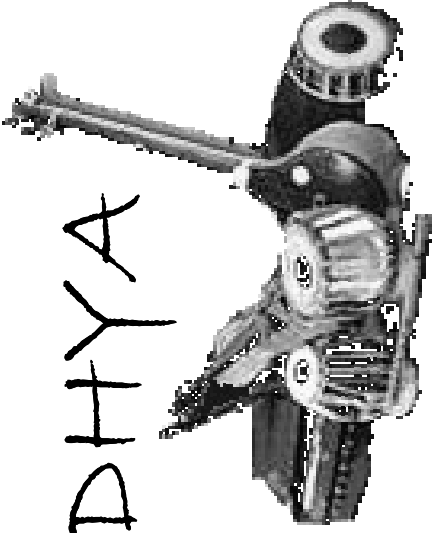


Cambridge University Hindu Cultural Society
Cambridge University Young Jains Society

are proud to present

SANGHEET SANDHYA



An evening of classical music

Saturday 2nd February 2008 5-7pm
Winstanley Lecture Theatre, Trinity College

PROGRAMME

1 *Rāg Madhuvanti, Tīn Tāl*

Omar Yousaf (dhruba) and Nandaki Keshavan (tabla)

The Dhruba is a classical Indian instrument found mainly in North India where it is used as accompaniment to light and classical compositions. It is only rarely used as a solo instrument. Madhuvanti which is an afternoon rāg. The piece will consist of two main parts: an alāp (slow, non-rhythmic mood establishment) and a bandish (composition with rhythmic improvisation accompanied by the tabla).

2 *Sitāpate - Telugu, Rāga Khamās, Ādi Tāla, by Tyāgarāja*

Ashvini Keshavan (vocals), Shirali Patel (vocals) and Sriram Govindan (mrdangam)

Tyāgarāja is one of the prolific trinity of Carnātic composers of the 17th-18th centuries, as he wrote more than 600 kritis in Telugu, a South Indian language from the present-day Indian state of Āndhra Pradesh. Our approach to this composition is simple, aiming to preserve the identity of the bright Rāga Khamās as it reflects Tyāgarāja's love for Lord Rāma: "I have placed my trust in you and after you revealed yourself to me I have nothing to fear in this world."

3 *Asai Mukham-Tamil, Jonpuri Rāgam, Ādi Tālam, by Subrahmanya Bhāratiyār*

Maitrīm bhajata-Sanskrit, Rāgamālikai, Ekam Tālam, by Chandrasekharendra Swamigal
Sathyarthi Chandrasekaran (vocals)

It is said that the Tamil poet/freedom fighter Bhāratiyār lost his mother at a young age. Asai Mukham points to the poet's tribulations at forgetting the appearance of his deceased mother's kind face whilst constantly reminding him of his lingering affection and yearning for her.

With its universal message, "May the whole world be happy and prosperous!" *Maitrīm Bhajata* is particularly relevant to the context of the modern troubled times. The song was popularised by the late doyenne of Carnātic music Srīmati M.S. Subbulakshmi.

4 Sweet Harmony - Jain Sthavans

Sarwan Shah, Bhavik Haria, Jilna Haria (all vocalists) and Dilesh Haria (tabla).

From a group of about twenty people, Sweet Harmony grew, with the ever increasing popularity of the lead-and-follow style, to the large group of singing sensations we have today.

What's so good about Sweet Harmony? It has enthused and uplifted many people throughout its time, and continues to nourish bhakti (devotion) within the hearts of singers and the audience. Central to the message of the Sthavans is the concept that bhakti plays an important part in our lives. Who knows where we would be without feeding our soul the basic things it requires ...

INTERVAL

5 Rāg Behāg, Tm Tāl

Ashvini Keshavan (vocals) and Nandaki Keshavan (tabla)

This chhotā khayāl (little thought) in the lively Rāg Behāg expresses the wish of the Gopis (milkmaids) that Krishna will come to play Holī (the festival of colours) with them: "Nandālī (Krishna, son of Nanda), spray me with coloured water from your golden pichkari (reservoir). As my friend's body was stained by the mixing of the colours of her sārī (garment) with these colours of spring, so too do I want you to drench me."

6 Bantu rīthi - Hamsanāda Rāgam, Adī Tālam, by Tyāgarāja

Lakshmi Senathirajah (Carnātic Flute), Ranjan Vasudevan (guitar), Sriram Govindan (mrdangam)

It is always a delight to listen to the myriad of ways by which Tyāgarāja pours forth his unalloyed devotion to his beloved Lord Rāma. In this well known piece, Tyāgarāja asks to be appointed to the post of a guard in Rāma's court; thus assuring that he is always in Rāma's sannidhi (presence). He asks that as Rāma's guard, he be empowered to destroy the demons of lust, anger, greed, disillusionment and envy. To carry out his duties as guard, he asks to be blessed with the insignia of devotion to Rāma, and the sword of Lord Rāma's holy name.

7 Chinnanchiru kīṣye - Kāpi Rāgam, Rūpaka Tālam, by Subrahmanya Bhāratiyār

Ranjan Vasudevan (guitar), Sriram Govindan(mrdangam)

Bhāratiyār's works rank amongst some of the most well-loved in the world of Tamil literature and music. Chinnanchiru kīṣye (Little Parrot) is one of Bhāratiyār's most popular and touching pieces. On first glance, the song is a tender outpouring of affection for his daughter. However, as is characteristic of Bhāratiyār, it is not easy to discern whether the object of his devotion in this song is primarily human (his daughter) or Divine (the supreme goddess or parāshakti). But once confronted with the exquisite beauty of his portrayal of these emotions, one may well dismiss such questions as unnecessary!

8 Khamāj (Mora Saiyyān)

Shirali Patel (vocals), Ranjan Vasudevan (guitar) and Andreas Vlachos (guitar)

Khamāj was originally composed by Fuzōn, a popular Pakistani band. As implied through its name, Fuzōn combines elements of Western popular music, through the use of the guitar and keyboard, with the vocal talents of Shafqat Amānat Ali, the lead singer, who hails from the Patiala Gharāna (lineage) of Hindustani music. Khamāj, in particular, brings together these two traditions to express the sorrows of a lover whose beloved is no longer speaking to him/her.

9 Darshan Do Banwārī, Rāg Misra Aśir Bhairav, Keherva Tāl

Shirali Patel (vocals), Ashvini Keshavan (vocals) and Nandaki Keshavan (tabla)

Darsan Do Banwari is a religious composition. This Hindustani bhajan can best be described as a devotee's prayer to Lord Krishna to "Bless me, Lord, with Your Divine Presence."