



Gunagrahi

The International Journal on Music & Dance

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Mandya's Gurudev Academy of Fine Arts' classical dance festival "Narthana 2005" held.

Prized disciples of Guru Chethana Radhakrishna making their first bow:



M.G.Sindhu and S.Shwetha



Sindhu and Bindu Rao



in the traditional "SALANGAI POOJA"



**Capturing the audience:
Guru Chethana Radhakrishna
and Megha B. Kakkilaya.**



**An enthralling performance by a talented
NRI disciple of renowned
Guru Dr.Vasundhara Doraswamy
Samyuktha Kemparaja Urs**



**Sadhanasri and Narayan in a delightful dance feature
"Preksha Griha" held during Sadhana Sangama's
"Mukula-Yugala" dance festival**

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CALENDAR OF EVENTS: **Sruthi Sindhura Academy of Music, Jan.22, 5.30 pm.** vocal recital by maharajapuram Ramachandran acc.by dr.jyotsna srikanth (violin), neyveli venkatesh (mridanga), N. Amruth (khanjira) and Prathap (ghata) at Ramakrishna Udyanavana.Girinagar.
Sri Rama Lalithakala Mandira, 26th Jan. 10 am. Sri Thyagaraja & Sri Purandaradasa Day celebrations in association with Devagiri Sri Venkateshwara Trust at Sri Venkateshwara temple, Devagiri.

Malleshwaram Sangeetha Sabha, 29th Jan. 6 pm: vocal recital by Chaitra Prasanna acc. by T.S.Krishnamurthy (violin), N.Nanjundamurthy (mridanga), R.Karthik (khanjari) at Ananya.
Sri Thyagaraja Gana Sabha Trust and Sri Mookambika Talavadya Sangeetha Shale, 15th Jan. vocal recital by Neela Ramgopal acc.by B.Raghuram (violin), Renukaprasad (mridanga), M.A.Krishnamurthy (ghata) at Sri Vani Vidya Kendra, Rajajinagar.

BTM Cultural Academy, 16th to 22nd Jan. 5.30 pm daily. 16th Jan. Geethanjali by disciples of T.S.Sathyavathi followed by vocal duet by P.Rama and R.Chandrika acc.by B.Raghuram (violin), H.S.Sudheendra (mridanga), G.S.Ramanujam (ghata). 17th Jan. Vocal by Carnatic brothers K.N.Shashikiran and P.Ganesh, H.K.Venkataram (violin), V.Praveen (mridanga) Karthik (ghata). 18th Jan. vocal by Kovaishee Sisters, Jayashree and Vijayashree. Charulatha (violin), Cheluvraj (mridanga), M.A.Krishnamurthy (ghata). 19th Jan. vocal by Vishnubhalla Sisters, Saraswathi and Krishnaveni. Lalgudi Rajalakshmi (violin), BVS Prasad (mridanga), B.N. Chandramowli (khanjari). 20th Jan. Vocal by Trichur brothers, Srikrishna Mohan and Ramkumar Mohan, M.S.Govindaswamy (violin), Trichur Mohan (mridanga), N. Amruth (khanjari). 21st Jan. vocal by Rudrapatnam Brothers, R.N.Thyagarajan and R.N.Taranathan. Mysore Nagaraj (violin), A.V.Anand (mridanga), Giridhar Udupa (ghata). 22nd Jan. 9.30 am. Pooja, group songs, Goshtigana, Mangalarathi, Guruseva concerts. Prasada viniyoga at Sri Ramana Maharishi Academy for the Blind, J.P.Nagar.

M.A.Narasimhachar Music Foundation: 22nd Jan. 5.30 pm. vocal by Kalavathi Avadhoot, B.Raghuram (violin), K.U.Jayachandrarao (mridanga), Omkar (ghata) at the Indian Institute of World Culture. **Karnataka Gana Kala Parishath: 28th Jan.** veena by Hema Ranganath.

Raaga Sudhalaya Charitable Trust, 28th Jan. 6.30 pm, Sri Raamaamrutha, devotional songs on Lord Sri Rama by Rajasri School of Music. Direction: K.S.Manorama at BEL Sri Ganapathy Temple, BEL Colony.

Drishti Dance Festival, 12th Jan. Chowdaiah Memorial Hall. Performances by Nirupama and Rajendra, Lakshmi Gopalaswamy, Anuradha Vikranth, Shama And Sanjay Shantaram.

ACADEMY OF MUSIC in association with ANANYA, 'SANGEETHA SANDHIYA', an evening of Music in aid of "Ananya Arogyadhara": vocal recital by T.M.Krishna accompanied by H.K. Venkataram (violin), Arjun Kumar (mridanga), Sathish (khanjira) followed by violin duet by Mysore M. Nagaraj and Dr. Mysore Manjunath, accompanied by H.S.Sudheendra (mridanga), K.U.Jayachandrarao (mridanga) at Chowdaiah Memorial hall, Jan 25, 5.30 pm.

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Sruthi—The Sound of Silence

'Garland' N. Rajagopalan, IAS (retd.)

Poet Thomas Gray mentions 'Solemn stillness holds'. In most of the villages that presented the galaxy of musicians, composers, litterateurs, etc., one could gather the experience of 'the eloquency of the speaking stillness of nights' and 'the universal drone in action'. It is not the silence of the graveyard. The humming sound of 'OM', nature's drone, amidst the all-embracing stillness, has been the source of boundless joy (to the galaxy) from which they drew the requisite inspiration and message. If they excelled, it was because they were aware of the message of speaking sound of silence that held out lessons to their receptive ears. In that divine experience, their musical soul merged in the infinite naada and became one, the wholesome one. Their keen musical sense gathered inspiration, substance and momentum, developing themselves into 'musical reconnoiters' (sancharas, sangatis, gamakas, birkas etc.)

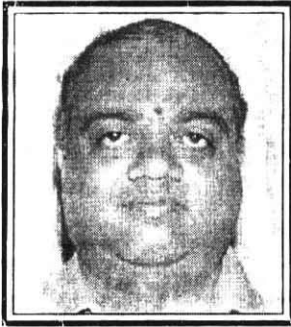
Sruti is beautifully described as 'Silence given Sound' -Nada. It is because the inherent spirit and nature, innate features and qualities, content and scope of Classical Music, one constantly hears of the 'Silence of Music'. This Isai Amaidi is often much more eloquent than auditioned music. Some of the musicians reap a rich harvest of it. Dr. M.S. Subbulakshmi and many others have given credit to punctuated musical silence which brings out the eloquence of sangita, sahitya, bhava and artha. Patrizia Norelli Rachelet, Director, Aeon Centre of Cosmology presents his learned observations thus:

'Let us apply the principle that "From Fullness comes Fullness". We all know that the music of India [Classical, particularly Carnatic] has a cosmological basis. But similar to the lost "measure" of the year, the precise knowledge of the cosmic structure in large part is lost as well, though it lives on in music in the same manner in which it lives on in Vedic chanting or else in the worship of many Gods and Goddesses of Hinduism, though their precise connection with the cosmic changes they embody is now ignored by the populace. The key lies in the simplest and perhaps most overlooked component of classical music—the Sruti.

'Some Westerners are apt to be disturbed by the relentless, ceaseless drone of the sruti. This is a pity because the sruti in Classical Music harks back to the same premise. Fullness and not Emptiness. It is rendering in the language of music of the same Vedic precept that creation and the universe do not arise from a void but rather from sacred Fullness.'

'Thus, sruti is "silence given sound" so that never is there emptiness in the execution [delineation] of the raga. The raga [or silence given sound] which arises from that sound silence and dips back into it periodically is ever sustained by the sruti and never collapses into a void, into an emptiness or nothingness. It is the perception of Skambha, support of the worlds, even as the sruti "supports" the raga. In classical Indian music, it is this seemingly insignificant drone that preserves the most ancient truths of the Veda. The musical composition is never "void" but

(continued on page 6)



The Expression

We are indeed proud to boast of the rich, comprehensive, scientific and humane miming tradition in the world that we inherit. The present day intelligent young dancers have been attracted towards its subtleties. Dance and music carry with them an additional language, i.e., music, melody and rhythm. Classical dance is also different because of the hand gesture language, for at the centre of the expressive dance is the hand gesture. The hand gestures of Indian dance are a veritable language that can translate almost any written poem into gesture. Once the spectator gets to understand this vocabulary of gestures, Indian dance will literally read like a book.

It is worth to note that the super structure of Indian dance is made of the Sangeetha Traya or a confluence of poetry, music and dance. It is not surprising that a coming together of three stylised idioms scare the modern sensibility brought up on realistic art.

All classical arts have an impersonalisation and stylisation of form. Expressive techniques are not left to chance or experimentation but are rigorously learnt and mastered before any attempt at creativity. The creative springs, therefore, are not allowed to dry in search of form. The impersonalisation of form in the classical arts is a great advantage that facilitates expression. Such a conventional, stylised impersonal language can only be, comprehended by the aesthete through long exposure and understanding.

Repetitiveness of repertoire is the characteristic of classical arts. A composition by Thyagaraja, Siddendra Yogi or Mozart is repeated by a serious artiste because of the richness of its form and content and not because of the paucity of the performer's imagination.

(continued from page 4)

always “full” filled with the silence of sound, that is the sruti, the inspired and revealed Word.’ —[TheHindu, November 7, 2000]

As pointed out by the eminent authority in musicology, T.S. Parthasarathy during our discussions, the learned Rachelet has brought out just the full implications of the ancient invocation sloka with philosophical connotation in Sukla Yajur veda Isavasya Upanisad, reproduced below:

Om Purnamadah, Purnamidam, Purnat, Purnamudacchayate: Purnasya, Purnamadhaya, Purnamevaavasishyate. [That is Whole; this is Whole; from the Whole, the Whole becomes manifest. From the Whole when the Whole is negated, what remains is again the Whole.]

[That -the invisible Absolute -is whole; whole is this -the visible, phenomenal universe; from the invisible whole comes forth the visible whole. Though visible whole has come out from the invisible whole, yet the whole remains unaltered.]

The sloka in toto applies to naada - music. ‘The sruti is the minutest pleasing microtone, audible pitch, a fraction of a semitone. It is the foundation of music. A group of srutis presents the swara and a group of swaras lead to a raga [melody frame or pattern] with an independent, singular raga swaroota and gunas.

Srute iti srutayah: i.e., sruti is the pitch that pleases the ear. Indian music has the sruti alignment as the basic and the system has been in vogue so long and so profoundly in continuous play that the slightest slip is alerted, is

frowned upon and jars the ears of even the lay. It is derailment from the appointed, ordained divine track. The adhara shadja presents an assurance of safety, well being and perfection while the tara sthayi shadja instills confidence of technical and salutary harmony and accuracy. The musician enjoys an undeniable pleasure [atma tripti] as and when he reaches these two stages and draws self-satisfaction and self-assurance of being on firm ground. This is indeed an assuring bonus to the musician. Sangita Kalanidhi Madurai Mani Ayyar would fondly take the drone on his lap and heartily embracing it enjoy the absolute integrity, fullness of sruti suddham. One could see the absolute surrender of his identity in the humming of the drone. Maha Vaidyanatha Ayyar would have the drone [tambura sruti] kept humming while he retired for a short while to do his evening ritual— sandhyavandan. The humming sruti would envelop the hall all while retaining the aura and aroma of divine musical presence. The general view from the days of Bharata is that there are 22 srutis to an octave distributed among the seven swaras, though there are contra views that the number is 24 (Abraham Pandithar, etc.) In Indian concerts, the artiste adopts that pitch developed from the chosen adhara sruti which suits his voice best and adheres to it throughout the performance. The accompanying instruments too are adjusted and tuned to that same pitch. Sruti Suddha—perfection in absolute identity with the adopted pitch and the further appropriate swara notes in arohana and avarohana relevant to the specific raga chosen, constitute the basic frame, the sine qua non to rendition.



Dr.A.H.Ramarao & Sudha Rao page

Successful Arudra-2005

Seasoned and fine Bharatanatya dancer Ranjani Ramesh Ganeshan and her parents deserve to be commended for their untiring efforts in holding the "Arudra dance Festival" every year. For the ninth consecutive year was successfully held at Subhash Bhavan in Rajarajeshwarinagar for two days. Group presentations marked the festival.

It was most reassuring to see how Ranjani Ramesh Ganeshan has kept up her shape and form. She led a trio performance with her sister-actress Malavika Avinash and little daughter Daksha Ramesh. Her bodily dexterity was amazing as was evident from the double speed jathis in the nritta portions. While Malavika was extremely good in her abhinaya, Daksha was justice to the role made for her. The opening Mallari, an essentially nagaswara item, had a variety in terms of solkattus and advus. The Shivashtapadi

.R. E. V. I. E. W. S.

"Kanakasabha sadane", an eulogy to Lord Shiva was fully explored by Ranajani and Malavika and Shiva leelas were neatly depicted. Purandara dasa's "Entha sannavane ninna maga" was sought to focus on Daksha. And Daksha did extremely well as Bala Krishna. Malavika and Ranjani as Yashoda and Gopika became one with their characters. The rasikas could visualize the leelas like Kalinga mardana, brahmanda darshana and so on. Both graceful and vigorous movements abounded 'Ardhanaeershwara stotra'. The trio concluded with another Dasa-pada "Tamboori meetidava".

The group Kathak by Omkar Creations led by Suma Vijay yielded mixed results. The long-drawn speech on Kathak for Bangalore rasikas seemed to be too taxing. Explication of a Purandaradasa pada with a Sanskrit shloka and the portrayal of Dashavatara by Suma, Tushar Bhat and V.Bharathi was a good idea and the execution was just simple.

'Hariharaardha Murthy', which carried the message of indistinguishability of Hari and Hara or Shaiva and Vaishnava concept was a welcome item. The leelas and traits of Shiva and Vishnu were enunciated on the basis of the ascending notes—sa, ri, ga, ma, pa, da, ni—of the raga. Joined by Nagaraj, the above trio went through the phases of the portrayal with ease. Ofcourse, Nagaraj's approach seemed a bit exaggerated.

The jugalbandhi of Odissi (Vani Madhav) and Bharatanatya (Sahasini Krishnamurthy) left an indelible impact on the lovers of dance. Vani Madav's direction, choreography and execution was good in parts. All the good effects of hard and perfect rehearsals were conspicuous. Petite Suhasini also rose to the occasion in the realization of the dance-imagination. Vani and Suhasini opened with a Mangalacharan (Pahadi and Ahirbhairav) and Pushpanjali. It was good to see Vani performing Bhoo vandana and Suhasini translating Odissi-

jathis into Bharatanatyam movements. In the Krishna stuti "Phulandi varakanti", Vani Madhav and Suhasini Krishnamurthy described the splendour of Lord Krishna in their own mediums.

Suhasini's abhinaya of a Devi stuti in Keeravani raga was commendable. The "Shiva Panchaskshari" provided the lyrical support for them to enumerate Lord Shiva's greatness.

Vani's control over the dynamics of movement and dance profile while sketching the Dashavataras (Kalyani, ektal) left me astonished. And no matter, what the speed and tempo the perfection of line never faltered.

The jugalbandhi ended with a Mangalam in Bharatanatyam style and Moksha in Odissi style juxtaposed together and choreographed by Vani Madhav specially for that evening's performance.

It was a pleasant experience to listen to the vocal music by talented Heggur Ananth Hegde. His recital was held in connection with the release of his CD at the Nayana Auditorium. The specialty of the CD is that the meritorious vocalist has cleverly picked up a few

old film songs tuned in Hindusthani classical ragas and rendered them in an appealing manner. He set a lively ambience with his live concert supported ably by Umakanth Puranik and Rajendra Nakod on the harmonium and the tabla respectively.

Rendition of a sandhya prahar raga (a raga to be sung in the twilight) Pooriya Kalyan which resembles the Poorvi Kalyani of Carnatic music and singing of "Aaj sukhana" (vilambit ek tal) and "Bahut din" (drut teental) proclaimed singer Ananth Hegde's solid musicianship. With a strong voice well aligned to shruti he gave an excellent account of the raga. From the way, he laid out the exposition, he appeared to be firm in his ideas and ideals not certainly the musical medley seen at the hands of a few other vidwans. Three factors were noteworthy—brevity, a clear idea of raga swarupa and crisp rendition. Purandaradasa's "Alli nodalu Rama" (Khamach) and an old-time composition "Sham naa maano" (Bhairavi) were notable for clear enunciation of the sahitya and the raga bhaava without distortion.

His real asset is his voice. It has an inherent strength that makes his interpretations weighty.

Listening to Sharada Bharath Vadavatti, the daughter-disciple of the renowned clarinet artiste Pt. Narasimhalu Vadavatti, at the Yavanika in the EFCEP series, I noticed that she was keen and well trained. She proved to be a genuine heir to her father's tradition and lineage of music too. The poise with which she presented her music was admirable. And that poise was possible because her voice was smooth and presented no problems in any of the three octaves. It was very pleasant too but the effect produced by it was of a "melodic drugging" character. This could easily be changed to the more desirable melodic tonic effect if the young singer goes in for a slightly higher pitch and also cultivates a more intense Hindusthani tension in her voice.

The content of her recital was also fetching. When I entered the hall, the aura of Shyam Kalyan ("Nand bulavath", drut teental) had moved the rasikas. The bols,

bol-taans and a couple of sargams were attractive. The singing of Basaveshwara vachanas and keerthanas by Haridasas was another high point of her recital. "Kaage ondagalu" (Bhatiyar), "Kalla naagara" (Yaman)," "Summane dorakuvude" (Keeravani), "Gehi gehi" (Sant Tukaram's Marathi Abhang, Bheempalas) followed by the concluding "Math jaa math jaa jogi" (Meerabai, Bhairavi) were impressive. Shraavanakumar (harmonium) and Keshava Joshi (tabla) did an excellent job of efficient accompanists.

The importance of a jathiswara in a Bharatanatyam is immense. It lubricates the limbs of the dancer and enables the negotiation of more complicated aspects of nritta in the ensuing varna. Lean and tall Praneetha Kamath handled well the Vasantha jathiswara (mishra chapu) in her Bharatanatyam recital held at Ravindra Kalakshetra and delineated the famous varna "Roopamu joochi" (Todi, addressed to Lord Shiva) with artistic ease. She did her Guru Vandya Srinath of the Bhramara School of dance,

proud by rendering the nritta, nrithya and abhinaya studded on to the varna with full involvement.

Praneetha sketched neatly a few episodes of Mahabharatha during the course of her enactment of a Dasara-pada "Yamanelli kaananendu" (Shivaranjini). She was appropriately backed up by her Guru Vandya Srinath (nattuvanga), Balasubramanya Sharma (vocal), Madhusudan (violin), Chandrasekhar (mridanga) and Prasannakumar (khanjira).

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Delightful Deepotsava

The eight-day "Deepotsava" music festival at the Ananya auditorium was evoking. There were some surprising programmes too. The festival began with a vocal recital by veteran vocalist T.S.Vasanthamadhavi.

On day 2, though seemed fatigued, Kashi Vishalakshi provided good fare on her veena. Suitably accompanied by Vasudevarao (mridanga) and R.Ramesh (ghata) she had Todi varna and Dikshitar's "Swaminatha" (with chittaiswaras) as her standard preludes to her solo recital. "Nada tanumanisham", "Maayamma" (Ahiri, Shyama Sastry) and Nagaswaravali

(with alapana and Maha Vaidyanatha Iyer's "Sri Shankaraguruvaram") captured the beauty of the veena play. The daatuswaras in the swaraprastara were a delight.

Varali ("Maamava Meenakshi"), Devagandhari ("Ksheerasagara shayana") and Prabhupriya (Veene Venkatagiriappa's "Sri Raja Rajeswari") ragas and the respective krithis could have been more energetic and enriching. But the raga, tana and Pallavi ("Kailasapathe Pashpathe Umapathe namostute") in Begade tagged with a ragamalika swaraprastara (comprising Shanmukhapriya, Revathi, Shahana and Saveri) seemed to provide the missing links.

Day 3 featured a seasoned violinist M.S.Govinda swamy's solo violin recital. With his seasoned and excellent concert-craft and high standard of playing he held the audience under his spell and there were some fine musical creations. The way he took along with him his able accompanists B.Dhruvaraj (mridanga) and Dayananda Mohite (ghata) was admirable. And hence, he could

break the monotony that could creep into the concert. Without yielding to the instrumental jugglery and gimmicks he sketched the natural beauty of the ragas like Hamsadhwani ("Vatapi") and Ganamoorthi ("Gaana moorthi"). There was a notable consistency in his approach throughout the concert. This got reflected in Bilahari ("Paridaana michchithe") and Abheri ("Bhaja re manasa"). It was surprising to note that there was no neraval in the whole of the concert.

The Doctor sings

I was taken aback at the sincere, dedicated and involved vocal recital by Dr. B.R. Padmanabharao. A eye specialist by profession and a vocalist by vocation was the star of the fourth evening. Listening to Padmanabharao, one noticed that he was keen and well trained for vocal performance. If the recital was "not satisfactory" for himself (as he vented out his feelings after the concert), it was not because of any lack of competence but an account of the absence of tonal finesse here and there.

But the fare he offered was valuable and the singer

should prove artistically more thrustful when his voice acquires seasoned quality. He scored predictably in his praiseworthy krithi renditions. They were all disciplined patas with clean sangathi sequences and the Dr. Rao sang them with sincerely synchronized effort. There was commendable effectiveness in his phraseology. Begade varna, "Bhavaye Ganapathim" (Simhendramadhyama), "Goverdhana Gireesham" (Hindola, with raga and swaravistasaras), "Deva Deva" (Mayamalavagowla) were among the impressive song renditions. The Kalgada raga composition "Parvathi ninnu neranammithi" (Shyama Sastry) was interesting. T.S.Krishna murthy (violin), Jayachandrarao (mridanga) and Srishyla (ghata) added lustre to the recital.

Bhavanotsava 2005

The annual Bhavanotsava-2005 coincided with the inauguration of the South Centre of the Bangalore Bharatiya Vidya Bhavana situated on the main road of the Basavanagudi. The music fare in that connection was held at the new premises. Veteran veena artiste Rajalakshmi Tirunarayanan's performance should have given

immense satisfaction both to herself and the rasikas of the Bhavana.

From the way she rendered alapana, krithis and swaras, she appeared to be firm in her ideals, not certainly the musical medley seen at the hands of senior instrumentalists. Brevity, a clear idea of raga swarupa and crisp rendering of keerthanas enunciating the sahitya without distortion, were the three factors that caught my attention. Sri Jayachamarajendra Wodeyar's Athana krithi "Sri Maha Ganapathim" provided a befitting prelude to the recital. A crisp Bahudari for "Brova bhaarama" and Purandaradasa's majestic "Krishnamurthy kannamunde" (Kambhoji) guided the path to an audio delight. Simhendramadhyama was sketched with tana in Simhendramadhyama, Shahana, Saraswathi, Arabhi, Khamach and Hindusthani Kapi. Vasudevacharya's grand krithi "Ninne nammitinayya" was adorned with a neat and tidy swaraprastara. Her play highlighted the niceties of Mysore bani. "Hari chitta sathya" (Purandaradasa,

Jonpuri) and "Kadagola tarena" (Yaman) had a delightful tempo. Rajalakshmi's veena recital appropriately accompanied by her sister Rathnaprabha Krishnan (second veena) and V.S. Rajagopal (mridanga) concluded with a tillana in Jhinjhoti raga.

The "Deepotsava" series under the aegis of Ananya ended with a leisurely vocal recital by S.Shankar. As usual the veteran singer's real asset was his voice. It had an inherent strength that makes his interpretations weighty. It has sufficient akaara felicity, which he used in his alapana tagged on to shruti-aligned karvais. He struck the identity of the ragas he sung—Kedaragowla (varna), Mayamalavagowla ("Amma raavamma Tulasamma" with neraval and swaras) and Manji (Shyama Sastry's demanding krithi "Brovavamma taamasame") in the initial sancharas itself. He never indulged in unnecessary embroidering of raga alapamanas making them garish. Economy of sancharas emphasizing the vital phrases made his presentation of Keeravani ("Amba Vani

nannadarimpave" with sahitya and swara vistara) tellingly impressive. Shankar was usefully supported by his vocalist son Ramani. Chandrasekhar (violin), B.K.Chandramowli (mridanga) and Ramesh (ghata) contributed well for the success of the recital.

A CD "Laya Vrishti", a percussion ensemble, directed and presented by veteran percussionist B.K. Chandramowli was released before the start of the vocal recital.

The thematic calendar-2006 annually published by the Ananya was released at a colourful function held at the Bangalore Gayana Samaja by S. Rajaram, the former principal of the Kalakshetra, Chennai in the presence of artist Raghavendrarao, dancer-Guru B.Bhanumathi, Dr. R.V.Raghavendra and a receptive audience. The calendar has various Bharatanaty Mudras printed elegantly in black and white. One wished the names of those Mudras too printed along with them. It is a noteworthy feature that all the proceeds of the calendar would be pooled into the most ambitious project "Ananya

Arogyadhara” of Ananya, which aims at the free medical aid to the ailing musicians.

The morning programme began with a delightful group flute-performance by Amith Nadig, Rajkamal, Narasimhamurthy and A.P.Sarvotham appropriately accompanied by Renuka Prasad (mridanga) and Narayanamurthy (ghata). Young Suchethan sang the krithis in between and in pieces which did not contribute well to the wholesomeness of the group performance. But on the otherside, the young flautists displayed their prowess and artistry neatly. Thanks to the director of the ensemble, there was a fine coordination among the artistes. There was cohesiveness between the medium and the message.

K u n t a l a v a r a l i (“Bhogeendra shaayinam”), Hindola (“Govardhana Gireesham” with beautifully shared alapana) and the major item of the programme, an expansive treatment of Kalyani for Patnam’s “Nija dasa varada” ornamented with neraval and kalpanaswaras climaxing with a meticulously worked artistic teermana.

Pu.Thi.Na’s “Krishnanaa kolalina kare” (Sindhubhairavi) sounded well in flutes.

Though seeming to be fatigued here and there young dancer Anuradha Vikranth was at home in her Bharatanaty recital. Dancing to a recorded music, she rendered Pushpanjali and a krithi “Ranjani mrudu Pankaja lochani” in a chain of ragas suffixed with “Ranjani”. The manner in which she sketched Durga, Lakshmi and Saraswathi was commendable.

Snehasri, Josephine, Geetha, Anupama, Geetha, Nagabrinda, Ranjani, Savitha and Veena, the talented disciples of B.Bhanumathi of “Bharathanjali” troupe covered the entire stage of the Gayana Samaja and filled it with their mercurial movements to present their Guru’s artistic, aesthetic and attractive choreographic items. Those alignments-realignments, geometrical patterns, freezes, sculpturesque poses et al were of a high class and captivated the lovers of dance. Thyagaraja’s “Vidulaku” (Mayamalavagowla), L.R. Lakshmi’s Tamil

composition on Shanmugha (ragamalika, Shanmukhapriya, Saranga, Hindola and Madhyamavathi) vouched for the dancing skills of the dancers.

Sharmila’s fine odissi

A talented Odissi dancer that she is, Sharmila Mukerji impressed the audience at the Yavanika with her artistic Odissi performance in the Every Friday Cultural Evening Programme series. Her postures and expressions were noteworthy. Striking winsome smiles, captivating postures and expressive abhinaya, she presented the items in a tellingly poignant fashion doing justice to the dance of the ‘tribhanga’ as she maintained the strict postures of the three body parts without ever losing the grace. Each movement of hers seemed to be pre-ordained. However, the chowkas were conspicuous with their absence. She began with Mangalacharan (Megha and Kedar) marked by the neat trikhanda pranam. If in the Arabhi Pallavi (ek tali), Sharmila could stick to the essence of Odissi, which is said to be akin to the blooming of a bud, as the dance form blos-

somed into its entirety through paced motion. Her depiction of Saalbaig's "Ahe neel shaila" (on Lord Vishnu) was pleasing. But the repetition of Arabhi was not relishable. The abhinaya for a bhajan "Suno mana Hari ka naam" was to the mark. She concluded with a traditional Moksha. The performance by her disciples Swathi, Arzoo, Divya and Sanjana during the elaboration of Basanth Pallavi yielded mixed results. Absence of the inevitable Ashtapadi was striking.

Ganesh Desai (vocal), Sowmya Mohanti (pakhawaj), Sridhar (violin)'s good performance was marred by high decibel. Was there a need for sitar (Shruthi Kamath) accompaniment at all?

Notable male dancer

Bharatanaty performer Keerthikumar's youthful glow and trim figured elegance caught the attention of the rasikas as the Nayana auditorium and he had the requisite credentials for his performance during the Every Wednesday Cultural Evening Programme. His hard work and good training under his Guru V. Nagabhushan was evident and rewarding too.

Aptly accompanied by

Nagabhushan (nattuvanga), Nandakumar (vocal), Madhusudan (violin) and Tulasiram (mridanga), Keerthikumar began his dance recital with a traditional Nata Pushpanjali. Muthuswamy Dikshitar's "Siddhi Vinayakam" (Shanmukha-priya) was utilized to depict the traits of the Lord of Obstacles. Some of his freezes and the adjoining nritta were neatly met with. In the Ramayana Shabda, familiar episodes from Ramayana beautifully got enacted by Keerthikumar. The Bhairavi varna addressed to Lord Krishna ("Nanda Gopalanai, Sakhi, Varacholladi") was delineated with confidence and conviction. The depiction of the Vamana avatara, in particular, was noteworthy.

Likewise, the dancer showed glimpses of his understanding of satwikaabhinaya in rendering a well known Kanakadasa pada "Baagilanu teredu". Brindavani tillana was the concluding item of his recital.

A one-day dance festival with Krishna as theme was held at ADA Rangamandira

under the joint aegis of the International Dance Alliance, Chennai and its Bangalore Chapter led by Guru Padmini Murali of Padmalaya Centre for Performing Arts. Though the theme was specified earlier, it was intriguing to see the performers either adhering to it in parts or totally ignoring it.

In a grand dance choreography, Mangalore's Lakshmi Gururaj and her members of the troupe excelled in highlighting the virtues of both the theme and medium. The Bhartatanaty vocabulary shone forth at every stage of the dance feature. With mercurial movements the dancers covered the stage and the theme of Krishna's birth and His shifting to Gokula was excellently unfolded. Aided by a strong musical ensemble led by Sudhir Rao, the dancers including Lakshmi Gururaj enthralled the audience.

Pooja and group in their Kathak mode tried to sketch Holi, Krishna's dalliance with Gopis and attributes of youthful Krishna. The long-drawn sequences of Ched chaad and Raas could have been avoided.

Same words hold good with regard to the performance by Pavithra Reddy and other dancers from Nrithyagram. Maintaining the concert pattern of Odissi dance recital like Mangalacharan, Pallavi, Moksha etc, they did full justice to the technique of Odissi. But the manner in which the assigned theme was dealt with yielded mixed results. The confusion and unnecessary dragging which

prevailed could have been checked.

Though fine angikas and the grandeur of nritta was the mainstay of the performance by Ajay Vishwanath and group, the portrayal of "Sundariyon ke sang", "Do mataonki mamatha", Adharam Madhuram" did not measure upto the required excellence. The concentration

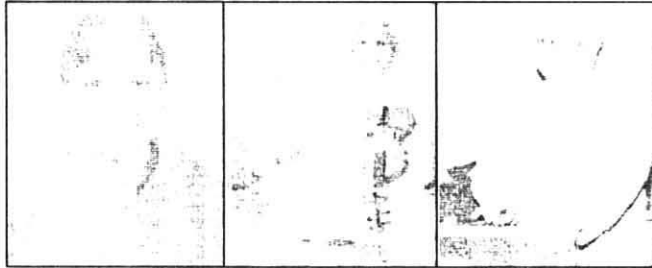
seemed to be more focused on body language the intensity of abhinaya was at a discount.

The dedicated performances by Pratibha Ramaswamy, Deepa and Sushma could have glowed with a more inspiring musical support. However, Thyagaraja's krithi "Baagaayanayya" (Bindu-malini) was relieving.

Nadajyothi Sri Thyagaraja Swamy Bhajana Sabha Trust

41st Anniversary celebrations, daily 6.30 p.m.

- 21.1.2006 Saturday Saxophone recital by Sridhar Sagar and party
- 22.1.2006 Sunday Pancharathna Keerthana, Goshti Gayana
- 23.1.2006 Monday Jugalbandhi flute: M.K.Pranesh and Praveen Godkhindi
- 24.1.2006 Tuesday Vocal recital by Sikkil Gurucharan and party
- 25.1.2006 Wednesday Violin recital by Basavangudi G. Nataraj and party
- 26.1.2006 Thursday 10 a.m: Presentation of "Kalajyothi" award to



Dr. Padma Murthy
(Vocal)

Basavangudi Nataraj (violin)

C.G. Ananthaswamy
(Hindusthani harmonium)

and "Nadajyothi Puraskara" to:



M.K. Pranesh (flute)



- Evening at 6.30 p.m. Vocal by Modumudi Sudhakar and party
 - 27.1.2006 Friday Vocal recital by Dr. Padma Murthy and party
 - 28.1.2006 Saturday Vocal duet by Mambalam Sisters
 - 29.1.2006 Sunday Hindusthani Vocal recital by Susheela Mehtha
- at Sri Kanyakaparameshwari Temple, 8th cross, Malleshwaram, Bangalore-3



S.K. Lakshminarayana (Babu) Page

.L.E.I.S.U.R.E.

PHOTO QUIZ



What do you know about this veteran artiste?

SOLUTION TO PHOTO QUIZ

He is Guru Adyar Lakshman, the famous and veteran exponent of Bharatanatyam. He is also an expert nattuvanar and an inspiring vocalist.

QUIZ OF FINE ARTS....40

1. What is Absolute Dance?
2. It is same as ____.
3. What is Acharya Mudra?
4. What do you know about it?
5. Give an example for it.
6. What is Adbhuta?
7. This is one of the _____.
8. _____ is its sthaya bhaava.
9. What do you know about Ara Jhampa?
10. Why is it called so?

SOLUTION TO QUIZ OF FINE ARTS...40

1. A dance composed and performed simply as pure dance.
2. Nritya.
3. It is one of the 12 varieties of mudras figuring in musical compositions.
4. This is a case wherein the composer of the piece indicates in the sthaya of the composition, the name of his Acharya (Guru).
5. The Geetha "Gamaavidya dhurandhar" in Nata raga.
6. The feeling of surprise or wonder.
7. Nava rasas or nine emotions.
8. Vismaya.
9. Literally half jhampa; this is the popular name of the bhanda chapu tala (2+3).
10. Since the akshara kaala value of an avara of Ara Jhampa is 5 aksharas, that is, half the value of the ordinary jhampa tala, this came to be called Ara Jhampa.

ANNOUNCEMENT

◆ Artistes, Authors and publishers are welcome to send two copies of their books/cassettes/CDs on Indian music (Karnatak, Hindusthani, Sugama Sangeetha, folk music etc) and Indian dance (classical and folk) to **GUNAGRAHI** for review. While every effort will be made to acknowledge receipt of the same under "New Arrivals", the decision to review a book/cassette/CD rests entirely with the journal.

◆ The Sabhas, Organisations, Institutions and organisers are hereby requested to send the details of their forthcoming activities/programmes as also the events held to get them enlisted in the current issue of **GUNAGRAHI** by post and/or through e-mail on or before 8th of every month.

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