

Today's Program

Guru Vandanam
Sri **Kishan Jeyendran**- Mandolin

Main Concert
Smt **Lavanya Sampath**- Vocal

Next month's program

Saturday 30th September
5.30-8.30pm
Five Dock Veteran Car Club

Guru vandanam
Sri **Ashwin Srikanth**

Main Concert
Smt **Sangeetha Ayyar**

Last month's main concert- song list

Smt. Ganga Ranganath (AIR Artist)

1. Varnam – Nattaiuranji
2. Vaaranamuga – Hamsadhvani
3. Tharunamethamma – Gowripanthu
4. Vandanmu – Sahaana
5. Sri matripuram girinatham – Kaanada
6. Sri Sathya – Subhapanthuvrali
7. Sarasasaamadhaana – Kapi narayani
8. Ninnuvina – Kalyani
9. Karunai Daivamae – Sindubharavi
10. Virutham – Hamsaanathi
11. Mangalam- Virutham

Our Thanks!

As organisers of Sydney Music Circle for 2006/2007, we would like to extend our thanks to the community for their support and encouragement and giving us this opportunity to continue the great tradition of Sydney Music Circle as done by all our previous organisers.

A special thanks to TM Krishna, Sriramkumar and Arun Prakash for permitting us to distribute their recordings of the Pancharatna Kritis.

Sponsors

Sponsors contribute \$40 towards hall rental costs. Please contact us to sponsor a future program

This month's sponsors are:

Sumati and Ramesh
Sandilya Mani

-Thank you to all the music lovers who have generously donated towards Sydney Music Circle.

Puzzlers

1. Who is the inventor of raga Kathana kuthoohalam ?
2. What is the speciality of Bhairavi swarajathi of Syama sastris ?
3. The Mudra Guruguha is used by 2 composers. One is Muthuswamy Dikshithar. Who is the other and why?
4. Dorakuna Ituvanti Seva is sung in the raga Kalyani in the movie Sankarabaranam. In which raga did Saint Tyagaraja compose this krithi?

The answers to the above puzzlers will be announced at the end of the August concert.



Sydney Music Circle



August 2006

Organisers:

Aparna Ramachandran (9874 8612)
Abhirami Kannan (9738 9556)
Nithya Ramesh (9868 3609)
Mayoory Panchu (9749 2221)

Email us on

sydneymusiccircle@yahoo.com.au

Visit us at www.smc.does.it

Artists profiles

Lavanya has been a student of Carnatic music for over decade under the tutelage of her Guru Shri Vaigal S. Gnanaskandan, an AIR Producer and a descendant of Shri Semmangudi's school of music. With her Guru's support and encouragement, she has performed many concerts at various Cultural Organisations and Sabhas in India and abroad. She was a Semi Finalist in the music programme "Sapthaswarangal". The award 'Sangeetha Bhaskara' was conferred upon her at the age of 16 by a Musical trust. Along with her sister, she has released a couple of Classical music collections, namely, 'Dasavaadhaara Keerthanas' and 'Raagamalika'

Kishan started learning vocal from Smt. Bhavani Govindan at the age of 5 and has been playing tabla from the age of 6. He performed his arangetram in tabla in 2000 where he accompanied Padmashree Mandolin U. Shrinivas. It was Shri Shrinivas who inspired him to take up the mandolin in which Kishan is self-taught in the beginning. He has been playing this instrument for the last 6 years and currently he is learning under the guidance Trivandram Shri. R. Venkatraman and Kumari. A. Kanyakumari.

Sri **Sivasankar** was born in a family of traditional musician. He initiated into the art of playing Mridangam at the age of 5 under the tutelage of his father, a well-known Mridanga vidwan "Mridanga Boopathy" A.Santhanakrishnan. Sivasankar has accompanied Mridangam and Gangira for many artists in Singapore, Malaysia, Oman, Sri Lanka, India and Australia. He was rated as "A" grade artist of Sri Lanka Broadcasting Corporation has given many programs for state radio and television in Sri Lanka. He has well developed his drumming skills and techniques both in classical concert as well as classical Indian dance. He conducts Mridangam classes in Sydney.

Sriram Panyan started learning violin from Mr Murali Kumar in Melbourne five years ago. He has had training from Violin Vidwan Sri Kanchi Janardhanan and advanced training later from Sri M.A.Sundareshwaran. He has also learned vocal music from V Sundareshan (in Chennai) and flute maestro Thyagarajan Ramani.

Currently he is learning vocal music under the tutelage of Dr Ramanathan in Sydney. He has performed in several solo concerts in Melbourne and Sydney and has also provided accompaniment in several concerts in Melbourne and Sydney.

Sangeetha Sampradaya Pradarshini

-Compiled by Giridhar Tirumalai

Sangeetha Sampradaya Pradarshini is not only just a monumental material in the field of Carnatic music but takes you back into the carnatic music space as it was practised 100 to 150 years ago. Originally published in Telugu, a hundred years ago, it has retained its relevance to the music field to this day. "*Sangeetha Sampradaya Pradarshini*" contains compositions, Tala, Gamaka, musicology and more in about 1700 pages. Grand-nephew of Muthuswami Dikshitar, Subbarama Dikshitar is the author of *Sangita Sampradaya Pradarshini*. This monumental piece of work contains both theoretical and practical aspects of elementary teaching methods. Here are some interesting points published by academicians & practioners based on research tied with *Sangeetha Sampradaya Pradarshini*

- Only four *Pacharatna kirthis* of Saint Thyagaraja – excluding Varali - are mentioned in *Sangeetha Sampradaya Pradarshini*.
- Most of the versions of the *pancharatna kirthis* given in *Sangeetha Sampradaya Pradarshini* differs from how they are performed today.
- The five (pancha) *ratna kirthis* might not have been termed as Ghana Raga Pancharathnams.
- In "*Jagadananda karaka*" in Nata the order documented in *Sangeetha Sampradaya Pradarshini* varies from what is practised today. There are also variations in swaras and swara sahityam. There are only nine charanams as against 10 performed today.
- Similarly with regards to "Sadhinchene" in Aarabhi, after every charanam, "Sadhinchene" is repeated and not "Samayaniki Thagu Mataladene" as is in vogue mostly today.

- "Endaro Mahanubhavulu" occupied the third position not the Aarabhi composition. Again, there is variation in the order of swara sahitya from what is in practice today.
- Similarly with regards to "Sadhinchene" in Aarabhi, after every charanam, "Sadhinchene" is repeated and not "Samayaniki Thagu Mataladene" as is in vogue mostly today.
- Some raagaas such as Saurashtra, Saveri, Begada, Sahana, Bhairavi have changed/evolved over a period.

Can you now imagine what other fascinating facts exists in *Sangeetha Sampradaya Pradarshini* and how much we have deviated from the *vaageyakaaraas* original text for the compositions.

Vocalist T.M. Krishna and violinist R.K. Sriramkumar are working on bringing out what is written in the Sangita Sampradaya Pradarshini in audio format. Vidwan T M Krishna - in a recent interview with "kutcheribuzz" - said "Sangita Sampradaya Pradarshini is a definite reference manual for Carnatic music. Apart from compilation of kritis of various composers, Pradarshini gives in a capsule of everything about how Carnatic music was sung about 150 years ago. The notations are written as simply as that of western music. It has explained every movement of the swaras. As Subbarama Dikshitar was a Vainika (veena player), he has explained the swaras as they are played through strings and the possible pitfalls while playing them on instruments. Diskhitar school of music follows the Venkatamukh sampradaya of raga classification. Venkatamukhi has explained about this system in his work Chaturdandi Prakashika written in 17th century. But there is a gap between Venkatamakhi and Dikshitar's time. And *Sangeetha Sampradaya Pradarshini* bridges this gap and has a compilation of kritis of different schools of music. It has everything about a raga, the way to sing, time to sing, the important and rare prayogas of the raga and more. We owe a lot to Subbarama Dikshitar for this magnificent work. It is important to preserve such very specific and scientific work for the future generation. The best way to preserve the work on music is 'audio archiving' it" .