

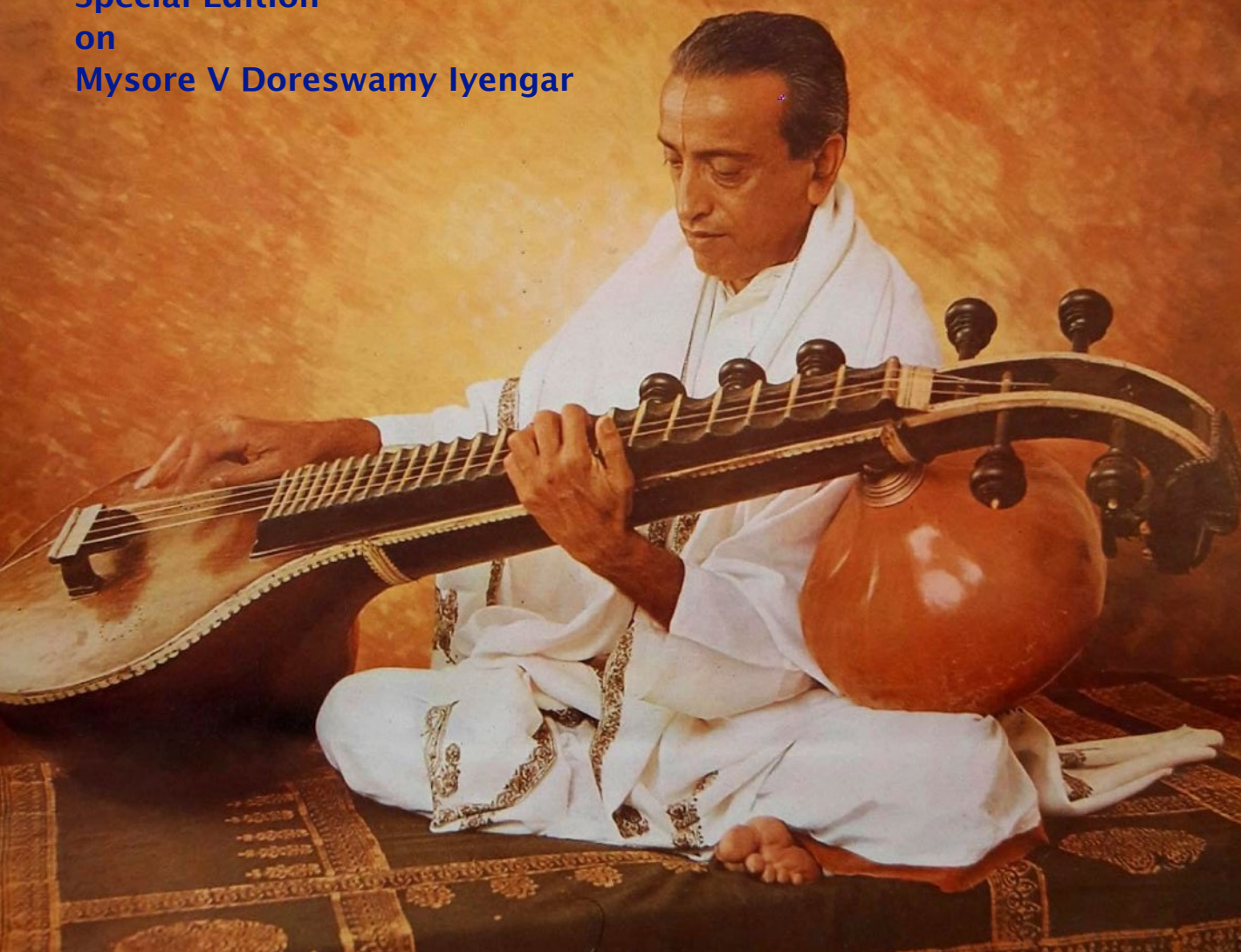
Lalitha Kala Tarangini

Premier Quarterly Music Magazine from
Sri Rama Lalitha Kala Mandira

Volume 2019, Issue 2

June 2019

Special Edition
on
Mysore V Doreswamy Iyengar



Raga Laya Prabha award

Sri Rama Lalitha Kala Mandira awarded "Raaga Laya Prabha" on 05th May 2019 to young artistes from Karnataka Aishwarya Vidya Raghunath (Vocal), Bhargavi Venkatram (Vocal), YG Srilatha (Veena) and Vittal Rangan (Violin)

This award is to commemorate the memory of the Founder - Director, Karnataka Kalashree GV Ranganayakamma, Vidushi GV Neela and her Sister, Founder-patron and Veena artiste Dr. GV Vijayalakshmi. The award carries a cash prize of Rs. Twenty Five Thousand and a citation.

The award function was followed by a concert of Vid. Neela Ramgopal (Vocal). B Vittal Rangan (Violin), U Jayachandra Rao (Mridangam) and Giridhar Udupa (Ghatam)



Left to Right Standing - Sri GV Krishna Prasad - Hon. Secretary, Vid. Neela Ramgopal, Aishwarya Vidya Raghunath, Bhargavi Venkatram, YG Srilatha, Vittal Rangan

June 2019

'Gentle Knight of Music' Veena Mysore Venkatesha Doreswamy lyengar was an epitome of Mysore Style (bhani) of Veena playing. He was the torchbearer who propagated this great art after the demise of legends like Mysore Veena Sheshanna, Mysore Veena Subbanna, Mysore Veena Venkatagiriappa etc. He was a true representation of his Guru parampara and was synonymous with tradition. He pursued excellence for the sake of art and was fully dedicated to his music all his life.

Violin maestro Mysore T Chowdiah initially insisted that Doreswamy lyengar accompany his violin recitals, but after few duets realising Doreswamy lyengar's calibre, gave his position at the centre stage to him and moved left to occupy the accompanist place.

In his tribute to his father Venkatesha lyengar, Doreswamy lyengar says, his father Venkatesha lyengar was responsible for his university degree. His father was particular about the degree, though his Guru Venkatagiriappa was not in favour. Doreswamy lyengar recounts that his degree has brought him great benefits, made him cultured, taught him to behave well, and given him the capacity to analyse and come to a right conclusion on anything. It is true that good education is a MUST for all musicians.

We have included an article on Bangalore K Venkatraman, senior Layam and Ghatam Vidwan of Karnataka. The article based on articulation by Vid. V Krishna and Vidushi Kalavathy Avadhoot is a great read.

SRLKM's founders day in May was a big success more because of the scintillating performance Sangita Kala Acharya Neela Ramgopal gave. I cannot recount a concert of this nature in Bangalore for a long time. She probably put a few youngsters to shame with her energy. The concert was studded with 'azhutham' and was very scholarly. The kriti 'jumbupathe mam pahi' of Muthuswami Dikshitar

in Ragam Yamuna Kalyani was a master class. Mami's students who were in good numbers could well have listened to one of her best concerts that could well be a benchmark for them to emulate. She has only matured with age a fact that music Sabha's need to consider and invite her more often so that Rasikas can enjoy traditional and sublime music. During the function, Raga Laya Prabha award was conferred on Aishwarya Vidhya Raghunath (Vocal), Bhargavi Venkatram (Vocal), Vittal Rangan (Violin), YG Srilatha (Veena).

Our previous edition on Mysore T Chowdiah received overwhelming response with many writing to us and also calling us to express their happiness and asking for more. Mysore T Chowdiah was such a great personality that it is not possible to cover his contribution in one edition. We have considered adding more articles in this edition.

Shri. GV Krishnaprasad received an honorary Doctorate from 'Vedic Wellness University, Florida, USA' and 'The Chinthalapalli Parampara Trust', in recognition of his contribution to music on 19th May. The honour was presented by His Highness Sri Yaduveer Krishnadutta Chamaraja Wadiyar. It is a proud moment for SRLKM considering Shri. GV Krishnaprasad's father Shri. Vedantha lyengar was honoured by HH Shri. Jayachamarajendra Wadiyar.

Anand S

Contributors - Late GT Narayanana Rao, Lalitha Ram, Dr. Mysore Manjunath, CP Chikkanna, Rajashree Yogananda, Dr. Yogananda, Anagha Yoganand, Rajani Arjun Shankar, Guru Prasanna G

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Visit us online @ www.srlkmandira.org and share your feedback at lkt_srlkm@yahoo.com

Sri Rama Lalitha Kala Mandira (SRLKM) founded by Shri. G Vedanta lyengar in the year 1955 is rendering yeomen service in the field of music. In addition to music classes, music concerts are held all through the year. The significant festivals are Sankranti and Spring music festivals. Mandira also takes pride in conducting music awareness program, music workshops, Lecture demonstrations etc. Entry to all program conducted by the Mandira is free as the aim of the institution is to enable everyone to listen to the best of the music and to propagate Karnatak 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 Karnatak Classical Music and bring to light talent and excellence in this area. We believe this is just another step towards preserving and promoting this great Indian fine art.

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Mysore V Doreswamy Iyengar being facilitated by Palghat Mani Iyer

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Lalitha Kala Tarangini

Inbox

Dear Editor,

My father, the late Sri GR Krishnamurthy, was posted to Mysore and we shifted to the city. The year may have been in 1950 or 1951. I studied in KBPM School, the Krishnaraja Balika Primary and Middle School for one year, and I was in the second or third class.

Smt T. Nagammanavaru took gamaka classes for us. She taught us some verses from the NaLa Charitre and the Ramayana.

She used to be very punctual and never missed a class. She never got annoyed if we did not sing as per her guidance, but corrected each one of us. I remember she used to sing on Akashvani Mysore.

She was always very neatly dressed in rich silk saree. We knew that she was the sister of Sri T Chowdayyanavaru. We were in awe of her. The verses she taught from naLa Charitre are still in my memory, nearly 60 years later. She taught us some beautiful verses from the Ramayana but I have not been able to find them on the Internet.

The article on 'Divyadesams' is beautifully written and the reference to Sri Dikshitar kritis is especially very informative. Looking forward to the second part eagerly.

Blessings and best wishes,
Savitri. Chennai

Dear Shri. GV Krishnaprasad,

Hats off to you for bringing yet another edition of Lalitha Kala Tarangini. The current edition featuring Mysore T Chowdiah is a master piece and needs to be treasured.

It was a very interesting read of how the violin maestro came to lime light under his able Guru Shri Bidram Krishnappa. The article 'Thatha's fascination for Cars' written by Dr.TC Poornima, Mysore from an interview with Chowdiah's grand son is too good.

Accept my congratulations to you and your team to bring such a master piece. This is another feather in your cap. Please take care of your health. I pray God to give you good health and long life in the service of Carnatic Music.

Best Wishes
ML Seetharam

Editorial team of Lalitha Kala Tarangini is indebted to Shri. MH Anand Kumar and Dr.TC Poornima for helping us with the special edition on Chowdiah ji. We have received overwhelming response to our edition and readers want more articles on Chowdiah ji. We want to place on record that without MH Anand Kumar and Dr.TC Poornima we could not have realised the special edition on Chowdiah ji.

Editor

Namaskarams,

I have been going through your magazine for quite some time and somehow feel bad not to have congratulated you, on the herculean efforts involved, earlier.

The April issue is one such where there are high quality articles on Chowdiah and S Rajam. The coverages literally transport us to their times as the writings are lucid and praiseworthy.

Layout, contents, coverage, picture quality and an eye on detail, all of which extol the traditional values envisaged by our masters, are superlative in your magazine.

My sincere felicitations to all the contributors and to you, sir, forwarding the magazine every month.

Wishing all the very best.

*Regards,
Mannarkoil J Balaji, Chennai*

Dear Shri. Anand,

It was an absolute delight to read the special issue on the inimitable genius Mysore T Chowdiah.

Most of us are aware of the discrimination faced in the last century by women musicians.

Even a legendary musician like MS had to confront problems like getting male artists to provide support on Pakkavadhyam. It was my Grandfather T Sadasivam who was determined to break this jinx.

It was his fervent desire that MS be accompanied by top drawer accompanying artists befitting her status as one of the most popular musicians and undoubtedly the biggest crowd puller of her times.

With this background in mind he met Chowdiah and requested him to accompany MS in concerts. To the everlasting credit of the violin maestro he immediately agreed.

By this single action, in his own way Sri Chowdiah gave a strong message against gender discrimination for which he must be lauded.

*Warm regards
Shrinivasan V
(Grandson of MS)*

Dear Krishna Prasad

Many heartfelt congratulations on the success of SRLKM, as a front running organisation, in India, for working towards maintaining the greatness of our music. Your team's wonderful work is an inspiration to other organisations and the youth of the present day. May you con-

Our Upcoming Programs

| | |
|--------------------------------------|---|
| 09 June 2019 Sunday 5.30 pm | SRLKM Auditorium DB Ashwin (Vocal) (Grandson of doyen TK Rangachari) Nishanth Chandran (Violin) Akshay Anand (Mridangam) Krishnaprasad NS (Ghatam) |
| 23 June 2019 Sunday | SRLKM Auditorium Vittala Rangan (Violin solo) KU Jayachandra Rao (Mridangam) Sunil Kumar (Khanjira) |
| 07 July 2019 Sunday 5.30 pm | SRLKM Auditorium G Mohan Rangan and G. Ravikiran (Flute duet) Charulatha Ramanujam (Violin) HS Sudhindra (Mridangam) Ranganatha Chakravarthi (Ghatam) |
| 21 July 2019 Sunday 5.30 pm | SRLKM Auditorium Amrit Ramnath (Vocal) Son and Disciple of Bombay Jayashree Ramnath Vaibhav Ramani (Violin) BS Prashanth (Mridangam) Sunad Anoor (Khanjira) |
| 11 Aug 2019 Sunday 5.30 pm | SRLKM Auditorium NR Prashanth (Vocal) Nalina Mohan (Violin) GS Ramanujam (Mridanga) Phanindra Bhaskara - (Ghatam) |
| 05 - 08 Sep 2019 | Veena concert festival at Bangalore Gayana Samaja Auditorium (More details on Page 17) |
| 06 October 2019 Sunday 5.30 pm | Special Musical Ensemble directed by Sangita Kala Acharya Neela Ramgopal |
| 13 October 2019 5.30 pm | SRLKM Auditorium Kanchana Sisters - Kanchana S Shriranjani & Kanchana S Shruthiranjani (Vocal Duet) Achyuta Rao (Violin) BR Srinivas (Mridangam) R Karthik (Kanjira) |
| 17 Nov 2019 Sunday 5.30 pm | SRLKM Auditorium Aishwarya Shankar (Vocal) HM Smitha (Violin) Renukaprasad A (Mridangam) Vyasa Vitala (Kanjira) |

tinue this for many years to come.

Your magazine, Lalitha Kala Tarangini, is also a fantastic contribution, providing insight into many aspects of music and also information about legends in our country.

Best wishes
RG Seetharam, Bangalore

Dear Editor,

Kudos for introducing the Iconic Hero of Karnataka's Thiruvaiyaru Rudrapatna Padmanabha, new entrant to Carnatic Music from 1974. A former Bank employee, he set a new record by being a professional musician, a composer, an ideal teacher, a thinker, a great Devotee of Vadiraja who constructed the famed building in his name in Bangalore and above all the person who successfully implemented the dream project of my good friend and great violinist Kunnakudi Vidyathanan's ambition of constructing a memorial to saint Thyagaraja at Thiruvaiyaru,

While RK Padhmanabha built it in Rudrapatna! The project was first conceptualised by late Vaidyanathan in

early 1990. It consisted of an edifice resembling a Tham-bura with 7 passing doors representing the saptha swaras, a nadha dhayana Mandapa, the main hall with the idol of the Saint placed inside the sanctum sanc-torum, a dining hall besides 72 rooms representing the 72 mela kartha ragas and each room named starting from the first mela Kanakangi and ending with the 72nd mela Rasikapriya.

He partially succeeded in building this project and with the death of the then President of Thayaga Brahma Ma-hotsava Sabah Karupppiah Moopanan, this project was converted into a Kalyana Mantapa by the Sabah brush-ing aside his ambition to complete the project.

Padmanabha as the President of Musicians forum Kar-nataka Ganakala Parishath, has given the institution a new direction in music field. Kudos to him.

Regards,
CP Chikkanna, Bangalore

Shri. GV Krishnaprasad was honoured by Dr. RK Padmanabha and MV Satyanarayana (Vice President) of Shree Thyagaraja Gana Sabha Trust. During their 48th year Music Conference. Standing from L to R - Shri. Satyanarayana, Dr. RK Padmanabha, Dr. K Varadarangan, BK Anantharam (Secretary) M Ananth (President), MK Saraswathi Senior Veena artist, Dr. Vijayalakshmi (Gynaecologist)



Centenary Celebrity V Doreswamy Iyengar

CP Chikkanna, Bangalore



Young V Doreswamy Iyengar

Mysore Doreswamy Iyengar was an outstanding star Veena performer of Carnatic music whose birth centenary falls in August 2019. He is credited with maintaining Mysore style of playing Veena without gimmicks and cross cut to fame. His recitals were steeped in pure classical tradition without adulteration. He resisted the use of contact mic in his concerts while many of his contemporaries experimented with contact mics producing sounds of lightning and thunder which were sometimes a torture to the listen-

ers. He is credited with maintaining the purity of chaste Carnatic music. In the history of Carnatic music, he is the only vainika to have performed a Jugal bandhi with the ever great Mysore T Chowdaiah on his seven strings violin. He has also performed as an accompaniment to Mysore T Chowdaiah starting in the early 1950's until his death in 1967. He has also performed Jugal bandhi with several Hindustani stalwarts.

The success of Doreswamy Iyengar in music is not instantaneous. He had inherited it from his father Venkatesha Iyengar hailing from a tiny hamlet Gaddavalli in Hassan district of Karnataka. Had only Doreswamy Iyengar prefixed his name with his place of birth, that place would have acquired a universal fame like Ariyakudi, Semmangudi, Musiri, etc. His father was the Asthana Vidvan of the princely state of Mysore ruled by HH Maharaja Nalwadi Krishna Raja Wadiyar.

Noted critic late BVK Shastri in his profile on Doreswamy Iyengar has quoted an anecdote. His father took his 6 year old son to a concert of veteran Ariyakudi Ramanuja Iyengar at Mysore. The young lad was deeply impressed by the concert, accompanied by T Chowdaiah on the violin and Muthuswamy Thevar on the mridangam and the long applause of appreciation by the gathering. This instilled in him an ambition of emulating the Doyen to win applause and he began to concentrate more than before on his father's teachings. He was later put to training under Asthana Vidwan Venkatagiriappa, Guru of Venkatesha Iyengar. Continuing, BVK Shastri also mentioned about attending young prodigy Doreswamy Iyengar's concert in 1935 in a Vinayaka festival at Mysore attended by Senior Vidwans, stern faced scholars and officials



V Doreswamy Iyengar's father M Venkatesha Iyengar (standing) with Muthiah Bhagavathar and Veene Venkatagiriappa

from the palace. It was a vocal cum Veena concert and both the melodies perfectly synchronised!

Along with his vigorous training in music, Doreswamy Iyengar obtained a Bachelor of arts degree from Mysore University. HH Maharaja Nalwadi Krishnaraja Wadiyar was a great patron of music and musically highly knowledgeable person. Performing in his court was no easy task for musicians. It was like taking an entrance examination seeking admission to professional courses as at present. First the performer should satisfy the Bakshi (who was principal private secretary to the Maharaja) who too was musically knowledgeable beside other palace officials and Vidwans. After crossing these tests, comes the opportunity to perform before His Highness. The duration of Royal listening session determined the rank of the performer. If the listening session was over within a short

time, it was ordinary performance. If the listening session was long, it was a great honour to the performer!

Having heard about the talents of the young disciple of Asthana Vidwan Venkatagiriappa, His Highness expressed a desire with the Bakshi to listen to the young Vainika in the palace and ordered Venkatagiriappa. Along with two girl colleagues of Doreswamy Iyengar, the concert was held with only the Bakshi and the guru in attendance apart from the Maharaja seated behind a curtain unseen by anybody. It was a testing time for the guru more than his disciples and he was almost on tenterhooks about the outcome of this listening session by the Maharaja of his pupils's performance! The Maharaja was engrossed in music for a long duration and was immensely pleased and envisaged a vast potential of the young player that he gifted him silver coins of value fifty rupees in appreciation with a direction to Venkatagiriappa to groom and mould his disciple to be the torch bearer of Mysore style of Veena playing. On the way back from the palace, the Guru took his disciple to the temple of Lord Hanuman adjoining the palace to ward off the ill effect of evil dhrusti on him!

From then onwards the musical journey of Doreswamy Iyengar started and scaled greater heights. He was hailed and respected by one and all. Recounting his rigorous training, Iyengar had mentioned that many a time, I was lost in the music concerts I attended while in my classes, only to be admonished by my Guru for being inattentive as he aspired to make me a real professional Vainika of the future. In his early years, he was deeply impressed by the atmosphere that was conducive to attend concerts by maestros Mysore Vasudevachar, Muthiah Bhagavathar, Bidaram Krishnappa, etc. who have all left a deep impact on him. 'These concerts definitely influenced and gave a new direction to me, he recalled during a press interview'.

Although Thyagaraja's compositions were in wide circulation in the concerts of those days in and around Mysore, the local musicians were



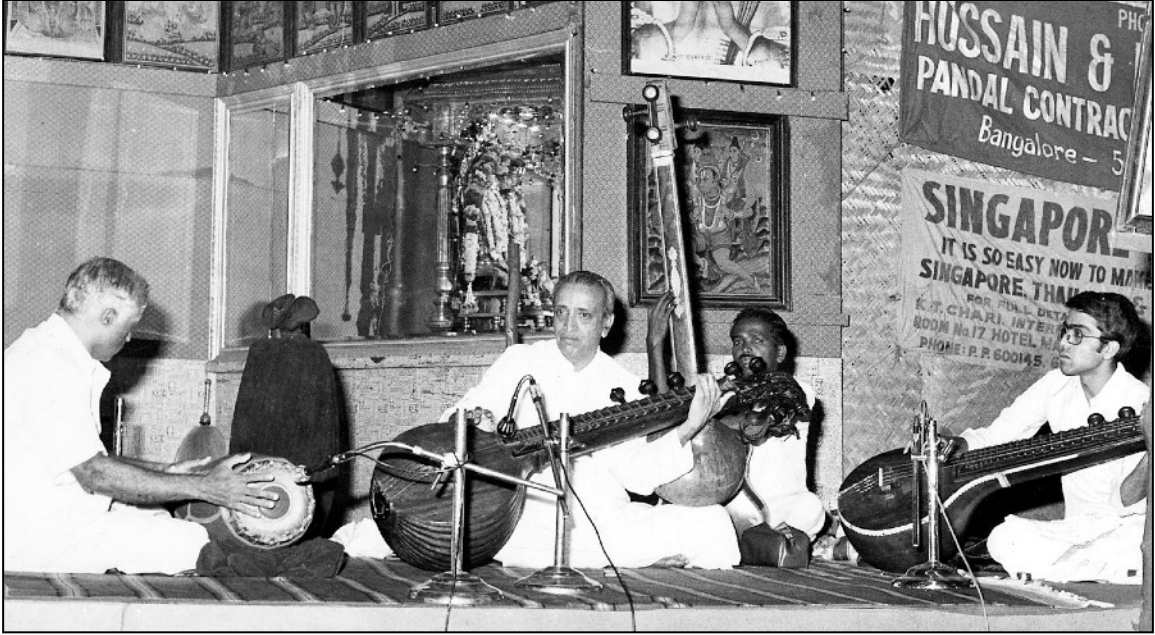
V Doreswamy Iyengar with wife Smt. Sharadamma - spending one of those rare free time

more in favour of presenting the songs of Muthiah Bhagavathar and Vasudevacharya. On the request of HH Nalwadi Krishnaraja Wadigar, Bhagavathar composed 108 songs in praise of Goddesses Chamundeshwari. Simple language and lyrical beauty of these caught the attention of commoners. Most of Vasudevacharya's compositions in Telugu have a close resemblance to those of Thyagaraja. Vasudevachar's composition 'Sri Chamundeshwari', in Bilahari, 'Ra Ra Rajeevalochana' in Mohana, 'Bhajare Maanasa' in Abheri, 'Brochevaarevarura' in Kamach etc. were hit songs as early as 1930. Apart from these, Muthiah Bhagavathar's songs 'Jalandhara maashryamyaham' in the raga Valaji, 'Sudhamayi' in Amruthavarshini, were equally time honoured Kritis. Some of these songs were invariably presented by Iyengar in his Veena recitals. He evolved his style by synthesising the styles of Veena Seshanna through his guru Venkatagiriappa, that of Karaikudi brothers, etc. and moulded his play in vocal pattern.

Doreswamy Iyengar's career took a new turn when he joined Bangalore Station of All India Radio as chief music producer. BVK Shastry in his marathon write-up on Iyengar for Madras Music Academy's journal in 1984 when he was selected to preside over its annual music conference and to receive the coveted title of 'Sangitha Kalanidhi' has mentioned an interesting

anecdote about the Veena maestro. A lady visitor, perhaps a musician from abroad approached Shastry to meet Doreswamy Iyengar. She was directed to Bangalore Station of All India Radio to meet the chief producer. She having failed to meet him came back to Shastry with a request to take her to him. The same evening Shastry took the visitor to Iyengar's Malleshwaram residence. After seeing him, the lady was taken aback as she had passed by him in the morning in the Studio being unable to identify him because of his typical south Indian traditional Srivaisnavite pure white dress with a Namam on the forehead and a pair of slippers instead of Western suit and boot!. He was always very simple in his attire and very sweet and soft in his friendly conversation irrespective of the fact whether the person is a close acquaintance or a stranger.

His close friend and colleague in AIR, Veena Venkatasubba Rao was residing in the house opposite to my house in Malleshwaram by the side of Chowdaiah memorial hall. During his early morning walk, Doreswamy Iyengar while passing by our road would often exchange pleasantries and greetings with Venkatasubba Rao. Whenever he saw me, with a broad smile he would ask 'how are you' and about my family. One day in 1976, I had been to AIR studios to meet musician, the late HK Narayana. I



V Doreswamy Iyengar performing at Sri Rama Seva Mandali, Chamaraipet supported by D Balakrishna (his son) with Palghat Raghu on Mridangam

came face to face with Iyengar. He invited me to his chamber and gave me a long playing gramophone disc and asked me to review it for broadcast from Bangalore AIR. I excused myself stating that I was not that much competent and knowledgeable to pass comments and review the music of the maestros but only an ordinary listener. Brushing aside my reasons, he mentioned that it is only the listeners who are ultimate judges of our music and encouraged me with few suggestions as to how the review should be! It was a recording of violin virtuoso Dr. L Subramanyam with Palghat Mani Iyer's mridangam accompaniment. I somehow prepared the script with my observations and took it to him. After a few corrections of the script, my review was on the air in my voice with few bits of music played as part of my observations. That's how the maestro encouraged an ordinary listener to become an extraordinary fan of music for ever!

While in AIR, Doreswamy Iyengar introduced several novel programmes that included setting to music and broadcasting many poems of noted Kannada poets like PT Narasimhachar, RS Mugali, KS Nissar Ahmad, etc. 'Thingala hosa haadu' (New song of the month) used to be on air every Sunday of the month besides numerous Vadya Vrinda directed by each of the musicians working in AIR as staff artist. He set to

music several known and unknown/rare Kannada compositions of Purandaradasa, Kanakadasa, Vijayadasa, numerous vachanas etc. and the list is too long to mention. He was the music director to Kannada film 'Subba Shastri' and earned name and fame in film industry. He was equally a good orator of excellence in topics related to music which were highly scholarly and informative being fluent in Kannada and English besides his mother tongue Tamil, packed with lot of humour.

Name and fame never changed him a bit and his attitude. He always remained humble, unassuming and never after opportunities to perform abroad. One day past midnight, he was disturbed from the well earned sleep by an express telegram addressed to him to the anxiety of the family. After going through the message, he simply placed it under the pillow and resumed his sleep! It was an invitation from the Iranian Government to perform in an important function in the Royal presence of His Excellency the Shah of Iran (Country's ruler) in the capital city Teheran. He was very selective in accepting concerts!

He politely declined to perform in marriages in later stages as marriage and other private functions were social gathering of friends and relatives, each one busy exchanging pleasantries and



V Doreswamy Iyengar receiving the Central Sangeetha Natak Akademi Award in 1971 from VV Giri

discussions with lot of disturbance and only a selected few will be really interested in listening to music. Marriage concerts are a matter of social status and pride to the hosts. For him, presence of a minimum of 50 knowledgeable audience was enough to accept a concert. He never bargained concert fees or put forth conditions to organisers with respect to choice of accompanists, hospitality matters etc. Once during his concert at Shimoga in interior Karnataka arranged by me, he was invited by the Principal of Sahyadri college to give a small lecture to students about Mysore style of Veena playing. In an hour long demonstration on the Veena with his scholarly explanations, he captivated the audience. He politely refused the cash presented by the college along with garlands and fruits and requested the principal to use the money to organise such functions regularly to introduce our rich culture to students.

Despite his busy official work in AIR, Doreswamy Iyengar never missed any important functions, be it a music concert, music conference, seminars etc. He was always very punctual, well prepared for the occasion after deep studies and collection of important information for presentation in seminars which were always scholarly in several universities in England and U.S.A .

His son and principle disciple D Balakrishna recounted several interesting anecdotes about his father. He would always insist upon vainikas to maintain Vadhya Dharma in their presentation and be sensitive instead of creating loud noise with the help of contact mics. After listening to his father's Veena recital from Tiruchirappalli station of All India Radio, violin maestro Dwaram Venkataswamy Naidu spoke very high about the scholarship of the vainika with his friend Rallapalli Anantha Krishna Sharma at Madras in 1939. When Sharma informed that the vainika is his friend's son doing his BA in Mysore University, Naidu sent an advice to Iyengar to give more importance to maintain madhyamakala and vilambakala instead of preferring tarasthayi to give more life to his presentation which was adopted by the vainika. Balakrishna recalled his father's advice to maintain pause with appropriate gamaka while traversing from one swara to the next so that the naunce of the raga should reach the listener.

After listening to the vainika's exploration of Nattakurinji and Neelambari essays, Dwaram wrote a letter of appreciation to Doreswamy Iyengar. They often met during their visit to Madras Music Academy's annual conference.

On another occasion, a Hindustani musician in a taunting tone asked Doreswamy Iyengar as to



V Doreswamy Iyengar receiving the Sangita Kalanidhi award from MS Subbulakshmi as TT Vasu looks on (1984)

how much time he requires to paint a raga for which the latter countered the former to inform him first, within how many minutes he could paint the complete contour of a particular raga in a lighter vein silencing the Hindustani musician.

In his distinguished career for over six decades, Doreswamy Iyengar had several tours abroad, the first in 1969 to Iran. Later he performed in USA, England, France, USSR, in the Cultural festival of India with pancha Veena ensemble in Germany etc. Awards and rewards were conferred on him in plenty. Some of them are: Central Sangeetha Nataka Akademi award in 1971, Karnataka Rajyotsava award in 1972, Honorary Doctorate from Mysore University in 1976, Sangeetha Kalarathna from The Bangalore Gayana Samaja, Padma Bhushan, Sangitha Kalanidhi by The Madras Music Academy in 1984, T Chowdaiah award by the Academy of Music, Bangalore, Sangitha Kala Shikamani in 1994, T Chowdaiah National award from the Govt. of Karnataka, Kalaimamani from Tamil Nadu Government. The 13th cross road in Malleshwaram, Bangalore is named after him.

He passed away in 1997 after a brief period of illness. Noted film director MV Krishna Swamy produced a documentary film "The Gentle Knight of Music" on Doreswamy Iyengar for Films Division, Government of India. To mark the beginning of the centenary year of Doreswamy Iyengar, a colourful function is being arranged by the Trust floated in his memory by D Balakrishna and Doreswamy Iyengar's admirers in a befitting manner involving series of concerts starting August 2019.

Students of Vidwan D Balakrishna paying tributes to V Doreswamy Iyengar



Sangita Vidushi GS Kamala, a humble tribute

Dr.Yogananda, Bangalore



ಇಳೆಯಿಂದ ಮೊಳಕೆಯೊಗವೆಂದು ತಮಟೆಗಳಿಲ್ಲ;
ಫಲಮಾಗುವಂದು ತುತ್ತೂರಿ ದನಿಯಿಲ್ಲ;
ಬೆಳರೇವ ಸೂರ್ಯಚಂದ್ರರದೊಂದು ಸದ್ದಿಲ್ಲ;
ಹೊಲಿ ನಿನ್ನ ತುಟಿಗಳನು - ಮಂಕುತಿಮ್ಮ

*A new plant sprouts from a seed, without any
fanfare,
A flower ripens into a fruit without any trumpet call
Sun and Moon shine on earth without any
commotion,
Stitch your lips..... says Mankutimma*

When I think about Kamala, the above saying by our revered poet Sri DV Gundappa comes to my mind. Kamala went by the above kagga and I have never seen her talk about herself or any of her awards or achievements. A very hard work-

ing person all her life - her actions spoke better than words. A true Karma yogi.

It is difficult to talk about my cousin sister GS Kamala, in past tense, for the mind resists and it delves deep to bring up vivid memories which we cherish and become nostalgic.

Soft natured with quiet demeanour belied the fact that she was a powerhouse when it came to music or when it came to teaching history in her school. GS Kamala, M.A., B.Ed. was a teacher by profession and an artiste by nature and was very adept at balancing the two as well as enjoying cooking.

Vid.GS Kamala along with her younger sister Vid. GS Rajalakshmi are known as the "Mysore Sisters". Their grandfather was G.Vedantha lyengar, founder of SRLKM and needless to say music was in their blood. Together, they have given concerts in prestigious sangeetha sabhas all over India and have earned accolades from music critics as well as rasikas. They also have to their credit audio cassettes and CDs of their singing .

An A-Grade artiste of Akashvani and Door-dashan, she has given many karnatak music - vocal duet performances and contributed by giving many special value based programmes which have been very enjoyable.

Teaching came naturally to Kamala and her service to music spans more than five decades. Her students included pupils from abroad also. Many of her students are successful performing artistes and some have been selected as artistes for All India Radio. On the 13th day of her demise, all her students were singing soulfully as a mark of respect and tribute to their guru.



Many became teary eyed when they recalled their gentle teacher who was never overbearing and at the same time instilled confidence in them to sing better. There was also light hearted camaraderie and she could talk humorously and wittily when the occasion arose.

It is but befitting that many organisations have recognised and honoured her with awards and titles. I would like to mention some of the prominent awards that have come her way. She was made the President of the 15th Sangeetha Sammelana of Mysore J.S.S. Sangeetha Sabha and was awarded the “Sangeetha Vidya Nidhi” title. The prestigious “Karnataka Kalashree” from the Karnataka State Government’s Sangeetha Nritya Academy, Bangalore Gayana Samaja’s “Varshada Kalavidaru” (Artistes of the year), “Gana Kala Kasturi” from Gana Kala Parishath, “Kala Dipthi” from Mysore Thyagaraja Sangeetha Sabha, Bangalore’s Chintalapalli Trust awarded her the “Paramapara Nidhi” and “Kala Tapasvi” to name a few.

Kamala was also very sincere to her profession as a history teacher. She was popular among her students and was very much involved in all the extracurricular activities of the school. Her active participation also helped in the school

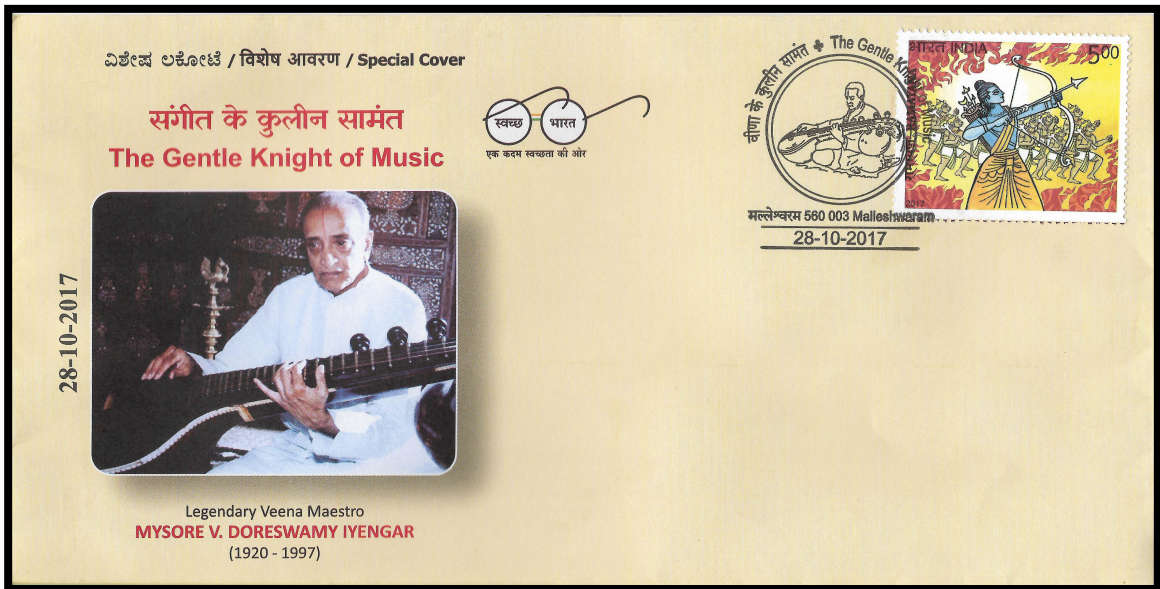
being regarded as one of the reputed institutions in the surrounding areas. She recognised the potential in students and encouraged them to succeed. For her selfless service which she had carried on for thirty four years, she was the recipient of the “Best teacher Award” given by the government of Karnataka, Mandya division.

Another facet about Kamala that we all knew so well was that she was an outstanding cook and enjoyed cooking and feeding everyone. She had many signature dishes and the taste of her cooking still lingers on at the back of the mind.

Kamala has faced all the hardships life has thrown at her with grit and determination. She led a very dignified life and will remain as a constant source of inspiration as to how one can go about life.

A true Karma Yogi, Kamala, I am sure is now at eternal peace singing at the feet of the Lord.

Special Cover on Mysore V Doreswamy Iyengar



In one of the rare honours, the Department of Posts brought out a Special Cover dedicated to the legendary Veena Maestro Mysore V Doreswamy Iyengar on 28th October 2017 at Seva Sadan, Malleshwaram. The Special Cover credited the maestro as 'The Gentle Knight of Music'. The envelope was jointly brought out by Veena Doreswamy Iyengar Memorial Trust and Karnataka Postal Circle. The back of the Special Envelop also included information about the legend who showed his class in his early childhood days. The Special Cover was launched by Post Master General, Col Arvind Verma in presence of Sri Chiranjeev Singh Retd. IAS and Vidwan D Balakrishna, son of Mysore V Doreswamy Iyengar.

Paying rich tribute, Col Arvind said "Mysore V Doreswamy Iyengar gave a new lease of life to the dying art of Veena playing and the country is indebted to his contribution".

"Veena is the God I believe. But He has withheld so many secrets from me. There have been moments when it looked as though the mystery might at last be revealed to me, but at the next moment it is gone like the will-o'-the-wisp. But I shall nevertheless continue my search"

-Vidwan Mysore Venkatesha Doreswamy Iyengar

Divya Desams and Dikshitar (Part2)

Rajani Arjun Shankar, Chennai

This is a continuation of the article that appeared in the March edition of the Lalitha Kala Tarangini. Here is the introduction from our earlier edition.

“Divya Desams” is the collective name given to the 108 sacred temples glorified by the twelve Azhvars, the great Vaishnavite saints who lived in South India and spearheaded the Bhakti movement. The very word “Azhvar” means one who is totally immersed in his/her experience of divinity. They cut across caste and class barriers and all of them embodied deep devotion to Lord Vishnu. Talking of Vishnu-bhakti, there is one exception though: Madhura-kavi Azhvar, one of the twelve, has expressed his deep devotion to his Guru, Nammazhvar, in his verses, and not sung about the Lord directly. Of course this is very much in keeping with the tradition of Bhakti – serving or meditating upon the Lord’s devotees, which is in fact considered more effective and faster in giving results, than serving the Lord directly.

Many of the Azhvars visited various temples of Lord Vishnu, and composed verses on the Lord. The collection of these divine verses is called “Nalayira Divya Prabandham”, which means “the sacred work consisting of four thousand verses”. These beautiful, evocative verses are in Tamil. If one knows modern day Tamil, these verses can be, with a little bit of effort, easily understood and enjoyed. Apart from the poetic beauty, this collection is also of paramount importance in the Srivaishnavite tradition, an integral part of their daily and festival day routines, and of the rites in all Srivaishnavite temples.

In the tradition of Azhvars and Nayanmars, Muthuswami Dikshitar of the Carnatic Music Trinity, has also travelled to various temples, all over the country and composed Kritis on the deities. There are some differences. Being an Advaitin, he has not restricted himself to any one God and has composed on many deities, with his underlying principle being that all gods are manifestations of the

Supreme Being, the Parabrahman. Another difference is his choice of Sanskrit and the form of the Keerthana or Kirti for his expression. Beyond these, like the saints of yore, he too extols the beauty of the Lord, seeks His grace, mentions the salient aspects of the particular shrine and the Rishis, or Gods or devotees who have worshipped there.

Dikshitar has visited twelve out of the 108 Divya desams, as we can infer from his compositions. We have a single Kirti in some of these, while some of the major Kshetras have more. This part has second set of 6 kshetras.

In Indian thought and writing, the metaphor of the lotus and the bee is one of great significance. The lotus signifies those things which are lofty, beautiful and inspiring, while the bee symbolises the earnest seeker, who is willing to go to great lengths to attain the experience of it. Just like the bee that partakes only of nectar, the true seeker, a Sadhaka or a Bhakta, turns away from lower pleasures and is wholly devoted to his/her lofty goals.

So, while the sacred shrines in the great Kshetras (holy places) are comparable to lotuses, the great saints who come seeking them are the honey-bees, and their verses are like honey in many ways - sweet, rich, therapeutic and long-lasting. Having seen the first six Divyadesams he visited, it is now our endeavour to see the other six Divyadesams that Sri Muthuswami Dikshitar has visited and composed Kritis in.

I. Tirukkannamangai

Tirukkannamangai is where Goddess Lakshmi performed penance to obtain the status of the primary consort (Patta-mahishi) of the Lord and was coronated as such. She is therefore called Abhisheka-valli here. The Devas who came to attend this coronation and the divine wedding, did not have the heart to return and stayed on as honeybees here. The large honey-

combs in the temple, in the Goddess' shrine, are a unique feature of this Kshetra.

Dikshitar's beautiful Kriti "*bhakta vatsalam abhishEka valll yutam*" in the Raga Vamshavati, is chock-full of several specialties of this temple. He is "*kRshNa mangala kshEtra pati*", the lord of this Krishnamangala Kshetra, a name given to this Divyadesam due to the wellness that accrued to the Lord by marrying Lakshmi. He is "*lakshmi vivAha-utsava*", the one who celebrated His wedding with Goddess Lakshmi. Dikshitar also mentions the Veda Sagara Mantapam and the Utpala Vimana which are there in the temple. The Devas residing as bees is indicated in the phrase "*sura maya madhu makshika-ArAdhita*", the one worshipped by the honey-bees which are the Devas themselves.

Chandra was liberated from his disease after bathing in the sacred tank and worshipping the Lord here. This finds mention in the Kriti as "*darSa pushkariNI taTa paScima bhAga*", He is the one dwelling to the west of the banks of Darsha Pushkarini tank which is "*SaSA nka guru talpa dOsha hara*", removed the sin of the moon-god of coveting his Guru's wife.

2. Nagapattinam

The city where Nagaraja (the king of snakes, Adisesha) worshipped the Lord is Naga-pattinam. Dikshitar's kriti in Brndavani "*saundara rAjam ASrayE*" describes Him as "*nAga paTTana rAjam*", the ruler of Nagapattinam. Perhaps since it is a seaside town, Dikshitar is reminded of the Lord, in Ramavatara, quelling the pride of the ocean – "*ambudhi garva nigraham*".

As His very name indicates, Saundararaja is renowned for His bewitching beauty. Tirumangaiyazhvar exclaims in his verses "*acchO oruvazhagiyaV*". Dikshitar also celebrates this enchanting form in the lines "*manda smita mukh-AmbujaM mandara dhara karAmbujaM nanda kara nayanAmbujaM sundara-tara padAmbujam*". His smiling face, hands, delightful eyes and feet are all like lovely lotuses. In fact this description mirrors the Azhvar's words in the same verse mentioned above – "*kongalar tAmarai kaNNum vAyum*", His eyes and face are fragrant lotuses.

3. Tiru Indalur

A part of Mayiladuthurai, Tiru Indalur is the last of the five Ranga kshetrams along the Kaveri, where the Lord is in a reclining posture. The first four are Srirangapatna, Koviladi, Srirangam and Kumbhakonam. The Lord is Parimala Ranganathar (Parimala meaning sweet-smelling), and the place is called Sugandharanyam (the fragrant forest). He re-infused the Vedas with the fragrance that they had lost when the demons Madhu and Kaitabha stole them. He rescued the Vedas taking the form of a Matsya (fish). Dikshitar, in his first Kriti "*parimala ranganaAtham*" in Hamir Kalyani describes the Lord as "*matysAdidaSAkRti*", the one who took ten Avatars beginning with the fish, and "*antaranga Sayana*", which can mean one who dwells in the heart (of devotees). It can also mean the one reclining in privacy and this interpretation reminds us of the episode of Tirumangaiyazhvar's visit here. When he came to see the Lord, the doors were closed and he was denied entry. Piqued, he composed a Ninda-stuti (a rebuke masked as praise) on the Lord. After much discussion, he was granted a Darshan.

Tiru Indalur gets its name because Indu (Chandra) worshipped the Lord here and was relieved of his curse. The sacred pond is called Indu Pushkarini. It is said that King Ambarisha built this temple. The sanctum here is rather crowded - Ranganatha is Himself twelve feet in length, Surya and Chandra flank Him, king Ambarisha stands by and the River Goddesses Ganga and Kaveri are on either side too. Kaveri has great prominence here and the town is known for the immensely meritorious Tula Snamam in her waters.

Dikshitar touches upon these facts in the second Kriti, also beginning "*parimala ranganaAtham*" and set again to Hamir Kalyani. The Lord is "*ambarisha SitAmSu vEdAdi pUjita*" - he is adored by Ambarisha, the cool-rayed moon and the Vedas. He is also "*sugandha vipina antaranga Sayana*", the one resting quietly by Himself in the aromatic forest. Pundareeka-valli, the Goddess, is mentioned in both Kritis.

4. Azhagarkoil

Azhagarkoil, near Madurai, has many Shaiva-Vaishnava connections. It is one of the Arupadai Veedu temples of Subrahmanya. (The temple atop the hill is Pazhamudircholai dedicated to Subrahmanya, while at the base is Azhagarkoil where Vishnu reigns as Sundararaja.) There is a shrine for Bhairava or Kshetrapala in the temple and the Vimana over the sanctum is Somasundara Vimana, since Sundararaja is the brother of Meenakshi and was part of Her wedding to Somasundareshvara. All these make it a very unique place. Several Azhvars have sung of the beauty of the Lord as also the beauty of the hill, the forests and the Nupura Ganga flowing there from a perennial spring. Even the ancient Tamil epic Silappadhikaram describes this sacred spot. Since the hill's shape resembles a bull it is called Vrshabhachala.

Dikshitar has composed a beautiful Kriti in Kashiramakriya, "*Sri sundaraAjam bhajEham*", and has mentioned several salient features of the temple - the Vimana, the hill and the river in the phrases "*sOmAskanda vimAnastha*", "*vRshabhAcala sadana*" and "*nUpura gangA tlrtha prabhAva*". The Lord here is lovingly called Kallazhagar, the handsome thief, due to His charm that can steal hearts. Dikshitar therefore describes him as "*jAra cOra SikhA-maNi*", the eminent stealer of (the hearts of) women.

The Mula-murthy as well as as Utsava-murthy in Azhagarkoil appear with Panchayudhas, the five weapons and this too has been noted by Dikshitar as "*Sankha cakra gadA khaDga pANi*", one holding the conch, discus, mace and sword. (The bow is not mentioned.)

Like Tirupati, Azhagarkoil draws hordes of devotees of all classes in huge numbers, on all days of the year and even more so during the festivals. Dikshitar's heart would have surely melted seeing the unquestioning devotion of simple folk, whom the compassionate Lord accepts and refines gradually. He says the Lord is "*pAmaratva vAraNa sucaritra*", the virtuous one who ends ignorance in His devotees.

5. Tiruvananthapuram

The story of Tiruvananthapuram begins in the Tulu country, where the Lord appeared as a charming two-year old child to an ascetic named Divakara Muni and enjoyed his care for some time. One day, scolded for His pranks, the child ran away, all the way to what is now Tiruvananthapuram, then known as Ananthan-kadu (the forest of Anantha). Divakara Muni was remorseful, but the Lord consoled him, gave him boons, and said He has come there to bless Sage Agastya, River Tamraparni and the Malayachala mountain.

Dikshitar's Kriti "*pannaga Sayana padmanAbha*" in Madhyamavati, captures in those very starting words, the form of the Lord, reclining on a snake, Anantha, with a lotus springing from His navel, that gives Him the name Padma-nabha. Dikshitar refers to the fact that the Pandya and Kerala regions are both blessed by the Lord's presence here, in the phrase "*unnata pANDya kEraLa nivAsa*".

The temple is in Kerala, which is also known as Parashurama Kshetra, as the entire land was reclaimed by Parashurama from the sea. In this temple, just as in many other temples in Kerala the Payasam is a very important offering to the Lord, and much sought-after by devotees as Prasada. These aspects are found in the Kriti as "*pAyasa-anna priya-kara*", He is fond of Payasanna (sweet milk-rice dish) and is "*paraSu rAma kshEtra prabhA-kara*", the one who illuminates Kerala, the land of Parashurama.

6. Badrinath

Badrinath is one of the most important pilgrimage spots of the country. The story of the Lord manifesting as the twin Yogis, Nara and Narayana is a beautiful one, as it describes His gentle Jnana-avatara as a Guru or preceptor to the world. Bhattatri, in his work Narayaneeyam, pronounces that the Lord's Avatara as Narayana in the pose of penance, is next in sweetness only to Krishnavatara! Badrinath gets its name from the Badari or Ber tree under which the Lord sat in meditation. Holding the Shankha and Chakra in His upper hands, Badari Narayana has His lower two hands folded in a Yogic pose. He

is surrounded by Goddess Lakshmi, Narada, Uddhava, Kubera and Garuda here.

The traditional belief is that the shrines outside of South India which are sung by Azhvans and Nayanmars, have not been visited by them in their physical bodies, but seen by them with Yogic vision. Dikshitar of course, may have visited this shrine when he lived in Varanasi.

The kriti “Sri satyanArAyaNam upAsmahE”, in Shivapanthuvavali, describes the Lord as “bhAsamAna badarl sthita”, the one resplendent in the Badari Kshetra. Dikshitar further describes Him as “Sankha cakrAbja hasta”, the one whose lotus-like hands hold the conch and discus. His prominence in the Kaliyuga is also mentioned, and he is said to be easily propitiated in that age, “kaliyuga prasanna”.

Sages and scriptures have assured us that even if we cannot visit these great places due to our many constraints, thinking of them with love and reverence can give us the same merit as going there. We are blessed that the honeyed works of great men like Dikshitar, make it possible for us to do just that easily.

(Rajani is a Sanskrit teacher based in Chennai, with a deep interest in Carnatic Music, particularly in the Kritis of Muthuswami Dikshitar. She can be reached at rajani.shankar18@gmail.com)

Sri Rama Lalitha Kala Mandira (R)
In association with
Vid. Padmavathy Ananthagopalan Charitable Trust
Presents

“Veena Music Festival - 2019”

Venue : Bangalore Gayana Samaja

| Date | Curtain Raiser Concert 5.00 pm to 6.00 pm | Main Concert 6.15 pm to 8.45 pm |
|--------------------------------|---|--|
| 05 September 2019, Thursday | Rakshita Ramesh - Veena Akshay Anand - Mridangam BS Raghunandan - Ghatam | Revathi Sadasivam - Veena (Karnataka) Tumkur B Ravishankar - Mridangam Phanindra Bhaskara - Ghatam |
| 06 September 2019, Friday | YG Srilatha - Veena Nikshit Puttur - Mridangam N Phaneendra - Ghatam | D Srinivas - Veena (Andhra Pradesh) Bangalore V Praveen - Mridangam Ranganatha Chakravarthi - Ghatam |
| 07 September 2019, Saturday | Aishwarya Manikarnika - Veena KR Rakshith Sharma - Mridangam Sachin H Devi Prasad - Ghatam | Jeyaraaj Krishnan and Jaysri Jeyaraj - Veena Duet (Tamil Nadu) BC Manjunath - Mridangam Sukanya Ramgopal - Ghatam |
| 08 September 2019, Sunday | Charulatha Chandrashekar - Veena Anoor Vinodh Shyam - Mridanga Sumana Chandrasekar - Ghatam | Ananthapadmanabhan and Anand Kaushik - Veena (Kerala) HS Sudhindra - Mridangam Prof. GS Ramanujam - Ghatam |

Chowdiah's Krishnasarathya

Late GT Narayana Rao, Mysore

A stalwart by birth

During 1940-60 there reigned in the Karnatak music world some of the stalwarts the world had ever witnessed earlier. Ariyakudi, Semmangudi, Chembai, Madurai Mani, GNB, Chowdaiah, Palghat Mani, Mali, MS, Dwaram – one could go on adding to the ever increasing list without being sure of exhausting it. Madras as the true home of Karnatak music provided innumerable opportunities for listening to some of the best concerts. I was a student and later an employee in that city during 1944-49. As a lover of Karnatak music my problem was how to choose a concert. For example if the following four concerts were offered simultaneously which one should I select: Ariyakudi - Rajamanikam - Palani; Chembai-Chowdaiah-Murugabhoopathi; GNB-Sethuramaiah-Mani; Dwaram-Marella-Dandamudi? During the first few months I was unable to decide. A random choice and regular attendance gave me the following empirical law: success of a music concert is the manifestation of the potential of the main artist with the conscious participation and co-operation of the accompanists. (Of course listeners' sahridayate is assumed). In actual practice I could infer concerts with Chowdaiah (violinist) and Mani (mridangist) as the accompanists had given me the greatest satisfaction. Chowdaiah's accompaniment meant Krishnasarathya and never Satyasarathya to the main artiste.

People of my generation who had the good fortune of listening to Chowdaiah in Madras remember him as a first-rate-and-ever-excelled accompanist a very virile artist who by his personal example set standards for the accompanists ; a reservoir of strength and encouragement to fellow artistes ; and a very sensitive galvanometer that would not only respond quickly and favourably to the moods of the listeners but would also electrify them with a

tremendous sense of humour in music. To the weak hearted vocalist he would infuse courage. To the erring or faltering artiste he would show the correct way unassumingly. When the main artiste's imagination had suddenly failed him. Chowdiah would unfurl a vista in front of him. At unexpected corners he would bow a flash or finger a splinter which spontaneously would elevate the standard of the concert much to the satisfaction of all. His alert and photosensitive mind never missed any minor detail in the main artiste's development of raga, swara etc., and when he faithfully reproduced them, as a satavadhani would do, with embellishments the audience roared with hilarious applause.

The seven-stringed magic bow

The seven-stringed violin which was the Sudarsana of this Krishna was Chowdiah's invention. It was the true product of the physicomental giant that he was, and he was the first and perhaps the last to harness this "mad racehorse" and make it a medium to express his colossal imagination. The reverberations of the bronze voiced Chembai, the breath-taking birkas of GNB, the unpredictable spirals of Madurai Mani, the virile and spontaneous outpourings of Ariyakudi, the extremely sensitive nuances of Mali, the subtle melodies of MS, etc., - could arouse sympathetic and delicate responses in Chowdiah's violin. The blending was so natural and elegant that one could never say with definiteness where the human voice stopped and the sound of violin extended it. Indeed Chowdiah added a new dimension to the human voice. Often I wondered whether he had different violins for different artistes, because the sound of his violin when he played to Chembai was entirely different from that when he played to MS. With Chembai it was roarily masculine, while with MS it was delicately feminine.



Mysore T Chowdaiah in a concert with GN Balasubramaniam

In every live concert that I attend I question myself as to the method of judging the artistic value of an accompanists. To be more exact how did I begin liking Chowdaiah as an excellent violin accompanist ? By constant self-experiment I have evolved a solution. I close my eyes and focus my attention alternatively on the vocalist and the violinist ; where it is not possible to separate the violinist's structure from that laid out by the vocalist. I consider the violinist a first-rate accompanist. In short the structure built by the violinist should be the inseparable projection of the main artiste's patterns. It is normally very difficult for any violinist to attain perfection in this art. Because in a music concert the initiative vests with the main artiste. Now, he has a distinct personality and the violinist a different one. On many occasions the violinist may be an artist of a higher artistic caliber. In these circumstances it is no easy task for the violinist to suppress his personality and get it merged with the main artiste's personality. The feat is comparable to parakayapravesa. Chowdaiah was a master in this difficult art. Chembai songs Sankarabharana raga and develops the kriti 'Swararagasudha'. Chowdaiah accompanies him. On the following day Ariyakudi sings the same raga and rounds off with the

same kriti. Once again Chowdaiah is the accompanist. But when he develops the raga or neraval or kalpana swara you hear the Chembai brand of Sankarabharana on the first day and the Ariyakudi brand of it on the second day. Such a meaningful set on the part of Chowdaiah would unravel before the main artiste many new faces of the raga hitherto unknown to him and he would quickly catch and develop them much to the pleasure and enchantment of the audience. That was the magic of Chowdaiah. It was for this reason that artistes and listeners alike respected and admired him greatly.

I remember the day when Chowdaiah and Palghat Mani accompanied Madurai Mani for the first time-three aces on the same platform at the same time. Madurai Mani, like Flute Mali, would always trail uncharted routes, delve into unknown goldmines and climb unscaled peaks. The immediate impact would fall on the violinist. Here the audience would easily compare and conclude how successful or not the violinist was. The mridangist's mettle would be tested a little later at the time of kalpana swaras. We awaited with trepidation the mutual impacts of the artistes and also the impact of the concert as a whole on us. The first half was just a conventional type of performance with Madurai

Mani being the supreme commander of the show as it should be. The accompanists were following him very faithfully. Were their insuppressible and irrepressible creative instincts silenced? Many of us, great admirers of the Chowdaiah and Palghat Mani, felt uneasy at the apparent eclipse of these giant accompanists. Then came the main raga, Kambodhi, for detailed elaboration. Tana, pallavi and ragamalika in kalpana swaras followed in torrents. And here to our greatest satisfaction and delight Chowdaiah and Palghat Mani came out with new original flashes. The giant accompanists were there again very much in their elements. Why did they conceal their prowess earlier? You can't successfully launch an operation unless you are the master of the situation. During the first half Chowdaiah and Palghat Mani were apparently surveying and understanding Madurai Mani's mind. During the several subsequent concerts of these eminent triumvirate there was no waiting, there was no trepidation. That was the way they would co-respond, co-operate and co-exist symbiosis at its best.

Once in Madras I had the rare opportunity of witnessing a demonstration by Chowdaiah of his latest invention – the 19 stringed violin. It had in

addition to the 7 strings of his instrument 12 resonating ones fixed symmetrically on either side of the bridge (6 on each side). No bow-work or fingering filigree on them. They were appropriately tuned to generate complementary undertones as he proceeded playing on the strings. He demonstrated some of his pet hits like Hamsadhwani 'Vatapi Ganapatim', Kadanakutuhala 'Raghuvamsasudha', Khamach 'Brochevarevarura' etc., and aroused our curiosity.

I salute Chowdaiah as the greatest violin accompanist I have ever known, as a gentleman who loved art, lived for art and died in the service of art ; and as noble and generous soul. In conclusion let me quote Shakespeare to describe the style of this master of seven seas (strings):

*If I could describe the beauty of your eyes
And in fresh numbers number all your graces,
The age to come would say, "This poet lies –
Such heavenly touches ne'er touched earthly faces."*

Planet Symphony Orchestra (PSO)



PSO is a global effort to bring together world's largest Art-Science-Social leaders to combat the environmental emergency. Hundreds of celebrated performers from 50-60 countries that includes ensembles and orchestras of various genres have come together for the cause. USA, UK, Brazil, China, India, Denmark, Poland, Portugal, Slovenia, Ukraine, etc. together have recorded 20 seconds or more of the 8-minute, 12-part, 72-scale Climatrix Symphony that symbolises Climate Dissonance.

"The PSO is a symphony of people for the planet than merely a symphony of artistes for music says

"Sangita Kalanidhi Chitravina N Ravikiran, initiator of the PSO.

Madras A Kannan

Lalitha Ram, Bangalore



I met Madras Kannan in January 2010. In the internet age when locating an artiste is just a Google search away, I managed to get his phone number with great difficulty. Ever eschewing the limelight, Kannan was reluctant to meet me when I called. Upon repeated pestering, he finally yielded.

When I walked into his apartment at the V.M. Street, he greeted me at the door. Neatly clad in a Silk kurta and a spotless white dhoti, Kannan looked like a man leaving for a concert. My doubts were reinforced when I saw the grand angavastram on his shoulders and several chains, including a Navaratna haram with a Tiger claw pendant, adorning his chest. I had started cursing my luck as I didn't believe the interview would last for more than ten minutes.

Before I could ask him anything, Kannan with a child like astonishment said, "Thambi!, I'm watching interviews in television. The interviewee recounts even the minutest details of the past, as if he is watching his life on a video tape. I've always wondered how they are able to do that. I will never be able to do that. It may take several hours for me to recollect incidents in my life. I hope you are in no hurry".

I was relieved to know he was not going anywhere and when I mentioned what went through my mind when he opened the door, he just smiled and said, "I am always dressed like this. My father brought me up this way".

I started the interview with the customary question on his year of birth, he thought for a second and went on a tangential note, "Sem-mangudi and I were living in the same street at Lloyd's road. Once I told him that I've listened to his concert with Dakshinamurthi Pillai as an accompaniment. He was surprised and asked my age. I replied, "I reveal my age only to my doctor". But don't worry, I'll tell you my age", he said with a twinkle in his eyes. For a man who was born in 1920, Madras Kannan is supremely young. "Age has caught up with me. I have some difficulty in carrying out some of the activities that were easier to do a few years back. But, thanks to the grace of my father and Guru, even today if I sit with Mridangam, my fingers can play what my mind says." It is indeed not difficult to believe that this man can still maintain his trademark erect back posture while caressing the mridangam, as I've seen him do in the YouTube video of TM Thiagarajan.

While most of the musicians of his generation hailed from the Kaveri belt, Kannan was born in Royapetah. Although not hailing from a traditional musical family, His father, Aadhimoolam, was a businessman with deep interest in music

and spirituality. When asked about his father's business, Kannan thinks hard and says, "Actually I don't remember. I started playing in concerts from a very young age and from that time my father had given up his business and concentrated on building my career."

Kannan's initiation into music happened thanks to the recommendation of his headmaster of the Primary School. "He noticed me drumming on the table and suggested to my father to initiate formal musical training. On an auspicious day, I started learning Vocal and Veena from Krishnasami Naidu and Mridangam from Pitambara Desai. 'These days one person is an expert on many fields. Those days we believed if you want to become an expert in one you have to give up others. So I gave up Veena and Vocal for Mridangam'.

Pitambara Desai was a popular guru with expertise in Violin, Veena, Thavil and Nadaswaram, apart from Mridangam. Madras Venu Naicker and Govindasami Naicker, are some of his star disciples. He too was spiritually oriented. He frequently visited Thiruvannamalai and closely interacted with Ramana Maharishi. When Kannan was 8, Pitambara Desai took him to Ramana Maharishi to seek his blessings before arranging for a formal Arangetram.

"Tiger Varadachariar sang for my debut. Parur Sundaram Iyer was on the violin and my guru accompanied me on the Mridangam. Immediately after my debut, my guru took sanyasa." recalls Madras Kannan.

Kannan's father was worried as he had dreamt of a career in music for his son. Like many connoisseurs of his generation, he too literally worshipped Ariyakudi and Dakshinamurthi Pillai and would meet them whenever they came to Chennai for a performance. After Pitambara Desai's renouncement, Adhimoolam approached Dakshinamurthi Pillai and sought his guidance. Dakshinamurthi Pillai promised to take care of Kannan's future and within a few months arranged for Kannan's learning under Thanjavur Ramadas Rao.

"After my debut, I had played for Chittoor Subramania Pillai and Ramadas Rao had come for the concert. So he had no issues in accepting me as his student. But, I was the only child for my father and my mother had passed away when I was very young. Those days, a career in music was not something that was looked upon with respect. There was fierce resistance from family for me doing a Gurukulavasam with my guru in Thanjavur.", Kannan pauses and reminisces and starts off on a different note, "Even today, if somebody raises an objection, I just stop what I was planning to do. I try to avoid contradictions. But, my father was a very determined man. He will do what he set out to, no matter what. If not for his firm stand, I would not have taken music as a profession."

Kannan quit his school education during the years of his Gurukulavasam in Thanjavur. Later, upon coming back to Chennai, he joined the Hindu high School, Triplicane.

Our conversation slowly drifted towards his guru's playing style, 'He hails from the famous Thanjavur Percussion School and had learnt the art from Narayanasami Appa. His specialty was his fingering and the naadham he produced. If you watch him play the Mridangam, it will be impossible to make out that he is actually playing the Mridangam. Not even his hands would move. It was just the gentle movement of fingers that would create magic. Till today I've not seen anyone achieve the balance my guru achieved between his left and right side. I've seen both Palghat Mani Iyer and Pazani Subramania Pillai attentively listening to my guru's playing on several occasions. The beauty of his playing was, it will sound so simple while listening. But, you will realise how deceptive it was only when you try to play it. To decipher the right combination of sollu he had used to create such mesmerising naadham is a difficult task. For all his greatness he remained a simple man.'

Dakshinamurthi Pillai had a special liking for Kannan and would visit Ramadas Rao's place whenever he visited Thanjavur and check on Kannan's progress. "Many artists have achieved very high levels of scholarship in Mridangam.



Madras A Kannan accompanying M Balamuralikrishna with VL Vedagiri on Violin

But Dakshinamurthi Pillai was not the just an artist. He had reached spiritual heights attained by siddars through his Mridangam and Kanjira playing. Have you heard the Devaram, “*Kaadha-laagi kasindurugi*”? It is an emotional outpouring that can move anyone who reads it. Pillai was able to create the same effect just by his playing.”

Kannan suddenly remembers a concert while we are discussing on Dakshinamurthi Pillai, “I don’t remember if I have shared this with anyone before. It happened in 1935 during the Congress Exhibition. Parur Sundaram Iyer and Dakshinamurthi Pillai were supposed to play for Tiger. Unfortunately, Dakshinamurthi Pillai’s train got delayed. They had to find a replacement immediately. Tiger had suggested my name as I had already played for him. The concert had started and after an hour or so Tiger gave me a chance to play a thani. Just as I completed my thani, Dakshinamurthi Pillai entered the hall. I started to raise and make way for him. He came on stage and sat next to me and asked me to continue playing. After Tiger finished the next song, Dakshinamurthi Pillai continued maintaining the tala and asked me to play a thani. I was very embarrassed as I had just played one. Tiger too egged me to play one more thani. I played a short one. After my thani, Dakshinamurthi Pillai raised and said, “*idhu maadhiri* (pointing to him-

self) *adhuvum varaNum* (pointing to me). It was only after that concert the name ‘Master Kannan’ became a popular one.”

In the same year, Kannan accompanied Dwaram Venkatasami Naidu at Allahabad in the All India Music Conference. Dwaram presented him with a gold medal as a token of appreciation. Master Kannan had finally arrived. Earlier, in 1932, Kannan was invited to Mysore to perform at the Dussera festival. He had accompanied Harikesanallur Muthiah Bhagavathar, Gottuvadyam Narayana iyengar and Veena Subbanna in Mysore. Maharaja of Mysore honoured him with a shawl and continued to invite him in the following years too.

Even as a teenager he had accompanied the likes of Naina Pillai and was a regular accompaniment of Chittoor Subramania Pillai. “Those who understand the laya intricacies should be able to follow Chittoor’s singing. But Naina Pillai’s Kanakku can baffle even the well-informed. His complexities were not explicit. Even a person with no knowledge in laya will be able to appreciate his music just for the Raga bhava.” says Kannan. Needless to say that Naina Pillai’s style left a deep impact on Kannan’s playing. Experts opine that the very attribute that Kannan described beautifully about Naina Pillai has been his hallmark too.



Madras A Kannan receiving honours from APJ Abdul Kalam

Even before the arrival of All India radio, Madras Kannan had provided several performances for the Madras Corporation Radio. In 1943, Madras Kannan joined All India radio as Staff Artist, upon insistence of the then Station Director and grandson of legendary Veena Dhanammal, Vijikrishnan. “When they introduced Ragam Tanam Pallavi concerts in the AIR, I was the first one to play in it for Mazavarayanendal Subbarama Bhagavathar”, says Kannan. He also has the honour of being the first staff artist of AIR to reach Top Most Grade in AIR. He feels AIR never hindered his career. “I always had enough time to play for my concerts. AIR facilitated interaction with several musicians and resulted in a lot of learning. AIR gave me the opportunity to conceive and produce several programs. I’ve composed many Pallavis for RTP programs”, says Kannan.

By the time he was in his twenties he had performed with all the leading artistes including Ariyakudi, Chembai, GNB, Semmangudi, Mahara-japuram Viswanatha Iyer. “You can hardly find a concert of Dandapani Desikar without my accompaniment”, says Kannan. Kannan also shared a special relationship with Mali. “Some may feel Mali would get into laya exercises to put the accompanist in a spot. While playing for Mali I have never felt he did anything deliberately to trouble me. He was playing according to his

creativity. I had accompanied him from a very young age, so it was never difficult to play with him.”, recalls Kannan.

When I asked who were the major influences on his playing style, Kannan paused for while and said “I’ve played for a long time now. But till date I’m not able to reproduce the ‘chaapu’ played by my Guru. Dakshinamurthi Pillai and Taval maestro Needamangalam Meenakshisundaram Pillai have left nothing to be explored in the field of laya. I don’t know if they have all influenced my playing. I can only say, I’ve tried for lifetime in trying to reproduce what they have done. If I continue trying, may be in my next birth, I will get there.”

As we speak on Kannan’s career, he talks about his illustrious senior contemporaries. “There were two people who were just born for Mridangam and nothing else. one was Palghat Mani Iyer and the other was Pazhani Subramania Pillai. They gave ‘gauravam’ to this art”.

In a Career spanning well over 80 years, several honours have adorned Madras Kannan. In 1955, the then Tamil Nadu Chief Minister awarded him the title ‘Laya Ratnakara’. In 1959, Swami Sivananda Saraswati conferred the title ‘Mridanga Samrat’. He was nominated by the Government of India to be a part of cultural delegation for a three month long concert tour of Africa.



Madras A Kannan with Violin legend Yehudi Menuhin and Veena legend Emani Sankara Sastri

Emperor of Ethiopia and the president of Liberia honoured the team with gold medals.

In 1974, the legendary violinist and the then President of the International Music Council had invited Emani Sankara Sastri and Madras Kannan to perform at the Silver Jubilee celebrations of the council. Their performance was voted as "The Concert of the Century". 1978, the council voted Kannan for the 'Asian Music Rostrum Award' at the international selection committee held at Alma-Ata USSR.

"Palghat Mani Iyer had read about this award in the newspaper. He immediately paid a visit to my house and congratulated me. I consider this as the greatest honour bestowed upon me.", says Kannan.

Grand receptions and felicitation functions were held in Chennai upon Kannan's arrival after receiving the award. The station director of All India Radio made a special request to conduct an ensemble. Kannan conceived an ensemble, 'Bhu Kailasa Vadya Sangamam', depicting the dance of Shiva Parvati. The ensemble consisted of several instruments including some of the western instruments. This program was a

big hit and is being telecast on several occasions over the years.

While he has won several awards, there are some notable omissions too. The Sangeet Natak Akademi Award eventually reached him only in 2004. When asked if it had to do anything with his Non-Brahmin roots, Kannan vehemently refuses. "Dakshinamurthi Pillai was not a Brahmin. But he has won the greatest of honour that any human being can achieve. His disciples have built a samadhi temple for him in Pudukottai and he is being worshipped as God. Can any award equal this honour?", asks Kannan. By nature, Kannan is not the one to project himself and is happy to just take what comes along his way.

When asked whether he will be a satisfied man when he looks back at his life, he says, "I have got much more than what I deserve. Whatever I have today, is only because of my father and my Guru. Without their blessings I would be nothing".

In 2002, he completed 75 years in the music field. Sruti Foundation honoured him with the Vellore Gopalachariar Award. Several other felicitations followed. Nalli organised a grand



Madras A Kannan with TV Gopalakrishnan, M Balamuralikrishna, Mannargudi Eswaran, Trichur Ramachandran during his 95th Year birthday celebration at Sivagami Petachi Auditorium, Chennai

function at the New Woodlands hotel. Karnataka Government honoured him for this achievement and awarded him with the title 'Pancha Nada Kalaratna'.

Over the years, Kannan has produced several students who are now spreading his fame all around the globe. Some of the notable ones are Ramakrishnan, Rajan, Srinath, Suresh and Deenadayalan.

As we speak, Madras Kannan inadvertently looks at the clock, "oh! I've spoken for more

than four hours. You must be tired listening to ramblings. Thambi! If you spend even an year with Palghat Mani Iyer he would not have spoken this much. Here I am blowing my own trumpet for several hours.", says Kannan with a blush in his face.

As I bid good bye and walked out into reality after a trip down the memory lane, the wonderful fragrance of attar and javvadhu kept following my trail.



Dr. Shreekantham Nagendra Shastry received the D. Litt from His Highness Sri Yaduveer Krishnadutta Chamaraja Wadiyar on behalf of Vedic Wellness University, Florida, USA on 19th May 2019. Dr. Shreekantham Nagendra Shastry is the torch bearer of the Chinthalapalli Parampara that has a history and legacy of 800 years. (Refer to - "Chinthalapalli : An 800 year Musical Lineage" in our Lalitha Kala Tarangini, September 18 Edition")

GNB on Chowdiah

Late GN Balasubramaniam

Courtesy Rasika Ranjani Sabha, Calcutta

Sangeeta Kalanidhi, Sangeeta Ratna, Sri T. Chowdiah, the violinist is, as acclaimed by all hands, a unique personality in the firmament of Classical Karnatic Music. He is one of the very few who have had a long, consistent and glamorous record of musical reputation and achievements. It is all to enjoy this privilege. He is unique, as man and musician and merits the admiration and the respect of the lay listening public and performing artists. People of my age and interested in music, will remember that he started his career as accompanist in the performances of his Guru, the reputed Sri Bidaram Krishnappa of Mysore. After he came into his own, all the leading musicians of South India remember with pride and real joy that the great periods in their lives as a musician almost always synchronised

with that when Sri Chowdiah was their frequent accompanist. Even now, on the wrong side of 60, his enthusiasm and sprightliness on the platform combined with his own platform "tactics" never leave a dull moment in the concert. First and foremost, when about three decades ago, the "Adhara Sruthi" of the performers came down, most of violinists were in dismay as to how they could make themselves heard in big audience, the more so at a time, when the mike had not found its place in the music platform. It was a result of his research and his genius that he pioneered the seven stringed violin, which, as all are aware, is almost universally in use amongst violinists. This lent a peculiar colour and tone to the musical notes and proved an effective support for the per-

Mysore T Chowdiah along with GN Balasubramaniam



former. As all pioneering movements, this, also met with disapproval and adverse criticism initially. But he had the courage, and tenacity to prove that genius is always progressive and innovation has stood the test of time.

In a performance, he has many cards up-his sleeve and in all my experience, for the past nearly 27 years and more, there has not been one occasion, when anyone of them let him down. I once called him "Sound Iyya". His alacrity and resilience have always 'stood him in good stead on the platform and elsewhere. It will not be an exaggeration to say that no other outstanding violinist has received such high remunerations and earned so much wealth. If I will be excused for saying so, his large commitments in the shape of his obligations to his big family, combined with the incapacity for meanness and stinginess which are contra-indicative of nobility and largeness of heart, prevented from being more rich than he could have been. He is the richer for all of his experience and many have stood to gain by this, if it can be called so, weakness.

As a soloist, he had a distinguished record, when giants like Sri Pudukottai Dakshinamurthy Pillai and Palghat Sri Mani Iyer accompanied him on innumerable occasions. His forte as an accompanist has been the gift of personality and playing which will never allow a musician to pull a long face or give a dull performance. As many listeners are aware, he evolved his own peculiar and exhilarating method of bowing while doing Thanam for which people are still clamouring, and have been never tired of. His musical

equipment is common knowledge and needs no dilation.

More than all this, no other musician or accompanist will befit the name of a sport than he. I remember once, when I had to sing at Courtallam on the occasion of a common friend's marriage. Sri Chowdiah was unable to come there owing to previous commitments. I had performed for about two hours on that day, when suddenly Sri Chowdiah made his appearance at the gate of the pandal where the performance was held, dressed for the performance and with his violin. It should be remembered that he came all the way from Mysore in a car. The joy of the audience knew no bounds. He came up to the platform and said that he should join in the concert. The already performing violinist was visibly moved and it was with genuine happiness he requested Sri Chowdiah to play and stepped down from the platform. The performance lasted for another 3 hours from then. It was his great affection and loyalty for our common friend that made him surmount all other handicaps and obstacles and present himself on the occasion. That he has been a sport is amply borne out also by the fact that he has been, from my entry into the music world, until now, encouraging deserving junior musicians by volunteering to accompany them and give them all his support. It is also unique that he has a very large number of famous performing disciples who keep up his violin playing tradition. He loves them all alike and they are all equally loyal and faithful to him. It will be admitted that his is an all round unique and unparalleled record in the history of our music.



Dr. Sukanya Prabhakar to preside over Music Conference at BGS

Team SRLKM congratulates Dr. Sukanya Prabhakar, senior musician and musicologist who has been selected to preside over the 50th year Music Conference at The Bangalore Gayana Samaja to be held from 13th October 2019.

The Art of Indian Violin Playing: A Rich, Growing Tapestry

Dr. Mysore Manjunath, Mysore

The place of the violin in Indian music has seen a rapid ascension to the spotlight on stage. Even the most zealous purists have acclaimed the violin's ability to emulate the human voice and flawlessly reproduce anything from the most traditional compositions on spirituality and devotion for academia and pundits, to lighter pieces for enjoyment. Great exponents have elevated the instrument to a status of indispensability and prime importance within Indian classical music. It is indisputable that the violin has added a new dimension to Indian music.

The violin, a relatively new introduction to Indian music, was first recognised for its beautiful, rich tone and potential in a South Indian classical music setting by renowned Carnatic Composer Muthuswami Dikshitar & his brother Balaswami Dikshitar. Although its initial approach was through emulating vocal music, the art of violin playing in India has since evolved with the efforts of numerous vidwans over the centuries to carve out an important position on the Indian music stage. So much so, as to shoot past culturally traditional instruments as the principal melodic accompaniment. The Indian classical style of violin has developed through our music, but has also affected our music: Violin playing has been essential in bringing together certain aspects of harmony with Indian classical music Techniques.

As an instrument the violin is without comparison: Immense versatility, rich tone, and an incredible depth all give it the melodious capability to produce almost every sound in Indian music. The violin is also a beautiful instrument. Its design has been perfected over centuries, giving us the elegant, curved wooden body, slim neck, and smooth ebony fingerboard that the world

has fallen in love with. The bridge is painstakingly carved and fitted, and an appropriate tailpiece with matching pegs is chosen. When played, the violin covers a range of over four and a half octaves and can be tuned to any pitch with relative ease. It's remarkable, sleek fingerboard with its lack of frets admits a free flow of all notes, semi-tones, quarter tones, and even micro-tones, at close to any speed depending on the ability of the individual. It effectively produces "Gamakas", "Bhava", "Anuswara", and all other subtle and complicated nuances of Indian classical music. A good violinist can express the emotions depicted in classical compositions with great efficacy and effect making the music shine with its grandeur and divinity.

The violin occupies a unique and essential place in the South Indian classical music scene. The true merit of an accompanist lies in their ability to delicately support the main artist and enhance the musical experience for the audience while shaping their own ideas and emotions to form graceful subtleties and responses. For an accompanying violinist, every concert demands spontaneously balancing aspects of melody and rhythm with little to no prior knowledge of or preparation for the concert agenda. Balancing all these factors while keeping aesthetic perfection as the goal truly takes a genius level of concentration and alertness: Therefore, it is not farfetched to say that the violinist has the most demanding job on a Carnatic stage.

Although the violin entered India through South Indian classical music, it has now spread throughout India to become an essential part of the mainstream music circuit. The violin is now regularly seen in almost all forms of music in India, from classical North and South Indian

music, to newer fusion compositions and Bollywood orchestras. The violin has also expanded its reach immensely through fusion music. Fusion music is more accessible to the common listener, making the potential audience of fusion pieces significantly larger. There is also a fundamental difference between fusion music and the traditional South Indian classical music it came from: Our traditional music is based in spirituality and devotion to the Lord and does not prioritise entertainment value. In contrast, fusion music prioritises entertainment above all else, choosing to skirt some rules in favour of a fresher listening experience for the audience.

As much as the art of Indian classical violin has developed being affected by outside influences, it has returned by inspiring audiences worldwide with its unique approach and cultivated technique. Although the violin is originally a Western instrument, violin techniques for Indian classical violin were developed mostly from scratch, and then refined by the greatest maestros over centuries. These violin fingering techniques adorned with such unique Indian phrases involving “Gamakas” have charmed many Western musicians and musicologists. This refreshing approach to violin techniques and phrase execution has altered how audiences worldwide see the violin.

The future of Indian classical violin is brightly lit with possibilities: The medium of instrumental music has no language barriers or cultural and religious oppositions, allowing it to reach a variety of audiences around the world. The younger generations especially are attracted to instrumental music and as a consequence, find them-

selves attracted to Indian classical music through the violin. These newer generations also expand the techniques available with further exploration in Indian classical music using the violin. With an expanding base of rasikas or appreciators of music, and a growing audience and interest in Indian music globally, the future of this art is undoubtedly in good hands.

Spiritually and emotionally the violin is a moving force. During my recent conversation with a group of Saints about spirituality, I was told that in order to attain a state of peace and bliss, they have to meditate rigorously whereas it is more easily attained by high-calibre musicians and their audiences with music. Classical music with its emphasis on spirituality, has the potential to lift its listeners to a higher dimension of bliss for the duration of the listening experience. It is no wonder that the violin, with its exceptional ability to invoke emotion, touches the hearts of people using Indian music. It brings me great pride in spreading such a great legacy of this art that is violin. As a professional Indian classical violinist who regularly performs internationally, it brings me happiness when I see Indian classical music being very well received all around the globe: From Oxford University, to Sydney Opera House, and from Russia to the Islamic Republic of Iran, audiences have received my music with great aplomb and excitement. Finally, it brings me hope when I see the newer generations upholding the torch that will keep our Indian violin music alive, and with it our culture and traditions.



Workshop by Bombay Jayashree Ramnath

SRLKM has arranged a workshop to be conducted by Vid. Bombay Jayashree Ramnath at SRLKM auditorium. The date and timing will be provided in due course and it is free for sincere students. Aspiring young artistes are requested to send their resume directly to Anagha Yoganand at her email anaghayog@gmail.com (Mobile - 98800 98940) at your earliest.

Neela Ramgopal concert for SRLKM foundation day

Anagha Yoganand, Bangalore



On the 5th of May, for the occasion of the Raga Laya Prabha awards, Sri Rama Lalita Kala Mandira had organised Sangita Kala Acharya Vidushi Neela Ramgopal's concert. She was accompanied by Vid. Vittal Rangan on violin, Vid. KU Jayachandra Rao on mridangam and Vid. Giridhar Udupa on the ghatam.

The concert began with a varnam in the raga Bahudari set to adi tala composed by Sri Lalgudi Jayaraman. Following this, 'Maa Ramanan' composed by Papanasam Shivan in hindola ragam was rendered. A short flurry of rhythmic patterns of kalpana swaras accompanied this kriti. Next, after singing a short flash of alapana of the raga Darbar, the composition of saint Tyagaraja, in mishra chapu tala 'Endundi Vedalitivo' was presented. One of Sri Mutthuswami Dikshitar's masterpieces, the majestic kriti 'Jamboopathe' in the raga Yamuna Kalyani was subsequently presented. With an elaborate raga alapana, both Neela maami and Vittal Rangan transported the audience into the meandering realms of the beautiful raga. Following this, with a change in pace was 'Ninnu vina mari galada' in the raga Abheri by Sri Shyama Shastri.

The pièce de résistance of the concert was 'Kana Kan Koti vendum' in the raga Kamboji. This work of Papanasam Sivan describes the grandeur of Lord Kapali where the composer says that one would require innumerable eyes to take in the sight of the lord. Similarly, the rendition of kamboji that day was so enjoyable, that could be listened to innumerable times. With an intricately embellished raga alapana to exquisite neraval and swara kalpana at 'Manikyam vairam...', proved that the concert was indeed precious to all rasikas. The Tani by Vid. KU Jayachandra Rao and Vid. Giridhar Udupa was musical in every sense as it was a seamless confluence of the melody of music interwoven into intricate rhythm.

A Ragam Tanam Pallavi in the raga Bhavadari which followed next was the cherry on top of the cake. Set in Chaturashra Jaati Triputa Tala, with the sahityam - 'Kandanadi avan yenaku swandamadi valli manalanadi' the RTP, needless to say was top notch, being both educational and enjoyable to all the students and connoisseurs of music. To conclude, a devaranama 'Shiva shiva shiva enniro' in the raga Durga by Kanaka Dasa and a Tiruppugazh 'Yeru mayil yeri' in Hamsanandi was presented. The concert, in short was an invaluable experience to all those who were present and was an experience one is sure to cherish marked by Neela maami's exuberant energy and lively demeanour. She is surely an inspiration to all.

SV Narayanaswamy Rao Memorial National Award 2019

Anand S, Bangalore

SV Narayanaswamy Rao memorial National Award for 2019 was bestowed on Tavil Chakravarthy, Sangeetha Kalanidhi Vid. Valayapatti AR Subramaniam on 05 May 2019. The award was presented by HH Sri Sri Vishvesha Tirtha Swamiji of Pejavar Mutt., Udupi and the function was graced by Vid. Dr. Kadri Gopalanath.

Talking on the occasion, Pejawara Swamiji said that Indian classical music is our treasure and called upon the countrymen to safeguard, nurture and spread their great music culture. He said 'India has given away many gifts to the world and Indian music culture is the biggest among them all'. He further said 'we have Film music and western music that disturbs our mind while Classical music provides a soothing

effect and peace. While the western music is intoxicating our music is enchanting. This is all the more reason our treasure needs to be protected at all times'.

Continuing he said 'our music has no religion, language, and boundaries. It is completely secular and covers all language be it Kannada, Tamil, Sanskrit, Malayalam, Hindi etc. Many muslims have become very big scholars and mahavidwans of Indian Classical Music. Our music has the ability to bring all the people together and bring about peace in this world. However, there should be perfect synchronisation of different aspects of music or else it will become apaswara'.

Vidwan Kadri Gopalanath graced the function.

Valayapatti AR Subramaniam receiving SV Narayanaswamy Rao Memorial award as Kadri and Ramprasad looks on



Paramparaa Vaibhava - 13th Maha Sangeetha Mela and Convocation

Rajashree Yogananda, Bangalore



Chinthalapalli parampara has a history and legacy of 800 years. The Chinthalapalli Parampara Trust and Vedic Wellness University had jointly organised the “Paramparaa Vaibhava” and their 13th Maha Sangeetha Mela and Convocation (Ghatikotsava) on 19th May 2019. This was to commemorate the birth centenary celebration of The Maharaja of Mysore Sri JayaChamarajendra Wadiyar and also the birth centenary of Karnataka Kalashree Chinthalapalli Ranga Rao.

Walajapet Venkataramana Bhagavatar was the disciple of Sri Thyagaraja and the Chinthalapalli family acknowledges that they belong to Walajapet Venkataramana Bhagavatar’s guru parampara. Chintanapalli’s “Pradeepanacharya Doctoral Honours was awarded to Vid. GV Krishna Prasad.

Dr. Srikantham Nagendra Shastry, Dr. Shiva Prasad, K Rangaraj Iyengar and Kumuda Mohan were awarded honorary D. Litt degrees from the Vedic Wellness University.

Vid. HN Meera, Vid. Udupi Gopalakrishnan, Dr. L Sathyanarayana Rao were awarded with the title “Parampara Nidhi”.

The complete award function was graced by His Highness Sri Yaduveer Krishnadutta Chamaraja Wadiyar, the present Maharaja of Mysore. He graciously presented the awards to the recipients. He reminisced about the greatness of Sri Jayachamaraja Wadiyar, former Maharaja of Mysore and how music had occupied a pride of place and said that it was a glorious period for music during the reign of Mysore Wadiyar. He also related an anecdote which showcases the sensitivity and greatness of Sri Jayachamaraja Wadiyar.

V Raghavan was a very famous artiste during the time of the King. Sri Jayachamaraja Wadiyar had come to know that he was writing a book on music. Due to financial constraints, Raghavan was unable to publish it. Coming to know about it, the Maharaja had given him a cheque for rupees fifty thousand. When Raghavan humbly tried to return the money saying that it was way too much, he was given to understand that he had to use the remaining to come up with more such good works.

Sri Yaduveer, scion of the Wadiyar family emphasised that it was time that everyone joined hands and with the joint efforts could bring back those glorious days where music reigned supreme.

Meticulously organised Bangalore K Venkataram

Guru Prasanna G, Bangalore

As narrated by V Krishna and Kalavathy Avadhoot (Son and Daughter of BK Venkataram)



Family Background

Appa's father was postmaster Krishnaswamy Iyer. He was a very strict and no nonsense personality. It seems like he used to give a good thrashing if appa skipped any classes or was irregular at attending lectures at school/college. Appa's mother Lakshmi Ammal, was a reticent woman, blessed with robust health and was a good home maker.

Appa used to mention that he used to bunk a few classes during his school/college days and go to listen to good music. After that, when he came back home, his father, knowing appa's sensitive nature and tendency to avoid food if he was scolded, would hold himself back till he had had his food, and then go ahead and give him a

sound beating. But slowly over a period of time, he came around to accepting the fact his son was focused on music and began encouraging him.

From parents, there was no great obsession that appa had to be a musician. However, appa had a deep urge to listen to good music, be with celebrity musicians.

Appa's elder sister, Parvathi Krishnaswamy, was a musician and a vocalist, who played a big role in him being inclined in music. Younger sister Vishalam and brother Vishwanathan (AKA Rajamani), did not learn music but had an ear for music and would appreciate good music.

After Krishnaswamy Iyer's demise, appa was brought up in Parvathi Krishnaswamy's house, even after his marriage to Vidushi Smt. G R Jaya and for a few years after we were born. Parvatham atte (as we used to call her) had a strong bearing on appa's life for a long time.

Desperation to listen to music and Tutelage

Gayana Samaja always had ticketed performances. Those days, anyone who used to come to perform at Gayana Samaja for ticketed performances, used to be a big name in the field of music. Appa had a very strong urge to listen to these doyens of music. As Appa couldn't have afforded to buy tickets, he made a strategy to listen to these performances by contacting these artists early, go to the place where they used to stay and carry their instruments with them as if he was their disciple. The musicians whom he accompanied to the venue were the likes and statures of Palghat Mani Iyer, Palani Subramanya Pillai, and CS Murugaboopathy.



Bangalore K Venkatram with Palghat Mani Iyer

This way, he ensured he went with the artist and avoided the ticket fee for the concert. Intent initially, was to avoid the fee but, this helped him to build a great rapport with many top musicians of yesteryears who had a huge impact on his music career and life.

This was keenly observed by the former president of Gayana Samaja Sri V T Srinivasan, who wanted to catch hold of appa to understand what was happening. On one such instance, where appa was caught, he incidentally had purchased a ticket for that concert and showed the ticket with him. On understanding the whole story from appa, Sri VT Srinivasan was very much moved by his desperation and eagerness to listen to good music and gave him annual pass for all the concerts throughout the year and also asked him to contact him every year to renew the same.

Appa had this privilege even though he was not the member of Gayana Samaja for many years just for his sheer desperation to listen to good music and learn from the same. Appa remembered this for a long time and narrated it to us many times.

Sri VT Srinivasan had a very deep impact on appa from whom he imbibed many qualities

such as discipline and punctuality. Adoration and admiration he had for Sri VT Srinivasan made appa to visit him every now and then.

Appa started learning Mridangam at an early age maybe at around 10 or 11 years from Vidwan Sri KS Manjunath. Sri AV Anand had already started learning under Manjunath sir when appa started. Both of them learnt mridangam and only later, appa ventured out to take up Ghatam as he felt, the opportunities for mridangam were very less and he was very keen to get on to the stage.

Not many concerts used to happen those days and only the celebrity artists used to perform and one option appa found was to go with the "Saha Laya Vadya" (he never used to mention them as "Upa Pakkavadya") to get on to the stage with these celebrity artists. He then made a very practical and wise choice.

Association with Mysore T Chowdiah

Chowdiah sir had a great influence on appa and he used to ask him to come to many of his concerts with a gesture "ಪಾಡೊ ವೆಂಕಟ". For some of those concerts, he used to suggest to get his ghatam to perform as well.



Bangalore K Venkatram with wife GR Jaya

He narrated an incident to us many times on how Chowdiah sir had a profound influence on him and impact on his musical career.

Once it seems, there was a concert with Vidwan Sri GN Balasubramaniam with Chowdiah sir on violin and Vidwan Sri Palani Subramanya Pillai on Mridangam. Palani sir was like GOD to appa and Chowdiah sir asked appa to come with ghatam and perform that day. Appa might have been in his early 20's when this incident happened.

When he went to the concert hall, Palani sir asked who Venkataram was and appa told, he was Venkataram, disciple of Sri KS Manjunath and had come there to play ghatam. Palani sir it seems politely gestured that, he is not required to play ghatam and sit in the front and listen to the program instead. Appa had great regard to Palani sir and considered him like a GOD and did not feel bad at all about the same. However, Chowdiah sir on noticing that appa was sitting in the audience gestured to him and asked him to come on stage. Appa had to tell him what had happened. Chowdiah sir got very angry and told Palani sir that even he become great due to the blessings of elders and that he should show the same attitude to the next generation artists as well and asked him to allow appa to play ghatam for the concert. Palani sir with all humility understood and without any second thought requested appa, "Tambi vaa pa; Kooda vaasi". An interplay with legends!

Such was the respect Chowdiah sir commanded and such was the humility Palani sir showcased. Chowdiah sir had the charisma, star power and he always used to encourage the young generation artists to come up and throw challenges at them.

Another incident he used to narrate to us about a concert with Vidwan Sri Chembai Vaidyanatha Bhagavathar that happened at the Ramaseva Mandali premises. Appa was asked to play this concert and Palani sir was on the Mridangam. However, there was some confusion as they had arranged for another ghatam artiste. Appa had got delayed for that concert and Chembai sir was on the stage. Palani sir insisted that concert should not be started without appa coming on to the stage. This was overheard by appa when he was rushing to the venue and he ran to the stage to take his place. Appa, it seems had taken a very big Ghatam that day to suit the pitch of Sri Chembai Vaidyanatha Bhagavathar which had a great naadam. When he played on that to check the pitch, it just was perfectly aligned to the sruti and needed no time to settle. Chembai on observing that, told, this is not just Ghatam. It's in fact "Ghatodghatam". After that, he composed a pallavi with play of words – "Ghatam, Venghatam, Ghatodghatam" etc and got applauses for appa in that concert.

Preparation for the concert

I have never seen Appa prepare for a particular concert or with a particular artist. If he had to leave home for a concert at 5 PM, he used to come home from office at 4. Take a quick power nap for 15 minutes, a very brisk process of getting ready. Only time he used to spend time was to put on the Vibhooti, the sacred ash on his forehead.

He was a brave man and had no negativity with him and absolutely felt that, he could sit with anyone and could perform without any frills. Such was his confidence and self-belief.

Honestly speaking, now if we look back, maybe he did not do enough justice to the musical capabilities he had. He had great naadam and thought process. Because of his extremely busy



Bangalore K Venkatram supporting Radha and Jayalakshmi at Sri Rama Seva Mandali, Chamaraipet. Sheshagiri Rao on Violin and Kutralam Viswanatha Iyer on mridangam

nature and indulgence into organisations, he could not harness all these musical qualities he possessed.

Approach towards music

Appa was extremely sticky about rules, grammar, and structure and was looking for perfection in every aspect. He would not accept anything that would not fit into regimented rules/grammar. For example a Pallavi should have a correct structure; Eduppu in first half; Arudhi at the half of the taala etc.

Once there was a discussion at Sri Ayyanar College of music with Vidwan Sri TR Subrahmanyam where, he presented a Chaturasra Jati Roopaka taala pallavi. Arudhi was somewhere in between the laghu and eduppu was different. Appa did not accept this; However, TRS sir averted this situation with the musicality and aesthetics associated with the same and told appa not look into the grammatical glitches.

Appa being a strict disciplinarian, wouldn't accept all of these and there had to be perfection and proportion with respects to all aspects of music - Raga/Kriti rendition, Neraval, Swara prastara, tani avarthana. There had to be an orderly progression. However, as he progressed

and heard innovations, he started to appreciate, adopt and propagate innovations as well.

When it came to approaching lecture demonstrations or a thematic concert, appa always used to ensure that in the given time, what content needs to be presented and at what proportion so that, it covers all aspects of the subject and also reaches the audience well.

Kalavathy Avadhoot says, appa played a very important role when she got a unique opportunity to present a special Pallavi demonstration at Karnataka Ganakala Parishat when Vidwan Sri Mysore Nagaraj was felicitated with Ganakala Shree award. 'At that time, appa suggested me to sing a Pallavi in "Khanda Nadai" that was set by Vidwan Sri Anoor Ananthakrishna Sharma. Since the sabha and audience were all learned and music experts, appa wanted me to present an aesthetically appealing but also having complex arithmetic in the presentation. This Pallavi was set in "Khanda Kale", "Khanda Nadai" and "Khanda Gati". I guess, the time allotted was 30 minutes and there was an inherent challenge to present all this within the time constraints. With those suggestions and guidance from appa and Shivu sir, when I presented, it was extremely well received by the august audience present.'

Spotting and encouraging the young talent

Appa had a fetish to spot the talent at a very young age and used to push them to be featured in big festivals at Karnataka Ganakala Parishat, Percussive Arts Centre, etc. There were many of them who got benefited and are truly legends in the field of music today.

A few to mention here are Sri Mysore M Nagaraj, Sri BN Suresh, Sri V Praveen, Sri Abhishek Raghuram, and Sri Anantha R Krishnan. He also featured Smt. Nityashree Mahadevan when she was very young.

Talking about the encouragement Dr. TS Sathyavathy, MS Sheela, Padma Gurudutt, RA Ramamani, all speak volumes about how they were all made to go on stage, prepare for complex raga, tanam, pallavi renditions, encouragement and opportunities provided by appa at esteemed organizations performing in front of legendary artists. All these artists have gone ahead and have become legendary artists themselves.

Love for Ghatam and advise to next generation artists

Appa had a collection of 30 to 40 good quality Ghatam from Harohalli, Devanahalli. These Ghatams had a different structures and shapes as compared to Maanamadurai Ghatam. These Ghatams had a distinct “naadam” and the sound production on these were not that hard. It suited more to appa’s style of playing. He took a lot of advice from his Guru Sri KS Manjunath sir.

Appa was fortunate to receive some of the great collection of instruments from his Guru’s son Vishnu after Manjunath sir’s passing away. Appa retained all of those till the end.

He also used to share his Ghatam with a few other Ghatam artists whom he trusted and used to advise them to have collection of their own so that at crucial times, they do not have to depend on anyone for a good Ghatam. He also helped them get some good Ghatams through his contacts.

As a Father and Guru

I started learning Mridangam at the age of 7 from appa. I learnt for about 4 years from him.

He did not have much patience and have been on the receiving end, getting a lot of thrashings for not getting the lessons right few times. Later on, I came under the tutelage of Vidwan Sri AV Anand.

He wanted me to be a shining star within no time. I was a slow learner. He had lot of keenness on me. I was endowed with music but not to the extent of what appa wanted. Thanks to his pushy ways, I got to sit and accompany some of the stalwarts sitting with him, which otherwise, I couldn’t have dreamt of. I accompanied Vidushi Smt. Seethalakshmi Venkatesan when I was 10 years old at Shankarapuram Ramaseva Mandali. Very soon, played with Sri A Subbarao and Sri A Veerabhadraiah, double Mridangam with appa at Jayanagar 1st block Ramaseva Mandali. He literally pushed me to play with Dr. N Ramani, Sri AKC Natarajan, Sri BN Suresh, and Sri Honnappa Bhagavathar etc. I learnt and grew because I played with them. Learning for accompaniment happened mostly on stage.

Feedback after the concert were mostly mouthful of scoldings on problem areas. In fact, there were more of brick bats than praise after the concerts. That’s how we were brought up and learnt to be what we are in the music field today.

Kalavathy Avadhoot started learning music with amma at home and later on had the tutelage under Vidushi Smt. Usha Char and Anoor S Ramakrishna sir. After Anoor sir passed away, she came under the tutelage of Smt. Seethalakshmi Venkatesan and PSN maama. She got benefited with Usha madam’s strict discipline.

I remember Kala citing an incident how Usha madam made her wait for her turn in a class when Kala wanted to get the lesson done faster trying to use the influence that she was Bangalore Venkataram’s daughter. Usha madam denied saying “there are other students ahead of you and you have to wait”. Usha madam had highest regard and respect for all what appa had achieved.

Kalavathy recalls how he helped her with meticulous planning when she got the junior



Bangalore K Venkatram with his family. V Krishna and Kalavathy Avadooth people behind the article narration standing

fellowship on what to include, how to present the same etc. It was like a concert planning experience with appa around and he used to think on multiple dimensions to arrive at the plan. Appa has engraved a lot of things like punctuality, concert planning, going to a concert, adherence to time in us. Appa had a sort of chemical reaction to not being punctual. Appa was extremely issue based and never carried it. He was very kind and large hearted. At the same time, he had a phenomenal temper. He was like a “ಖಂಡಿತವಾದಿ ಲೋಕವಿರೋಧಿ”. But, people too realised that, appa never mixed up matters and there were genuine reasons for him being what he was.

Family Support

The peak of his organising time perhaps was when Karnataka Ganakala Parishat started and till mid-90, a good 25 years, he was an extremely public person and a very high profile organis-

er. It needed Amma's soft nature to balance Appa's thoughts, emotional turbulence and ensure that he had all the support be it organising, performing, teaching in the mornings before Appa went to office.

Classes used to start at 5:45 in the morning. I remember Anoor Dattatreya Sharma, a boy called Ramakant, Bhaskar, myself for mridangam, Dr. TS Sathyavathy, Smt. Padma Gurudutt used to come to learn Mridangam from Appa. Amma would come in to sing during these classes where the accompaniment was taught. Even Smt. HN Meera would come many a times to learn under Amma and Appa and would also sing during these sessions.

Amma not only had to come to these sessions, but also quickly prepare the food for breakfast and lunch pack ready so that, he could go peacefully to office. He had a ferocious temper then and he would quickly explode and be normal. However, for the person at the receiving end was always difficult. Amma handled all these to support him and us through out.

While he was working and balancing work and music life, as kids, we had very little time and we were very scared of him because of his temperament. However, once he was retired from ITI Ltd., that is when, we started to see a new appa in him. He became very affectionate and very soft hearted, concerned and emotional towards the family and amma. GR Jaya's contribution to the success of Bangalore Venkataram was phenomenal and it needed amma's nature to handle the ferocious energy levels of appa.

Rest of the family myself, Kala, our maternal uncles Doreswamy, Ramachandra, Shivaram we have all pitched in to a great extent. Towards the later stages my wife Harini got involved and after Appa's demise, it was Harini's untiring efforts that ensured all important material related to PAC and others that Appa had collected from ages was retained for posterity.

While we talk about the support the family gave to appa, he was also a pillar of strength many a times to the family. Kala recalls how she used to go to him and he was there for her be it for



Bangalore K Venkatram receiving the Sangeetha Kalaratna from Umayalapuram K Sivaraman. Standing from L to R : GV Krishnaprasad, Umayalapuram K Sivaraman, Bangalore K Venkatram, H Kamalanath, and Dr. Raja Ramanna

concert planning, time of junior fellowship, lecture demonstrations, thematic presentations, personal family matters. He stood almost like a “Mother” at times when it really mattered.

Rewards and Recognitions

Earlier in his career, he received Karnataka state award. However, at that time, he refused the same as his guru hadn’t got it. Such was his thought process.

Later on, he received Karnataka state “Rajyotsava Award”. He also presided over the Gayana Samaja conference and was conferred the title “Sangeetha Kalaratna”

Uniqueness in capturing his own travel and experiences

With the drive to document everything, Appa used to document all the travel he did. When would be departure date, what is the mode of transportation, what time he would land in a specific destination, where he would go from there, what time the program would be etc. He used to check mark each and every process that is completed. He would make his observations on the same page about all the experiences he had as part of the journey.

Towards the later stages of his life, he used to sit with us, watch movies and after that, he used

to feel, that he has become lethargic and not driven as he used to be. When he used to be in his room, he used to be writing with such a focus, he would not even notice if someone had entered his room and suddenly realise later.

This was not very visible to most of us as he used to keep some of these to himself. We all observed his meticulous tracking, organised journey, when he passed away in Tirunelveli during a performance for Akashvani Sangeet Sammelan with Hyderabad Brothers and we found this letter where he has gone on ticking everything that he did about the journey, place of stay, concert including the other details like plan a visit to AIR or some people and tick and comment on some important take away.

The only check mark that we did not see were the “Departure to Bangalore” and “Land in Bangalore”

We are not sure, if there are many people who are as organised as appa was. But, Bangalore K Venkataram was a shining example of a “Meticulously Organised Artist”.

Honorary Doctorate for GV Krishnaprasad

Shri. GV Krishnaprasad, Honorary Secretary Sri Rama Lalitha Kala Mandira was conferred an Honorary Doctorate by 'Vedic Wellness University, Florida, USA' and 'The Chinthalapalli Parampara Trust', Bangalore in recognition of his outstanding contribution to music.

The Honour was presented at a special function held at Krishnadevaraya Sabhangana, Malleswaram, Bengaluru on 19th May, 2019.

Yaduveer Krishnadatta Chamaraja Wadiyar graced the occasion and conferred the honours to Shri. GV Krishnaprasad.



Sri GV Krishna Prasad - Hon. Secretary, Sri Rama Lalitha Kala Mandira receiving the Honorary Doctorate from Yaduveer Krishnadatta Chamaraja Wadiyar

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), Bhardwaj Shatavalli (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 Raghuraman (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: Sri Rama Vaibhavam

23 February 2020, Sunday

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