



Music Manjari - Malar 8

A newsletter from SRGMPDN- your Forum for Carnatic Music!

Area Concerts in Review

"Classical Music in the Cinema World" Lec- Dem by G S Mani at SSVT on Friday, September 21

Carnatic Music is nothing but "Thamizh Isai"! It originated in Thamizh Nadu, and was popularized there. Even some of the Hindustani Music Greats ended up in Thamizh Nadu, trying to understand the nuances of our music. They completed great works of music literature after studying under Carnatic Music vidwans.

Why then, are we not able to get this music to reach wider audiences? Why is it that so few Carnatic musicians come to the top? What can we do to make this music accessible and available to every person in Thamizh Nadu and beyond? These were some of the thought-provoking questions and statements from Sri Madurai G.S. Mani, at a concert held at SSVT on Friday, September 21, for a fund raiser for the Sankara Netralaya. Sri G.S. Mani's answer to some of these questions, was essentially the topic of the Lec-Dem - "Classical Music in the Cinema World". His theory is that because everyone can be reached by the music in cinema, so why not use our classical base in conjunction with cinema music to reach a greater audience?

Sri Mani has had classical vocal training in both Carnatic and Hindustani music, and is also a veena player. He sort-of 'fell' into the cinema music field due to a chance meeting with music director, M.S.Viswanathan, and the pair enjoyed an association of many years. Sri Mani himself has composed many songs for films and otherwise. At 78, he sings divinely, and is able to switch between genres and raagas with effortless ease. He is also a wonderful speaker, whose words tumble out like water in a cascade. He has numerous tidbits to share about the cinema industry, and if one is a movie buff, one can listen to him all day. For the main part of the Lec-Dem, he started with a popular raagam, Kalyani. His rendition of "Sinthanai Sei Maname" from Ambikapathi drew major applause. Rather than sing whole songs, he sang little bits of many songs, mainly to bring out the nuances of the raagam and to emphasize on the different ways it could be sung. He followed this up with Kaanada / Darbari Kanhada, and then Brindavana Saranga, which has its origins in Hindustani music. He sang "Muthukkalo Kangal" and "Pon Onru Kanden", among others to demonstrate this raaga. He then went on to Madhyamavati, which was demonstrated by local artiste Sri Ramarao Mysore singing "Shankara" from Shankarabharanam.

Madhyamavati segued into the basic Carnatic raaga, MayaMalavaGoula, for which Sri Mani had an interesting story. This raaga is apparently named after the Malwa region of north-western India. According to him, a number of raagas take their name from their place of origin, like "Saurashtram". In MMG, Sri Mani sang "Solladi Abirami" from Aadhi Parasakthi, "Kallellaam Manikka" from Aalayamani and "Azhagaana Ponnu than" from Ali Baba. This raaga was followed by Shanmukhapriya, for which the example presented was "Marainthirunthu paarkkum" from Thillana Mohanambal. This led to a discussion of the lost art of nadaswaram and thavil playing. Sri Mani says he learned a lot from exponents of the nadaswaram, as it is one of the purest forms of Carnatic music. Following this was a detailed foray into Bheempalasi/Abheri. For this, he sang a wide range of song snippets from "Veenaiyil Inimaiyai tharum" and "Nee Vaarai" to "Kannodu kaanbathellaam" and "Singara Velane". There were too many of these to list here. The Lec-Dem would not have been complete without the able support of the following artistes from the Washington D.C. area. Vocal support by Sri Ramarao Mysore and Smt Jaishree Sankaran; Sri Vijay Ganesh on Mridangam; Sri Krishna Ramdas on Tabla; Sri Ramesh Nayak on Harmonium, and the Little Genius, Master Kamalakiran Vinjamuri on the violin. Sri G.S. Mani ended the Lec-Dem with his "Chittamellam enakku Siva mayame" from Tiruvarutchelvar in Sindhu Bhairavi. It was 11:30 pm, and though the audience was flagging a bit, Sri Mani was going strong! Left to me, I would have happily listened to him for a couple more hours.

SRGMPDN concert on September 29, 2012 by Radhika Rajesh

Radhika Rajesh, accompanied by Pavani Srikanth on the violin and Vijay Ganesh on the mridangam, gave a scintillating Vocal recital in the presence of a packed-house on Saturday, September 29th afternoon. Radhika, a disciple of Smt. Sudha Raghunathan, presented a variety of compositions that the MLV school is known for. Smt. Radhika's concert reminded one of her illustrious Gurus, Smt. Sudha Raghunathan. Her voice is commendable and has all that is required for a good presentation.

The Sri-raga varnam followed by vAraNa mukha vA in Hamsadhvani set high expectations for what was to follow. The rendition of janani ninnuvina was good. Next, Radhika chose the emotive Subhapantuvarali for elaboration and sang an extensive raga alapana followed by the excellent rendition of the Dikshitar kriti sri sathyanArAyanam upAsmahE. Smt. Radhika made use of many brigha-laden fast sangatis which was a commendable effort.

The tukkadas were all a delight. They reminded of Smt. Sudha Raghunathan and MLV. The viruttam before "muruganin maru peyar" and the other thukkadas deserve appreciation for the beautiful execution.

Smt. Pavani provided admirable violin support throughout the concert. Sri. Vijay Ganesh provided stellar percussion support during kriti renditions and played a wonderful tani in Kanda Triputa with several nadai variations. All in all, the audience enjoyed the concert and expressed their appreciation immensely.

Website on Pattammal's works



A website dedicated to D. Pattammal, musician, musicologist and composer was launched recently. The website, www.dpattammal.com traces the journey of the

Upcoming Events and Concerts:

October

Friday 12th through 22nd: Paddhati – Music workshop by Dr.Pantula Rama and Sri. M.S.N.Murthy. If interested please email: rkalanidhi@gmail.com for further information.

Saturday 13th, 5pm: Violin Jugalbandhi concert by Smt. Lalgudi Vijayalakshmi & Smt. Kala Ramnath. www.ssvt.org

Tuesday 16th through 24th: Navarathri Concerts at www.svlotustemple.org.

Saturday/Sunday 27-28: SRGMPDN Kids Event conducted by Gokul Iyer & Smitha Krishnan

November

Saturday 3rd/Sunday 4th, All day: Muthuswami Dikshatar & Syama Sastri festival

Saturday 3rd, 5pm: Vocal concert by Smt. Sowmya (FREE)

Sunday 4th, 3pm: Vocal concert by Sri. Gokul Iyer (FREE)

Sunday 11th, 3pm: NextGen Vocal concert by Sri. Bharat Sundar (FREE)

Thukkadas:

World Melody Day: October 2

The Veena Foundation honored violin exponent Prof. T.N. Krishnan with the title, Sangita Gnana Tatvagna, on October 2 at a function to be held at the Bharatiya Vidya Bhavan, New Delhi. The recognition is for Prof. Krishnan's contribution to the Vedic vidya of sangita sastra. The Foundation has declared October 2 as *World Melody Day* with instrumental music played non-stop at various centres across the globe from 10 a.m.-10 p.m where a host of vainikas and flautists will pay musical homage.

veteran who has a rich repertoire of over 650 songs in Tamil and a compilation of over 5,000 ragas in her Raga Pravaham. Most of the compositions are accompanied by notations. Detailed information about different ragas is also available. The audio section has renditions of the compositions of D. Pattammal by well-known vocalists T.M. Krishna, Nithyashree and Priya Sisters.

Ask the Gurus: Bring your questions to the monthly forum events.

Sivaranjani for pathos

A Raga's Journey:

A dramatic raga that derives its strength from bringing forth the pain and sorrow in the hearts of people is Sivaranjani. Poignant and heart-rending, Sivaranjani can often make one's eyes well up. A Classical raga that is used widely in lighter genres of music such as devotionals, *bhajans* and film music, Sivaranjani has great recall value among lay listeners, making it populist. The *swaras* that find place in this raga are Sadja, Chatusruti Rishaba, Sadharana Gandhara, Pancama, and Chatusruti Dhaivata. Misra Sivaranjani that is also popular in Hindustani music features the Antara Gandhara alongside the Sadharana Gandhara, unravelling a bouquet of exotic flavours in music. An interesting Thillana composed by Maharajapuram Santhanam illustrates Misra Sivaranjani impeccably. Other ragas that closely resemble Sivaranjani include Nilamani and Vijayanagari. Vijayanagari features the Prati Madhyama in ascent and descent. 'Tarunamidayya' and 'Andavan Anbe' of Papanasam Sivan are good examples of Sivaranjani in Classical music. 'Kurai Ondrum Illai', the popular ragamalika piece begins majestically in Sivaranjani. 'Enna Kavi Padinalum' of Madurai Somu melts the heart and is composed in Nilamani while 'Vijayambike' of Muthiah Bhagavathar is an exemplary composition in Vijayanagari raga, a ready reference.

True to tradition

Age has not withered the dexterity of Parur M.S. Anantharaman's violin exposition. Sri Krishna Gana Sabha felicitated this maestro along with sons M.A. Sundareswaran and M.A. Krishnaswami, for a lifetime commitment to Carnatic music. It carried the message that classical music was on an ascent from the gross to the subtle.



Identify the Artist!



Kuttis' Korner : Joke

In a concert, when Chembai Vaidhyanatha Bhagavathar was old, he was being accompanied by a middle aged violinist and a mridangist who was just a kid. Chembai was singing swaras. He sang: (pointing to the violinist) "mama mama"; (pointing to the mridangist) "papa papa"; (pointing to himself) "thatha thatha" 😊

SRGMPDN is thankful to **Hema Ravi, Kani Madhavan and Jyoti Iyer**, the contributors to this newsletter!

Click on <http://srgmpdn.weebly.com/> to access the previous issues of the Manjari.

SRGMPDN welcomes feedback and articles for the newsletter.