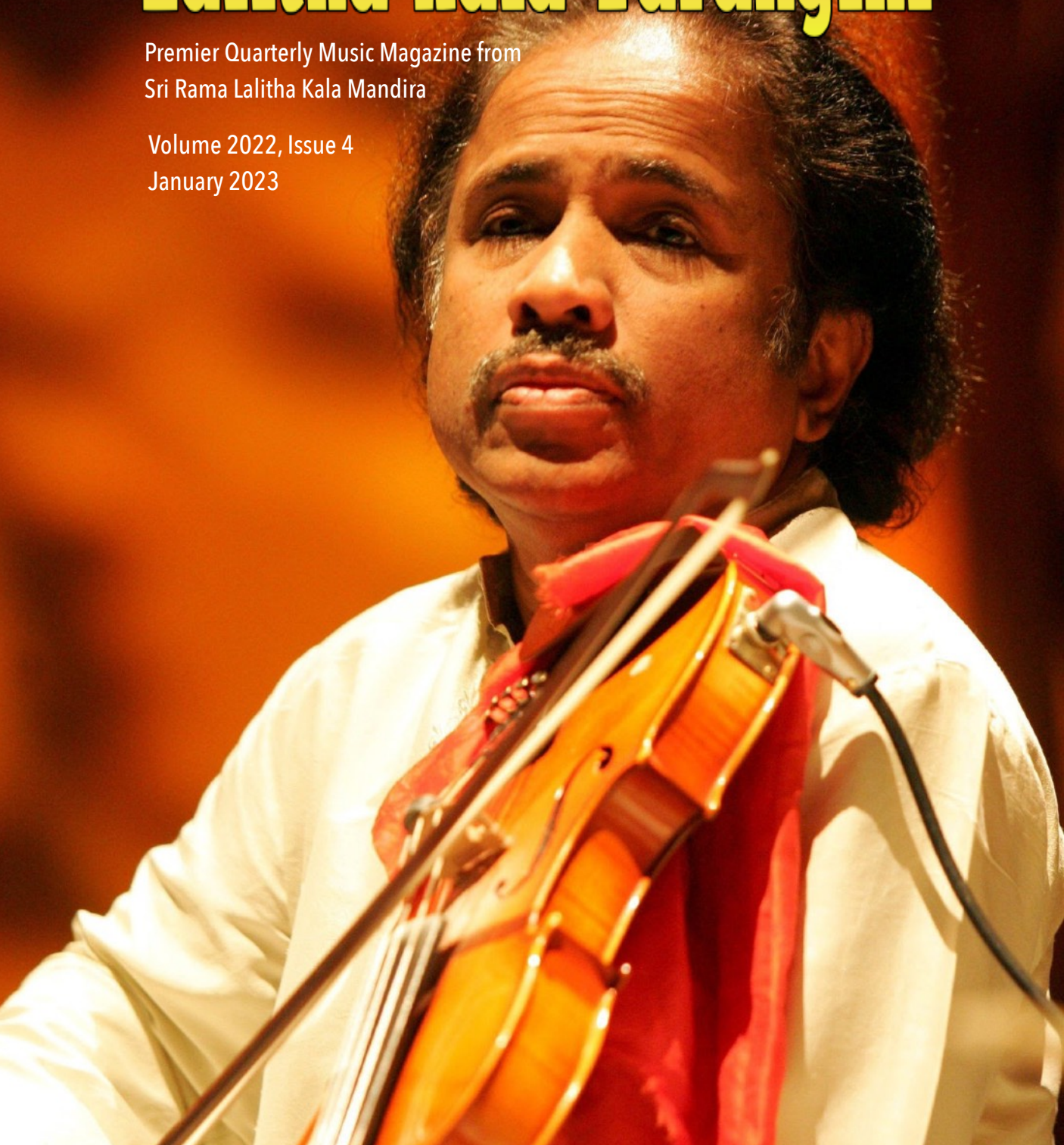


Lalitha Kala Tarangini

Premier Quarterly Music Magazine from
Sri Rama Lalitha Kala Mandira

Volume 2022, Issue 4
January 2023



Indian Violin Virtuoso Dr. L Subramaniam

Sri GV Krishna Prasad, Honorary Secretary, SRLKM along with MRV Prasad, President, The Bangalore Gayana Samaja, and others being honoured by National Co-Operative Bank in presence of Sri. Krishna, President, NCB and Karnataka Minister Sri. Somanna during 'Sri. V Krishna Iyer Centenary Celebration' at The Bangalore Gayana Samaja



January 2023

2023 is a year the music world will be celebrating the centenary year of doyens TM Thyagarajan, KV Narayanaswamy, and the one and only MD Ramanathan. The living legend Dr. TK Murthy also approaches his centenary year shortly. Lalitha Kala Tarangini has covered extensive editions fully dedicated to MD Ramanathan (Nov 2017) and TM Thyagarajan (Sep 2016). In this edition, as a mark of our respect, we have included a few articles on KV Narayanaswamy and MD Ramanathan. I consider it a humble tribute to the great legends.

We are very happy to carry in this edition's cover story Dr. L Subramaniam who is associated directly with the Karnatic trinity and Narayana Theertha through his father Prof. V Lakshminarayana. He is a rare musician who has mastered the Indian Violin as well as the Western violin. He has taken the Indian violin to the world stage fulfilling the vision his father nurtured. He and his father are considered to be the torchbearer in introducing fabulous, masterful, original techniques in playing the violin. He is also credited with introducing new, innovative concepts in the art of solo, duet, and trio violin playing in Indian music.

Dr. L Subramaniam registered as a General Practitioner after completing his MBBS at Madras Medical College, but subsequently decided to pursue music full-time. His story is one of commitment, and passion

that our younger generation musicians will do well to read, be inspired and inculcate.

Performing art suffered considerably during 2020 and 21 due to COVID-19. However, we are seeing normalcy being restored from the second half of 2022. This has paved the way for the smooth conduct of music festivals. Sri Rama Lalitha Kala Mandira has charted out the 'Spring Music Festival - 2023' in the first week of February. Leading musicians are lined up to enthral the rasikas. The concerts are free and the rasikas are requested to come in big numbers and make it a grand success.

I wish all our readers the very best for the New Year.

Regards,
Anand S

Contributors: Srikantham Nagendra Sastry, Hemmige V Srivatsan, Sudha Balachandran, Dr. TS Satyavathi, Sachi R. Sachidananda, Vrinda Acharya, HS Karthikeya Sharma, Srinivasan Sampathkumar, Rajashree Yoganand.

Photo Courtesy: Personal collections of Dr. L Subramaniam, Personal collections of Srikantham Nagendra Sastry, The Hindu, A House called 'Parvathi'.

Front Cover - Dr. L Subramaniam

Sri Rama Lalitha Kala Mandira (SRLKM) founded by Shri G Vedanta Iyengar in the year 1955 is rendering yeomen service in the field of music. In addition to music classes, music concerts are held all through the year. The significant festivals are Sankranti and Spring music festivals. Mandira also takes pride in conducting music awareness program, music workshops, Lecture demonstrations etc. Entry to all program conducted by the Mandira is free as the aim of the institution is to enable everyone to listen to the best of the music and to propagate Karnatic Classical Music.

"Lalitha Kala Tarangini" publication is fostered by Sri Rama Lalitha Kala Mandira, disseminates knowledge in the area of Karnatak Classical Music and bring to light talent and excellence in this area. We believe this is just another step towards preserving and promoting this great Indian fine art.

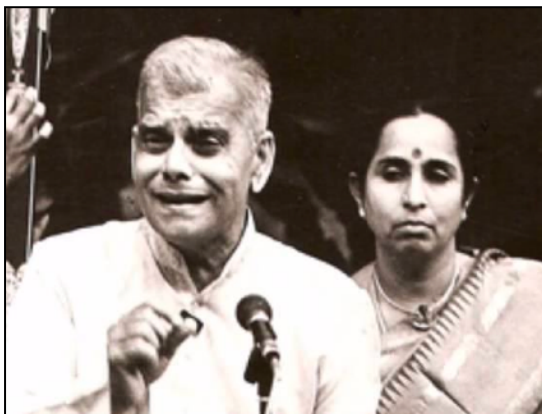
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KV Narayanaswamy - Centenary year

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Our Upcoming Programmes

- | | |
|-----------------------------|--|
| 28 Jan '23
5.30 pm | Tribute to Muthuswamy Dikshitar - Anjali Sriram (Vocal), Achyuta Rao (Violin), HS Sudhindra (Mridangam), Omkar Rao (Ghata) |
| 05 Feb '23
to 12 Feb '23 | Spring Music Festival Programme at Bangalore Gayana Samaja |
| 05 Mar '23
5.30 pm | HV Raghuram, Mattur Vishwajith and Karthikeya Ramachandra (Violin Trio), S Anirudha Bhat (Mridanga), Anil Parashara (Khanjari) |
| 25 -26 Mar '23
Full Day | Pallavi Sammela - 2023 |
| 09 April '23
5.30 pm | Vrinda Acharya (Vocal), Aditi Krishnaprakash (Violin), BR Srinivas (Mridangam), Vyasa Vittala (Khanjari) |
| 16 Apr '23
530 pm | Rendering of compositions of Sri H Yoganarasimham to commemorate with his 125th year Birthday Celebration.
More details to follow |

Lalitha Kala Tarangini

Inbox

To the Editor,

In the covering page of LKT magazine's September 2022 issue, invariably the period of Maharaja Jayachamaraja Wodeyar is mentioned as 1940-1947.

He passed away in the year 1974 and I think he has ascended the throne in 1940.

Your clarification will clear this doubt.

Regards,
Sri. CP Chikkanna.

Maharaja Jayachamarajendra Wadiyar ascended the throne of the Kingdom of Mysore on 8 September 1940 after the demise of his uncle Maharaja Krishnaraja Wodeyar IV. The cover page of September 2022 edition indicates year of ascending the throne.

Editor

To the Editor,

What a proud moment for all Karnataka people to know our own heritage in a grand manner by the one and only, Lalitha Kala Tarangini (September 2022 edition), which is bringing out our pride for the benefit of next generation with all the details intact!

Vid. Neela Ramgopal
Bangalore

To the Editor,

Well presented issue (September 2022) with in-depth coverage of the Mysore lineage.

Smt. Sukanya
Sruti,
India's Premier Magazine for the Performing Arts,
Chennai

Vidwan Trichy Sankaran on Vidwan MD Ramanathan

Vidwan MD Ramanathan centenary year tribute

Namaskaram to one and all. Shri Gurubhyo Namah !

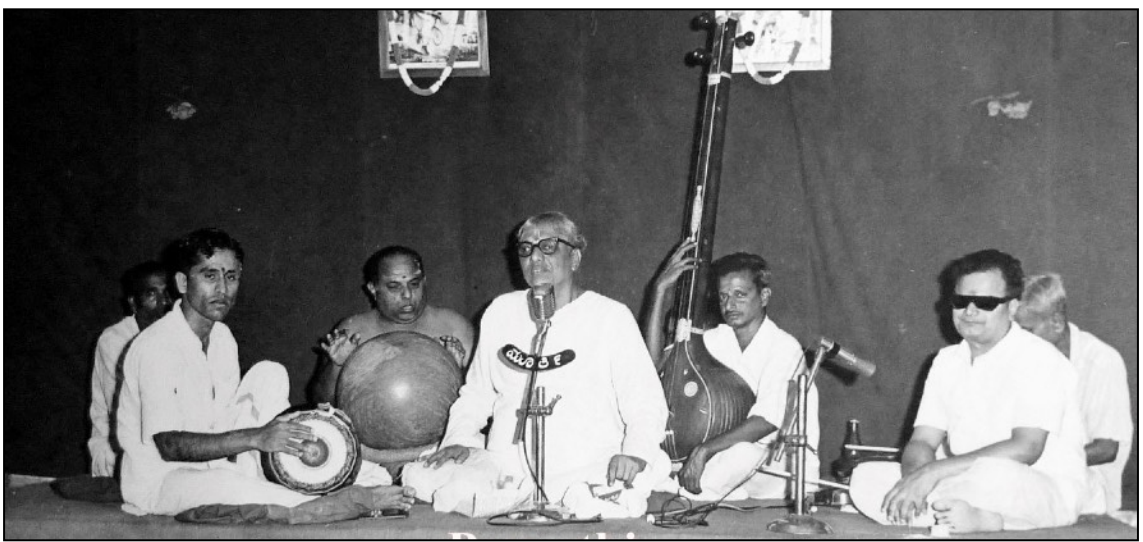
I am very glad and honoured to talk about Maha Vidwan MD Ramanathan (MDR) on the occasion of his centenary year. I thank Shri Tripunithura Krishnamurthy, an ardent admirer of MDR's music and one who has been organising MDR commemoration day every year since 2003 at Tripunithura.

MDR's music was very unique. The depth of his music was rarely seen in other musicians. He sang with full involvement, making his music a manifestation of his inner experience (anubavichu Padinar).

I recall my first concert with MDR at Sri Krishna Gana Sabha during 1961/62. Vidwan TK Rangachari was originally scheduled to perform that day but due to his ill health, MDR was requested to perform. I had no prior experience

in accompanying MDR and it required a special skill to set up the mridangam for his sruti which was a challenge experienced by many mridangists. The concert went very well and it was a great experience for me. This concert opened my eyes as to how one can embellish the music at different places. It was a great learning experience.

I was waiting for another opportunity in order to accompany him with even greater understanding of his music. The opportunity came from Bangalore and it was at 'Sri Rama Seva Mandal' at Chamarajpet, Fort High School grounds, during 'Sri Ramanavami Festival' with TN Krishnan on violin. I remember he sang 'paripalaya' in Reethi Gowla that day and I played with a lot of imagination and creativity for each of the charanams.



MDR accompanied by M Chandrasekaran, Trichy Sankaran and Bangalore Manjunath (Photo courtesy : A home called 'Parvathi', Mysore)

At one point when he sang around the 'upper shadjam', I could not play anything and stopped playing, mesmerised by his music. That day I realised how silence can further the listening effect. Normally a mridangist's intuition would be to fill up the gaps but this kind of music open up one's eyes towards 'where not play', which comes only by experiencing the music and becoming one with the music. His sense of layam was so strong that he used to be in perfect synchronism with even complex patterns that the mridangam artistes may have chosen to play.

Incidentally, my brother's marriage was fixed on the same day but I did not attend the marriage. I reached the marriage venue only after completing my commitment in Bangalore. The motive was to put my best effort to enhance MDR's music and the concert turned out to be a great success. Subsequently, MDR was invited to perform at The Music Academy for the first time with Papa Venkataramaiah on Violin and I accompanied him on the mridangam. Another concert followed in The Music Academy after that with VV Subramaniam on Violin. Many concerts with MDR followed at important venues like Triplicane, Pondicherry, Mysore, and Various radio recordings at different venues with Vid. TN Krishnan or Vid. Lalgudi Jayaraman on Violin.

I distinctly remember my first concert with MDR at the Music Academy where Maha Vid-

wan Palghat Mani Iyer was present. After the concert, I prostrated before him to take his blessing and he said 'I know what it takes to accompany this type of music. You have done exceedingly well in embellishing the concert'. It was a great honour and a blessing for me considering that Vid. Palghat Mani Iyer was a man of few words. I have also heard extraordinary concerts of MDR with Vid. Palghat Mani Iyer on mridangam. I was amazed at the depth in his voice and immaculate 'kalapramanam'. It is very difficult to cope with his 'kalapramanam' for any mridangist. All of us in my generation have learned the art by listening to senior mridangam vidwans accompanying with him. Younger generation students of music have a lot to learn by listening to his concerts.

My Guru Maha Vidwan Pazhani Subramania Pillai after accompanying MDR remarked, "MDR's music is very special and it is very rare to come across such music. His music is full of 'sowkhyam' - I really enjoyed playing with him". Had my Guru lived longer, he would have happily shared stage with him many times.

It gives me great happiness that Shri Tripunithura Krishnamurthy is spreading the joy of MDR's music by uploading his rare concerts on YouTube. I consider it 'parama bhagyam' for me to talk a few words about MDR today. I am sure MDR's music will live eternally and enthrall the rasikas forever.

Veene Padmanabhaiah

Srikantham Nagendra Sastry, Bangalore

Early Life:

Padmanabhaiah was born to a Hoysala Karnataka Brahmin Couple - Sri Venkatanarayana Shastri (Gunda Bhatta) and Smt. Lingamma, in Budihalu a village situated in the district of Chitradurga in Karnataka. Gunda Bhatta, a purohit by profession, was blessed by the Lord Ananta Padmanabha and hence the child born on Bho-drapada Bahula Chaturdashi of Shubhakritu Samvatsara viz. in the year 1842 (15 days after Anantha Padmanabha Vrata), was named after lord Padmanabha. At the young age of three, the boy lost his mother. Since then he was brought up by his Uncle Sri Narasimha Jois and received Brahmopadesham at the age of seven. Though the boy was trained to continue his family profession-Pourohitya, his interest was always towards music which was naturally opposed by his father. Padmanabhaiah's wish was granted when Avadhani, an old friend of the family, convinced his father to send him to Vidwan Venkatesha Shastri of Hosadurga for learning music. Venkatesha Shastri after laying a strong foundation in Vocal & Veena, advised Padmanabhaiah to continue his advanced lessons from his own Guru Veena Shamanna of Mysore.

Veena Shamanna (1828-1908 AD), a junior contemporary of Mysore Sadashiva Rao, served as a court musician for three kings of Mysore - Krishnaraja Wodeyar I, Chamaraja Wodeyar & Krishnaraja Wodeyar IV. Shamanna's house was a centre of cultural activities. Many great musicians like Parameshwara Bhagavata, Maha Vaidyanatha Iyer, Pallavi Shesha Iyer, Poochi Srinivasa Iyengar, Tirukkodikaval Krishna Iyer & many more visited his house. Padmanabhaiah had the advantage of listening to these great stalwarts who visited Mysore & developed his own style of singing & playing Veena. Apart from

music, Padmanabhaiah also learnt Sanskrit from Raja Purohit Krishna Shastri & Asthana Vid. Tammayya Shastri at Maharaja's Samskrita Patashala.

Padmanabhaiah had also mastered in the theoretical aspects of music. Once in the royal court he opposed Veena Sambayya's misinterpretation of a sloka in the treatise Sangita Ratnakara, which led to the latter's ire. It was believed that Sambayya was noted for black magic. Krishna Shastri, sensing the danger to Padmanabhaiah's life, Preached Rama Taraka Mantra & advised him to chant it the whole night. Next morning, though Padmanabhaiah was alive, his nails were swollen and had turned black. After this episode, he had to use artificial silver nails to play on the Veena. But what ever it was about Sambayya and his Black magic, Padmanabhaiah was appointed as court musician by HH Krishnaraja Wodeyar III, in appreciation to his enormous knowledge. He continued to be so, during the reign of Chamaraja Wodeyar also.

Padmanabhaiah married Smt. Venkamma of Shettikere in the midst of family quarrels. Padmanabhaiah being depressed by the rude behaviour of his kith & kin, along with his wife, left the house & stayed in the outskirts of his village Budihalu. He lived in utter poverty & also lost 2 children. During his miserable days, his disciples Pattabhiramaiah & Sundara Shastri stood by his side & supported him in every aspect.

Padmanabhaiah was invited for the post of Music teacher in Mysore Maharani's high school & Maharaja's Samskrita Patashala. So he returned to Mysore with his wife & also accepted the appointment order to teach music for the Royal ladies & children. He was allotted the first

house from the west side in Sita Vilasa Agrahara in Mysore & 5 acres of land in K.R. Nagar from the Queen Sita Vilasa Sannidhana. Though Padmanabhaiah was short tempered, he was kind at heart.

With his contemporaries :

There was always a difference of opinion between Padmanabhaiah of Agrahara group & 'Veena Sheshanna' of Kote group on flexibility in the practical music. As said earlier, Padmanabhaiah being a staunch orthodox musician, never agreed for any modifications. But Sheshanna being slightly flexible in adopting modern techniques according to time & place, was of the opinion that absolute traditional music was not always appreciable. This rift ended only when Padmanabhaiah's son Shivaramaiah became a disciple of Sheshanna after his father's death.

"Chintala Pali Venkata Rao" met Padmanabhaiah along with his Guru Hanagal Chidambaraiah. Padmanabhaiah had given his compositions to Chikkanayakanahalli Venkateshaya (who was from his native place) to scrutinise. After the death of Padmanabhaiah, when Venkata Rao met Venkateshaya, the former sang a javali of Padmanabhaiah in the raga Khamas. Venkateshaya was extremely happy and gave all the compositions of Padmanabhaiah which was in his possession.

'Mysore Vasudevacharya' was Padmanabhaiah's disciple at Maharaja's Samskrita Patashala & also took tuitions in his house. The tambura with which Padmanabhaiah taught Vasudevacharya is still with the former's descendants. Vasudevacharya was privileged to serve his guru till his death, and even after the death, he attended the Shraddha every year for prasadam.

Last Days

Vasudevacharya has described Padmanabhaiah as an innocent, sincere human being from Krita yuga. The devaranama '*tanu ninnadu jeevana ninnadu*' of Kanakadasa was his favourite song. He was a religious person & chanted Rama taraka mantra which saved him from the

calamity of Sambayya's wrath. He was fond of Thyagaraja's compositions & played '*Ksheerasagara Shayana*' in all his concerts.

But fate played a cruel role in his life. He was infected by the dreaded disease plague. On Ashwayuja Shuddha Shashti of Sharvari nama Samvatsara i.e. on Saturday 29th September 1900, which was the auspicious day of Saraswati pooja, Padmanabhaiah the devotee of Kala Saraswati, reached the heavenly abode. He lived a life of an ascetic in the field of music & never aspired for any laurels. Though he lived for a short period, he contributed a tradition of his own to the music field. The saying 'Hateshu deheshu Gunadharante' befits Padmanabhaiah.

Compositions:

Swarajatis

Kannada (Aadi), Neelambari. (Aadi), Karnataka Kapi (Roopaka), Todi (Aadi), Athana (Aadi), Aarabhi (Aadi), Todi (Sapthataleshwaram), Shreeramana Paripahi, Hamsadhwani (Roopaka)

Sanskrit Kritis:

- 1) Shree Ganapathe Mam Pahi, Chayanata, Roopaka,
- 2) Shree Herambameede, Natakuranji, Aadi
- 3) Garala Puresha, Sarasangi, Roopaka
- 4) Sarasadalanayanam, Todi, Tishratripita
- 5) Bhavayami Tava Pada, Nagaswaravali, Aadi
- 6) Agharahitam Bhajare, Sathyavathi, Aadi

Padmanabha Pancharatna Kritis:

- 1) Saketadhipam, Shudhavelavali, Aadi
- 2) Kalayami Shree Raghunandanam, Sindhu-mandari, Aadi
- 3) Manasa Smarami, Kambhoji, Aadi
- 4) Shreekara Raghuvara, Kanada, Aadi
- 5) Shreeramam Pranamami, Kalyani, Roopaka

Telugu Kritis:

- 1) Marava Taguna, Vakulabharana, Aadi
- 2) Palanamuseyutaku, Bahudari, Khanda Chapu
- 3) Sagara Kumari, Bahudari, Khanda Chapu
- 4) Natarama Nee Bhagyamu Varnimpa, Shreeranjani, Aadi
- 5) Kripa Joochutaku, Saranga, Aadi
- 6) Mahishasura Mardini, Neelambari, Aadi
- 7) Deenadayakara, Malayamaruta, Aadi

8) Koniyardina Kopamemi, Devamanohari, Aadi

Javalis:

- 1) Vaddante Kopama, Suruti, Aadi
- 2) Sami Ninne Namminanu, Kamas, Roopaka
- 3) Sairisalareno Madana, Kalyani, Aadi

(Vid. Dr. Srikantham Nagendra Shastry belongs to the family of Chintalapalli Parampara which has a rare distinction of serving dynasties like Ganga, Hoysala, Vijayanagar, Bahamani and Mysore as court musicians.

Shastry learnt Sangeetha Shastra and Srividya from Late Padmashri Mahamahopadhyaya Dr. R Sathyanarayana of Mysore, tala prastara shastra from Vid. Akella Mallikarjuna Sharma of Hyderabad and laya techniques under Mrudanga Vidwan M S Ramaiah. He has given concerts and delivered lecture demonstrations on prestigious platforms such as The Madras Music Academy, Bangalore Gayana Samaja, Sree Rama Seva Mandali, Karnataka Gana Kala Parishat, Sri Rama Lalitha Kala Mandira to name a few)



Mani Krishnaswami Academy (R)

'Anupallavi', Canara Bank Cross Road, Mangaluru, Surathkal - 575 014, Mangalore, Karnataka,



Mani Krishnaswami Academy has been conducting Ragasudha Rasa music festival every year since 2010, with a lot of jubilation. The academy has been regularly conferring talented artistes from the coastal districts with the award 'Yuva Kala Mani' and from Chennai Mani Krishnaswami foundation the award 'Mani' and the annual 'MK Award' and 'A Eshwarayya Award'. In addition to these, we have made it a norm to recognise and honour well accomplished senior performers in this field. It has also been decided that from this year onwards, to acknowledge exemplary classical music organisers who are dedicated to this field. It gives us great pleasure to recognise the very senior music organiser Sri GV Krishna Prasad from

our state, and our happiness for his acceptance of the award. Also, the annual A Eshwarayya award will be given to senior musician Vid. Neela Ramgopal.

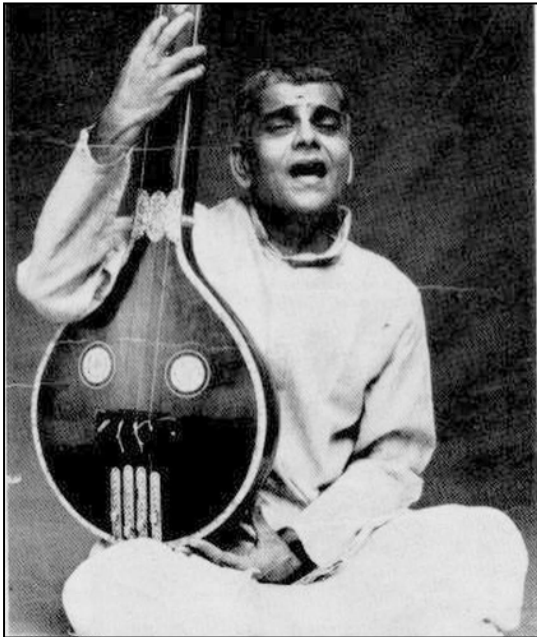
It was our intention to give these two awards along with the other awards during our Raga-sudha Rasa music festival celebration which was held from 21 to 27th of October 2022. Since it was not possible for Vid. Neela Ramgopal and Sri GV Krishnaprasad to travel to Mangalore to receive the awards, it will be presented to them on 12-03-2023 at Sri Rama Lalitha Kala Mandira, Bengaluru in the august presence of Dr. Vidyabhushana, Vid. RK Padmanabha, Dr. RV Raghavendra, Vid TS Sathyavathy and Dr. MRV Prasad. Before the commencement of the award function, there will be a special music concert wherein kritis dedicated to Sri Kshetra Dharmasthala and which was released by revered Dr. D Veerendra Hegde on 14-08-2022 will be sung. These will be sung by youthful artistes Shreya Kolathaya, Namratha Sathyanarayana, Usha Ramakrishna Bhat, Medha Udupa, Sharanya KN, Sumedha KN, Shraddha Kote and they will be accompanied on the violin by Karthikeya R and on the mridangam by Koushik Sridhar.

P Nityananda Rao
Secretary, Mani Krishnaswami Academy (R)

KV Narayanaswamy : A Reference Musician

Hemmige V Srivatsan, CA, USA

A tribute to KV Narayanaswamy on his centenary year by a leading disciple



Rare is the artist who excels in all facets of his art. This is especially true in Karnatic music, which has so many aspects that achieving mastery over even a few of them is no easy task. However, my guru Sri KV Narayanaswamy (KVN) was such an exemplar of all-encompassing excellence - a testament to his uncompromising pursuit of perfection, or his dedication to, as he called it, *kutram illada sangeetam* - music without any blemish.

What are the components that make such a complete musician?

It can be said that any Karnatic musician should possess technical mastery and artistic creativity, combined with an underlying aesthetic sensibility.

Technical Mastery

In Karnatic vocal music, technical mastery involves the following:

- Accuracy of pitch
- A pleasing vocal sound
- Clarity of notes
- Clear pronunciation
- Proficiency in Layam

Accuracy of Pitch - This was the hallmark of Sri KVN's music. Further analysis shows that the level of sruti perfection he attained was quite amazing. Every plain note and every segment of every gamaka was perfectly aligned to sruti. This was no easy task, given the variety of syllables and complex gamaka-s present in Karnatic music. There is not much more that needs saying about such pitch perfection, except that it was a pure delight to the ears and a major reason why Sri KVN was able to establish an immediate rapport with the audience.

Pleasing Vocal Sound - Sri KVN's vocal technique was among the best displayed by his contemporaries. His technique required little, if any, strain. Sri KVN's technique ensured that his voice always sounded open and relaxed, and his voice had an elastic quality which enabled increasing sweetness as he ascended into the higher ranges. Additionally, his voice was consistent in volume, without distortions or harshness.

Sri KVN's breath control was nearly superhuman and, because he blended the breath points so well into the music, a listener would find it difficult to detect where he took a breath. He knew the status of his voice on a dynamic basis, he took care not to subject it to undue strain.

In fact, he selected pieces that were most amenable to the condition of his voice at any given time, an intelligent practice he likely picked up from his master. He would say: "The biggest secret of vocal technique is that one should know the strengths and weaknesses of one's own voice."

Clarity of Notes - Regardless of tempo, Sri KVN's renditions had impeccable clarity such that every note could be individually discerned. For example, in Ramnad Srinivasa Iyengar's kriti '*Neekela nayada*' (Devamanohari) there are large movements up and down the scale; nonetheless, Sri KVN has rendered it at breakneck speed in many concerts without any compromise in clarity.

Clear Pronunciation - Sri KVN sang lyrics with utmost clarity. His pronunciation was impeccable and always musical. His vowel discipline was phenomenal. There was never any morphing of vowels during a phrase - each vowel was always consistent. In fact, Sri KVN suggested that his disciples practise entire varnas using a single vowel. Regarding consonants, he took extra care to distinguish between alpa-prana (non-aspirated) and maha-prana (aspirated) consonants, since this distinction is especially important when singing in languages rooted in Sanskrit. Because of this clarity in pronunciation, one can usually gather the lyrics to a composition just by listening to Sri KVN's rendition.

Proficiency in Laya - Sri KVN was wont to create diverse musical patterns spontaneously, on the spot, and yet he always succeeded in completing them at the correct point in the tala cycle. This requires a great amount of skill and mastery over laya, not to mention that the resulting pattern itself should be pleasing to the ear. Sri KVN excelled at this 'last-second fitting' and has displayed the requisite skill throughout his concert career with great effect. It was indeed exhilarating for the accompanists and the audience!

Given his mastery of laya, Sri KVN could plentifully offer calculated swara-s-- that was, swara matrices based on arithmetically derived permutations and combinations--but he did so

sparingly. Examples: his use of 7-akshara patterns in his Misra Chapu niraval; and 17-akshara patterns in his Adi 2-kalai, arai-eduppu kalpana swara-s. Further evidence of his laya mastery was available in the pallavi-s that he sang, which as often as not, were quite complex. Like the Adi 4-kalai pallavi in Todi: '*Dasaratha bala Ramachandrayyay*', which has an ateeta (before samam) eduppu of 7/8 on the last veechu (khali). In the 1972 Music Academy concert where he sang this pallavi, he improvised beautiful kalpana swara-s with kuraippu (patterns of diminishing length) at 7/8 eduppu in 2-kalai. The laya control this required was tremendous. But the sequence was elegant at the same time. What more could a listener ask for?

Furthermore, while it is all too easy to make an exhibition out of such laya mastery, Sri KVN preferred to use it in an understated manner, always keeping it congruent to the larger musical picture.

Artistry

In the artistic realm, a Karnatic vocalist should pay attention to the following:

- Attractive & appropriate concert plan
- Sense of Proportion
- Rendition of Krti-s
- Depth of Manodharma
- Captivating style
- Spontaneous Creativity

Attractive & appropriate concert plan - Sri KVN's model for his concert plan was honed by Sri Ariyakudi, whose goal was to ensure his audience's attention virtually every second by offering variety in his concerts. He usually began the concert with a varnam, followed by a medium- to fast-paced piece, succeeded soon after by a pratimadhyama raga such as Pantuvarali or Poorvikalyani. This would be followed by a krti in a Kharaharapriya janya raga such as Anandabhairavi or Riti Gaula. Then, typically there was a 'sub-main' item with a raga alapana of moderate proportion, niraval, and kalpana swara-s. The centre-piece of the concert was the 'main item' consisting of an elaborate alapana, niraval, kalpana swara-s, followed by a tani or percussion interlude. This might be followed

by a ragam-tanam-pallavi, and finally by tukkada-s or songs sung in a lighter mien. Generally, while Sri Ariyakudi concentrated on madhyama kala, Sri KVN used a variety of kalapramana-s and moods to captivate the audience.

Sri KVN, like Sri Ariyakudi, had an uncanny ability to read the collective mind of his listeners and select the raga-s and compositions that would please them. Occasionally he decided on certain pieces in advance of the concert, especially if he had not sung them lately. The result was that he could accommodate in his concert programmes raga-s and compositions he had not sung in a long time.

Additionally, Sri KVN selected concert items that had a nexus to the concert venue, such as a song about or dedicated to the deity of a nearby temple, or a song associated with the occasion which might be Sree Rama Navami or Navaratri. One such instance was in a concert in 1995 at the Sree Anjaneya temple in Nanganallur, when he selected the pallavi text '*Kaana kidaikkumo Sabesan darisanam*', for the RTP in Purvi Kalyani, but quite aptly substituted Sabesan with Hanuman. He sang it so naturally that virtually all on stage and in the audience were surprised how, although presumably he had never sung this new version before, he did so as if it were the original.

Sense of Proportion - A sense of proportion was paramount to the success of Sri KVN's concerts. Again like Sri Ariyakudi before him, Sri KVN held the conservative view that 'less is often more'. He never indulged in excess in any aspect of his performance. As a matter of fact, he left the audience wanting more, hoping, for instance, that he would sing just a bit more of the raga that was so enchanting. Frequently he sang just three or four rounds of kalpana swara-s for a kriti because he felt only so much was appropriate. Due to this astute sense of proportion, he managed to fit in a wide variety of pieces and even a short 90-minute concert sounded as complete as a three-hour performance.

Rendition of Krti-s - Sri KVN's repertoire consisted of varnam-s, kriti-s, pada-s, javali-s and

tillana-s, as well as of devotional texts like Tevaram, Thiruppavai and Thirupugazh, in Tamil, Telugu, Kannada, Malayalam, Sanskrit and Hindi. He preferred compositions in ghana raga-s such as Todi and Kambhoji, but also sang some in less popular ones such as Nagadhwani and Kokilapriya. He sang kriti-s in rarely used tala-s, such as 4-kalai Desadi, Sankeerna jati Triputa and Tisra jati Jhampa. Beyond those of popularly-known composers, he sang compositions by others like Subbarama Dikshitar, Vedanayakam Pillai, Ramalinga Swamigal, Surapura Anandadasa, C.S. Krishna Iyer and Swarna Venkatesa Dikshitar. Thus, it is self-evident that he had a many-splendored repertoire.

With respect to kalapramana, Sri KVN was able to sing comfortably in a wide arc of speeds, ranging from quite slow to very fast. Consider a piece for which he was famous: Gopalakrishna Bharati's '*Varugalamo ayya*' (Manji), which he sang at a very slow pace. This pace was one reason for its spellbinding effect.

It goes without saying that Sri KVN rendered the madhyama kala and higher speed passages equally well. Then there was the difficult 'rendungattaan' - neither here nor there - speed hovering somewhere between vilamba kala and madhyama kala, which he handled just as his guru Sri Ariyakudi Ramanuja Iyengar. Examples of pieces in this tempo are Saint Tyagaraja's '*Ninnu vina sukhamu gana niraja*' (Todi) and '*Heccharikaga*' (Yadukulakambhoji). Maintaining this tempo can be quite tricky, but it seemed effortless for Sri KVN.

While singing a kriti, there must be fidelity both to sahitya and sangati-s. Of course, syllable accuracy is pointless if the word itself is distorted; so Sri KVN took great effort to ensure that he would not split words inappropriately. One example of this was in Tyagaraja's '*Endaro mahanubhavulu*' in Sree raga. In the final charana swara, the phrase '*bhavaragalayadi*' was typically sung with the syllable 'ra' in upper Ri and 'ga' at the lower ga, resulting in the split word bhavara-galayadi. To avoid this awkward split, Sri KVN sings the entire word raga at the upper ri.

As regards sangati-s, Sri KVN's approach was akin to that of Sri Ariyakudi Ramanuja Iyengar who felt it unnecessary to sing a large number of sangati-s as a matter of routine. Typically, Sri KVN sang no more than three or four sangati-s in the pallavi or anupallavi of a kriti, repeating a sangati twice only if appropriate. Over time, a krti would be further refined, rather than be rendered just as a rehearsed piece.

Depth of manodharma - Sri KVN's treatment of the three aspects of manodharma in a kriti suite-- raga alapana, niraval, and kalpana swara-- also deserves attention.

Alapana The highlight of Sri KVN's raga alapana-s was its brevity combined with density of varied expression. In his own words: "An alapana should be like an essay. It should have a meaningful introduction. It should have different types of sentences, with fullstops and commas, and with question marks and exclamation points as well. And it should have a proper conclusion." True to his word, the introduction to his alapana left no doubt about the raga's identity. Proceeding further, he used many varieties of phrases interspersed with meaningful pauses, and each phrase was linked to the next seamlessly. There were also passages of faster phrases, as rendered by Sri Ariyakudi. This variety keeps the listener engaged. Each of Sri KVN's alapana renditions was unique, and never predictable. His alapana-s rarely last longer than 10 minutes, yet convey the essence of the raga fully within that time.

Niraval is another vehicle for the display of manodharma. Comprising as it does sahitya, raga bhava and laya, it is quite possibly the most difficult to master. There is no doubt that niraval was Sri KVN's forte and, not surprisingly, he was known as a 'niraval vidwan' among discerning listeners. What was so special about his niraval? First, his approach to niraval was methodical and exquisite. Second, he was known to sing niraval in raga-s where it was difficult to execute, such as Athana, Sama, and Surati. His first speed niraval includes long karvai-s and free-form phrases similar to alapana. Then he switched to madhyama kala, which is purely

bound to the rhythm and does not include free-form phrases. Subsequently came durita kala niraval; his treatment of this was a marvel, in the way he infused various rhythmic patterns and fit the sahitya around each. Occasionally he introduced phrases at one speed above and the result was quite thrilling to the listener.

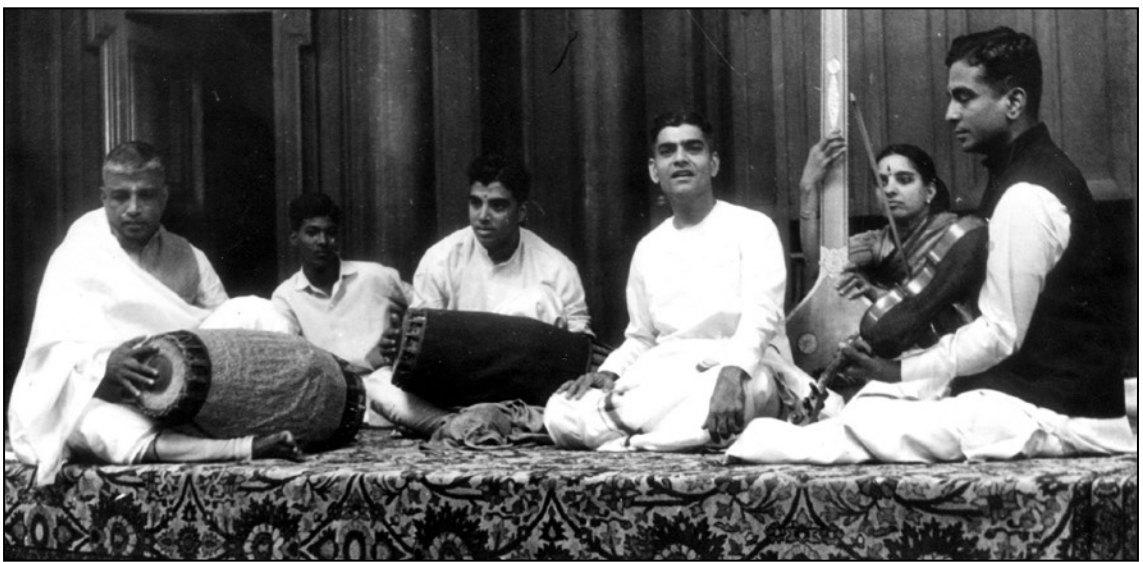
In general, Sri KVN's niraval-s, to which he attached great importance, convey a wide array of moods, ranging from sublime to exciting. He frequently included niraval in four or five kriti-s, much more than one comes across in a typical concert nowadays.

Kalpana swara-s Sri KVN employed a judicious mix of sarva laghu, spontaneous patterns and calculations in swaraprastara. As previously mentioned, he did not overindulge in calculations. Another characteristic was that his swara-singing has the correct proportion of plain and gamaka- laden notes, even in durita kala.

In sum, Sri KVN's kalpana swara-s were imaginative, engaging and exciting and had the underlying purpose of projecting the bhava of the raga concerned.

Captivating style - If his rasika's response to his music was any indication, then it is fair to describe Sri KVN's style as captivating. The style was based largely upon that of his guru Sri Ariyakudi Ramanuja Iyengar, but it was far from identical. One could say that he incorporated the essence of the Sri Ariyakudi bani along with stylistic traits of his own. (His in-depth handling of niraval, for example, was different from Sri Ariyakudi's treatment of the same.) Overall, he was always open to new ideas, but his unparalleled aesthetic sense served as his musical compass.

Spontaneous creativity - Listening to just a few of Sri KVN's concerts is enough for a listener to notice this great artist's spontaneous creativity. On stage, Sri KVN constantly explored new vistas, all the while staying within the classical realm. He would sing even the same kriti slightly differently from one concert to the next-- for example, by adding new sangati.



Edinburgh Festival 1965. KV Narayanaswamy accompanied by Lalgudi Jayaraman on Violin and Palghat Mani Iyer and Raja Mani on mridangam

Once, he sang Swati Tirunal's '*Kripaya palaya saurey*' (Charukesi) as the main piece three days in a row, but each rendition was different from the other two. On another occasion he sang a beautiful niraval in Arunachala Kavi's '*arenru raghavanai*' (Yadukula Kambhoji) which I had never heard before. This level of creativity implied that he was completely in control of all aspects of his music. Furthermore, it appears that he relished the challenge of exploring new frontiers.

A few other important characteristics of Sri KVN's concerts need mention:

Dignified stage presence - 'Stately though simple' is perhaps the most appropriate description of Sri KVN's stage presence. Some say he appeared quite serious on stage, and they are correct. But it would be no overstatement to say that such seriousness was in concordance with his whole approach to music, which was that music should not be taken lightly. It is not surprising, therefore, that Sri KVN, while on stage, did not give in to any banter or frivolous gesture; in fact, he eschewed anything that did not pertain directly to his singing. Though he interacted with and appreciated the contributions of his accompanists, and accepted requests from the audience, he retained his professional mien. Simply put, he ascended the stage, performed with great sincerity, and left the stage quietly. Even when his accompanists were quite junior to him in age and status, he

never treated them with condescension. He gave each one of them due respect for his position on stage. He never engaged in 'testing' his accompanists or in one-upmanship. Due to his fair and encouraging attitude, he brought out the best in each one of them and the resulting synergy between the artists contributed to the concert's success.

Ability to sing unaffected by variables - Some of Sri KVN's best concerts were those in which his accompanists were most discordant. How was this possible? One theory was that he retained the tambura sruti in his memory and sang in tune even when any of the others on the stage played truant. This does not explain the mystery but only deepens it: how did he manage it? Similarly, even when any of the percussionists went out of step, he maintained the kalapramana without faltering.

Sri KVN was equally impervious to hall acoustics. There have been many occasions where the music echoed so badly that even those on the stage could not hear each other properly, but Sri KVN continued as though there was no problem. He could sing just as well at the Sydney Opera House as he could in a cave. The size and quality of his audience did not affect his performance either. Many memorable concerts had only 20 or 30 persons in the audience.



KV Narayanaswamy supported by his disciple Hemmige V Srivatsan

Once, during his performance at the Rama Seva Mandali in Bangalore in 1988, it started to rain and the stage too was affected. Surprisingly, this did not bother Sri KVN in the slightest; he just signalled to Sri Arjun Kumar (the mridangam artist) and me to move over and continued singing as if nothing had happened. Such a level of concentration and composure was something that every artist would like to possess.

Stamina to maintain a high energy level - Given a style that encompasses singing in the upper octave as much as it did, Sri KVN ought to be physically drained by the end of a concert. Yet this never happened. In fact, his concert performances underscored his remarkable stamina. The tillana that he sang at the end was as energetic as the varnam with which he started. This remarkable staying power, combined with his perfected technique, resulted in many high-octane performances even in four-hour concerts.

Aesthetic Sense - All of the above parameters would be meaningless if a musician did not transcend the technical and intellectual realm and connect with the listener on a deeper level. The quintessential reason why Sri KVN's music leaves a lasting impression on his listeners is that he genuinely felt everything that he sang and sang nothing for the purpose of exhibition. It appears that every sangati he created was a

paradox: well thought out and yet spontaneously charged with the feeling of the moment. Because of this deeper connection with the listener, one can hear even a recorded concert of Sri KVN for the hundredth time and feel just as transported as the very first time.

Sri KVN was also an excellent teacher. Because of his careful attention to detail in his own music, he could accurately assess the ability of a student of any proficiency and tailor the teaching method to suit the learner. If a student did not have the capacity to grasp a particularly complex phrase, he would deconstruct it into simple parts so that the student can understand and absorb the lesson.

Despite all his achievements, Sri KVN remained a humble person, constantly aiming at higher level targets. He frequently mentioned the musicians before him, saying that he was merely following in the path they had established.

Considering all these aspects, it would be no exaggeration to say that Vidwan Palakkad KV Narayanaswamy is a "reference musician", a role model for all those aspiring to navigate the vast and glorious ocean of Karnatic music.

(Hemmige V Srivatsan is a leading disciple of the legendary Karnatic singer Sangeetha Kalanidhi Prof. Palghat KV Narayanaswamy. Srivatsan was introduced to music at an early age by his parents, Shantha and Hemmige D Varadarajan. Expressing a keen desire to play the violin, he underwent rigorous training with Prof. Anoor S Ramakrishna, Principal of the Ayyanar Music College in Bangalore.

In 1985, Srivatsan toured North America as violin accompanist to the renowned vocalist Palghat Sri KV Narayanaswamy and henceforth became his disciple, learning the art of singing from him as well.

Srivatsan has performed at prestigious venues in Chennai and has received critical acclaim as an exponent of the Ariyakudi and KVN tradition. As a violinist, Srivatsan has accompanied many leading artists in Chennai and abroad. While the current trend in Karnatic music is to infuse drama for the sake of momentary applause, Srivatsan's singing is noted for its strict adherence to classicism without compromise.

Srivatsan resides with his family in the San Francisco Bay Area.)

Dr. L Subramaniam

Sudha Balachandran, Bangalore

Dr. L Subramaniam needs no formal introduction. He is the legend who straddled Indian and Western classical on the violin, and firmly established Indian music on the world map. He is a player par excellence, and his dexterity and skilful playing of the violin is unmatched. He is the recipient of several prestigious awards - the Indian government conferred him with the Padma Shri and Padma Bhushan awards for his extensive collaborative work on the violin, for being the pioneer of world fusion music.

We visited the maestro's home in northern part of Bangalore and spent a good 2 hours chatting with him and hearing his views about his life and influences. His home is tastefully furnished, and one can instantly feel the essence of 'bhakti'. As soon as we enter the house, we come face-to-face with a life-size

bronze idol of Lord Ganesha. Just like his music, Subramaniam's house is a blend of the traditional and modern. A beautiful ornate wooden swing and several Tanjore paintings adorning the walls give the traditional feel while the plush sofas and a piano lend a touch of modernism to the décor.

Early years

As we start our conversation, we learn about the great influence that Dr. Subramaniam's father, Prof. V Lakshminarayana had on his life. His reverence for his father is palpable and he credits him for all that he has achieved in his life. Prof. V Lakshminarayana was himself an accomplished violinist. His dream was to popularise Carnatic music in the western world and to ensure that the violin was accorded prime importance as a solo instrument. He initiated



his three sons - Vaidyanathan, Subramaniam and Shankar - to play the violin, with the intention of creating a Carnatic violinist trio. Dr. Subramaniam recalls those days vividly when his father made them practise rigorously. He was particular that all three of them learn the subtle skills that enhanced their playing capabilities. In all the gruelling sessions, he would say, "stop playing without a purpose - feel every note. delve deep, imagine the note in your head, feel the emotion and give life to it. Only when you feel it will the listener understand your music and be enthralled by it." He would not rest till they played every note uniformly - until it seemed like it was one person playing the violin, and not a single note being out of place. He instilled discipline in them; they would wake up by 4 AM every day and practise playing the violin for several hours - there were no shortcuts. Dr. Subramaniam believes that the early years of meticulous practise and his father's exacting demands for perfection helped him master the violin and elevate his performances to a level that it appeared like his violin was vocalising the sahitya. He recalls his first solo perfor-

mance as a mere 6-year-old. They were then living in Jaffna, Sri Lanka. During one of the music festivals organised in the Kandaswamy Murugan temple in Jaffna, his father was playing the violin. After his session, his father made him play a solo piece. Subramaniam was just a 6-year-old boy then, but his natural talent blossomed, and he went on to win the hearts of music connoisseurs with his skilful playing.

During the 1958 Sri Lankan riots, when the Sinhalese people protested and sought to send back all non Sinhalese back to their country, his father moved back to Chennai for good. One day, Subramaniam's father took him to meet the legendary musician Chembai Vaidyanatha Bhagavathar to get his opinion about his violin playing and seek his blessings. Chembai heard Subramaniam play and immediately said, "what are you doing? Come play with me in my concerts.". Subramaniam was then in college and studying medicine. He found it hard to manage time between his performances and medical studies. And there were moments when he wanted to give up becoming a doctor. But his

Prof.V Lakshminarayana with Chembai Vaidyanatha Bhagavathar



mother was particular that he completes the course and pushed him to study for it.

Subramaniam recalls an incident when he had to accompany Chembai for a concert. The very next day, he also had to write a difficult exam on Obstetrics and Gynaecology. He met Chembai, told him his predicament and asked to be excused from playing that evening. Chembai simply brushed aside his request and told him "Don't worry, you will pass the exam. Subramaniam countered, "But Mama, I have to study. Can I leave early from the concert?" Chembai agreed but once the programme started, he was completely engrossed in the Todi ragam aalapanai and lost track of time. Subramaniam had to stay put for the entire performance; he got back home very late and could not study much. The next day, he wrote the exam and was surprised when he did well and scored good marks. Subramaniam also fondly remembers the simplicity of Chembai and his devout spirit. He was an ardent devotee of Lord Guruvayurappan and was saintly in thought and devotion. Chembai had earlier prophesied - "Mark my words, you will pass the exam, but you will not make any money from your medical career. But you will do extremely well on the violin. I have worked with several generations of violinists, and I can see you have something special." And true to the master's words, Subramaniam did finish his medical course but never practised medicine.

During his initial years Subramaniam accompanied several musicians like Veena Balachander, TR Mahalingam, Semmangudi Srinivasa Iyer, Alathur Srinivasa Iyer. He also performed with Palghat Mani Iyer and his father's brother Ramnad Raghavan. He recalls visiting Delhi with his father Prof. V Lakshminarayana to receive the President's award from the then President Dr. S Radhakrishnan.

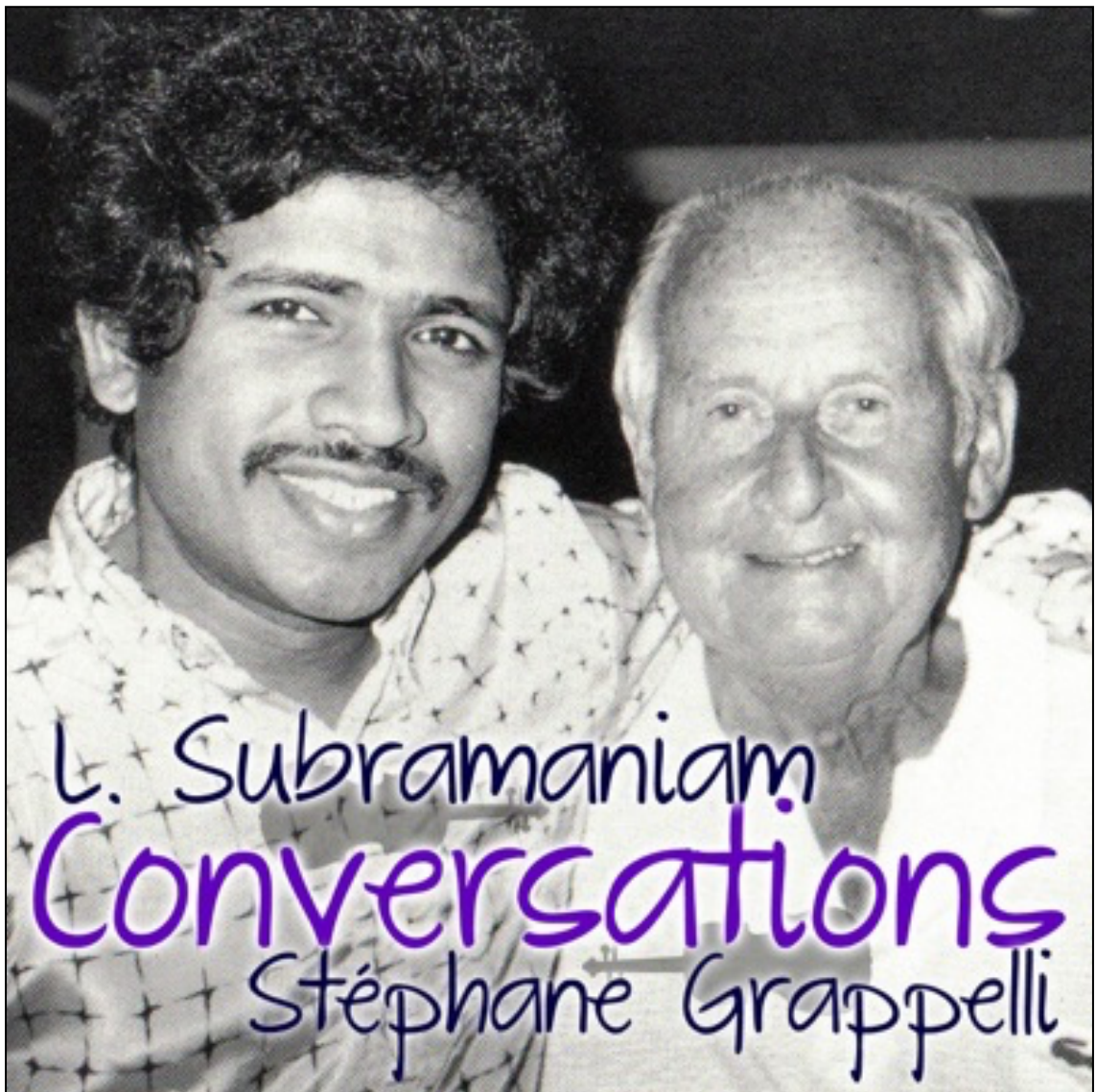
Even as Subramaniam was doing well as an accompanist, his father had bigger dreams. He wanted his son to perform solo concerts in the international stage, while popularising Carnatic music and bringing it recognition as classical music.

Breakthrough in America

After completing his medical course, Subramaniam applied for scholarship and got admission in 2 universities in the US. He decided to take up the 2-year master's course in Western Classical music with California Arts University. He is ever thankful to his mother for her earlier insistence that he complete the MBBS exam and get a degree. The US university wanted a certificate to show he had indeed completed his bachelor's course! Thus, he was able to enrol in the US University only because of his mother.

His father had one piece of advice for him - he wanted Subramaniam to take advantage of his stay in the US and play violin concerts there. He told him to change his style of playing and develop techniques that did not exist in the Western music system. He advised "there is no point in conforming to their style - they need to recognise that you have something unique to offer." He also did not want Subramaniam to perform house concerts or play for small audiences - where people did not particularly care for the music or the performer. He also had a Plan B in case Subramaniam failed to achieve success in the US. He told him - "If you don't succeed there, finish your master's degree, come back to India and practise medicine."

In the University, Subramaniam spent his time practising and mastering newer techniques. He completed the two-year course within 9 months itself but remained in college for the entire duration of his course. The Dean was good enough to offer him a part-time teaching position in the University. Around the same time, George Harrison had planned the Ravi Shankar's Family and Friends tour - a 3-month tour, travelling through the US and Europe and performing in different cities. Pandit Ravi Shankar approached Subramaniam and offered to feature him on their tour. His concerts were well attended, and he attained fame and recognition. They played to packed football stadiums and performed in several major concert halls. He got opportunities to perform solo concerts in Europe, and the far East. He distinctly remembers his TV Show in Copenhagen where



he and the legendary Danish violinist Svend Asmussen were invited to play on television - Subramaniam was to play first, followed by Svend Asmussen. After listening to Subramaniam's performance, Svend Asmussen was astounded by his skilful playing, and commented, "after such a masterful concert, my playing will sound amateurish!" With such words of praise from the legendary jazz violinist, Subramaniam had indeed arrived on the international music scene. He then made a collaborative album

with French violinist Stéphane Grappelli, titled 'Conversation'.

Richard Boch, the famous producer approached him for a collaborative piece. He commented, "I have recorded many musicians, I want you to compose a fusion music album for me." Thus came Subramaniam's famous album - 'Fantasy without Limits'. He would go to the music studio and write the composition for the piano players - with proper notations that would be easy for them to read and play. The compositions had all the ingredients of Indian



Dr. L. Subramaniam, Stéphane Grappelli, Yehudi Menuhin

classical ragas and talas. Later, while he was travelling in France, he got a call from Richard Boch who excitedly announced "your piece is the top of the album, the very first!! Get ready to compose 5 more albums"...Subsequently, the album made it to the top hundred jazz albums of the year. And with that, he had chartered Carnatic music into international waters and firmly found a footing in the music world!.

Collaborative music

Subramaniam became very popular and was the face of Indian classical violin in the western world. He composed unique music albums and drew inspiration from Carnatic music. Even while being part of the global music scene, his music was predominantly Indian classical. Just as his father had dreamed, he popularised Carnatic music and it got world acclaim as a classical form; music connoisseurs stopped painting it with the common brush of folk or occidental

music. While his albums contained various elements like jazz, folk, Western classical, Carnatic - every element of music retained its individual identity even as they all blended in complementary unison. Subramaniam's inspiration for some of his music has been from Sanskrit shlokas and hymns. He composed an album for Warner Brothers called 'Global Symphony' - this drew parallels from the Sanskrit shloka 'Aigiri Nandini'. In 1987, he was invited to perform on the violin with noted musician Yehudi Menuhin for India's 40th year of independence celebrations at the United Nations. While discussing the collaboration, Menuhin remarked, "for our individual pieces, we can each of us play our select music but what are we going to play together? You please compose that part." So, Subramaniam wrote a remarkable piece called 'Journey' in Mohana raga. Menuhin played his piece standing while Subramaniam sat down on the floor to perform his part. But



Dr. L. Subramaniam in a Jugalbandi concert with Ustad Amjad Ali Khan

towards the end, Menuhin also sat down beside Subramaniam and their performance received standing ovation from the audience!

Subramaniam composed 'Fantasy' on Vedic Chants for the NY Philharmonic. He had pieces in Hamsadhwani, Chakravakam raga and included ghatam and mridangam in the ensemble - prominent musicians Subash Chandran and Vikku Vinayakram were part of the music troupe. In every collaboration, his father's words and dreams continued to constantly guide him. He dedicated his life to music and performed with all the major orchestras. He humbly credits his success and fame to his father. "My father is my guru, mentor, and inspiration. The violin as a music instrument is what it is today because of him. The techniques that he developed and his strong conviction and belief that the violin can lead the ensemble helped break the glass ceiling. He inspired the next generation of violinists to go solo and gave them the courage to follow their passion."

He sought to bring in openness to the hugely closed-in and constricted setup. Where the tradition was to include only a mridangam player in the kutcheri, his father included prominent thavil players like Veera Raghava Pillai,

Shanmuga Sundaram Pillai in his music performances.

Subramaniam apart from being a pioneer of Western classical and fusion music also started North South jugalbandis with Ustad Ali Akbar Khan. He also performed with Ustad Amjad Ali Khan on the sarod, with Bismillah Khan on the Shehnai for their album Live in Geneva. He collaborated with Pandit Jasraj - where he sang only aalaps for the entire duration of the concert. Pandit Jasraj was a little sceptical about how this would be received by the audience. But their performance was hugely appreciated, and music connoisseurs enjoyed their unique concept and presentation. This also prompted Subramaniam to do similar one-hour solo sessions with just the tambura as an accompaniment.

Subramaniam reminisces, "My father had developed a huge repertoire with hundreds of compositions. He had mastered the Attathala varnam in Bhairavi, playing it in 3 speeds. He was popularly referred to as 'Pancha Nadai'. Palghat Mani Iyer and I wanted to try out a similar exercise. We played the Mohanam raga in 15 speeds and Hamsadhwani in 12 speeds. This was something that no one had ever tried before and was always thought of as 'undoable'.



Dr. L. Subramaniam in a Jugalbandi concert with Pandit Jasraj

But we proved them wrong - we set a new standard in Carnatic music, adding to its rich heritage.”

Drawing Inspiration

When his mother passed away, he was grief-struck; it was around this time that Zubin Mehta asked him to work on an orchestral piece. Subramaniam was too depressed to take it up. But his father, who had been married for nearly 50 years and was quite lost without his wife, told him to write a piece in his mother's memory. The Vedic chants that he listened to during the 12-day mourning period inspired his piece titled - “Fantasy on Vedic Chants.” Again, after his father's death, he composed an orchestral piece in his memory titled “Beyond”. He was inspired by the belief that one's soul does not perish but enters the body of another and keeps being reborn in different forms. He tried applying this analogy - the violin was like the soul; it kept getting in and out of the orchestra.

During the forced COVID lockdown, Subramaniam worked on recording his father's versions of classical compositions. He mentions, “My father knew so many varnams. He made me learn them meticulously.” Subramaniam recorded around 30 varnams and 126 compositions. Of these 30 varnams, 27 have been handed down from his father. The other three are his own compositions. One is a pancha nadai based varnam. The other is a Dasharaga-

malika varnam, themed on the navarasas and an additional bhakti-rasa. The third one is in reetigowla, composed on request.

In an attempt to offer wholesome music education that focuses on both theory and technique, he started the music school - Subramaniam Academy of Performing Arts - forming the brilliant acronym ‘SaPa’ (full detail in page 26). His children, Bindu and Ambi successfully run the academy with inputs from their father. Subramaniam understands the power of music - it develops spontaneous creativity and brings about emotional, intellectual, and spiritual balance. Introducing it as a subject to young children will help them immensely. He is happy that today music can be selected as an elective in colleges along with mainstream subjects.

Lakshminarayana Global Music Festival - LGMF

Subramaniam started the Lakshminarayana Global Musical Festival in his father's memory; in fact, this was his wife Viji's idea. Prof. V Lakshminarayana passed away in Dec 1990, and they organised the first LGMF after his first death anniversary in January 1992. The festival commemorated Prof. V Lakshminarayana's vision and all that he held dear - a festival beyond borders integrating global music; a coming together of various genres of music and instruments and respecting all forms of music while paying homage to musical brilliance. For the inaugural session, Subramaniam approached

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MS Subbulakshmi to invite her to the festival and request her to light the lamp. She graciously accepted and said she would sing the prayer song if Subramaniam also performed with her. He also wrote to the then President Venkatraman about the function and requested him to send a message about the same. Subramaniam was pleasantly surprised when he received a fax from the President's office conveying his best wishes for the success of the festival. Thus, the very first edition started off momentarily.

The festival is almost a month long with concerts organised in India and around the world. Musicians from all genres - jazz, folk, Hindustani, Carnatic, Flamenco, pop - are invited to perform. Over the years, several noted musicians like Yehudi Menuhin, Bismillah Khan, Balamurali Krishna, Gangubhai Hangal, Corky Siegel - harmonica player, Saxophonist Ernie Watts, have performed here. Subramaniam also composed several symphonies collaborating with a number of musicians including a few from Africa. For India's 75 years of Independence, he composed the symphony titled 'Mahatma's Symphony' - this had over 200 musicians scoring music and was performed in several countries like Italy, Spain, Switzerland, Kazakhstan. Currently he is working on the big orchestral piece titled 'Navagraha Symphony' that draws inspiration from the Indian shlokas and ragas.

The festival also honours musicians with a lifetime award. Composer Yehudi Menuhin was the first recipient of the Prof. V Lakshminarayana Award which was conferred upon him by the then President Shri KR Narayanan.

The 31st edition is to be conducted this year. Till now, the festival has travelled to 25 countries, 55 cities in 5 continents! Even during COVID, although live performances did not take place, the festival did not stop. Video recordings of performances from across the world were screened on the web - Pandit Jasraj recorded his video from New Jersey, SP Balasubramaniam from Chennai, KJ Yesudas from Houston.

Fond remembrances

Palghat Mani Iyer

Subramaniam has played extensively with the great mridangam vidwan, Palghat Mani Iyer and has fond memories of his association with him. He recalls, "he was a man of few words and was completely focussed on his performance". He remembers an incident when he and his brothers performing as the Violin Trio were travelling by train. His father and Mani Iyer were also in the train. They were 6 of them and had the compartment to themselves. Mani Iyer was quite comfortable talking to them but as soon as someone else walked up to their seat,



Dr. L Vaidyanathan. Dr. L Subramaniam. Dr. L Sankar violin trio accompanied by Palakkad Mani Iyer

he would close up like a clam and would not utter a single word!

Subramaniam remembers the time when television was introduced in India. The TV producer wanted to air his solo performance as the first violin concert to have both the Carnatic and Western elements. The Producer had requested Palghat Mani Iyer to accompany Subramaniam for the concert, but Mani Iyer was sceptical and refused to play on TV. Subramaniam met him in the Woodlands Hotel in Madras and requested Mani Iyer, 'Mama, I will play on TV only if you perform on the mridangam.' On the day of the recording, he came to the studio and the performance was recorded.

Semmangudi Srinivasa Iyer

Subramaniam narrates his early moments with the music legend Semmangudi Iyer. Their family was living on the same street - Lloyd's Lane - as Semmangudi; his father took young Subramaniam to their house. His father explained that Subramaniam had completed his degree in medicine and was planning to study western composition in the US. Semmangudi's reaction was hilarious. He commented, "no composer ever gets famous or receives acclaim when he is alive. Recognition comes post his death." He

urged Subramaniam to be a doctor and practise medicine.

Subramaniam recalls the concert where he was accompanying Chembai. It was during the Ramanavami celebrations organised in Chennai. Semmangudi also attended the concert and after listening to his playing, he commented, "this boy has something special. His bow is akin to the bow of Lord Rama, there is magic in his bowing." The Governor of Tamil Nadu went on to give him the title "Violin Chakravarthy!"

Bitter- sweet memory

Subramaniam distinctly remembers the overnight music festival in France in the year 1990. He was playing solo and was the face of the Indian violin. Music legend Grappelli was also part of the concert, and they were to play their piece 'Conversation' together. In most of the posters, Subramaniam was given top billing even though Grappelli was the superstar. Subramaniam was worried that this may cause a problem. He spoke to his father before every concert and shared his fears. His father allayed his fears and said, "I have taught many students, there can be only one 'chakravarthy' and that is you. So why do you worry? You do your part and don't fret about the results." He had never heard his father complimenting him before - he



Dr. L. Subramaniam with wife Viji Subramaniam

would always down-play his skill and find things that he could work on. It was the rare moment when his father acknowledged Subramaniam's prowess. That night, their concert was a huge hit and they received immense appreciation. The next week, Subramaniam returned to India and showed a video clip of the concert to his father who watched it smilingly.

Marriage and family

Subramaniam married fellow musician Vijayshree Shankar; she was a singer in her own merit and used to tour the US, performing with her mother. They had 4 children and lived in the USA for many years but sadly she passed away in February 1995, after fighting a battle with cancer. Subramaniam then returned to India in 1996 and has since been living here. Their children are trained in music - like their father, they are trained in both Indian and Western classic music. Elder son Narayana is a surgeon of oncology. Daughter Bindu is a singer and song writer and runs the Subramaniam Academy of Performing Arts (SaPa) along with son Ambi (See special section on SaPa on page 26). Son Ambi is a violinist; just as Subramaniam learnt his lessons from his father, Ambi too, learnt from Dr. L. Subramaniam. And just as Subramaniam's father had him play a solo piece

as a 6-year-old in Jaffna, similarly, Ambi too had his first public performance as a 8 year old at the Indian Embassy in Sri Lanka. Subsequently in 2003, as a 12 year old, he was featured at the beginning of the Lakshminarayana Global Music Festival at the Gateway of India where Dr. L. Subramaniam performed with jazz violinist Jean Luc Ponty. Father and son have since played several violin duets together.

In 1999, Subramaniam married famous playback singer Kavita Krishnamurthy. He has performed and recorded several concerts with her.

Subramaniam enjoys performing with his children. As he puts it, "Not only is it a time for bonding with the children, but it is also reassuring that they are headed in the right path and pursuing music passionately."

Advice to youngsters

Subramaniam truly understands the difficulties associated in making it big in the music world. He says "Getting there is tough and retaining the top spot is tougher". He is from the era where practice was paramount - they spent 6 to 8 hours a day practising the violin and thus developed mastery over the art.

As we came to the end of the interview, we are left with his words of wisdom. He says, "practise and publicity - both are important. But please be mindful that you do not reverse the time allocated to each. You may get some visibility with the web site and social media presence, but if this is not backed up with technical prowess and talent, your fame will be short lived."

Guru Prof. V Lakshminarayana

Prof. V Lakshminarayana is attributed to creating several violin techniques to make Carnatic violin suitable for a solo performance. He was a great violinist and trained several young promising violinists including his three sons - Vaidyanathan, Subramaniam and Shankar. He felt strongly that the violin was not accorded the prominence it deserved - the violinist could not independently attract crowds, he could only accompany a vocalist. And even then, the time allotted for solo playing was very



Prof. V Lakshminarayana

limited and he had to literally play second fiddle to the singer. His deep desire was to correct this anomaly and help the violinist gain prominence as a solo performer. He also realised that Carnatic music was not being appreciated by the western world and was wrongly perceived as some sort of folk music. He wanted to popularise it and take it to the highest levels - where Carnatic musicians could perform to western audiences in celebrated venues like the Lincoln Centre, Carnegie Hall, Royal Albert Hall, Sydney Opera House. He worked tirelessly and took up every opportunity to promote Carnatic music in the western world and helped bring it recognition as classical music.

Prof. V Lakshminarayana's love for music was sown early by his mother. She was not a professional singer but loved Carnatic music immensely. She ensured that all her children learn music - Easwaran and Raghavan trained on the mridangam; Krishnan, Venkatachalam, and Lakshmi Narayana learnt vocal music from the legendary Gopala Bhagavathar, a disciple of Parameswara Bhagavathar who was the court

musician of Shri Swathi Thirunal. In addition to vocal music, Prof. V Lakshminarayana was fond of the violin and started playing the instrument too. Prior to him using it, the instrument was relatively new in Carnatic music circles. Baluswamy Dikshitar, Muthuswamy Dikshitar's brother, started playing the violin in kutcheris. Chowdaiah, Dwaram Venkataswamy Naidu were the other noted violinists, but they all mostly accompanied the vocalist in concerts.

Prof. V Lakshminarayana developed several techniques and improvised the playing by focussing on the advantages that the violin had over other instruments - it was non-fretted, could sound similar to and match the highs, lows, and inflections of vocal singing. He introduced vigorous right-hand techniques and devised innovative ways to bring out all the microtones that one could sing.

Around this time, he lost his father and had to bear the financial burden of supporting his brothers and family. To this end, he learnt shorthand and took up a stenographer's job, but he continued to train on the violin and hone his playing skills.



Dr. L. Subramaniam with wife Kavita, son Ambi Subramaniam and daughter Bindu Subramaniam

During the 1950s, he took up a job as an Assistant Professor of Music in Jaffna. He continued to teach and improvise on the violin. He also helped organise music concerts in Jaffna and performed extensively on the violin. During one such performance in the Kandaswamy temple, he wanted young Subramaniam to play a solo piece. But the organisers were not keen about allowing a 6-year-old boy to take the stage. Prof. V Lakshminarayana knew that his son was extremely talented and could certainly give a creditable performance on his own. Despite the organiser's reluctance, he had Subramaniam perform. And the audience was thrilled to see the young prodigy play the violin skilfully.

They were all praise for the father and son, while the organisers lapped up the praise sheepishly and took credit for young Subramaniam's artistic playing!

After the 1958 Ceylon riots, he returned to India and continued to play the violin. He was also a noted composer. He earned the nickname of 'Pancha Nadai' as he tried to play varnams in five speeds - something that no one had ever attempted before. He successfully trained several students who were passionate about music, to perform on the violin.

He also brought about a complete change in the music world by breaking age-old traditions. Where only the mridangam player would be a part of the kutcheri, he introduced thavil and ghatam players in the concert. He introduced openness to performances by blending Carnatic and Hindustani elements. He was a visionary and a revolutionary.

The violin as a key Carnatic music instrument took shape with his innovative bowing skills and techniques. The Indian government recognised his immense talent and vast contribution to the music world by issuing a postal stamp in his honour.

(Sudha Balachandran, a Chartered Accountant by profession, decided to take a break from corporate life. She currently spends time reading, writing, pursuing other hobbies and driving her kids mad!. Her writings can be read at <http://sudha-balachandran.blogspot.com/?m=1>)

While Subramaniam did try the Madras University for a diploma in music, he realised he had to go to Annamalai University for a four-year diploma. In the end he went to America and joined the California Institute of Arts.

"Most of the people there were local white Americans. I was the only brown guy. I used to work really hard as a teaching assistant. I asked for a piano and a room, which they gave me to teach. I used to work and practise there. I would wake up and rush to class and I would sit at the end, because nobody used to talk to me. I did not have any friends, Subramaniam recalls.

While working on one assignment, a professor recognised Subramaniam and praised him. After that everyone started talking to him.

The Subramaniam Academy of Performing Arts (SaPa)

The Subramaniam Academy of Performing Arts (SaPa) was founded in 2007, by violinist Dr. L. Subramaniam and Bollywood playback singer Kavita Krishnamurti Subramaniam. It is run by their daughter singer/songwriter Bindu Subramaniam and son violinist Ambi Subramaniam.

SaPa takes in musically inclined children as young as three years old and helps them build a career in music. The institute uses Baby Rooms, baby Dikshitar and Tyagaraja characters in the textbooks, and stuffed toy musical instruments to make music fun for children. The focus is Indian classical music, but students are also exposed to music from over 20 countries.

Headquartered in Bangalore, SaPa's has centres in Sanjaynagar and Rajajinagar, as well as cen-

tres in Mumbai and Chennai and also tutoring thousands of people online

Classes

SaPa offers ongoing classes in various subjects: vocal, violin, western piano, western theory, songwriting, drums, mridangam, konnakol, western voice, and choir. In addition, special six-week courses are available to professional International musicians looking to incorporate elements of Indian music into their work.

Examination

SaPa conducts formal examinations and certifications for its students to test their all-round music skills: technical, theory, and performance. Its exams are conducted at the end of every academic year (or musical level). Broadly, the

Bindu Subramaniam and Ambi Subramaniam at the SaPa academy



institute provides assessments for the SaPa Baby level, intermediate level, and advanced level.

SaPa in schools

Founded in 2014, SaPa in Schools is an initiative of Bindu Subramaniam to integrate music into the mainstream academic curriculum. Its aim is to provide music for all children, irrespective of background or circumstance.

SaPa in Schools works with over 30,000 students in India annually (as of 2019), through partnerships with schools in five Indian states - Karnataka, Tamil Nadu, Kerala, Andhra Pradesh, and Maharashtra.

Teachers Training

In collaboration with the Norwegian Academy of Music, SaPa in Schools provides structured teacher training programs to music educators. Teachers are trained to deliver the SaPa in Schools curriculum to children of different age groups and cultural backgrounds. Full-scale training programs are conducted twice a year, and the institute conducts regular spot checks to ensure that the curriculum is implemented in schools effectively.

The teacher training process is two-fold; educators are taught both the curriculum and method. The curriculum includes the global component, which teaches children about the culture and music of fifteen countries, and a Music and The World Around component, which draws parallels between music and subjects like mathematics and science.

Undergraduate Course in Music

In collaboration with Jain University, the Norwegian Academy of Music, and the Lakshminarayana Global Centre for Excellence (LGCE), SaPa offers India's first undergraduate course in music education, performance, and technology.

The SaPa Show

The SaPa Show is an educational TV program for young children. It is anchored by Bindu Subramaniam, and Ambi Subramaniam. It features artists from around the world. The show aims to teach Indian classical music to children who

may not have access to it, and is structured to introduce a new instrument or artist every week.

Started in 2016, The SaPa Show has been described as "the antithesis of the typical musical reality show."

The Lakshminarayana Global Centre of Excellence (LGCE) - Honours BA Hon, MA, PhD, Diploma & Certificate Courses in Music

The Lakshminarayana Global Centre of Excellence (LGCE) was founded by violin icon Dr. L Subramaniam and legendary Bollywood playback singer Kavita Krishnamurti Subramaniam. This course is designed to bridge the gap between the gurukula system, (which emphasises on practical performances) and university education (which emphasises on theoretical approach).

Music, the finest of the fine arts, being a practical art form, mastering this cannot be achieved only by reading textbooks. The course takes a holistic approach to music and offers both practical and theoretical education. While the course is rooted in traditional Indian music, students will also gain exposure to global music & music-related concepts. The course focuses on music performance with education and students will also have a first-hand experience of being a part of LGMF (Lakshminarayana Global Music Festival) which is the biggest global music festival. Highlights of this festival are bringing in international artists and collaborating with Indian artists and the main motto is to 'creating new collaboration and pushing the boundaries of music beyond borders.'

LGCE is collaborating with premier institutes like Jain University (Bangalore, Karnataka) & Vishwakarma University (Pune, Maharashtra) for offering University Grants Commission (UGC) approved degrees & certificates for its courses.

Pārśvadeva's "Samayasāra"

Original article in Kannada by Vidushi Dr.TS Satyavathi

Translation to English by Sachi R. Sachidananda

(Courtesy Karnataka Ganakala Parishat)

From the time of Bharata's Nāṭyaśāstra, we have benefited from works on the theory of our classical music. Most of these works have been written to reconcile the aspects of Saṅgīta Lakṣya and Saṅgīta Lakṣaṇa (practice and theory) of our system. For example, while Somanātha says, "Rāgavibodhaṃ vidadhe virodharodhāya lakṣyalakṣaṇayoḥ", the author of "Saṅgīta Sudhā", Govinda Dīkṣita says, "Lakṣyasvarūpe hi vicintyamāne nānā prabhedaḥ parihṛtyate hi naiko'pi śāstra tu guṇo vibhāti". Rāmamātya opines in a similar vein in his work, "Svaramela Kalānidhi".

However, eschewing all these controversies, there exist a few theoretical works that describe the systems of music prevalent in their times. Among them can be included Pārśvadeva's "Samayasāra". The reason is that the most controversial aspects such as the number of Śrutis, details of Jāti, Grāma, are not given importance by this author. The meaning of Samaya can be taken as Niyama or rule. Therefore, Pārśvadeva focuses on the prevalent rules of theory at that time.

Getting to know about an author's time period, where he lived, and his life always helps in understanding his work better. However, at this time, what we know is very little about the author Pārśvadeva of the work "Samayasāra". Pandit Ganapathi Shastry brought to light the manuscript unearthed in the Panjar Palace in 1917. In his preface, he says, "It is not known when and where the author lived." In keeping with other traditional scholars' ways, Pārśvadeva says nothing about himself by way of an introduction to the work. This makes his background a riddle. It is also possible that he may

have mentioned his background in a section of the manuscript which has since been lost.

However, even if imprecise, an estimate can be made of Pārśvadeva's time. A reference has been made to Pārśvadeva's "Samayasāra" in "Saṅgīta Sudhākara" by its author Simha Bhūpāla. This work is in fact a commentary on the epochal "Saṅgīta Ratnākara" by Śārṅgadeva. Not only does Simha Bhūpāla mention the author Pārśvadeva and the title of the work, "Samayasāra", but he also quotes many shlokas from it for adding validity to his own interpretations. This is so extensive that we can take recourse to "Saṅgīta Sudhākara" for determining the accurate recension of many sections of "Samayasāra" predating by a century Simha Bhūpāla. We do know from many sources that Śārṅgadeva, Simha Bhūpāla, and Kallinātha, the author of another commentary thereof, "Kalānidhi", lived a century apart from one another. Therefore, if Śārṅgadeva's period was the 13th century CE, Simha Bhūpāla would have lived in the 14th c. CE and Kallinātha, in 15th c CE.

Further, Pārśvadeva refers to Someśvara, the author of 12th c. work, "Mānasollāsa" or "Abhi-
laṣitārtha Cintāmaṇi" in these words:

Bhāṇḍīka Bhāṣayoddiṣṭā Bhojasomeśvarādibhiḥ and Śrī Someśvaradattila prabhṛtibhiḥ kāla svarūpaṃ purā proktam.

Also, Śārṅgadeva never refers to Pārśvadeva. Therefore, Pārśvadeva would appear to be later than both Someśvara and Śārṅgadeva. Or, Pārśvadeva could have been a contemporary of Śārṅgadeva.

Another factor useful in determining the time period is the fact that while mentioning Nibad-

dha Gītaṅgas, Pārśvadeva mentions five different Prabandha Jātis with aṅgas of 6, 5, 4 and so on. He does not give these any specific names. He also gives a reason for this,

Tārāvalyādayaḥ sañjñājātināṃ kaiśvidīritāḥ aṅga-saṅkhyāviyogastu naivaitāḥ sammatāma-ma.

Translated, it means that some have given identifiers for these, but those identifiers do not give any indication of the aṅga-saṅkhyā, therefore he rejects that nomenclature. In a similar way, we know that Śārṅgadeva was the first one to accord names for the Prabandha Jātis. This makes us conclude that perhaps Pārśvadeva belonged to the end of 13th c. CE or early 14th c. CE.

Pārśvadeva begins his work with these affirmations: The world is made up of Nāda, Svara comes from Nāda. Gīta Vādyā Tāla arise. Then Agni and Māruta unite in samyoga giving rise to Nāda. In this regard, he follows the dictum of earlier authors, Nādottpattiriyathānugas-tramidānīmabhidhīyate.

He categorises the voice or Dhvani in four groups – kābula, bimbala, nārāṭa, and mīsraka. He then describes the characteristics of the voice. He says Ālapti is of sixteen types, and lists only eight. But in the second Adhikaraṇa of his work, he says Ālapti is of two kinds - Rāgālapti and Rūpakālapti. After stating Varṇāśrayāstu vijñeyāhylaṅkārastrayodaśa- there are thirteen alaṅkāras as Varṇāśrayās, he goes on to mention only the first four, i.e. Prasannādi, Prasannānta, Prasannamadhya, and Prasannādyanta, out of the 34 alaṅkāras mentioned by Matarṅga. Drawing from his mentioning of 7 Gamakas and alaṅkāras, we still get only 11. However, later on, he mentions the Svaravṛttis in accordance with Gamakas as Ṭhāyas. The Ṭhāyas or Sthāyas he gives are comparable to the alaṅkāra characteristics described by Matarṅga.

Striking Technical Terms

Some of the technical terms that Pārśvadeva coins in relation to classical music are indeed striking. For example, Gamaka, Svara, Śārīra,

Kṣetra, and Dhātu. He defines Svara as Svayaṃ yo rājato nādaḥ Svaraḥ sa parikīrtitaḥ. Translated, he says, "that sound that emanates without any other aid or support, manifesting itself, is a Svara."

Among the seven Svaras, the central one that establishes the character of the Rāga is the Vādi or Amśa or Jīvasvara. The matching or consonant note would be Samvādi, the non-matching or dissonant note would be Vivādi. The one with both characteristics is Anuvādi. Here, a question would arise: how can the same Svara be both consonant and dissonant? Perhaps we should say that this third one, Anuvādi, is neither consonant nor dissonant.

The opinion of all earlier scholars has been that one would be better off by minimising the use of Vivādi Svaras. To accomplish this minimal usage, Pārśvadeva moots ways such as Lopa, Alpa Prayoga, Alpa Sparśa. Another important point to note is that any Ṣaḍava Rāga (six Svaras scale) is developed by dropping the Vivādi Svara. In the same way, the five-noted Auḍava Rāga would drop two Vivādi notes.

While discussing Gītas employing the Ṭhāyas mentioned before, Pārśvadeva describes the way these have to be played on stringed instruments. He accepts the 22 Śruti system of his predecessor scholars and says that this forms the basis of the seven Svara architecture of the Rāga system.

Rāga Prabandha

One can readily appreciate how the concept of music changes from one period to another by studying the approaches and definitions given by scholars of different time periods. Two works separated by one or two centuries show marked differences. For example, the characteristics of the Rāga "Varāṭi" given by Pārśvadeva have nothing in common with the way it has been defined by Someśvara. But the Rāga "Drāviḍa Varāṭi" and a few others are defined by both authors with identical characteristics.

Pārśvadeva defines the structure of 43 out of the named 101 Uparāgas. In the fourth Ad-

hikaraṇa, he discusses composed Gītas. The defining trio of attributes of a Gīta are Rūpaka, Vastu and Prabandha. A Prabandha is built on four Dhatus and six Angas.

The four Dhatus are Udgrāha, Melāpaka, Dhruva, and Ābhoga, with Dhruva being the main one. If one wants to go to Tridhātuka or Dvidhātuka, one may drop Melāpaka, and Ābhoga, but not Dhruva. There has been no mention of Ekadhātuka Prabandha, so we may conclude that the current form of Pallavi singing is not from ancient times.

Pārśvadeva mentions Aniryukta and Niriyukta Prabandhas in addition to which he broaches Ubhayātmaka as a third variant. Among Śuddha Sūṇḍa Prabandhas, unlike Someśvara and Śārṅgadeva, he does not categorise Elā Prabandha as Mātreḷa, Varṇaḷa and so on. Dhruvaṃ Gīta...

To avoid making the treatise too big, he seems to have not mentioned them.

Ābhoga, the last one of the Caturdhātus, should have a mention of the singer's name. Ābhogaśca tato geyo gaturnamnā virājitaḥ alternatively Ābhoge varṇanīyasya nām gātuśca nikṣipet, states Pārśvadeva.

In combining the seven Svaras, the intended communication, i.e. the Sāhitya or lyric and Svara should be combined as one in Prabandha Svarārtha. That is what we currently see as the Svarasthānapada. Composing and singing impromptu (Āśuracanā) was a speciality of that time. tadānomeva racitaṃ bhavet tatsamayābhidaṃ or as Someśvara states, śīghraṃ racayate gītmanusaraṇca gāyati.

Instruments

In the second Adhikaraṇa (section), while describing instruments, he lists Tata, Avanaddha, Ghana, and Suśira as four types of instruments. But he states that any instrument not aligned to singing or dance will be insipid/dry. Among stringed instruments, Vīṇā is supreme, especially Ekaṭantrī Vīṇā. Based on the method of playing, its structure, its acoustic reach, and the number of its strings, the Vīṇā is of ten types. The method of playing the Vīṇā as well as its

construction method has not been described, but he does mention its many parts. As he says, the Vīṇā player requires a good voice and an effective vocal technique too. Therefore, in all probability, Vīṇā players would have sung along, too in those times.

Then he comes to the instruments that cause metallic resonance, a sharp struck sound, and so on, in the category of Avanaddha or percussion. The techniques of striking them, the hand strokes, the different sound varieties, and the materials used, have been considered by Pārśvadeva. Sound comes from the hand stroke, the syllables emerge from strokes, and the sequence of syllables create a sound pattern, the final result being the musical output of the percussive instrument. The term Vādyavastu indicates what is the desired musical output.

In the context of Vaṭaha, twelve Vādyavastu types have been mentioned. Sarala, caupaṭa, kirivala, phaṇāmila, gatistharu, mṛdaṅgavāḍakotamaram. The player who plays sweetly and softly is called Sarala. We can add that such an instrumentalist is also Virala (a rare one)!

The wind instruments called Vamśa have been listed with different lengths – 14 inches, 12 inches, 11 inches and 10 inches (Aṅgula) which we call flute or Veṇu, Jaya, Vijaya, Nanda, and Mahānanda. These instruments can produce 2, 3 or 4 notes. Played with one's fingers, they can produce seven types of Gamakas too.

Starting with Yati, 20 different instrument types have been described. In this context, he says,

tālaśchando avagatyārtha virāmeyaḥ śrutipriyaḥ |
vādyate vādyahīnaṃ so yatirityābhidhīyate ||

During the playing of the instrument, the silences/pauses for the sake of Tāla and Chandas requirements are called Yati, says Pārśvadeva.

Pārśvadeva devotes the sixth section (Adhikaraṇa) entirely to the treatment of the subject of dance (Nṛttasāra).

Tālavicāra or Rhythm Cycles

In the seventh section (Adhikaraṇa), Pārśvadeva restates the dictum,

“Gītaṃ vādyāṇa nṛtyāṇa tālahīnaṃ na rā-jate”

with a positive declaration,

“Gītaṃ vādyāṇa nṛtyāṇa layam tāle virājate”,

thus extolling the importance of Tāla. In Pārśvadeva’s exposition of Tāla elements, Anudhru-ta and Kākapāda have not been mentioned. The time span for uttering five short syllables is one Mātra. Two such Mātras make up one Citramārga, four Mātras make up one Anuvarti, and eight Mātras make up one Dakṣiṇa. The substratum of time flowing behind the Tāla cycle is what is termed Laya.

“Tālāntarālavato yaḥ kālo asau layanāllayaḥ”.

This is of three types, druta, madhya and vilam-bita. After listing more than a hundred types of Tālas, Pārśvadeva focuses on a few important ones for detailed exposition. Just like a Homa offering without incantations, songs without Tāla are ineffectual in the view of Pārśvadeva.

In the final section, the ninth Adhikaraṇa, he mentions six Pratyayas of Tāla. Unfortunately, this section is fragmentary with portions lost, so we are unable to make much sense of it.

Sabhā Sampradāya

After such a comprehensive treatment of the subject of music theory, Pārśvadeva devotes the eighth section (Adhikaraṇa) to summarising whatever has been stated until that point and paints a picture of singers, four types of in-

strumentalists, and dancers, categorising them into Superior, Average and Inferior types. He describes the merits and deficiencies of each type. He depicts a royal court scene where a competition would be held between various artistes from different disciplines. The rules of engagement are also discussed. The king pre-sides over the proceedings. Other descriptions cover the audience, the protagonists and their rivals, the four elements of engagement, how the competition spans four levels, and so on. Women and men, and a disciple and his teacher should not compete against each other. Vāggeyakāras (composers) competing there should present only Sūḍas. This implies that Sūḍa was the highest form of musical art being presented.

Thus, beginning with the origin of sound pro-duction, until the end of his work, Pārśvadeva faithfully follows the path trod by Matarṅga and others. In many of his discussions, Pārśvadeva resembles Someśvara. In the eighth Adhikaraṇa, Saṅgīta Samayasāra follows the style and flow of Mānasollāsa in its Gīta vinoda and other parts. But significantly, Pārśvadeva dwells most-ly, throughout his work, on the Deśīya or non-classical expositions prevalent then.



Karnataka’s Senior Mridangist Vidwan AV Anand was honoured ‘TTK Award’ by The Music Academy, Madras on 01 Jan 2023 during the annual sadas.

Born on April 16, 1936, he trained under Ban-galore KS Manjunath who came from the tute-lary lineage of Pudukkottai Vidwan Dakshina-murthy Pillai. Vidwan T Chowdiah identified his talent at a very young age and made him an accompanist. He has performed with doyens of yesteryear musicians and is our last connection to the by golden era of music.

Sangeeta - Samskrita

Vrinda Acharya, Bangalore

In the expression of his subtlest emotions and in his quest for eternal peace, man has been using art since time immemorial. To an Indian artist, all forms of art are manifestations of beauty and this beauty has always been the ultimate truth and divinity. The Supreme Being has throughout been regarded as the creator and lover of beauty and therefore, the aim of all forms of art in India is to attain fulfilment through 'Ananda'(bliss). Accordingly, art forms in this country have been associated with Divine worship; the inspiration is always Bhakti – Devotion to God, and music is no exception to this.

Music has been considered as the finest of fine arts and has always occupied a central place in the imagination of Indians. The range of musical phenomenon in India extends from simple melodies, commonly encountered among hill

tribes, to what is one of the most well developed 'systems' of classical music in the world.

Language has a significant role to play in musical expression. Peaks of excellence have been reached by many great maestros in blending sangeeta and sahitya. Samskrita, an ancient and classical language of India, the mother of the Indo-European language family and the vernacular of the first ever and the most primordial literature of the world known to mankind- the 'Rigveda', has been making monumental contribution to Indian music over the centuries.

Samskrita is basically a language based on sacred sounds and vibrations that were realised by mystics and yogis from deeper and higher states of realisation. Patanjali, in his 'Mahabhashya', has enunciated “संस्कृत्य संस्कृत्य पदानि उत्सृज्यन्ते इति संस्कृतम्” meaning it is a 'perfect-



ed', 'refined' or 'polished' language. Sri Aurobindo has remarked - "Sanskrit language, as has been universally recognised by those competent to form a judgment, is one of the most magnificent, the most perfect, the most prominent and wonderfully sufficient literary instrument developed by the human mind." Furthermore, Sanskrita is indeed the bed rock of our 'sanskriti' as proclaimed by the popular saying "संस्कृतिः संस्कृताश्रिता". The corpus of Sanskrita literature embodies a rich tradition of poetry, prose and drama as well as extraordinary and all-encompassing texts on Vedic dharma, science, technology, philosophy, medicine, mathematics, astronomy, art, architecture, grammar, etymology, law, economics, agriculture, morality and so on. Yet, it is difficult to give an idea of the enormous extent and variety of that literature, which has been growing since the past 3500 years. Research has revealed that the number of ancient Sanskrita manuscripts existing even today amounts to about 10,000, which is more than the whole classical literature of Greece and Italy put together. It is noteworthy that, though ancient and classical, Sanskrita, due its cultural and religious significance, is still used as a medium of expression by scholars throughout India. Such is the grandeur of this language and the marvellous continuity between the past and the present in India, that in spite of repeated foreign invasions, social convulsions and religious reforms, Sanskrita is still the only language that is spoken over the whole extent of the vast Indian sub-continent. An old saying goes "भाषासु मुख्या मधुरा दिव्या गीर्वाणभारती" meaning, it is the sweetest and purest of languages.

The association of Indian Music with Sanskrita is as old as Sanskrita itself. In Sanskrita, music is called gaana, geeti or sangeeta. In the Vedic age, the Samagana method of chanting Vedic verses was in vogue. The Samaganas were possessed of different numbers of notes, registers, metres and literary compositions (sahitya). Musicological rules and other relevant details about Samagana are spread all over in different Pratishakhyas, Shikshas and other Sanskrita

texts of that age. Moreover, it is widely acknowledged that the origin of Indian Classical Music can be traced to Samagana and, passing through various stages in the course of its development, it has given way to two styles of music namely Karnatic and Hindustani.

The contribution of Sanskrita towards Indian Music is phenomenal. This contributory association can generally be understood from two points of view -

- i. Sanskrita treatises on Musicology.
- ii. Sahitya or Patya (Literary compositions) for music

Sanskrita Treatises on Musicology:

Musicologists have produced volumes of authoritative works on Indian music and shaped both Karnatic and Hindustani Music to their present-day status. Most of these works on musicology are in Sanskrita. Different Shiksha, Pratishakhya and other Vedic Texts related to Samagana, the 'Natyashastra' of Bharatamuni, the 'Bharatarnava' of Nandikeshvara, the 'Brihaddeshi' of Matanga, the 'Naradiya Shiksha' and the 'Sangeetamakara' of Narada, the 'Sangeetaratnakara' of Sharngadeva, the 'Ragatarangini' of Lochanakavi, the 'Svaramelalanidhi' of Ramamatya, the 'Sadragachandrodya', the 'Ragamala' and the 'Ragamanjari' of Pundareeka Vitthala, the 'Ragavibodha' of Somanatha, the 'Sangeetadarpana' of Damodara, the 'Chaturdandiprakashika' of Venkatamakhi, the 'Sangeetaparijata' of Ahobala, the 'Ragatattvavibodha' of Shrinivasa, the 'Sangeetasaramrita' of Tulajiraja, are a few from a very long list of Sanskrita treatises on musicology. The initial Sanskrita treatises on music explained sangeeta as the combination of vocal music, instrumental music, and dance (geeta, vadya and nritya). On the ground of reality, all three are independent of each other; nevertheless, geeta subordinates vadya, and vadya subordinates nritya. So, the vocal aspect (Geeta) is predominant and hence the importance of 'Sahitya'.

Sahitya or Patya:

Sanskrita was a medium of music from a very ancient time. It formed the text part (sahitya)

of Vedic music i.e. 'Samagana'. The Adikavya 'Ramayana' of Valmiki was itself a Geyakavya. In the Mahabharata and the Puranas, we find many references of music with marga or deshi songs with Samskrita text parts. Many gatha ganas of the Buddhist text Lalitavistara are in Samskrita patya. Musicological works in Samskrita are full of different types of songs with Samskrita patya. Classical Samskrita Literature (like the "Abhigyanashakuntalam" of Varakavi Kalidasa, the 'Champoo Ramayanam' of Bhoja and the 'Svapnavasavadattam' of Bhasa) comprises many references to music with Samskrita patya. We also come across immense Samskrita hymnal literature (Stotra Sahitya). To name a few, the 'Bhaja Govindam' and the 'Soundarya Lahari' of Adi Shankaracharya, the 'Dvadasha Stotrams' of Madhvacharya, the 'Madhurashtakam' of Vallabhacharya, the 'Mukunda Mala' of Kulashekhara Azhvar and many more. The Ashtapadageetis of Jayadeva's Geetagovinda, Lilashuka Bilvamangala's Srikrishnakarnamrita and many other songs are also in Samskrita.

Samskrita and Karnatic Music:

The language of Samskrita and the art of Karnatic Music are the two pillars of Indian Culture. There have been several vaggeyakaras in the Karnatic Music arena, who have impeccably employed Samskrita in their compositions and have thus contributed to the growth of both Samskrita literature and Karnatic Music. We come across several composers who have composed in Samskrita only, as also those who have composed in Samskrita along with Telugu, Tamil, Kannada and other native languages. We shall now take a look at these composers and the use of Samskrita in their compositions.

Jayadeva:

The Geetagovinda Mahakavya of Jayadeva Kavi (around 1150) has been of great importance in the development of not only the Bhakti traditions of Hinduism, but also in the evolution of the compositional format in Indian Classical Music. With 'Rasaleela' as its main theme, this exquisite work is organised into twelve chapters consisting of twenty-four songs called Ash-tapadis made up of eight stanzas each. From the point of view of its structure, layout, simple

and rich style, gracefulness of the words and their sense, poetic brilliance, innate musicality, appropriateness of usages, diversity of figures of speech and meters, it is undoubtedly a masterpiece. The unfading popularity of Ashtapadis like '*Lalitalavangalataparishelana*', '*Vadasi Yadi Kinchidapi*' '*Nindati Chandanam*', '*Ratisukhasare*' among others, over the centuries, is sufficient evidence to prove its genius and charm.

Annamacharya:

Tallapaka Annamacharya (1408-1503), the mystic saint composer, is the earliest known musician of South India to compose songs called sankeertanas in praise of Sri Venkateshvara. He is widely regarded as "Telugu Padakavita Pitamaha". He is said to have composed more than 32,000 sankeertanas (mostly in Telugu and also in Samskrita) which are classified into Adhyatama (spiritual) and Sringara (romantic) sankeertanas. Some of his sankeertanas in Samskrita are 'Vandeham Jagadvallabham', 'Madhava Keshava', 'Nandakadhara', 'Bhavayami Gopalabalam', 'Narayana te namo namo' and 'Vande Vasudevam'. His composition style is simple mainly comprising of obeisance to the Almighty addressing Him with various names and adjectives that represent His infinite attributes. (गौणनामानि)

Purandara Dasa:

'Karnataka Sangeeta Pitamaha' Purandara Dasa (1484 - 1564) is one of the most prominent and revered composers of Karnatic music. His innovative contributions to music are considerable. He is considered to be the main architect of Kannada Haridasa literature. His compositions are mostly in Kannada and a very few in Samskrita. It is believed that he has composed as many as 4,75,000 songs a feat which is nearly impossible to replicate! His songs contain the essence of the Puranas and Upanishads and comprise of lofty ideas and sublime thoughts. His Samskrita compositions are simple but rich in their spiritual and devotional content. 'Venkatachalanilayam', 'Jaya Janakikanta' are a few of his songs in Samskrita.

Narayana Theertha:

Narayana Teertha (1580 - 1660) mastered music at a very early age and studied Puranas, Bhagavatam, Natya Shastra and other Samskrita works. He was the author of the Samskrita opera (सङ्गीत-नृत्य-रूपक) called 'Krishnalee-latarangini' on the life and pastimes of Bhagavan Sri Krishna. In this, he has ably incorporated the three limbs of literary art namely, prose, poetry and drama. He has used various literary and musical forms such as songs, prose passages, Shlokas (praises in verse), Darus, Dvipadis (couplets), etc. The lyrics are simple yet beautiful and effective. The choice of words is impeccable and most ideal for music and dance. 'Puraya Mama Kamam', 'Krishnam Kalaya Sakhi', 'Kathaya Kathaya Madhavam', 'Jaya Jaya Gokulabala', 'Avadharaya Mamishvaram', 'Rama Mathuranagari Ramya' are some notable songs from the opera, which are replete with stylistic devices and metrical varieties, making them most appealing and lilting. He is also credited with composing two other operas 'Parijathapaharanam' and 'Haribhakthisundarnavam'.

Oothukkadu Venkata Kavi:

In the galaxy of all-time great composers of Karnatic music, Oothukkadu Venkata Kavi (1700-1765) will always find a place as one of the brightest stars. His compositions being in Samskrita and Tamil, reveal absolute command over the languages, with flowing ideas executed to perfection. His Samskrita vocabulary is something beyond comparison and his lyrics are music to ears even when rendered without melody. The employment of compound words (समास), rhyme (द्वितीयाक्षरप्रास and अन्त्याक्षरप्रास) and alliteration (अनुप्रास), metaphors (रूपकालङ्कार), direct address to God (सम्बोधनप्रथमाविभक्ति), madhyamakala sahitya filled with huge clusters of descriptive words, several Yati patterns are the hallmarks of his compositions. For instance, the expressions "Samadhika-navanava-vrajatarunijanachalachalanatana-kolahala-samaye" in 'Madhavahrudi Khelini' and "Atyatishayashubhaphalavaratarusamootha-kadambavana-madhye" in

'Neela Lohita Ramani'. Many of his tamil compositions also have a touch of Samskrita in the usage of words. His prominent Samskrita compositions include the Saptaratna Kritis, the Kmakshi Navavarana Kritis, and many other independent compositions like 'Svagatham Krishna', 'Padmavathi Ramanam', 'Brindavana Nilaye', 'Gajamukha Anujam', to name a few.

Thyagaraja:

Thyagaraja (1767-1847), one of the music trinity along with Mutthusvami Dikshitar and Shyama Shastri, was one of the greatest Karnatic Music composers. Apart from the 2,000 plus compositions that he has composed, he is credited with developing and perfecting the kriti form. The concept of 'Sangati' (melodic variations on a line in the composition to beautify it) is also his brainchild. His compositions are primarily in Telugu; about 50 of his krithis are fully in Samskrita; while some, though in Telugu, contain a large number of Samskrita words.

A superficial look at 'Giriraja sutha tanaya' makes it appear as if he was referring to his grandfather Giriraja Kavi and father Ramabrahma. A closer look at the sahitya makes it clear that the reference is to Sri Ganesha, son of Parvathi, who in turn is the daughter of Giriraja. In 'Namo Namo Raghvaya', the expression "Vayu Bhoji Bhogi shayine" refers to Vishnu who is reclining on that which eats air, or in other words the serpent Adishesha who eats air as his food. Such beautiful expressions clearly show the erudition of Thyagaraja. The penultimate charanam in the Divyanama Keerthana 'Pahi Pahi Deenabandho mam' reads 'Kamalahitha Gunabharitha Rama-Kamalahithadhara vinutha'. 'Kamala hitha' refers to one who has qualities which please Kamala (Lakshmi). The same expression, when used for the second time in the same stanza is to be split as "Kamala Ahitha" which means Chandra, who is worn on the head by Shiva, who worships Rama. Similarly in 'Palaya Sree Raghuvira', the expression 'Taradheesa vadana' means Chandra vadana. In the next line, 'Taradheesa damana' means the one who killed Tara's husband Vali. He has skilfully brought dviteyakshara prasa in 'Jagadan-

dakaraka'. The charana '*Puranapurushanruvarathmajashritha*' has several words with 'ra' as the second syllable.

Mutthusvami Dikshitar:

Dikshitar(1775-1835) was himself an embodiment of Samskrita compositions. He has used profound Samskrita in his kritis, which set an example to later Samskrita composers. He travelled to many holy shrines throughout his life, and composed about 450-500 kritis on the deities and temples he visited. Each of his compositions is unique and brilliantly crafted. His intellectually appealing lyrics are in praise of the temple deity, but he has introduced the Advaita thought seamlessly into his songs, resolving the inherent relationship between Advaita philosophy and polytheistic worship. His songs also contain much information about the history of the temple and its background, thus preserving many customs followed in these old shrines. His prowess in Samskrita is attested by composing in all the eight cases (विभक्ति). His absolute command over Samskrita and the structured way in which he controlled his own mastery is incredible. We can see the exquisiteness of Yatis (गोपुच्छयति and स्रोतोवहयति) in his '*Thyagaraja Yoga Vaibhavam*' and '*Srivaralakshmi*'. His usage of words like '*Yahi, Kahi, Ehi, Dehi, Pahi*' and '*Peye, Kaye, Samudaye, Aye*' in '*Maye Tvam Yahi*' shows his penchant for word play. He also used a lot of Svaraksharas i.e., matching the syllables of the sahitya with syllables of the svaras. He was a master in incorporating the name of the Raga in the song in a very artistic and implicit manner. Dikshitar probably introduced what is called 'Samashti Charana' into the Karnatic kriti format. He has composed the maximum number of Samudaya Kritis (Navavarana, Navagraha, Abhayamba, Pan-chalingasthala, Neelotpalamba, Shodashaganapathi, GuruguhaVibhakti, etc).

Shyama Shastri:

Though Shyama Shastri(1762-1827) was predominantly a Telugu composer, a handful of his kritis are in Samskrita and Tamil as well. He was the only composer of the trinity to have composed in all the forms of geeta, svarajati, varna

and kriti. Most of Shyama Shastri's compositions are in praise of Bangaru Kamakshi and he was well advanced in the Tantrik path. He composed about 300 songs. In his "*Janani Natajana Paripalini*", his description of the greatness of Devi with words as '*Danujavairinute*', '*Shakti-sampoorne*' and the like are a testimony to the fact that his inexhaustible outpour of Samskrita words was an outcome of his deep devotion and surrender to Goddess. Equally beautiful and weighty are his other masterpieces like '*Himadrisute*' and '*Pahi Sri Girirajasute*'.

Svati Tirunal:

Multi-faceted king-composer of Kerala, Svati Tirunal (1813-1847) is another gem in the crown of Karnatic Samskrita composers. Within a short life span of 34 years, his contribution to Karnatic Music is so enormous, that he is considered on par with the trinity. He has composed all musical forms on all Gods in maximum number of languages, Samskrita being prominent among them. His Samudaya Kritis include Navaratri Kritis and Navaratnamalika, in addition to several individual songs like '*Pahi Jagajjanani*', '*Deva Deva Kalayami*', '*Mamava Karunaya*' and '*Kalaye Parvatinatham*'. Among his literary works of high merit in Samskrita, may be mentioned the 'Bhaktimanjari', the 'Syannadurapuravarnanaprabandha' and the 'Padmanabha Shataka'. The 'Ajamilopakhyaana' and 'Kuchelopakhyaana' are two other Samskrita works (written in a mixture of verse and prose) intended for the use of the exponents of Harikathakalakshepa.

Sadashiva Brahmendra:

Sadasiva Brahmendra was a vaggeyakara and an Advaita philosopher of the 18th century. He is the author of several Samskrita works including '*Advaitarasamanjari*', '*Brahmatatvaprapakashika*' and '*Yogasudhakara*'. He also authored several Karnatic compositions in Samskrita to spread the Advaita philosophy among common people. '*Bhaja Raghuviram*', '*Bhajare Gopalam*', '*Manasa Sancharare*', '*Bhajare Yadu Natham*' and '*Pibare Ramarasam*' are his major compositions.

Mysore Vasudevacharya:

Vasudevacharya (1865-1961) was well versed in Samskrita and was an expert in rendering Samskrita shlokas. He has to his credit, compositions of Jatisvaras, Varnas, Kritis, Ragamalikas, Javalis and Bhajans in Samskrita, Telugu and Kannada. His compositions are adorned with rhetorical beauties and subtleties including prasas and svaraksharas. Besides his mudra 'Vasudeva', he has incorporated Poshaka Mudras and Raga Mudras very diligently in many of his compositions. 'Chintayeham Janakikantam', 'Varalakshmi Namostute', 'Bhajare re manasa', 'Girija Ramana', 'Rama Ramana Narayana' are some of his popular Samskrita kritis.

Muthaiah Bhagavathar:

Muthaiah Bhagavathar (1877-1945) was one of the most illustrious composers of the post trinity period for having the largest record of about 400 compositions to his credit. His songs are in Samskrita, Kannada, Telugu and Tamil, many of which were composed to be introduced between narrations in Kathakalakshepas. He has composed Varnas, Darus, Kritis, Ragamalikas, Tillanas, Notes and Nirupanas. He is also the author of a Samskrita kavya 'Srimat Thyagaraja Vijaya' on the life of Sadguru Thyagaraja.

Papanasam Sivan:

Well-known as 'Tamil Thyagaraja', Papanasam Sivan (1890-1973) was a prolific composer, with majority of his compositions in Tamil, and quite a few in Samskrita. His Samskrita compositions include 'Janaki Pathe', 'Sharade Veena Vadana Visharade', 'Srinivasa Tava Charanam', 'Sri Shanmukham Sumukham Bhavaye' and many more.

Jayachamaraja Wodeyar:

J.C.Wodeyar(1919-1974), a scholar in music, Samskrita and philosophy, and a Srividya upasaka has composed about 94 kritis in Samskrita on all Hindu deities. Some of the words incorporated in the sahitya of his kritis relate to Tantra Shastra (the phrase 'Srividya shodashakshari akaradi kshakaranta' in the kriti 'Amba Sri Rajarajeshvari' and the words 'Navantargata vasagate' in the kriti 'Bale Brihatsrushti Moole')

He has followed the style of Muthuswami Dikshitar, whose diction and philosophy find echoes in his kritis.

Over and above these immortal masters of Karnatic Music, Samskrita compositions can be identified with composers like Bhadrachala Ramadasa, Margadarshi Shesha Iyengar, Paidala Gurumurthy Shastri, Irayimman Tampi, Mysore Sadasiva Rao, NS Ramachandran, GN Balasubramanyam, MD Ramanathan and so on. Among the contemporary composers, we have Dr. M Balamuralikrishna, Lalgudi Jayaraman, Tanjore Shankar Iyer, Ganapathi Sachchidananda Swamiji, Dr.VV Srivatsa, Chitraveena N Ravikiran and many others who have added to the priceless treasure of Samskrita Karnatic compositions.

Music has no boundaries; no language. Yet, a composer uses language for the utmost expression of his musical attributes. If musical compositions in India are so rich and unparalleled, it is because of the diversity and richness of the languages used in them. And Samskrita, being one of the most sacred and complete languages, and being the soul of the cultural heritage of our land, has always contributed to the growth of the Karnatic Music tradition and will continue to do so for generations to come.

(Vrinda Acharya is a renowned Carnatic Vocalist from Bangalore, known for her captivating voice, uncompromising classicism and profound scholarship. She is popular with the rasikas of Karnatic Music. A multi-faceted personality, Vrinda has carved a niche for herself through her traditional Karnatic concerts, thematic programs, lecture demonstrations, paper presentations and music workshops. She has been recognised as one of the best Karnatic vocalists of Karnataka. Emphasis on bhava and clarity of sahitya, adherence to classical authenticity, eye for intricate nuances, wide repertoire and enthusiastic rendering of kritis are her special attributes which, coupled with a rich mellifluous voice, have groomed her into a proficient performer representing a purely classical school of music.)

An Abridgement of “Objectivities and Subjectivities in Music”, A humble effort

HS Karthikeya Sharma, Bangalore

Courtesy Prof. R Visweswaran, Author of the book ‘Objectivities and Subjectivities in Music’

My deep reverence to the musical prowess of Veena Vādāna Tattwajña R. Viswēswaran sir. The book “Objectivities and Subjectivities in Music” authored by him was launched on May 9th, 2022, on the occasion of first ever Indian Musicology Day organised by Brahmanidya, Rasarishi and Veena Visweswaran International Foundation at K Vasudevacharya Kala Bhavana, Mysore.

My journey in Karnataka music is nowhere near to that of the author. Yet, this is a humble attempt to abridge the book. This summary is divided into sections which correspond directly to the chapters in the book. I must admit that this is my first ever article in English.

Our Music

The author begins by answering a few subjective questions that are of paramount importance. Interestingly, the answers are objective in nature which the author himself expresses. Some of them are - ‘What is a good music?’, ‘What is the grammar of music?’, ‘What importance does sāhitya have in instrumental music?’. The author lists out the qualities of a good singer as described by Niśshanka Shārṅgdeva in his magnum opus Sangīta Ratnākara. The question that ponders over my mind constantly is ‘What kind of music is complete in all facets?’. The first chapter of the book answers this to great satisfaction. It also emphasises on

Yaduveer Krishnadatta Chamaraja Wadiyar releasing the book on May 9th, 2022, during the occasion of first ever Indian Musicology Day



the fact that a musician should have basic knowledge in the cognate fields like s̄ahitya, nrutya, vādana (instrument playing), aesthetics and sangīta shastra (lakshana). Above all, one should be a true spiritual seeker. The first chapter also speaks about the importance of s̄ahitya and the mistakes musicians do very often, be it in the presentation of a kriti, or choosing an inappropriate line for neraval or kalpana swaras. In this regard, musicians should not be complacent. In fact, the author strongly feels that every instrumentalist barring the flutists should sing and play their instruments not only to experience the beauty in lyrics, but also to feel closer to the composer's experience. Throughout the book, the author draws parallels between Karnataka music and Vedas and Upanishads which reflects his pious approach to music. "Yatō vāchō nivartante aprāpya manasā saha" – a verse from Taittirīya Upanishad is used multiple times to explain the art experience in general and music experience in specific.

Classification of Ragas as Ghana, Naya and Deshya – an Inquiry

This chapter speaks about the classification of ragas into Ghana, Naya (Rakti) and Dēshya. The author makes it clear that this classification model is only a recent one unlike the rāgāṅga, upāṅga, bhāshāṅga and kriyāṅga classification that existed since Matanga's period. The list of ghana, naya and dēshya rāgās as mentioned in Muddu Venkatamakhi's Rāgalakshanam is analysed in depth. Though dēshya ragas came from the northern part of India, some of the well-established ragas of Karnāṭaka music such as Suruti, Nāyaki, Darbār, Shahana, Dēvagāndhārī also belonging to this list raises the author's curiosity in this category. He provides a very satisfying clarification to this confusion. All these ragas, though borrowed from other parts of India, were given life by the great composers like Sri Tyāgarāja and Sri Mudduswāmi Deekshitar. The Ghana and Naya (Rakti) classification draws much more attention as this is a subjective matter than the former. The author draws many examples to prove that a ghana raga can be sung as a rakti raga and vice versa thus ob-

scuring the line between ghana and naya. An important point to note here is that the s̄ahitya of a composition plays a vital role in determining whether the composition is ghana or naya which consequentially affects raga classification too. The artistic expression (Abhivyakti) of a musician also plays a role in this. Overall, this chapter starts with the objectivity viz. classification of ragas and leads us to the fact that it itself is subjective.

Metaphysics of Music

On the outset of the third chapter, 'Metaphysics of Music', the author explains that lakshana, the objectivity in music and lakshya, the subjectivity in music can be compared to metaphysics and spirituality respectively. The author briefly explains creation of Universe as described in Taittirīya Upanishad and how Shārṅgdēva echoes the same in Sangīta Ratnākara. He also draws parallels between the motto of Shārṅgdēva, viz. 'Dharmārtha Kāma Mōkshānām Idamēvaika Sādhanam' and that of the vāggēyakārās, sangīta trimūrtis in specific. A few compositions of Tyāgarāja that accentuate the importance of Nāda and its role in Mōksha Sādhanā are explained. For example, 'Nādā tanum anisham', 'Nāda lōluDai', 'Mokshamugalaḍā' to name a few. Also, how well Tyāgarāja has used the term 'Nāda' and what it means to him is dealt upon here. Like how Tyāgarāja relates 'Nāda' to Rama and Krishna in 'Nada sudharasammilanu' and 'Samaja vara gamana', Sri Mudduswāmi Deekshitar describes Dēvi Meenākshi as 'Veenāgāna Daśa gamakakriyē' in 'Meenākshi Mēmudam Dēhi'. The author also gives many more examples of Tyāgarāja and Mudduswāmi Deekshitar's compositions to explain how metaphysics transforms into spiritual bliss and that they were living embodiments of such a phenomenon.

Vāggēyakāratwa in Karnataka Music

'Vāggēyakāratwa (composership) in Karnataka Music' is probably the chapter that caught my attention the most as the author not only explains how equipped a composer needs to be, but also speaks of the experience of composing. The first and foremost expectation from a

Vāggēyakāra is that he should be an “experienced expert classical, traditional musician exceptionally blessed with the genius of poetry also; harnessing both the abilities to creating a product of double beauty which is a musical composition – the Vāggēya” to quote from the book. To compose the ‘Vāk’, one should have a profound vocabulary in the language he composes. Also, one should know how to use “decorative literary tools like Yamaka, Slēsha, Utprēksha, Alankārās”. This being one half of Vāk, the rest is to fit the words to a metre. Hence, one should know the varieties in ‘Chandas’ (metre). The author also explains what the content of a Vāggēya needs to be. It should be mainly spiritual. But the composer has the freedom to exploit other domains like social, economic circumstances to stress on the importance of spirituality like in some of the compositions of Haridāsās and Sri Tyāgarāja. Composing the ‘Gēya’ of a composition follows composing of the ‘Vāk’. The composer must be well equipped with all 3 facets of music, viz. gīta, vādyā and nrutya. This will “enable the composer to create compositions for use by vocalists, instrumentalists and for dance-material”. The composer should make good use of the raga sanchāras to emphasise on the meaning of the lyrics. The composer should have a basic knowledge of Sangīta shāstra too.

In the following part of the same chapter, the author writes the most beautiful part of the book in my opinion, ‘The experience of composing’. ‘What triggers composing faculty, when and how?’ – the author answers this by giving examples of how Purandara Dāsa, Tyāgarāja and Mudduswāmi Deekshitar started composing and how they continued. Adding to this, it is worthy to note the example of the senior most disciple of Sri Tyāgarāja - Wāljapēte Venkataramana Bhāgavata (WVB). WVB’s composition in the rāga Anandabhairavi, viz. ‘Guruvara Mahimalanēmani Bhuvilō koniyā-Dudurā’ provides a hint on what triggered him to start composing. In the charana – ‘ninnarēyī nā swapnamunanduna pannuga vēnchēsi, manana tōDa mānamu paramuga konni krtulu jatagūrchamanina srī (tyāgarāja) guruvara

mahimalanēmani bhuvilō koniyāDudurā’ – ‘Yesterday, in my dreams came my guru (Tyāgarāja). He asked me to create some compositions and took a promise in this regard’. Further, the author writes about different types of circumstances and its emotional consequence that causes a Vāggēyakāra to create a composition. He also delves into the hurdles in the journey of composing and how a ‘flash of lightning (Vidyutō vyadyutadā)’ rescues a composer to overcome that. ‘The desire of Composership’ at the end of the chapter inspires anyone to pray Goddess to bless them with ‘Vāggēyakāratwa’.

Why is this music called Karnataka Sangīta?

The next chapter speaks about the enormous contribution of Kannadigās to Karnāṭaka Music thus answering the question ‘Why is this music called Karnāṭaka Sangīta?’ The author gives an extensive list of lākṣhaṇikās (musicologists) right from Matanga Muni to the greatest of our times, my Paramaguru Padmashrī Mahāmahōpādhyāya Dr. R Sathyanārāyana. In the practical domain, he cites the unmatched contributions of Haridāsās to Karnāṭaka Sangīta. He also gives an extensive list of Royal Patronage that our music received in Karnāṭaka conclusively proving why courts like Vijayanagar, Bahmani, Keladi and Mysore were seats of Karnāṭaka music. This chapter is unique in terms of its content and is very objective and nullifies any debate on the title of this section.

Veena Vādana Tattwa

In the following chapter, the author answers an important question, i.e., ‘What is the philosophy of playing the Veena or in general any instrument? In other words, what is it the veena is expected to express?’. Our music has always evolved around vocal music. Hence, to quote from the author himself – ‘Veena – or even other instruments – should only replicate vocal music’. The author also speaks about Veena Vādana Tantra (technique) and highlights the importance of auxiliary notes and microtones of swarās. He cites Sudhākālāsha’s verse from Sangītōpanishat Sārōddhāra which speaks of

gods and goddesses residing in the Veena again making the point that one should be very pious and treat Veena (or any instrument) no less than God.

Power of the Rhetorical Questions in Tyāgarāja's Compositions

Rhetoric has always been an effective way to make a point and influence listeners, viz. recipients. Composers all over the world have used rhetorical questions in their poems to prove their point and communicate good values to the society. Srī Tyāgarāja is no exception. The author cites lyrics from Haridāsā's compositions and how it has influenced Tyāgarāja. Tyāgarāja's unique style of asking the questions at the beginning of the kṛti and answering them at the end is explored by the author with a bunch of examples like 'ElāvatāramettukonTivō', 'Evarani nirnayinchēdirā' and 'Evarikai avatāramettitivō'. He concludes the chapter discussing some compositions of the theme 'Jeevātma – Paramātma' and 'Advaita' composed by Tyāgarāja.

Conclusion

The book is preceded with a very scholarly preface by Mirle Karthik ji and a prelude from

the author himself. The book also contains a brief overview of the author's journey in music and some press reports related to the author.

Overall, the book poses many important subjective questions related to music some of which are answered objectively and some subjectively. I'll conclude by leaving a question the author has asked us to ponder over for self-examination – 'Has music accepted us? Have the rāgas accepted us? Have the great compositions, art values, traditional values accepted us?'. The book succeeds in pushing the readers to think about this. It's a book every musician must read at the earliest! To buy the book, please contact 'mysore71@gmail.com'

(Vidwan H S Karthikeya Sharma, a disciple of Vidwan Dr. Srikantham Nagendra Shastry is a promising young vocalist. He has secured 1st rank in Vidwat exams conducted by the Music Board of Karnataka. He is also a recipient of scholarships from Karnataka Sangeeta Nritya Academy and the prestigious CCRT. He has received the SAMA Yuva Puraskar 2022. He has given numerous concerts and lecture demonstrations at prestigious sabhas)

May 9 Declared As 'Indian Musicology Day'

The titular head of the erstwhile Mysore Royal family Yaduveer Krishnadatta Chamaraja Wadiyar declared that henceforth, Indian Musicology Day will be celebrated on May 9 in the State every year.

He was speaking at the Indian Musicology Day celebrations organised jointly by Brahmadevi, Mysuru, Rasarishi Research Centre, Swamy Rama Sadhana Dhama (SRSD), Chennapatna and Veena Visweswaran International Foundation, USA, marking the birth anniversary of musicologist Padma Shri Mahamahopadhyaya Dr. R. Sathyanarayana, at Sri Nadabrahma Sangeetha Sabha on JLB Road on 09 May 2022.

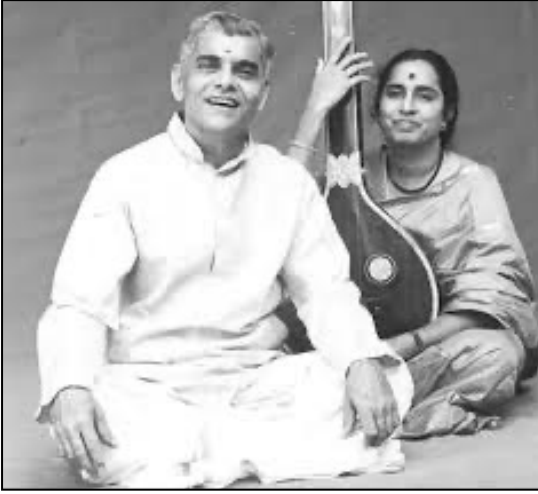
Speaking on the occasion, Yaduveer Wadiyar said that Dr. R. Sathyanarayana has contributed a lot for Indian Musicology as well as to other fields. It is delightful to note that the declaration of May 9 as Indian Musicology Day was made on the day he is being remembered, he added.

Noting that the erstwhile Royal family member Vijayadevi had once described Mysuru's atmosphere as music filled atmosphere, Yaduveer said that according to Vijayadevi, Mysuru was the centre for South Indian Music in those days.

(Source : Star of Mysore)

His music always rang true, A centenary Tribute

Sachi R Sachidananda, Bangalore



Palghat Sri. KV Narayanaswamy (1923-2002)

I am a KVN Bhakta. Given today's social media frenzy of fan clubs, this statement is perhaps not so impactful. So let me clarify.

Bhagavan Sri Ramanuja says in his Sharanagati-gadyam, असङ्ख्येय-कल्याण-गुण-गणौघ-महार्णव to describe the countless qualities that swell and fill the great ocean of the Lord's glories. When someone sees the Lord thus, true Bhakti is born instantly. Bhakti needs no other trigger for anyone than being overwhelmed by the several attributes of greatness manifest in the one being idolised. This is what happened to me in the 70s with Sri. KVN's music and made me his Bhakta.

I had grown up listening to the greats of Karnatic music. Later, in the IIT Music Club, we had the best of current-day masters come and perform. But it was only in 1975, in the Mavalankar Auditorium, Delhi, that I entered the holy

precincts of Sri. KVN's music. It was the annual music festival for a well-known Delhi Sabha. He had just started 'Sadhinchene', with Sri.TNK and Sri. Raghu in accompaniment. The music simply overwhelmed me and engulfed me. One more KVN Bhakta was born that day.

Ever since then, I have always asked myself in wonder, "As a Karnatic musician, how did Sri. KVN get so many things right!?"

Fast forward to 1982. We were blessed to be close to him for the next six years until we shifted out of Madras. He encouraged my better half as a Vainika and even taught her some songs. Out of his great affection, in 1986, he asked us to accompany him as his guests to the Trivandrum Navaratri Mantapam concert. It was the Saveri main concert with Sri.TNK, Sri. Sivaraman and Sri. Vinayakram in accompaniment. Later, since I was always in tow, he made me sit on the stage and play the Shruti Box in two of his concerts!

What I saw at close quarters was Sri. KVN the man who was exactly the same as he presented himself on the stage. He was soft, humble, introspective and considerate. He never praised himself. Every adulation that he received, he would deflect to his Gurunathar Sri Ariyakudi. He would not criticise other musicians. But he always hinted that anything showy or in excess was to be eschewed in true classicism. The man and the musician Sri. KVN that Rasikas loved and admired unanimously was unique in being "simply excellent".

Bhagavan Sri Krishna discusses in the seventeenth chapter of the Gita the choices people make in their lives with regard to everything,

including food. He says that the Rajasic types prefer hot, spicy food that agitates your system. That is akin to the Heavy Metal Rock and the phantasmagoric film music of today. Sri Krishna says that such music leaves you bruised and ill in the end. Then there is the Tamasic taste that prefers gorging on putrified, opiate kind of food. I leave it to your imagination what kind of music comes in that category. One hint is the high decibel level.

The third type is called Sattvic. It is described as follows -

आयुःसत्त्वबलारोग्यसुखप्रीतिविवर्धनाः ।

रस्याः स्निग्धाः स्थिरा हृद्या आहाराः सात्त्विकप्रियाः ॥

१७-८॥

The Sattvic nourishment is life-giving, nurtures your well-being, increases your inner strength, makes you feel blissful, and loving. It is juicy, sweet, enduring and hearty. It is no surprise that these are the very qualities that Sri. KVN's music stands for! No wonder his music always rang true!

A typical KVN concert never had any failure. He entered the stage like a Yogi in meditation. He had internalised the Pranava of the Tambura Shruti hours before. So he brought his best ally along for the success of the concert, i.e. perfect Shruti alignment!

Sri. KVN always had the best accompaniment. One of his earliest appearances on the stage in the Music Academy was with Sri. Lalgudi and Sri. Mani Iyer! In many of his concerts, his gurus Sri. Papa Venkataramiah and Sri. Mani Iyer accompanied him. Thus, Sri. KVN had the second ingredient for success - great accompanists were his allies.

The third, very important, ally was the composer. A KVN music concert flowed like the heavenly Ganga touching great compositions like holy kshetras all along the way. Each song was presented as Sri. KVN's tribute to its Vaggeyakara whose work he was presenting. So he had a powerful ally in the composer. Is it any wonder then that when Sri. KVN did his famous niraval, he was totally at home, embellish-

ing the sahitya lines with an ease and charm that no one else ever came close to!

In my understanding, for Sri. KVN, the Raga alapana and Kalpana Swara were not stand-alone elements but creative adornments for the composition. Therefore you would not find any breathless three-octave forays or brigaden fusillades during alapana. Nor would there be applause-grabbing pyrotechnics during Swara singing.

More than anything else, creativity and improvisation had to strictly adhere to Shruti Shuddham and Swara Shuddham. One could see Sri. KVN closely ensure the Shruti alignment with the well-tuned Tambura, be it his voice or the violin or the mridangam. This was especially so after a brisk Tani. No wonder we experienced musical perfection in every segment of the concert.

Many of these elements are missing in the performances of even very popular musicians of today. The reason is not that they do not know what ought to be done. It is a bit like how every child learns to write cursive using a copybook. But later, everyone's handwriting falls short in one or many aspects.

A musician's penchant for Adbhuta musical effects has collateral damage in terms of Shruti and Swara Shuddham. And the more creative and dazzling musician's delivery, the less reverence we find in him for the composition. This was never the case with Sri. KVN.

I found Sri. KVN not very fond of group singing of Pancharatna kritis. He used to say that Shruti would be a casualty and the song rendition would follow the least common denominator; the result would be in reality no musical tribute at all to the composer whose Aradhana was being celebrated.

Sri. KVN stuck to the time-tested Ragas and presented major kritis in the big six Ragas instead of running after "Singapore" or as I call them, genetically engineered ragas! Every Swara sung by Sri. KVN yielded all its juiciness. Every Tala beat marched in step in a grand parade. Here was this soft-voiced, slender man making

music that no three-octave wonder voice nor a booming baritone that shook the stage could ever achieve.

I feel Karnatic music was designed to be an intimate prayer. Shruti and Laya are the mainstays for the purity of the offering. Our music was never meant to tantalise or blow away the listener. After all, the primary listener was not a dull and deficient human but the Bhagavan Himself! Even when Thyagaraja or Purandara Dasa addresses his own mind, it is merely a reflection of the Almighty.

Sri. KVN has gone on record that a Karnatic musician practising the art in the correct way needs to do no special Yogic exercises for the body or breath. The musical system provides for the body too, being nurturing and strengthening. Similarly, in his spirit of a Sthitaprajna, Sri. KVN said that the best way to lead one's life as an authentic musician was to minimise material cravings.

In an Odukattur Math concert, Sri. KVN sang a thrilling Ranjani and followed it with a wonderful composition, 'Dattatreya'. I was lost in the beauty of that experience. At the end of the concert, I asked him, "Whose grand composition was that sir?" I could sense the respect in his voice when he said, "That is the composition of Ganapati Sachchidananda Swamiji!" I asked in all my ignorance, "What sir, was it tuned by him?" Sri. KVN said, very modestly, "No, I have tuned it." That summed up Sri. KVN for me.

I must mention the way Sri. KVN handled the post-Tani Bhakti-laden segment of his concert. I have seen letters written by famous personalities to him that these songs had turned out for them to be life-transformative. That is the power of music that always rings true. It takes one closer to Bhagavan. And you are led by the hand by none other than Sri. KVN!

Sri. K Srikantiah's reminiscences : Vid. Ariyakudi Ramanuja Iyengar and KVN at 'Parvathi', Mysore

KVN spent time in Mysore along with Ariyakudi, who was the guest of the Mysore Palace. This chronicler believes that was the time when Ariyakudi would sit on a swing in a veranda and enjoy the salubrious hospitality of the princely city. He would begin to compose the music for one of the songs in Andal Thiruppavai. KVN the scribe would write it down. And it would be finally polished into shape. Everyone follows the Ariyakudi tradition for singing Thiruppavai and you hear these lovely songs not only in concerts but also during the Margazhi season on AIR.

KVN was reverence personified when speaking of Ariyakudi, whom he called "Gurunathar". In many interviews, he has spoken in a hushed awe about his Guru. It is a bit like Swami

Vivekananda's relationship with Sri Ramakrishna. Once, when Swamiji was asked to speak about his master in America, with tears in his eyes he said that he could not do justice to the topic at all.

KVN used to sing a song in memory of his Guru, composed by TS Balakrishna Sastrigal. On the suggestion of the famous critic Subbudu, KVN had set it to a languid tala scale and a lovely ragamalika. He would pause with awe when he came to the words, "Nija-guru-pada-sevitha- shishya-vrindam".

Courtesy A Home called 'Parvathi'
(<http://chowdaiahandparvati.blogspot.com/2010/03/>)

Dwaram Mangathayaru - Jewel of Thiruvallikkeni

Srinivasan Sampathkumar, Chennai

Adopted from Bliss, newsletter of Srinivas Young Men's Association (SYMA), Chennai



It is with great sorrow I read about the passing away of a doyen of Karnatic music Dwaram Mangathayaru. She was 92 and perhaps died peacefully. Nothing much has been known about her in the recent past as she remained seclusive. Her age-old house fell to the hammer! My respects and homage to her!

I remember her frail image and feeble voice that I heard 16 years back, sitting close to her in April 2006. She lived in Bandala Venugopala Naidu Street, Triplicane, a street that is less than 200 meters.

Dwaram in Telugu means 'doorway' !! - it is not a simple peephole or gap as understood in Tamil. A cursory reading takes us to the one man whose very mention initiates a sojourn into the world of Instrumental Karnatic music.

It is unlikely that many Triplicanites understand his association with Thiruvallikkeni.

Dwaram Venkataswamy Naidu, popularly known as 'fideelu' Naidu, was the first person to bring the violin to the forefront of Karnatic music.

Maharajah's Government College of Music and Dance is an educational institution in Vizianagaram, Andhra Pradesh which is around 850 km away from Chennai. The Maharaja College is the first music college in South India. Ajjada Adibhatla Narayana Dasu was its first President and the second was the famous Dwaram Venkataswamy Naidu.

Dwaram Venkataswamy Naidu performed his first solo in Vellore in 1938. He was visually impaired. He played at the National Physical Laboratory auditorium in New Delhi in 1952, to raise funds for the Blind Relief Association. He was also related to the famous Kuchipudi dancer Padmasri Dr. Shobha Naidu. The famous playback singer Ghantasala learned Karnatic music under Dwaram Venkataswamy Naidu.

Thiruvallikkeni aka Triplicane is a famed land. It is a place where religion, nationalistic fervor, patriotism, sports, education, and individual dignity have interspersed for the benefit of the state and the larger interests of the nation. Triplicane was the seat of freedom struggle - it is a place of rich history and heritage.

From the Icehouse which became Vivekananda House, as you travel on Dr. Besant Road (named after Annie Besant), there are smaller lanes. One such road is Bandi Venkatesa Naicken Street near Gangaikondan Mandapam. In Bandala Venugopala street, there is one an-

cient house with a compound and a garden too. One may not attach any significance to it now. It is the 'Dwaram House'.

In the early 1950s, Dwaram bought a house in Bandala Venugopala Street in Triplicane and moved to Madras. The awards and titles that Dwaram won were numerous - yet this article is not about this man.

'Dwaram Mangathayaru', was born on 29th Aug 1937 at Vizianagaram, to a family which included generations of Karnatic musicians. She was the daughter of renowned violinist Dwaram Venkataswamy Naidu, who at that time was the principal of the music college of Vizianagaram.

Dwaram Mangathayaru was an unassuming personality and she was embellished with many titles & awards - Nadha Kanal, Nadha Jyothi, Sangeetha Kala Jyothi, Thirupugazh Mamani, Nadha Kala Nidhi, Violin Vara Gana Sudha Vani, Sangeetha Nadha Mani, TTK Award by Madras Music Academy, Gangadevi Eminent Citizen award to name a few. She was also conferred with the Kalaimamani award on 25 February 2006.

During her early years, she studied vocal music under the guidance of Janardhanachari, a renowned veena player. Even in her schooling curriculum, she studied music as a special subject. At the very young age of 14, she made a remarkable debut performance on stage as an accompanist of Chembai Vaidyanatha Bhagavathar at Vizianagaram. She continued her studies in Vishakhapatnam obtaining a diploma in violin playing as the main subject. During the early 1950s, their family shifted to Chennai and she had intensive lessons from her father - Great Violin Maestro Dwaram Venkataswamy Naidu. At her tender age, she accompanied her father on concert platforms before elite audiences that included - Presidents: Dr. Babu Rajendra Prasad, Sarvepalli Radhakrishnan, Sanjiva Reddy; Premiers - Jawaharlal Nehru, Indira Gandhi, Rajiv and many other noted personalities.

She studied vocal music from Sri Sandhyavandhanam Sreenivasa Rao in Chennai. She was a

recipient of scholarship for 3 years from the Govt. of India under the tutelage of Sri Varagur Muthuswami Iyer another violin vidwan of yesteryears.

She imparted music to many as a Professor of Karnatic music at Maharaja college, Vizianagaram for a few years and for over 15 years as a staff artist at All India Radio. In the later part of her career, she taught the violin as HOD at Music Academy, Chennai. She adorned many podiums as a professional accompanist and solo artist. Initially, she played violin in hundreds of concerts with the legendary flautist TR Mahalingam. She performed duet concerts with her brother Dwaram Sathyanarayana Murthy. She has played alongside many vidwans on stage, the long list includes - DK Pattammal, MS Subbulakshmi, ML Vasanthakumari, Veena Doraiswamy Iyengar, DK Jayaraman, Dr. Balamurali Krishna, Oleti Venkateswaralu, S Ramanathan, Radha-Jayalakshmi, Bombay Sisters, Prema Hariharan, Mani Krishnaswamy & more.

This sublime artist lived in our midst in Triplicane imparting her talents to the young generation that included some foreigners also. I was fortunate to sit near her and talk to her for SYMA's Bliss Newsletter. During the conversation, she felt that the young generation has less patience and is drawn to the fast-food culture sans nutrition. She was to say that they devote less time to music and many seek to learn through rapid courses.

On 17th Oct 2021, I posted that Dwaram's house was seen locked and grapevine had it that the property had been sold. A couple of months later, demolition began - sooner there would be some apartment complex with its occupants blissfully unaware of its glorious past and association with the music - that of Violin flow !! - what a pity.

Dwaram Mangathayaru passed away on 14 Dec 2022.

Many people in Triplicane for sure would know Dwaram Mangayatharu and hence definitely pay homage to her!

Obituary - Smt C Lalitha of Bombay Sisters



Sangita Kalanidhi Vidhushi Smt. C Lalitha attained the lotus feet of almighty on 31 Jan 2023. She was born in Trichur in 1938. She and her elder sister Sangita Kalanidhi Vidhushi Smt. C Saroja, under the name 'Bombay Sisters', presented innumerable mellifluous concerts over several decades. The sisters spent their formative years in Mumbai (then Bombay) since their father Shri Chidambara Iyer served as a Railway Engineer for several years in Bombay. Their initial tutelage in that city was under Shri Chellamani Bhagavathar also known as HAS Mani Bhagavathar.

After relocation to Chennai (then Madras), both sisters enrolled at the Central College of Carnatic Music, as it was called then. They studied under the then-principal Sangita Kalanidhi Sri Musiri Subramania Iyer. Even during the years of tutelage under Sri Musiri Subramania Iyer, they also learned from Sri Musiri's disciple Sangita Kalanidhi Sri TK Govinda Rao (TKG) and Sri AS Venkataraman. Sri TKG continued as their guru and mentor subsequently, in his life-time. It is interesting to note that immediately after completing their audition, Smt C Lalitha sang a solo over AIR Bombay since her sister Smt C Saroja had gone to Madras to seek admission to the Central College of Carnatic Music.

The sisters had a large repertoire in multiple languages like Samskrita, Telugu, Tamil, Kannada, Malayalam, apart from Hindi and Marathi. They had mastered a number of Dasarapadagalu, their renditions of which were very popular in Karnataka. In this context, it must be mentioned that their Guru Sri TKG had set to music several Kannada compositions.

Among their significant contributions, it must be mentioned that the sisters had recorded more than 100 albums, which included classical Karnatic masterpieces (such as Sri Tyagaraja's kshetra-based compositions on the deities of Kovur, Srirarangam, Thiruvottriyur, Thiruvaiyyaru, Lalgudi, albums themed on compositions of Sri Dikshitar, Syama Sastri, Swati Tirunal, Venkataramana Bhagavathar, multiple volumes of Dasara kritis - to name just a few!) and devotional music as well as melodious renditions of Sanskrit verses.

The sisters sang in such perfect unison that the listeners felt that they were hearing only one voice. The listeners have been mesmerised by several aspects of their music - polished rendition of compositions, clear pronunciation in several languages, bhava-laden music, attractive swaraprastaras.

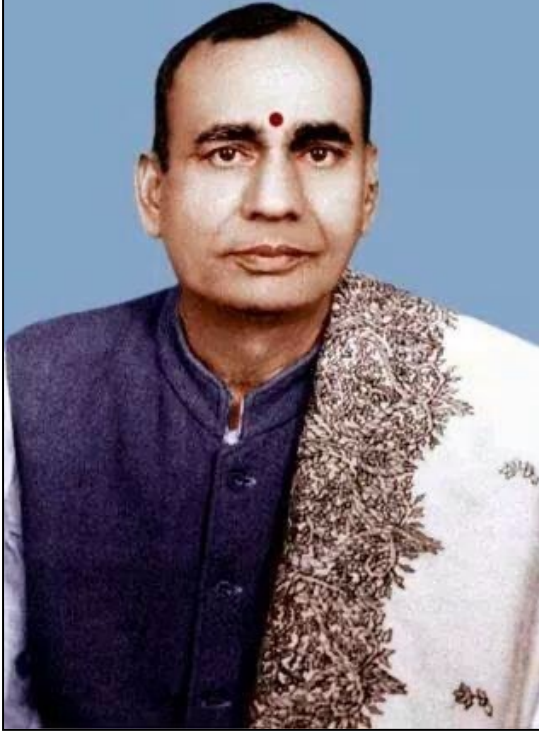
Along with her elder sister, Smt C Lalitha was awarded the prestigious Sangita Kalanidhi in the year 2010 by the Madras Music Academy and Padma Shri by Govt. of India in 2020.

Smt Lalitha's husband Sri NR Chandran has been famous in the legal profession at Chennai.

We at SRLKM, vividly remember a wonderful concert they gave a few decades back. We pass on our deepest condolences to her family members, disciples, and fans. May God grant sadgati to her aatma.

Chintalapalli Ramachandra Rao

*Original article in Kannada by Srikantham Nagendra Shastry, Bangalore
Translated to English by Rajashree Yogananda*



It was in the year 1932. There was an article in the Chennai's edition of Hindu newspaper about a young talented artiste from Karnataka. It said that he had the voice of Chembaï, combined with GNB's birkas as well as his eye for fashion and seemed to be as knowledgeable as Sri Ariyakudi in music. He was a combination of all the three in right proportion. It looked like Goddess Saraswathi had settled down in his voice. Accompanying him in that kutcheri were Mysore T Chowdaiah on the violin with Palghat Mani Iyer on the mridangam and Vilvadi Iyer on the ghatam with Dakshina Murthy on the khanjira. (Kannada Prabha - MA Jayarama Rao 14-7-1985).

The then Maharaja of Mysore, Sri Nalwadi Krishnaraja Wadiyar was taken by surprise by the lavish praises heaped by the Hindu paper about the young artiste from his home state. He immediately sent his people to fetch him and enjoyed listening to the young talented artiste and honoured him by offering him a place in his court. The artiste who created this kind of a rare flutter was none other than Chintalapalli Ramachandra Rao.

The unbroken Chintalapalli music legacy or tradition can be traced to eight centuries back. This lineage has come up with people like Sangeetharaya Thimanna, Gavi Rangappa who can be said to be the pillars of this tradition and Chintalapalli Ramachandra Rao can aptly be called the 'kalasha' or the dome of this temple of musical legacy.

Chintalapalli Ramachandra Rao was born on 14-11-1916 to Chintalapalli Venkataraya, a leading vidwan of his time, and to Ramakka as their second son. The couple already had a daughter by name Venkatalakshamma and an elder son by the name of Subbaraya. They named their new born son Ramachandra, who was worshipped by Anjaneya and was the couple's aaradhya daiva. True to the name the boy was obedient to his father and brought him name and fame. His parents had two more daughters after him and were named as Achamma and Seethamma. With music flowing in their veins, all the children knew music and sang very well.

Venkataraya was from a family of shanubhogs (who worked as clerks/ accountants). It was his desire that his family continued this tradition. His eldest son Subbaraya somehow managed coping going to school. However, Ramachandra Rao was reticent about going to school. His mind was always into music be it in his house

or in school. He had a very good voice and used to sing the saint Thyagaraja kriti in Narayanagowla raga “*kaddale vaadu gaade raamudu*” really well. Many renowned vidwans of that time like Narayana Swamy appa, Bhairavi Kempe Gowda used to visit their house in Chintalapalli. Venkataraya desired to make his son sing the Narayanagowla kriti in front of them. But to his dismay, Ramachandra put forth the condition that he would sing only if he was paid four annas. To which vidwan Kempe Gowda said “So you have decided to start earning by singing right from this time? Very well, I think you will be successful as well as make money in music, here take four annas. You should know that this Rama will also not budge without getting his due”, (by repeating a line from the kriti) and happily listened to his singing. At that very moment a byragi (yogi) by name Karapu Sheshayya who went from one place to another singing with his tamboora arrived at the scene. He knew Venkataraya well. After listening to Ramachandra sing, he predicted “your son’s future is in music. He will be an equal to you in this field. In the interest of your son’s progress and as a dutiful father, you have to stop giving too many music kutcheris and focus on your son. You should limit your singing only to the palace, your guru and to your well-wishers. Donate a tamboori to me as a mark of the sacrifice you are going to undertake”. Venkataraya wholeheartedly agreed to this piece of advice and from that day onwards gave kutcheri only when there was an overwhelming request. Otherwise, he was happy singing in front of God.

Venkataraya had a younger brother by the name of Venkatachalayya, who had no issues and looked after his brother’s son Ramachandra Rao as his own and taught him the basics. Ramachandra later learnt advanced lessons from his father and gave his first kutcheri at the age of eight in the Ganapathi temple in Malleshwaram. Venkataraya was very happy with his son’s progress.

Venkataraya was well known in Andhra and was knowledgeable about the specialities in music inherent to that place and passed on the same

to his son. Looking at the progress of Ramachandra, many well-wishers of his father like the renowned judge Justice Somnath Iyer, Nagesh Iyer, literati KV Iyer, Puttu Rao (father of KK Murthy) advised him to relocate to Madras to enable his son continue his music sadhana there. Their logic was that only if his singing was noticed and appreciated by the people there would he receive recognition in his hometown. This proved true in the life of Ramachandra. Venkataraya aspired that his son learns other styles of music singing like the one in Madras and Kerala other than his own style, so that it could give a new dimension to his singing. Hence, he approached Annamalai University in Chidambaram where Ponnaiah Pillai of Thanjavur and Someshwara Bhagavatar of Palghat style were teaching.

Thanjavur Ponnaiah Pillai who was the principal of the Annamalai University then, welcomed them and listened to Ramachandra Rao’s singing. He opined that there was nothing more that he could teach him, but vice versa, as there was so much to learn from the boy. Finally, Ponnaiah Pillai agreed to teach him at the insistence of Venkataraya and requested Ramachandra Rao to rent a room near his house. He would ask Ramachandra to come over early in the morning when he would practice his music and would deliberate with him on many topics pertaining to music. He taught him many of his compositions. He blessed him by handing over the music course certificate from the university. Ramachandra returned home and continued his learning under Palghat Someshwara Bhagavatar. Bhagavatar had come down from Kerala and had made Bangalore his home. He had many students. (Someshwara Bhagavatar was uncle to TAS Mani. He was the elder brother to Mani’s father Arunachala Bhagavatar). Ramachandra Rao also started giving kutcheris with his baritone voice all over south India. The group consisting of Ramachandra Rao, T Chowdaiah, H Puttachar or Ramachandra Rao, RR Keshavamurthy, Ayyamani Iyer became very popular and was very well known.

T Chowdaiah appreciated the singing style of Ramachandra Rao and took him along to

Madras. He gave many concerts there. Ramachandra Rao sang a kriti in Asaveri '*Rara mayinti daka*' in one of the kutcheris there and made headlines in the Hindu newspaper. The then Maharaja of Mysore, Nalwadi Krishnaraja Wadiyar was a keen listener of Karnatic music and would go through all the music write-ups in the Hindu paper. He was pleasantly surprised to read about a young talented artiste from his home state upon whom praises were heaped. He insisted on listening to him within twenty four hours and sent his people to bring him over. By that time Ramachandra Rao had finished his kutcheris in Madras and had gone to Kallikote (Calicut). The people sent by Maharaja returned empty handed. Finally, Muthaiah Bhagavatar (who was in the court of Maharaja of Mysore) got the information that Raja Manickyam Pillai was playing for Ramachandra Rao in Kallikote sabha and was able to bring him over.

Mysore Maharaja had his own way of listening to music. If he got up after quarter of an hour it meant that the music was no good. If it was after half an hour the music was okay. If he listened to three fourth of an hour, it meant the music was good. There were hardly two or three people wherein he listened to their music for an hour. But Ramachandra Rao's music created a record in the history of Mysore palace. Maharaja had arranged Ramachandra Rao's concert in his personal chamber and had arranged for the loud speakers so that everyone could hear to it. He went on listening and enjoying the concert for more than one and three fourth of an hour to the surprise of all the people in his court. There was no precedence earlier to this and it turned out there was no other in the future also. After the kutcheri, the King approached Ramachandra and said "Child, you are just 16 years old. Even then, you are appointed as the musician of the court and you have to be present in the court whenever there is a call". He enquired in detail all about him and invited his father Venkataraya and listened to his singing also. He was also appointed as the musician in his court. Maharaja was quick to notice the different styles in

their singing. While Ramachandra's baritone singing was with a lot of zeal laden with birkas, he was also impressed with the majestic singing style of his father and arranged a duet concert of the father and son and enjoyed immensely listening to their competency in singing.

GNB was at his peak around 1947-1948. His record of the kriti in Kalyani '*vaasudevayani*' was very much sought after. Around the very same time Columbia gramophone company brought out a few recordings of Ramachandra Rao. '*orajupu*' in Kannada Gowla, '*shive paahimam*' in Kalyani, '*Saarasadala nayana*' in Bilahari, '*mutta beda mutta beda*' in dhanyasi, '*ee varaku*' in shankarabharanam and '*Sri raghavam*' shloka in raagamaalika proved very popular. For this recording, he was accompanied by T Chowdiah, Palghat Mani Iyer, and Vilvadari Iyer. Nagaswara vidwan Rajarathnam Pillai listened to this recording and particularly, the way Rao had sung the shloka with a lot of birkas and remarked that the boy had sung it exactly in the way he would have played on the nagaswaram. This praise by Rajarathnam Pillai spread and thereafter there was a lot of requests for his kutcheris.

Once there was a marriage celebration at one of the affluent Chettiar family. They had arranged Ramachandra Rao's kutcheri on the day of varapooja followed by GNB on the day of marriage and the kutcheri of MS Subbulakshmi the following day. That day Ramachandra Rao delineated Kalyani ragam in detail and sang the kriti '*yetaavunaara*'. The next day, when GNB started singing Kalyani, the organisers and the rasikas there came over to GNB with folded hands and requested him to not sing Kalyani. "We are still savouring the way Kalyani was sung yesterday. It still lingers in our heart and mind and we would like it to remain that way", and they pointed out to Ramachandra Rao who had come to listen to GNB's kutcheri. GNB could not believe that a boy could sing and mesmerise the audience to that extent and took up another raga. The same night, he listened to '*Sri Raghavam*' recording of Rao, especially the way he had sung the birkas and enjoyed it very much. He remarked that as a

mark of respect, whenever Ramachandra Rao was present in his kutcheri, he would never sing the birkas. The Maharaja of Mysore Nalwadi Krishnaraja Wadiyar was very happy listening to this and on the occasion of the marriage of Jayachamaraja Wadiyar had arranged the kutcheri of Ramachandra Rao and honoured him with a gold medal, thoda (Bangle) and wrapped him in kamarbandh (the ornamental waist band).

As the fame of Ramachandra Rao spread renowned danseuse Smt. Rukmini Devi Arundale tried to persuade Rao to stay back in Madras. She insisted that his future in Madras would be very bright and even offered him the post to become the principal of Kalakshetra. Ramachandra Rao very humbly turned down the request saying "My heart is in the Mysore state and I desire to reside there till the end".

The kutcheris of Ramachandra Rao used to be broadcast in AIR Tiruchi and later was broadcast in Bangalore and Mysore centre also. After sometime, due to some discrepancy in the auditions at AIR, Rao was also not happy about it just as his seniors D Subbaramayya, Chandrapa and many others. Not a person to take it lying down, he went to the judicial court. He was adamant that he would never bow down to anybody for anything, though having the required vidwath and merit, and won the case. AIR tendered an apology and gave him the top grade. In life, Ramachandra Rao was a simple man full of modesty. Sri BVK Shastry has written in the Kannada newspaper Prajavani (21-07-1985) that Ramachandra Rao was always mild natured, courteous with no trace of arrogance around him and had generously imparted knowledge to many students and was a man of values and principles.

Sri BVK in the same article continued that Ramachandra Rao was like a constellation by himself (taara mandala) shining very bright. People used to flock to his kutcheris. A slender man wearing a silk jubba and malmal veshti, he used to shine like a star sitting on the dais. His singing was always controlled, full of beauty and grace. It had the traditional flavour and was full

of raaga bhava. His renditions of the kritis were perfect and swara prasthara very decorative with math in it. He had good knowledge of laya, as after all, he had also practiced mridangam well. His mastery of Pallavi singing was a proof of this.

Since Ramachandra Rao started giving kutcheris at a young age, it took little time for him to know the refinement about singing in a kutcheri and also mastered the art of sabha kutcheris. He was a child prodigy. His demeanour towards his accompanying artistes saw to it that they ably supported him and his creativity stood out. It never mattered to him who his accompanying artistes were. For him they were all the same.

There was no pakkavadyam artiste who had not played for Ramachandra Rao. T Chowdaiah, RR Keshavamurthy, Thayappa, BT Rajanna, Chikkaballapur Govinda Swamy, Sheshagiri Rao, Gururajappa, MS Subramanyam from our state and Lalgudi Jayaraman, Gopalakrishnan, R.S.M.S., VV Subramanyam, M Chandrashekar, Alagiriswamy, Veeraraghavan, Dwaram from other states. In mridangam, Ayyamani Iyer, Puttchar, Ramachar, MS Ramaiah, Moogayya, ML Veerabhadraiah, TAS Mani, Vyyapuri, Krishnamani, Shingaram Pillai, Palani Swamy and from outside the state like Palghat Mani Iyer, Vilvadi Iyer, Pazhani Subramania Pillai, Dakshinamurthy Pillai, Murugabhoopathy, Karaikudi Mani, Umayalpuram Sivaraman, TK Murthy, Guruvayoor Dorai, Vellore Ramabhadran have all accompanied him.

Ramachandra Rao had never gone after seeking the awards. Post-independence, when he was overlooked for any kind of recognition, he was not perturbed and continued his seva to Goddess Saraswathi. He was repulsed by the politics prevalent in music field. He was sickened by the fact that people with less merit could rule the roost. Having been conferred with the award "Sangeetha Samrat", he resolved to follow in the footsteps of the Maharaja. In spite of not being a king anymore, the way the Maharaja lived a life full of dignity inspired him to do the same. He gracefully accepted the awards that came his way for his outstanding service to

music without seeking for it. Among them the gold medal awarded by the Sosale Vyasaraja Mutt and the title “Asthana Sangeetha Choodamani”, and in 1969 the Mysore Sangeetha Nataka Academy award, honour from the Sangeetha Kalabhivardhini as its president, and in the year 1977 as the president of the sammela or conference for Bangalore Gayana Samaja with the title “Sangeetha Kala Ratna” and being recognized by senior vocalist B.Devendrappa and receiving the title “Sangeetha Samrat”, Kalabhushan title by Sri Thyagarja Gaana Sabha and many more.

Ramachandra Rao's was a big family. His family consisted of 6 sons and 5 daughters. His wife Lakshmiddevamma stood by him through all the trials and tribulations of life. He had more than 40 grandchildren, and more than 15 great grandchildren. In spite of having such a big family, he imparted music lessons to them all. Other than his family, there were several others who blossomed as artistes under the umbrella of Chintalapalli. D.Chintalapalli Venkataramayya, who was his cousin (uncle's son), his nephew D. Chintalapalli Krishnamurthy were among those who trained under him. The eldest among his children D Chintalapalli Suryanarayana became well known and along with his brother Chandrashekar had given kutcheris accompanied by well-known artistes like Umayalpuram Sivaraman, TK Murthy, Vellore Ramabhadran, M Chandrashekar, and T Rukmini. Among Ramachandra Rao's children Ashwath Narayan, Chandrashekar and his children, Srinivas as well as grandson Srikantham Nagendra Shastry are in the field of music.

Apart from his large family, he has also trained extensively a number of students whom he looked after as his own family. Artistes like violin Sheshagiri Rao and Palaniswamy had made their home with the family along with their music learning. Among his students MT Shelvarayana, R Chandrika, violin Bhuvaneshwariah, Mysore sisters Kamala and Rajalakshmi, Holali Lakshminarasimha shastry, Haveri Y Prahladacharya, actor and singer B Jayashree, NL Cheluvvaraju, DR Saroja, Seethamma, Kamamma, Bhadrageiri Keshava dasaru, Sarvot-

thama dasaru, K Gururaj, Varuni Jayatheerthachar are doing their service in the field of music. Ramachandra Rao was very keen that the Chintalapalli baani continues to flourish.

It was his desire to end his life while singing and rest at the lotus feet of the lord. Accordingly, on 1st of July 1985 he fell sick while singing and the very next day his soul became one with Goddess Kalaa Saraswathi. The eulogy written in a Kannada newspaper paid tribute to this outstanding artiste. “The artiste who breathed music throughout his life and who had carved a special niche for himself in the music field has sung his last song. One can say that no one can equal the singing style of Chintalapalli, but by singing the Chintalapalli style only”.

Special Programme at SRLKM On 28 Jan 2023



SRI RAMA LALITHA KALA MANDIRA
and
SRI RAMANUJA KALAKSHETRA
present

Special Thematic Concert based on
Sri Muthuswami
Dikshitan
Compositions

(In the memory of Sri. Manikarnika Parthasarathy)

28.01.2023 (Saturday)
FROM 5.30 PM TO 8.00 PM

By the blessings & In the divine presence of
His Holiness Sri Sri Yadugiri Yathiraja
Narayana Ramanuja Jeeyar Swami



VOCAL
Vid. Anjali Sriram



VIOLIN
Vid. Achyutha Rao



MRIDANGAM
Vid. H.S. Sudhindra



GHATAM
Vid. Omkar Rao

Venue : **SRI RAMA LALITHA KALA MANDIRA (R)**
(Recipient of Karnataka Sangeetha Nritya Academy Award - Karnataka Kalashree)
9th Main Road, Banashankari 2nd Stage, Bengaluru - 560 070

All are welcome

Sponsored by - Smt. Jayashree Sampath & Family, USA



SRLKM paid homage to its visionary founder G. Vedantha Iyengar, to commemorate his 60th remembrance day (Punya Smarane) by celebrating two spring music festivals within a year

Spring Music Festival - 2023

Sri Rama Lalitha Kala Mandira

Banashankari II Stage, Bangalore 560 070

Venue - The Bangalore Gayana Samaja Auditorium

ALL ARE WELCOME

5th February 2023, Sunday	5.30 pm	TM Krishna (Vocal), HK Venkataram (Violin), KU Jayachandra Rao (Mridanga), Giridhar Udupa (Ghata)
6th February 2023, Monday	5.30 pm	Sanjay Subrahmanyam (Vocal), S Varadarajan (Violin), Neyveli B Venkatesh (Mridanga), B Rajashekar (Morching)
7th February 2023, Tuesday	5.30 pm	Kanchana Sisters - Shriranjani & Shruthi Ranjani (Vocal duet), Mattur R Srinidhi (Violin), Tumkur Ravishankar (Mridanga), Guru Prasanna (Khanjira)
8th February 2023, Wednesday	5.30 pm	Sandeep Narayan (Vocal), B Vittal Rangan (Violin), BC Manjunath (Mridanga), GS Ramanujan (Ghata)
9th February 2023, Thursday	5.30 pm	Ambi Subramanyam (Violin), HS Sudhindra (Mridanga), B Rajashekar (Morching)
10th February 2023, Friday	5.30 pm	N Vijay Siva (Vocal), Vigneshwaran (Vocal support), L Ramakrishnan (Violin), NC Bharadwaj (Mridanga), Krishna Sriram (Ghata)
11th February 2023, Saturday	5.30 pm	Heramb & Hemanth (Flute duet), Charulatha Ramanujam (Violin), Sai Giridhar (Mridanga), Chandrashekar Sharma (Ghata)
12th February 2023, Sunday	4.30 pm	Abhishek Raghuram will be conferred with the title 'Sangeetha Vedantha Dhurina' by SRLKM. The award function will be followed by a Concert of Abhishek Raghuram with HN Bhaskar on Violin, Patri Satish Kumar on Mridanga, and Giridhar Udupa on Ghata

For more info. Contact , GV Krishna Prasad, Honorary Secretary, SRLKM