

An inspiring presence**Malavika Sarukkai**

My association with Chandru *anna* goes back several years when he returned to Chennai after being away from the city for long. I was intrigued by his experiences and journey in dance. In him I found an artiste who combined scholarship and passion, tradition and change, depth and wonderment. These were the qualities that inspired me to request him to create music compositions for dance concepts close to my heart.

They included 'Stithi-Gati', 'Bird Song' and 'Laya'.

Our collaborative sessions were always in person, unhurried and gentle as we both deeply enjoyed the creative process. From his vast

knowledge of Carnatic and

Hindustani music, Chandru *anna* would effortlessly create melodic phrases, jati, lyric and rhythm that evolved into distinctive music compositions. These compositions

took shape through dialogue, sensitivity and attention to detail, to best suit the concept I had in mind.

Our mutual respect inspired discussions on dance at every stage.

Being an extraordinary artiste himself, his perception of art often influenced my thinking.

Once the music was composed, he gave me all the freedom to interpret it as I desired. This was something I treasured. In him I found an artiste of depth and courage, who was excited as I was to expand the boundaries of Bharatanatyam.

He would often attend my performances with Jaya akka and I deeply cherished those occasions. He brought to my dance life a generosity of giving, which I can never forget.



When music meets heritage in a performance, it turns informative and enjoyable

H. Ramakrishnan

Chidambaram is one of the holiest Shiva temples representing the five elements. It represents Aakaasa (ether). The name is perhaps derived from *cit*, meaning consciousness, and Ambaram, meaning sky. Spread over 50 acres, this is one of the few temples that houses shrines for both Shiva and Vishnu within its precincts. It has nine gateways, four of which have gopurams, each with seven levels. The eastern gopuram has all the 108 postures (karnas) of Bharatanatyam as described in the Natyashastra.

A unique feature of this temple is the bejewelled image of Nataraja, the Lord of the cosmic dance. The Sangam classics refer to Viduvelvidugu Perumthachan who renovated the temple. The Chola, Pandya and Vijayanagara dynasties have contributed substantially to the architecture of this temple.

There are five Sabhas (halls) - Chit Sabha, Kanaka Sabha, Nritiya Sabha, Raja Sabha and Deva Sabha. Shiva's consort here is Parvathi, also known as Sivakamasundari or Sivakami Amman.

According to legends, Lord Adisesha, in the form of Sage Patanjali, the author of Yogasutra, and his student Sage Upamanyu moved into the Thillai forest and worshipped Shiva, who performed His Ananda Tandava - the celestial dancing posture, which is recognised the world over for its striking appeal.

Chidambaram is also referred to as Thillai (after the Thillai forests in which it is said to be located), Vyaghrapuram (in honour of Saint Vyghrapaataar), Virat hridaya padma sthalam (Lotus heart of the universe) and Ponnambalam (the golden stage). The golden-roofed stage of the sanctum sanctorum houses the Lord in three forms - the idol of Nataraja called the Sakala Tirumeni; as the crystal

Musings and Memories

Personalities from the art world recall their association with C.V. Chandrasekhar

More than a guru**Praveen Kumar**

In life, we come across people who become a part of our journey. So it was with guru C.V. Chandrasekhar. At a time when my father was unwell, I happened to meet sir, whose guidance and support came as a blessing.

Initially, my association was restricted to dance. But soon I became a part of his family, enjoying lunch and snack sessions and travelling with him. With his multi-faceted achievements, he became my personal and professional role model.

Another quality of his that I cherished most was his attending the performances of young artistes. Though a Bharatanatyam exponent, he was appreciative of different art forms. During class, he inspired us by sharing valuable memories and anecdotes from his training years. His high aesthetic values reflected in his demeanour too.



Natyacharya nonpareil

Sujatha Vijayaraghavan

He had just recovered from an illness. We at Natyarangam requested him to take a break from his usual adavu sessions at our camp. Our more than 25-year association with the natyacharya was defined by love, reverence and learning. He participated in Natyarangam's first thematic festival 'Vandematram' in 1997, where he performed with wife Jaya a *pudu kavithai* set to music by him.

He was the convenor of the Natya Sangraham camp at Thennangur for more than two decades (from the year 2000). He could handle all the four branches of abhinaya - angika, vachika with poetry and music, aharya and satvika with equal felicity. He interacted with all the faculty members with easy informality, which made the sessions memorable and invaluable.

He challenged the young dancers with new variants of traditional adavus as he energetically led them around the temple during Garuda Utsavam at Thennangur.

His humility and approachability made us often forget that we were in the presence of a legend. His sense of humour revealed the child in him. During the late night *thinnai* discussions, he shared interesting anecdotes, sang songs, cracked jokes and analysed the

dance scene.

Several memorable moments are etched in our minds such as when he came up with impromptu sancharis for Bombay Jayashri's singing of a miraval for the line 'Kamakshi kanchadalayathakshi'.

The final guru-sishya scene in the festival 'Baandhava Bharatham' saw the disciple leaving the gurukulam with a lamp, while turning back tearfully to look at his guru. And there stood Chandrasekhar blessing the disciple with his hand raised in benediction. He had taught innumerable disciples all his life. There was much more to learn from him as a great human being, with unwavering principles, sublime aesthetics and incomparable grace.

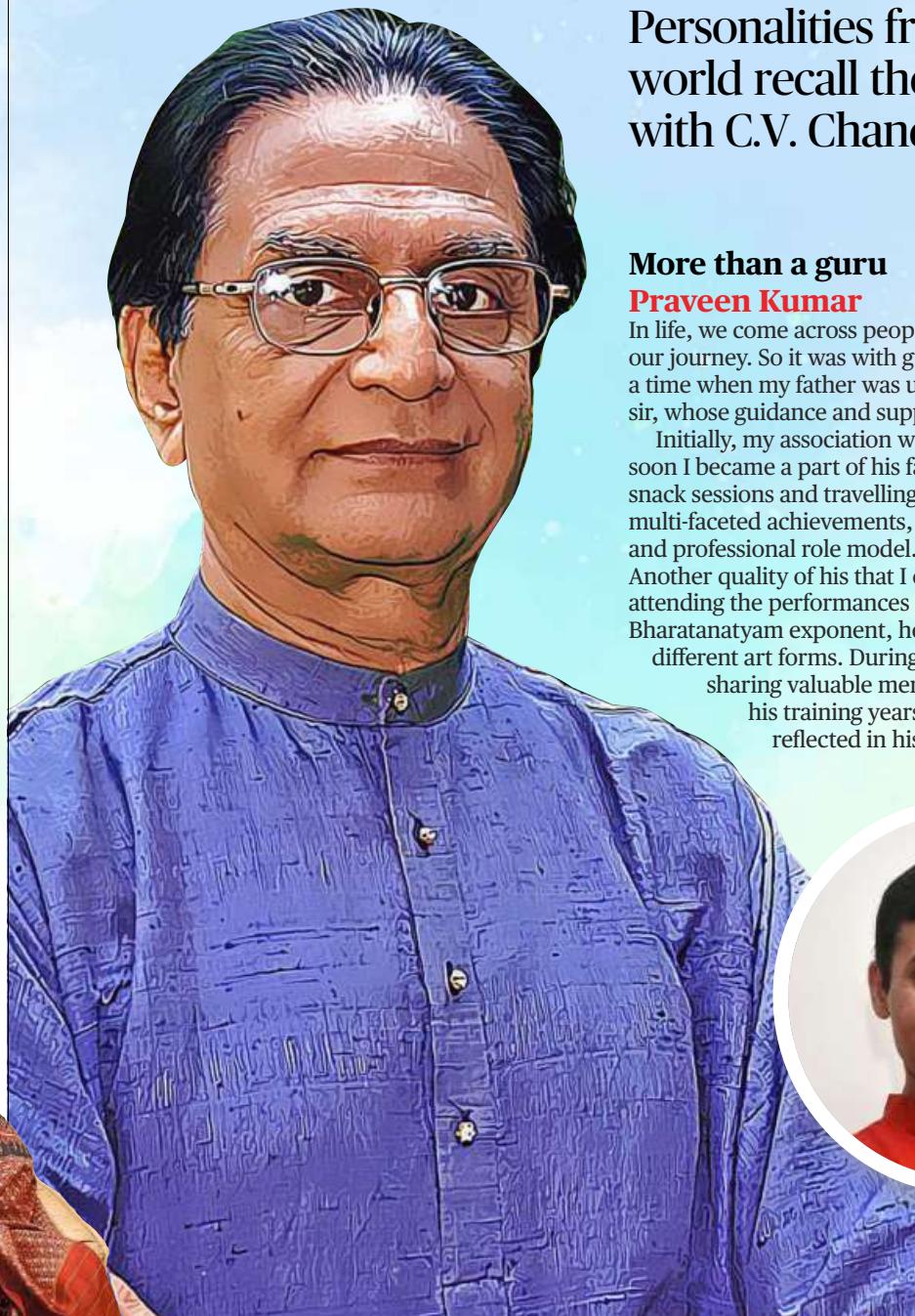
The art of sharing

Indira Kadambi

In the presence of a true artiste, who embodied humility, affection, and wisdom, one experienced peace. His vast knowledge, generously shared without expecting anything in return, motivated an entire generation of artistes. His life and teachings have left an indelible mark on all those who had the privilege to learn from him, even if it was for a short period. I first met him in the early 1990s in the green room of the Mylapore Fine Arts after my performance. His subtle yet insightful criticism impacted my artistic journey.

As a great musician, he instantly connected with my musician-husband, T.V. Ramprasad. The informal music sessions we conducted at our homes are now cherished memories. He never missed our performances unless he was traveling. His generosity in showering appreciation, childlike smile and curiosity, and kind hospitality will always be remembered. He had a keen eye for intricate artistic details in dance, music, textiles, costumes, and even home decor.

Though he is no longer with us physically, his legacy lives on through his teachings, acts of kindness, and moments of selfless service.



The call of Chidambaram



linga of ChandramouliSwara called the Sakala Nishkala Tirumeni; and as an empty space (formless), depicting Akasa (in the Chidambaram Rahasyam) the Nishkala Tirumeni.

Nataraja here has been extolled by various Saivite saints including Appar, Thirugnanam Sambandar and Sundaramoorthi Nayanan.

It is believed that Nandanar merged with the deity here.

Sekkizhar's *Periyapuranam* has immortalised this event.

Manikkavachagar, another Saivite saint, who sang hymns in praise of the deity, attained salvation here.

According to a legend, King Rajaraja I wanted to find the Thevaram hymns hitherto hidden at some unknown place. He sought the help of Nambi Andar Nambi, a devotee of Pollappillayar of Tirunaraiyur, near Chidambaram. Pollappillayar revealed to Nambi that the Thevaram hymns of Sambandar, Appar and Sundarar could be found in a room near the dance

Hall of Lord Nataraja in Chidambaram.

S. Kirthana fittingly commenced her recital with a hymn from Nambi Andar Nambi's 'Irattaimani malai' on Pollappillayar for her concert dedicated to Chidambaram, as part of the Kshetra Sankirtana

Vaibhavam, organised by Naada Inbam. Then followed 'Anname', a sublime Arabhi varnam in Tamil by Tiger Varadachariar, on the dancing lord.

The Jaganmohini kriti 'Sivakaama sundari' (Rupakam) by Gopalakrishna Bharati had swaras at the madhyama kala sahityam of the anupallavi, 'Natanam aadum kanakasabha nyakam'. She chose to present swara passages at varying points of the lyrics and at the pallavi, manifesting her grip over both swara and laya.

'Chidambara natarajam ashrayeham' by Muthuswami Dikshitar in Kedaram was another composition she offered on this Kshetra. It has a lilting Jatiswara

Musical trip The Chidambaram temple and S. Kirthana
PHOTO: M. SRINATH

portion. The kalpanaswaras were at Kedareswaram.

After an elaborate alapana that brought out the grandeur of Purvikalyani, Kirthana rendered a Marimuthu Pillai composition in Khanda Chapu, 'Deiveega sthalam intha thilla'. The niraval and swaraprastara were at 'Chaturvedam naalum gopurame aaghi'. She rendered a rarely heard composition of Gopalakrishna Bharati in graceful Sri ragam, 'Maravamal eppadiyam ninai maname' on this deity.

Kirthana's alapana in the majestic Kamboji raga turned out to be intensely sensitive. She follows a style which has a perfect bond between form and content. Little wonder as she is the disciple of Sumitra Vasudev (of the R. Vedavalli School). Gopalakrishna Bharati's evergreen masterpiece 'Thiruvadi charanam enringu naan nambi vanden' was the next. She commenced the kriti from the anupallavi, 'Marupadiyam karuvadaiyam'. If the niraval at 'Adutthu vantha enmai thallalaakaatha' highlighted the essence of Kamboji, the swaraprastara stood out for its simple grandeur. Kirthana rendered a Tiruppugazh 'Iravinaiyin' tuned by her guru in raga Sourashtra.

Among the 108 Divya Desams the Govindaraja Perumal Temple in Chidambaram, which is in the same precincts of the Lord Nataraja Temple, is the 41st. The consort is Pundarikavalli. The Lord has been extolled by Azhwars and this temple is known as Thillai Thiruchitrakootam among the Divya Desams.

Kirthana rendered a Pasuram 'Karumugil poal varumo' by Thirumangai Azhwar, in praise of Govindaraja Perumal, after an imaginative alapana in raga Mukhari. This was a prelude to Dikshitar's 'Govindarajam upasmahe' in Mishra Chapu. Another piece that she rendered consisted of six Pasurams by Thirumangai Azhwar, of which the first was tuned by veteran musician R. Vedavalli, and the rest by Sumitra Vasudev.

Daniele Buccio played all of Beethoven's 32 Sonatas in four days

Sudipto Mullick

With a demeanour befitting a surgeon about to perform an operation, Daniele Buccio sat at the piano, and went about the keys with surgical precision. And, at the end of his marathon-recital, Daniele lifted his impassive visage from the 92-Key Bösendorfer 225 Grand and took a nonchalant bow. Well, he did take a few mini-bows more to give the audience time to express their awe than to gather his energy.

Daniele (44) recently performed all 32 piano sonatas of Beethoven, incidentally composed



The piano man from Verona

between 1795 and 1822 – a first in this country, in its designated sequence – spread across four separate recitals, comprising two nearly-equal sessions totalling 140 minutes with only a slim interlude each day, except for the finale which clocked three hours and fifteen minutes.

Barring the inaugural by-invitation performance at Oberoi

Grand (the piano there was an in-house Boston), the other three, non-ticketed concerts took place at the intimate Sandre Hall, eponymously named after Philippe Sandre, the founder of the Calcutta School of Music, the ideator-organiser of the event. This would be Daniele's sophomore collaboration with CSM, the earlier one being a mid-February 2023

concert, where we were made privy to his finesse and tenacity, when he presented all of Chopin's 24 Preludes, lasting a tad more than two hours on a stretch and not even a wee on the fritz.

While even the likes of Rudolf Serkin, 20th Century's undisputed Beethoven-whisperer, would shudder to negotiate all of these 32 sonatas on the trot, Daniele probably took it

up because he likes "consistent theme(s)" and has a penchant for the genius-composer. The Verona-born seemed to import an inspired amount of romance and risk in his pianism as would suit an indigene of the Italian city.

Daniele's structure, lines and purpose were clear, his contours and colours were controlled and the engagement demonstrative yet internal.

One could not only identify the influence of Beethoven's predecessors – Bach's rigour, Haydn's (his most important teacher) wit, Liszt's virtuosity and, of course, Mozart's spontaneity and versatility. Elevating it beyond contemporary categorisation, one could also gauge Beethoven's effect on Brahms, Schubert, and Rachmaninoff. One was

especially reminded of Rach 3 during Prestissimo of No. 29 and 30. At some moments, you also got a feel of pop-rock tunes and cinema BGM. The last one brought to mind Moonlight Sonata (No.14). Yes, the audience did relish the familiar including the Pathétique, Waldstein, Appassionata and the pastorals. He came up with the most-unplayable Hammer-klavier, and that

too without a page-turner. The way Daniele snapped the pages during the frenzied passageworks and yet returned to sweet spots lent a veritable stunt element to the performances.

Another interesting factor was his shunning the piano stool for a chair. He was most often perched at its edge.

The way Daniele approached the sonatas seemed to indicate his dissertation (he did his research in musicology from the University of Bologna) on the history of Gestalt psychology that emphasises that the whole of anything is greater than its parts. Though composed as self-contained pieces, all 32 sonatas do link-up to an elevated scope.

Roll of honour

The Mylapore Academy honours senior theatre artistes on the occasion of its 55th annual drama awards function, to be held on June 23, 5 p.m., at Narada Gana Sabha, Alwarpet. Following is the list of some of the veteran theatre artistes, drama troupes and playwrights who will be felicitated on the occasion.

- Dr T.S. Duraiswami Silver Rolling trophy for Best Stage Play goes to Legally Yours' *Bakkunu Pathikku*.
- Kalki Fine Arts Silver Rolling Trophy for Best Story Writer - Sujatha Vijayarghavan for *Kumin Chirippu*.
- Haji Chank Abdul Khader Silver Rolling Trophy for Best Director - Karthik Gowrisankar (*Andrum Indrum*).
- E.S. Mydeen Silver Rolling Trophy for Best Actor goes to M.V. Bhaskar (*Paayum Oli*).
- Dr Lakshmi Chaturvedi Silver Rolling Trophy for Best Actress - Lavanya Venugopal (*Paayum Oli*).
- S. Viswanathan Silver Rolling trophy for Best Auditorium goes to TAG Auditorium, Bhavan's Rajaji Vidyashram.
- Award for Best Sabha for promotion of Fine Arts (own auditorium): Sri Krishna Gana Sabha.
- Narada Gana Sabha Silver Rolling Trophy for Best Sabha (hired Hall): Sri Parthasarathy Swami Sabha
- Award for Best Sabha in mofussil centre - Chrompet Cultural Academy.
- S.Ve. Shekher Silver Rolling Trophy for all-rounder goes to V.P.S. Sriraman (*Andrum Indrum*).
- P.V. Narasimha Rao Silver Rolling Trophy for contribution to stage: Sekar Rajagopal (Kartik Fine Arts).
- Rajiv Gandhi Silver Rolling Trophy for Contribution to Fine Arts: R. Vijayaraghavan (Sri parthasarathy Swami Sabha).
- Honour for veteran secretary or office-bearer of city sabha: S. Ravinchandran (Brahma Gana Sabha).
- Award for music director for Tamil stage play: Dakshin for *LKG Asai* and *Paayum Oli*.
- The Mylapore Academy drama awards recognition for stage veteran goes to senior theatre artiste Kathadi Ramamurthy.
- The Mylapore Academy Award of Excellence goes to Bhagavat Mela Natya Nataka Sangam, Melattur.

On a celebratory note

To celebrate the International Yoga and Music day, Carnatica and Vidya Sagar jointly present 'Nadayoga', a multi-genre music programme today. The event will take place at three different venues – 10.30 a.m.: Vidya Sagar, Kotturpuram; 3 p.m.: Vishranti, Palavakkam; and 6.30 p.m.: Srinivasa Sastri Hall, Luz, Mylapore. Artistes to perform are: Rajesh Vaidhya (veena), Chitravina Ganesh, Ghatam Karthick's Heartbeat ensemble; Padma Shankar (violin); vocalists Anahita and Apoorva; Sunil Gargyan; Aditya Madhavan; Swarathmika; Charulatha (veena); Viswas Hari (mandolin); Chinmayi (violin); V.G. Vigneswar (keys) and Sarvesh Karthick (mridangam).

A decade-long journey

Rhapsody Foundation, helmed by musician Anil Srinivasan, completes its 10-year journey. To mark the occasion a special programme has been organised on June 22, 7 p.m. at The Rain Tree, 120, St. Mary's Road, Alwarpet. Industry veteran R. Seshayee, will be the guest of honour.

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Namasankirtanam

The Music Academy presents Savita Sreeram's namasankirtanam on June 26 at 6 p.m. The event, organised under the endowment of Abhang exponent Ganesh Kumar, is in memory of Swami Haridoss Giri. Venue: Kasturi Srinivasan Hall.

Vocal solo

The Music Academy's HCL concerts will feature S. Swaminathan's vocal performance on June 27, 6 p.m. The accompanists are Kailasapathy (violin) and Prahalad Vijay Varaswami (mridangam). Venue: Kasturi Srinivasan Hall.

Dance recital

Natyarangam, the dance wing of Narada Gana Sabha, has organised Nithyakalyani Vaidyanathan's Poorna Margam performance on June 22, 6 p.m., at Swami Haridoss Giri Hall.

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/ BIG3 EXHIBITIONS

Tirunangur Garuda Sevai comes to Chennai



Darshanam Art Creations premieres 'Ekadasam Vishnum' on June 29 at Narada Gana Sabha. PHOTO: SPECIAL ARRANGEMENT

production are Rangan Bhattar, Vedharajan Swami of Nangur, religious scholar Damal Ramakrishnan and historian Chithra Madhavan. Malola Kannan's narration, Rajkumar Bharathi's music, Sai Shravanam's soundscape design, and Sheela Unnikrishnan's choreography will enhance the aural and visual appeal of the production.

Tickets available at www.mdnd.in/event/ekadasavishnum

Darshanam Art Creations is back with its next thematic production. This time it is based on 11 Tirunangur Divya Desams and the legend associated with each of the temples. Conceived and curated by Asha Krishnakumar, the production titled 'Ekadasa Vishnum' will be premiered on June 29, 6 p.m. at Narada Gana Sabha.

Tirunangur, situated near Sirkazhi in Mayiladuthurai district, is home to the 11 Divya Desam temples. Legend has it that, Shiva performed the rudra tandava for not being invited to Dakshan's yajna, and, also for insulting his wife Dakshayani. Each time a follicle fell from his locks, a new form of shiva emerged. Soon there were a total of 11 rudras performing rudra tandava. Terrified by this, the Devas prayed to Vishnu to pacify Shiva. After calming down, Shiva requested Vishnu to appear in 11 forms like him. Vishnu agreed and thus came into existence the 11 Tirunangur Divya Desams.

It is in Tirunangur that the three most important Sanskrit mantras such as Ashtakshara mantra, Charama shloka and Dwaya mantra were imparted by Vishnu. It is also the place where Neelan or Tirumangai mannan, became Tirumangai Azhwar.

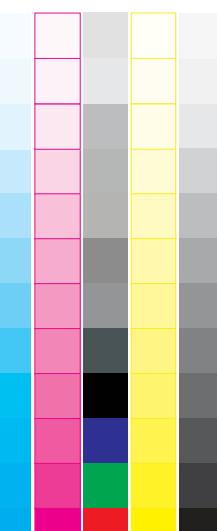
Tirunangur is more popular for the three-day utsavam in the Tamil month of Thai (mid-January to mid-February), which culminates in the grand Garuda Seva, when the processional deities of all the 11 temples of Vishnu are taken out on their Garuda vahanam and congregate at Manimada Koil.

The students of Sheela Unnikrishnan's Sridevi Nrithyalayam will bring alive on stage these aspects in their performance.

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