

Sri Rama Lalitha Kala Mandira (R.)
Distinguished Service to Carnatic Music since 1955



Lalitha Kala Tharangini

Quarterly Music Magazine

Volume 2013, Issue I.

October 2013



**Sri Rama Lalitha Kala Mandira recognises Youth Brigade
G Ravikiran and N Rajkamal**

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Programme for October 2013



Sri Rama Lalitha Kala Mandira is organising the second workshop by Prince Rama Varma on 19th and 20th of October. The workshop will include teaching some of the rare compositions of various composers. The details are as below;

- Date : 19th and 20th of October (Saturday and Sunday)
Time : 9.30 am to 4.30 pm (both days)
Venue : Sri Rama Lalitha Kala Mandira, 9th Main Road, Banashankari, 2nd Stage, Bangalore 560 070
Email : For application write to sangeetashishya@gmail.com
Prerequisite : The Participant should be able to sing kritis. Limited enrollment will be accepted.

Manda Sudharani of Vishakapatnam will be giving a concert at the Sri Rama Lalitha Kala Mandira auditorium on 27th October. The details are as below;



- Vocal : Manda Sudharani
Violin : BK Raghu
Mrudungam : GS Ramanujam
Morching : VS Ramesh

- Date : 27th October
Time : 5.30 pm
Venue : Sri Rama Lalitha Kala Mandira, 9th Main Road, Banashankari, 2nd Stage, Bangalore 560 070

Sri Rama Lalitha Kala Mandira founded by Shri. G Vedanta Iyengar in the year 1955 is rendering yeomen service in the field of music. In addition to music classes, music concerts are held all through the year of which the significant ones are Sankranti and Spring music festivals. Mandira also takes pride in conducting music awareness program, music work shops, 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 Carnatic Classical music.

Lalitha Kala Tarangini fostered by Sri Rama Lalitha Kala Mandira disseminates knowledge in the area of Carnatic 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.

Magazine Committee

Editor - Anand S

Senior Associates - Neela Ramgopal, KS Kalidas, Dr. Mysore M Manjunath, GV Neela, Rajashree Yogananda, Deepa Ganesh and Sudha Prakash.

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

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October 2013

Dear Readers,

This is our maiden attempt to further spread and contribute to the cause of music through print media. This issue carries a background of Sri Rama Lalitha Kala Mandira and an article on its founder Shri. G Vedanta Iyengar by Sangeetha Kalanidhi Dr. RK Shrikantan. For the practitioners of music, importance of voice training by Sangeetha Kala Acharya Smt. Neela Ramgopal will be a boon.

Mandira recognised youth brigades of Karnataka recently which is featured as cover story.

Herculean efforts were put in to the making of the Children's Carnatic Choir by Smt. Bombay Jayashree and her team. The story will benefit those who missed the programme.

Priyanka Prakash sums up the wonderful Lecture by Shri. RK Shriramkumar. Do not miss the concert review of Amrutha Venkatesh, who enthralled the capacity audience at SRLKM recently.

Anand S

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Sri Rama Lalitha Kala Mandira (SRLKM) - Hotspot of Culture in South Bangalore



Sri Rama Lalitha Kala Mandira was founded in the year 1955 by Late Shri G Vedanta Iyengar, an educationist of high repute and a recipient of Public Service Medal from the then Maharajah of Mysore, His Highness Shri Jayachamarajendra Wodeyar. After Shri Vedanta Iyengar's demise in 1962, his musician daughters Smt. GV Ranganayakamma and Smt. GV Neela pursued the ideals of their father towards propagating the fine arts of Carnatic Music.

The then CITB allotted a site to the institute at Banashankari 2nd Stage, Bangalore. The sisters struggled hard, devoting their time, energy and resources to construct a building. The First Phase of the Building was inaugurated by Late Vidwan Shri Maharajapuram Santhanam on 2nd August, 1981, coinciding with the Silver Jubilee of

the Institution.

The second phase of the building was completed in 1986 and on 19th January, 1986. The mini concert hall called as "Shri Devagiri Sangeetha Sabhangana" was inaugurated by His Holiness Shri Chindanandaji Maharaj, the then President of Ramakrishna Ashrama, Bangalore in the presence of Shri. KJ Yesudas and Senior IAS Officer Shri Chiranjeevi Singh. An open air theatre came into existence in 1989 and the same was declared inaugurated by veteran musician Late Shri Semmangudi Shrinivasa Iyer on 8th January, 1989.

The Institute has now completed a challenging half-century of its useful role in the world of Carnatic music. Concerts by reputed musicians from several parts of India were organised at regular intervals all through 2004 to commemorate the Golden Jubilee of the Institution. An attractive souvenir containing several valuable articles from eminent musicians and musicologists was brought out at the memorable function of 50th year Punyasmarane of the founder Shri. G Vedantha Iyengar. The souvenir was released by Dr. M Balamuralikrishna and is a useful source of reference to a number to music enthusiasts.

All regular programmes are held at the institute premises in Banashankari II Stage. All special programmes and music festival such as annual Spring Music Festival are held at larger auditoriums such as the Bangalore Gayana Samaja, in order to accommodate large number of audience.

The institution invites one and all to join hands in making these programmes a success and provide an incentive for arranging such concerts in the future as well.

Your voice is important to us. We would like your comments on the content and structure. We believe your feedback is a clear opportunity for improvement. Do write to us at srlkmandira@gmail.com. We do appreciate if you could contribute an article.

Shri G. Vedanta Iyengar (1898-1962)

Remembering you Sir.....

(Extracts from the SRLKM "Memorabilia")

Sangeetha Kalanidhi Dr. RK Shrikantan

I had the opportunity of meeting and knowing Shri G Vedanta Iyengar years back when he used to bring his daughters in a jataka to my residence in Sheshadripuram for music tuition. As he was a student of English Literature he used to speak only in English. He was very fluent with the language. He had the good fortune of being a favourite student of Prof. CR Reddy, Prof. of English, Sir S Radhakrishnan and Prof. AR Wadia, Prof. of Philosophy.

As I understand, Shri Iyengar was an affable gentleman with a bright mind and a warm heart. He was a byword for integrity and discipline. He was a man of concern, humanity and commitment, and had a progressive outlook in everything he did. He carried enormous insight with all simplicity and grace. His personality demanded no concessions for, and no tolerance of any eccentricity or pride. He was everything to his children.

He was born to middle-class parents who were interested in spiritual education and Carnatic music. Shri Iyengar's father, Shri Venkata Varada Iyengar was a violinist. After graduation Shri Vedanta Iyengar worked as a Headmaster in Govt. middle school at Doddaballapur and other places. He was offered the Sub-Registrar's post, since he had also qualified for the same. However, his primary love for education made him continue in the education department. He became very popular by conducting various extracurricular activities for the students.

Being a warm hearted person, he loved his students so much that he went out of his

way to provide free education to the poor and needy children at his own house. His wife Smt. Lakshamma, known for her simplicity, kindness and hospitality, provided food for these children. At Doddaballapur, his house was like a "Nandagokula" where bhajans would be conducted every evening and tuitions would be given during the day.

Besides working for the cause of education and music, his large hearted nature made him work for several social causes. At Saligrama, KR Nagar taluk, Mysore district, Shri Iyengar left an ineffaceable impression in the minds of all people for his exemplary community services. Through the good contacts developed with the government and with Sir Mirza Ismail, the then Diwan of Mysore under his Highness late Shri Krishnaraja Wodeyar, he was instrumental in commissioning several projects like the Maternity and Child welfare center Hospital and Veterinary hospital at Saligrama. He was also the sole inspiration behind the renovation of famous Shri Yoganarasimha Temple where Shri Ramanucharya stayed for several years on his way to Melkote.

Shri. Iyengar was highly interested in music and had a deep artistic sensibility. He recognised the inborn musical talent in his children, Smt. Ranganayakamma and Smt. Neela and provided them extraordinary support in learning music. Smt. Ranganayakamma made her father's dream come true by successfully completing her Vidwath examinations and was subsequently appointed as the music teacher at Davanagere.

By Establishing a music institution, Sri Rama Lalitha Kala Mandira at Sannidhi Road, Basavanagudi, the late Iyengar's mission to promote the fine art of Carnatic music was fulfilled. Today this has the recognition of the government and has grown in to a popular music institution in Bangalore. Having successfully completed the 50 years of service, the Golden Jubilee Celebrations are afoot.

Late Shri Iyengar is survived by his illustrious children, Smt. GV Ranganayakamma and Smt. GV Neela who played the Veena and sang Vocal music (Neela violin also), Smt. MJ Ramamani (Vocal), Shri GV Varadarajan who practiced Veena under Swara Murthy VR Rao, Smt. GV Padma disciple of Sangeetha Kalarathna Shri RN Doraiswamy, DR GV Vijayalakshmi-a Veena artiste, and Mrudangist GV Krishna Prasad, who was the secretary of Bangalore Gayana Samaja for many years

and is deeply involved in running the Lalitha Kala Mandira. GV Padma has 3 children - GS Kamala, GS Rajalakshmi who are senior musicians of Karnataka and Shri. GS Ramanujam who is a mridangam and Ghatam Vidwan.

In recognition of his community and public service besides his active participation in all aspects of primary and secondary education, His Highness Shri Jayachamarajendra Wodeyar honoured him with the precious "Public Service Gold Medal" in the year 1949.

It is only a wish that the almighty could have bestowed on him a deserved long life as a gesture towards the cause of music and education. He was a stern person with wisdom and knowledge, striving for perfection in whatever he did, and expected the same from others. May his wonderful spirit Live forever!

Vidwan Shri. S Mahadevappa chosen for "Sangeetha Kalaratna" and to preside over 45th Music Conference



SRLKM salutes Vidwan Shri. S Mahadevappa for being chosen the president of the 45th Gayana Samaja Music Conference. Members of the SRLKM family recognize and applaud the achievements of this rare gem of Karnataka who shaped his children Mysore Nagaraj and Mysore Manjunath to be one of the worlds best Violinists.

Vidwan Shri. Mahadevappa is a disciple of Shri. T. Puttaswamiah, younger brother of legendary Shri. T. Chowdiah. He was the Head of the department of Violin at the University of Mysore where he was a professor for almost 26 years.

Government of Karnataka has honored him with the highest state music Award 'Rajya Sangeetha Vidwan'. He was also nominated a member of Karnataka state Sangeetha Nritya Academy twice. He was nominated as the President of the prestigious JSS Music conference and was honored with the title of Sangeetha Vidyanidhi in the year 2001.

SRLKM Recognises youth brigade

G Ravikiran and N Rajkamal Felicited by Ranjani and Gayathri

Rajashree Yogananda

Sri Rama Lalitha Kala Mandira has been tirelessly promoting the cause of music with myriad programmes. A new feather was added to its cap by the initiation of another award 'Raga Laya Prabha'- for young promising artistes from Karnataka. This award is to commemorate the memory of their Founder-Director, Karnataka Kalashree GV Ranganayakamma and her sister, Founder-patron and Veena artiste Dr. GV Vijayalakshmi. One will be given in the field of Carnatic vocal and the other in the Carnatic music instrumental. The award 'Raga Laya Prabha' also carries a cash prize of rupees Twenty Five Thousand and a citation.

This year (2013) the "Raga Laya Prabha" award for Carnatic music vocal was given to Vidwan Shri G Ravikiran and flautist Vidwan Shri N Rajkamal received the award for Carnatic music instrumental. SRLKM had

arranged a very simple but elegant function on the evening of 23rd June 2013. This function was graced by sisters Vidushi Ranjani and Vidushi Gayathri who were very happy to give away the awards and were very appreciative of what SRLKM is doing for Music.

This brief award function was followed by their memorable violin-duet concert, as a fitting tribute to the founders of SRLKM.

A special mention must also be made of another award "Sangeetha Vedantha Dhureena" instituted by SRLKM to honour its founder Shri G Vedantha Iyengar. This award will be given to maestros who have excelled in the field of music and carved a special niche for themselves both in India and abroad. This award carries a purse of one lakh rupees, a silver medal and a citation..

Mysore Nagaraj and Dr. Mysore Manjunath chosen "2014 Sangeetha Vedantha Dhureena"



Well known violin maestros, internationally acclaimed Shri Mysore M. Nagaraj and Dr. M. Manjunath are the recipients of this award for the year 2014. The title of "Sangeetha Vedantha Dhureena" will be conferred to the artists with a cash award of one lakh rupees along with a citation and a silver medal. This award will be presented to the maestros on 9th February during the annual Spring Music festival to be held in February 2014. Earlier, this award has been conferred to Dr. M Balamuralikrishna, Dr. RK Shrikantan and Dr. Sudha Raghunathan.

The importance of Voice Training in Music

Sangeetha Kala Acharya Neela Ramgopal

“Try to observe me carefully and try to understand how I produce phrases and birkhas. Each one's voice quality is unique so produce the same quality of phrases and birkas in your own way of expression and voice quality”.

This is what MLV akka used to advise me during my stay with her for a long time. MLV never spoke of special voice culture and its Dos and Don'ts which we undertake now a days. Said Jayanthi Mohan, a long time student of MLV in her interview.

MLV was gifted with a natural base voice and easily traversable from lower sthayi to upper sthayi (Trishayi). In her days she never bothered to culture her voice who had a natural flair.

Having said this, It is very important that a student of music follow the practice of early morning “Sadhana” to train and condition the voice. An extremely useful exercise is to focus on producing a pure tone of “Shadjam” for a long time. This exercise is helpful to condition the tone to adhere to “Sruthi” or pitch like paper to glue. Once this happens, everything else falls in place.

This exercise could be practiced on various scales and alternated so that all possible notes are covered over a period of time. There are several ways of practicing a scale. A good way is to practice without “Gamakas” or Oscillations. When singing plain scales, one's approach should be to hit

each note on the head or emphasise each note.

One can go beyond standard varishais and come up with one's own patterns for practice, using the same principles, practicing the single notes, double notes, “Janta” patterns, even “Dattu” patterns, that skip notes and go upwards and downwards.

It is essential to sing with awareness and an open mind. Learning many songs and singing just the lyrics or even knowing the underlying swaras are not enough. A student should know the mechanics of singing as well.

MLV had a unique voice with strength and sweetness. The birkas used to be so fluent and silky, any student of music would like to have the same quality of voice.

“She never used to talk about the voice culture and advised us to use our voice effectively, so that our manodharma would have a beautiful flow. MLV akka also used to tell us “Never try to imitate me” says TM Prabhavathi, who was singing along with her for a very long time.

Every singer is born with a certain voice range and one should have a good understanding of this. The range can be only extended or conditioned slightly and we should strive to work our possibilities within that range.

We don't use false voice in our system. In order to improve vocal techniques, it is

essential to understand the basic fundamentals of voice production and seek the help of a qualified voice teachers.

I would like to emphasise the word “Qualified”. There are many voice training methods and it is essential that students do not fall in to the trap of trying out anything that comes their way. Attempting voice culture without a scientific understanding or proper guidance can do more harm than good. Also one of the pitfalls of going for just “any voice training is that of being bogged down by so many terminologies and Do’s and Don’ts” leaving you confused at the end.

Good vocalists who have not thought about specifics of voice production are probably naturally gifted and born with an innate ability to vocalize correctly from the beginning. Alternately they may have analyzed

themselves while singing and through a trial and error method, fine tuned an effective way to vocalize without strain. The critical factor is to ensure there is no strain on the vocal chords. While these vocalists are great to listen to they may not possess the necessary knowledge to help others.

Ofcourse MLV was a gifted singer with good silky and attractive voice that mesmerised the whole world.

To sum up, vocalists need a proper understanding of good voice techniques and a good understanding of his/her own unique voice and its range. Intention of the Voice Training is to get the best result with in ones individual voice range.

Dr. SAK Durga has done research on Voice Culture and voice training.

She has released a DVD called “Sareera Sadhana” that presents a model workshop on voice training for Carnatic Music. It contains 133 minutes of information on the topic. The concept and direction is by Mala Mohan.

The first part of the DVD is on Voice Training where Dr. SAK Durga deals extensively on subjects such as voice production and vocal exercise, voice range in high octave, articulation, gamakas, resonance and breathing exercises. A musician is bound to benefit immensely by going through this DVD and putting into practice what is taught, while the breathing exercise in particular will help even actors and voice-over artistes.

The second half of the DVD is a panel discussion by Dr. Prakash Boominathan (consultant speech pathologist and faculty member, Shri Ramachandra University) and Dr. Durga, anchored by Mala Mohan. It covers topics such as scientific methods of understanding a singing voice. The highlight of this segment is the demonstration of breathing exercise for voice maintenance.

Recommended for musicians, music students and those for whom using the voice is part of the profession!

An evening of pure bliss with RK Shriramkumar

Priyanka Prakash (Disciple of Vid. Neela Ramgopal)

Vidwan Shri RK Shriramkumar took us on a journey to the heights of esoteric joy, encompassing and inter-connecting elements of music, Hinduism, philosophy, scriptures, kshetra gnana, shilpa shastra and science in his scintillating lecture-demonstration on Chaturdasa ragamalika.

Having invoked the blessings of the Guru with a slokam “Sadguru Gajasya Varasya”, he rendered Guruguha Vibhakti Krithi – Shri Guruguhasya Dasoham.

The Chaturdasha Ragamalika is composed on Lord Viswanatha of Kuzhikarai. The choice of 14 (Chaturdasha) ragas is related to;

- There are 14 worlds
- There are 14 Vidya's
- The 4th Avarna of the Shri Chakra contains 14 triangles

The Ragamalika, represents a perfect unison of lyrics (Sahitya) and music (Sangeetha). The movement of the ragas traces the phases of creation and dissolution of human life. Shri Shriramkumar extolled the lingual brilliance of Dikshitar by explaining how his use of words is perfectly apt, logical and distinctly thought-out-in his brevity, he effortlessly brings out the power underlying the lyrics.

We are often awestruck by the way in which Dikshitar uses the Raga Mudra. Abandoning banal ways of including the name of the Raga, he instead uses ingenious combination

of words and phonetics to do so, in a way that leaves us spellbound.

The Pallavi of the Krithi is in Shri Ragam and Arabhi. The Anupallavi has 4 ragas- Gowri, Nata, Gowla and Mohanam. In the Gowri portion, he describes the Goddess as SachidAnandamaya, and connects all creations to the unison of Siva and Shakthi.

In the Nata portion, he includes the raga name in the word “Nataka”(Drama) – the drama of the Prakasha Tattva, an ancient religious concept that denotes Lord Siva, and is synonymous with the colour White.

In the Gowla piece, he refers to the White colour by quoting milk, jasmine, moon and camphor. These are synonymous with Dharma, Artha, Kama and Moksha.

In the Mohanam stanza, he talks about the 5 elements – Panchabhoota and the Panchakrutya – so apt that it is in a raga with five notes, Mohanam.

The Charanam has 8 ragas – Sama, Lalita, Bhairavam, Saranga, Shankarabharanam, Kamboji, Devakriya and Bhupala, and a stretch in the reverse order.

Filled with great imagery and rich in musical and philosophical content, the Charanam takes this incredible composition forward. The Lalita portion highlights the San Margam, a state that is very difficult to achieve. In the Bhairavam part, Dikshitar describes the Chitswaroopa. In the Saranga

portion, “Ananda” refers to “Nataraja”, one of the forms of Lord Siva.

In the Shankarabharanam bit, he describes the ornaments (Abharanam), while also using a very unique phrase in the raga “r-d-p-m”. in Kamboji, the word “Sathgurudayaka” is aptly positioned in the higher octave (Tara Stayi). In the Devakriya passage, he says that what the Lord does is child’s play for the Lord, such is his greatness! He also emphasises the “s-d-m-p” phrase that is essential to Devakriya raga. In the Bhupala passage, he plunges into the depths of the lower octave (Mandra Stayi), and mentions the patron’s name – Vaidyalinga Mudaliar.

Muthusvamy Dikshithar combines elements of Advaita philosophy, Shri Vidya Upasana, Hinduism, scripture, knowledge of Kshetra, Shilpa shastra, Jyotisha, iconography, temple legend, Hinduism, science, language, grammar, lingual instruments, phonetics, Tala,

Laya, and of course an incredible sense of musical aesthetics and Raga Bhava in all his compositions. Shri Shriramkumar explained how Dikshitar is a Vaggeyakara who is more brilliant than we can fathom.

BK Raghu sensitively followed and K Arun Prakash, a master of chaste and sensitive accompaniment, uplifted the performance with his stellar percussion support.

The Bangalore audience were truly blessed to be able to witness the erudition, eloquence and depth of knowledge of Vidwan Shri RK Shriramkumar. He took us on an uplifting and spiritual journey that stayed with us long after the lecture-demonstration was over.

The credit for the program goes to Smt. Neela Ramgopal who conceived this and Sri Rama Lalitha Kala Mandira for organising this unique event.

“Gana Kala Bhushana” for Dr HS Anasuya Kulkarni



SRLKM congratulates Dr. HS Anasuya Kulkarni for being selected as the 44th Conference president of the Karnataka Ganakala Parishat.

Ms. Anasuya Kulkarni has collected musical instruments from various parts of the world and her 300 odd instruments occupy an entire room. The collection includes chordophones (string instruments), aerophones (wind instruments), idiophones (instruments that produce sound by vibrating themselves), and membranophones (instruments that produce sound by vibrating a stretched membrane).

Besides, she has learnt, researched and imbibed the nuances of different musical instruments peculiar to a region. She has also taken lessons from musicians around the world, and learnt to play various instruments from across the world.

Amrutha Venkatesh enthralls audience at SRLKM

Rajashree Yogananda

Vidushi Amrutha Venkatesh - Vocal
Vidwan MR Gopinath - Violin
Vidwan Arjun Ganesh - Mrudangam

A rain drenched evening at the Sri Rama Lalitha kala Mandira, was enchanting with the music of Vidushi Amrutha Venkatesh, Vidwan MR Gopinath and Vidwan Arjun Ganesh. Despite the auditorium being less than full to begin with, the concert started on time.



Varnam in Hamsadhwani gave an excellent start to the concert and the artists succeeded in captivating the audience. Muthuswamy Dikshitar's "Siddhi Vinayakam" in Chamaram (Shanmukhapriya in Thyagaraja scheme) followed. Shri Thyagaraja's Begada kriti "Tanavari tanamu" followed which included a lesser heard charanam. Amrutha provided some very useful explanation of the lyrics too.

Dikshitar's "Hiranmayeem Lakshmeem" was the highlight of the evening and it made a wholesome impact on the audience! The composition as well as the neraval and swarams that followed, gave the needed impetus to the concert. Both Shri MRGopinath and Shri Arjun Ganesh followed the music beautifully. Purandaradasa kriti "Summane Baruvude Mukti" in Anandabhairavi, left the audience smiling.

The main piece of the concert was "Gangeyavasana Dhara", a request from the organizers. The raga alapana of Hamir Kalyani struck a perfect balance between Carnatic and Hindustani music. The kriti is a composition of Maharaja Swathi Thirunal whose 200th birth centenary is being celebrated this year. Amrutha's command over the Veena kept coming to the fore, particularly during the raga alapanas. The thani by Arjun Ganesh was tasteful and compact.

The post thani session featured rare gems like "Ranga Banda" by Vyasaraya, "Ullavaru Sivalaya" by Basavanna and popular songs like "Bhagyada Lakshmi Baramma" by Purandaradasa and "Teeraatha Vilayatu Pillai" by Bharatiyar. The concert concluded with Dr. Balamuralikrishna's tillana in Kadanakuthoohalam. Bhagyada Lakshmi Baramma especially made their day for the audience.

To sum up, it was a nice concert and an evening well spent. Vidushi Amrutha Venkatesh's music has matured over time and her repertoire has broadened. The accompanying artistes Shri. MR Gopinath and Shri. Arjun Ganesh did everything to make the concert a great success. It was indeed another successful concert at SRLKM.

The coming of Children's Carnatic Choir

Rajashree Yogananda

The Choir, a western concept which Bombay Jayashree has brilliantly adapted and innovated to present a Carnatic music programme by the children in the age group of 10 to 16 years. Children's Carnatic Choir recently held two shows in Bangalore, one at MLR Convention Centre JP Nagar (2nd Aug) and the other at Chowdaiah Memorial Hall (3rd Aug) to a well received audience. Carnatic Children's choir is the brain child of eminent Carnatic vocalist Bombay Jayashree. When Bhoomija, a charitable trust conceptualised a fund raiser for Drishti (an organisation working for the underprivileged in the area of eye care) approached Jayashree, she very readily agreed and envisioned to bring forth a Children's Carnatic Choir and also shouldered the responsibility to train the children. The show was decided to be staged first in Bangalore and 18 lucky children all from Bangalore with music as their background were selected to be chiseled under the able guidance of their favourite Jayashree akka.

Shri GV Krishna Prasad, secretary of Sri Rama Lalitha Kala Mandira offered the Mandira's premises to be utilised for training and rehearsals. Smt. Jayashree and her devoted band of five dedicated students all of them musicians in their own right would travel from Chennai to Bangalore frequently for training and to mentor the kids. Mandira's premises became their second home during this time. The kids would be

there after school hours, whenever there was practice which would go on till late in the evening and as the performance dates arrived closer so also the intensity of the practice and technical rehearsals which saw the violinist, mridangam and ghatam accompanists come together. Yet, it did not diminish their enthusiasm and the youthful joie de vivre. There would invariably be delectable snacks packed for all of them from the ever thoughtful parents something that everyone looked forward to. A special mention must be made of the ever supportive parents who also contributed to the unhindered progress of the choir.



At a Practice session in SRLKM

As said by Bombay Jayashree "I loved my rehearsals with these kids. It is a great joy to work with children. Every time we sang together, I looked at music in a different way". The bonding of these boisterous young kids to Jayashree akka and her committed students who patiently made them practice in smaller groups and guide them of course,

under the watchful eyes of Jayashree akka who was there to monitor and have an encouraging word for every child. The rigorous hours of practice ceased to be a chore and the group became a well- knitted choir family with Jayashree akka as their matriarch. Their transformation was complete; the kids who knew the singers from Bob Dylan to Justin Bieber were equally receptive with their joy for singing as well as their appreciation of Carnatic music and the dedication to pursue it seriously.

The perfectly done stage with the accompanying props and lighting enhanced the brilliant singing of the choir. The performance started with the children gradually lining up on the stage with a mellow rendering of “Aum” walking from the aisles of the hall. The opener was a medley of kritis with Raaga sudhaa rasa, Sangeetha gnaanamu and others which the children sang effortlessly. The performance was woven around a story line and the accompanists Giridhar Udupa on Ghatam, Meera Sundar and KJ Dileep on violin and Sumesh Narayanan on Mridangam were very much part of the story line and were delightful in their playing; all under the watchful eyes of the conductor (Jayashree’s student). They continued with Saint Thyagaraja’s Vandanamu raghunandana in raga Sahana and Shobillu sapthaswara in raga Jaganmohini. Shyama Shaastri’s “O Jagadamba” was followed by Dikshitar’s Anandadamruthavarshini wherein the kids showcased the sound of rain, thunder and water drops by rubbing hands, snapping fingers, tapping their thighs, jumping on the stage and by making sound through their

lips. This was followed by “Naa Jeevadhaara” of saint Thyagaraja in Bilahari. They chose the Kannada composition “Krishna nee beegane baaro” and endeared themselves to the audience for their rendition. This was followed by the tillana in raga Desh and the performance was wrapped up by the singing of “Maithreem Bhajata” composed by Jagadguru Shri Chandrashekhara Saraswathi. Their infectious enthusiasm while singing overflowed to the audience who were overjoyed with such an eclectic performance from these young kids.

The rigorous hours of practice showed in their perfect and synchronised singing interspersed with harmony which enhanced the beauty of the compositions, singing and the faith invested in them by their favourite Jayashree akka. Truly a trailblazing effort.

The kids also got a lifetime opportunity to perform at the Mecca of Music-The Madras Music Academy in Chennai, which is the aspiration of every musician young and old. The performance was well received by the Chennai audience and to good reviews by the newspapers there.



In action at Chowdaiah memorial hall

Programme for Nov, Dec 2013 and Jan 2014

Sriranjani Santhanagopalan will be giving a concert at Sri Rama Lalitha Kala Mandira auditorium on 17th November. Here are the details:

Vocal	: Sriranjani Santhanagopalan
Violin	: Charulatha Ramanujam
Mrudungam	: Tumkur B Ravishankar
Ghatam	: Sharath Koushik
Date and Time	: 17th November (Sunday) at 5.30 pm
Venue	: Sri Rama Lalitha Kala Mandira, 9th Main Road, Banashankari, 2nd Stage, Bangalore 560 070

Nirmala Rajashekar of USA will be giving a Veena concert at Sri Rama Lalitha Kala Mandira auditorium on 15th December. Here are the details:

Veena	: Nirmala Rajashekar, USA
Violin	: CN Chandrasekar
Mrudungam	: C Cheluvaraju
Ghatam	: S Omkar Rao
Date and Time	: 15th December (Sunday) at 5.30 pm
Venue	: Sri Rama Lalitha Kala Mandira, 9th Main Road, Banashankari, 2nd Stage, Bangalore 560 070

New Year's Day Programme

Prince Rama Varma and Amrutha Venkatesh will be presenting a Vocal Duet on the new year day (01 Jan 2014) at Sri Rama Lalitha Kala Mandira auditorium. Here are the details:

Vocal Duet	: Prince Rama Varma and Amrutha Venkatesh
Violin	: Avaneeshwaram SR Veenu
Mrudungam	: J Vaidyanathan
Ghatam	: Dr. S Karthik
Date and Time	: 01 Jan 2014 (Wednesday) at 5.30 pm
Venue	: Sri Rama Lalitha Kala Mandira, 9th Main Road, Banashankari, 2nd Stage, Bangalore 560 070

Sankranti Music Festival Schedule

(All Concerts start at 5.45 pm and will be held at the Sri Rama Lalitha Kala Mandira auditorium, Banashankari II Stage, Bangalore 560 070. For more information contact 080-26710766 or 7760907939)

2 Jan 2014, Thursday

Prof. K Saraswathi Vidyarthi - Vocal
Balu Raghuraman - Violin
L Subramanian - Mrudangam
Sunad Anoor - Kanjari

6 Jan 2014, Monday

B. Sivakumar - Veena
Anoor Anantha Krishna Sharma -
Mrudangam
Sukanya Ramgoal - Ghatam

3 Jan 2014, Friday

Mavelikkara P Subramaniam - Vocal
Trivandrum N Sampath - Violin
Palakkadu Mahesh Kumar -
Mrudangam
S Udipi Sreedhar - Ghatam

7 Jan 2014, Tuesday

G. Srikanth - Vocal
R. Raghul - Violin
Prof.V. Krishna - Mrudangam
G Guruprasanna - Kanjari

4 Jan 2014, Saturday

Ashwin Anand - Veena
KU Jayachandra Rao - Mrudangam
Dayananda Mohite - Ghatam

8 Jan 2014, Wednesday

K Bhargavi - Vocal
Vedula Srikanth - Violin
Akshay Anand - Mrudangam

5 Jan 2014, Sunday

Dr. Baby Sreeram - Vocal
NN Ganesh Kumar - Violin
BR Srinivas - Mrudangam
G Omkar Rao - Ghatam

9 Jan 2014, Thursday

Anuradha Sridhar - Violin solo
HS Sudhindra - Mrudangam
SN Narayanamurthy

Annual Spring music festival is scheduled between 02 February, 2014 to 09 February, 2014 at Gayana Samaja. Await for more information in our next issue

Entry to all the concerts of SRLKM is FREE. We do welcome music patrons to come forward and extend financial Contributions/ Sponsorships voluntarily and liberally, so that all music lovers can utilize the valuable opportunity to enjoy classical music. These donations carry exemption as per 80G of IT Act, 1961.