

THANK YOU

Sydney music circle thanks the artists
of this evening:

Mythili Narayanaswamy Iyer - Vocal

Balaji Jagannathan - Violin

Ramesh Harichandran - Mridangam

Rahuram Sivasubramaniyam - Ganjira

Janakan Suthanthiraj - Morsing

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

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

Sponsors contribute \$40 towards hall rental costs.

Please contact us to sponsor a future program.

Sponsor for this month's Program

Sri Chidambareswar

We would love to hear from you regarding various
aspects of music viz. positive effects of music,
technical aspects of music and much more, which can
be published in our monthly newsletter- "Gyan" and
on the website.

PRASHNA

What is "Saptak" in the Hindustani music system?

What is "Thut" in the Hindustani music system?

What is the Hindustani equivalent of "PratiMadhyamam"?

What is the Carnatic equivalent for the raga "Poorvi"?

What are the 3 main tempos that are frequently handled in
the Hindustani music system?

Name 3 important musical forms used in "Harikatha"?

Answers will be given at the end of the July program.

SMC AUGUST 2005 CONCERT

Saturday 27th August 2005

6.00 - 9.30 PM

@

Dundas Community Centre

Sturt Street

Teloopa

**STUDENT CONCERT by
DIVYA SUBRAMANIAM
DISCIPLE OF RAMNATH IYER
(Melbourne)**

**PRESENTATION ON "MAHAN"
VAIDHYANATHA SIVAN
COLOSSUS IN CARNATIC MUSIC**

**STUDENT CONCERT by SRUTI
BALAJI
DISCIPLE OF BALAJI**



**SYDNEY
MUSIC
CIRCLE**



SMC Organisers for the year 2005-2006 thank
YOU for giving us the opportunity to continue
the good work done by our previous organisers.

We thank the outgoing committee for their
Support and Guidance

Gowri & Sriram (97998920), Vidya & Arun
(97588670), Sridhar,

Gayatri & Bharat. (93145304)

Email us on

sydneymusiccircle@yahoo.com.au

Visit us at www.smc.does.it

ABOUT THE JUNE 2005 CONCERT

Jugalbandhi: Chidambareswar & Balaji Jagannathan: Shalaka & Rahuram

The interplay of improvisation between artistes is the reason for Jugalbandhi's everlasting popularity. A jugalbandhi between two different traditions of classical music viz. Hindustani and Carnatic generates even greater interest. Chidambareswar and Balaji are accomplished artistes by virtue of their own artistic styles. They have also carved a niche for themselves in giving Jugalbandhi performances. The concert began with a long alaap in Raag "Suddha Sarang", somewhat faster than what one would be used to in the Hindustani system. "Senjuruti" is the Carnatic equivalent of Raag "SuddhaSarang" and elaborated the Composition of Padma Charan "Manave Mantralaya" in Aadi talam. A tune (with no lyrics) set to an easily followed rhythmic pattern, popularly known as "Dhun" was very well handled in the Raag "Chandrakauns". Some musicians strike a chord right in the heart of the listener. Balaji and Chidambareswar belong to that tribe. The performance was an amalgam of maturity of perception, profundity and an exposition of the deeper comprehension of the classicism of Carnatic music and Hindustani music, especially when they rendered the 'Raagam Thanam Pallavi' in Dharmavathi and Madhuvanathi. The Pallavi "Dharmavathi Madhuvanathi pahimam, nadaroopasundari" was very well elaborated and enabled the rasikas to realise and enjoy the subtle differences between the two styles of Raagas. The momentum and tempo picked up in the latter half of the concert in the elaborate treatment of Raag "Hamsanandhi / Sohini" for the "thiruppugazh" which was well anchored in a mixed tradition. Shalaka and Rahuram, giving an able account of their

abilities to match the talent of the main artistes, accompanied Chidambareswar and Balaji. The 'tani' by Shalaka on the tabla and Rahuram on the mridangam demonstrated their laya expertise. It was definitely an interesting experience to hear Shalaka's majestic expertise, which contained brilliant and varying rhythms, phrases ending in a vibrant "Hindustani equivalent muthaippu".

Mini Concert: Gayathri Srinivasan: Mohan Iyer & Bala Shankar

Gayathri Srinivasan has a pleasing voice that can traverse octaves easily. The concert began with a Charukesi varnam and Pranamamyaham in the ragam Gowla. Then she continued with a brisk and a beautiful composition Edhaiyagathi in chala naattai. She sang raga Poorvikalyani spiritedly and rendered the expected Gnanamusakaradha. Also the Asainthadum mayil onru kanden in the ragam Simhendramadhyamam was sung beautifully. She concluded with Sambho in Revathi ragam and a Poorvi thillana. She had excellent accompaniments on the Synthesizer by Mohan Iyer and Bala Shankar on Mridangam.

GYAN - JULY 2005

Lyrics and meaning of "Aachara villada Naalige ..." by Sri Purandara Daasa

*Pallavi: Aachaara villada naalige! Ninna Neecha budhiya bidu Naalige |
Vichaarvillade parara
dooshipadakkaE | Chaachikondiruvantha naalige | |*

Anu Pallavi :Praathakaaladoleddu Naalige | Siri Patniyanba baaradae Naalige |

*Charanam # 1: Chaadee helalubeda Naalige | Ninna bedikombuvenu naalige | |
Roodhigodeya Sri Raamana naamava | Paaditha liru kandya naalige | |*

*Charanam # 2: Hariya smarane maadu naalige |
Narahariya Bhajisu Naalige | |
Varada Purandara vithala raayana | charana Kamala nene Naalige | |*

Sri Purandara Daasa 'begs' the tongue to do better things than complaining about others.

The literal translation is, "O! Tongue! Please get rid of your bad thoughts. You have extended yourself to complain about others - without any thought (vichaara villade). Why can't you say "Sripath" as soon as you get-up in the morning? Oh! Tongue! I beg of you not to complain about others. Get used to singing about Lord Sri Rama. Think about Lord Hari, praise Lord Narahari, Oh! Tongue! Think about the feet of Varada Purandara Daasa."

Contributed by Giridhar Thirumalai