



Visteel Mahila Samiti
Quarterly Magazine

Spark

... ignite, illuminate, sparkle...

Volume - 8 Issue - 3 July - Aug - Sept 2019

लवङ्गो व लपङ्गो

Music is the strongest
form of Magic

‘संगीत ऐसी भाषा है
जिसे दुनिया समझती है।’



INSIDE

WINNERS OF
SPARK QUIZ

1st - ARK KAVYA
2nd - VIDYA RAVI



Dear Readers,

Warm welcome Monsoon!

A hide and seek game of thundering dark clouds, dancing drops of rain, sweet fragrance of parched earth and the most spectacular natural event - the RAINBOW! The confluences of all these have inspired a lot of our great poets to articulate their thoughts. Great Indian poet Kalidasa wrote the "Meghadutam", a Romantic poetry that used clouds as metaphors to carry messages of lovers troubled by the pangs of separation.. Hypnotized by the incessant music produced by the nature, Team SPARK has aptly decided the theme of this issue as Magic of music. You will certainly enjoy reading about the musical journey of our writers. Thank you team SPARK for choosing such lively theme.

A good deed is never lost. They who sow courtesy, reap friendship and those who plant kindness, gather love. Life is often about being taken care of. Exactly in keeping with the said thought, members of VMS proceed to strengthen the society of the under privileged. The endeavors of the executive members to supplement the CSR activities of RINL by empowering the really needy through education, health and safe surroundings is praise-worthy. Visiting the remote villages to promote health, providing financial assistance to the meritorious girls, spreading awareness to create a plastic free environment, exhibiting unconditional love to the elderly, members of VMS took a lead role. A project to educate the tiny tots of the disadvantaged, group Tutorial classes GURUKUL was started by VMS. Thanks to the VMS executive committee members for their participation, dedication, compassion and above all patience. Team SPARK plays a prime role in being the mirror to all these activities.

VMS bid farewell to the most active vice president Mrs Ratna Raychaudhury on her superannuation and welcomed the new vice president Mrs. Leena Ghosh.

During the monthly gettogethers, Members of VMS danced and sang to the magic of monsoon with seamless enegy. They tried to capture the greenery, the rainbow, the dancing drops, and the umpteen festivals by painting them on umbrellas. Once again VMS collective has proved to be unique in its enthusiasm to celebrate the various Indian festivals.

Let me conclude with my appreciation to the editorial board of SPARK for their tireless efforts and hard work in publishing the magazine.

Let me also thank the sagacious readers for their suggestions, feedback and the contributors for their creative pieces of writing. I hope they will continue cooperating with me the same great way in future too.

Thank you VISTEEL families!

Wish to reunite soon.

Sarada Rath
Sarada Rath

Editor in Chief & President, VMS



THE SONG THAT MOVES OUR NATION TO TEARS

-TK Nagabhushana



Among many of the melodious renditions of Lata Mangeshkar, one song stands out as the most soulful, to me.

It touched a chord with the entire country traumatised by the debacle in the 1962 India-China war. Even now, these rousing words never fail to move me to tears. Lata Mangeshkar's pathos-filled rendition of Kavi Pradeep's stirring lyrics, set to a soulful melody by C Ramchandra holds not only me, I am sure, but the entire nation enthralled. You must have got it right, by now. I am referring to none other than the patriotic song-"e mere watan ke logon".

Even though it has been 56 years since Lata sang it on January 27, 1963 at the National Stadium, New Delhi, in the presence of Jawaharlal Nehru, which was just two months after the end of the war, the ditty remains the mother of all Indian patriotic songs.

The first audience included the then President S Radhakrishnan, Prime minister Nehru, Indira Gandhi, Cabinet ministers, and virtually the entire film industry comprising stalwarts like Dilip Kumar, Dev Anand, Raj Kapoor, Rajendra Kumar, and others.

Incidentally, Lata sang nine years later in 1972, again at a public function - this time at the Ram Lila Maidan in Delhi. Except this time, it was against the backdrop of the nation's resounding victory in the 1971 war with Pakistan when the mood of the nation was upbeat.

Kavi Pradeep was reportedly moved to compose the song by accounts of casualties of the war. The lyrics translates roughly as follows: Oh! The people of my country, shout out as many slogans as you wish. This is an auspicious day to hoist our beloved tricoloured flag. But, do not forget that the brave ones have lost their lives at the borders. Spare a moment of thought for them, who did not return to their home. Oh! The people of my country, Let tears come in your eyes. Remember the sacrifice of those who were martyred When the Himalaya was wounded and our independence was in a jeopardy they fought till they could breathe. Then they laid down their bodies With their forehead on their bayonets, those sacrificers, went to eternal sleep (death). When the country was

celebrating Diwali, they were playing Holi (with their blood); When we were sitting in the comfort of our homes, they were suffering bullets. Those young soldiers were great. Great was their youth. Some were Sikh, some were Jaat, some Maratha, some were Gurkha, some Madrasi, but every brave soldier who died on the border was an Indian. The blood that fell on the mountain, was Indian. Remember the sacrifice of those who were martyred. Their bodies were covered in blood all over, still they picked up their guns to fight. One of ours killed ten of them (enemy's). Then they lost their consciousness and fell when their end came. While dying they said 'Stay happy, beloved people of the country, we begin our final journey now'. Those crazy boys (for nation) were great. Those proud ones were great. Remember the sacrifice of those who were martyred, lest you forget them. That is why I have recited this tale. Victory to India! Victory to Indian army! Jai hind Jai hind Jai hind, Victory to India!

Recalling the song in 2013, Lata Mangeshkar stated that she never expected the song to be so successful saying, "Since it was not part of a film, I thought it would have a limited impact". "Ae mere watan ke logon" became my signature tune. No show of mine, no concert or event is complete until I sing it." She also stated that Pradeep was always sure of the song's success. He had prophesied to me, 'Lata, tum dekhna yeh gaana bahot chalega. Log hamesha ke liye issey yaad rakhenge (You'll see this song will endure. People will always remember).

Just as Lata is with this iconic song, never mind the history. The song still retains its relevance to this day and applies in equal measure to jawans of the armed forces and paramilitary forces, who not only fight enemies on the border but within the country as well.

These jawans sacrifice their lives and in return desire nothing but dignity and respect. If the song doesn't stir us to acknowledge the society's debt towards them, then the song runs the danger of degenerating into a shibboleth, dusted off and polished up on national days. And that would be a tragedy of Himalayan proportions!



THE FLUTE PLAYER

-Sujal Kumar Malik



When Shobha saw that old man at the Ahiritola Launch Ghat for first time, he had long hair, mostly greyed out. He was very tall and thin. He was very weak because of age. He used to play the flute at the ferry ghat and a stray dog used to sit beside him all the time. Some days she used to see him at the ferry ghat and some days at the launch. Listening to him playing his flute on her return from work, had become her habit. Everyday she had to go to office by crossing the river Ganga by launch from Howrah station to Ahiritola Ghat, and then taking an auto rickshaw to Shobhabazar metro railway station and then take the metro to reach to her office finally and return back home in the same way. Her life was very hectic. Throughout the day she had to stay surrounded by people, bear the hot Kolkata weather and run with the clock. She never had the time to see him on her way to work. Everyday while returning from office she used to see him and the time she had to wait at the launch ghat, for the launch to come was a moment to cherish because she felt mesmerised by the wonderful music of the flute.

Over the time, it was not only about the melodious tunes of his flute but also about the presence of the old man that made her happy. Everyday she used to give him alms and get a big smile as return gift and a touch of his trembling hand on her head. Those few special moments of with the flute player used to add life to her life.

People used to surround him for his music. Most of them were generous to him in different ways. There were many like her who used to enjoy his music. He had his old wife whom he had to feed. His wonderful music was adding days to their own life and for others it was pure joy. Like the river Ganga, his music also used to flow. He was familiar to everyone-the ticket master, the launch drivers, the jhalmuri seller, the passengers, the hackers and all else there.

"Who taught you to play like this?" Shobha asked him once.

He replied, "I learnt from my father. After the

death of my father, I worked as a servant of a rich man. For years I played for my master. After my marriage, I played for my wife. I had one daughter. She used to fall asleep with my music everyday. After she grew up a little, with her little finger she used to show that flute and then and I had to play. To make sure she doesn't cry, I had to play. That was one sure way to make her happy. Soon her happiness became the only reason to play. She died at the age of six! Her death caused deep wound in my heart and everlasting pain in me. That pain is the source of the creativity may be. I try to keep her alive through my music. My music is as beautiful as my little daughter was! "and now that I am understanding my time is nearing for the inevitable I am playing for everyone".

Rainy season started. On a dark rainy evening shobha was getting down from the auto in front of the ferry ghat. She saw a crowd. She felt curious, tried to peep into the crowd to see what's going on but couldn't. She was getting late, so walked towards the ferry ghat. She got into the launch. Once into the launch she heard people discussing about an accident that had happened to the flute player. She was pained and shocked and decided to get down from the launch. She tried to get off but it was too late, the launch started taking speed. Next day she enquired about him. No one was able to tell her anything much.

Next day she was waiting for the old man to return. He didn't. She waited days on end. She asked the hawkers, the jhal murhi seller and some random passengers. No one could tell her properly. The Ganga was flowing steadily and was full because of the rain. Everything was quite normal around. Only she was feeling his absence and the stray dog that used to sit beside the flute player felt that void and probably waited for him with empty eyes.

A fortnight passed. Her life seemed to become hard with her busy schedule. "Ghat waits for no one, neither does life, nothing stops also" thinking so, she consoled herself. Someday

passengers did discuss about his music. She felt his music is living in the ghat and in the memories of few people as the old man wanted. It was another rainy day. She somehow managed to get into the launch. She was drenched and was wiping water from her face. Suddenly something extra ordinary started happening. The music of flute started filling the launch, the Ganga, the darkness, the rain. She was happy and awestruck! Pushing people aside, she tried

to reach to the sound. When she reached there, she saw the old man who was bandaged in most parts of his body. It pained her but She was so happy to see him. "How are you?" she asked. The old man tried to reach her head and he touched her head with wounded shaking hand and blessed her. "I am fine. I can see in your eyes, what you feared about me, my daughter, but that was not my day, not yet and I will be here until, its my day to be here my dear!", the flute player, replied!

Music is to the soul, what words are to the mind...



-Leela Ravi

Music for me is like oxygen which I breathe. It makes me happy and also keeps me healthy. It is truly said that one cannot imagine their life without music. Music bounds no limits. It is the art of expressing ideas and emotions in significant sound forms by using the elements of rhythm, melody and harmony through voices, instruments, or both. Music is also been known to help reduce stress and anxiety. Music only needs anyone to listen or play passionately with full devotion.

Music plays a great role in everyone's life. It keeps us busy in spare time and makes our life peaceful.. In my family each and every member got not only interest in music but also possess melodious voice. I am also very passionate about music and listen to it most of the time. I never got an opportunity to learn music and so I do not know much about musical compositions. But, generally I like to listen music or sometimes hum my favourite old melodies of Lata Mangeshkar, Asha Bhosle, Kishore Kumar, Mohd. Rafi and the list goes on.....whenever I am in the kitchen or doing any other household work. Listening to their mesmerizing songs and the scintillating music gives me relief to a great extent and keeps me happy all day. When I listen or hum music, it brings an amazing feeling in the heart as well as in my mind. Music is a melody which triggers positive thoughts and also helps me in re-memorizing our good memories of the past.

Let me share a memory of my hometown. My

parents along with my two elder sisters family &kids had planned to visit Darjeeling during summer vacations. So, we all gathered at our home town at Hyderabad. We all were excited about the trip. We all were busy in packing things as we had to board the train the next day morning. Next day once we boarded the train and got settled, we all started chatting with each other about the present happenings in our families and later about the old childhood memories and so on...

All the kids were busy in their own world. Sometime they were playing mobile games, sometimes cracking jokes or sometimes sharing their memories of school. They were carrying their walkman too and were listening to their favourite music. One of them started singing songs and the other one followed and third started dancing to the tune and so on. We too were quite excited and joined the kids. We planned to play Antakshari. We all played and sang songs of different languages. We sang in a group and were clapping and tapping. Our voices were audible till the end of the compartment. We were so engrossed in songs that we were totally ignorant of what was happening around. We had a full masti time. The passengers who travelled along would appreciate the way we enjoyed singing songs. This was happening till the end of our journey to Darjeeling and way back home. And this magic of music made our trip even more memorable.

MUSIC...An intrinsic part of my LIFE



- Shobhna Chandrashekhar

I'm half asleep... In a daze. Suffering from the flu. I was perhaps in the first grade.

My mum had gone out to buy the groceries and had switched on the radio. Music.. divine music enveloped, entranced me and helped me get better.

Perhaps the seed (my love for music) was sown right from the day I was conceived. After all my parents' appreciation and love for music wouldn't have to go in vain.

My dad would have recorded an umpteen number of radio programmes of the great stalwarts of Carnatic Music and I grew up listening to MS Subbalakshmi, DK pattamal, Semmangudilyer and the like.

Just like reading broadens one's perspective of the world, so does music.

Radio, TV and the World Wide Web and extensive travelling gives one access to different genre of music which in turn gives us much needed information about and insight into the origin of music in different cultures and communities across the world.

Good old Doordarshan was and still is, one of the few Channels that showcases music and dance from every region of India and the world.

Enrolling for Carnatic classical music classes is a must in almost every South Indian household. And so I was made to, when I was perhaps 6 years old. My guru would come home. I'd have just come back from school and used to sleep away in the midst of the class only to be woken by a whack with a newspaper !Aaah the torture I had to go through. Soon another girl who was much older than me joined me and I recall her teasing and distracting me away and our guru firing us! I would feign sickness too, to avoid the classes.

But... not for long and thus the commencement of my never ending fascinating musical journey.

My gurus, Mrs.SankariSanthanam and Mrs Geetha Raja honed my Carnatic music skills.

In tandem with Carnatic music, music in school was all about singing hymns daily during morning assembly, attending the bi-weekly music classes and annual group, house singing competitions which I absolutely loved.

It was a treat to watch ever exuberant, MrsKingdom (who was our music teacher) playing the piano and hear her melodious and mellifluous voice and learn a plethora of songs.

As I grew older I realised music was not finite. It had no boundaries and was seamless and fluid like Mother nature, a treasure trove of music.

Teaching music and shlokas was humbling and immensely satisfying when I realised the great sense of joy and elation my students had experienced. This I perceived especially during my stint at Arunodaya Special School.

Travelling infuses one with local musical flavors. Be it the abhangs in Maharashtra, Baul musicians of Bengal, the Manganiyars in Rajasthan, Haridasu, Gangireddilu ,dhimsa in Andhra , to name a few.

Folk, Hindustani, Western classical, fusion, Jazz, techno,EDM, Bossa nova, pop, rock, an ever growing list of my favorite genre of music.

One should develop an ear for music. Music is an integral part of each of our lives. We live and breathe music in different forms. We wake up to the chirping of the birds, the swaying of the trees, the fluttering of leaves, the crashing of waves, the ripple of still waters when it's disturbed, even the calm before the storm, the cracking lightening, the rolling thunder, the hisses and pops during the Northern lights.... And so much more.

One, never ceases to be amazed.

Music resonates with you even after it ceases. It helps you get going and gets one out of the doldrums. It makes your mundane life colourful and makes it worth living. It is, enticing, encompassing, invigorating and blissful .

MUSIC IS indeed MAGIC !

DREAM FELL

BUT,...PASSION FLEW



- Preman Kartha

Indira Kartha, my mother, was a trained and talented carnatic singer. After her schooling in Sarada Vidyalaya in Chennai (girls school run by Ramakrishna Mission), she joined Madras Music College for a 5 year course in carnatic music. Madras Music College was the pristine college for carnatic learning at that time and most of the luminaries in the Carnatic music have in some way or other associated with this famous institution. One of the most famous South-Indian play-back singers Mrs P.Suseela who passed out from this collage, is my mother's classmate.

After 5 years of training in the above music school, my mother was awarded the prestigious distinction of - Sangeetha Vidwan. She had passed with distinction. She immediately started singing in All India Radio and also gave a few public performances. She expressed her desire to enter into play back singing .But god had other plans in store for her. Her marriage was fixed to Mr. VG Karta, an engineer working at Bhilai Steel Plant . We stayed for 20 years in Bhilai Steel Township.

People from all over India came and joined BSP. We had a huge malayalee population which consisted of at least a thousand families. We had many malayalee associations in Bhilai and my father was the President of the largest association called Kerali Kala Kendram which had more than six hundred members. Needless to say, my mother become the most accomplished light music & carnatic singer among the malayalee community and she had a big fan following among the malayalee and tamil community

Onam is an festival for Malayalees.Onam in Bhilai used to be celebrated over ten days. We had a thousand seater auditorium called the Nehru

House of Culture and this was the epicenter of all the activities for 10 day long Onam Celebrations. Most of the malayalee associations used to book these auditorium months in advance for Onam. Music, Bharthanatyam, Kuchipudi, Kaikottikali, Instrumental music, Live Stage Dramas with background music and live singing – it was just cultural extravagance. We also had famous play back singers like Jesudas and dancers like Padma Subramanyam perform. And we brothers and sisters used to spend all our evenings in the midst of all these celebrations.

One month before Onam, the practice sessions used to start in our house. Our house used to become a live stage with tabala, harmonium, flute and many other musical instruments. Dramas & Dance practice would go on till late night. Our kitchen would become a community kitchen. Uncles and Aunties would be taking turns in cooking snacks & dinner and countless cups of teas which used to be made in large vessels. But mummy was always center of attraction. Her renditions would be heard long distance away and neighbors also would come peep into our house to watch and hear her.

My mother not only used to give solo performances each year, she also used to render back-ground music and play back singing for the dramas. I used to be at the tabalas behind my mother. And my tabala master, who was too good on harmonium as well, was at the harmonium. The audience was always over a thousand people. Bhilai was very active culturally.

They say, very good thing has to end. For us the Onam celebrations in grandeur scale got over, when daddy got transferred to IISCO in Burnpur in 1977. The 3 years which we spent in Burnpur

was a cultural decline for my mother because Bengali , carnatic and tagore style music was different. But still mummy took courage and gave some performances during Durga Puja and Ganesh Pujas.

Later, in 1980 my father was again transferred to VSP. Though Vizag had a name as the cultural capital of Andhra, my mother did not participate actively in cultural programs during her stay in Vizag. One of the reasons could be that my father's health issues had started and later he passed away while in service in 1985. He was only 54yrs at that time.

After daddy passed away, my family moved over to Chennai. I joined Vizag Steel .

Mummy had stopped singing after daddy passed away and I can recall a handful of times when she was in good mood and on our constant prodding, she would sing some keertanas at home.

My mother passed away on 20th Sept'2017. Her honey dipped mesmerising voice and style of singing which was unique only to her- will always ring in our ears forever.

MAGIC OF MUSIC

-Priyanka Gupta



We can all think of at least one song that, when we hear it, triggers an emotional response. It might be a song that accompanied the first dance at your wedding or a song that reminds you of your college days!

For me, Hemlataji's song "अखियो के झरोखो से" or Alkaji's song "गजब का है दिन देखो ज़रा " brings all the sweet and sour moments of my childhood days.

I have fond memories of my loving elder sister singing with my little niece on her lap in our tiny bedroom & my sister's famous lament , "Damn! I could have been a successful singer. Alas! If only I could go back in those lanes!"

Then, there are songs which remind me of our magical world of college days, first love, my first Gang.. "यादो दोस्ती बड़ी ही हसीन है" , was one such beautiful song which I still cherish. I still remember the winters of Gorakhpur where my friends and I used to sit at a small tea stall after

the morning lecture and criticised /appreciated our professors and about how they conduct classes. College days were about Dosti, Chay ,masti and music.

Songs have always been a saviour for me. Some lyrics are more than just words, they could be your messages when you don't have the courage to say something...

I recall my wedding day..when I saw him & I was walking towards him for jaymala and other rituals, I called my cousins and asked them to play "दिन शगना दा चढ़्या " song ...I could not speak what I was feeling or how high the waves of my emotions were , but that one song said it all!

I have found that no matter what life throws at me...music softens that blow! Music has always been MAGIC.

Shakespeare rightly said," When words fail, music speaks".

THE SIX STRINGS THAT MY HEART IS TIED TO...

- Arvind Mishra



I recall the day when my father was leaving to Kolkata on an official tour in 2001. I was 14 years old then. My brother asked our father to bring a guitar while returning. To our surprise, he brought a guitar and we were so excited that day. My brother opened it from the cover and the moment I saw it I was awestruck. I just wanted to take that guitar into my hands and start playing right away. I never saw a guitar before that. Within minutes our excitement became anxiousness as neither of us knew to even hold the guitar, let alone play it!

At that time there was no YouTube or any online mediums where we could take help. My father knew one violin player so he sent me to his place and on the first day while tightening the strings he broke one string. My heart broke. I cried inconsolably. I was not knowing how to get and fix the string in a guitar. Later, after much research, I got to know that there was one shop which had guitar strings. This information rescued me from my agony. I fixed the string and was eager to strum. After that moment, I continued playing guitar without knowing literally any theory of guitar playing whatsoever. I didn't know what I was playing, which tunes I was fondling to, but one thing I remembered was that I played for 3 to 4 hours that time without knowing any theory. Yes, this surprises me even today because I literally didn't know anything. I just knew how to tune the guitar which was taught by my brother.

I was very much inclined to music in my childhood and was a terrific tabla player on the school tables. Once I was encouraged by my friend to meet our music teacher back in school and ask him if he can teach me tabla. I met the music teacher. He told me to play tabla directly. I said, "I don't know to play that's why I have come to you to learn". He was furious and told this quote "It takes 7 years to bring good sound from

wood, and you just came like this to me to learn?". I ran back as fast as I could.

One important lesson I have learnt is that learning any art form will bring a lot of frustrations. There is bound to be ups and downs when we chase our dreams. In fact, more downs than ups. It is up to us as to how we surmount the difficulties we encounter. Secondly, how strongly we are connected or how soulfully we are connected to the art form will decide our progress.

Going to NIT Nagpur for my B.Tech changed my musical journey drastically. I was fortunate to have come in contact with a band where I was the least talented! All my musical resources upgraded for the greater good and I really learnt music playing deeply with a team and composing songs. Though being a lefty, I started playing a righty guitar and only in my B.Tech 2nd year it was brought to my notice that I should play a lefty guitar as I am naturally a left dexterous. It was a tough thing to learn guitar at the first place and then change the orientation of the strings which I was able to do only because of my true interest in music I guess.

I just want to burst a myth that there is a rule to learn any art form. It's all emotion. To be specific, music is not created. It's already there in the cosmos. Only with the right frequency of thinking, our mind is able to align to that music to flow through it to existence. There was no formal education of music which I have taken but I strongly feel that music is made in the head with your heart and then it is transformed to existence with any instrument. Being self-taught and having awareness towards good music I have composed and produced music and with all the experience gained I can now create a music piece- good or bad, well, it's for my listeners to judge.

Back in 2014-15, when I was just learning music production, I associated with ARUNODAYA as a volunteer where I met with Mrs. Vani Ma'am. She, after listening to my compositions, asked me if I can compose a few songs for ARUNODAYA, which I accepted. There was a bit of self-doubt in me as I was composing and playing all the instrument and producing the songs by myself which is technically done by a team of professionals but her confidence in me sailed all the songs through. I owe to her my confidence and feeling of self-worth. Those few months I really worked hard to produce 6 songs for Arunodaya special school.

Apart from other original songs, My compositions for ARUNODAYA Special School will always be a cherished one and close to my heart. It was hugely appreciated. The song, " Khudakebande"

had a soulful composition by me and heart melting rendition by Bharadwaj. It was too good to be true. One listen to that song would simply touch the height chord of the listener- like love at first sight !

The balamela and khelmela anthems I composed gave me more recognition and even more confidence.

Presently I continue to compose and produce my own songs and also when time permits, I play as a lead guitarist with a Mumbai based band Arwah.

So, with almost a dozen guitars to my arsenal and a room dedicated to music at my home studio, I can certainly say that I am here to follow my passion to make music and LOTS of music going forward. Music is really MAGIC.!

సుమధుర స్వరము - భగవదత్త వరము

- కె. సూర్యనారాయణ



'శిశుర్వేత్తి పశుర్వేత్తి వేత్తి గానరసం ఫణి: కోవేత్తి కవితా తత్త్వం శివోజానాతి వా నవా'

అని ఆర్యోక్తి, అనగా శిశువులు, పశువులు, పాములు కూడా సంగీతాన్ని ఆస్వాదిస్తాయి, అనందిస్తాయి. ఏ విధమైన అవగాహన, ఆలోచన లేని, మాటలు రాని ప్రాణికోటి కూడా సంగీతాలాపనకు చేష్టలుడిగి అలౌకికానందమును పొందే అత్యంతానంతాద్భుత, మహిమాన్విత, మహోన్నత భరితమై అలరారుచున్నది సంగీతము. సంగీతము లలితకళాంతర్భాగము. సప్తస్వరాల (సరిగమపదని) సమ్మేళనం సంగీతము. జతులు, నుతులు, యతులు, రాగగతులు, గమకములు, యమకములు, నిసలు, పదనిసలు, ఉదాత్తానుదాత్త స్వరాలాపనలు, అనంతానంత రాకయుతులు సప్తస్వరముల నుండి జాలువారు సున్నిత, సుకుమార మాధుర్యయుత లలితకళాభరితమై అలరారుచున్నది సంగీతము.

కళ భగవదత్తము. అనగా కళ భగవంతుడు మనిషికిచ్చిన వరప్రసాదము. అందంగా, ఆకర్షణీయంగా, మనస్సుకాహ్లాదంగా చేసే ప్రతి పనిని 'కళ' అని చెప్పవచ్చును. అట్టి కళలు 'చతుషష్టి కళలు' కలవని మన పూర్వీకులు పేర్కొనియున్నారు. అనగా అరువది నాలుగు రకాల కళలని అర్థము. ఆ 'చతుషష్టి' ప్రధానమైనవి, ప్రత్యేకమైనవి, ప్రసిద్ధిచెందినవి 'లలిత కళలు'. లలితమనగా సుకుమారము, సున్నితమని అర్థము కలదు. సున్నిత, సుకుమార కళలు 'లలిత కళలని' భావించవచ్చు. అవి ప్రధానముగా, 1. సంగీతము, 2. కవిత్వము, 3. చిత్రలేఖనము, 4. శిల్పము, 5. నాట్యము, 6. నృత్యము అని ఆరువిధములు. ఈ లలిత కళలు అపరిమితానందాహ్లాదాన్ని కలిగిస్తాయి.

సంగీతము లలితకళలలో ప్రథమమై ప్రధానమై విలసిల్లుచున్నది. భగవదత్త సంగీతకళను స్వీయ శ్రద్ధాసాధనచే సమ్మృద్ధి నొందించుకొనవలయును. భగవత్ప్రసాదమెల్లరకు లభించదు. లభించినవారు ధన్యులని భావించి సుసంపన్నము చేసుకొని సంగీత మాధుర్యాన్ని తామనుభవిస్తూ, సర్వులను ఆనందడోలికలలో విహరింపజేస్తూ తరింతురు గాక.

'సర్వే జనా: సుఖినోభవంతు'

गीत और संगीत

- ज्योत्सना दास



जब हम बेहद खुश होते हैं, तो दिल से निकलता है संगीत...। जब कभी उदास होते हैं, तब खुश कर देता है, संगीत...। कुछ पलों के लिए कभी भावुक कर देता है संगीत... तो कभी मन में सपने संजोने के लिए, पंख लगा देता है संगीत...।

गीतों से है मन का संगम, जिसमें अंतर्मन का साज, आवाज की तरंगों से तरंगित हो, सुरों के घुंघुरुओं से होता है झंकृत... चहुँओर विखरते हैं मधुरता के सुर...। तब हृदय का रिदम देता है, तन से लेकर आत्मा को लय और संपूर्ण जीवन को करता है संगीतमय।

संगीत एक ऐसी कला है, जिसमें संयमित सुर न केवल आवाज को तराशते हैं, बल्कि जीवन को भी संयमित करते हैं। इसे सुनकर आत्मिक शांति का अनुभव करना जितना सरल है, उतना कठिन उसे जीवन में उतारना। लेकिन संगीत का सान्निध्य मात्र ही शरीर से लेकर, मन और आत्मा को तृप्त कर एक तरह की संपूर्णता का एहसास कराता है। इसीलिए जब जीवन को संगीत मिल जाता है, तो फिर किसी और वस्तु को पाने की कामना नहीं रह जाती। क्योंकि संगीत वह सुर साधना है, जिससे मन की आवाज देकर ईश्वर को साधा जा सकता है। संगीत ही वह माध्यम है, जिसमें अंतरात्मा की आवाज सुनाई देती है। इसे सुनकर जहाँ कई शारीरिक विकार दूर होते हैं, वहीं इसे साधकर मन और आत्मा के विकारों से मनुष्य मुक्ति पा लेता है और रह जाता है केवल स्वच्छ, सरल और निर्विकार हृदय..., जिसे संगीतमय कर ईश्वर की आराधना की जाती है।

कहा जाता है कि खुद को ईश्वर से जोड़ने का माध्यम संगीत वह विधा है, जिसमें तन, मन और आत्मा का समावेश होता है। जब इसका उपयोग ईश्वर को साधने के लिए किया जाता है, तो तमाम भौतिक दुःख-संताप इसमें नष्ट हो जाते हैं। इन तरंगों के माध्यम से आसपास का वातावरण भी पवित्र हो जाता है। शायद, चिकित्सा जगत ने भी यह माना है कि बहुत सी बीमारियों का इलाज संगीत से ही संभव है।

मेरे अकेलेपन का साथी

- अभिजीत कुमार



वात उस समय की है, जब मेरी पत्नी नेहा सिंह एम बी ए की पढ़ाई करने के लिए अपने मायके चली गई थी। उनकी पढ़ाई की अवधि लगभग दो साल की थी। हमारी शादी को हुए अभी मुश्किल से छः महीने ही हुए थे, और उनको जाना पड़ा। फिर तो... वे दो साल मेरे लिए दो सौ साल से बीते। उन दो सालों में कुमार विश्वास द्वारा गाया गीत 'कोई दिवाना कहता है, कोई पागल समझता है...' मेरी जिंदगी का अभिन्न हिस्सा बन गया था। प्लॉट से लौटने के बाद हर शाम मैं इस गीत को सुनता व गुनगुनाता था। ऐसा लगता था कि इस गीत के बोल मेरी सारी भावनाओं को व्यक्त कर रहे हैं।

पत्नी से मेरी जुदाई के उन दो सालों में यह गीत एकमात्र मेरा सहारा था। आज भी जब मेरी पत्नी मायके जाती है तो यह गीत मेरे अकेलेपन का साथी होता है। यह कहना अतिशयोक्ति नहीं होगा कि यह संगीत का जादू ही था, जिसने मुझे उन दिनों अकेले होने का एहसास नहीं होने दिया।

हमारे अपने

रविदास एस गोने मूलतः मेटलर्जी के एक सफल इंजीनियर हैं और वर्तमान में वे कोक ओवेन विभाग के सी आर जी अनुभाग में सहायक महाप्रबन्धक के पद पर कार्यरत हैं। लेकिन इन सबके साथ-साथ वे एक अच्छे बांसुरी वादक भी हैं। अपनी लगन व अभ्यास से उन्होंने इस कला को बेहतरीन ढंग से सीखा है और संगीत के प्रति अनुराग रखने वाले कई लोगों को सिखाया भी है। प्रस्तुत है इस संदर्भ में उनसे हुई वार्तालाप के कुछ अंशः

स्पाकः एक तरफ तो आप इंजीनियर हैं, दूसरी तरफ यह संगीत...?

श्री गोने: मुझमें संगीत के प्रति आकर्षण बचपन से ही था। मेरी नानी भजन गाती थी। मैं आर एस एस के स्कूल में पढ़ता था। वहाँ साथ ही मैं मंदिर था और वहाँ आर एस एस की शाखा लगती थी। शाखा के दौरान जो धुन बजती थी। वह मुझे बहुत आकर्षित करती थी। मैं बांसुरी सीखने के अवसर की तलाश करता था। मैंने जब दसवीं कक्षा में था, तो शाखा संचालक से आग्रह किया। लेकिन उन्होंने मुझे तिरस्कृत भाव से मना कर दिया। इससे मेरे दिल व दिमाग पर बहुत चोट लगी।

स्पाकः तो क्या...बाबा साहब और एकलव्य की तरह आप भी प्रताड़ित हुए?

श्री गोने: विल्कुल... विल्कुल। लेकिन मेरे मन में तो बांसुरी के प्रति जुनून था, अतः मैंने हार नहीं मानी। वस शाखा और मंदिर से कटने लगा। लेकिन मैंने ठान लिया कि मुझे बांसुरी सीखनी ही है। मेरा पढ़ने-वढ़ने में मन नहीं लगता था। मैं बांसुरी के पीछे पागल था। इसलिए शाखा की धुन बजते समय मंदिर के बाहर दीवार से लगकर उन धुनों को सुनता था। एक-दो साल के बाद मैं इंटर की पढ़ाई के लिए हॉस्टल चला गया। वहाँ भी मेरा मन नहीं लगा। फाइनल की परीक्षा से पहले ही बीमार पड़ गया और परीक्षा न दे सका। मैं वापस अपने घर आ गया और लगभग एक साल तक घर पर रहकर बांसुरी का अभ्यास करता रहा। उसी दौरान मंदिर पर बांसुरी के एक अच्छे कलाकार आए, जो रामकृष्ण मिशन के ब्रह्मचारी थे और

उनका नाम विनोद इंगडे था। मैं उनसे इतना प्रभावित हुआ कि न चाहते हुए भी मंदिर जाने लगा। वहाँ मैं उनकी बजाई धुनों व उनकी उंगलियों की गति को देखता और सीखता था कि वे कैसे उंगलियों व साँसों के बीच तालमेल बिठा रहे हैं। फिर अपने आंगन में लगे पीपल के वृक्ष के नीचे बैठकर अभ्यास करता था। मैंने मन ही मन उन्हें गुरु मान लिया। हालांकि शुरु में उन्होंने भी मुझे कोई तरजीह नहीं दी, क्योंकि उनसे मेरी बातचीत बहुत नहीं हुई थी। लेकिन वे मुझे पहचानने जरूर लगे थे। वे महान व्यक्तित्व के धनी थे। उनमें कला की परख और पकड़ दोनों थी।



एक दिन मंदिर पर बड़ा कार्यक्रम हुआ। कार्यक्रम के बाद गुरुजी स्टेज से नीचे कहीं थे और मुझे मौका मिला कुछ बजाने का। मैंने गुरुजी की प्रिय बांसुरी उठाई और माइक में उन्हीं का प्रिय धुन बजाने लगा। बांसुरी की आवाज गुरुजी के कानों तक पहुँची। भागे-भागे आए और जोर से पूछा 'अभी बांसुरी कौन बजा रहा था?' मेरी तो हालत खराब... पर लोगों ने बता ही दिया। फिर मुझे कबूल करना पड़ा। वे बहुत प्रसन्न हुए और मुझसे कई सवाल किए। फिर मुझे उन्होंने एक सप्तक से दूसरे सप्तक में कैसे जाया जाता है, वह सिखाया, जो मेरे लिए गुरुमंत्र बन गया।

स्पाकः हिंदुस्तानी और कर्नाटक संगीत में उपयोग होने वाली बांसुरी में कोई अंतर होता है क्या?

श्री गोने: जी हाँ, राग का अंतर तो होता ही है, बनावट में भी अंतर होता है। हिंदुस्तानी संगीत में प्रयोग होने वाली बांसुरियों में सात और कर्नाटक संगीत की बांसुरियों में नौ छिद्र होते हैं। बांसुरी मल्टीस्केल वाद्य नहीं है। यह एक स्केल में ही बजाई जाती है, लेकिन अलग-अलग स्केल की बांसुरी के माध्यम से स्केल को बढ़ाया जाता है।

स्पाकः बांसुरी वादन में बहुत दम लगाना पड़ता है। क्या इसका प्रभाव स्वास्थ्य पर भी पड़ता है?

श्री गोने: जी हाँ, दम लगता है। फिर भी बांसुरी बजाना एक योग है। बांसुरी बजाने के प्राणायाम और योग से आपकी कुछ बीमारियाँ स्वतः ही ठीक हो जाती हैं। हालाँकि यह सही है कि अस्वस्थ व्यक्ति को बांसुरी नहीं बजाना चाहिए।

स्पार्क: वांसुरी वादन मानसिक स्वास्थ्य के लिए कितना जरूरी है।
श्री गोने: वांसुरी वादन एक मेडिटेशन भी है। जब मैं किसी स्ट्रेस में होता हूँ, तब वांसुरी बजाकर अपने अवसाद को कम करता हूँ। मैं बहुत आनंद का अनुभव करता हूँ और निश्चित हो जाता हूँ।
स्पार्क: वर्तमान इलेक्ट्रॉनिक वाद्यों से वांसुरी को कुछ ख़तरें हैं, क्या?

श्री गोने: जी नहीं, बस लगता यह है कि ख़तरा है, पर वास्तव में मूल, मूल ही होता है। हालाँकि बहुत से नए वाद्ययंत्रों में अलग-अलग वेस के लिए प्रयास किए जा रहे हैं और कई तो बड़े अच्छे भी हैं।

स्पार्क: विस्टील महिला समिति शुभकामनाओं सहित आपके प्रति आभार व्यक्त करती है।

एक गीत जो रोम-रोम को इंकृत कर देता है...

- अमन वर्मा



कदम-कदम बढ़ाए जा, खुशी के गीत गाए जा।

ये जिंदगी है कौम की, तू कौम पे लुटाए जा...

‘भारतीय रक्षा अकादमी, देहरादून की पासिंग आऊट परेड’ का यह गीत जब बजता है तो पूरे वातावरण को जोश से भर देता है। यह गीत न सिर्फ सेना के अफसरों में अपितु उनके परिजनों व अन्य सुनने वालों में देशभक्ति का जोश भर देता है। ऐसे गीतों का हमारे जीवन में महत्वपूर्ण व गहरा असर होता है। देश को आजादी दिलाने में ऐसे गीतों का अहम योगदान रहा है। वंदे मातरम..., सारे जहाँ से अच्छा... जैसे गीतों ने देश के विभिन्न धर्मों व संस्कृतियों को एक सूत्र में पिरोने का काम किया है।

वर्तमान में भी अच्छे गीत लिखे जा रहे हैं। जैसे कि ‘मिशन मंगल’ फिल्म का गीत ‘शाबाशियां...’ एक अच्छा गीत है। यह हमें अपना कार्य पूरी निष्ठा से करने के लिए प्रेरित करता है। अपना काम निष्ठापूर्वक करना भी तो देशभक्ति ही है। देशसेवा के बारे में ए पी जे कलाम जी ने कहा था कि ‘देशभक्ति का मतलब सीमाओं की रक्षा करना मात्र ही नहीं है, बल्कि कड़ी मेहनत और लगन से अपना काम करना भी देशभक्ति ही है।’ स्वच्छ भारत अभियान के प्रचारार्थ लिखा गया व कैलाश खैर द्वारा गाया गया गीत ‘स्वच्छ भारत का इरादा कर लिया मैंने...’ भी एक ऐसा ही प्रेरणादायक गीत है, जो हमें अपने आसपास सफाई रखने के लिए प्रेरित करता है। इसी प्रकार ‘चक दे इंडिया...’ वाला गीत भी देश के खिलाड़ियों को बहुत प्रेरित करता है। मेरा मानना है कि ‘गीत ऐसे हथियार हैं जो बिना हिंसा के अपना काम कर जाते हैं।’

मैंने उससे कहा, सो जा...

संता क्लॉज आएगा, वो मान गया, सो गया।

उसे चोट लगी, वह रोया

मैंने कहा..., तू तो बहादुर है, रक्षा करेगा

कमजोर की भी

उठो! खेलो..., वह मान गया, दौड़ पड़ा।

मैंने चिड़िया को दाना डाला,

उसे शोर न करने को कहा, वह मान गया

चिड़िया दाना चुग उड़ गई।

मैंने उससे कहा, जो तुम्हें मिला कद्र करो

नहीं मिलता सब कुछ सबको यहाँ

वह मान गया

अपने टूटे क्रेयान इकट्ठे करने लगा।

सब बताया मैंने उसे, अब्राहन लिंकन

मार्टिन लूथर, सत्य-अहिंसा, राम भी।

मदद करना, कमजोर, दलित, औरत

प्राणी-प्राणी की, वह माना सब माना

माँ हूँ, हर माँ ने बात यही कही

फिर कहाँ से आए, दमनकारी, अत्याचारी

बलात्कारी, व्यभिचारी वह तो..., माना था

मेरी हर बात कही...!

- मोनिका भट्ट

reaching out

VISTEEL GURUKUL

'Seeking education is a divine goal and the place that offers it gains highest respect'. They say, 'everything begins with an idea'. Well, an idea did work for three bright and hapless young girls who came to VMS President, Smt. Sarada Rath, seeking some financial help. These girls were at a crucial juncture of their career and were finding it difficult to continue because of an acute financial crunch at home.

"Vision is the ability to see potential in what others overlook".

- Rick Warren.

Like a true visionary leader, Madam Sarada Rath was struck with an idea. She saw huge potential in these dynamic, energetic girls and founded 'Visteel Gurukul tuition classes,' thereby, giving employment to these deprived, ambitious, brave hearts. Madam also wanted these classes to cater to the needs of those uneducated parents, who were unable to help their children with their studies. The inauguration of 'Gurukul Classes' took place at the hands of Smt. Sarada Rath at Jyoti Bal Vihar, sector-5, on July 15th, 2019. It was also attended by other dignitaries of VMS like Smt. Ratna Raychaudhry, Vice President, VMS, Mrs. Mithu Chakraborty, Secretary, VMS and Principals of the three Jyoti Bal Vihars, Smt. Leena Ghosh, Smt. Jayanti Dwivedi and Smt. Indrani Majhi. The classes started with a strength of about ten students, three teachers (Ms. Harsha, Ms. Padmini and Ms. Nukratnam), a security guard and an ayah. The classes are conducted for the students of Lower Kindergarten (Lkg) to class-IV, from Monday to Friday (4pm to 6pm), with all the subjects being taught to the students.

The dedication of the teachers is commendable, as there has been a tremendous improvement in the academic performance of the students and within a span of three months the total strength has risen to 40. This zealous endeavour for a noble cause has turned into a blessing for the students, their parents, who have not been able to devote time to their wards as well as the teachers. With the alacrity and the watchful eye of a mother, madam, Sarada Rath has stood behind and watched every small baby step that Gurukul has taken.

"Black colour is sentimentally black but every black board, makes the students' life bright".

- Dr.A.P.J. Abdul Kalam



'Empowerment of underprivileged girls'-through tuition classes conducted at Jyoti Bal Vihar, sector-5. The tuition classes have been named Visteel Gurukul. The inauguration of these classes took place at the hands of Smt.Sarada Rath, President VMS. Smt Ratna Raychaudhury, Vice President VMS, Secretary VMS and the Principals of all the three Jyoti Bal Vihars were also present.



July,2019: Rath Yatra at the Jagannath temple. Puja being performed by Sri P.K. Rath, CMD, RINL and Smt.Sarada Rath, President,VMS.



'Reaching out to the poor and the deprived'. A medical camp was organised by VMS with the help of Satya Sai Seva Trust which was led by Smt.Sarada Rath, President,VMS and Smt. Jyotsna Das,Vice President,VMS along with a team of doctors and paramedics at Narsipatnam. Dr.Subba Rao, Dr.Indira, Dr.Srawanthi, Dr.Chandra Mohan, Dr.Eswara Rao and Dr.Vignesh contributed their services on the occasion.



An initiative for self-employment of economically backward women! Certificates were presented to the women who had completed their training in stitching at Parvada by Smt.Sarada Rath, President, VMS. Smt. Mithu Chakraborty, secretary, VMS and the committee members were also present on the occasion.

July MGT: A grand farewell was conferred upon Smt. Ratna Raychaudhury , Vice President, VMS, whose contribution to the VMS has been immense and phenomenal.The MGT's colourful programme also included a boat making game.The winners-1st prize-Mrs.Padma Tulsi. 2nd prize-, Mrs.Kavya.





August,2019: Nutrition hampers donated to the students of Arunodaya school by the committee members of the VMS.



August MGT: Celebration of Janmashtami and Rakshabandhan. The highlight of the evening was the 'Umbrella Painting Competition'.The prizes were won by- 1st prize- Mrs. Hima Bindu, 2nd prize- Mrs. Nishi. 3rd prize - Mrs. Prashanti



September 2019: Ganesh puja celebration at VMS building. Smt. Sarada Rath, President, VMS and Secretary, VMS, joined in the festivities.

Sweets and gifts were distributed to the serving staff of Arunodaya school and the three branches of JBV schools by the committee members of VMS on the occasion of Teachers Day. (3) The new Vice President of VMS, Smt. Leena Ghosh received a warm welcome by Smt.Sarada Rath, President, VMS, Secretary VMS and the committee members at the VMS building.

Notebooks were donated to the students of Visteel Gurukul classes at JBV, sector-5 by Smt. Sarada Rath, President ,VMS along with Smt. Leena Ghosh, Vice President, VMS and the committee members.



Milk, nutritional supplements and fruits donated at 'Nirmal Hriday', Mother Teresa's Home for the ageing destitutes, an old age home in Vijayawada .



Donation at Generation Yuva in Lakshminagar

Another enterprising CSR activity carried out by the VMS team, led by Smt. Sarada Rath, Honorable President, VMS the executive committee members. White canes were donated to the visually impaired students of Vision Aid India at Bullayya College, campus,

Vizag. The VMS team, led by Smt. Sarada Rath, President, VMS visited, Generation Yuva (a child welfare society for the orphans), in Lakshminagar. Sanitary napkins and food items were donated.



MGT: Celebration of Teachers Day. Teachers of the three branches of JBV and other schools in and around Ukkunagaram who are VMS members were felicitated. Highlight of the function was a colorful programme presented by the teachers of the three branches of JBV.



“ Art is not a mirror held up to reality but a hammer with which to shape it”

- Bertold Brecht



**Interview by
C. Bharadwaj**

In an era of globalisation, the geographical walls have been brought down at a rapid pace, and with it, we are also witnessing a great cultural diffusion. While some societies have welcomed these changes with open arms, embracing them and merging them into their already diverse fabric of society, some haven't been so warm in their reception, taking pride in their heritage and preferring to weather out the winds of change trying to uproot them. It is an enriching experience to pursue the journey of these cultural diffusions, for they very much represent the evolution of human societies and if we care to seek out, they probably provide us with the best explanations regarding the reasons, why we are, the way we are, now. No medium captures this interesting journey as effectively as the Performing Arts. The Performing Arts have always served as the sponge that absorbed the major societal and cultural evolutions of their respective generation and later on, passed on the essence to the following generations who were curious and watchful enough to wring out the essence from it. As we live in times, when human societies are increasingly obsessed with wealth creation and instant gratification, Performing Arts have donned the role of a conservative parent holding up a mirror of reality and guiding them onto a more responsible and sustainable path by bringing to them the Wisdom of centuries old, packaged in a contemporary outfit.

Digressing from the rigours of various corporate professions, caged up in the confines of an insipid 9-5 job routine, practitioners of Performing Arts today represent a profession, that boasts of unparalleled level of freedom and job-satisfaction. With the advent of technology and social media, Performing Arts are being increasingly looked at as a sustainable career option. Be it the film, television and music industry or the performing theatres or auditoriums or the most recent global platform of YouTube, they all have breathed in a new breeze of life into the careers of the Performing Artists. Irrespective of the age, gender and geographic limitations, people with a creative and entrepreneurial streak are now able to make it big in the world of Performing Arts, as the demand for a well nuanced practitioner of a Performing Art seems virtually inexhaustible.

In this edition of Junoon Ke Raahi, we bring to you, the careers of Mrs. Manisha and Dr. C. Manjula, while one is flying high in the world of Dance the other one swam into the depths of ocean of Music. Both have chosen these performing arts as their full-time profession and without restricting their expertise to the confines of a job are now on a mission to guide a few more interested ones onto their path.

INTERVIEW WITH Mrs. MANISHA (KUCHIPUDI DANCER)

Madam, could you please tell us about your educational background and the Hatke turn in your career?



Sure, I had grown up in Phirangipuram near Guntur. My father was a government employee and his transfers landed him in Rajahmundry. I enrolled myself for intermediate and then further pursued BA in Oriental Languages with Telugu and Sanskrit as the main subjects, it is widely known as the Bhasha Praveena course. I was well on course to becoming a Telugu teacher. But, thanks to my parents, who spotted my interest in Dance at a very young age of 5, they enrolled me with a guru and thus began my baby steps in the field of Natya Shastra.

When did you start taking your interest in Dance seriously?

My interest in Dance took up a serious professional shape, when I began attending the Vijay Sankara Govt Dance and Music School in Rajahmundry in order to pursue a 4-year certificate course in Kuchipudi, I followed it up with a 2-year diploma course. The most serious step in the direction of pursuing Dance professionally as well as academically was when I applied for a 2-year Post-Graduate course in Dance at the renowned Hyderabad Central University. It was an eye-opener and professionally a very enriching experience as I was initiated into the world of teaching Dance from being just a performer.

Phew! Eight years of continuous effort for an art form, which many of us pass off as just a series of jumps and twists, what motivated you through all this?

True, I too had to fight that notion at quite a few stages of my life, but my childhood love for dance always kept growing along with me. It also helps immensely to have an encouraging and supporting family, who further fuelled my interests by encouraging me. A special mention for my husband and in-laws who have been extremely supportive and patient, for in my experience, I have seen the maximum dropouts from this field occur post marriage, but not in my case, in fact I did my post-graduation after my marriage staying away from my family for a period of two years in a hostel. Also, any art form isn't just an exhibition of our physical or mental prowess, but it is an intimate form of deep-seated personal expression. I am a dancer, half my life is spent on a stage, yet when you ask me to speak a few words on the same stage, my hands shiver and legs tremble as the ghost of the stage fear terrorises me (laughs out loud), but it is quite opposite while I am dancing. I can spend hours at a stretch, uninhibited and uninterrupted, performing my dance on the stage, for that is the best means of communication for me to express my feelings. I could dance to express joy, fear, anxiety, love, sadness - you name an expression and I can get my hands and feet moving to express that emotion precisely.

Beautifully explained, madam! But what does one get to learn in such a long span of time?

Like any technical course, the course is an amalgamation of theory and practical. Minute details are embedded in the course syllabus in order to ensure that the student pursuing a Performing art is equipped with all the tools necessary for him/her to sustain on the journey. We have courses about Mudras (the hand and fingers arrangement), expressions (haava-bhaava), feet movement, the costumes, the culture and traditions, and their influence in the evolution of dance forms, the right way of depicting a literary work in the dance form, various global dance forms, improving upon the teaching and communication skills, interestingly, we also have a subject or two on music as well. We had many visiting faculties from foreign countries visiting us, who were not just practitioners of a foreign dance form but were also the flag bearers of their native cultures. It indeed is an enriching experience and one gets to see the world from a whole new perspective. We also have rigorous tests both practical and theoretical to understand and augment our learning.

In short, time spent in a dance school ensures that a student imbibes certain amount of self-discipline and other virtues, which are a blessing in real life as well.

Needless to say, Performing Arts teach not just performance skills but also life skills! But how useful are these skills for earning a sustainable livelihood? What are the avenues in the current set-up that one can expect to be able to earn a decent livelihood?

Anyone aspiring to begin a career in Dance primarily needs to decide whether they intend to pursue a career as a performing artist or as an academician or a mixture of both. While the above mentioned academic and certificate courses are mandatory for the ones intending to proceed on an academic route, there is no such obligation for those intending to become a performing artist. The performing artist role is a more risky and challenging option where one needs to be talented, disciplined, patient and willing to wait for the right opportunity and lap it up with both hands when indeed he/she is given one. But, with risk comes reward, for once you make a good name for yourself, multiple avenues open up as a platform to showcase your talent. The recent revolution of YouTube and improved media coverage has been a great boon for such performers. Apart from these, various media houses, film and music industry and social platforms are also available for ones who have the standout skill and can outshine the competition. Once a performing artist gains a good recognition, it fetches him/her a good brand value, which serves as a platform to establish training institutes and online classes with good visibility and credibility. One can also settle as a star choreographer in the film and television industry. Whereas, the academic route is a more organised one, where after acquiring the certifications, one can establish his/her own training institute and train students from the convenience of their residence itself or else one can also find employment opportunities in Schools, colleges, State & Central Universities with attractive pay scales. One can also look at part time income by doubling up as exam evaluators or for paper corrections or for conducting workshops. Many schools these days also hire experienced dancers on a part time basis for choreographing stage shows and ballets for their respective school annual events. Either way a career in the field of dance offers a dual benefit of freedom and job satisfaction, which is a rare combination.

It is indeed! Any advice or suggestions from your side for aspiring dancers?

My advice to everyone would be to never give up on learning, be patient and make good use of the opportunities. Learning a classical form of dance would help in easing the learning curve of other dance forms, be it the western or folk. Creativity and innovations are the lifelines of this field and they define your identity. Career in this field is akin to an entrepreneurial venture, which always carries the tag of high risk and high reward, so never let failures disappoint you and also never let success get to your head.

I am sure our readers would benefit immensely from your advice madam, Thank you!

INTERVIEW WITH Dr. MANJULA (CARNATIC VOCALIST)

Madam, could you please tell us about your childhood and how did your Hatke journey begin?

I grew up my entire life in Tenali, where my father was a teacher. Both my parents were interested in music, although none of them were initiated into it. They did notice my interest in music at a very tender age of 5 when my mother enrolled me to learn Veena (Carnatic Music). It was indeed a sight watching me move around with a small Venna in my hand. They worked tirelessly to educate me and soon I started participating and winning in



various district level Veena playing competitions. That I suppose was how my journey into the ocean of music began

That's interesting madam, but when and how did you switch to Carnatic Vocal music?

Well, after my marriage, I moved in to Vizag, where the music bug in me was restless to start over again. I approached Mrs. Manda Sudha Rani garu, a celebrated iconic Carnatic vocalist, residing in Vizag, to join under her tutelage. The benefit of learning any musical instrument is that it bestows upon us the skill of identifying the Swara or the notes of any musical piece. It is an essential skill in the repertoire of any musician. Thankfully, years of Veena practice had enabled me with that gift and after listening to my voice, Smt. Sudha Rani garu had asked me to continue learning vocal. I obliged and applied for a diploma course in Carnatic Vocal in distance mode from Andhra University. Few years down the line, I was thoroughly enjoying my musical sojourn, so I enrolled for M.A in music from Andhra University in regular mode as distance mode was not available. I used to travel more than 50 km daily just to attend the classes, but music was my comfort, so the geographical distances didn't matter as long as I was loving the work I did. Three semesters into the PG program, applications were invited for M.Phil. and Ph.D. program from Andhra University. With support from my family members, I enrolled, and my application was accepted. Smt. Mandapaka Sarada garu consented to be my guide and thus began the most interesting phase of my life.

Doctorate in any field is a challenge in itself! We are most curious to know about your challenging journey in the field of music madam.

Indeed! Its been a challenge worth remembering, but I had the support of my lovely family, my husband and my two daughters who were equally relentless in their efforts to see me finish my Ph.D. The topic of my research was "Music in Uttara Andhra during 19th and 20th Centuries- A Study " which comprised of a research study on music and musicians in and around the Vizag districts for about a period of 200 years. The project took me 4 years to complete and I was well beyond 50 years of age when I finally received my Doctorate, which goes on to show that age is just a number and never a hindrance to our ambitions. While researching on my project, I had the good fortune of meeting many eminent musicians, noted personalities, libraries and the rural people of this region in general who have a good ear for music, a fact established in the course of my research findings. Numerous forms of folk music were widely prevalent in these regions and it was my good fortune to get to study each of these folk music forms as a part of my research. The whole findings of research humbled me and led me to repose my belief that music is a Universal language spoken in many dialects over different regions. It isn't just a coincidence that people compare music with Samudra, the ocean, for no matter how deep you dive, there will always be unexplored depths waiting to challenge you. Such vastness presents a danger of going astray but I was blessed with a beacon of light in the form of my guide, who was also a great motivation and lent me direction whenever I was in danger of going astray.

Truly inspiring madam! But such hard work, so much time and effort are these all really required for someone to just sing and make a career out of it?

Any performing art is part inherent talent, but mostly Sadhana (practice), practice isn't just about repeating the same lines as an imposition, but it is about discovering a new facet of yourself every time you render a note. It is about unearthing the inherent voice hidden deep within your soul, therein lies the beauty of a Performing Art, for the more the artist enjoys his work, the more

captivated the audience will be, in a way a Performing Art is the most soulful endeavour any human can aspire to take up, it connects at an entirely different level. Such an endeavour definitely warrants a Guru Paryavekshana (tutelage under the master), for only a seasoned sailor could help you overcome the roughest of seas. Generally speaking, anyone aspiring to be a singer per se has to make a choice as to which form of music would he/she like to practice, be it folk, traditional Carnatic or Hindustani, light music, devotional music, Western Music or even film playback singing. This lends a primary direction, but for any form of music, learning traditional Carnatic or Hindustani music would lay a great foundation over which one can build an excellent career. A professional degree in music is not an obligation or mandatory but it lends a certain degree of respect and authority.

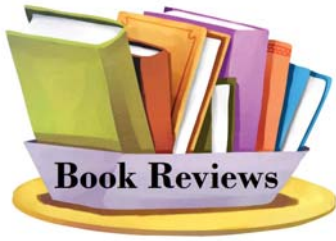
There seems to be a lot of scope to learn, but can the same be said about the career opportunities?

Definitely, the situation on the classical music front did see a bit of a lull, but there are enough indications to show that the interest has started to rise again, thanks to the greater visibility and outreach enabled by the technological and social media platforms. But in general, the number of opportunities for music artists in general has risen vastly. During our times, people were apprehensive of choosing music as a primary career option, it was always a part time option, but today Music is as good a mainstream option as any. If 100 people took up music, I wouldn't assure success to each one of them, but I am sure at least 10-15 members would definitely reach great heights. Career options are multi-fold, where one can go in the traditional route of doing certificate courses and establish their own training institutes or take up jobs in schools or universities. The more tech savvy these days are taking to skype to train students across even continents. The government is trying to encourage people by opening up new posts in govt schools, but some more steps in this direction by the would be further appreciated. All India Radio hires musicians and vocalists on a regular basis with good pay packages and facilities. The non-traditional route being the cinema and the social media platform. Today the whole world has turned into a theatrical stage for us to exhibit our talents and for those who are innovative and creative, the patronage knows no ends.

The world indeed is never short of opportunities for skilled musicians, but as a veteran in this field, what would your advice be to the next generation dreaming to make it big in this world?

My advice would always be to seek the blessings of a Guru and take up Sadhana as if your life depended on it. Immerse and look into yourself to realise your full potential, which can happen only through Sadhana under the Guru Paryavekshana. Another piece of advice would be to remain patient and persistent. This field is an extremely competitive one, but there is enough room for everyone given the time, so be patient and make the most of the sun while it shines. Be ready to accept failures, get back to your Guru, correct the mistakes and move forward, there is no shortcut to success in this field. Most essentially, music is all about connecting to your soul, try concentrating on that and rest everything will automatically fall in place.

Thank you so much madam, we and our readers are indeed blessed to receive these golden words of advice from you. May you continue your musical sojourn and inspire many more lives with your music.



The Odyssey of Reunion

-Dr.K.C.Sahoo



Book Name: The Odyssey of Reunion

Author: Abhisek Pani

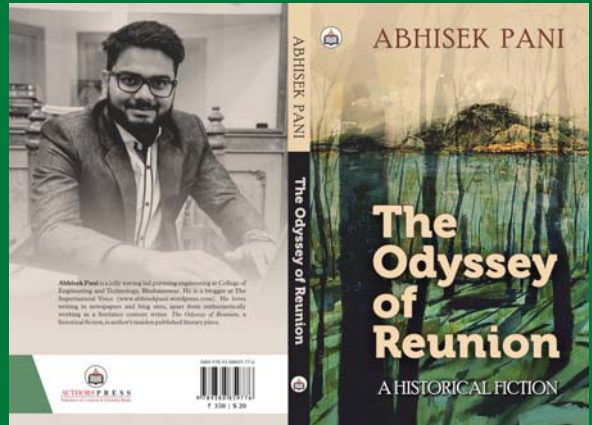
Publisher: Authorspress, New Delhi

Genre: Historical Thriller

My joy crossed the limit when I got a fresh book from the publisher, "Authorspress", named "The Odyssey of Reunion", written by young writer Master Abhisek Pani, a young Engineering student from Bhubaneswar, and son of my close friend.

Writing Historical Novels are easy since the plot, the characters and the back ground is well known to the author and the readers. Only language, description and the presentation given by the author that matters. But writing a Historical fiction is a herculean task since the characters and the plot are new and the author has to put in hard efforts to investigate the same and give a presentable form for its readers. The maiden piece from Abhisek Pani, the author is a Historical Fiction, written in a unique style depicting history, sociology, economics and politics of the times.

The story describes the initial struggling life, difficulty faced, tasking education and expectedly more difficult love life of a common middle class poor boy named Murali. The later part of the book brings his "behind the bars" life on false and fabricated charges. He spent three decades behind the bar in Pakistan and when released, sees not only the geography of Hindustanis changed, but also the mindset of the often cohabitating brothers between the boundary lines too changed. Nehru has become the Prime Minister and Gandhi is shot dead. Murali is deeply anguished. The boy is in amnesia after the long prison life, true or selective?



Subhrajit, a man who says to be reporter, accompanies Murali to find his family. The old man narrates all that had made him to land at jail. Subhrajit admired his determination to search for his long lost family. The miseries of time left Murali weak, not timid.

The more you advance, the excitement and ecstasy increases. The Book in a nutshell is the contemporary society, its economy, politics, education plus a little bit is love and romance - all put together is called "The Odyssey of Reunion". A good piece of book and worth reading. It is not proper on my part to reveal the secrecy of the story here.

The book is available in Amazon. The book's attractive cover is fascinating. After all a young writer must be encouraged and our duty is to water the small plant and to see it grows and gives more flowers and fruits. One thing I believe strongly, seeing smile on the faces of gen-next is second to none. Literature and language need all your patronage. In Odia it is said, "binaashrayenabartanti, kabitanabartanti". Means without patronage, kabita (literature), banita (women), and lata (creepers) cannot survive. Let's do our best to support all the three.



भावयामि रघुरामम्...



Compiled by P.Srinivas

भावयामि रघुरामम् भव्य सुगुणाभिरामम् ।
भावुक वितरण परापांग लीला लसितम् । ।

1. दिनकरान्वय तिलकम् दिव्य गाधिसुत सवना -
वन रचित सुबाहु मुख्र वधम् अहल्या पावनम् ।
अनघमीश चापभंगम् जनक सुता प्राणेशम्
घन कुपित भृगुराम गर्व हरमित साकेतम् । ।

2. विहिताभिषेकम् अथ विपिन गतम् आर्य वाचा
सहित सीता सौमित्रीम् शान्ततम शीलम् ।
गुह निलय गतम् चित्रकूटागत भरत दत्त-
महित रत्नमय पादुकम् मदन सुंदरांगम् । ।

3. वितत दण्डकारण्य गत विराध दलनम्
सुचरित घटज दत्तानुपमित वैष्णवास्त्रम् ।
पतगवर जटायु नुतम् पंचवटी विहितावासम्
अति घोर शूर्पणखा वचनागत खरादि हरम् । ।

4. कनक मृग रूप धर खल मारीच हरमिह
सुजन विमत दशास्य हृत जनकजान्घेषणम् ।
अनघम् पम्पातीर संगतांजनेय नभोमणि
तनुज सख्यकरम् वाली तनु दलनमीशम् । ।

5. वानरोत्तम सहित वायुसून करार्पित
भानुशत भास्वर भव्य रत्नांगुलीयम् ।
तेन पुनरानीतान्यून चूडामणी दर्शनम्
श्रीनिधिमुदधि तीरेश्रित विभीषण मिलितम् । ।

6. कलित वर सेतुबंधम् खल निस्सीम पिशिताशन
दलनम् उरु दश कण्ठ विदारणम् अति धीरम् ।
ज्वलन पूत जनक सुता सहितम् यात साकेतम्
विलसित पट्टाभिषेकम् विश्व पालम् पदमनाभम् । ।

Songs in Sanskrit are very popular in India. We sing Keerthanas of Muthuswami Dikshitar, Ashtapadis of Jayadeva, some Thyagaraja Kritis

and other songs without thinking or giving much importance that the song is written in Sanskrit language.

“Bhavayami Raghuramam” is one such beautiful song composed by Maharaja Swathi Thirunal. He has packed the material of 24000 shlokas of Valmiki Ramayana in 6 Charanas. Each phrase accommodates an episode in the epic of Ramayana in a condensed form.

As to the song, the original version was only in Saveri raga and rupaka tala. More than 100 years later this song was carved as a ragamalika and chittaswarams were added by Semmangudi Srinivasa Iyer.

While the lyrics list the major events in each kanda of the epic, the ragas paint the emotion in parallel. Balakanda is in a calm and stable ‘Nattakurinji’ reflecting the stability of Rama’s childhood. Ayodhyakanda in ‘Dhanyasi’ resounds with a gentle sweetness. Aranyakanda is in a romantic ‘Mohanam’ reflects the happy life Rama and Sita lead in the forest in spite of Shurpanakha and others. Kishkindakanda is in a grief stricken ‘Mukhari’ as both Rama and Sita suffer. Sundarakanda follows in a more hopeful ‘Purvikalyani’ it is still infused with sadness. Yuddhakanda finishes in an auspicious ‘Madhyamavati’ the traditional raga for a happy conclusion. And the whole is tied together in a prayerful ‘Saveri’. This is the version popularised by M.S.Subbulakshmi along with Sri Venkateswara Suprabhatham released commercially by HMV.

Re-catching Saveri at the end of every charanam; it’s almost a thrill to hear the switch to ga-ri-sa-da, ri-sa-da, sa-da...This is a soul stirring and a mesmerising song.



Swayambhutaye Namastute... A divine travel

-Prasenjit Sarkar



Krishna, Shiva or Ganesha...there exists a self-manifested form of power relevant in Hindu Mythology and Culture. Swayambhu- in Sanskrit means "self-existing". Just like our own chetna, consciousness, the emotions are self-existing. Ganesha, also Ganapati or Vinayaka is the God of wisdom and remover of obstacles hence,'Vighna-harta'. AshtaVinayaka- the eight forms of Ganesha is found in the temples spread across Maharashtra.

1. Moreshwar, 79 Kms East of Pune.
2. Siddhivinayak of Siddhatek, 100 kms East of Pune
3. Ballaleshwar, 66 kms South of Panvel, Navi Mumbai
4. Varadavinayak, 65 kms East of Mumbai towards Lonavala.
5. Chintamani, 27 kms East of Pune
6. Girijatmaj, 96 kms North of Pune
7. Vighneshwar, 88 kms North of Pune
8. Mahaganapati of Ranjangaon, 52 kms East of Pune.

All these holy temples are a must visit if you believe in the power of Ganesha. Every year Lord Ganesha visit the Earth on his Vehicle 'Mooshak' ie. Mouse or a Rat.

Believers say the mouse symbolizes desires. Also in Sanskrit, mooshaka (mouse) is derived from the root moosh which means stealing. As a rat or a mouse is considered a common household pest which may harm the harvest and stored grains, thus it appeared to be a vighna in ancient times, an impediment that needed to be checked in those days. One of the theories suggests that Ganesha being the master of the rat or mouse demonstrates his function as Vigneshwar (Lord of Obstacles) and hence served a possible role as a village 'deity' who later rose to greater prominence.

"It is believed , for completion of Ashtavinayak Yatra , the first Ganpati should be visited again

after visiting all the eight Ganpatis " Pilgrimage takes at least two days.

Hindu Mythology has essence of the seasons and tales associated with it. As we find the knowledge sharing either through written manuscripts called Vedas and Puranas so does Hindu Philosophy branching out to Shruti(the one that is to be heard) and Smruti(the one that is to be remembered). Lord Ganesha is considered the 'Pratham Devta' or the first God to be worshipped and also is known to write the sacred texts of Mahabharata narrated by Saint Ved Vyas to 'Ek-danta' Ganesha. It is believed that the present time is KaliYuga, which started at around 3100 BC with the end of the Kurukshetra War (or Mahabharata war).

Puranas are the holy religious texts of Hindu Mythology that are a part of Vedas. They come under Shruti Philosophy of Hindu-ism. Ganesha Purana illustrates the four different vehicles of Lord Ganesha, ie. Mohotkata in the Satyuga or Kritayuga uses a lion, Moreshwar or Mayureshwar in Tretayuga uses a Peacock, Gajanan in Dwaparyuga uses a mouse and Dhumraketu in Kaliyuga uses a horse. Thus we have four incarnations of Ganapati symbolizing four eras or the cycle of Yugas. All the four incarnations are symbolically suggesting the removing of obstacles by Lord Vighna-harta Ganesha.

Thus, Ganesha like Vishnu(mostly the dieties as Parsurama, Rama, Krishna and Budhdha) and Shiva has always been there in all the yugas symbolically. We just need to acknowledge his omnipresence in our daily life and take blessings to get wisdom and pray for the removal of all the obstacles from our neverending cycle of life. Om Ganapataye Namaha.

So let us all cheer in unison and pray to Lord Ganesha-

Ganpati Bappa Morya, Purchya Varshi Laukarya.
(Oh Lord Ganesha bless us and visit us next year quickly, we eagerly wait for you)



NEIGHBORHOOD STORIES



- Vidya Ravi

MUSIC has been an art form that I was attracted to right from my childhood . It was a passion and a dream that I should learn music from a guru in classical music. I grew up near Coimbatore, in a small township of the company which my father worked for. It was a small city with not much facilities . Life was limited to schooling and socializing with friends for festivals. The only silver lining was that I had ample opportunity to connect with the divine.

Growing up in Tamilnadu, I learnt a lot of shlokas , bhajans, verses from the Tirukural and had the blessed chance to learn and recite tiruppavai during the Dhanurmasam. While I was happy about all this, some where deep inside me, I felt the pain of unfulfilled desire to learn Carnatic or at least light music.

I completed my graduation, worked for a brief while and got married and reached the township of the city of destiny. I got busy settling down in the new set up and then it was motherhood which kept me occupied full time . Other than children, occasional visit to the club to watch movies and visit to the temples kept me happy. I was a member of a small kitty group which kept me connected with a nice set of friends where we would have discussions on variety of issues. It was always a very looked-forward-to-day of the month.

After a lot of effort and networking with all my contacts in Ukkunagaram , I not only made many new friends in the process, I also found a music teacher for Shreya, my daughter . At the age of 5 she started music classes and she learnt until she completed her 10th std. While pursuing her engineering in TamilNadu, her college had facility to pursue music, so she continued to learn & gave few programs which made me very happy. I had lived my dream through Shreya.

My children grew up. They left home for studies and they were no longer dependent on me. I

now started going through the felling of the "empty nest" phase.

Most of my friends, like me were interested in learning music but dint know anyone who would teach in our township. About a year ago , my friend Anjani called me saying that a teacher was willing to come to township and take music classes if we are a group. I was overwhelmed. I immediately replied with an excited YES. What a god sent opportunity. Our classes started in August 2018. We were a group of 10 ladies. I was tensed on the first day since I didn't have any basic knowledge of music. After a few classes , it was a great feel since my childhood dream which i felt will never come true has come true after almost forty years! .grateful thanks to our guru MrsPapabai who makes it easy for us to learn the Annamayakirthanasetc with her skilled teaching techniques . In addition to singing with the group , we record her renditions and practice at home too. Now eagerly wait for Tuesdays, when we have classes. The two hours of learning is very fulfilling . I don't take my phone (which I' am addicted to) so that I am not disturbed & I can enjoy the bliss of music. I forget all my worries & I feel blessed to have got the opportunity to live my childhood dream . My group was blessed with the opportunity to give devotional renditions during the JaganathSwamyRathYatra and Shiva Ratri at the temple . It was a wonderful feeling singing in such a sacred place. All of us were very excited at this opportunity . We all not only practiced day and night to give a fine performance but were also planning and preparing about our turn out. We decided to wear similar sarees to keep uniformity and this excited me like a little child. This group now has become very close to my heart. Music has

filled many gaps in my life. Music has elevated sagging emotions. Music has given me new friends. Music has helped me realize my self-worth. After long years of wait, my dream grew little wings and I feel I am in a happy space mentally and emotionally. That's "magic of music" in my life.

I am very thankful to almighty for blessing me a wonderful life in Ukkunagaram where My family and I have made innumerable memories ranging from making many friends to fulfilling

my childhood desire to learn music , getting our daughter to learn music , the cultural diversity of our township which has given us the chance to learn about the varied culture and tradition of our great India. We live in a MINI INDIA here ! The guru who teaches us music has successfully, single handedly raised two daughters who are doing very well . She has gone through personal tragedies but her connect with music has kept her going. Isn't it the "magic of music"?

Yaadonkibaraat - DIL SE



Tulika Prasad

यादों की बारात निकली है आज दिल के द्वारे'
'सपनों की शहनाई बीते दिनों को पुकारे'
'छेड़ो तराने मिलन के प्यारे प्यारे, संग हमारे!'

The greatest blessing after the bounties of the creator is the blessing of parents. The depth of their love cannot be measured. 1st June, 2019 we celebrated our parents 50th Wedding Anniversary, with beautiful memories to remember and cherish the golden years unfolding. Over a period of time, a couple builds a legacy that cannot be measured. They touch the lives of number of people through their union, so this festivity for us commenced with "Band BaajaBaraat".

'मेरे हाथ में तेरा हाथ हो, सारी जन्तें तेरे पास हो' Ring ceremony, Jaimaal, celebration of yaadein... feelings of nostalgia.. the good golden days when they were in joint family ."The Memory Lane" brought tears of joy... remembering grandparents and then the life with ukku family. कभी खुशी कभी गम, ना जुदा होंगे हम, कभी खुशी कभी गम' Greetings poured in from all over the world from friends and relatives (who could not make it)... London, Dubai, US, Chennai, Bangalore, Singaporeit was more a celebration of an emotional journey.

'देखो, देखो, है शाम बड़ी दीवानी, धीरे धीरे बन जाये ना कोई कहानी'

'दिलबर है दिलकश है दिलदार नजारे हैं, आज जमीन पर उतरे कितने सितारे हैं'

The "SINHA PARIWAAR SCREEN AWARDS" organized by my sisRishu, stole the show!

Titles to enjoy, Nominations to Amaze,...we managed to give awards to almost all the family members giving amazing titles to them.

My brother Abhishek and sis-in-law rocked the show with their music and dance

'पल पल दिल के पास तुम रहती हो!'

Icing on the cake was a play from grandchildren mimicking their nana- nani/baba-dadi.

'सौ साल पहले मुझे तुमसे प्यार था, आज भी है, और कल भी रहेगा!'

A celebration of A New Beautiful Beginning of Togetherness, Dad n Mom...Happiness on their face was "PRICELESS"

It was a moment to live... A moment to be felt.



Indrani Maji

With two teenagers at home, there is a perennial demand to serve varieties of food. During festivities too they ask for something different. This Ganesh puja I made paal poli and a healthy and easy to make badam halwa.

PAAL POLI is made on special occasions, it is quick and easy to prepare.

INGREDIENTS FOR 5 SERVINGS

- 1 can sweetened condensed milk
- 1½ cups milk
- ¼ teaspoon cardamom powder
- a few strands of saffron
- 2 tablespoons sugar (optional)
- 2 tablespoons raisins
- 1 cup maida (white flour)
- ¼ teaspoon salt
- 1 tablespoon ghee
- ¾ cup ghee and
- ¾ cup oil mixed for frying
- 12 cloves

METHOD

Empty the condensed milk into a deep heavy pan. Add the milk, cardamom powder, saffron and sugar, if you are using it. Stir to mix well. Heat the milk over a medium fire, stirring frequently, and when it comes to a boil, lower the heat. Toss in the raisins. Keep stirring once in a while to prevent a skin forming. Cook to a thin sauce consistency. Turn off the heat. Keep stirring occasionally to prevent a film forming.

BADAM HALWA

Ingredients:

- Almond flour – 1/3 cup (available online)
- Sugar – 1/4 cup
- Milk – 1/2 cup + 1 tbsp
- Cardamom powder – 1/4 tsp
- Butter – 1 tbsp
- Saffron – few strands

In a bowl, sift the flour and salt together. Add the ghee and mix. Sprinkle a little water at a time and knead to a stiff dough. Transfer the dough to a work-table, knead and roll with your fingers to a rope. Divide the 'rope' into 12 equal parts, and roll each into a tight ball. Keep covered. Heat the oil in a wok on medium heat. Take two balls of dough at a time and roll each into a thin disc (as thin as you can without tearing). Fold each disc into half and fold again to form a triangle. Press a clove in the middle of the curved edge. To test if the oil is ready for the frying process, drop a pinch of the dough into the hot oil; if ready, the dough will sink and, with a sizzle, immediately rise to the surface. Lower the heat. Slide in the two triangles and fry for one minute, turning them over a couple of times. Drain well and drop them gently into the aromatic milk. Press gently to submerge. Roll out and make two more triangles, pierce with the cloves and fry as before. While the second batch is frying, remove the paal poli (the fried triangles) soaking in the flavoured milk and arrange on a serving dish. Drain the second batch and submerge in the milk. Continue rolling, shaping the triangles, frying and submerging with the remaining balls of dough. Control the stove temperature by raising and lowering it as necessary. When all the paal polis are arranged in the serving dish, pour the rest of the milk over them. Serve at room temperature.

Method:

- In a mixie jar add almond flour, sugar and milk and grind it without adding water
- In a wide pan add butter, saffron and grinder almond mixture
- Cook it in low flame, stirring once in a while to avoid the mixture from sticking to the pan
- Once it starts bubbling stir continuously and switch off just before it reaches the halwa consistency. Garnish with nuts and serve



-Aparna Ravi

MUSIC AS THERAPY

"Music is a world within itself, it's a language we all understand."Stevie Wonder

Music emanates from Naad which is manifested in the panchamahabhutas, the five natural elements - earth, water, fire, air and space/ether. It is also called BrahmNaad, which is the basis of life in the world.

Music has been around for hundreds of thousands of years, ever since the days of the first civilizations. It has always had an important part in society and culture. Over time music has progressed really far from the simple tunes it once started out as. Now music comes in many different types, rhythms, keys, timbres and meters.

For many, music is an important part of daily life. Some rely on music to get them through their morning commute while others tune into their favourite playlist to stay pumped during workout. Many even play music while cooking or doing chores. Because of its rhythmic and repetitive aspects, music engages the neocortex of our brain, which calms us and reduces impulsivity. Everybody either loves to listen to music or sing. Whether you are celebrating or you are in a bad mood, listening to music is a great stress buster.

In the 10th century, the Islamic thinker Al-Farabi wrote a treatise, Meanings of the Intellect, in which he discussed music therapy. Modern music therapy took place after the Second World War when staff in veteran hospitals noticed that music could benefit their patients in ways that standard treatments could not. From a more psychological perspective, music therapy

alleviates symptoms of anxiety and depression and improves social and occupational functioning. Music can help us to recognize, express, and process complex or painful emotions. The benefit of music extends beyond depression and anxiety to psychosis, autism and dementia. When one loses the faculty of speech through brain damage the ability to sing is often preserved-along with, of all things, the ability to swear! In dementia, music can help with cognitive deficits, agitation, and social functioning. It can assist with the recovery of motor skills, and, through song, lend a voice to people who have lost the faculty of speech.

Music as a whole has immense benefits. It has contributed a lot to our society. Music therapy helps in a lot of way. It is a highly interpersonal process where a therapist that is trained employs the use of music and its various facets-spiritual, aesthetic, social, mental, emotional and physical to assist clients in improving or maintaining their health. It is safe to assume that music cuts across every area of our lives and it has had a positive impact on a lot of things.

It is also important to note that there have also been negative effects of music on our society. It dictates our mood, controls our thought and affects our relationship with others. Very loud music can disturb the symmetry between the right and left halves of the brain. Listening to sad music all the time can have a negative effect on mental health. Not everyone likes music. And very few people like every type of music. Overall it is safe to say that Man's history cannot be fully written without the impact of music on our lives.

हमारा राष्ट्रगान-हमारी पहचान



- सलिल कुमार सहाय

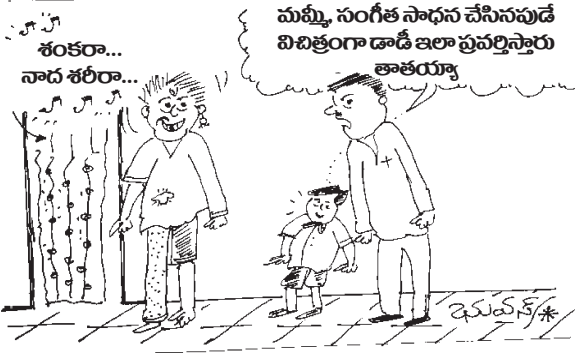
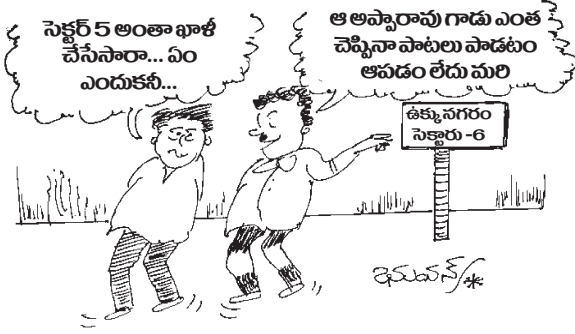
जनगण मन अधिनायक जय हे... हमारा राष्ट्रगान एक पवित्र देशभक्ति का गीत है, जो अधिकारिक तौर पर देश की एक राष्ट्रीय पहचान है। यह राष्ट्रगान नोबल पुरस्कार से सम्मानित रवींद्रनाथ टैगोर ने लिखा था। यह हमारी राष्ट्रीय विरासत, देशभक्ति, देश-गौरव व राष्ट्रीय निष्ठा को दर्शाता है। आज भी यह राष्ट्रगान राष्ट्रीय गौरव का मुख्य स्रोत है। राष्ट्रगान हो या राष्ट्रध्वज, इसकी अनुभूति मात्र ही हमारे भीतर देशभक्ति की भावना को स्पंदित करने के लिए पर्याप्त है। मूलतः हमारा राष्ट्रगान एक ब्रह्म भजन है, जिसका नाम 'भारतो भाग्य विधाता' था। सबसे पहले इसे बांग्ला संस्कृत में लिखा गया था और इसमें पाँच छंद थे। आज जिसे गाया जाता है वह उसका एक हिस्सा मात्र है, क्योंकि वर्तमान राष्ट्रगान उस मूल गान का एक छंद ही है। यह देश की धार्मिक, क्षेत्रीय व सांस्कृतिक एकता और विविधता को दर्शाता है। इस राष्ट्र गान का हिंदी और उर्दू अनुवाद आविद अली द्वारा किया गया। हालांकि 1919 में इसका अंग्रेजी अनुवाद 'मार्निंग सांग ऑफ इंडिया' शीर्षक से स्वयं रवींद्रनाथ टैगोर ने ही किया था।

- ◆ नेताजी सुभाष चंद्र बोस ने अपनी आजाद हिंद फौज में इसे 'जय हे' नाम से अपनाया था।
- ◆ सबसे पहले इसका प्रकाशन 1912 में 'तत्वबोधिनी' नामक पत्रिका में हुआ और 'भारत विधाता' इसका शीर्षक था।
- ◆ 27 दिसंबर 1911 को कांग्रेस के कलकत्ता अधिवेशन में इसे हिंदी व बांग्ला दोनों भाषाओं में गाया गया।
- ◆ संविधान सभा ने 24 जनवरी, 1950 को इसे राष्ट्रगान के रूप में अपनाया।
- ◆ आज भी तेलंगाना के करीमनगर जिले के जम्मीकुंटा कस्बे तथा हरियाणा के फरीदाबाद जिले के भनकपुर गाँव में रोज सुबह यह गान सामूहिक रूप से गाया जाता है।
- ◆ इसे गाने के लिए 52 सेकेंड की अवधि निर्धारित है। पर कुछ अवसरों पर यह संक्षिप्त रूप से भी गाया जाता है। इसकी प्रथम व अंतिम पंक्तियाँ ही गाते हैं, जिसमें 20 सेकेंड का समय लगता है।
- ◆ देशवासियों से अपेक्षा की गई है कि जब राष्ट्रगान की धुन बज रही हो या गाया जा रहा हो, तो वे सावधान की मुद्रा में खड़े हो जाएँ और अपने राष्ट्रगान का सम्मान करें।
- ◆ देश के विद्यालयों में सामूहिक रूप से राष्ट्रगान गाने की परंपरा है।
- ◆ यह संस्कृति, संप्रदाय, जाति एवं धर्म की विभिन्नताओं की व्याख्या करता है एवं हर भारतीय में एकता की भावना भरता है।
- ◆ हमारे राष्ट्रगान में नींद से जागने की प्रेरणा दी गई है और यह गान उन संघर्षों तथा अनगिनत बलिदानों को पुनर्जीवित करने में सहायता करता है, जो देश की आजादी के लिए संघर्ष करते समय हमारे स्वतंत्रता सेनानियों ने किया था।



LAUGHTER

*Apke Raai,
hamara dil behlaye...*



LEISURE

1. Which is the most popular family pastime game in India?
2. Who was the first audience at the National stadium for the rendition of the song "ae mere watanke logon"?
3. How has music helped Mrs. Vidya Ravi in her life?
4. What are the health benefits of music therapy?
5. Name one TV channel that showcases music and dance from every region of India and the world.
6. Where is Varadavinayak temple situated?
7. Who said "When words fail, music speaks"?
8. On which Ghat on the river Ganga did the flute player play his flute?
9. Which was the largest Malayalee association in Bhillai?
10. With which band does Mr. Arvind Mishra play as a lead guitarist?

Editorial Team
Sarada Rath
Editor-in-Chief

Satyendra, Vani Deshikachar, Gopal, V. Suguna,
Bharadwaj, Savitry Srinivas, Indrani Maji,
Sushma Ekka, Namita, K. Akhil, Subrata Deb

‘స్పార్క్’ की नई प्रति जिसके मुख पृष्ठ पर बहुत सी किताबों के चित्र छपे हुए हैं, मुझे मिली। किताब को देखते ही लगा जैसे किसी ने फुदकती चिड़िया के सामने दाना डाल दिया हो और वह चिड़िया फुदक-फुदक कर दाना चुगने लगी हो। मेरी आँखें अपने बचपन की चहेती पत्रिकाओं को ढूँढने लगी और चंपक उसमें दिख ही गई। लगा उठाकर एक बार फिर से उसे खोल लूँ... पढ़ लूँ। मन बहुत प्रसन्न हो गया। सुंदर कलेवर में पत्रिका बहुत सलीके से बनाई गई है। एक मुलाकात कविता में प्रसेनजीत सरकार ने अपनी कोमल भावनाओं में पुनः मिलन की चाहत भरकर सकारात्मक जीवन की अपेक्षा की है। बहुत अच्छा लगा।

- रीता सिंह

పుస్తక పఠనాన్ని ప్రేరేపిస్తూ వెలవడిన ‘స్పార్క్’ పత్రిక నన్నెంతో ఆకట్టుకుంది. చందమామ కథలు పుస్తకం చూడగానే నాకు నా బాల్యం గుర్తుకు వచ్చింది. స్పార్క్ పత్రిక ప్రతీ సంచిక ఒక కొత్తదనాన్ని తీసుకుని వెలువడుతోంది. ఇందుకు స్పార్క్ పత్రిక టీమ్ ను నేను అభినందిస్తున్నాను.

- పి దాదా కలందర్

Books, Magazines, Memories మీద వెలువడిన స్పార్క్ పత్రిక ప్రస్తుత నాకు చాలా నచ్చింది. దీనిలో మరియు దేవదాస్ Book Reviews నాకు మరింత నచ్చాయి. ఇలాంటి సంచికలు ముందుముందు కూడా వెలువడుతుండాలని మనసారా అభిలషిస్తూ...

- ముత్యాల భరత్ కుమార్

‘స్పార్క్’ पत्रिका के वर्तमान अंक का आवरण पृष्ठ बहुत ही सुंदर एवं आकर्षक लग रहा है। विभिन्न पुस्तकों के चित्रों के साथ ऐसे लग रहा है कि जैसे खोये बचपन की याद दिला रहा हो। पुस्तकों का चयन भी इतना आकर्षक है कि पाठक फिर उन पुस्तकों को पढ़ने के लिए मजबूर हो जाए। स्पर्क हर बार कोई न कोई नया विषय लेकर हमारे समक्ष प्रस्तुत हो रहा है, जो संपादकीय टीम के कठिन परिश्रम का प्रतीक है। मेरी कामना है कि ‘स्पर्क’ ऐसे ही उत्तरोत्तर प्रगति करती रहे एवं हमारे मन को लुभाती रहे।

- राजेश कुमार

Dear Readers, Please Note...

Articles for SPARK magazine may be sent to vms.spark@gmail.com or can be put in the drop box at Ukku Club. Articles of Original work with flair of creativity are valued more. While sending articles, please don't forget to mention the name of the contributor along with address and contact Ph. No. Your valuable responses & suggestions are also invited.

Apke Raai,
hamara dil behlaye... Continues....

Firstly, I appreciate the effort you relentlessly take to put out an interesting and evolving magazine. Secondly, the effort is also evident in the presentation and choice of theme in each issue. Thirdly, I notice the quality of the articles, the writers are a direct result of the passion that you show which, I think, is infecting the writers most rewardingly. Fourthly, the magazine is carrying stuff that is informative, touching and enriching the personalities of its readers. I think I better stop here or else this will be an article by itself

- Mr Y. Balaji, GM-HR

Spark is a wonderful initiative giving voice to the women to share their life experiences and pass away their knowledge and teachings further. The magazine's contents are really interesting, knowledgeable and widely spread ranging from personal experiences to informations on various topics as well as great entertainers which is an attribute of a complete magazine. Will look forward to be a part of this initiative in coming editions.

-Aman Verma

Dear Team Spark,

Article by Leela Ravi will bring goose bumps to all readers for sure. Though I am not a bookreader, I enjoyed book review and view about many like Pride & prejudice - it was a nondetail book in my school. Now I am recollecting the story. Not sure about readers of big cities, Spark is nice and soothing to readers of the township community. Amazing to see so many ladies having so much talent & thoughts who speak from heart.

- Vidya Ravi

Dear Spark,

Very beautiful issue. Got to read some wonderful stories and experiences. I want to particularly share regarding, "The Landsdown building ". It is a beautiful read especially about childhood memories... Mythili aunty was an ideal aunt who herself was introduced into reading by her elders... This article has a suitable title "the lands down building". It sounds mysterious and as if has solutions to all our problems. This is true because it housed the books, a world of it own... I liked sequential events that took place around Mythili aunty , her profession, the lands down Building, her energetic nephews andnieces. It is interesting as to how the books helped in involving and connecting with each other in a family at regular intervals... in general I liked the liveliness of the article maintained in it.

SHRABNI, Delhi

The Lands down building made an interesting reading and took me back many years. My dad who was a prolific reader, used to get all the foreign magazines like-Life, National Geographic, Time magazine, News Week, Readers Digest etcetc from Bhilai Steel Plant library, where he was a member. After we left Bhilai to Burnpur, dad continued the tradition of bringing the same from Burnpur library. But after we came to VSP, this tradition was broken as his office was in RTC complex those days and there was no library. I think he and a few senior officers then subscribed a few of these costly magazines. After dad expired, our family left for Chennai and the reading stopped. Memories of reading these beautiful and informative magazine's and books only remain.

PREMAN KARTHA, Vizag

RINL-Vizag Steel... Strengthening the New India

आपके सपनों को साकार करने की एकमात्र कड़ी - आर आई एन एल के उत्पाद



f @RINLtd @RINL_VSP r.i.n.l

RASHTRIYA ISPAT NIGAM LIMITED
(A Govt. of India Enterprise)

Visakhapatnam Steel Plant

ISO 9001:2015, ISO 14001, ISO 50001, ISO 27001 & OHSAS 18001 Certified Company



YEARS OF
CELEBRATING
THE MAHATMA



www.vizagsteel.com