

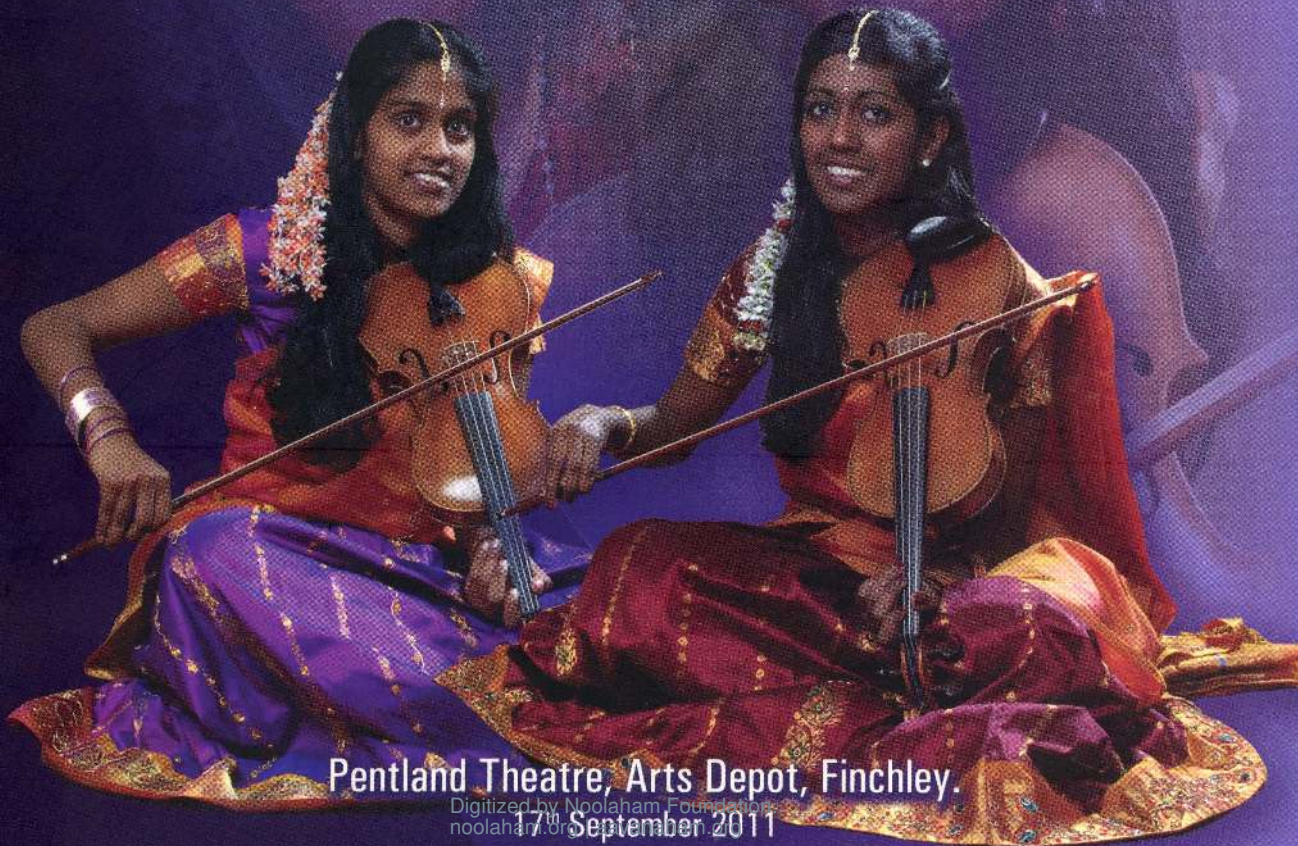


Violin Arangetram

Chelvi and Piriya Manoharan

Disciples of

Sangeetha Vidwan Smt. Kalaivani Indrakumar



Pentland Theatre, Arts Depot, Finchley.

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Kalaichelvi and Kalaipiriya Manoharan

Disciples of

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Chief Guest

Sangeetha Vidwan Shri Kothandapani Sivaraman

Guest of Honour

Venu Ghana Varshini Miss Kamala Sathasivam



Arangetram

In Tamil, 'Arangu' means raised stage and 'Etram' means climbing, thus the literal translation of Arangetram is 'ascending the stage'. Arangetram is a debut on-stage graduation performance of a student.

Carnatic Music

Carnatic music is the classical music of South India. With its ancient origins, it is considered to be one of the oldest forms of music in the world. One of the most important characteristics of Carnatic music is its highly devotional nature, with many works written in praise of Hindu Deities. The music is based on a system of ragas (melodic scales) and talas (rhythmic cycles). Artists of Carnatic music place emphasis on creativeness and interpretation and do not necessarily aim to create an exact reproduction of a composer's work.

Carnatic Violin

The western instrument was adopted into Carnatic music in the 17th Century, during the period of Maharaja Swatitirunal. In Carnatic music the musician sits cross-legged on the floor with the right foot out in front of them. The scroll of the instrument rests on the foot, this ensures that the violin is in a steady, unmoving position. This posture is essential to playing well due to the nature of Carnatic music. The left hand is free to move all over the fingerboard with no set positions, which facilitates the production of gamakas (graces) which is integral to Carnatic music. The aim of tone production is to imitate the Indian singing style and the unique qualities of the violin such as its tonal quality, continuity produced from the bowing, and its ability to produce subtle nuances and gamakas enable it to approximate the human voice very closely.

Talam

The term 'tala' is used in Indian classical music to describe the rhythmic pattern of any composition. These important time measures used in Carnatic music are innumerable and varied and they organise rhythm in the music.

Ragam

A raga literally "colour, hue" but also "beauty, melody"; is a melodic mode used in Indian classical music. Carnatic music has over 200 ragas and each consists of a series of five or more musical notes (swaras) upon which a melody is made. A raga has specific ascending (aaroanam) and descending (avarohanam) movements. The characteristic phrases of a raga establish its identity and mood. In the Indian musical tradition, ragas are associated with different times of the day, or with seasons. Indian classical music is always set in a raga. Non-classical music such as popular Indian film songs sometimes use ragas in their compositions.

About the Guru

Smt. Kalaivani Indrakumar is an accomplished, well-respected violinist of Carnatic music. She graduated from the College of Carnatic music in Chennai and obtained the title of Sangeetha Vidwan in 1973. Through over 20 years of teaching and by performing in numerous concerts across the globe, she has become a renowned artist of South Indian music and has brought the pleasures of this music to many people.

She established "Natha Vidyalaya School of Fine Arts" in 1988. This has since given many students the opportunity to learn violin, miruthangam, vocal and bharathanatyam from talented and distinguished artists. Additionally, the school holds annual concerts, providing a stage on which students can develop confidence and further enhance their musicianship. Kalaivani Indrakumar has, through the school, presented famous artists such as Sudha Ragunathan and Priya Sisters in her concerts.

We feel privileged to have been taught by such a passionate, devoted and caring teacher. Her patient teaching style, unyielding commitment and dedication in our lessons have been key in guiding us to where we are today. Her vast knowledge and passion for the art of Carnatic music has inspired us and enabled us to appreciate the beauty of this music. Teacher has instilled in us a greater understanding of the art of Carnatic violin and we are forever thankful for her continued encouragement and support.



Guru's Blessing

Chelvi and Piriya have been under my tutelage for the past 5 years. Over this time I have been fortunate enough to have witnessed their outstanding behaviour, respect and understanding towards the art of Carnatic violin. Tonight I present to you two individuals who have grasped every aspect I have taught them and who have equally dedicated time and effort to be where they are today. Their dedication and attitude is a prime example of what any teacher would expect from their student and I am sure that they replicate these attributes in all aspects of their lives.

Chelvi and Piriya will be my 37th and 38th students to reach the arangetram stage and my family join me in wishing them every success for their future.



Composition

Varnam
Gnana Vinayagane
Pancharatnam

(Entharo Mahanu)

Nambi Kettavar Evaraiya
Devi Niyethunai
Ninnuvina

Ragam Thanam Pallavi

(Priye, Sivapriye, Shanmugapriye)

Chinnan Chiru Kiliye
Kurai Ondrum Illai
Mattuanager Vaaviyile

Thillana
Thiruppugal

Ragam

Sahana
Gambheera Nattai
Sree

Hindolam
Keeravani
Navarasa Kannada
Shanmugapriya

Ragamaliga
Ragamaliga
Desh

Speeches and

Brindawani
Hamsananthi

Mang

நம்பிக் கெட்டவர் எவர் ஐயா
உம்மை நம்பிக் கெட்டவர் எவர் ஐயா
உமை நாடகனை திரு மயிலையின் இறைவனை
நம்பிக் கெட்டவர் எவர் ஐயா

அம்புலி கங்கை அணிந்த சடாசரன்
அன்பர் மனம் கவர் சம்புகபாலியை
நம்பிக் கெட்டவர் எவர் ஐயா

ஒன்றுமே பயன் இல்லை என்று
உணர்ந்த பின்பவர் உண்டென்பார்
ஒவ்வொரு மனிதனும் ஒரு நாள்
இந்நிலை எய்துவர் உறுதி இதை மறந்தார்

அன்று செயலழிந் தலமறும் பொழுது
சீவன் பெயர் நாவில் வாராதே
ஆதலினால் மனமே இன்றே சீவன் நாமம்
சொல்லிப் பழகு பழகு அன்புடன்
நம்பிக் கெட்டவர் எவர் ஐயா

குறை ஒன்றும் இல்லை மறை முர்த்தி கண்ணா
குறை ஒன்றும் இல்லை கண்ணா
குறை ஒன்றும் இல்லை கோவிந்தா

கண்ணுக்குத் தெரியாமல் நிற்கின்றாய் கண்ணா
கண்ணுக்குத் தெரியாமல் நின்றாலும் எனக்கு
குறை ஒன்றும் இல்லை மறை முர்த்தி கண்ணா

வேண்டியதை தந்திட விவங்கடேசன் நின்றிருக்க
வேண்டியது வேறில்லை மறை முர்த்தி கண்ணா
மணி வண்ணா மலையப்பா கோவிந்தா கோவிந்தா

திரையின் பின் நிற்கின்றாய் கண்ணா
கண்ணா திரையின் பின் நிற்கின்றாய் கண்ணா
உன்னை மறை ஓதும் ஞானியர் மட்டுமே காண்பார்
என்றாலும் குறை ஒன்றும் எனக்கில்லை கண்ணா
என்றாலும் குறை ஒன்றும் எனக்கில்லை கண்ணா



Talam

Adi
Adi
Adi

Composer

Thiruvattiyur Thyagayya
Saravanabavananda
Saint Thyagarajah

Adi
Adi
Rupakam
Misra Chappu

Papanasam Sivan
Papanasam Sivan
Saint Thyagarajah
Lyrics by Shri. Ramakrishnan
Music by Smt. Kalaivani Indrakumar
Subramania Bharathiar
C. Rajagopalachari
Yazhpanam Sri Veeramani Iyer

d Presentations

Adi
Adi

Balamuralikrishna
Arunagirinathar

ngalam

குன்றின் மேல் கல்லாகி நிற்கின்ற வரதா
குன்றின் மேல் கல்லாகி நிற்கின்ற வரதா
(குறை ஒன்றும்...)

கலைநாணுக் கிரங்கி கல்லிலே கிரங்கி
நிலையாகக் கோயிலில் நிற்கின்றாய் கேசவா//
குறை ஒன்றும் கில்லை மறை முர்த்தி கண்ணா

யாதும் மறுக்காத மலையப்பா உன் மாப்பில்//
ஏழும் தர நிற்கும் கருணை கடல் அன்னை
என்றும் இருந்திட ஏது குறை எனக்கு...:

ஒன்றும் குறையில்லை மறைமுர்த்தி கண்ணா//
மனி வண்ணா மலையப்பா கோவிந்தா கோவிந்தா

மட்டு நகர் வாவியிலே
கொட்டமீரும் மீனினங்கள்
தொட்டணைக்கும் வேலனுக்கு என்
தூது சொல்ல மாட்டீரா

வட்ட நிலா வான் வெளியில்
பட்டப் பகல் போல் எறிக்க
கட்டழகன் கந்தனுக்கு என்
காதல் தன்னை சொல்வீரா
மட்டு நகர் வாவியிலே...

மகாவல் கங்கையுடே
மாணிக்க கங்கை பாய்ந்து
கழிக்காமம் சென்றிடுவீர்
கந்தனை நீர் கண்டிடுவீர்
குகா எனக் கூறிடுவீர்
கோதை எனை மறத்தல்
தகாது முருகா எனவே
தையல் எந்தன் மையல் தன்னை
மட்டு நகர் வாவியிலே...

About the Chief Guest

Sangeetha Vidwan Shri Kothandapani Sivaraman

Shri Sivaraman is a well-renowned and established violinist of Carnatic music. He is a disciple of violin maestro Sangeetha Vidwan Kalanidhi T N Krishnan, and has accompanied leading performing artists such as Sangeetha Kalanidhi Dr M L Vasanthakumari, T N Seshagopalan, T V Sankaranarayanan, Mandolin Srinivas, Padhma Vibooshan Dr. Balamurali Krishna, Sudha Ragunathan and several others in India and abroad for the past 40 years.

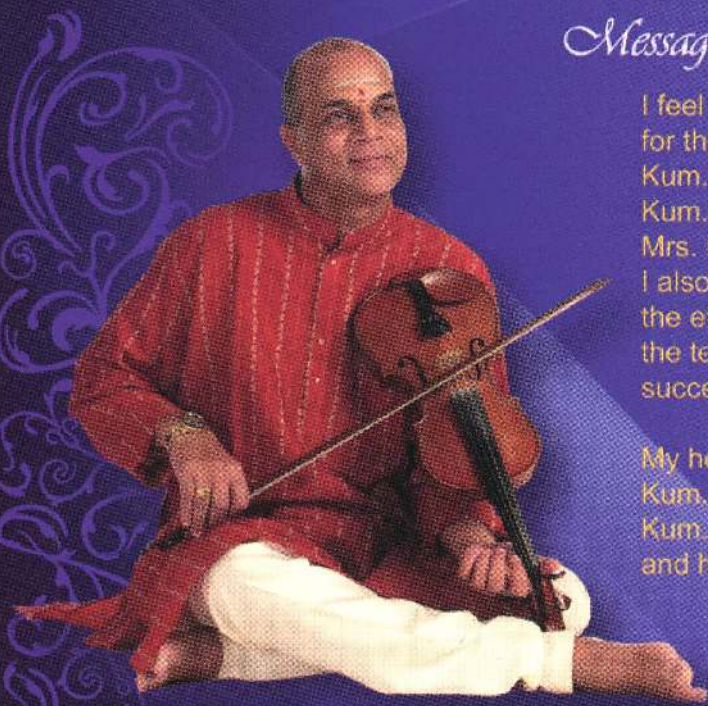
Having obtained the Sangeetha Vidwan title in violin from Central College of Carnatic Music, Chennai, he has tutored many students in violin in India and abroad, making a name for himself as an excellent teacher, soloist and accompanying artist. Since 2005, Sri Sivaraman has been working as a violin tutor at Singapore Indian Fine Arts Society.

Message from the Chief Guest

I feel very proud to be Chief Guest for the Violin Arangetram of Kum. Kalaichelvi and Kum. Kalaipiriya - disciples of Mrs. Kalaivani Indrakumar.

I also wish to state my pleasure for the effort taken by their parents and the teacher to make this function a success.

My heartiest blessings to Kum. Kalaichelvi and Kum. Kalaipiriya for a bright future and happiness forever.



About the Guest of Honour

'Venu Ghana Varshini' Vidhushi Kamala Sathasivam

Kamala Sathasivam is an internationally acclaimed flautist in Carnatic music who has performed worldwide. She was also a well-known super grade artist at Sri Lanka Broadcasting Corporation and Rubavahini. She has choreographed and performed flute recitals in the release of audio CDs to fund 'Mother Theresa's Homes' in Sri Lanka. She also presented successful concerts in aid of 'Ramakrishna Mission Orphanage'. The Cultural Ministry of Sri Lanka conferred the title of 'Venu Ghana Varshini' to her in 1989. 'Association of Women of India in Canada' (AWIC), honoured Kamala Sathasivam for her dedication to music. She is currently teaching flute in 'Brindhavan Music Academy', Canada.

Elements of the recital

Varnam

Recitals often begin with a varnam. This is a composed piece of fairly short duration. Varnams are usually set to Adi or Atta Talam but can also set to other talams. Varnams are often practiced in double and triple speeds and proper rhythmic control (talam) must be kept. It is usually performed at the start as a warm-up piece.

Krithis/Kirthana

These songs make up the main items of the arangetram. They are compositions mainly of the devotional nature due to the historically close relationship between religion and music. They are composed in various ragas and talams.

Songs are sometimes preceded by aalaapanas and may also contain kalpanaswarams. An aalaapanai is an improvisation in the same raga as the song which has no underlying rhythm. Kalpanaswarams are improvisations with an underlying rhythm or beat.

Ragam Thanam Pallavi

The main item in the recital is the Ragam - Thanam - Pallavi. The ragam portion is an elaborate aalaapanai, a study in the structure of the chosen ragam. The thanam portion is like an aalaapanai but it has rhythm. The rhythm is maintained not by an explicit talam, but by confining the voicing to syllables of fixed length. The pallavi portion is often set to rare talams and generally consists of rendering a lyrical line at various speeds so as to fit the talam.

Thillana

The thillana is performed near to the end of the concert. It is a composed piece intended mainly for dance.

Thiruppugal

In Tamil, thiruppugal means 'divine glory'. These are 15th century religious tamil songs dedicated to Murugan, the son of Lord Shiva, written by Arunagirinathar.

Mangalam

The concluding piece of the recital is called the mangalam. It means 'auspicious' ending and is generally played in the ragas Madhyamavathy, Manivangu, Saurashtram, Surati or Sri ragam.

Accompanying Artists

Mridangam- Shri N. Ramakrishnan

Ramakrishnan is a popular mridangist in the field of Carnatic Music & Dance. He is a successful disciple of Padmasri Shri Vikku Vinayakram and Sri Subash Chandran and is known for his virtuosity and robust playing. He has accompanied many illustrious artists including Smt.M.S.Subbalakshmi, Dr. M.Balamurali Krishna, Dr.L.Subramaniam, Shri.Mandolin U.Shrinivas, Shri.Ganesh & Kumaresh, Shri.M.S.Shashank Sudha Raghunathan, Priya Sisters, Shri.Sriram Ganghadaran. He received the title 'Muzhavisai Mani' in Tiruthani. He has received many awards including the 'Henry Award' and Palghat T.S. Mani Iyer's Memorial Award. He was conferred the title of 'Laya Kala Vipanchee' and 'Aastana Vidwaan' of Kanchi Kamakoti Peetam, Kancheepuram.

Gadam- Shri N. Rajaraman

Shri N. Rajaraman is a well known gadam artist from Chennai. He had training under the guidance of his uncle, the world famous Padmasri Shri Vikku Vinayakram. He has accompanied many leading artists including T.N. Krishnan, Shri M.S. Gopalakrishnan, Shri Ganesh and Shri Kumaresh. He is also an accomplished instrumentalist in ancient percussion instrument Gethu Vadyam and plays in the popularized group Sapthaakshara founded by Padmasri Vikku Vinayakram.

He is a recipient of Shri T.R. Hari Sharmas's performer award from Shri Krishna Gana Sabha, Chennai in 2000 and was an awardee at UNESCO. He was also conferred 'Aastana Vidwaan' of Kanchi Kamakoti Peetam, Kancheepuram.

Morsing- Shri Kandiah Sithamparanathan

Shri Kandiah Sithamparanathan is a talented morsing player. He is a disciple of Nathamani Shri Muthu Sivarajah and T.V. Gopalakrishnan and he had his advanced training from Guru Shri Kaaraikkudi R. Mani. He is a versatile artist, playing a wide range of percussion instruments and has accompanied many well-known artists in Sri Lanka, Europe and USA.

Ganjira- Shri Sharavanan Indrakumar

Shri Sharavanan Indrakumar began his mridangam career at the age of 10 and completed his Arangetram in 2002 under the tutelage of Shri Muthu Sivarajah. He has since received advanced training from Shri N. Ramakrishnan and Shri N. Rajaraman. He has a B.A. Honours degree in Accounting and Finance.

Compere- Smt. Rathika Rajaloganathan

Thank you

Firstly, we would like to express our gratitude to our guru Smt. Kalaivani Indrakumar for the continued dedication, commitment and effort that she has put in over the years. Our lessons have been challenging but also enjoyable and have given us a deeper understanding and appreciation of Carnatic music. We would also like to thank Indrakumar Uncle and the family for their support.

We are extremely grateful to the artists who are accompanying us tonight. They have been very supportive during rehearsals and have given us invaluable guidance to improve our performance.

We also take this opportunity to express our sincere thanks to Shri Sivaraman for coming from Singapore to grace this occasion.

We would also like to thank Kamala Aunty for being our guest of honour tonight.

Special thanks to our parents for their ongoing support and encouragement, it is truly appreciated. They have put a lot of hard work and time into our arangetram and for that we are extremely grateful.

We also take this opportunity to mention our Amamma (Grandma) who was always encouraging us to learn Tamil and Carnatic music when we were young. We are sure her blessings will always be with us.

We thank Smt. Manorama Prasath who initially introduced us to Carnatic vocal music and the Late Mr. Kutralam V. Nagarajan who was an inspirational teacher during the time that he taught us.

Thank you to Rathika aunty for being our compere tonight.

Finally, it is a great honour to perform in front of you tonight. We thank you, the audience, for being here and gracing the occasion.



We also extend our thanks to
Catering - Rani Aunty
Sound - Thaya Uncle and Praba Uncle
Video - Siva Sritharan (Home Video)
Photography - Shanthan Uncle
Invitation cards - Menaka Cards
Brochure design - Krishnarajah Uncle
Printing - Sami Printers
Sari tailoring - Kala Aunty
Staff and technical team at
Arts Depot, Finchley

Thank you

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