

THANK YOU

Sydney music circle thanks the artists of this evening:

MOHAN AYYAR - SYNTHESIZER
MURALI KUMAR - VIOLIN
SRIDHAR CHARI - MRIDANGAM

(Please visit our website for the Artist's profiles)

Sydney music circle thanks music lovers who generously donate their time and resources for the forum's achievements. We request you to continue supporting us.

Sponsors contribute \$50 towards hall rental costs. Please contact us to sponsor a future program.

- Sumathi & VV Ramesh
- Rani
- Geetha & Mahadevan
- Sumana Keerthy

We would love to hear from you regarding various aspects of music, which can be published in our monthly newsletter "Gyan".

THYAGARAJA ARADHANA 2006

Saturday 25th March 2006

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Sunday 26th March 2006

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Dundas Community Centre

Sturt Street

Teloopa

SATURDAY 25th March 2006

2.00 - 8.00 PM - Student's renditions of Thyagaraja's Compositions;
Painting & Drawing Events for kids

8.00 - Light Refreshments

SUNDAY 26th March 2006

8.30 AM - Pooja

8.40 AM - Group Rendition of Pancharatna Kritis

9.25 AM - 10.30 AM - Choreography

10.35 AM - 10.55 AM - Lecture Demonstration on Unjavruthi (*)

11.00 AM onwards - Senior's renditions of Thyagaraja's Compositions

(*) TBC



SYDNEY
MUSIC
CIRCLE



FEBRUARY 2006

Happy NewYear

Gowri & Sriram (97998920)
Gayatri & Bharat (96979714)

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Visit us at www.smc.does.it

ABOUT THE NOVEMBER CONCERT

Uma Ayyar's vocal concert (Saturday, 26.11.05) personified an exemplary balance between the traditional and the "lighter" aspects of Carnatic music, the distinctiveness of both being portrayed in a delightfully absorbing approach. With a wealth of concert experience to her credit, legendary voice-control techniques, and an armoury of compositions to engross all segments of the audience, Uma did not disappoint the discriminating SMC audience in exceeding the very challenging standards she has set over the years both for herself and for Sydney's Carnatic community. Setting the pace for the evening with the classic Kaanada varnam ("Neranammithi", ata taalam), Uma rendered a couple of shorter, but majestic pieces ("Jaya Jaya Swamin" in Naattai and "Enna Punniyam Cheytheno" in Reethigowlai) before proceeding to a lively Vasanthaa ("Devi Ramey Maam Paahi") with brisk kalpana swarams mostly in the higher octave. The sparkling contrast between the vivaciousness of Vasanthaa and the rather stately Reethigowlai was exceptionally well-presented. Thyagaraja's evergreen "Sogasuga Mrudanga Taalamu" (Sri Ranjani, roopaka taalam) was next on the menu, with alaapana and kalpana swarams. In exploring the melodious contours of Sri Ranjani, Uma displayed her consummate mastery of vocal technique by imparting the precise "ghanam" to all phrasings without compromising on clarity or flow. The briskness of the concert was maintained by the short and crisp flow of kalpana swarams much to the delight of the audience and the accompanying artistes. This was followed by the main composition for the evening, Thyagaraja's "Ninne Nera Nammi" in Panthuvrali. Uma admirably interpreted the composer's intention by emphasising the bhaavam underlying his impassioned entreaties to Lord Raama. The alaapanai was notable for the unique phrasings in the lower octave, and a shower of intricate briga-laden nuances in the higher octaves, making it a very absorbing and pleasing

experience for the audience. Neraval was performed at the customary point, "Veda Shaastra Puraana..." followed by kalpana swarams with well-rounded moharas. Muthuswamy Dikshitar's magnum opus in Yamuna Kalyani, "Jambupathey" was next, rendered in a dignified ambience fully justifying the depth and maturity associated with this masterpiece. The ragam-thaanam-pallavi in Thodi (pallavi line, "Sri Thyaagaraajaaya Namasthe, Sri Raama Bhakthaagraganyaya") followed a traditional "baani", its seemingly effortless execution belying the many daunting complexities associated with this raaga. The rapturous raagamaalika sequences in Thodi, Amritavarshini and Malayamaarutham were eagerly welcomed by a thrilled audience. The post-RTP segment of the concert was devoted to lighter pieces, and it was here that Uma exhibited her versatility. "Purahara Nandanaa" in Hameer Kalyaani was followed by "Charukesi Sarasija Lochani" in Charukesi, and then by two other compositions in Desh and Anandabhairavi. The concluding tillana in Sindhubhairavi was a apt finale to an evening of enchanting music from one of Sydney's Carnatic icons, with the audience clamouring for more. Balaji Jagannadhan on the violin and Bala Shankar on the mrudangam provided excellent support, anticipating Uma's every move and responding with impressive speed.

Reviewed by Balaji Jagannadhan

GYAN 2006

Great men appear from time to time as if sent by God for the purpose of elevating humanity. Saint Thyagarajar was one such extraordinary personality born to teach humanity the path of salvation through Music and Ramabakthi. His contribution to the cultural growth in south India is unique. He was a practical philosopher and dedicated his entire life to the practice of NADOPASA. Saint Thyagarajar was born in Tiruvarur in the Thanjavur District on 27th Chaitra, Sravasthi, a Sukla Saptami corresponding to 4th May, 1767 according to one tradition and 1759 according to another tradition and

named after the presiding deity (Lord Thyagaraja) of that temple town. The name THYAGA-RAJA means the 'Prince of Renunciation'. Saint Thyagarajar completed the study of Sanskrit and Telugu and mastered Valmiki Ramayanam and other religious literatures. His mother had a collection of the Purandaradasa and taught them to her son. He was thus introduced to the Sangita Pitamaha at a very early age and worshipped him as his adiguru. His precocity in music could not escape the notice of his father who put him under the tutelage of the court musician Sonti Venkataramanayya at the age of 16. Thyagaraja absorbed all that the guru could teach him within a year. After that he was on his own, perfecting his technique by immersing himself in the study of musicology from various treatises. From the age of 17, he started singing small kritis. He also showed a flair for composing music and while in his teens composed his first song Namu Namu Raghavaya in Desikatodi and inscribed it on the walls of the house. He studied NARADIAM a treatise on music which he got from his grand father, Giri Raja Kavi. In 1785 at the royal court of Pudukottai Ramachandira Thontaiman, Thyagaraja had sung in Jothiswararupeni raga. In 1787 at the age of 21, he got spiritual initiation into "Rama Shadakshari" mantra from a saint called Ramakrishnananda. Thyagaraja was constantly repeating the Rama Shadakshari mantra over 21 years and he completed in 1808 chanting 96 crores of Rama Nama. In 1839 during the month of April, he visited Tirupati, but when he went to the temple, it was closed. In sadness, he sang "Teratiyagaraadaa" and the temple officials gathered round in admiration when they saw the door opening by itself and the screen falling aside. He sang "VenkaTeesha ninu sEvimpa" in his happiness at seeing the Lord. While returning to Thiruvaiyaru, he visited Chennai-Kovur, where he composed Kovur Pancharatna during his stay with Kovur Sundara Mudaliar. Later he composed Thiruvetriyur Pancharatna while he was staying with Veena Kupper. At the invitation of his disciple LaalguDi Raamayya, he composed the Laalgudi Pancharatna. He also composed the Shreeranga Pancharatna in praise of Ranganata of Shreerangam and 5 kritis in praise of Sage Naarada. On completion of this spiritual tour he reached Thiruvaiyaru at the end of October, 1839. He attained Siddhi on the Pushya Bahula Panchami day in the year Parabhava 1847 A.D. (6-1-1847). To him music was Nadopasana.

Compiled by Gayatri & Bharat