

MARGAZHI AND ANDAL

Global outreach of Tiruppavai

“ Among the months I am Margaseershram (Margazhi)”, announced Krishna in the *Bhagavad Gita*. But Andal appears to have appropriated the month as hers, as the whole scene was agog with *Tiruppavai*.

Andal came in myriad forms in music, dance and discourse in solo and group presentations. YouTube buzzed with song and dance too numerous to keep track of. There was even a choral singing by film and TV stars like Suhasini Maniratnam, Anu Hasan, Revathi and others with abhinaya by Shobana.

Paramacharya’s vision of spreading Andal’s *Tiruppavai* through the length and breadth of the country has become a reality through the virtual platform necessitated by the pandemic.

An hour-long discourse on the *Tiruppavai* of the day by **Kalyanapuram Aravamudachariar** (as part of Yours Truly Margazhi festival) went into the deeper and wider significance of each word and phrase. Allusions to parallels from pasurams, and other texts, puranas, ithihasas and the Vaishnavite philosophy,



Kalyanapuram Aravamudachariar

made for a rich experience which offered plenty of food for thought. The meaningful and emotion packed rendering of the song at the commencement by the speaker’s nephew Kalyanapuram Aravind, who is making a mark himself in the world of Carnatic music, set the tone for the talk that followed.

Dancers of yore sought out pravachanakartas to expand their knowledge base, to draw upon when they wove their sancharis. Abhinaya today often stops with the padartham (word for word meaning) and vakyartha (meaning of the sentence) and rarely proceeds beyond. If they attended such discourses it would open their eyes to the treasures that are available to them.

Subhalakshmi, Kunnakudi Balamuralikrishna and Sornalatha



The trio rendering *Vanga kadal*



Sujatha Vijayaraghavan

Two new series in music and dance featuring the *Tiruppavai* of the day stood for their novel concept, content and execution. The sincerity, spirit of devotion and working together as a group raised them to the level of a yagna. As advocated by Andal herself in the line *Koodi irunthu kulirnthal ore Empavai* (We shall all experience Krishna together), the two series brought together people who contributed in various capacities to make a holistic presentation that was rasanubhava at its best.

A new venture by the musicians **Akkarai Sisters (Subhalakshmi and Sornalatha)** with **Kunnakudi Balamuralikrishna**, was a unique one. Commissioned by the South Indian Music Academy of Los Angeles, the trio had an engaging format with a prelude on the violin by one of the sisters, followed by stanzas from *Divya Prabandham* rendered as viruttam and rounded off with the *Tiruppavai* of the day.