



# Lalitha Kala Tarangini

Premier Quarterly Music Magazine from  
Sri Rama Lalitha Kala Mandira  
Issue 3, September 2019



Special Edition on  
HH Sri Jayachamarajendra Wadiyar

# MS Amma Statue enshrined at SRLKM

A statue of MS Subbulakshmi was enshrined at Sri Rama Lalitha Kala Mandira on Sunday 07th July 2019. His Holiness Sri Sri Yadugiri Yathiraja Narayana Ramanuja Jeeyar of Yathiraja Mutt unveiled the statue at the SRLKM premises.

It is for the first time in Bangalore that MS Amma statue is installed and it serves as inspiration and blessings for the musicians performing at SRLKM.

The statue is designed and sculpted by N Anantha Sathyam an associate of Karnataka Chitrakala Parishath who was also awarded Lalitha Kala Suma by SRLKM.



*Left to Right Standing - Dr. MR Yogananda, Treasurer, SRLKM, His Holiness Sri Sri Yadugiri Yathiraja Narayana Ramanuja Jeeyar , Sri GV Krishna Prasad, Hon. Secretary, SRLKM, Mrs. and Mr. Umesh (Corporator BSK area)*

## September 2019

I am happy to inform that Lalitha Kala Tarangini (LKT) has successfully completed 6 years and the magazine is very well appreciated by the educated readers. Most of our readers, consider this a knowledge house that ought to be preserved for posterity. From a humble 13 page booklet in October 2013, we are publishing the LKT now with full colour, 48 art paper based professional magazine. In a span of 6 years we have covered many legends of music, and the pursuit is still on to include more. I want to thank all the contributors across different states who have made this magazine one of the best music magazine. My heartfelt thanks also are due to those who have contributed rare photos which is one of the significant attribute of LKT today.

LKT is published with Zero advertisement, completely self funded and distributed free to over 350 readers every quarter. Probably this is something that is unparalleled. Shri. G Vedantha Iyengar, founder of Sri Rama Lalitha Kala Mandira (SRLKM) dedicated his life to society (see page 36) and all our endeavour at SRLKM is in keeping up with this spirit and tradition. GV Ranganayakamma, Dr. GV Vijayalakshmi, GV Neela, GV Krishnaprasad all children of Shri. G Vedantha Iyengar truly lived their parent's life and completely dedicated their lives to music.

This edition of LKT is really special and is dedicated to one of the most astounding personality HH Jayachamarajendra Wadiyar, the last King of princely state of Mysore, whose centenary year is being celebrated all over the world. We are also covering another legend Madurai Somasundaram whose centenary year is also being celebrated this year.

While tons of information is available on print and electronic media on HH Jayachamarajendra Wadiyar, one has not been able to decipher how a normal human being can achieve so many things in 55 years covering so many diverse subjects. The diverse topics that he was proficient with is something

that is mind-boggling. Gopalakrishna Gandhi, grandson of Mahatma, Ex. Governor of Bengal paying high tribute to HH Jayachamarajendra Wadiyar said "Jayachamarajendra Wadiyar assumed office with grace, held it with majesty and discharged it with serenity" something very rare to find these days. This edition covers a few aspects of his achievement and his life sketch. 'Wadiyar' is consistently used in this edition keeping in line with how HH is represented in the royal palace.

Madurai Somu a perspective from CP Chikkanna brings to light greatness of a humble Maha Vidwan. Another must read especially our young readers.

We have included two prized articles, two outstanding personalities and two of the very rare Vidwans Sangita Kalanidhi Rallapalli Ananthakrishna Sharma and prodigious 'Ganakala Bhushana' Swaramurthy VN Rao, son of one of the greatest Vainika, Vidwan Sheshanna. Their life sketch is an inspiration to practitioners of music.

### Anand S

**Contributors** - Late Vid. Tatachar, BN Shashi Kiran, Dr. Rama V Bennur, Dr. Shreekantham Nagendra Shastry, Rajashree Yogananda, Anagha Yoganand, Dr. Sukanya Prabhakar, M Lakshminarayan, Secretary, Sri Jayachamarajendra Art Gallery Trust, CP Chikkanna

**Photo Courtesy** - Paniraj, The Hindu archives, Personal collection of Ramprasad (Rama Seva Mandali, Chamarajpet), Princely Mysore Medias, Personal collections of Mysore Shri. V Subramanya, Personal collections of TS Venugopal of Mysore, Personal collections of Sreeni Raja Roa, The Bangalore Gayana Samaja, Personal collections of GV Krishnaprasad, The Madras Music Academy achieves, Shri. K Srikantiah (A home called "Parvathi").

Visit us online @ [www.srlkmandira.org](http://www.srlkmandira.org) and share your feedback at [lkt\\_srlkm@yahoo.com](mailto:lkt_srlkm@yahoo.com)

Sri Rama Lalitha Kala Mandira (SRLKM) founded by Shri. G Vedantha Iyengar in the year 1955 is rendering yeoman 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 Karnataka Classical Music. SRLKM is a Trustee of Karnataka Fine Arts Council (Regd.) which is a consortium of 10 sabhas in Bangalore.

"Lalitha Kala Tarangini" publication is fostered by Sri Rama Lalitha Kala Mandira, disseminates knowledge in the area of Karnataka 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.

All Rights Reserved- All articles, photographs and material appearing in this magazine whether in whole or part is copyright of Sri Rama Lalitha Kala Mandira exclusively. No part of this magazine should be reproduced or stored in any form without prior consent. While Rama Lalitha Kala Mandira takes all the care to verify the correctness of information, it is quite possible that there could be an occasional inaccuracy in our publication.

### Magazine Committee

Editor - Anand S

Senior Associates: Neela Ramgopal, KS Kalidas, Dr. Mysore M Manjunath, Rajashree Yogananda, and Dr. Rama V Bennur.

Printed and published by GV Krishna Prasad on behalf of Sri Rama Lalitha Kala Mandira, CA No. 28, 9th Main Road, Near Banashankari II Stage Post office, Banashankari II Stage, Bangalore 560070, Karnataka, India.

ॐ

॥ ಶ್ರೀ ಶಿವರಾತ್ರಿಶ್ವರಾಯ ನಮಃ ॥

## ಜಗದ್ಗುರು ಶ್ರೀ ಶಿವರಾತ್ರಿ ದೇಶಿಕೇಂದ್ರ ಮಹಾಸ್ವಾಮಿಗಳು

ಜಗದ್ಗುರು ಶ್ರೀ ವೀರಸಿಂಹಾಸನ ಮಹಾಸಂಸ್ಥಾನ ಮಠ, ಸುತ್ತೂರು ಶ್ರೀಕ್ಷೇತ್ರ 571 129, ಮೈಸೂರು ಜಿಲ್ಲೆ

ಜಗದ್ಗುರು ಶ್ರೀ ಶಿವರಾತ್ರಿಶ್ವರ ಮಠ (ಮೈಸೂರು ಶಾಖೆ), ಮೈಸೂರು - 570 025

27 ಜುಲೈ 2019

### ಶುಭ ಸಂದೇಶ

ಶ್ರೀ ರಾಮ ಲಲಿತ ಕಲಾ ಮಂದಿರವು ಕಳೆದ ಆರೇಳು ದಶಕಗಳಿಂದ ಕರ್ನಾಟಕ ಸಂಗೀತ ಕ್ಷೇತ್ರದಲ್ಲಿ ಅಪಾರ ಸೇವೆ ಸಲ್ಲಿಸಿ ವಿಬುಧಜನಮಾನ್ಯವಾಗಿದೆ. ವರ್ಷೇ ವರ್ಷೇ ಈ ಸಂಸ್ಥೆಯು ಆಯೋಜಿಸುವ ಸಂಗೀತೋತ್ಸವದಲ್ಲಿ ದೇಶವಿದೇಶಗಳ ಸಂಗೀತಗಾರರು ಪಾಲ್ಗೊಂಡು ಕೃತಾರ್ಥಭಾವವನ್ನು ಅನುಭವಿಸುತ್ತಿದ್ದಾರೆ. ಕಳೆದ ಆರು ವರ್ಷಗಳಿಂದಲೂ ಸತತವಾಗಿ “ಲಲಿತ ಕಲಾ ತರಂಗಿಣಿ” ಎಂಬ ಲಲಿತಕಲೆಗಳಿಗೆ ಮೀಸಲಾದ ಇಂಗ್ಲಿಷ್ ಭಾಷೆಯ ತ್ರೈಮಾಸಿಕವನ್ನು ಹೊರತರುತ್ತಿರುವುದು ಪ್ರಶಂಸನೀಯ ಸಂಗತಿ. ಕಳೆದ ವರ್ಷದಲ್ಲಿ ಪ್ರಕಟವಾದ ಪಿಟೀಲು ವಿದ್ವಾನ್ ಶ್ರೀ ಟಿ. ಚೌಡಯ್ಯ ಮತ್ತು ವಿಣಾ ಮಾಂತ್ರಿಕ ಶ್ರೀ ದೊರೆಸ್ವಾಮಿ ಅಯ್ಯಂಗಾರ್‌ರವರ ನೆನಪಿನ ಸಂಚಿಕೆಗಳು, ಉಪಯುಕ್ತ ಲೇಖನಗಳು ಮತ್ತು ಅಪರೂಪದ ಚಿತ್ರಗಳಿಂದೊಡಗೂಡಿ, ವಿಶೇಷ ಉಲ್ಲೇಖಕ್ಕೆ ಅರ್ಹವಾಗುವಂತಿವೆ.

ಸಂಸ್ಥೆಯ ಏಳನೆಯ ವರ್ಷದ ಮೊದಲ ತ್ರೈಮಾಸಿಕ ಸಂಚಿಕೆಯು ಉತ್ತಮ ಲೇಖನಗಳಿಂದ ಪ್ರಕಟಗೊಳ್ಳಲೆಂದು ಹಾರೈಸುತ್ತೇವೆ.

ಜಗದ್ಗುರು ಶ್ರೀ ಶಿವರಾತ್ರಿ ದೇಶಿಕೇಂದ್ರ ಮಹಾಸ್ವಾಮಿಗಳು

ಡಿ. ವೀರೇಂದ್ರ ಹೆಗ್ಗಡೆಯವರು



ಶ್ರೀ ಧರ್ಮಸ್ಥಳ - 574 216

ದಕ್ಷಿಣ ಕನ್ನಡ, ಕರ್ನಾಟಕ

☎ : ಕಚೇರಿ : (08256) 277121

Fax : 277116

E-Mail : dvheggade@hotmail.com

ದಿನಾಂಕ: 07-07-2019

ಸಂದೇಶ

ಲಲಿತಾ ಕಲಾ ತರಂಗಿಣಿಯ ಏಳನೆ ವರ್ಷದ ವಿಶೇಷ ಸಂಚಿಕೆಯನ್ನು ನೀವು ಪ್ರಕಟಿಸಲಿರುವ ವಿಚಾರ ತಿಳಿದು ಸಂತೋಷವಾಯಿತು.

ಸಂಗೀತ ಕಲೆ ಮತ್ತು ಕಲಾವಿದರಿಗೆ ನೀವು ನೀಡುತ್ತಿರುವ ಪ್ರೋತ್ಸಾಹ ಶ್ಲಾಘನೀಯವಾಗಿದೆ. ಇದರಿಂದಾಗಿ ಅನೇಕ ಉದಯೋನ್ಮುಖ ಕಲಾವಿದರು ಮೂಡಿ ಬಂದಿದ್ದಾರೆ. ಅಭಿನಂದನೆಗಳು.

ಏಳನೆ ವರ್ಷದ ವಿಶೇಷ ಸಂಚಿಕೆ ಪ್ರಕಾಶನಾ ಕಾರ್ಯ ಯಶಸ್ವಿಯಾಗಲೆಂದು ಹಾರೈಸುತ್ತೇನೆ.

ಶ್ರೀ ಮಂಜುನಾಥ ಸ್ವಾಮಿಯ ಅನುಗ್ರಹವಿರಲಿ.

ಡಿ. ವೀರೇಂದ್ರ ಹೆಗ್ಗಡೆ

(ಡಿ. ವೀರೇಂದ್ರ ಹೆಗ್ಗಡೆಯವರು)



**ರಾಮಕೃಷ್ಣ ಮಠ**

**ಬಸವನಗುಡಿ ರಸ್ತೆ**

**ಬೆಂಗಳೂರು - 560 019**

**© 2661 3149, 2667 1010**

**ಇ-ಮೇಲ್ : bengaluru@rkmm.org**

೩೪

29.07.2019

ಸಂದೇಶ

ಭಾರತೀಯ ಕಲೆಗಳಲ್ಲಿ ಪ್ರಮುಖ ಸ್ಥಾನದಲ್ಲಿರುವುದು ಸಂಗೀತ. ಬೆಂಗಳೂರಿನ ಶ್ರೀರಾಮ ಲಲಿತಕಲಾ ಮಂದಿರವು ಕಳೆದ 65ವರ್ಷಗಳಿಂದ, ಈ ಕ್ಷೇತ್ರದಲ್ಲಿ ಅಮೋಘ ಸೇವೆ ಸಲ್ಲಿಸುತ್ತಿದೆ. ಸರಿಯಾದ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ಏರ್ಪಡಿಸಿ, ಅದನ್ನು ನಿರ್ವಹಿಸುವುದು ಸಾಹಸದ ಕೆಲಸ. ಪ್ರತಿವರ್ಷವೂ ನುರಿತ ಕಲಾವಿದರ ಸಂಗೀತ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ಆಯೋಜಿಸಿ ಕಲಾಪ್ರಪಂಚಕ್ಕೆ ತನ್ನದೇ ಆದ ಕೊಡುಗೆಯನ್ನು ನೀಡುತ್ತಿದೆ, ಈ ಕಲಾ ಮಂದಿರ. ಇದು ಶ್ಲಾಘನೀಯ.

ಈ ಸಂಸ್ಥೆಯು "ಲಲಿತಕಲಾ ತರಂಗಿಣಿ" ಎಂಬ ತ್ರೈಮಾಸಿಕ ಸಂಚಿಕೆಯನ್ನು ಪ್ರಕಟಿಸುತ್ತಿದೆ. ಈಗ ಅದರ 7ನೇ ವರ್ಷದ ಹುಟ್ಟುಹಬ್ಬದ ವಿಶೇಷ ಸಂಚಿಕೆಯನ್ನು ಹೊರತರಲಿದೆ. ಈ ಸಂಚಿಕೆಯಲ್ಲಿ ಬರಲಿರುವ ವಿಶೇಷ ಲೇಖನಗಳು ಸಂಗೀತಗಾರರಿಗೂ, ಕಲಾಭಿಮಾನಗಳಿಗೂ ಹೆಮ್ಮೆತರುವುದರಲ್ಲಿ ಸಂದೇಹವಿಲ್ಲ.

ಈ ಕಾರ್ಯಕ್ರಮಗಳು ಭಗವಂತನ ಕೃಪೆಯಿಂದ ಸರಿಯಾಗಿ ನಡೆಯಲೆಂದು ನಮ್ಮ ಹಾರೈಕೆ.

ಭಗವತ್ತೇವೆಯಲ್ಲಿ

**ಸ್ವಾಮಿ ಯಶೋನಂದ**  
ಸ್ವಾಮಿ ಹರ್ಷಾನಂದ

ಗೆ,

ಶ್ರೀ ರಾಮ ಲಲಿತಾ ಕಲಾ ಮಂದಿರ  
ಕಾರಂತ ರಸ್ತೆ, ಬಸವನಕರಿ 2ನೇ ಹಂತ  
ಬೆಂಗಳೂರು - 560 070.

श्री: ॥  
॥ श्रीमते रामानुजाय नमः ॥



श्री श्री जगद्गुरु रामानुजाचार्य महासंस्थानम्  
Sri Sri Jagadguru Ramanujacharya Mahasamsthanam

ಶ್ರೀ ಶ್ರೀ ಜಗದ್ಗುರು ರಾಮಾನುಜಾಚಾರ್ಯ ಮಹಾಸಂಸ್ಥಾನಂ

ಶ್ರೀ ಯದುಗಿರಿ ಯತಿರಾಜ ಮಠ

SRI YADUGIRI YATHIRAJA MUTT

(Moola Stanam :- Tirunarayanapuram - Melukote-571431)

Founder Acharya : Sri Ramanujacharya



Ref No. :

ಮಂಗಳಾ ಶಾಸನ

Date : 12-08-2019

ಸಂಗೀತ ಸಮಾಜದ ಆನಂದಕ್ಕಾಗಿ ಇರುವ ಕಲಾಮಾಧ್ಯಮ. ಸಮಾಜದಲ್ಲಿ ಒಳ್ಳೆಯ ಸುಸಂಸ್ಕೃತ ವಾತಾವರಣ ಸೃಷ್ಟಿಮಾಡುವುದರಲ್ಲಿ ಸಂಗೀತ ಸಭೆಗಳ ಪಾತ್ರ ಹಿರಿದಾದುದು. ಇಂತಹ ನೂರಾರು ಸಂಗೀತ ಸಭೆಗಳಲ್ಲಿ ಅಗ್ರ ಪಂಕ್ತಿಯಲ್ಲಿರುವ ಶ್ರೀ ರಾಮ ಲಲಿತಾ ಕಲಾ ಮಂದಿರ 65 ವರ್ಷಗಳ ಅಮೂಲ್ಯ ಸೇವೆ ಸಲ್ಲಿಸುತ್ತಿರುವುದು ಸರ್ವವೇದ್ಯ. ಕೀರ್ತಿಶೇಷರಾದ ಶ್ರೀ ವೇದಾಂತಂ ಅಯ್ಯಂಗಾರ್ ತಮ್ಮ ಸತ್ಪಂಕಲ್ಪ ಮತ್ತು ದೂರದೃಷ್ಟಿಯಿಂದ ಸಾಧಿಸಿದ ಎಸ್ ಆರ್ ಎಲ್ ಆರ್ ಎಮ್ ಇಂದು ವಿಶಾಲ ವ್ಯಕ್ತವಾಗಿ ಬೆಳೆದು ನಿಂತಿದೆ. ಸಂಗೀತ ಕಲೆಯ ವಿವಿಧ ಪ್ರಕಾರಗಳಲ್ಲಿ ಸಕ್ರಿಯ ಪಾತ್ರ ವಹಿಸುತ್ತಿರುವ ಕಲಾಮಂದಿರ ಎಲ್ಲರ ಮೆಚ್ಚುಗೆಗೆ ಪಾತ್ರವಾಗಿದೆ.

“ಲಲಿತ ಕಲಾ ತರಂಗಿಣಿ” ಕಲಾಮಂದಿರ ಪ್ರಕಾಶಿಸುತ್ತಿರುವ ಉತ್ತಮ ತ್ರೈಮಾಸಿಕ ಪತ್ರಿಕೆ. ಈ ಪತ್ರಿಕೆಯು 7ನೇ ವರ್ಷಕ್ಕೆ ಪ್ರವೇಶಿಸುತ್ತಿರುವ ಈ ಸಂದರ್ಭದಲ್ಲಿ ವಿಶೇಷ ಸಂಚಿಕೆ ಪ್ರಕಟವಾಗುತ್ತಿದೆ. ಕಳೆದ 6 ವರ್ಷಗಳಲ್ಲಿ ಲಲಿತಕಲಾ ತರಂಗಿಣಿಯಲ್ಲಿ ಪ್ರಕಟವಾಗಿರುವ ಹಲವು ಉಪಯುಕ್ತ ಲೇಖನಗಳು ಕಲಾರಸಿಕರ ಮೆಚ್ಚುಗೆಗೆ ಪಾತ್ರವಾಗಿವೆ. ಈ ಪತ್ರಿಕೆಯ ವಿಶೇಷ ಯಾವುದೇ ಜಾಹಿರಾತುಗಳಿಲ್ಲದೇ ಪ್ರಕಟವಾಗುತ್ತಿರುವುದು ವಿಸ್ಮಯವೇ ಸರಿ.

ಈ ಸಂಗೀತ ಮಂದಿರವನ್ನು ಕಟ್ಟಿ ಬೆಳೆಸುವುದರಲ್ಲಿ ಪ್ರಮುಖ ಪಾತ್ರ ವಹಿಸಿದವರು ಕೀರ್ತಿಶೇಷರಾದ ಜಿ ವಿ ರಂಗನಾಯಕಮ್ಮ ಹಾಗೂ ಜಿ ವಿ ನೀಳಾರವರು. ಇದೀಗ ಈ ಮಂದಿರದ ಸಾರಥ್ಯ ವಹಿಸಿರುವವರು ವಿ|| ಜಿ ವಿ ಕೃಷ್ಣಪ್ರಸಾದ್‌ರವರು. ತಮ್ಮ ಜೀವನದ ಪೂರ್ತಿ ಸಮಯವನ್ನು ಮುಡುಪಾಗಿಟ್ಟಿರುವವರು ಶ್ರೀ ಕೃಷ್ಣ ಪ್ರಸಾದ್. ಇವರನ್ನು ಹಾರ್ದಿಕವಾಗಿ ಅಭಿನಂದಿಸುತ್ತ ಇವರ ಕಲಾ ಸೇವಾಕಾರ್ಯ ನಿರಂತರವಾಗಿ ಮುಂದುವರೆಯಲೆಂದು ಹಾರೈಸುತ್ತೇನೆ.

ಈ ಪತ್ರಿಕೆಯು ಇಷ್ಟು ಚೆನ್ನಾಗಿ ಮೂಡಿಬರಲು ಕಾರಣರಾದ ಇದರ ಸಂಪಾದಕರಾದ ಶ್ರೀ ಆನಂದ್‌ರವರಿಗೂ ಅಭಿನಂದನೆಗಳು.

ಇತೀಶಮ್

ಶ್ರೀ ರಾಮಾನುಜ ಪಾದುಕಾ ಸೇವಕಾ

— ಶ್ರೀ ಯತಿರಾಜ್  
ಶ್ರೀ ಯತಿರಾಜಃ

No. 198, Sampige Road, 11th Cross, Malleswaram, Bangalore - 560 003  
Ph : 080 2334 5260, Mob : 94480 63158, Email : syym.blr@gmail.com Web : www.yymutt.in



Sangeeta Kalaratna, Sangeeta Kalaacharya  
**Neela Ramgopal**

Mob : +91 9449851036  
Tel : +91 0841206354

Date: 12 Aug 2019

### **Message**

'Lalitha Kala Tarangini' is a unique magazine that brings out coverage of all Karnatic and Hindustani artistes along with their musical journey which inspires the young generations to know about the galaxy of musicians. It is also interesting that there are no advertisements in-between pages.

To sustain such a special effort is something noteworthy. The magazine is attractive with its useful articles and photographs, printed in art paper with the best printing which is welcome every three months.

I wish 'Lalitha Kala Tarangini' a long and continued readership all over the world

*Neela Ramgopal.*

---

Flat no 302, Block 10, L&T South City, Arikere Mico Layout, Bangalore - 560076  
Email : [neelaramgopal@yahoo.com](mailto:neelaramgopal@yahoo.com)



## Messages

Dear Sri Anand,

I am extremely pleased to know that Lalitha Kala Tarangini has completed 6 years and has entered the 7th. year of publication. All this while I have not merely been a reader but have also contributed articles, shared clippings from other journals etc. LKT has captured a unique place of its own among those promoting fine arts, esp., classical Carnatic music. The get up, printing and layout are all top class and reporting is without bias and fair. There has never been a Karnataka bias even though it is published from Bengaluru. In fact it has helped readers from other states to know about great musical personalities of Karnataka.

The success of this venture without any profit motive is due mainly to Sri GV Krishnaprasad & you, S Anand and of course the many writers who have been contributing articles. I am sure, LKT is in for more glorious future in years to come.

Truly,  
KS Kalidas

GV Krishnaprasad Sir,

I'm very happy that your magazine Lalitha Kala Tarangini is entering into its 7th year. I wish the magazine should continue for another 100 years and beyond.

My best wishes and god's blessings.

Regards,  
A Kanyakumari

Dear Mr Anand,

Congratulations!

I am delighted to learn that Lalitha Kala Tarangini, an excellent publication of Sri Rama Lalitha Kala Mandira, Bangalore has completed 6 years. Their virtues of diligence, an outlook that combines both regional & national, layout and presentation deserve accolades from one and all. I compliment the entire editorial staff, article contributors and management and wish them undiminished upward mobility.

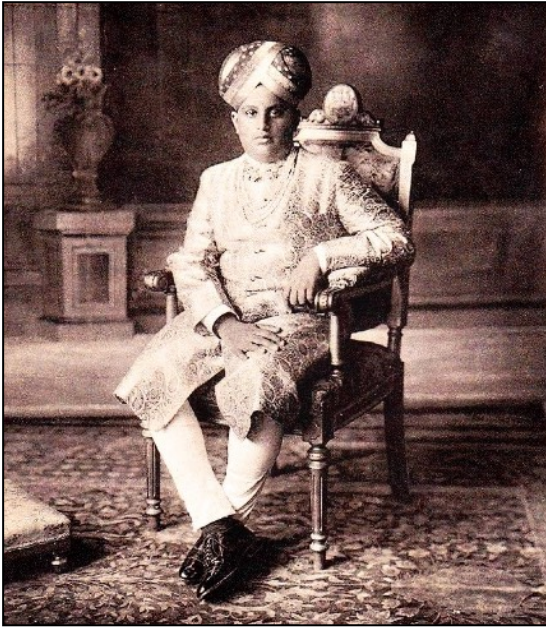
Best regards,  
Sangeet Samrat Chitravina N Ravikiran

Dear GV Krishnaprasad,

*Saraswati Namastubhyam Varade Kamaroopini  
Vidyarambham Karishyaami Siddhirbhavatume Sada*

With prayers to Devi Saraswati for an auspicious journey in music learning.

Regards,  
Bombay Jayashri



Maharaja Jayachamarajendra Wadiyar Special Edition

## Content

- 10 My Guru Rallapalli Ananthakrishna Sharma
- 14 Sri Jayachamarajendra Wadiyar: Patron par excellence
- 18 Swaramurthy VN Rao
- 22 Sri Jayachamarajendra Wadiyar: Life, Music and Contributions
- 29 Amrit Ramnath at SRLKM
- 30 Sri Jayachamarajendra Wadiyar kritis on Vishnu
- 36 When our founder Vedanta Iyengar was honoured by the king
- 37 MS Amma enshrined at SRLKM
- 38 Sri Jayachamarajendra Wadiyar: Patron saint of Art and Culture
- 42 Centenarian Madurai Somasundaram

## *Lalitha Kala Tarangini*

### *Inbox*

Dear GV Krishnaprasad and Anand,

Kudos to you for bringing out the magazine in the second week of June. The write up on Bangalore K.Venkataram is incomplete without mentioning his

other activities like launching an agitation by mobilising the support of all musicians and launching street protests in Bangalore and Mysore with the involvement of literary Doyens like B.Chi, Anakru, Maa Ramamurthy etc. condemning and questioning the then Mysore State government for sidelining the local musicians in the Dussera cultural festival at Mysore and also for inviting musicians from Tamil Nadu as examiners and for setting syllabus for music teachings in this State. This agitation resulted in the establishment of musicians forum called Karnataka Ganakala Parishath based in Bangalore.

In the primary stages of Ganakala Parishath, K Venkatraman was the honorary secretary and faced lot of hurdles, criticisms and agitation when the organisation deviated from its agenda of promoting only local musicians's interest and instead started arranging concerts/functions/felicitations to Madras based organisers/musicians! It is me who always pointed out these in my various letters to the editor in various news papers and to the Parishath seeking replies which never came and later the then vice president late A Subba Rao assuring me that the organisation will take steps to correct these in future. Being a great fan and admirer of Palghat Mani Iyer, Bangalore K Venkataraman after the death of the maestro in 1980 started an organisation under the caption "Palghat Mani Iyer Memorial Mrudangam and Ghatam Research Institute" and later re-named it as "Percussive arts centre" owing to severe comments about using Mani Iyer's name for his activities. Under the aegis of Percussive Arts Centre, each year on the occasion of Mani Iyer's death anniversary, the centre started instituting a cash award with a title Palghat Mani Iyer Memorial "Mrudanga Kala Shiromani" to senior most mridangam player. He was a great orator, highly respected even by his distractors, very strict and punctuality was his principle. His editorial in his magazine Percussive Arts were scholarly, lucid and thought-provoking. He departed from this world after playing his last thani avartanam on the stage which justify the word "Sharanarannu Maranadalli Kaanu".

Regards,  
CP Chikkanna, Bangalore

Actually the original article was submitted with these information but due to non-availability of space, it was decided to cover Bangalore K Venkataraman's other activities especially the 'Percussive Arts Centre' in a subsequent issue of the magazine.

Editor, Anand S

To the Editor,

The article by CP Chikkanna on 'Centenary celebrity V Doreswamy Iyengar' gave a complete insight into the great artist's life and achievements.

Artists of yesteryears like violin T Chowdaiah, Dwaram Venkataswamy Naidu and the then Maharaja of Mysore must have been awe struck by the child prodigy's playing.

One can understand very well how Dr V Doreswamy Iyengar's popularity soar to heights by evolving both Veena Sheshanna's style interwoven with vocal patterns of several stalwarts of yesteryears. We the students and connoisseurs wish the Veena Doreswamy Iyengar Trust a very successful centenary year ahead.

Regards,  
Lakshmi Maddali

ವಿದ್ವಾನ್ ಜಿ.ವಿ. ಕೃಷ್ಣಪ್ರಸಾದ್,

ಮಾನ್ಯರೇ, ವಂದನೆಗಳು.

ತಮ್ಮ ಜೂನ್ ತಿಂಗಳ ವಿಶೇಷ ಸಂಚಿಕೆ ತಲುಪಿದೆ. ಅದಕ್ಕಾಗಿ ವಂದನೆಗಳು. ಮುಖಪುಟದ ವಿನ್ಯಾಸ, ಮುದ್ರಣ, ಒಳಗಿನ ಪುಟಗಳ ಸುಂದರ ನಿರೂಪಣೆ, ಅಪರೂಪ ಹಿರಿಯ ಕಲಾವಿದರ ಸುದ್ದಿ ಸಂಗ್ರಹ ಎಲ್ಲವೂ ಬಹಳ ಶ್ರೇಷ್ಠ ಮಟ್ಟದಿಂದ ಕೂಡಿರುತ್ತದೆ. ನಿಮ್ಮ ಎಲ್ಲಾ ಸಂಚಿಕೆಗಳನ್ನೂ ಸಂಗ್ರಹವಾಗಿ ಇಡಲು ಯೋಚಿಸುತ್ತೇನೆ.

ಅದು ಇಂದಿನ ಪೀಳಿಗೆಯೊಂದಿಗೆ ಹಾಗೂ ಮುಂದಿನ ಪೀಳಿಗೆಗೂ ಮಾರ್ಗದರ್ಶಿಯಾಗಿರುತ್ತದೆ. ನಿಮ್ಮ ಈ ಎಲ್ಲಾ ಕಲಾ ಸಾಧನೆ ಹೀಗೆಯೇ ಅನವರತ ಮುಂದುವರಿಯಲು ಎಂದು ಆಶಿಸಿ ಶಿರಬಾಗುವೆ.

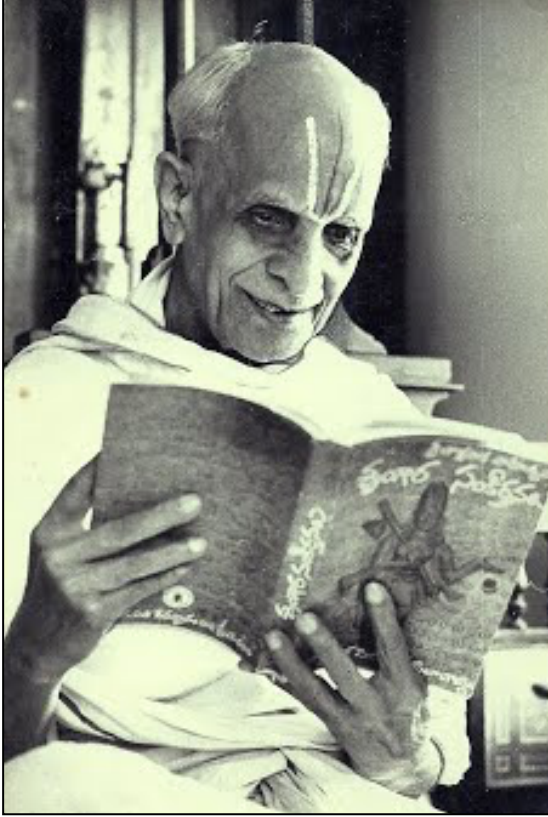
ನಿಮ್ಮವನೇ ಆದ  
ನ. ರಾಜಾರಾವ್,  
ಶ್ರೀ ಹರಿದಾಸ ಪೀಠ, ಮುಳಬಾಗಿಲು

## Our Upcoming Programmes

- 05 - 08 Sep 2019 **The Bangalore Gayana Samaja**  
Veena concert festival at Bangalore  
Gayana Samaja Auditorium
- 14 Sep 2019 5.30 pm **SRLKM Auditorium**  
RA Ramamani -Vocal, CN Chandrashekar  
- Violin, HS Sudhindra - Mridanga, V Ranganatha Chakravarthy - Ghata
- 22 Sep 2019 5.30 pm **SRLKM Auditorium**  
Musical Tribute to Dr. MS Subbulakshmi  
Gayathri Venkataraghavan (Vocal), HM  
Smitha (Violin), Dr. K Ashok (Mridangam),  
Guruprasanna (Khanjira)
- 29 November 2019 5.30 pm **SRLKM Auditorium**  
Sri Jayachamarajendra Wadiyar Centenary  
Celebration  
Talk by Dr. Sukanya Prabhakar followed  
by her concert rendering compositions  
of Jayachamarajendra Wadiyar  
Dr. Sukanya Prabhakar along with Smt.  
Medha Manjunath (Vocal) , HK Narasimha  
Murthy (Violin), Prof. GS Ramanujan  
(Mridanga), VS Ramesh (Morsing)
- 06 October 2019 Sunday 5.30 pm **JSS Public School Auditorium (Opp. to  
Devagiri Sri Venkateshwara  
Temple,, BSK II Stage, Bangalore)**  
Special Musical Ensemble directed by  
Sangita Kala Acharya Neela Ramgopal  
Participants: Vocal: Sriram Shastry,  
Dileep Simha, Vivek Sadashivam, Mahesh  
Narayan, YG Srilatha, Anagha Yoganand,  
Anjali Sriram, Usha Jois. Veena: Rakshitha  
Ramesh, Flute: G Ravikiran, Violin:  
Achytha Rao, Vaibhav Ramani, Pooja Sridhar,  
Mridanga: Nikshitha Puttur Ghata: N  
Phanindra, Khanjira: Sunad Anoor.  
Commentary: Sumana Kukke and Ran-  
jani Ramaprasad
- 13 October 2019 5.30 pm **SRLKM Auditorium**  
Kanchana Sisters - Kanchana S Shriranjani  
& Kanchana S Shruithiranjani (Vocal Duet),  
Achyuta Rao (Violin), BR Srinivas (Mri-  
dangam), R Karthik (Kanjira)
- 17 Nov 2019 Sunday 5.30 pm **SRLKM Auditorium**  
Aishwarya Shankar (Vocal)  
HM Smitha (Violin)  
Renukaprasad A (Mridangam)  
Vyasa Vitala (Kanjira)

# My Guru Rallapalli Ananthakrishna Sharma

Vid. Tatachar (Late), Bangalore  
(Original article in Kannada translated by Rajashree Yoganand)



After visiting my guru, I rented out a room very next to his house and ventured into cooking as I started learning under his tutelage. My guru started my very first lesson with the keertana 'Sri Saraswathi' in raga Arabhi.

My guru was also a Telugu pandit in the Mahara-ja College. It is a very interesting story regard- ing how he joined as faculty in the college. Sri C.R. Reddy was the vice chancellor of the Mysore University then. He was very interested in music. My guru had learnt Sanskrit for many

years from the swamiji of Parakala Mutt. My guru also had a very melodious voice and had trained under Karigiri Rayaru, Chikkarama Ra- yaru and Bidaram Krishnappa. Once, my guru was singing and the vice chancellor happened to listen to his singing and enjoyed it very much. Both my guru and Sri Reddy were well versed in Telugu. CR Reddy invited my guru to become Telugu pandit in his college. My guru honestly told him that he had not done his M.A., in fact not even climbed the steps of the school and queried as to how it was possible to become a Telugu teacher. To that the vice chancellor replied " I have given you the M.A. degree and also the job" and invited him to accept it. There were many students who had done their M.A. in Sanskrit, Kannada and so on and yet had taken Telugu as their second language to study.

As a routine, my guru would come home by 4 or 4:30 in the evening. I would be practising the violin in his house around that time. My lessons would go on till nine in the night. My guru had not only learnt singing but had also spent some time learning the flute. Since he faced some difficulties with his voice while singing, he start- ed practising on the violin. He was very dexter- ous with his fingers and knew the art of bowing very well.

Within a matter of three or four months, I had learnt not only 2-3 varnas but also some 5-6 keertanas. I had just finished learning my 5<sup>th</sup> keertana in Bilahari 'Paridaana Meechite', when Tiger Varadacharya visited my guru's place. After the usual formalities, I was asked to play in front of 'Tiger'. In fact, my guru would always make me play whenever someone visited his house. This was his way to make me shed my inhibi-



tions. Tiger Varadacharya was a very large hearted person with a very open mindset. He could appreciate even if one played only sarale varises. When I played 'Paridaana Meechite', Tiger was very appreciative exclaiming 'bhale' and 'bhesh' while I was playing.

My guru very graciously informed Tiger Varadacharya that I belonged to their school as I had learnt my first lessons from his younger brother Veena Krishnamacharya. Though my guru had painstakingly taught me a lot, yet his generous heart readily acknowledged the other teacher with whom I had learnt for only a year or two.

My guru has made me play in front of Vasudevacharya, Belakavadi Srinivasa Iyengar, Chikkarama Raya, and other music scholars during my learning days.

Chowdaiah's house was next to my guru's house. Chowdaiah's disciple Chinappa would always be practising on the violin. Others like Gururajappa, Venkataramana Shastry and others would also be playing on the violin. Chowdaiah would never be at home for at least 20 days in a

month. But on the days he was at home, he would start to play from ten in the night and go on till early morning 2 am. One morning when I went to my guru's place for my lessons, he said 'Chowdaiah was playing Shanmukhapriya Raaga Taana Pallavi till 2 am in the morning'. This was to encourage and coax me to play more.

My guru and Chowdaiah were the disciples of Bidaram Krishnappa. They both had mutual affection and respect for each other. We would always get an invite for the kutcheri during navaratri Saraswati pooja.

One day Chowdaiah came visiting when I was learning from my guru. " I keep listening to someone playing the violin always. I wanted to know who it was". Chowdaiah took the violin from my hand and played Todi for about an hour in the mandra string and asked me to do sadhana with sincerity. From that day Chowdaiah was always affectionate towards me and after 3 or 4 years got me a job in the Madras Akashvani after taking my guru's permission.

We used to have bhajans every Friday at my guru's place. More than bhajan, it could be called music kutcheris. Since our guru would always understand the lyrics and sing with deep devotion we could call it bhajan. Sometimes we would have Vasudevacharya, Venkatagiriappa, Padmanabharayaru and Kannada literary personalities like MV Seetharamiah and DV Gundappa for these Friday bhajans. Usually, the guru's elder sister's daughter Sarojamma would sing for an hour and my guru would play on the violin. Later, he would sing for an hour or two and then it was my turn to play on the violin. Sometimes, Gururajappa would also play on the violin. Other than my guru, Padmanabharaya, Subba Krishnaiah and others too would participate and sing. These Friday bhajan programmes gave me good exposure and experience to play on the violin.

This continued for two to three years. I was finding it difficult to do my daily chores like cooking, taking a cold water bath and then sit for practice. It was becoming too laborious. I once went to my guru and said " I have had enough of music. I would like to go back to my



Ralapalli Ananthakrishna Sharma having a word with Vid. Veena Raja Rao during Karnataka Ganakala Parishat's Fourth Musicians Conference in 1974. BVK Shastri is on extreme right is watching the proceedings. (Photo courtesy Sreeni Raja Roa)

place Pavagada. Can you please teach me 'swara raga sudha' in Shankarabharanam?" My guru questioned "why do you want to learn swara raga sudha if you intend to go back to your hometown?" From then on he saw to it that I had all these at his place. Once, after the usual evening class, my guru asked me to come early in the morning for the class. I was staying at Hayagreeva Vidyarthi Mandira at that time. The next morning, I got up and looked at the clock sleepy eyed. It showed 5:30 am. I poured cold water over me, applied tilakam to my forehead, hastily showed an incense stick to God and quickly rode my cycle to my guru's place and knocked on the door. My guru opened the door and looked at the time. It was not even 3 am in the morning. I realised that I had got up around 2.25 am. My guru stopped me from going back and started teaching me the lesson.

By the grace of my guru I got acquainted with other music scholars. My guru would go sometimes to meet Muttaiah Bhagavata, Vasudevacharya, Venkatagiriappa, Belakavadi Srinivas Iyengar and discuss about matters pertaining to music. He would make me accompany him. This has given me a wonderful insight and experience pertaining to music as a whole.

My guru was a multi-faceted person. He had good prowess over Sanskrit, Kannada and Telugu literature. In fact, he was given the title of 'Asthana Vidwan' by Maharaja of Mysore who admired my guru for his outstanding knowledge of Sanskrit.

Many scholars and students doing their M.A. and would come to him to have their doubts clarified. He used to read the plays of Shakespeare though he did not formally go to school to learn. He has written a book in Kannada called 'Gaana Kale, Sahithya mathu Jeevana Kale'.

Once my guru's guru Bidaram Krishnappa came to his house unexpectedly. Surprised, my guru asked him the reason for coming at that time of the day when it was very hot outside. Guru Krishnappa replied that he had come to clarify a doubt in the lyrics of a keerthana. My guru humbly said "I would have come to your place had you just told me", to which Bidaram Krishnappa replied " if I am well known in music you are well known for your literature" and got his doubt clarified.

Muthaiah Bhagavata once visited and said "Sharma, I have written a new keertana can you

tell me its faults and shortcomings?” My guru gave the necessary inputs. The next day, Bhagavata came home and sang the keertana after having corrected his lyrics.

Another time, vice chancellor NS Subba Rao came home when my guru was teaching me and said “Sharma, I will come here after an hour and you will have to sing then”. He came along with his wife Leelavathi, listened and enjoyed my guru’s singing for two hours. During those times, the position of vice chancellor in a university was held in high esteem in the province of Mysore. The vice chancellor coming to the house of a college teacher to listen to his music speaks volumes of my guru’s greatness.

My guru had made a name and a very special place in the state of Andhra Pradesh. He had presided over many conferences and delivered speeches and conducted music kutcheris. He never sold his music. After retiring from the college, he was invited by the officials of Tirupathi temple to bring out Annamacharya kritis. These kritis were etched in copper plates, all neatly stacked but were covered with dirt and grime. My guru got them cleaned and notated the swaras for many keertanas and published them in the form of two books. He stayed for many years in Tirupathi for this reason. He used to head the annual Annamacharya festivals. Even I used to be invited to participate in this festival for many years. Usually people from Andhra Pradesh would take part in the festival to sing. Once, Gopala Reddy a minister from Vijayawada came to the festival. It was one of those times when my guru had not participated. The minister persisted and made my guru sing “*Brahma Kadigina Paadamu*” and enjoyed it.

My guru was also a musicologist. He would collect keertanas and if anyone had a new keertana, he would immediately try to acquire it. Once a beggar was singing ‘*naada sudha rasa*’ in raga Aarabhi in front of our house. My guru had never heard this composition before. He immediately invited the beggar inside the house and learnt the keertana by making him sing.

I distinctly remember one of my guru’s kutcheri which he gave for Bangalore Gayana Samaja on the occasion of its silver jubilee celebrations. I accompanied him on that day. He has sung many times in Mysore Akashvani. He would perform during Krishnotsava, Thyagaraja utsava and other religious festivals. For him music was a means to reach God and not earn from it.

I do not find it as a surprise as many admired my guru for his multi-faceted, multi-talented and scholarly prowess. The secret to this was his devotion to God, a clean lifestyle both inside as well as outside, having good tastes, good behaviour and upholding and believing in our cultural heritage. These were what he lived for in his life.

He never gave into the desire to publish keertanas, swarajatis and varnas that he composed as he believed they were there only to worship God.

The Madras Music Academy made him the president of the conference and conferred on him the coveted title ‘Sangita Kalanidhi’. He was given Sangeeta Kalaratna by Bangalore Gayana Samaja. Sangita Kalapoorna, Gaana Kalasimha and many more titles.

(To be continued)

---

## Karnataka Ganakala Parishat Conference

50th year Musicians conference of Karnataka Ganakala Parishat will be held from 1st to 16th February 2020. Mysore brothers Mysore M Nagaraj and Dr. Mysore M Manjunath are nominated as the president and will preside over the conference. They will also receive the ‘Ganakala Bhushana’ award. During the conference, Ganakalashree award will be presented to UN Giridhar Udupa and G Guruprasanna. SRLKM wishes the very best to the artistes and also the organisers.

# Sri Jayachamarajendra Wadiyar : Patron par excellence

BN Shashi Kiran, Bangalore

Tightfistedness of the rich and jealousy of the learned are two primal factors that impede the progress of civilisation. Although they are ideally incompatible, wealthiness and miserliness, and erudition and jealousy are often treated as synonymous. Says the Kannada poet Ranna:

“Śrīyutano<sub>l</sub>udārate vākcchrīyutano<sub>l</sub>amatsarat-  
vamāgadu” (Sāhasa-bhīma-vijayam, 1.49)

Mahārāja Jayachamarajendra Wadiyar (1919–1974) was steeped in knowledge and affluence. He was also willing to share them both for the benefit of the larger world.

In Mysore, Jayachamarajendra Wadiyar was the first person from the royal family to attend a regular college in order to get a degree. He was also a boy scout. Many of his peers have described the Wadiyar’s mannerisms: it seems even when he was a young student, he was modest and yet impressive. Since he had a penchant for hunting, he would spend a good amount of time every year in the forests, always interacting with the locals.

All these brought him close to the realities of the world - a richness in terms of which the regal are often poor - and made him accept with inimitable grace and dignity the vagaries of his later life. By the time he ascended the throne, the royal aura had begun to fade. Shortly afterwards, Mysore was merged with the Republic of India. And even during his lifetime, Privy Purse was abolished. On none of these occasions was Jayachamarajendra Wadiyar insolent to the establishment. His behaviour is itself a lesson in graciousness.

Although he was extremely busy, the Mahārāja constantly sought the company of scholars. S Ramachandra Rao, Pathankar Chandrashekhara



ಯದುವಂಶಪತಯಃಪಾರಾವಾರಸುಧಾಕರರೂ ಸತ್ಪಂಪ್ರದಾಯವೈದಿಕವಿದ್ಯಾವರ್ಧಕರೂ  
ಮೈಸೂರು ದೇಶವನ್ನಾಳುವ ಧರ್ಮಾಕ್ಷುಭುಗಳೂ ಆದ ಶ್ರೀಮನ್ಮಹಾರಾಜ  
ಶ್ರೀ ಜಯಚಾಮರಾಜೇಂದ್ರ ಒಡೆಯರ್ ಬಹದ್ದೂರ್,  
ಬಿ.ಸಿ.ಬಿ., ಬಿ.ಸಿ.ಎಸ್.ಐ. ರವರು.

Bhatta, Navinam Venkatesha Shastri, Palakkad Narayana Shastri, and Yamunacharya were a few scholars with whom the Mahārāja would frequently discuss issues related to Sanskrit literature and philosophy. These interactions, coupled with his close study of primary texts, made him a well-rounded scholar who would not hesitate





Prince Jayachamarajendra Wadiyar along with Maharaja Nalvadi Krishnaraja Wadiyar and father Kantheerava Narasimharaja Wadiyar during his Upanayana Samskara, 23 May 1930

to contest the views of noted luminaries. An anecdote serves to illustrate this well:

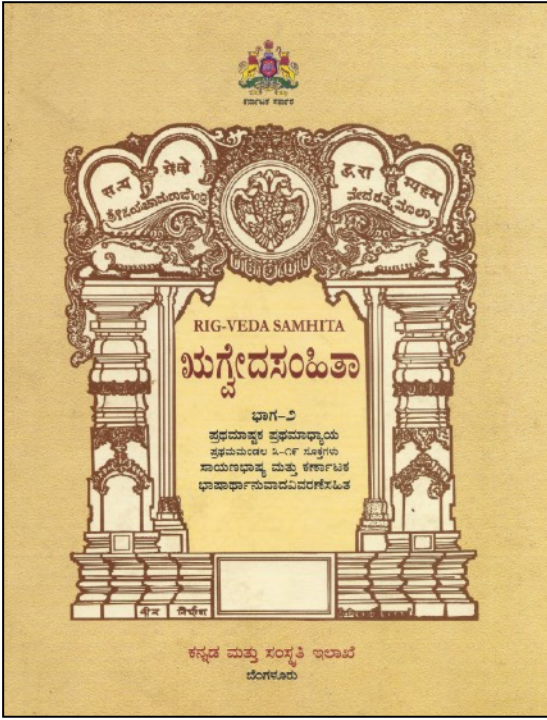
Dr K Krishnamoorthy, a doyen of Indian Aesthetics, was once invited to the royal palace for a discussion with the king. During the course of conversation, the Mahārāja apparently referred to some views of western aestheticians such as Aristotle, Horace, and Longinus. Dr. Krishnamoorthy politely but firmly remarked that he had represented their views incorrectly. Without uttering a word in response, the Wadiyar took out a bunch of keys, asked his assistant to open his bookrack with one of those keys, and instructed him to bring a few books. Upon checking and re-checking, it was established that the Mahārāja was correct. Dr. Krishnamoorthy is supposed to have remarked on a later occasion, “The Wadiyar is not just the king of the land; he is also the king of knowledge!”

Thus equipped, he was able to carefully assess the quality of the works he commissioned.

The Mahārāja had a wide-ranging set of abiding interests. His preoccupations were not restricted to the realms of the intellect alone; they also extended to the physical domain. He was an accomplished horseman, marksman, and tennis player. While his competence as a composer and connoisseur of music is widely recognised, his expertise in other branches of thought is little known.

He had a specialised interest in the fields of Philosophy, *Tantra*, and Aesthetics: *avadhūta-sampradāya*, *śrīvidyā-upāsanā*, and canons of Indian and western aesthetics appealed to him. It was on these subjects that he authored most of his articles and books: *Dattatreya: The Way & The Goal*, *The Gita and Indian Culture*, *Avadhuta: Reason & Reverence*, *An Aspect of Indian Aesthetics*, *Advaita Philosophy*, and *Sri Suresvaracharya*.

It was also in these subjects that he commissioned a good number of works.



*Jayacāmarājendra-grantha-ratnamālā* is the name given to the collection of works he commissioned. This series is unique not just because of the munificence of its patron, but also because of the soundness of scholarship of its editors. More than three hundred carefully researched, well written, and beautifully produced books speak volumes of the scholarly commitment and aesthetic sense of everyone involved in the project.

The Kannada translation of *R̥gveda* along with the commentary of *Sāyaṇācārya* stands out as the brightest star in the galaxy of works produced under this series. Multiple scholars of prodigious learning were brought together for this project; prominent among them include *Śilpa-siddhānti Śivayogī Siddhaliṅga-svāmī*, *H P Venkata Rao*, *Lakshmanacharya*, and *GN Chakravarti*. Apart from an elaborate introduction - of about three hundred and fifty pages, which gives a comprehensive overview of Vedic literature - and copious notes, this series includes the translations of *Aitareya-brāhmaṇa*, *Aitareya-āraṇyaka*, *Aitareya-upaniṣad*, *Brhaddevatā*, and *Nirukta*.

The following is the procedure adopted to explain every *mantra*: at the beginning, the seer, deity, and meter are listed. This is followed by *saṃhitā-pāṭha*, *pada-pāṭha*, and *Sāyaṇācārya*'s commentary. The meanings of individual words are then explained, followed by the overall import. A succinct English translation is also provided. Subtleties of meaning, information related to allied topics, and grammatical nuances are subsequently explained.

A product of extraordinary industry, this series has set the highest standard for translations of Sanskrit texts. To this day, nothing has surpassed it, both in terms of quality and quantity. Had the *Mahārāja* commissioned this work in English, it would have brought him instant international fame. That he had it done in Kannada is a telling testimony to the love he had for his mother-tongue.

Among other works published under this series, the Kannada translations of many *mahā-purāṇas* and *upa-purāṇas*, *Śiva-rahasyam*, *Yoga-vāsiṣṭha* (by the literary colossus *Devudu Narasimha Shastri*) and the principal *Upaniṣads* and *Brahma-sūtras* along with the commentary of *Śaṅkarācārya* (by *Abhinava-śaṅkarā Sacchidanandendra Saraswati Swami* of *Holenarasipur*) are significant.

Apart from these works, the *Mahārāja* also supported individual scholars to publish their work. To mention a single instance, *Dr. V Raghavan*'s monumental work on *Bhoja's Śṛṅgāra-prakāśa* would not be available to us but for the *Wadiyar's* generosity. A mini sourcebook of *Indian Aesthetics*, this work of nearly a thousand pages is arguably the best PhD Thesis on a subject connected with *Sanskrit*. Acknowledging the patron's support, *Dr. Raghavan* wrote in the preface of the second enlarged edition, "...but for the munificence of this *Pratyakṣa Bhoja*, the full publication in this form of my exposition of the *magnum opus* of the ancient *Bhoja* could hardly have been possible."

Our country has been immensely fortunate to give birth to rulers such as *Bhoja* and *Swathi Thirunal*. Because of his competence in ruler-

ship and music, Mahārāja Jayachamarajendra Wadiyar bore great resemblance to them. He was also similar to Abhinavagupta in a limited sense, for he was interested in the same subjects as him: philosophy, tantra, and aesthetics. Kings like him are rare, and it is as much uplifting as it is pleasurable to celebrate his memory.

*(The author, Shashi Kiran B N holds a bachelor's degree in Mechanical Engineering and a master's degree in Sanskrit. He is the co-editor of Prekshaa Journal)*

---

**Sri Rama Lalitha Kala Mandira (R)**  
**9th Main Road, Banashankari 2nd Stage, Bangalore -70**

**AWARDS ANNOUNCED FOR THE YEAR 2020-21**

1. **Sangeetha Vedantha Dhurina** instituted in the name of visionary founder G. Vedantha Iyengar with a cash purse of Rs. 1,00,000/- and silver medal and citation. Malladi Brothers (Sriram Prasad and Ravikumar). Award will be presented on 19th January 2020 at the auditorium of Bangalore Gayana Samaja.

Sangeetha Kalaratna Vidwan Sri AV Anand – award will be presented on 10th May 2020 at the auditorium of Bangalore Gayana Samaja.

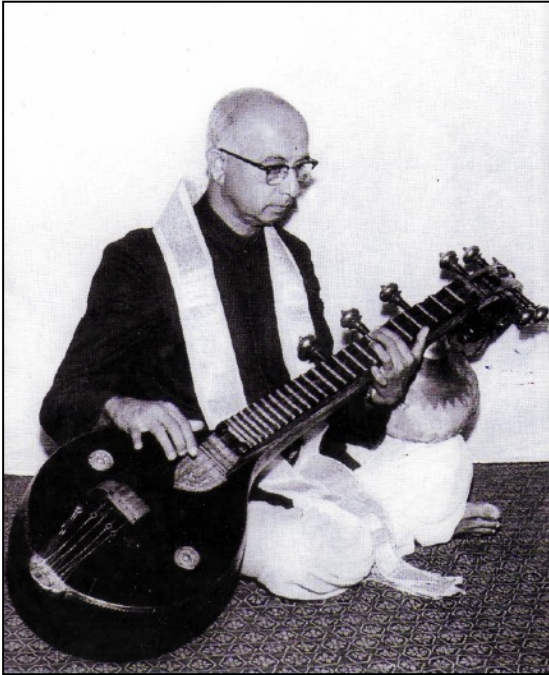
Sangeetha Kala Acharya Vidushi Dr. TS Sathyavathi - award will be presented on 14, February 2021.

2. **Raga Laya Prabha Award** with a cash purse of Rs. 25,000/- to young promising artists of Karnataka, instituted in the name of Vidushi Smt. GV Ranganayakamma, Smt. GV Neela and Dr. GV Vijayalakshmi. Award will be presented on 7th May 2020 at the auditorium of Bangalore Gayana Samaja.

- 1) Smt. Anjali Sriram (Carnatic vocal)
- 2) Dr. SV Sahana (Carnatic Instrumental Veena)
- 3) Heramba and Hemantha (Carnatic Instrumental Flute)
- 4) Apoorva Krishna (Carnatic Instrumental Violin)
- 5) A Radhesh (Carnatic Instrumental Mridanga)

# Swaramurthy VN Rao

Dr. Rama V Bennur, Mysore



Culture is a way of life, a spiritual foundation. It mellows one's soul. It reflects in our social behavior, thought process, aesthetic sense, refinement, generosity and compassion. According to Sri DV Gundappa, culture is our effort to do good, look good, find good and search good in our day to day behavior. He opines that infallible behavior is to be our culture. It was natural for many souls to be the embodiment of the finest culture, during the golden era of Shriman Nalwadi Krishnaraja Wadiyar. It is wonderful to know that every Indian receives the cultural mindset with every drop of milk he receives from his mother. Thus young Venkatanarayana or Puttaswamy (as he was fondly called by his grandfather) was no exception. This truth en-

riched him during the entire process of his growth.

Veena Sheshanna, the distinguished Naada yogi was eagerly waiting for the arrival of a worthy grandson to gift to him all his musical treasures. His dream was fulfilled with the arrival of Venkatanarayana. When he realised that his dear Puttaswamy was a prodigy his joy knew no bounds. The eager teacher (Sheshanna) took him under his care when he was barely two years old. Puttaswamy's mother Smt Venkatalakshamma narrates an interesting event that even as a toddler the child tried to produce musical notes from the bronze vessels kept in the kitchen with the help of a hand held fan. While music was already there in little puttaswamy's blood Sheshanna was more encouraged to part with many of his musical magics with the little boy. In response, the toddler completely absorbed what was taught to him. By three years the little boy could sing along with natural ease while his "Thatha" was playing on Veena. By five year(!)'s Puttaswamy had grasped the intricacies of Pallavi. Thus he grew under the powerful tutelage of his grandfather learning the values of life along with music.

Seshanna was invited regularly, be it any festive activity or celebrations, by many Kings and Zamindars who loved his music. Whenever Sheshanna went out on such tours he took the boy with him and welcomed him to sing along while he himself played on Veena. It was in the court of Maharaja of Gadwal during the season of 'Vasanthotsava', a special concert by Veena Sheshanna was arranged. Veena Sheshanna mesmerised the audience with his divine artistry. It was a captivating alapana and Taana as a prelude to a pallavi 'Taaraka brahma swarupini' in the raga



Swaramurthy VN Rao giving a vocal concert with RR Keshavamurthy on Violin, MS Ramaiah on Mridangam, Sosale Sheshagiri Das on Khanjari, Bangalore K Venkatram on Ghatam

Kalyani. The grand father invited the five year old grand son to join him through a gesture in rendering of a lengthy Kalpana swara. The boy's facility in rendering a cascade of swaras amazed the King. His Raga-Tala- swara jnana, the precision of combining the 'edupu' won the hearts of everyone. The very next day, in a special Darbar, the King of Gadwal honoured the lad with an appropriate title "Swaramurthy". On learning this, His highness, Nalwadi Krishnaraja Wadiyar asked Sheshanna to bring his grand son to the palace for a performance. The King was pleased immensely by the flair and expertise exhibited by the child.

Sheshanna was specially invited to the historic Indian National Congress Session (1924) at Belgavi to perform at the august presence of national leaders. They included Mahatma Gandhi, Jawaharlal Nehru, Motilal Nehru, Rajendra Prasad, Sarojini Devi Naidu, Sardar Vallabhbai Patel, Pandit Madana Mohana Malaveeya and the like. The spokesman of Mysuru Palace has documented this in his letter to the palace where he mentions that "Sheshanna's veena recital and his grand son's vocal music were largely appreciated by all the leaders". Thus the boy grew under the able guidance of his Grand father which went on almost for a decade.

On the 25<sup>th</sup> of July 1926, Sheshanna attained divine bliss. It was a bolt out of blue to young Venkatanarayana Rao. All that was left was the firm foundation of music and the values that were taught by his dear 'thatha'. Nalwadi Krishnaraja Wadiyar immediately appointed the 11 year old lad as the court musician and took personal care in his musical upbringing. He arranged Veena Subbanna to teach Veena and Muthiah Bhagavatar to teach vocal music to the boy. Venkatanarayana's learning continued smoothly under the strict vigilance of His Highness, who was very much pleased with his progress. As a teenager Swaramurthy had developed a style of his own and captured the audience with his vibrant vocal and Veena performance. Like his grand father he could bring the sweetness of music in his playing. His deep sense of 'Daatu swaras' and the combination of notes along with the individualistic raga bhava culminated in creating an extraordinary mellifluous and honeyed aura of music. He could sing along with Veena being played too as was the practice of the day. He had performed in many prestigious Sabhas and events across the country. Maharaja encouraged him to learn Western music as well. Thus he became a Diploma holder from Trinity College of Music, London, in Piano. Maharaja had keen interest in blending eastern and western music. He en-



*A rare picture of Swaramurthy VN Rao giving a Veena concert with Doreswamy Iyengar with MS Ramaiah on Mridangam, Bangalore K Venkatram with Talam (who had met with an accident) during 125th Birth anniversary of Veena Sheshanna*

couraged his court musicians to work on it. (He commissioned many of them to exchange the notations of both the systems). Swaramurthy was selected to participate in a music conference held by Madras Music academy which was presided over by Maharaja himself. A lecture demonstration was arranged to discuss the possibilities of blending the nuances of both Western and Karnatak music during this conference.

Sheshanna's dexterity, his simplicity, devotion to art, loyalty to Mysuru Royal family and other virtues like charity, truthfulness were passed on to his grand son too. Swaramurthy was a simple and straight forward man. His loyalty to His Highness knew no bounds. It was so deep that when Nalwadi Krishnaraja Wadiyar passed away, despite his parents being alive, he had shaved off his head ! An unimaginable act from a staunch orthodox man ! His childhood experiences with many of the doyens of music who would come to visit Sheshanna had their influence on him. He had the good fortune of listening to many great artistes of the time in Karnatak, Hindustani and Western styles of music. This enabled him to develop an appreciation for all kinds of music.

Maharaja took interest in introducing new instruments to Mysuru. Once he summoned all

his court musicians and showed a large new instrument called 'Harp', which he had got from Egypt. He expected some of them to come forward and learn to play on it. When none came forward, the young and bold Swaramurthy stood up and said that he would try. The King was pleased by this act and gave him two months time to learn how to play on the instrument. The instrument was sent to his house. Two tutors Mr.Hunt and Mr.Smith were appointed to train Swaramurthy. They went to Swaramurthy's house on the first day and taught him the techniques of the instrument. On the third day, Swaramurthy requested his Highness to permit him to play in front of him ! The highly surprised Maharaja heard him play a Keerthana on Devi Chamundeshwari ! Immensely pleased, he presented Rs 500 to him which was a huge amount in those days ! Thus 'Harp' was introduced to Mysuru. (Incidentally, it was Sheshanna who introduced Jalatarang to Mysuru). Swaramurthy many times was asked to accompany Maharaja during his tours. A thorough test was expected to follow. Such was the personal interest the Maharaja took on VN Rao's progress.

Swaramurthy was the first child of a large family of thirteen children. His father Veene Ramanna was a vainika par excellence. As per the practice, Swaramurthy was married at a young age



Swaramurthy VN Rao with Ex. Governor of Karnataka Shri. Govind Narain when he was honoured with 'Ganakala Bhushana' from Karnataka Ganakala Parishat

to Smt. Rathnamma, daughter of Ranganna of Maddur. She was a strong pillar of support all through her husband's musical journey.

Swaramurthy, unlike his grand father, has composed very few compositions. Among them is a 'Saptha Thaleswari Varna' which also has a ragamalike consisting of 13 ragas. He continued to celebrate Ramotsava and Krishnotsava as music festivals that were started by his grand father. He has performed in Mumbai, Bhopal, Indore, Shringeri, Rathlam, Udupi, Dharmasthala, Mysuru, Bengaluru etc. He was invited every year to perform at Hyderabad, Vishakapatnam, Karnool and many other places.

When the palace and Kings started losing their identity in the independent India, the condition of court musicians were not too good either. This forced VN Rao to shift his residence from Mysuru to Bengaluru. A music institution in memory of his grand father called 'Lakshmi Venkatesha Veena Gana Mandira' was opened to teach those who were interested in learning vocal and Veena. He also conducted music competitions in memory of Sheshanna and gave a Veena and a Tambura to the winners of first prize and encouraged the students. He had trained a 'Pancha Veena' group of students in western music specially. He was closely connected with Karnataka Ganakala Parishat right from its establishment and served as a member of its expert committee for a long time. He also chaired the ninth Musicians conference and was

honoured with the title 'Ganakala Bhushana'. He was also conferred with the title 'Ubhaya Gana Praveena' by the pontiff of Sosale Math. He celebrated the 150<sup>th</sup> birth anniversary of Veene Sheshanna in a grand scale in Mumbai and Bengaluru. Eminent persons like Smt Kamaladevi Chattopadhyaya and Vidwan S Balchander participated in it and expressed their appreciation.

Thus he was engaged in teaching, performing, discussing with musicians and he became an inseparable part of the art world of Bengaluru. He has served as the head and member of the examination board of music, conducted by Karnataka government for many years. He has penned two books on Veene Sheshanna and Veene Subbanna for children which has been published by 'Bharatha-Bharathi' - IBH Prakashana. The book 'Veene Sheshanna' won a National Award also. Rao, who had a good reading habit would immerse in enjoying the lyrics of Purandara Dasa. He has also composed music for many Devaranamas as well. Lean and tall, Rao always carried himself with dignity. 'Kacche panche' and close collared coat with a neatly folded Shalya or valli was his attire. A stylish walking stick always accompanied him. His love for perfumes and sweets was another quality that he inherited from his grand father. His pride for Kannada language-literature and Karnataka was beyond imagination. Kannada writers like AN Krishna Rao, Ta.Ra.Subba Rao, DVG, TT Sharma, BVK Shastri, musicians like Rallapalli Ananthakrishna Sharma, Doreswamy Iyengar, Veena L Raja Rao, Bangalore K Venkatram and many more would visit him and indulge in fruitful discussions and enjoy the nostalgia. He opined that music was like a vast ocean. The deeper you immerse, the more precious gems await you.

Swaramurthy had the habit of singing swaras all the time, whether he was sitting, walking or riding his two wheeler. He was probably doing the same on that fateful day (7-8-1980) when a vehicle hit him making him fall unconscious. But that part of his brain was alive and he was singing swaras making him 'Swaramurthy' even in his death.

# Sri Jayachamarajendra Wadiyar: Life, Music and Contributions

*Vidwan Dr. Shreekantham Nagendra Shastry, Bangalore*

Sri Jayachamarajendra Wadiyar Bahadur, was one of the greatest kings that our country has ever seen in its history, who assiduously worked towards state's effective governance, development and continued his mission to preserve, protect and propagate literature and music throughout his life time. His vision for well-being of all the subjects, spirit of governance and larger good of the society, passion for arts and culture, were all true depiction of an ideal king. His contribution towards the field of music was immense and this article will focus more on this aspect, while covering other achievements in general.

## **Mysore kings and Music**

Mysore and music have an inseparable bonding. Chikkadevaraja Wadiyar - Maharaja of Mysore in 1610 AD, was a great Veena exponent and there are references to the same in the works of his minister Tirumalacharya's "Champu Kavyams". A poet named "Govinda Vaidya" gives a detailed account of 'Veena artistes' street of Srirangapattana, old capital of Mysore Kings, in his work "Kantheerava Narasaraaja Vijaya". But for the period of Tippu sultan, where the encouragement for music was minimal, the later times saw classical music flourishing leaps and bounds through patronage of kings.

Shri Mummadi Krishna Wadiyar, who himself was great vaggayakara of kritis and Javalis, a poet, Scholar, musicologist - made significant contributions towards the field of classical music. Great Vidwans and composers like Lalgudi Ramayyar, Mysore Sadashivarao flourished under his generous patronage. His adopted son "Chamaraja Wadiyar - X" was a prolific composer of Javalis. He was a versatile violinist as well. A passionate connoisseur of music who

gave patronage to musicians like Tanjore brothers, Pallavi Sheshayya, Bengaluru Nagaratnamma, Kolar Nagaratnamma to name a few. In current times we the artists sing/perform many Javalis with ankita of "Shyamaraja, Shyamendra" which is a misnomer under circulation in the place of "Chamarajendra or Chamendra" of which Chamaraja Wadiyar was the original composer. It is unfortunate that due credit hasn't been given to maharaja for his compositions. It is worthwhile to note that great composers like Pattabhiramayya and Dharmapuri Subbaraya, received his patronage and flourished during his time.

Shri Chamaraja Wadiyar's son "Nalvadi Krishna Raja Wadiyar" was an artist and learned scholar in classical music. He was multi-instrumentalist;

*Nalvadi Krishna Raja Wadiyar (1884 -1940)*





proficient in Violin, Piano, Jalatarang and Nagasvaram as well. He had deep interest and understanding in both Karnataka and Hindustani forms of music. My great grandfather “Sangeetaratnam” Chintalapalli Venkatarao and my grandfather “Sangeeta Samrat” Chintalapalli Ramachandra Rao, were among many great musicians who were anointed by Nalvadi Krishnaraja Wadiyar in his court as “court jewels” (Asthana ratnas).

As Nalvadi Krishnaraja Wadiyar had no children to continue royal lineage, he adopted his younger brother Yuvaraja Kantheerava Narasimha Raja Wadiyar’s son “Shree Jayachamarajendra Wadiyar” and he climbed the throne after Nalvadi Krishnaraja Wadiyar.

### **Brief biography**

“Sree JCR Wadiyar was born on 18th July, 1919 at 06.13 PM (Uttarabhadra Nakshatra, 2nd Padam, Meena Rashi, Dhanurlagna). There came a great appreciation for Mysore forces that fought along with allied forces of England during World War I (1914 to 1919). As Mysore army had earned its laurels, as commemoration of that celebration a prefix “Jaya” was added to his grandfather’s name and thus the name “Jayachamarajendra Wadiyar” (Excerpt from Mahamahopadhyaya Dr. R. Satyanarayana’s work on Mysore kings)

KempucheluvAjammanni was his mother, a pianist by passion and learnt Veena under tutelage of Veena Venkatagiriappa. Wadiyar’s sister Vijayarajammanni was a pianist of international acclaim. She served as president of Indian Fine arts, a cultural organisation.

Naturally His father and uncle’s love for music rubbed onto him. His father (Narasimharaja Wadiyar) learnt western classical music in royal school. Association with great musicians such as Nathhan Khan (Agra gharana), Govindrao Tembe, Abdul Karim Khan, Gohar Jaan, Narayanrao Vyas, KC Day exposed him to Hindustani music and enriched his musical sensibilities. His constant dialogue and association with “Leopold Anthony Stokowski” world renowned music conductor and violinist, made him appreciate and speak words of high praise about Karnataka



*Kantheerava Narasimharaja Wadiyar with son Jayachamarajendra Wadiyar*

music. Shri Narasimha Raja Wadiyar had publicised adopted versions of Thumri and dadra in Western music harmony and counterpoints. During his time when publications of musical texts were rare, he made sure that Pandarika Vittala’s ‘Sadragachandrodaya (1912)’, ‘Ragamala (1914)’, ‘Ragamanjari (1928)’ were published through Nirnayasagara Press. Works of Madhya Pradesh’s king Narayanadeva, namely ‘Hrudayaprakasha (1918)’ and ‘Hrudaya Koutuka (1918)’ were printed through Aryabhushana press. If we consider the fact that Narasimha Raja Wadiyar was only 24, when he made these generous contributions towards publications of rare texts, it would give us a sneak peak towards rich cultural values that he had imbibed and inherited at very young age. Musicians, Rasikas and musicologists should be indebted to him for his generous contribution towards publishing treatises on music.

Sri Jayachamarajendra Wadiyar naturally inherited many of these traits from his parents. His deep understanding of divinity and spirituality came from his parents. His expertise in three forms of music (Karnatik, Hindustani and Western classical) were indeed blessings from his father Narasimha Raja Wadiyar. He became a natural heir to Nalvadi, by imbibing all qualities required for a “people loving king”. He em-



*Jayachamarajendra Wadiyar coronation (29 August 1940)*

braced spiritual world view from his aunt (Nalvadi's Wife). He was well versed in sports such as Horse riding, Swimming, Hockey, and Kabaddi, to name a few. He studied as ordinary student just like thousands of other subjects used to do, in public education schools (Royal school). He obtained his degree BA with gold medal, incidentally Nalvadi Krishna Raja Wadiyar was Pro-chancellor of the university during that period. Nalvadi was immensely proud of his progress in formal education. For his scholarship in multiple disciplines, accolades came in his way quite naturally. Anna Malai University, University of Queensland of Australia honoured him with D.Lit. Banaras Hindu University honoured him with D. Laws. British govt honoured him with JCSI and JCB degrees. He was an expert ornithologist too!

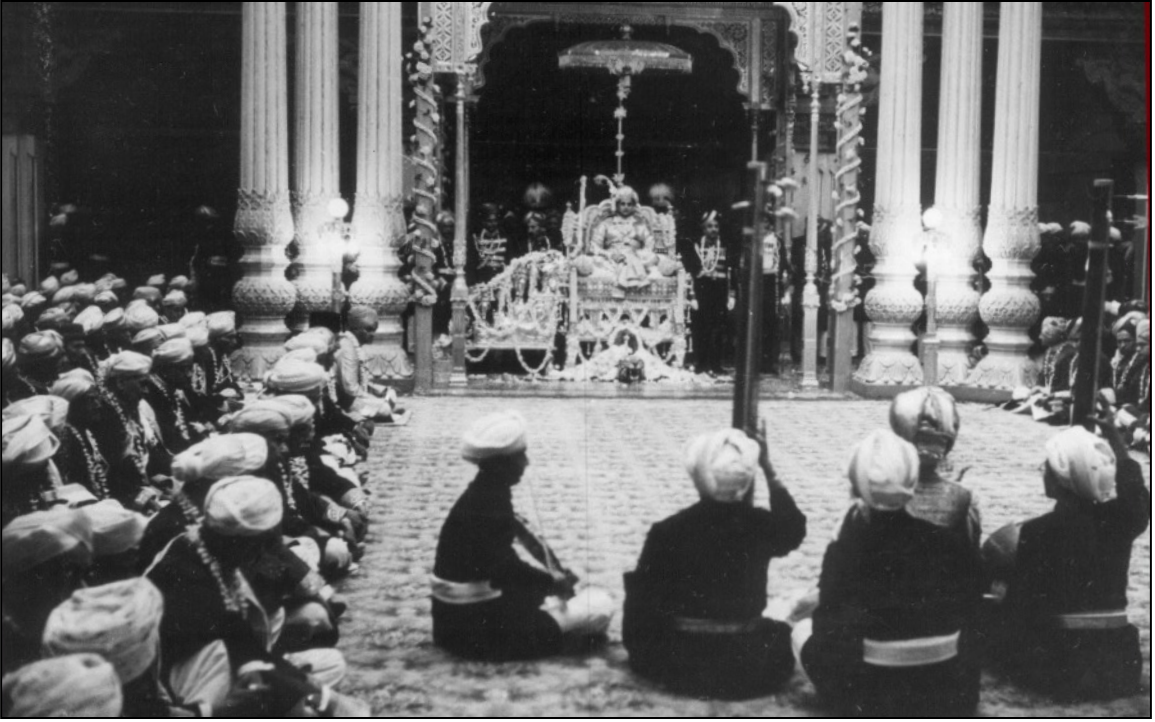
#### **Scholar and prolific writer:**

JCRW studied Indian Logic (Nyaya) from Naveenam Venkatesha Shastry, Philosophy from M. Yamunacharya, Dvaita from HN Raghavendracharya, Advaita philosophy and Sri vidya from Patanakara Chandrashekhara Bhatta. Having built one of the largest libraries in Asia and

having made life term agreements with leading publishers of international repute, his personal library was ever expanding in terms of both volume and quality. He authored fine works in English and attracted interest from International readers too. "Dattatreya :The way and the goal", Geeta and Indian Culture, Religion and Man, The Aesthetic Philosophy of India, The Orb of the mind, Sureswaracharya on Vedanta: A Study in Advaita, Indian Forestry, Indian Logic (4 volumes), Rivers in India's developing economy, to name a few which indicate his expertise on diverse fields of interest. His works on Indian Aesthetics, Indian Logic, Indian theory of Experientialism, Spiritualism stand as testimonials to his versatility.

#### **Publication**

Undoubtedly he surpasses all royal kings of the world in terms of publications of great works. In his lifelong endeavour to ensure that common public and seekers should indeed have access to Indian knowledge, he summoned great pundits of his time and organised for translations running up to 20 thousand pages. Rig-Veda, Nirukta, Aiteraya Shruti, Maha Puranas,



*Jayachamarajendra Wadiyar enjoying a concert at the palace (on his birthday)*

Brahma Sutra Bhashyas, Tantra, Kalpa, Mahashodashi Kalpa). It would run into crores of investment should we take today's valuation. His greatest achievement in the field of politics would be to constitute Prajapatinidhi Sabhe (Elected people's representatives' conference). When India opted for Representative democracy, Shree Jayachamarajendra Wadiyar was first among the rest of princely states to voluntarily join republic state of India recognising aspirations of people. Such was his magnanimity.

#### **Music Education:**

Needless to say Shri Wadiyar grew up in music filled atmosphere and he was drawn towards it quite naturally. He was well versed in all three forms of music (Karnataka, Hindustani and Western classical). He had fine tutelage of Mysore Vasudevacharya and Vid. Chennakeshavayya who taught him vocal and Veena Venkatagiryappa in Veena. He had liking for private concerts in his summer palace and was generous in appreciation towards performances.

His liking towards Western classical music came from his mother, father and Uncle Nalvadi. Nalvadi Krishnaraja Wadiyar had made necessary arrangements of training in his palace for artists who were performing in palace western bands. They were required to take up Guild Hall ex-

ams to keep up the standards. JCRW too took interest and passed out as fellow in western classical music of London Trinity College at the age of 25! He had huge collections of all great musicians from the west and had special liking towards Beethoven, Bach, Gustav Mahler, Nikolai Medtner etc. Medtner was a great composer and player who due to his introvert and shy nature, did not get the recognition which he thoroughly deserved. Wadiyar, having learnt this, established "Medtner Society" and ensured patronage was made available. He also contributed for gramophone recordings of Medtner works. Wadiyar himself was very proficient in Piano and Pipe organ.

#### **Musical expertise**

Jayachamarajendra Wadiyar reached great heights in Carnatic music through his "Vaggeyakaratva". (Vaggeyakara is the one who creates both words and music). Artists and students alike across the world are singing his compositions widely, surely not many kings have such distinction.

Shri Wadiyar has composed 97 kritis (There is common misconception that there are only 94). All of them are in Sanskrit. Once lyrics were made ready, he had a habit of reviewing the same with Vasudevacharya, Prof. S Ramachandra



*Jayachamarajendra Wadiyar at a function to felicitate Ariyakkudi Ramanuja Iyengar to mark the fifty years of service to music on July 28, 1963 . Sir MA Muthiah Chettiar and Dr PV Rajamannar looks on (Photo courtesy The Hindu)*

Rao, Patanakara Chandrashekhara Bhatta, great Sanskrit scholars of his time. All of his compositions are filled thoughtful emotions, Prayers. Most of his kritis are addressed to Lord Ganapati, Vamadeva, Shivanagalinga, Govinda, Ranganatha, Lakshmi, Saraswati. Rest of them are dedicated to Shri Vidya deities such as Lalita, Tripurasundari. His kritis are composed in right meters (Chandas) to facilitate singing which ensures confluence of lyrics and music. Lyrical content is filled with devotion and prayer; hence we hardly find ample use of Kavyalankaras. Usage of Long Samasams which are typical of Sanskrit language are a common place in his compositions and Adi, Madhya, Antya prasas are commonly used. Having said that kritis do have some lyrical laxity. Phrases such as “Yadicchami Taddehi“(Sarulavakya khand) and in some places prasabhangas are observed. Structure of his compositions normally follow Pallavi, Anupallavi and charana pattern. Some of his compositions do have two stanzas, some 4 or some up to 8. Normally after Anupallavi or Charana, is followed by a brief madhyama kala Sahityam. We could even observe notations similar to the notes used in western

classical music, with odd laya patterns unlike traditional compositions of our classical music. We could very well attribute to his process of composing music through piano. He had named all of his daughters with the names of Bhagavati. He has brought in their names too in his compositions of Gamanashrama (Shreegayatridevi), Kokilabhashini (Shree Vishalaksi and Shree kamakshi devi), Sarasangi (Indrakshi devi). Same can be observed in Shivakambodhi composition (Kamakshi paheemam) as well. One of the earliest compositions of Shree Wadiyar was “Shree Mahaganapatim” In raga Atana. He composed it on 17th Aug 1945.

Ragas in Shree Jayachamarajendra Wadiyar works:

Broadly, there are totally 28 melakarta ragas and 69 janya ragas in his compositions. Along with Popular melas such as Mayamalavagoula, Harikambodhi, Shankarabharana, there are other rare ones too - Suvarnangi, Vishvambari, Hatakambari, Shadvidhamargini, Rishabhapriya, Suryakanta which are rarely used find place in his spectrum of compositions. Janya raga section too is filled with many rare ragas such as



Jayachamarajendra Wadiyar with Rajagopalachari and Ex. Karnataka Chief Minister S Nijalingappa at the inauguration of Sri Rama Seva Mandali festival at Chamarajapet, Bangalore. (Photo courtesy Shri. Ramprasad, Sri Rama Seva Mandali)

Bhanuchandrika, Bhogavasanta, Hamsavinodini, Bhupalapanchama, Hindoladeshika, Hindola Darbar, Suranandini, Shuddha Salavi etc. All kritis do have ragamudras.

Rare ragas like Nadabrahma - Shree VidyAm lalitAm (only other composer who has used this raga is Misu Krishnayyar), Raga Jaya Samaradhini, which he created with prefix of his own name, making it janya of Suryakantam, are testimonials to his creative genius. Except for Raga Sarasangi, no other raga is repeated among 97 compositions and for many; his kritis are only available lakshya.

### **Srividya Practitioner**

Sri Wadiyar was initiated to Srividya marga by Sculptor and ascetic Siddalinga Swami. He also constructed majestic Kamakameshwari temple with hoysala style in Mysore. Principal deity was installed through Shaktagama traditions. He was a follower of Kaadi marga of Shri vidya tradition and belonged to Dakshinamurthy cult. His paramaguru was Nanjunda Deshika, Parameshti Guru Nagalingadeshika. His deeksha Nama was "ChitprabhAnanda rajayOgindra". Sri Wadiyar's works have numerous references from Srividya tradition. Eg: Dhyeyamoorti lakshmana, Three goddesses of Shri vidya Namely Mahakalee, Mahasarasvati and Mahalskhmi, Shree Pura, Chintamani Gruham, Shree vidya mantras like Baala, Shodashi, Navavaranas, Shree vidya yantra like

shree chakra (Trailokya mohana chakra, Chaturthavarana etc.). Many instances from Devi puranas, names of Lalita from Lalitasahasranama, Upasana Margas like Kaadi, Haadi, Samayamata etc.

### **Misconceptions**

Unfortunately, there are many misconceptions about his compositions. One of them was shree Wadiyar's compositions were not composed by him but by "ghost writers/composers". These are fictitious and uncharitable, to say least. We need not look beyond Sri Vidya references from his works to set these stories aside. Myself being a follower Srividya tradition having been initiated by my guru Dr R Satyanarayana, can vouch for originality of these concepts. Only an initiated practitioner could use these concepts with relevant terminology, which are found in abundance in his compositions. Many of the available manuscripts of his compositions do have lot of scribbled notes, Tags, questions marks, alternate lines of self-suggestions, which suggests the iterative process he followed while composing them. These are some of the available pointers to establish that he himself was composing these lines including lyrics. He being a versatile pianist and Shankarabharana being a major scale in Western classical music, it is only logical that he has composed in 27 Janya ragas of the same raga. My grandfather use to recollect about shree Wadiyar's arohana and avaro-



*His Highness Sri. Jayachamarajendra Wadiyar, then Governor of Mysore, being received by the Samaja President Sri. SM Ramakrishna Rao, then President, BGS on his arrival to inaugurate the Samaja Building (10.9.62) (Photo courtesy The Bangalore Gayana Samaja)*

hana of ragas in Piano. Composition of Bindumalini is significant, which seems to have been composed after having lost kingdom while accession to republic state of India. He exclaims in the kriti “*Simhaasanaadi maayandhakaara dhvamsaika Hetu Roopaam Sphurat Chidrupaam*”. He calls bhagavati as the one who removed illusion of Simhasana from his mind. This surely cannot be someone else’s expression! There is one more common notion which is slightly misleading is that Jayachamarajendra Wadiyar followed Mudduswami Deekshita’s template for compositions. While some influences are evident in lyrical part of it, musically Wadiyar’s expression has its own originality. He did not use Adiprasa like Mudduswami Deekshitar. If we were to critically analyse his compositions one could observe there are many examples where lyrics are filled with long sentences and makes it challenging for breath control, Prasabhangas. There are many places in his compositions, where singer has to make suitable adjustments in taala to accommodate lyrics due to uneven yati. Even these shortcomings suggest that Shree Wadiyar grew as composer on his own over a period of time.

Even when his privy purse was removed, he had hesitated and stoutly avoided cutting pensions/ monthly patronage given to musicians of Karnataka. He stood by this policy as long as he could. A rajayogindra in true sense. He left for heavenly abode of Bhagavati - when he was just 56, on sept 23rd 1974.

It is not very often we witness such phenomenon history and we are fortunate to have had such rulers who took keen interest in every field of public interest and contributed immensely towards the same. We the musical fraternity should forever be grateful to his contributions towards the field of fine arts and classical music in particular. The least, we all could do is to popularise his work and preserve them for generations to come.

*About Author:*

*Dr. Shreekantham Nagendra Shastry - Musician, Musicologist, Professor in Kannada, teacher and organiser, belongs to an 800 year old longest living Karnataka classical musical tradition - ‘Chintalapalli parampara’.*

# Amrit Ramnath at SRLKM

Anagha Yoganand, Bangalore

Amrit Ramnath's concert on the 21st of July at the Sri Rama Lalitha Kala Mandira was indeed an enjoyable experience. He was accompanied by Vid. Vaibhav Ramani on the violin, Vid. BS Prashanth on the mridangam and Vid. Sunaad Aanoor on the khandavira.

The concert commenced with a verse of Andal's famous Tiruppavai; '*vaiyaathu vaazhveeku*' in the raga gowla set to Mishra chapu tala. Following this, one of Sri Lalgudi Jayaraman's compositions '*Vinayakunnadeva*' in the raga Dharmavati set to adi tala was presented. This was accompanied by swaraprastharam. After singing an elaborate Natakurinji raga alapana, ably accompanied by Vaibhav on the violin, '*manasu vishaya*', a Tyagaraja swami composition in adi tala was sung with imaginative kalpana swara. '*Kaa vaa vaa*' the popular composition in the raga varali,

set to adi tala, followed next, with a short flurry of swara prasthara. After a quick rendition of '*Kanugonu soukhyamu*' in the raga naayaki, a composition of Saint Tyagaraja, another one of his compositions served as the piece de resistance of the concert. '*Nidhi chala sukham*' in the raga Kalyani was presented with extensive raga alapana, neraval and swara kalpana. The Tani that followed by Vid. Prashanth and Vid. Sunaad Aanoor was delightfully rhythmic and lively.

The concert concluded with the renditions of Bhadrachala Ramadas, '*O Raghuvēera*' in the raga Desh and a captivating '*krishna nee begane baro*' of Sri Purandaradasa. The concert experience was indeed engaging and compelling, leaving the audience looking forward to listening to more concerts by the young artist.



# Sri Jayachamarajendra Wadiyar kritis on Vishnu

Vidhushi Dr. Sukanya Prabhakar, Mysore  
(Original article in Kannada translated by Rajashree Yoganand)



Young Jayachamarajendra Wadiyar

When SRLKM requested me for an article pertaining to the birth centenary celebrations on Sri Jaya Chamaraja Wadiyar, I was in a dilemma as to which aspect of his achievement or accomplishment to write about. He was a multifaceted, multi-talented personality and it is difficult to choose or select amongst his vast achievements. Hence, I have focussed only on his skill as a composer and I have tried to particularly zero in on the 'Vishnu aspect' in his kritis.

Sri Jaya Chamarajendra Wadiyar was very spiritual. The purity of his devotion stemmed from him having no particular affinity towards Hari or Hara; coupled with spiritual maturity it made

him encompass all religions into his fold. Being an ardent worshipper of 'Sri Vidya' and having been initiated to Shiva Diksha, yet, he had the equanimity and made it a point to worship Hari, Hara, Ganapathi and Devi.

Wadiyar has composed 94 kritis and among them there are four kritis which are about Vishnu. They are

1. *Bala Krishnam, Neelaveni, Adi tala*
2. *Shri Ranganatha, Kalyana Vasantha, Mishra Jampe tala*
3. *Bhaja Govindam, Bhoopala Panchama, Adi tala*
4. *Padmanabham, Yadukula Kambhoji, Adi tala*

Now, what could have been the inspiration for him to compose on Vishnu? The king belonged to the Yadu vamsha and the dynasty can trace the lineage to Krishna. Also, reading the Bhagavad Geetha was very dear to him. He has even expressed "I am a devotee of Bhagavad Geetha, I am also a bhaktha of Krishna. My family is also a part of Krishna's lineage". The Wadiyar kings who were named as Krishna were - the senior most Emmadi Krishnaraja Wadiyar, Dodda Krishnaraja Wadiyar, Mummudi Krishnaraja Wadiyar, Nalwadi Krishnaraja Wadiyar. All of them were not only patrons of fine arts but also rasikas who had a fine knowledge and understanding about these fine arts.

There are many inscriptions which talk about the origin of Yadu vamsha. A few of the princes belonging to the family of Krishna came down to Karnataka from Kaathiyawada's Dwaraka either for recreation or to have the darshan of their family deity, Melkote's Sriman Narayana.





*View of the Lakshmi Ramanaswamy Temple at Amba Vilas Palace (built by Chamaraja Wadiyar II in 1499 in Dravidan style)*

They settled in Mahishapura and became the forefathers of our dynasty’.

Another reason for composing kritis about Vishnu can be got from the pages of history.

There has always been a bonding and religious connection between Parakala Matta and the Palace. Lakshmi Hayagreeva Swamy is the presiding deity of the matta. This could have been one of the reasons to compose a kriti on Vishnu. It is also a known fact that a poet, composer or a writer draws inspiration from his surroundings. Coupled with this, the palace ‘Amba Vilasa’, has in its precincts the temple of Prasanna Krishnaswami, Kalle (kille) Lakshmi Narayanaswamy temple, and Kote Venkataramana swamy temple. Sri Lakshmi Ramana swamy temple is a very ancient temple and is on the west side of the fort. There is also a very interesting historical tale behind it.

Raja Wadiyar-I, who is the forefather of Sri Jaya Chamarajendra Wadiyar, would visit this temple everyday to have the darshan of the deity and

receive teertha and prasada before discharging his kingly duties. Once his minister Veera Raja plotted a sinister scheme to kill Raja Wadiyar through the intake of teertha and prasada. The archaka’s hand started shaking while giving the teertha. The observant king on questioning came to know of the truth. The king did not get upset and with the same devotion and bhakthi took the teertha. The poisoned teertha became amrutha due to the mercy of God. The king showed his gratitude by offering, with devotion, a golden gopura to the temple. Later, the coronation of Krishnaraja Wadiyar (Mummudi, Nalwadi) took place in this temple premises. Sri Jaya Chamarajendra Wadiyar was aware of all this history and this might have inspired him to compose his kritis on Vishnu. Also, the reciting of Vishnu Sahasranama, visiting all the holy kshetras of Vishnu in India must have helped in composing the kritis. Moreover, the ceilings in the Palace have pictures of many events taken from Bhagavatam, the beautiful and intricate carvings of Dashavatar on the teak and ivory doors of the palace must have left a lasting impression in his mind which has been put forth in the form of kritis.

Wadiyar has composed only four kritis on Vishnu, yet he has been successful in encompassing all of Vishnu’s greatness in these kritis. Looking at the four kritis he has composed, three of them are in Shuddha Madhyama and one in Prathi Madhyama raga. Also three kritis are in adi tala and one is in mishra jampe. Neelaveni is the janya of 20<sup>th</sup> mela Nata Bhairavi. Yadukula Kambhoji is the janya of 28<sup>th</sup> mela Hari Kambhoji, Kalyana Vasantha is the janya of 21<sup>st</sup> mela Keravani, Bhoopala Panchama is the janya of 39<sup>th</sup> mela Jhala Varali. It is interesting that he has composed in two rare ragas and the other two in well known ragas.

Wadiyar has given a wonderful picture of Vishnu in his compositions. ‘Ranganatha’ of ‘Sri Rangapatanam’ in Kalyana Vasantha, ‘Bala Krishna’ in Nelaveni raga, ‘Govinda’ in Bhoopala Panchama, and ‘Padmanabha’ in Yadukula Kambhoji. Many instances pertaining to Bhagavata and puranas are depicted in his kritis. For eg, we have Gajendra moksha, the killing of Kamsa and oth-

er rakshasas, the context or episode of redeeming the curse of Jaya and Vijaya, the story of Bali and Vamanavata that have come to life and are well articulated in his compositions.

Though these four kritis are about Vishnu, his ankita (signature) 'Sri Vidya' has been expressed in a very meaningful way. The Bala Krishnam kriti in Neelaveni raga has 'Sri Vidya modakaram' meaning Goddess derives Ananda from everything- raga, sahitya or through the bhava of the kriti and BalaKrishna is the spirit to such Ananda. In the kriti 'Sri Ranganatha Paahimaam' in Kalyana Vasantha raga the ankita goes 'Sri vidyopasakanugraha charanam'- meaning Lord Ranganatha benevolently grants darshan of his charanam (feet) for those who worship or practice Sri Vidya. In the 'Bhaja govindam' kriti in Bhoopala Panchama it is 'Sri Vidya Nilayam' - one who has enshrined Sri Vidya in his heart can see Lord Govinda. Through Sri Vidya one can overcome all their Arishadvargas and keep 'kali' at bay. Govinda resides in places where there is Sri Vidya.

Analysis of Wadiyar's kritis become easy if they are seen through Bhavarta-feel of the kriti, Antharartha - inner meaning of the kriti, roopakartha - metaphors in the kriti, rahasyartha - hidden meaning in the kriti, dhvan-yartha - through the sound or phonetics.

Let us try to analyse these four kritis through its sahitya as well as its music.

### 1. Bala Krishnam Bhavaheyaham, Raga Neelaveni - adi tala

As a remainder of Yadu Vamsha, Mummadi Krishnaraja Wadiyar built the Prasanna Krishnaswamy temple inside the fort. The idol of rishi Atri is consecrated next to it. This idol was installed as the Wadiyars belonged to the Athreya gothra (lineage). It is a beautiful idol of toddler Krishna holding butter in one of his hand. Wadiyar has described this Krishna as Bhaavayeham. The raga Neelaveni has not been used by any other composer other than Wadiyar. This raga comes between Gopika Vasantha and Raga Amrutha Vaahini. Wadiyar has studied in detail 'Bala Krishna Bhaavayami' in Gopika Vasantha and 'Bala



View of the Sri Prasanna Krishna Swamy Temple at Amba Vilas Palace (built by Krishnaraja Wadiyar III, construction started in 1825 and completed 1829)

gopala' in Bhairavi and these two are the source of inspiration for him to compose this kriti. The kriti is in slow tempo (vilamba) and gradually climbs up in stages. 'Nelaveni gaana lola Balakrishna' has been beautifully consecrated in the thara sthaya rishabha. The aarohana and avarohana of neelaveni is as follows.

S R<sub>2</sub> G<sub>2</sub> M<sub>1</sub> P D<sub>1</sub> N<sub>2</sub> S  
S D P M G R S

The jarus SDa, GRSDa, gives a beautiful frame to the raga. Especially when one sings this phrase -

GRS D  
Ja...lam

the beauty of this phrase can be experienced by only hearing it sung.

Also BalaKrishna has been adorned through lilted rhymes throughout the kriti. Also the words *Balakrishna*, *Balaramanuja*, *Neelaveni*, *Neelakuntala* - *Neelaratna*, *Leelaya*, *Srilola* sounds



Lord Ranganathaswamy (Adi Ranga) at Srirangapatna, Mandya District.

wonderful when heard in the kriti. Also *Balaramanujam - Devaki thanujam* intelligently showcases the versatility of Wadiyar.

Balakrishna has been attracted by the Neelaveni raga and listens to it intently. With his bhakthi bhava spilling over, Wadiyar describes Balakrishna as one who has beautiful hair which can be compared to the honeycomb made by the bees. He is adorned with a necklace made of neela ratna. Another interesting and special aspect of this kriti is that pallavi is about Balakrishna (*Bal-akrishnam Bhaavayeham Balaramanujam Devaki tanayam*).

In anupallavi, Wadiyar describes Krishna as one who has grown up to be a young man in his youth. (*Neelaveni gaanalolam, Neelakuntala jaalam/ Neelaratna vanamoolam gopalam*).

In the charana, Wadiyar describes Krishna as one who has grown up to be very mature. (*Leelaya kamsadi daitya haram, Kaaliya vishadhara bhanjana chaturam, Balirajya haranartha kruta vaamanaavataram Muralidharam*). From being vamana, he grows to become Trivikrama. Wadiyar is very successful in showcasing that Vishnu is all pervading. He is Krishna as well as Trivikrama. This kriti has been beautified by giving it a rare raga and also the slow tempo.

## 2. Sri Ranganatha Paahimaam, Raga, Kalyana Vasantha, Tala MishraJampe

The whole world is a stage and the person who commands and dominates is Sri Ranganatha. Wadiyar with hands folded and full of devotion prays to the lord for protection. The kriti has been written keeping in mind 'Adi Ranga' of Sri Rangam, 'Madhya Ranga' of Shivana Samudra, and 'Anthya Ranga' of Sri Rangapattinam. Ranganatha here has been described as Venkateshwara, Narayana and Kshithijaramana.

*Sri Ranganatha Paahimaam Krupaalaya Srinivaasa Shwethadri nilaya Aprameya II*

*Aprameya, Srinivasa, Sri Ranganatha protect me.*

*Ksheerasagara shayana bhavabhaya harana kshithija Ramana*

*Kshithishadhi vanditha charana II*

*Garudagamana Narayana tritaapa harana Sri Vidyopaasakanugraha charana II*

Narayana, Kshithija Ramana, Ksheerasagara Shayana, He who protects one from tripeeda and tri taapa, He who bestows the darshan of his feet (charanam) to those who are worshippers of Sri Vidya, Garuda gamana please protect me.



Lord Ranganathaswamy (Anthy Ranga) at Sri Rangapattinam (Srirangam), Tiruchirapalli District.

*Gajaaranya vaasa Sri Venkatesha ||*

*Gajendra moksha teertha vaasa darahaasa || Sajjana mithra Vasishthadhi stuti paatra ||*

*Vijaya jaya shaapa vimochana sucharithra ||*

*Ajabhavendraadi vinutha Ananthaanatha guna bharitha Kalyana Vasantha raga toshitha ||*

One who gave moksha to Gajendra, who resides in the Gajaaranya, your gentle smile is my inspiration. Redeemer of the curse of Vijaya and Jaya, one who is praised by Athri and Vasishtha, one who is saluted by Aja, bhava and Indra. Ranganatha, who is of blemish-less character and who is happy to hear KalyanaVasantha raga, please protect me.

When one thinks of KalyanaVasantha raga, one is reminded of Sri Thyagaraja's 'Naada loludai'. Wadiyar might have been inspired by this kriti. This raga is a janya of the 21<sup>st</sup> mela Keeravani. This raga is full of karuna rasa. It is interesting to note that in Pallavi when one sings Ranganatha in different beautiful sangatis, it appears as though Ranganatha sits up from his reclining position. Mishra Jampe has given the kriti the slow tempo. Wadiyar's forte - atheetha - anaghatha has rendered the kriti beautiful. Both the sahitya and the music go hand in hand in this kriti.

### 3. Bhaja Govindam, Raga Bhoopala Panchama, Tala Adi

Wadiyar, who is also the ruler of the earth tells himself to always remember Govinda. One should worship He who fulfils all our aspirations (*bhajaka manoratha poorakam*). O Bhujagashayi who resides in Brindavana you are the inspiration to compose this kriti in Bhoopala Panchama raga (*bhujagashayinam, brindavanavaasinam, Bhoopala Panchama prerakam*).

In the charana Wadiyar describes the Leela vinoda of Krishna in four charanas, where each charana has two to four phrases.

a. *Kuvalaya peedanthakam shouream Vasudeva sutam*

The brave Krishna, who overcomes Kuvalaya who was instigated by Kamsa to fight. You are the blessed son of Vasudeva and Devaki.

b. *Kuchela bhaktha sevitham Loka vanditha charanayugalam*

He who is worshipped by Kuchela and whose charanas or feet are worshipped by the whole world

c. *Kountheya saaratheem geetha brahma bhodaka Mukundam Kamala lochanam*

Mukunda, who has lotus - like eyes, who was the charioteer to kunti's son Arjuna, and who preached the essence of Geetha.

d. *Kaamadhi bhanjanam Sri Vidya nilayam Radha ramanam Kali dosha haram*

Oh mind worship Govindaa, Raadha Ramana, who helps one overcome Kali dosha, who Himself is the abode of Sri Vidya and who destroys the Arishadvargas (Kama, Krodha, Lobha, Moha, Mada, Matsarya) in people.

Bhoopala Panchama is the the janya of 39<sup>th</sup> mela Jhala Varali. The arohana and avarohana of this raga are as follows:

S R<sub>1</sub> G<sub>1</sub> M<sub>2</sub> P D<sub>1</sub> S  
S P D M G R S

It is an upanga raga and Nishada is absent both in arohana and avarohana. This raga is the dream child of Wadiyar who has always aspired to bring about newness in his kritis.

#### 4. Padmanabham Bhajeham, Raga Yadukula Kambhoji, Tala adi

Wadiyar has chosen to praise Padmanabha in Yadukula Kambhoji as he is from the lineage of Sri Krishna. Wadiyar has shown keenness and with reverence has chosen this raga which is there from ancient times and is also seen in folk music. He has displayed his ability to compose not only in new ragas but also in ragas handed down through generations.

If analysed from the music point of view, the kriti has been composed on the standard lines more than the use of his imagination. The kriti

does sound like other vaggeyakara compositions. It is set in slow tempo and there are no special features to it.

*Padmanabham bhajeham satatam I  
Padma charana shobhitam Lakshmikantam II*

I worship Padmanabha who has lotus like feet.

*Padmadalaayatakshi sevitam I  
paramakrupaanvitam Anantam II*

I worship Anantha Padmanabha who is also worshipped by padmadalaayatakshi Lakshmi and who is an ocean of compassion.

*Shashanka Shekara priya mitram dashavataara viditha sucharित्रam I*

*Shashiravi kulodharakam srikaram, dushta danavaharam Damodaram I*

*Shesha shaayinam sri vidyaakrutaarchanam yadukula kambhoji shashinam II*

I worship Damodara, Shesha shaayi who destroys all the danavaas who is the close friend of Shiva who is adorned with moon on his head. He has shown his leela in Dashavatara. I worship Padmanabha who bestows goodness to Yadukula. The raga mudra has been used very intelligently. The entire kriti reflects Shantha bhava.

These four kritis on Vishnu by Wadiyar are totally different from one another and are significant from the point of sahithya as well as music.

---

## Saraswati Veena Festival

Bangalore City is going to be showered with the melodious tones of the Saraswati Veena from 5th to 8th September at Gayana Samaja thanks to the efforts and vision of Sri Rama Lalitha Kala Mandira and Smt. Padmavathy Ananthagopalan charitable trust who have jointly organised this 4 day veena festival.

Each day will feature one curtain raiser concert by upcoming vainikas from 5-6 pm followed by one senior artist from 4 southern states from 6:15 - 8:45 pm daily, including Smt. Revathy Sadashivam from Karnataka, Shri. D Srinivas from Andhra Pradesh, Shri. Jeyaraaj and Smt. Jaysri Jeyaraaj from Tamil Nadu, Shri. A Ananthapadmanabhan and Shri. Anand Kaushik from Kerala. All are welcome.

Dr. Jayanthi Kumaresh

# When our founder Vedanta Iyengar was honoured by the king

Rajashree Yogananda, Bangalore

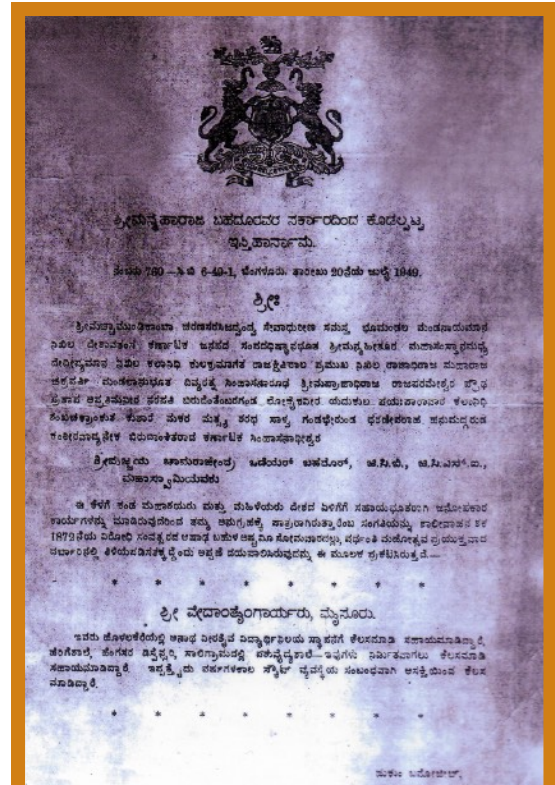
Sri G Vedantha Iyengar was honoured and given a certificate and gold medal by His Highness Sri Jaya Chamarajendra Wadiyar for the public services rendered by him.

The certificate, written in chaste Kannada says that this is in recognition of his services in helping and building a hostel for orphaned Veerashaiva students in Holalkere, a maternity hospital, a dispensary for women and a veterinary hospital in Saligrama. The certificate also mentions that Vedantha Iyengar was actively involved in Scouts for about twenty five years.

The certificate called “Isthiharnama” makes an interesting reading and reflects the grandeur and glory of that time in the princely state of Mysore. An oval-shaped gold medal was also presented with the engraving on one side of the medal stating that His Highness presented the medal to Sri G Vedantha Iyengar on 20-07-1949. The other side of the medal carries engraving of the Royal Mysore Rulers insignia the beautiful - “Gandaberunda” along with the words - for public service.

The occasion was the birthday celebrations of His Highness(18-07-1919) and according to the Mysore panchanga or almanac it is Shalivaahana shaka 1872 Virodhi Samvatsara (name of the year), on Monday Ashada Bahula Ashtami. The durbar was held as part of the birthday celebrations and says that Vedantha Iyengar has been graced by the king for working towards upliftment of women and country.

G Vedantha Iyengar used to proudly pin the medal on the lapels of his coat.



Certificate and Gold medal presented to Shri. G Vedantha Iyengar by HH Jayachamarajendra Wadiyar for public service

# MS Amma enshrined at SRLKM

*Rajashree Yogananda, Bangalore*



**BHARAT RATNA  
DR. MS SUBBULAKSHMI**  
(1916-2004)

Sunday, July 7<sup>th</sup> 2019, was a very auspicious and joyous day at Sri Rama Lalitha Kala Mandira. It was the day when the bust of Bharat Rathna Dr. MS Subbulakshmi was unveiled by His Holiness Sri Sri Yadugiri Yathiraja Narayana Ramanuja Jee-  
yar of Yathiraja Mutt at the premises of SRLKM.

The function itself was very simple, very much like MS amma. The program commenced by Kum.Anagha Yoganand singing melodiously two songs made famous by Amma as an offering to her. After the inauguration by His Holiness,

Swamiji spoke about MS and shared an interesting anecdote which highlighted the high moral standards set by MS and her husband Sri Sadasivam. The wheels of time had seen to it that MS and Sadasivam were going through trying times financially. It was at this time that the board of TTD came up with the idea to popularise Annammacharya Kritis and to release a cassette of Vishnu Sahasranamam a request was made to MS Amma to sing. Very humbly, MS accepted the offer to sing as it was like a blessing from the Lord but politely and very firmly declined any financial remuneration though it would have relieved them of their financial strain.

The statue is crafted by Shri. N Anantha Sathyam an associate of Karnataka Chitrakala Parishath who has many more statues to his credit. He has sculpted many scientists that also includes Sir M Visvesvaraya. It may be noted that SRLKM honoured him with the “Lalitha Kala Suma” award recently for his achievements in the field of art. Interestingly Shri. N Anantha Sathyam plays on the Violin and is a disciple of Shri. Mysore M Nagaraj.

The day turned out to be perfect and the idol of MS at SRLKM is sure going to become a landmark for all rasikas of music and an inspiration to all musicians. Incidentally the statue is one of its kind in Bangalore.

# Sri Jayachamarajendra Wadiyar: Patron saint of Art and Culture

*M Lakshminarayan, Secretary, Sri Jayachamarajendra Art Gallery Trust  
Jaganmohan Palace, Mysore.*



His Highness Maharaja Sri Jayachamarajendra Wadiyar (18<sup>th</sup> July 1919-23<sup>rd</sup> September 1974) was the Twenty-Fifth Maharaja of the Kingdom of Mysore, ruling from 1940 until Monarchy was abolished in 1950. He continued to hold the title of Maharaja until princely titles were abolished in 1971. He was a noted philosopher, Musicologist, Political thinker and Philanthropist.

Prince Jayachamarajendra Wadiyar was the only son of Yuvaraja Kanteerava Narasimharaja Wadiyar and Yuvarani Kempu Cheluvajammanni. He was born on July 18, 1919 (Siddhartha Samvatsara, Ashada Bahula, Shashti, Friday Evening

@ 6:13 pm. As per tradition he was named after his grandfather Maharaja Sri Chamaraja Wadiyar X and as he was born after the great victory of the allies in the First World War the prefix "Jaya" was added to the name of the grandfather. His sisters were Princess Vijaya Lakshammanni, Princess Sujaya Kaanthammanni, and Princess Jayachamunda Ammanni.

He had his early education in the special Royal School at Chamundi Vihar Palace, Mysore along with few selected companions. He exhibited high powers of application and distinguished himself by his robustness and modesty of deportment. As the chief of Boy Scouts in his early teens he fulfilled the most sanguine expectations that were formed of him. Mr. J. Turner, ICS was appointed his tutor. To superintend his education and fit him for the responsibilities of the august office, which he would be called upon to undertake later, and he acquired great proficiency in horsemanship, swimming, hunting and tennis, Mr. Turner was awestruck with his talents and predicted a bright future for the young prince.

After his S.S.L.C he became the first Royal Family member to study at Maharaja's college. He studied for four years (Intermediate & B.A) freely mixing with students amongst whom he became famous as prince charming! Professors had great regard for him. In April 1937 he toured the Far East and Japan for about 3 months. He was unanimously elected Honorary President of the History Association of the Maharaja's College and as its President. He delivered the Inaugural address of the Association in July 1937 in which uncanny insight discerned and foretold serious complications in the Sino-





*Jayachamarajendra Wadiyar with his wife Maharani Tripurasundarammani*

Japanese relations which would ultimately prepare the ground for a major and global catastrophe. He did not merely absorb knowledge as it came to him from professors. He sought it out from books. He was a voracious reader. He held many a discussion with his teachers on topics that specially interested him. And in the discussion he revealed a mind extraordinarily keen and penetrating; and he was not disposed to take anything on trust or from mere text books. Thought provoking books mentioned in the Bibliography of any personal library for careful reading later. He graduated from Maharaja's College, Mysore in 1938 earning five awards and gold medals.

After his graduation he was trained in various branches of administration under Mr. Elwin ICS and during this period he also toured the state

extensively to acquaint with administration at grass root levels. He was also given physical and military training under the guidance of Col. Lock, Chief Commandant of Mysore state forces. He was a keen sportsman and played Request, Squash, Tennis and later in his life also played Golf. He was an excellent Horseman.

Prince Jayachamarajendra Wadiyar lost his Father Yuvaraja Kanteerava Narasimharaja Wadiyar on 11<sup>th</sup> March 1940 when he was just 21 and he was duly anointed as the Yuvaraja. But only five months later, Maharaja Krishna Raja Wadiyar IV also died on 3<sup>rd</sup> August 1940. Yuvaraja Jayachamarajendra Wadiyar ascended the throne on 8<sup>th</sup> September 1940. The Maharaja married Smt. Tripurasundarammani on 6<sup>th</sup> May 1941. The Royal Couple were blessed with One Son and Five Daughters.

Soon after becoming the Maharaja he accorded permission to form a joint stock company to start Hindustan Aircraft Company in Bangalore to support world war efforts, in addition Maharaja and his Government contributed Rupees fifty Lakhs (Rs.50,00,000/-) to the war fund. A vessel of the Royal Indian Navy, a squadron of Aircraft went as gift from Mysore to the war.

While inaugurating the joint session of the two houses of the legislature, after implementing the reformed constitution of 1940 on June 9<sup>th</sup>, 1941 he said.

*"...I feel that in addressing this joint meeting of the Houses today, I am bearing to a further stage the torch of constitutional progress which has been handed down to me as a family heritage. It is my ambition, as I am sure it is yours, to ensure that its light does not grow dim but will burn ever brighter with the passage of time..."*

Under the Sovereignty of the Maharaja, Mysore was the first major state to accept the instrument of Accession and the Maharaja on 09.08.1947 signed the said instrument of Accession and the Govt. of India accepted the same on 16.08.1947. He further signed a supplementary instrument of Accession on 01.06.1949.



*Jayachamarajendra Wadiyar with Mysore K Vasudevacharya*

After the Accession the Maharaja held the position of 'Rajpramukh' of the state of Mysore from 26<sup>th</sup> January 1952 to 1<sup>st</sup> November 1956.

Owing to the popular demand, President of India appointed him as the Governor of the newly Formed State of Mysore (Renamed as Karnataka in 1975) from 01.01.1956. He was the Governor of Mysore till 04.05.1964.

He was also the Governor of Madras (Tamil Nadu) from 04.05.1964 to 28.06.1966.

Maharaja was a connoisseur of both western and Carnatic classical music and an acknowledged authority on Indian Philosophy.

He became a licentiate of the Guildhall School of Music. London in 1937. Honorary Fellow of Trinity College of Music. London, in 1945.

He helped the western world discover the music of a little-known Russian composer Nikolai Medtner (1880-1951), financing of his compositions and founding the Medtner Society in 1949. Medtner's Third Piano Concerto is dedicated to

the Maharaja of Mysore. Aspirations to become a concert pianist were cut short by the untimely death of both his father Yuvaraja Kanteerava Narasimharaja Wadiyar in March 1940 and his uncle Maharaja Krishnaraja Wadiyar IV in June 1940, when he succeeded the throne of Mysore.

He was the first President of the Philharmonia Concert Society and Philharmonia Orchestra, London in 1948.

After becoming Maharaja, he was initiated to the Indian Classical Music (Carnatic Music) due to the cultural vibrancy, which prevailed in the Mysore court till then; he learnt to play Veena under Vidwan Venkatagiriappa and mastered the nuances of Carnatic Music under the tutelage of veteran composer and ashtan vidwan Sri. Vasudevacharya, he was also initiated into the secrets of **Srividya** as an Upasaka (under assumed name chitprabhananda) by his guru Shilpi Siddalingaswamy. This inspired him to compose as many as 94 Carnatic music kritis



*Jayachamarajendra Wadiyar inaugurating the new hall of the Madras Music Academy on 20th December 1962. He also laid the foundation stone for the Mylapore Fine Arts Club auditorium subsequently*

under the assumed name of Srividya. All the compositions are in different ragas and some of them for the first time ever.

He was on the Board of Advisors of National Centre for the Performing Arts when it was founded in the late 60's. He served as President of Sangeet Natak Akademi.

In the words of former President of India Dr. S Radhakrishnan, the Maharaja was both an Aradhaka and Sadhaka.

The Maharaja gifted the magnificent Cheluvamba Mansion in Mysore with a vast surrounding to the Indian Government to start the premier food research institute of the country Central Food Technological Research Institute (CFTRI). A Royal mansion was gifted in Bangalore to start National Tuberculosis Institute. He also donated 22 acres of land to start All India Institute of Speech and Hearing at Mysore.

During his lifetime Maharaja received many titles and awards viz.,

Knight Grand Commander of the Most Exalted Order of the Star of India (GCSI), in 1945.

Knight Grand Cross of the Most Honourable Order of the Bath (GCB), in 1946.

Doctor of literature from the University of Queensland as well as Annamalai University 'Doctor of Laws from University of Mysore as well as Banaras Hindu University.

The Maharaja has Authored many books. The prominent ones are:

- a) An aspect of Indian Aesthetics
- b) Dattatreya: the way and the goal
- c) Avadhuta: reason and reverence
- d) Religion and Man
- e) The Gita and Indian Culture
- f) Kundalini Yoga

He also sponsored the translation of many classics from Sanskrit to Kannada as part of 'Sri Jayachamarajendra Granthamala' and 'Sri Jayachamarajendra Vedantamala' including 35 parts of the Rigveda.

Such a great soul attained the lotus feet of the lord on 23<sup>rd</sup> September 1974, leaving a great void in the field of Philosophy, Philanthropy, Music, Literature and Human Values.

Compiled by:

**M Lakshminarayan**

Secretary, Sri Jayachamarajendra Art Gallery Trust, Jagannathan Palace, Mysore.

# Centenarian Madurai Somasundaram

*CP Chikkanna, Bangalore*



*Madurai Somu with his Guru Chittoor Subramania Pillai*

The year 2019 is being observed as centenary of two foremost Carnatic musicians, Mysore V Doreswamy Iyengar and Madurai Somasundaram, the crowd puller of the past whose concerts were eagerly awaited with great enthusiasm and expectations. One could relish music of the highest order, deep devotion, highly emotional outburst, lengthy Kalpana swaras, soul stirring ragamalikas invoking the blessings of his Ishta Devatha Goddess Raja Rajeswari etc.

He was born in 1919 in tiny hamlet near Madurai the pilgrimage centre of south India and a

principal place in the history of Carnatic music that produced giants like Madurai Pushpavanam, his nephew Madurai Mani Iyer, MS Subbulakshmi, Madurai TN Seshahopalan etc. Not much is known about his early formative years except that he developed great interest in Carnatic music by listening to the great stalwarts invited to perform in various places in and around Madurai. He received training from Seshu Bhagavathar, Abhirama Shastri and later under the great Chittoor Subramanya Pillai under gurutulavasa and often chanted "Gurunatha" coining his name in Tamil ragamalika with the phrase "enakki shollikuduthavar Chittur Subramanya Pillai".

In the golden period of Carnatic music, when the field was ruled by doyens Ariyakudi Ramanuja Iyengar, Chambai, Alathoor brothers, Madurai Mani, GNB etc. while Madurai Somasundaram, KV Narayanaswamy, MD.Ramanathan, TK Rangachari, Balamuralikrishna, Voleti Venkateshwarulu, Nedanuri Krishnamurthy etc. were the others in the second line of performers in key and important music festival to complete the series. Those days there were more opportunities for performers in Sabhas, private functions like marriage and house warming ceremonies besides a number of All India Radio Stations in South India broadcasting recitals of these performers during Radio Sangita Sammelan, National programmes of music, regular weekly Ragam, Tanam and Pallavi besides other relays on regular basis and gained popularity.

In the early 1960's, I first heard Somasundaram's concert under the aegis of Seshadripuram Sri Ramanavami music festival at Bangalore. He was accompanied by MS Gopalakrishnan, TV Gopalakrishnan and HP Ramachar on the khan-



Madurai Somasundaram performing with Lalgudi Jayaraman, Palghat Raghu and HP Ramachar at a 'House Called Parvathi' in Mysore - Photo courtesy Shri. K Srikantiah (A home called "Parvathi")

jira. The concert started at 6.40 pm and ended around 11 pm despite the audience wanting him to continue for some more time. Fatigue was unknown to him. The duration of his concert varied from a minimum of 4 1/2 hours up to maximum 6 hours. His voice was highly polished and could traverse at ease in any sthayi. His raga essays were elaborate and a treat to pundits and music students. He excelled in presentation of rare and apoorva ragas like Jingla, Mond, Swarabhushani, Narayana Gowla etc. besides time honoured and rakhthi ragas Nattakuranji, Madhyamavathi, Begada, Sahana, Saveri, Thodi, Shankarabharana, Khambodhi etc. apart from many Hindustani ragas. Leading violinists MS Gopalakrishnan, Lalgudi Jayaraman, M Chandrasekaran were his regular accompanists to whom it was a Herculean task to respond to his challenges! His repertoire of the compositions of the music trinity, Bhadrachala Ramadas, etc. were a class by themselves. His command over Telugu and Tamil were highly scholarly and vastly appreciated by the audience.

During the mid session, he would take up a major raga for a detailed treatment and pour out

his heart in a highly emotional and charging atmosphere sending the audience into ecstasy. In the tara sthayi alapana he would chant "Gurunatha", ayyo etc. In one of his own composition, he has coined the sentence 'Enakki sholli kuduthadhu Chittooru Subramanya Pillai' as an expression of his gratitude.

Every where his audience eagerly awaited for his own composition in ragamalika "elloru varungo Maduraiki pogalaam" in which he described the beauty of Goddess Raja Rajeswari in detail listing out her various ornamentation, her beauty, attire etc. in detail which was a rage in his concerts especially to the ladies. In fact he had constructed a small Raja Rajeswari Temple on one of the four mada streets of the Madurai Meenakshi Temple. Every year he would celebrate the annual utsava of the deity and would arrange a week long music festival by eminent performers free of cost to the audience. I was privileged to attend a concert by Chembai Vaidyanatha Bhagavathar in early 1970's in that series. He was a great devotee of Lord Muruga and cut a number of Gramophone records exclusively containing songs on Muruga. He acted



*Madurai Somasundaram receiving 'Arasavai Kalaignar' award from the Tamil Nadu Government in 1979*

in couple of Tamil devotional films produced by MM Chinnappa Thevar under Kunnakudi Vaidyanathan and MS Viswanathan's music direction.

In his hey days, he used to give two concerts a day, each of 5 hours duration. In the early 1970, on my visit to the Madras music festival, I was disturbed from my sleep in a lodge adjacent to the Kapaleeshwarar Temple by the music of Somu reverberating in the area around 11pm. Out of curiosity, I went to the pandal of Ayyappa festival where his concert was in progress. I stayed there till the concert ended around 1 am. Due to old age and fatigue, mridanga vidwan CS Murugabhupathy rested his both hands on the Mrudangam with his face down went into deep sleep while Somu was singing a ragamalika Slokam. Without disturbing him Somu sang the next song with the Khanjira support by Shamasunder V Govindaswamy Naicker was the violinist. During vote of thanks, it was revealed that it was his third concert of the day!

He always kept his audience regaled by friendly conversation during the concert and responded to their numerous requests for songs. That was the secret of his immense popularity. His lyrics for the Pallavi could be anything and spontaneous with precise mathematical calculations on the stage, while the violinist was reproducing the lengthy ragalapana. Once in his concert un-

der the auspices of Sri Rama Seva Mandali at Shankarapuram, his sahitya for the Pallavi was "O Rama Shastri mee Peru emi ruchira"! (Rama Shastri was the secretary of the organisation!).

In my long concert experience of nearly 60 years, I have not seen a more committed person like Madurai Somasundaram to organisers/sponsors. Once I arranged his concert at Davanagere during Vinayaka festival. It was from 9.00 pm till 1.00 am which was usual concert timings in that area. Starting from there in a taxi, he went to the distant Nagapattinam in Tamil Nadu for a concert in the evening with his team of accompanists! When I suggested him to cancel the concert in view of the long distance he had to cover, he told me that his concert is of prime importance to him than monetary matters that what all he received at Davanagere was utilised for his cab journey.

Awards and rewards were showered on him in plenty. Some of them are Central Sangeet Natak Akademi Award (1978), honour of Arasavai Kalaignar from the Tamil Nadu Government (1979), honorary doctorate, Sangita Kala Shikamani (1983) etc.

He served as the secretary of Thyaga Brahma Mahotsava Sabah at Tiruvayyaru. He succumbed to a heart attack on December 9, 1989. His memory is long lasting.



# Sri Rama Lalitha Kala Mandira

## 65th Year Celebration

**05 January 2020, Sunday**

Bombay Jayashri (Vocal), HN Bhaskar (Violin), Patri Satishkumar (Mridangam), BS Purushotham (Kanjira).

**06 January 2020, Monday**

S Shankar (Vocal), HN Bhaskar (Violin), Dr.Yella Venkateshwara Rao (Mridangam), Ranganatha Chakravarthy (Ghatam)

**07 January 2020, Tuesday**

Aishwarya Vidya Raghunath (Vocal), RK Shriram Kumar (Violin), K Arun Prakash (Mridangam)

**08 January 2020, Wednesday**

RK Padmanabha and Pandith Nagaraj Rao Hawaldar (Jugalbandhi), Omkarnath Hawaldar (Vocal support), CN Chandrashekar (Violin), C Cheluvvaraju (Mridangam), Sameer Hawaldar (Harmonium), Kedarnath Hawaldar (Tabla)

**09 January 2020, Thursday**

Shertalai Dr. KN Ranganatha Sharma (Vocal), HK Venkatram (Violin), Tumkur Ravishankar (Mridangam), Bharadwaj Sathavalli (Morsing)

**10 January 2020, Friday**

Dr. Suma Sudhindra (Veena), Kalpana Venkat (Violin), BC Manjunath (Mridangam), SN Narayanamurthy (Ghatam)

**11 January 2020, Saturday**

Amritha Venkatesh (Vocal), L Ramakrishnan (Violin), BS Prashanth (Mridangam), Bhagyalakshmi M Krishna (Morsing)

**12 January 2020, Sunday**

Mysore M Nagaraj and Dr. Manjunath (Violin duet), Dr. Umayalapuram K Shivaraman (Mridangam), UN Giridhar Udupa (Ghatam)

**13 January 2020, Monday**

Sriranjani Santhanagopalan (Vocal) B Ananthakrishnan (Violin), Patri Satishkumar (Mridangam)

**14 January 2020, Tuesday**

K Bharath Sundar (Vocal), Charulatha Ramanujam (Violin), Arjun Kumar (Mridangam), GS Ramanujam (Ghatam)

**15 January 2020, Wednesday (Sri Thyagaraja Jayanthi)**

Abhishek Raghuram (Vocal), Vittal Ramamurthy (Violin), N.C.Bharadwaj (Mridangam), Guruprasanna (Kanjira)

**16 January 2020, Thursday**

Ramakrishnan Murthy (Vocal), Vittal Rangan (Violin), KU Jayachandra Rao (Mridangam), UN Giridhar Udupa (Ghatam)

**17 January 2020, Friday**

Pravin Godkhindi and Anoor Anantha Krishna Sharma (Special Concert)

**18 January 2020, Saturday**

Ranjani & Gayathri (Vocal Duet), Charumathi Raghuram (Violin), Delhi Sairam (Mridangam), Chandrasekara Sharma (Ghatam)

**19 January 2020, Sunday**

Sangeetha Vedantha Dhurina award function followed by a concert of: Malladi brothers (Vocal Duet), Embar Kannan (Violin), Sangita Kalanidhi Dr.

Trichy Sankaran (Mridangam), KV Gopalakrishnan (Kanjira)

**20 January 2020, Monday**

D Balakrishna and V Vamshidhar (Veena and Flute), Bangalore V Praveen (Mridangam), Raghavendra Prakash (Ghatam)

**21 January 2020, Tuesday**

Dr. TS Sathyavathi (Vocal), HM Smitha (Violin), KU Jayachandra Rao (Mridangam), ASN Swamy (Kanjira)

**22 January 2020, Wednesday**

Sikkil Gurucharan (Vocal), Mathur R Srinidhi (Violin), HS Sudhindra (Mridangam), Phaneendra Bhaskar (Ghatam)

**23 January 2020, Thursday**

Heramba & Hemantha (Flute Duet), BK Raghu (Violin), Akshay Anand (Mridangam), Sukanya Ramgopal (Ghatam)

**24 January 2020, Friday (Purandaradasara Punyadina)**

Sudha Raghunathan and party

**25 January 2020, Saturday**

Nair's Sisters – Bharatanatyam

**22 February 2020, Saturday**

Dushyanth Sridhar - Musical discourse  
Sub: Prahlada Bhakti Vijayam

**23 February 2020, Sunday**

Sanjay Subrahmanian (Vocal), S. Varadarajan (Violin), Neyveli B Venkatesh (Mridangam), N Guruprasad (Kanjira), B Rajasekar (Morsing)

**8 March 2020, Sunday**

Pallavi Darbar (Full day event)