

PROGRAMME SYNOPSIS
30TH MAY 2026 – Medha Hari

JAMBUPATHEY

Ragam: Yamuna Kalyani

Talam: Roopakam

Composer: Sri. Muthusvami Dikshitar

Jambupathey is an invocation to Lord Shiva as Jambukeshwara, the presiding deity of the ancient temple at Tiruvanaikaval, Tamil Nadu - one of the Pancha Bhoota Sthalams representing the element of water. The motif of water forms the central inspiration behind the lyric, musical composition, conceptualisation, and choreography of this piece. Much like the gentle winding flow of a river, the composition itself carries a fluidity that evokes the movement, rhythm, and energy of water.

The lyrics are richly interwoven with imagery of rivers, oceans, streams, and sacred confluences, celebrating Shiva as the embodiment of water itself - the life-giving, purifying, and all-pervasive force of nature. The sanctum of Jambukeshwara, where the lingam rests atop an underground stream with water continuously flowing around it, further anchors this elemental association. Through layered movement vocabulary and evolving choreographic patterns, the work seeks to embody the many qualities of water: stillness, turbulence, surrender, expansiveness, and grace.

The piece praises the Lord of Jambudveepa as the eternal and blissful one who grants wisdom and alleviates the afflictions of the heart. Saluted by celestial beings and sages, Shiva is described as the essence of sacred rivers such as Ganga, Yamuna, and Kaveri, the compassionate ocean of mercy, and the cosmic force born from the prayers of Parvathy. Adorned with the Ganges upon his matted locks, he stands as the embodiment of the five elements and the unqualified consciousness that pervades the universe.

VARNAM - INNUM YEN MANAM

Ragam: Charukesi

Talam: Adi

Composer: Sri. Lalgudi Jayaraman

This Varnam explores the emotional and spiritual longing of the nayika as she pleads with Lord Krishna to relieve her suffering through his presence and love. Torn between devotion and yearning, she questions his indifference, wondering why he ignores her despite her complete surrender to him in thought and spirit.

The composition paints Krishna as the enchanting divine figure whose flute captivates the world, while his touch alone has the power to revive and enliven her soul, much like the monsoon breathes life into the earth. Through vivid imagery of lotus-like eyes, flowing curls, and the peacock feather, the piece culminates in an intimate appeal for union, where the nayika seeks solace, fulfillment, and transcendence in Krishna's embrace.

HEY RAMBA

Ragamalika

Talamalika

Verses set to music by Dr. Rajkumar Bharathi

In this playful and endearing narrative, Goddess Parvathi finds herself mediating a spirited quarrel between her sons, Ganesha and Subramanya. Spotting a tearful Ganesha, she gently enquires about his distress, only to hear a series of amusing complaints unfold. Ganesha accuses Subramanya of pinching his ears, while Subramanya protests that Ganesha had first counted his eyes. The exchange continues with Ganesha lamenting that his brother mocked the length of his nose. Through this lively sibling squabble, the composition captures the innocence, affection, and mischief shared between the divine brothers, while portraying Parvathi as the compassionate mother attempting to restore peace between them.

ESHOPI HALAHALAM

Ragamalika

Talam: Roopakam

Verses set to music by Dr. Rajkumar Bharathi

This piece offers a humorous and imaginative interpretation of the poet's vision behind why Lord Shiva consumed poison. The devotees with utmost shock and confusion learn that Shiva, the great ascetic and embodiment of detachment, has drunk poison. Unable to comprehend such an act, they begin to speculate on the reason behind it.

As the narrative unfolds, the delightful chaos of Shiva's household unravels. Ganesha's tiny mouse is relentlessly chased by the serpent coiled around Shiva's neck, while the serpent itself fears Muruga's majestic peacock. Parvati's lion terrifies the elephant-headed Ganesha, who seeks refuge behind his mother. Parvati, too, is unsettled by the presence of Goddess Ganga flowing through Shiva's matted locks, while the cool crescent moon adorning his head sparks jealousy in Shiva's fiery third eye, which bursts forth in anger.

Amidst this whirlwind of clashing emotions, rivalries, and insecurities, Shiva finds himself unable to satisfy or console everyone around him. The devotees humorously conclude that, overwhelmed by the impossible task of maintaining peace and harmony within his own family, Shiva must have consumed poison simply to escape his troubles.

THILLANA

Ragam: Poorvi

Talam: Roopakam

Composer: Sri. T. Vaidyanatha Bhagavathar