning mood

R BHARATHWAJ

An artist should always seek to improve themselves. This could be in multiple ways. How an artist grows is evident from their music and how the rasikas receive them during their concerts. Kalyanapuram Aravind is in a very good form this season and his concerts are standing evidence for this.

Starting this morning concert with the Surutti varnam 'Entho prematho', Aravind went on to present a soothing 'Vandanamu raghunandana' in Sahana. The next was an elaborate alapanai of Vasantha. Both Aravind and Vittal Rangan presented very good alapanais. Thyagaraja's 'Seethamma mayamma' was sung with a quick round of neraval and swarams.

Aravind sang the Avatharika slokam of Narayana theerthar in Aahiri and followed it with a very gripping rendition of the tarangam 'Veeksheham kada' starting off from the anupallavi line 'Sakshat madana koti sundara deham.' For those of us, who have heard his guru, Vidwan T. N. Seshagopalan, sing this tarangam, it was easy to recognise echoes of the maestro in this rendition. That's how impressive Arvind's rendition was.

The main item for the concert was an elaborate Hemavati, with Dikshitar's 'Sri kantimatim.' The raga was explored in detail. The kriti was rendered with much gait and elaborate neraval swarams were sung at the usual place. This was followed by a fittingly catchy Tani avarthanam by Patri Satish Kumar and S Krishna on the ghatam. With little more than 30 min left in the



concert, Aravind started to sing Dvijavanti. The raga alapanai was showing all the various moods and contours of this ragam. Vittal Rangan played a very good reply. They both exchanged a detailed tanam. The pallavi was set in Kanda tripata with the sahitya 'Dasarathe maam paalaya dayanidhe ina kula tilaka'. Aravind presented a detailed treatment of the pallavi with multiple kalapramanams and swarams. There were swarams in Kapi and Sindhubhairavi as well. The concert concluded with the Sindhubhairavi tillana of Othukadu Venkatasubbaier.

Kalyanapuram Aravind presented a morning concert with many ragams that are traditionally associated with evening moods. He handled the repertoire with confidence and ease, delivering a commendable performance. Violinist Vittal Rangan was equally impressive; his solo versions and his support throughout the concert was thoughtful and well-judged. Patri Satish Kumar was his usual energetic self on stage. His strokes were sharp and made the concert much enjoyable. S Krishna on the ghatam was matching in his parts. His playing was very good and enjoyable. Aravind is a star in the making and this concert is a stamp towards this.

ஸ்பூர்த்தி ராவ்: நம்பிக்கை நட்சத்திரம்

Dr. சந்திரிகா ராஜாராம்

வளர்ந்து வரும் இளம் கலைஞர்களில் சிலரின் நிகழ்ச்சிகளை பார்க்கும் போதே அவர்கள் நம்பிக்கை ஒளி வீசும் சுடர்களாக விளங்குவது அனுமானிக்க முடிகிறது. டிசம்பர் 28ஆம் தேதியன்று மதியம் 2:00 மணி அளவில் நடந்த ஸ்பூர்த்தி ராவின் கச்சேரி இந்த வகையைச் சேர்ந்தது.

சுருட்டி ராகத்தில் 'எந்ததோ ப்ரேம்' வர்ணத்துடன் ஆரம்பித்த போதே விருவிறுப்புடன் எதிர்பார்ப்பை ஏற்படுத்தியது. அடுத்ததாக மோஹன ராக ஆலாபனை செய்து 'எவ்ளூரா நின்றுவினா' என்ற தியாகராஜ கீர்த்தனையைக் கையாண்டார். ஆலாபனையில் ப்ராசீனமான ப்ரயோகங்களும் ஸ்வரக்கோர்வைகளும் அவருடைய இசைஞானத்தை வெளிப்படுத்தின. விருவிறுப்பும் வேகமும் நிறைந்த ஸ்வரப் ப்ரஸ்தாரங்களை இரண்டு காலங்களிலும் முடித்துவிட்டு அடுத்துப் பாடிய பாகேஸ்ரீ ராகத்தில் அமைந்த 'ஸாகர சயன விபோ' மிகவும் விச்ரந்தியாக அமைந்தது.

தொடர்ந்து அவர் கையாண்டது சிம்மேந்திர மத்யமம். ராக ஆலாபனை. மிகவும் விஸ்தாரமாக அமைந்து அவரது வளமான சாரீரமும் ஒத்துழைத்தது. சுவாதித்திருநாள் இயற்றிய 'ராம ராம



குணசீமா' க்ருதியைப் பாடுகையில் ரசிகர்கள் கரகோஷம் செய்து ஊக்குவித்தனர். தொடர்ந்து ஸ்வரம் போடுகையில் இரண்டாம் காலத்தில் துரித வேகத்தில் இசைத்து அசர வைத்தார்.

'போலாவா விட்டல்' என்ற அபங் பாடலுடன் கச்சேரியை நிறைவு செய்தார். வைபவ் ரமணியின் வயலினில் இனிமை இழைந்தோடியது. ஹரிஹரனும் ஸ்ரீஹர்ஷாவும் அளித்த தனி மிகவும் அருமையாக நேரத்தின் நிலை அறிந்து கச்சிதமாக இருந்தது. கச்சேரி முழுவதுமே, பக்கவாத்தியங்களின் ஒத்துழைப்பு நேர்த்தியாக இருந்தது. எதிர்காலத்தில் ஒரு சிறந்த பாடகியாக உருவாக்கக்கூடிய திறமைகள் ஸ்பூர்த்தியிடம் தென்படுகின்றன. அயராது உழைப்பும், பயிற்சியும் இசையில் குழைவும் மென்மையும் இணைத்துக் கொண்டால் இசைக் கச்சேரிகள் மெருகேறும். வெகு விரைவில் இசையுலகம் இவர் வசப்படும்.

K Bharat Sundar and L Ramakrishnan discuss on 'Exploring Raga Music – A Journey from Abstract to Form'

 **V MOHAN**

For a lay rasika of Carnatic music, who listens to it as an entertainment, raga or melody is the most striking aspect which creates an impact. Recognition of a raga is an engaging aspect of listening to music. In concerts, rasikas often ask neighbours for the raga's name or end up debating it, especially when the raga is tricky or easily mistaken for another. Other aspects of a composition, such as talam, the composer or the type of piece like a padam or javali, do matter, but the raga dominates their interest and it is fair to say that the raga forms the backbone of our music.

In an interesting discussion, on exploration of the various facets of raga, as part of the morning lect-demo sessions, young and much sought-after musicians, Bharat Sundar and violinist L. Ramakrishnan shared their views on raga aspects in concerts.

Bharat opened the discussion with the basic question: what is a raga? He noted that ragas are generally known to us through compositions, since it is rare for a raga to exist without one. Over time, ragas have evolved based on how composers have used and interpreted them. We learn ragas from compositions, and they act as guides and ragas can be developed beyond them. A raga is dynamic and keeps changing with the way its phrases are sung. Bharat cited Balahamsa, which is sung differently today compared to the Trinity's time, and Ramakrishnan demonstrated this on the violin.

To show how one raga can be handled differently by various composers, Thodi was taken up. Thyagaraja, Syama Sastri and Kumara Ettendra have all composed popular kritis in Thodi, each giving the raga a different colour. Though ragas have an Arohanam and Avarohanam, they are vast and can be developed beyond these scales. A phrase may appear in two ragas



but will be sung or played differently to suit each raga's flavour. Bharat cited pairs like Sahana–Harikambodhi and Sriragam–Madhyamavathi, where the initial prayoga may mislead listeners. Books describe raga grammar - Jeeva, Graha, and Nyasa swaras - but the same swara can function differently in different ragas. Bharat felt that instead of calling phrases "shuddha" or "ashuddha," one should consider the ranjakatvam, the ability of the raga to please the ear.

Bharat spoke about dhattu, the idea of jumping from one swara to another, with an example where vidwan Ramnad Krishnan used such phrases. He also mentioned Vadhi and Samvadhi swaras, the primary and secondary important notes and explained how the concept of a tetrachord (fournote set) aids raga development and identification. Bharat added that there is no need to repeat phrases exactly the same way across octaves. As an example, he referred Kannada raga, with Dikshitar's 'Sri Matrubootham.'

Ramakrishnan echoed that compositions are the primary source of ragas. He added that a raga does not "belong" to the performer alone - the audience must share in the experience. This shared involvement, is why music flourished in places like Thanjavur and Trivandrum, where audience participation was strong.

Bharat said that kalapramanam, or tempo, plays a key role in depicting ragas. He sang a phrase from Dikshitar's 'Parimala Ranganatham,' showing the slow-tempo kriti would not sound good if sung fast, while a kriti like 'Ne Jesina Neramu' suits only madhyama kalam. Ramakrishnan played a few swaras in Dhanyasi, showing that only in the right kalapramanam, the phrases sound like Dhanyasi.

He also raised the question of whether ragas come from swaras or vice versa. Swarasthanam is important, but position alone is not swara; it is the gamakam that creates melody. With widespread online learning, notations are common, but can they capture a raga's essence? In raga development, beauty, not logic, matters more.

To a question from the audience, if ragas have changed in the last 5–10 years, Bharat said that performers' styles may change, but not the raga itself. On how long a raga should be sung or played, he said it is decided on the spot. Ramakrishnan added that Ariyakudi sang alapanas under five minutes yet packed everything into it. Each artist must create an identity while keeping the listener's experience in mind, he said.

To another question, Bharat said an alapana need not begin with a standard phrase to establish a raga, citing Kalyani. On bhakti, he said it is personal and cannot be defined - just as we cannot know Dikshitar's bhakti when composing 'Jambupathe.' Ramakrishnan added that ragas are considered devatas, showing bhakti is built into the music.

Bharat, who spoke most, showed strong command of the subject with clear examples, while Ramakrishnan supported him on the violin with both complementarity and independent ideas.

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Sid Sriram: Outstanding collaboration, rocking concert delivery

KHS

Confluence of excellence - audience swept off their feet, Sid Sriram, Patri Satish Kumar, M Rajeev and S Krishna outdid each other in a concert of fantastical proportions.

It was great from the word go, shloka in Todi ragam, 'Vakra thunda' preceded 'Era Napai' varnam sung in a brisk tempo with Sid keeping tight grip on the laya and singing to the beats of the mridangam sollus. Swarams at the charanam were done effectively, already everyone was mesmerised by Sid's high pitched, ringing, temple bell voice, resembling rich tones of naadaswaram, a gift from God indeed. Next came foot-tapping 'Intha Paraka' (Mayamalavagowla, Rupaka, Anai Ayya), popularised by the doyen Semmangudi Srinivasier, and after a gritty kruthi rendition, Sid launched into elaborate niraval, swarams in two speeds at 'Kanna thalli' lines in charanam. It was heartening to see most of the audience in the front-rows keeping a tight beat to the singing and totally enjoying the feasty rendition. It was truly a moment where the artistes and the audience were transported in unison to a music-verse.

'Manaviyalakim' (Nalinakanthi, desaadi, Tyagaraja), a sweet, lilting melody, came up next in a responsible kalapramanam true to the saahitya bhaavam, thankfully Sid did not relegate the kruthi to a filler by fast paced, rushed singing, mince-meating the words and emotions. One was expecting swarams but owing to time crunches, no manodharamam was presented in Nalinakanthi. This kruthi is well-known (as with many other Tyagaraja kruthis) to have many sangatis and would have been nicer to hear those as well. In the higher reaches when Sid gives kaarvai pauses on some notes/phrases it resembles Sufi style singing but the audience do love that effect.

Pantuvrali was chosen next for elaboration and what a creative alapanai it was! Need to mention M Rajeev who kept fuelling energy into Sid during his alapanai as though asking for more at every phrase and it turned out to be a soulful and powerful rendition of the raga. Needless to say, the violin solo was a magical and haunting Pantuvrali exercise and applauds to Rajeev for conveying all that in a relatively short duration alapana. A great example on how artists should truly support each other to make the concert successful as a team! Muthuswamy Dikshitar's 'Ramanatham Bhajeham,' presented



from the anupallavi was an excellent choice in 2 kalai rupaka tala (this tala, an invention of Dikshitar) and the sahithya and ragam came to life in Sid's high octave, vibrant voice. Energetic niraval and swarams at 'Kumara, Guruguha mahitam' was fantastic especially the final round swarams between Patri, Rajeev and Krishna stole the show. Pantuvrali was clearly the pick of the concert as Sid performed this like one totally possessed and cast a spell.

'Akhilandeshwari' (Dwijavanthi, Adi 2 kalai) was the perfect choice, rendered in an even slower than usual kaalapramanam balancing the tempo elements in the concert. 'Padavini sadbhakthi' (salaga bhairavi, adi, Tyagaraja) was sung duly in the filler spot and some of the akaarams done by Sid were quintessential raga phrases which showed his vidwath as this raga is a challenging one and can borderline into many other closer ragams like Kharaharapriya, Karnaranjani, Kalanidhi etc.

Kambojhi was chosen for the center-piece with a rich, bhaava-filled alapanai by Sid and Rajeev, both leveraged on traditional prayogams and that kept them in good stead. 'O Rangasayee' (Adi 2 kalai, Tyagaraja) is a timeless, classical piece and the audience know exactly what to expect and they got all that and more in the kalpanaswarams and electrifying korvai in the end, A thunderous thani exchange followed and both Patri and Krishna gave their 200% to make the thani scholarly and exciting for the audience. The applause lasted for minutes at the end of the thani and the mega successful concert came to an end with emotion evoking 'Yenna thavam seidhanai' (kapi, Papanasam Sivan), 'Marubaari,' Kamas javali and 'Enna kavi padinalum' (Neelamani, popularised by vidwan Madurai Somu). An evening well spent indeed for the large audience turn-out!



The all-women ensemble 'Shakthi Strings and Beats' brought a refreshing burst of energy to the Madras Sanskrit College. Featuring Yasho Ponnuthurai on veena, Padma Shankar on violin, Lakshmi Rajasekar on mridangam and Ramya Ramesh on ghatam, the group presented a set of melodious and thoughtfully chosen compositions. Each artiste contributed her own distinct part, yet the music felt beautifully unified. The interplay between strings and percussion created a lively soundscape that kept the audience fully engaged. What stood out most was the effortless coordination among the performers. Their timing, communication and shared enthusiasm were evident throughout. It was a beautiful showmanship of both musical skill and the collective strength of women in the classical arts.

Krithika Natarajan: A concert with skill and verve

R BHARATHWAJ

Krithika is blessed with a good voice. She has capabilities to express various moods and can easily sing brigas. She used all this to create a good impact in this evening concert at the Madras Sanskrit College on Dec 28, 2025.


Krithika started with Nalinakanti varnam, 'Neeve gatiyani' composed by her guru, violin maestro Lalgudi Jayaraman. After a detailed alpana of Shanmukhapriya, she presented 'Andavane unai nambinen' of Papanasam Sivan, with elaborate neraval and swarams. A short and neat sketch of Sama, led to Muthuswami Dikshitar's 'Annapurne Visalakshi.' Then came the energetic 'Vara Narada' in Vijayasri.

The main ragam taken up was Mohanam. Krithika explored all parts of the ragam and used many unusual phrases to show newer shades of the ragam. M. Vijay on the violin preferred to stay closer to the known flavours of Mohanam. Mysore Vasudevachar's 'Ra ra rajeevalochana' was presented with elaborate swarams. The korappu to gandaram was interesting. While Krithika sang with a pattern that started from the 'idam', Vijay replied with same pattern ending at 'idam'. It was an interesting exchange that culminated in an intricate korvai. The



concert ended with 'Tamburi meetidiva' in Sindhubhairavi and a Tillana in Desh.

Krithika Natarajan presented a neat concert with carefully chosen pieces. Her handling of the ragams suited her style and presentation. M Vijay on the violin was his usual classical self and he kept up the mood with his accompanying. His solo versions were much impressive. B Ganapathiraman on the mridangam was in a bold mood. He played with much energy that matched the music of the day. His accompanying was very appropriate. V Sai Subramanian on the morsing was indeed very good in accompanying and during his solo spaces. The Tani they shared was much enjoyable. On the whole, this was a neat and good concert.



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Vasudha Ravi and Savita Sreeram brought the words of saint-poets alive at the 'Sant Pravah' concert held at the Madras Sanskrit College. Their voices blended beautifully, carrying the audience through moments of reflection and quiet joy.

They were supported by a sensitive ensemble: B. Raghavendra Rao's violin phrases sang in conversation with the vocalists, while V. Samyuktha on harmonium added soft, steady touch. M. S. Venkatasubramanian anchored the concert with his assured playing mridangam and N. Sundar on tabla and morsing added rhythmic sparkle. They created an atmosphere that felt sincere and uplifting.



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