



ARTS STAGE SYDNEY

Destined for dance



Usha Ramanujam Arvind

April 13, 2017 / by Usha Ramanujam Arvind / 0 Comment

Madhumitha Jayaraman's arangetram showcases a remarkable artistic journey

Madhumitha Jayaraman's expressive eyes and emoting repertoire never fail to dazzle. For a decade now she has been an integral part of Rasika Dance Academy, taking on challenging roles and executing them with maturity and poise. Imbibing her guru Manjula Viswanath's quest for perfection, she is a rising star who is destined for great things. Currently completing a degree in psychology at UNSW, the talented artiste believes Bharatanatyam is her destiny.



Madhumitha's arangetram at Gillian Moore Centre, PLC was a testament of her enormous self-discipline and single-minded devotion to the ancient art form. It was also a moving tribute to her beloved father, Dr Jayaraman, who passed away two years ago. "As I perform, your guiding hand on my shoulder will remain with me forever," she stated, seeking his blessings ahead of the performance.

Few in the packed auditorium that night could contain the tears of sadness and joy as guru and *shishya* teamed up to craft a beautiful tableau showcasing this remarkable young woman's artistic journey.

The arrangements were faultless – from the beautifully decorated foyer, well presented stage, multimedia and back stage support, live orchestral ensemble to eye-catching wardrobe.

SUBSCRIBE TO OUR E-NEWSLETTER

SIGN UP FOR THE NEWSLETTER



CONTINUE LISTENING: POP OUT PLAYER



READ THE LATEST E-PAPER ONLINE

	MELBOURNE
	ADELAIDE
	BRISBANE
	PERTH
	SYDNEY
ARCHIVES	



The ability to bring out each student's unique strengths has always been Manjula's forte. Leveraging on Madhumitha's emotive maturity, technical prowess and substantial stage experience, Manjula set high benchmarks for her dedicated *shishya*.



The demanding varnam with its complex sancharis is a case in point. Testing her stamina as well as command over nritta, nritya and natya, often considered the three pillars of Bharatanatyam, Sri Krishna Kamala Natho offered Madhumitha the perfect blank canvas to display her expertise as a consummate raconteur. Depicting the story of Lord Krishna, from birth in prison, as a child with divine qualities, to eventual manifestation of 'Viswaroopadarshan' as Arjuna's Saarathi in battlefields of Mahabharata war, each still was memorable. The crisp and gripping narration of Devaki and Vasudeva's imprisonment, his subsequent escape through the raging storm, portrayal of Kamsa as child slayer and Puthana's tortured demise showed the dancer's complete command over the intricacies of dance form. Innovative choreography ensured that the audience was wholly engaged throughout the marathon rendering.

"Capturing the entire story of Krishna, this unique style of varnam with crisp jathis and detailed choreography involves a lot of work and is very popular in Bangalore," Manjula explained. "The elaborate sancharis however did not slow down the pace of the energetic narrative."

Madhumitha clearly excelled in this challenging piece.

The evening commenced with the invocatory Ranga Anjali in Raagam Madhuvanthi, specially composed for the arangetram by vocalist Balasubramanya Sharma.

Indian Link

[Like Page](#) 14K likes

Indian Link

44 mins

Think FAST if stroke strikes this Easter ***

Too many Australians, particularly older people, ignore the signs or symptoms for fear of being a nuisance to their family and friends.

There are life-saving and disability reducing treatments available for stroke, but they are only effective if you get to hospital quickly. ... [See More](#)

— Recognise —

STROKE

Think F.A.S.T.

TOP INDIA STORIES VIA ABC NEWS

Indian aid project still achieving positive results despite cuts to foreign aid

Australian aid helps advance civic, gender rights in India

Trade deal with India may be impossible, Turnbull says

Opportunities for Australia-India relationship

Turnbull says there is 'very strong support' for changing Native Title legislation

WHAT'S ON





An elaborate representation of Ganeshapancharatnam followed, with energetic Mudaakaraatha modakkam contrasting sculpturesque postures, intricate footwork and subtle emoting.

Madhumitha chose a Lalgudi composition for her Jathiswaram, a pure dance piece, stringing together mudras, adavus and jathis. Savouring the contrasting moods and every little nuance, the music ensemble for the night was simply outstanding, with Balasubramanya Sharma in the lead supported ably by Balaji Jaganathan (violin), Bala Shankar (mrudangam), Narasimha Murthy (flute) and Jeiram Jegathesan (ghatam and morsing).

Considerable thought and meticulous planning had undoubtedly gone into the theme, song and costume selection, with each segment reflecting different aspects of Madhumitha's complex artistic persona and skill set, acquired through rigorous training. Her lavish wardrobe with its bold colour schemes accentuated the performance.

In the second half, Madhumitha invited her audience to glimpse more subtle expressions and graceful movement as she embarked on the Padam in Raagam Purvikalyani. Pradosha Samayadi, again another demanding piece with a number of jathis, focused on nritta and bhaava.

Winner of 20 Multicultural Media Awards



POLLS

Which Of These Things Would You Like To Learn To Do in 2017?

- Speak another language
- Dance the waltz
- Sew or knit
- Make my own candles

[Vote](#)

[View Results](#)

YOUTUBE CHANNEL



Shivagarjana Sydney bangs the dhol-tasha!

Shivagarjana made history last month when they performed at the 21st National Multicultural Festival in Canberra. This was the first time in 20 years that any Indian group was invited to take part in the event. Representatives of the group, Poonam, Swathi and Milind, spoke with Indian Link Radio's CHARUTA about the community group's history and purpose. Web: <http://www.indianlink.com.au/> Facebook: [/IndianLinkAustralia](#) Twitter: [@Indian_Link](#)

[Visit our YouTube channel](#)





Find your Perfect Partner



The two Keerthanams were a study in contrast. Steeped in abhinaya, Papanasam Sivan's Naan Oru Villayaattu Bommaiya was a deeply introspective piece that aptly reflected Madhumitha's own predicament in the rollercoaster called life. Seeking strength and compassion from Goddess Uma as she bears the travails with grace and humility, the item mirrored human suffering and the eternal quest for solace, finding answers in her lotus feet.

Vishamakaara Kannan eulogised the mischievous Krishna in a joyous celebration of his mystical grandeur. Injecting a generous dose of humour into the narrative, this mirthful piece represented a complete selection of bhaava, nritta and natya. There was unbridled joy and roguish delight as Madhumitha, completely at ease with the role-playing, delved into antics that stole the hearts of Yashoda and gopikas alike. Like lush strokes of vibrant colour, her expressive eyes painted a thousand portraits of the truant Krishna and his myriad exploits.

Madhumitha's odyssey culminated with a brisk and energetic Thillana in Thilang, a tribute to Lord Raama and his eternal servant Anjaneya, once again specially written for the arangetram, leaving an indelible impression in the hearts of those gathered.

"I am so happy for Madhumitha. Her talent, enthusiasm and relentless effort have resulted in this promising journey. Bharatanatyam is interwoven into her life. And this is just the beginning," an emotional Manjula declared. Madhumitha's mother Nalani could not have been prouder.

SHARE    



LINKING AUSTRALIA WITH INDIA

Indian Link

All Things Indian. In Australia. Building an award-winning tradition across print, radio and online.

