

Printed from



It's all about devotion

November 09, 2015, 11.34 PM IST | | THE HANS INDIA

Vocal concerts by Nityasree Mahadevan and Maharajapuram R Srinivasan were filled with deep devotion and pure orthodox style at SICA's 57th annual celebrations



R Srinivasan, and Nityasree Mahadevan

In the on-going SICA's Annual Art Festival 2015 held at Ravindra Bharathi, day 4 and 5 saw mixed feelings and response from the audience. The reason being, renowned Carnatic classical musician Nityasree Mahadevan's vocal concert could not attract the audience much and proved to be just a routine one without much enthusiasm which was expected by the audience.

Perhaps every concert is an acid test for the artist, viewing from varied aspects on that particular day. The other vocal concert by Maharajapuram R Srinivasan on the fifth day won the appreciation of the music fraternity as it was purely of orthodox style and an emotive presentation with traditional built.

Nityasree Mahadevan comes from an illustrious family of musicians. DK Pattammal is her paternal grandmother, while Palghat Mani Iyer is her maternal grandfather. Nityasree is an "A" top-rank artist of AIR. She started her recent concert with a famous Tyagaraja Panchratna krithi "Endaroh Mahanubhavulu" (Sri Ragam), detailing all the charanams vociferously throwing literary taste into fore. While singing, she spelt "Mahanubhaavulu" as "Mahanubaavulu", which needs to be noted by the artist.

She then moved onto "Sambho Mahadeva" (Bhouthi) of Nilakanta Sivan and "Namo Namo Raghukula Nayakaa" (Nata) and "Seetharama Dayachoodavey" (Dhanyasi) of Bhadrachala Ramadasu, all of which received much appreciation from music lovers. She showed her mettle while rendering "Akhilandeswari Rakshamam" (Dwijavanthi), "Neevalla Guna Doshamemi" (Kapi) of Muthuswamy Deekshitolu and Saint Thyagaraja respectively, dwelling on Ragalapana and Swarakalpna's as a textual performance.

Nityasree selected Hemavathi raga krithi "Sri Kanthimathim Sankara Yuvatheem" of Deekshitolu as the main item for which she gave an elaborate ragalapana with a well-knit swarakalpna, much to the muse of the audience. Nityasree had the support of veteran violinist BV Raghavendra Rao, S Anantha Krishnan (mridangam) and Pulletikurthi Venkata Ramanamurthy (ghatam) as accompanying instrumentalists who gave good support in elevating the concert ambit.

Maharajapuram Srinivasan's concert was gifted with orthodox style. He is the grandson of Maharajapuram Viswanatha Iyer, and son of Maharajapuram Santhanam, both legendaries in the Carnatic music field. He thus imbibed their rich musical heritage. Srinivasan commenced his concert with an invocation item "Swaminathena Samrakshitoh Ham" (Bridnavana Sarangi) of Muthuswamy Deekshitolu.

He quickly rendered "Nee Bhajana Gana Rasikula" (Naayaki) and "Dudukugala Nanney" (Goula raga Pancharatna Krithi) both of Thyagaraja, with all the vivification of Sahityam, much to the delight of the audience. He sang Devaranamlu "Narayana Narayana Ninne Naa Madey" (Suddha Dhanyasi), which was popularised by MS Subbulakshmi and dedicated to her. Ganesh Viswanathan (son of Srinivasan), gave vocal support with a synchronised voice.

The ragalapana and neraval's too rendered by both of them were more appealing. In an order Srinivasan rendered

"Bhuvaneswariya" (Mohana kalyani), "Vaananai" (keeravani), "Raghuvamsa Sudambhudhi" (Kadanakuthoohalam).

The main item of the day was "Sivakameswareem Chinthayeh Hum" (Kalyani) of Deekshitulu both vocalists registered good ragalapana and swarakalpana. The accompanying instrumentalists MA Sundaresan (violin), C Ananthakrishnan (mridangam) and Nemani Somayajulu (ghatam) made the concert lively, showcasing their expertise on the relative instruments.

By:Chivukula Rama Mohan

Stay updated on the go with The Hans India News App. Click for [Android](#) / [IOS](#) download it for your device.

SEARCH
