

THANK YOU

Sydney music circle thanks the artists of this evening:

[Smt Bavani Govindan - Vocal](#)

[Smt Kalaimamani T. Rukmani - Violin](#)

[Sri Ravichandra - 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 \$40 towards hall rental costs. Please contact us to sponsor a future program.

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

PRASHNA

1. Thyagaraja pays tribute to Bhadrachala Ramadasa in his compositions?
2. What was Veenai Kuppaiyar's mudra?
3. Createor of Ragas MallikaVasantham & Sudha Raga
4. Author of "Shanthi Nilava vendum"?
5. What was so special about Govinda Marar's tambur?

NEXT PROGRAM

Sunday June 18th 2006, 4.00 - 8.00 PM

@

Parramatta Town Hall

Parramatta

**Sri Dr. M. D. Ramanathan-
Vocal
Sri. R. K. Sriram Kumar -
Violin
Sri. Neyveli Narayanan -
Mridangam**

**SMC would like to thank
PALLAVI Organisers for
helping us arrange this
very special concert**



**SYDNEY
MUSIC
CIRCLE**



JUNE 2006

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

Email us on
sydneymusiccircle@yahoo.com.au
Visit us at www.smc.does.it

ABOUT THE APRIL CONCERT

Sanjay & Dilip Ramaswamy

It was a violin duo concert within the classical framework without resorting to gimmicks. The siblings control over the instrument is commendable. They started with the classic Bhairavi Varnam which was followed by Mysore Vasudevachar's beautiful composition Giriraja Ramana. Rendition of Harikesanallur's Mohanakara in the ragam Neethimathi was good; they went about their task with composure which definitely had a calming effect on the listeners. The duo skilfully expounded the intricacies of the ragam Kadnakudoohalam using the tonal shift approach. The concert was rounded off with a breezy thukda Begabaro.

Sandhya Suresh

An artist with potential, Sandhya opened her concert with the Hamsadwani varnam followed by Pranamamyaham in the ragam Gowla. The medium paced Pranamamyaham and Manasayetulo in malayamarutham and the briskly handled Pantureethi in Hamsanadham set the tempo for her concert. This was followed by Evasudha in the ragam Sahana. She finished with the rolling Dhansari Thillana.

Sriram Panyan

His concert was crisp and planned with professional poise and appealing flavour. Starting with a beautiful composition of Dikshitar in the raga Chakravaham, Sriram rendered the Hamsanadham classic Pantureethi with elegance and moved on to Thyagaraja's Bhavanutha in the ragam Mohanam. He took his time in essaying Karaharapriya, touching the strong points of the raga as well as the subtle emotive phrases. While listening to Samanamevaru, one could not help wondering how Thyagaraja has given varied profiles to this raga in his many compositions in it. Sriram

deployed his computational competence in his Karahapriya kalpanaswara exercises.

Raghuram Sivasubramaniam's properly framed percussion beats was another attraction to the April concert

GYAN 2006

Fifteen years after the death of MD Ramanathan (May 20th 1991), fondly known as MDR, there is still no musician able to live up to the grandeur and grace that characterized the life and music of this eminent Carnatic vocalist. Even the bass voice and distinctive musical style, specializing in the slow tempo, have not been bestowed on anyone else. Maestro Dr. S. Ramanathan, eminent vocalist and musicologist used to say that MDR's rendering of the sahitya (lyrics) of a kriti was always with a view towards preserving the meaning. He would never take a pause or go into an elaborate sangati (musical variation) at an inappropriate syllable. However, a strong criticism made of his treatment of the lyrics was that he would add words, extempore.

MDR's emphasis on the slow kaala pramaanam (tempo) gave his renditions profundity. Raga bhava, laya, the meaning of the song, all fused into one seamless, uplifting experience. Listening to his concerts brought on a feeling of peace. Technically, MDR inherited the musical pampara of the saint composer Tyagaraja.

The most important factor characterising his music was the fact that he was a composer or

Vaggeyakara himself, apart from his almost childlike innocence which came through in his music too, and his devotion to God as well as to music itself. M.D.R was so diffident about singing his own compositions that he would often slur the word "Varadadasa" while singing them! (Though in the Kapi tillana he has proudly called himself "Adi Varada Dasa" too!)

And in real life Shri M.D.Ramanathan was a true Dasa of his guru, his most beloved and revered Guru "Tiger" Shri Varadachariar thus named because of his gestures which reminded one of his aristocratic patrons of the Magnificent Big Cat, now on the list of endangered species. It makes sense somehow, when one looks at the similarly endangered condition of the kind of music Tiger stood for in the present music scene. In sAgara shayana, one of the most beautiful of all compositions composed by MDR, he describes Lord Vishnu standing with Sridevi and Bhoodevi on either side as "bAga shri bhUmi sahituDai vElayu" bringing in the name of bAgEshri so beautifully....and when one hears this song one literally SEES the scene described above!

He was one of the few truly great artists who never deviated an iota from his concept of what and how music should be. *It is 15 years since he left a void in the Carnatic scene.*

Gayatri Bharat