

Sri Rama Lalitha Kala Mandira (R.)
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Lalitha Kala Tharangini

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Homage to Sangeetha Kalanidhi Dr. RK Srikantan

My guru never veered away from sampradaya. The pancha-shuddha virtues intrinsic in his music were shruti-shuddhi, raga-shuddhi, sahitya-shuddhi, laya-shuddhi and bhava-shuddhi. His kind and affectionate words 'Besh, Besh, Dhairyavaagi haaadu' will forever ring in my ears. One of his best qualities as a guru was, he never ever compared one student to the other.

Vid. Dr. T.S. Sathyavathi

I have been his student for the last 50 years. I am fortunate to have been groomed in the 'Srikantan gurukula'. There can be no guru like him, na bhooto na bhavishyati.

We wondered if he had a permanent shruti-box fitted to his throat! Even at this ripe old age, he would say he had a lot to learn! It was his life-long wish to be with music till his end, and he achieved it!

Vid. M.S Sheela



Sangeetha Kalanidhi Dr. RK Srikantan Being honoured with "Sangeetha Vedantha Dhureena" by Sri Rama Lalitha Kala Mandira during March 2012

April 2014

Dear Readers,

Padma Bhushana and Sangeetha Kalanidhi Dr. RK Srikantan who was instrumental in putting the Karnataka map on the world music, passed away in Bangalore on 17th Feb 2014. It will be very difficult to fill the void created by his demise who was synonymous with "Tradition" and "Chaste Music". He was one of the few who could bring about pure bliss and stir the inner feelings. He is a musicians Musician and a perfect role model for youngsters wanting to excel in music.

We dedicate this issue of "Lalitha Kala Tarangini" to this great soul.

Art of Veena playing is dwindling and also losing the support of rasikas in recent times. Clearly the future of the Veena is in the hands of few promising youngsters. You will find Ashwin Anand's article trying to culminate the veena bhani and veena learning very interesting.

In this edition, we take you to "Kovur Temple" a suburban of Chennai as part of our Thyagaraja Kshetra Kritis series. Saint Thyagaraja stayed at Kovur on his way to Tirupathi and composed five kritis on Shiva.

Technology is helping music travel faster and wider. An article on the experience of a Rasika makes an interesting story. We could never imagine somebody sitting on the other side of the globe enjoying music live from India few years back. Thanks to Shaale, we are contributing to the wider spread of music across globe.

Anand S

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Contributors and photo courtesy:

Rajashree Yogananda, Priyanka Prakash, Sri. NS Krishna Murthy, Vid. Ashwin Anand, Vid. Amrutha Venkatesh, Sudha Prakash

Cover picture courtesy - Mr. Kumar (son of Dr. RK Srikantan)

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. The significant festivals are Sankaranti 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.

Lalitha Kala Tarangini 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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Kovur Pancharatna kritis - Saint Thyagaraja's magnum opus on Lord Shiva

Priyanka Prakash

A senior musician once said – “if you want to fully understand raga bhava and raga aesthetics, turn to Thyagaraja. Each of his compositions is a masterpiece in lyrical, musical and aesthetic content.”

Such is the greatness of this Vaggeyakara. Each composition of Thyagaraja's in a particular raga is so distinct and conveys a new facet of the raga – for instance, in the Raga Ritigowla, the mood and the emotion created while singing Nannu Vidachi is so different from that when we listen to Badalikadheera, or a composition in Srngara Rasa, like Cheraravademira. In terms of lyrical content, Thyagaraja covers a wide range of emotions and themes.

Thyagaraja was also the inveterate traveler - and visited several places during the course of his lifetime – he has composed group compositions in places that he travelled to – such as Lalgudi (where he composed the Lalgudi Pancharatnam set of Krithis on the Goddess Lalitha, whom he refers to as “Shrimathi” – which is also, why, incidentally, many women hailing from Lalgudi have their name as Shrimathi), Thiruvotriyur, Srirangam, and so on.

This article focusses on Thyagaraja's 5 compositions on the Siva Temple at Kovur, a town located in the Kanchipuram district of Tamilnadu.

On his way to Thiruvaiyaru, Thyagaraja stopped at Lalgudi and then went to Srirangam and is believed to have stayed a whole month there. He then visited Chennai and stayed with well-known composer Veena Kuppaiyer. He then travelled to Kovur, a sleepy town on the outskirts of Chennai, on the request of his other host, Kovur Sundara Mudaliar.

The Kovur Shiva temple is relatively a smaller temple, (as compared with other temples he has composed group compositions on), but the sheer power of the temple and the deity is believed to have moved Thyagaraja to compose these kritis.

About the temple

The Kovur Shiva temple is a beautiful temple, unique in art and sculpture. The entrance is picturesque with an array of houses and tall Asoka Trees on either side and greets us with an 85-ft high temple tower (Raja gopuram) unique and great in art and sculpture. This temple has the unique Maha Vilvam as its Sthala Vruksham. (Sacred tree in the temple) which has bunch of 27 leaves in one single stalk. The Stone Plates reveals that the temple was built by Sundara Chozhan during 965 BC. The presiding deity is Sundareswarar. The Goddess is Soundaryanayaki. Both deities have their sanctums within the same super structure. The Sundareswarar idol faces east and is a large lingam.



Also housed in the temple are Subrahmanya with Valli and Devasena, Nataraja with Sivakami and Manikkavachakar, the Tamizh Bhakti saint.

In addition, the temple also houses an utsava moorti of Vishnu with Sreedevi and Bhoodevi.

The Kovur Pancharatnam

In the Kriti Shambho Mahadeva (Pantuvrali, Rupakam), Thyagaraja describes Lord Siva as the beloved of Girija, and the protector of those who reached out to his feet. Thyagaraja describes the Lord's form by mentioning Ambhoruha Lochana – lotus- eyed, mrga-dhara hara – holding deer in his hands, gandadhara, dharanidhara – wearing the Ganges and the moon. He further goes on to indicate Kovur. The choice of Pantuvrali creates powerful and arresting imagery while listening to this song.



For a composition that extolls the virtues and greatness of the Lord, Thyagaraja has aptly chosen Sahana as his preferred raga to communicate his outpouring. In the popular composition “Ee Vasudha – ni vanti deivamu”, he alludes to the heavenly abode of Kailasa, and states that Lord Siva bestows grace, removes sorrows, grants wealth, longevity and fame to his devotees. Siva is also poignantly described as being “Chidvilasa”- the embodiment of bliss.

Thyagaraja is known to have added structure, depth and richness to our understanding of the raga Kharaharapriya. A lesser- heard composition in this raga is Kori Sevimparaare – in the Kovur set. The opening line draws from the inspiration of group worship and states, Let us worship together for the fulfillment of

our prayers, the Lord SundarEshvara of the wealth and beauty-rich Kovur. He also makes a prominent mention of the Lord's consort, Goddess Sundaranayaki in the line – “koluva unDu shrI saundarya nAyikA varuni, shrI tyAgarAja varaduni paramAtmuni haruni” – which also has a beautiful case of Prasa (rhyme) in the form of the words – Varuni, varaduni, haruni.

Interesting that Thyagaraja has chosen to include both Kalyani and Shankarabharanam in the same group of compositions. The Kalyani kriti Nammi Vachina Nanu, is an plea that comes straight from the heart, reminiscent of the emotion felt when we listen to Nidhi chala sukham. In a line that truly extolls the greatness of Lord Siva, he says - veda, purANA, Agama, shAstra together plead to have view of Your feet! Once again, Kovur finds a mention in the song, perhaps to highlight the unique identity of the deity.

Thyagaraja is known to describe the beauty of the Lord in the most evocative, beautiful manner, for example, in the Varali Pancharatnam Kanakanaruchira. In the Shankarabharanam Kovur composition, Sundareshwaruni, he describes the beauty of the Lord by saying – his legs have golden anklets, his hands have tinkling diamond bracelets, his forehead shines with Kasturi Tilaka...

The Kovur Pancharatna Kritis of Sri Thyagaraja clearly indicate that he was also, devoted to Siva, and the Bhakti is as poignant as in any other composition. Scholars believe that he may have been influenced by Tamizh literature, and vice-versa. Prof. K. Sundararajan notes, he must have imbibed the spirit of the Azhvars and Nayanmars, the saint-composers of Tamil Nadu, from the bhakthi movement. Sri Thyagaraja had reference to "Azhvar" in his five gems on Sri Ranganatha of Srirangam. In another Kriti in Thodi raga, he refers to

Parvathi the goddess as "one who gave milk to a child," probably referring to the well-known episode concerning Thirugnanasambandar. Songs like Shambho Mahadeva and Siva Siva Siva yenarada make us think that the saint might have referred to Thiruvilayadal Puranam and suggests to us his knowledge of Tamil literature.

Aesthetically and musically brilliant, shining with nuanced passages of the raga, and filled with emotion and Bhakti – rich lyrics, the Kovur Pancharatna is yet another musical masterpiece by great Saint Thyagaraja, making the Carnatic Music repertoire richer, deeper and more beautiful.

Sources:

1. Opening phrase credit - Vidwan RK Sriramkumar
2. Dr.V Raghavan's thesis on Saint Thyagaraja
3. Prof K. Sundararajan's dissertation on Saint Thyagaraja
4. TK Govindrao's 'Compositions of Thyagaraja'

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Melodious solo violin by Anuradha Sridhar (Courtesy Deccan Herald)



Sri Rama Lalithakala Mandira celebrated the "Sankranthi Music Festival" with vocal, veena and violin solo recitals. Anuradha Sridhar, who gave a solo violin recital, belongs to a reputed family of musicians. She is the daughter of Lalgudi Srimathi Brahmanandam and has been groomed in the famous "Lalgudi Baani". She has trained a number of young aspirants in her institution "Trinity Centre for Music" and has performed in many countries. She has been awarded many awards, including "Best Teacher in North America" (by the Cleveland Aradhana Committee) and by the

Indo-American Chamber of Commerce, San Fransisco World Music Festival and the Best Violinist award from the Music Academy.

Given this background, listeners came with high expectations and Anuradha fulfilled their expectations abundantly. Though she played a dozen items, the focus was more on 'Mohana' and 'Kaanada' ragas.

Mohana – the ever-pleasing raga cast a spell on the audience. 'Kaanada', a melodious raga, was selected by her for the raga, thana and pallavi. Though it had the impact of her style, seasoned connoisseurs felt that the alapana and thana were rather brief. With more elaboration, the impact of the pallavi could have been better, they felt. The 'Khanda Triputa Tala Pallavi' was proof of her talent and hard practice.

The tail enders – devaranamas (Baro Krishnaiah... and Antakana Dutarige...) and thillana (Madhuvanti) – were also pleasing. The percussion duo – H S Sudhindra and S Srishylan – gave excellent support. A CD of Anuradha Sridhar 'Salutations to the Guru' was released on the occasion.

Veena Learning Tradition

Vidwan Ashwin Anand

The veena has, for centuries, been the instrument that has defined the nuances of Karnatic music. The veena also has tremendous diversity, with different veena traditions developing their own unique styles, often called a bani or shaili. It is not clear how or when the word bani came into use. In Karnataka, the Mysore bani, which originated from the princely state of Mysore [2] is the most prominent. The celebrated musician of his times, Vainika Shikhamani Veene Sheshanna (1852-1926) is recognized as the originator and chief propagator of this style of play. Similarly, the Karaikudi bani is prominent in Tamil Nadu, popularized by the duo of brothers Karaikudi Subbarama Iyer (1875-1938) and Sambasiva Iyer (1888-1958). The Tanjavur bani is said to have been widely popularized by Veena Dhanammal (1867-1938). Veena Venkataramana Das, and Sangameshwara Sastry were prominent vainikas of Andhra during the same period and from Kerala, Vidwan Kalyanakrishna Bhagavathar and later, Sangita Kalanidhi K S Narayanaswami.

Since the differences between the various styles of veena playing are well documented, I thought it would be interesting to highlight some of the practical aspects of learning and mastering a difficult instrument such as the veena. The vainika masters of yesteryear were famed for their great sadhana. They developed a rigorous method of instruction – techniques, nuances and practice methods that have been passed on from generation to generation. In this article, we will examine some of these.

A Karnatik musician must be equally adept at the kalpita and kalpana (manodharama) aspects. Kalpita sangita is the learning and rendition of musical compositions such as varnam, krithi, tillana, javali, padam and so on. Kalpana sangita or extempore improvisation is the creative component. Kalpana sangita comprises raga alapana, niraval, kalpana swaram and thanam. A musician should master the aspects of sruti, swara, raga and laya. At the heart of the raga lies the appropriate usage of gamakas, an important aspect of Karnatic music. Fortunately, we have also inherited a learning tradition perfectly tailored to learn all the above aspects. We start with the sarali varse, janti varse, daatu varse, alankara, etc, then proceed to the geetha and swarajathi where sahitya is introduced. Learning the varna is an important milestone and shapes and sharpens our musical skills like no other musical form.

The veena is indeed a difficult instrument to master. While the initial stages may be perceived as easier than a flute or a violin because of the presence of frets, it takes years of practice before one can develop dexterity of movement of the hand and the fingers on the left hand, especially producing the different types of gamakas. Traversing the long 24-fret finger board with speed and precision is a challenge. Additionally, the veena is the only instrument which has tala strings - these truly make the veena a complete musical instrument – capable of showcasing the intricate gamakas on the left hand, the sahitya bhava with the

right use of meetu and the inherent laya/tala with the tala strings.

The Karaikudi tradition of veena has an elaborate and methodical approach towards developing a vainika's skills. It has a very close bond with vocal music so much so that it is part of their sampradaya to sing along while playing the veena. This close relationship can be seen in their approach towards the basic lessons. Gamakas are introduced from the first sarali varse with the simple forms of kampita and jaaru introduced in the very first lesson as follows:

S R(k) G(k) M P D(k) N(k) S S N(k) D(j) P
M G(k) R(j) S

Here (k) denotes kampita gamaka (an upward oscillation) and (j) denotes jaaru (glide).

The janti varse is taught elaborately with specific ways of splitting the two fingers of the left hand taught for the SS-RR-GG-MM, SSS-RRR-GGG-MMM, SSSS-RRRR-GGGG-MMMM, SSR-SSR-SR and other patterns. The emphasis is laid on clarity of the janti being produced with the accent on the 2nd note in SS, RR, GG. This technique becomes very useful particularly in thanam playing, which we shall see later.

It is to be noted here that the rigor of practicing all the varses, and alankaras in all 4 kalas is a must in the Karaikudi method. The tala strings must be strummed only at the first beat of the laghu, dhrutha or the anudhruta (i.e. for Adi talaat counts 1, 5 and 7). This must be strictly adhered to while practicing all the kalas. The above are also to be rendered with the correct gamakas. It is said that to cross the basic lessons, a pupil could take up to 3-4 years! Such is the rigor and intensity of the

tutelage. However, this helps immensely in gaining control over all aspects of veena playing. With such a strong foundation laid, learning the varna and the krithi and moving on to the advanced stages (such as manodharma aspects) becomes vastly easier.

Now, let us examine the methods adopted by the renowned Andhra Vidwan Vasa Krishnamurthy and his shishya parampara. He was from a lineage that insisted on a vocal-based or gayaki style of presentation, similar to the approach of the Karaikudi and Tanjavur styles. The gamakas however, would not be introduced from the very first class, but introduced gradually from the geetha. First the geetha would be taught as swaras, then with the sahitya and with the basic gamakas introduced at the appropriate places. There is an additional exercise given to enhance the student's tala/laya skills. This is done by way of playing the geetha in 3 kalas, while still being able to strike the tala strings at the right points. Emphasis is given to learning a large number of varnams - at least 20 varnams including at least 5 ata tala varnams. Here again, the meetu to indicate the syllables of the sahitya and the use of tala strings is given importance. The vainikas from Andhra also would use the glide more liberally in place of kampita gamakas in some situations. For example, DN(k)N(k)S could be played as 2 kampita gamakas at N or with a kampita gamaka followed by a glide to produce the 2nd N. In a typical kampita gamaka, a vainika is taught to be able to produce up to 3-4 swaras from the current swara/mettu (e.g. D to S).

The Mysore bani is a style of playing the veena which is not confined purely to a vocal style. It was the belief of the propagators of this style

(Veene Sheshanna and Veene Subbanna) that playing the instrument only from a purely gayaki perspective would narrow the scope of the veena. Hence, they added a few new techniques. In the Mysore tradition, Sheshanna introduced the technique of using different fingers to produce notes in the ascent and descent. These techniques are introduced from the initial varses. In the Mysore style, emphasis is also given in producing the right meetu. There is a special technique whereby a number of notes in the 3rd kala can be played with a single meetu. Sheshanna has composed a number of swarajathis and varnams. These are an immense challenge for even an experienced vainika to master. The practitioners of the Mysore style use his musical compositions for their daily sadhana.

The thanam holds a unique place in Karnatic music and is a specialty of the veena. It is rendered in madhyama kala always, but is not set to any particular tala. The anantha shabdha is of primary importance in rendering the thanam in vocal. Similarly, on the veena, this is obtained by a technique of grouping swaras into 3's (with the tala strike at the 2nd swara) and 5's (with the tala strike at the 2nd and 4th swaras) - thereby giving the aa-nan-tha or nam-tha effect on the instrument. The janti swara for the 2nd note also becomes important here. The Mysore, Karaikudi and Andhra styles have elaborate techniques starting with the way the right hand should be used to generate the correct plucking technique to get the anantha shabdha on the veena. The thanam, being only in madhyama kala, is typically not played with elaborate gamakas. The use of daatu swaras, janti swaras and other prayogas keeping in mind the anantha shabdha is the classically correct approach of rendering a

thanam. Thanams are generally taught in the Ghana ragas such as Nata, Gowla, Arabhi, Varali, Sri (of the pancharathna krithis fame), Kedara, Ritigowla and so on. A speciality of the Karaikudi style is the Ghana-ragamaalika thanam where the thanam is rendered in the Ghana ragas with a seamless transition from one raga to the next. To enable pupils to learn the concept of thanams better, chitte thanams are taught in some veena traditions. These are a set of fixed thanam prayogas that are taught to the student for a number of ragas, which can then be built upon by the student using their own manodharma.

Karnatic music is unique in the sense that our compositions are all vocal-based with sahitya. We do not have any musical compositions just for an instrument. However, different banis have attempted to add the charm of instrumental music to the existing compositions through their own melodic additions. For example, it was Karaikudi Sambasiva Iyer who added the popular chitteswaram for the krithis Shobillu sapthaswara, Niravadi sukhada, Sri varalakshmi and so on. Veena Sheshanna has composed swarajathis, varnams and thillanas.

The initial training rigor seen in the veena traditions is a must in order to imbibe, understand and successfully implement various aspects of Karnatic music, if one desires to maintain classicism. Classicism and adherence to tradition cannot be taught in a day - it must be instilled from the very beginning. The veena traditions have steadfastly followed this approach. Students would do well to respect this while pursuing this great art.

The veena tradition has ensured that aspects of music are not changed inappropriately,

illogically or whimsically. A case in point being thanam, which when rendered without adhering to its fundamental concepts such as the anantha shabdha and madhyama kala, becomes an indescribable musical form and often a jarring listening experience. The veena has kept alive what is sacred and classical and one can always go back to an experienced vainika to learn how exactly a traditional thanam should be played.

While the techniques and teachings offered by the various schools of veena have striking qualities of their own, mastering the technique is only the means to an end. An intelligent application of this, coupled with a wide knowledge of the krithis of the great master composers, particular the Trinity, a deep understanding of the manodharma aspects and applying it all on the instrument would make one a successful vainika.

The veena traditions handed down to us by our forefathers teach us many invaluable lessons. It is often said that a vocalist must learn an instrument, preferably the veena, to perfect vocal music. The veena is undoubtedly the most versatile of all instruments used in Karnatic music, capable of producing the exact microtones that are characteristic of our music. The great Muthuswamy Dikshitar was a vainika-gayaka, first a vainika, and only then a gayaka!

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2. Voice of the Veena – S Balachander, A Biography by Vikram Sampath.
3. Journals of the Music Academy, Chennai.

Special word of thanks to senior veena Vidushis: Vidushi Kalaimamani R Ramani, Chennai for explaining and demonstrating the Karaikudi style, Vidushi J Yogavandana, Bangalore for sharing her experience on the various Andhra styles and Vidushi Dr R S Jayalakshmi, Chennai for her insights.

About the author

Ashwin Anand is a disciple of Sangita Kalarathna Late Prof H V Krishnamurthy, and Sangita Kalanidhi Vidushi R Vedavalli. He is a A-grade artiste of AIR and a recipient of Ananya Yuva Puraskar award. He is also awarded from Sri Krishna Gana Sabha and Madras Music Academy. A regular performer in major music festivals and Sabhas in Bangalore, Mysore and Chennai. He is also a CCRT scholarship and Dept of Culture Scholarship recipient

Sri Rama Lalitha Kala Mandira brought their concerts online. All concerts including the Sankranti festival concerts are archived. Do visit "<http://new.livestream.com/shaalelive>" if you would like to view/listen to these concerts.

SRLKM.. Shaale Live.. & Soliloquy of a Student

Rajashree Yogananda



We come from a family where the passion for Karnatak classical music runs deep. Hence it is no surprise to me that classical music has been our staple diet every day! My aunts

Karnataka Kalashree Late G.V.Ranganayakamma, G.V.Neela and uncle G.V. Krishnaprasad have dedicated their lives to this divine art form. This culturally rich environment has been our second home and all of us in our family have inculcated and imbibed all this. I can say that it has made us aware of our tradition, the rich legacy left behind in music by all the poet -saints, maestros and the effort it takes to preserve, propagate and at the same time make this generation be interested and take an active part in it. I can proudly say that SRLKM is striving to do all this. It also goes without saying that all of us in the family are students of our aunts who have nurtured and taught us the nuances of music and so much more. Now, being in the other part of the globe in the USA with my daughter Ranjani for time being, there has been this feeling of being uprooted for both of us and have certainly missed being part of all the cultural events of SRLKM which are so dear to me and my daughter. Come Sankranthi music festival or the mega opus Spring music festival or the Founders day programme this feeling is much more acute.

One of the aim of SRLKM has been to propagate our classical music and to reach out to a wider audience. SRLKM's brilliant new venture with Shaale Live wherein most of their

programmes are webcast live is like answer to our prayers. From the very first webcast which started with SriRanjani Santhanagopalan to the new year 2014 programme of Prince RamaVerma and Amrutha Venkatesh to the 8-day sankranthi music festival has been a runaway success all the way. We also got to listen to Kalavathy Avadoot live in the February spring music festival and the award function of "Sangeetha Vedantha Dhureena" by SRLKM on the culmination day of the Spring music festival to violin maestros Vidwan Mysore M.Nagaraj and Vidwan Dr.M.Manjunath which was webcast live was really enjoyable; it was like being able to participate in all the live proceedings there, to hear all the distinguished guests noble speak plus listening to the awe-inspiring violin duet concert live has filled the lacuna which was very much there in us.

This new venture by SRLKM with Shaale Live has made us stay connected to our home institution which was hitherto unimaginable. We get to listen to most of the concerts live and gives us the feeling of concert experience though not being there physically. The same can be said about other rasikas who will not be able to make it to the venue for various reasons.

I have to be honest and say that sitting inside the sabha ambience and seriously listening to the music concerts with fellow rasikas is a totally different experience and that is how one has to go about it; but in its absence, this comes as close as one can get to that . My heart swells with gratitude and I pray to God to let SRLKM continue its magnificent journey in music for years to come.

Karnataka Fine Arts Council (KFAC) Regd.

An important announcement

Karnataka has been at the forefront of promoting Indian Fine Arts over a period of time through various organisations and temples. So much so, that Karnataka is recognised as the hub of cultural activities.

With an intent to further this image of Karnataka and to promote Indian Fine Arts on a larger scale, 10 prestigious organisations have come together to form Karnataka Fine Arts Council (KFAC). The main objectives of this Council are to promote fine arts and work for artiste's and sabha's welfare by liaising with the Government, organise conferences and summits, institute fine arts scholarships to the economically underprivileged artistes, produce documentaries, etc. The 10 organisations are :

The Bangalore Gayana Samaja
Sri Rama Lalitha Kala Mandira
BTM Cultural Academy
Ananya GML Cultural Academy
Nadasurabhi Cultural Association
Sree Guruvayurappan Bhajan Samaj Trust
Bharatiya Samagana Sabha
M A Narasimhachar Music Foundation

Vishesha Fine Arts
Ranjani Fine Arts

To actively and aggressively encourage Karnatak Music among the young, KFAC is very happy to announce " Kalavanta 2014", a grand 8 day National Level Karnatak Music Youth Festival between 18th May and 25th May, 2014 at The Bangalore Gayana Samaja. This will feature 14 concerts of 1.5 hours each by the most talented youth across India which will culminate in awarding the prestigious "Kalavanta" award for the best performing artistes. A distinguished panel of judges will adjudicate the concerts and will also factor "audience's voice". In addition to a citation and prize money, the winners will also get to perform in the member organisations of KFAC over the next one year.

This is the biggest event to encourage the youth to take to Karnatak Music. Everyone is welcome to this event, which will also be webcast live.

With several such initiatives, KFAC plans to make Karnataka "the" destination for youth activities in fine arts during May and June.

Team KFAC - The Magnificent Ten



Vasanthotsava (Spring Music Festival) of SRLKM

Sudha Prakash

It is that time of the year when Bengaluru waits with bated breath.... Expectation starts building up from the end of the previous year, with Bengaluru's rasikas, NRI's and even rasikas flying in from other parts of the country – such has been the brand built by this institution which has been dedicated to music, since it's inception almost 6 decades ago.

Prior to the 'Vasanthotsava', is the Thyagaraja Aradhana hosted by the institution which is held at the Devagiri Temple, every year led by veteran musician Sangita Kala Acharya, Vid. Neela Ramgopal, and participated by young and old musicians – vocalists, violinists, mridangists. This year, in what was probably amongst his last public appearances, SRLKM was blessed with the presence of Vidwan Shri Dr. R K Shrikantan, who stayed on right until the end of the event – the event was beamed on shaale.com.

Frenzy was building up towards the February 2nd commencement of the festival, with many calls, emails, coming into the institution, with press announcements, et al... and finally it was February 2nd.... The carpark and hall were full by 4.30 PM, rasikas held their breath as a radiant Vid Bombay Jayashri walked in, at a quarter past 5; short of sitting on the roof, there were people everywhere – on the stage, on the aisles, in the passage way, in the foyer, everywhere... Vid Bombay Jayashri, ably and aptly accompanied by Vid H N Bhaskar on the violin, Vid Ramana Murthy on the mridangam, Vid Giridhar Udupa on the Ghatam, presented a wonderful concert which had the audience sitting up right until the end, punctuated by thunderous applause right through the 3 hour-plus rendition – Mohana raga, Kapi Raga-tana-

pallavi, Simhendra madyama were the highlights of this concert.



A view of the audience gallery at Gayana Samaja

During his brief address, Hon Secretary Shri G V Krishnaprasad announced that next year's awardee was Vidushi Bombay Jayashri Ramnath.

The second day featured Vidwan Sanjay Subrahmanyam – on a Monday, for a 5.45 concert, the parking lot was full by 5 PM! And Vid Sanjay Subrahmanyam accompanied by his dream team of Vid Varadarajan on the violin, Vid Neyveli Venkatesh on the mridangam and Vid Gururaj on the Khanjira, presented an absolute cracker of a concert – if the rare Darbar varnam set the tone for the concert, a rare 'pallandu' in Nattai, a detailed natabhairavi followed by Sri Valli Devasena pathe and an absolute brilliant Kambodi (Raga-tana-pallavi) were the highlights of the concert.

Vid Kalavathy Avadhoot, presenting a concert on Day 3 - accompanied by Vid Mathur Srinidhi, Vid Anoor Ananthakrishna Sbarma, and Vid B S Arun Kumar presented a scholarly concert – well-supported by the accompanying artists, Vid Kalavathy regaled the audience with inter alia Ritigowla, Todi, Kalyani - audiences

beyond Bengaluru and those indisposed to travel upto Bangalore Gayana Samaja were fortunate to witness this concert webcast via shaale.com

Vid Sudha Raghunathan's charisma on and off-stage and her hordes of fans particularly were in full force on Day 4, especially since she was awarded the prestigious Sangita Kalanidhi award by the Music Academy in the recently concluded conference; a point to note that Vid Sudha was awarded the 'Sangeetha Kala Dhureene' by SRLKM in 2013. In this edition of the Vasanthotsava too, Vid Sudha regaled the audience with her sprightly, energetic and bhava-laden music, responding to many requests from fans as well – Mohana, Shanmukhapriya, Mandari were the highlights of the concert. Vid Embar Kannan on the violin was superb, as was Vid Neyveli S Skandasubramaniam on the mridangam, well-supported by Vid R Raman on the morsing.

On the 6th of February, Vid T M Krishna (TMK) was featured accompanied by the prodigious talent of Akkarai S Subbalakshmi on the violin, Vid K Arun Prakash on the mridangam and Vid Guruprasanna on the Khanjira. The concert was preceded by a brief announcement of the book authored by TMK, 'A Southern Music – the Carnatic Story' – the stage setting with the percussionists on either side and the violinist and vocalist facing the audience, had the audience waiting in anticipation.... Violinist Akkarai Subbalakshmi was indeed fabulous in both leading and following the main (?) artist.... A moving todi Raga-Tana-Pallavi, poignant maanji, lovely dhanyasi were the highlights of the concert.

The next day – the 7th of February, was truly a spiritual journey for the hundreds of rasikas assembled for the musical discourse of Kuchelopakyam of Vid Vishakha Hari -

accompanied by B. Ananthakrishnan on Violin H.S. Sudhindra on Mrudangam Sukanya Ramgopal on Ghatam. There were many who were left teary-eyed after the moving discourse where many felt closer to God – such is indeed the power of Smt Vishakha Hari's rendition – a packed house, asking for more...

The penultimate day hosted the "most happening" artists of our times – the 'RaGa' sisters as their referred to – Vid Ranjani-Vid Gayathri - accompanied by H.N. Bhaskar on Violin, Delhi S. Sairam on Mrudangam, G. Omkar Rao on Ghatam – a rocker of a concert to yet another totally packed house – the concert highlights – again a 3 hour-plus concert – included – a lovely harikambodi, a wonderful varali, an exquisite bhairavi, a delightful tri-raga raga-tana-pallavi (saraswati, lalita, durga).

The concluding day – the 9th of February featured the 'Sangita Vedanta Dhureena' Awardees the exemplary Mysore Brothers – Vid Mysore Nagaraj and Vid Mysore Dr. Manjunath – at the glittering award function, the Chief Guest was Sri Sri Sri Shivaratri Deshikendra Swamiji of the Suttur Mutt, the Guest of Honour was Shri Tiru Dasa, Director of Krishna Kalakshetra (ISKCON), who showered their blessings on the Mysore Brothers.

The event was followed by a magnificent concert by the Mysore Brothers – the 'double' mridangam of Vid Patri Satish Kumar and Vid Arjun Kumar added the verve to an already lively concert! (more details of this award programme on page 7)

Clearly spring music festival is drawing unprecedented audience and the message is loud and clear - there is huge patronage for the right music that is organised well.

SRLKM Homage to HIS MASTER'S VOICE

Rajashree Yogananda

It is with profound grief, a sense of disbelief while words fail to address Srikantan sir in the past tense. Somehow, when we looked at this diminutive, towering grand old man, so full of life and his never ending, never diminishing zest for music, we were lulled into a false sense of security that he would be there with all of us, teach us, guide us, and as a beacon for all in the music world for more years to come.

His relation with SRLKM goes way back in time. The founder of SRLKM Late Sri Vedantha lyengar and Srikantan sir had a wonderful rapport and their passion for music was the binding factor which bonded them so very beautifully. He was already a name to reckon with in the field of music. My aunts Karnataka kalashree late Smt. G.V.Ranganayakamma and Smt.G.V.Neela had this innate desire to learn under him. Given those times, they had to be ferried to his place in a tanga. His home was a musical hub with him in the centre of all activities. Hence, he very graciously offered to come to their place in Sannidhi road to teach them. This also speaks volumes of the regard he had for their father Sri Vedantha lyengar. It was then that young Krishna Prasad, founder secretary SRLKM came to know him and regarded

him with awe. RK Sir would fondly call him 'Kittu' and that is what he was to him to date and the wonderful relationship bloomed.

In the absence of Sri G.Vedantha lyengar because of his early demise, Srikantan sir became the fatherly figure for SRLKM and their mentor, guide and philosopher. His immense respect and love for Sri Vedantha lyengar made him suggest that it would be befitting to constitute an award in his name and confer it to maestros who have excelled and carved a niche in the musical field. Thus the award "Sangeetha Vedantha Dhureena" was duly instituted by SRLKM with a cash of one lakh rupees, a silver medal and a citation. The very first recipient of this award was Dr.M.Balamuralikrishna. Needless to say, SRLKM conferred Srikantan sir this award in the year 2012 and he honoured them by accepting this award and later gave a stellar concert steeped in tradition much to the delight of all the rasikas.



Dr. Srikantan at SRLKM with Vid. GV Neela and GV Krishnaprasad

He was actively involved with SRLKM and when he was requested to conduct classes at their premises to benefit students of all ages with his immense knowledge, wisdom and expertise, he was all for it. Infact, he led from the front.

Srikantan sir, an acclaimed teacher, in his nineties was the first to be there in the class very much before time, sitting in his chair and going through all that he planned to teach for the day. The classes started and ended on time and he was enthusiasm personified. The students got to learn much more than the kritis he taught. His whole hearted commitment to his work - and it was not that he was teaching for the first time, his discipline, time management, patience and at the same time making it interesting and lively. It was a lesson in life for all of us to learn.

He actively participated in SRLKM music appreciation programmes and when there was a debate on adherence to tradition versus innovation he was all for tradition at the same time change he said could be brought in only if it enriched the music. He led their annual

Thyagaraja Aradhana festival and it was his way of paying tribute to the poet saint even at this age. When the Devagiri temple trust decided to honour SRLKM's Smt G.V.Neela for her contribution to music this year, it was very befitting that she received the award in the presence of her teacher, in January 2014. Little did anyone know that God had decided that Srikantan sir should be there with us to enjoy his music and singing come February.

We are privileged that we were there during his time and able to listen to him. Legends like him never die but live in the hearts of all the rasikas and the innumerable students he has left behind. Truly a treasure trove of legacy. SRLKM offers its homage to this fatherly figure who was with them more or less since its inception. Adieu Siri Kantan sir!!

Sanjay Subrahmanyam at Spring Music Festival

Vidhushi Amrutha Venkatesh

The Superstar among Musicians Sri Sanjay Subrahmanyam performed on February 3rd as part of Sri Rama Lalitha Kala Mandira's spring festival. He started the concert with a rarely heard beautiful Pada Varnam in Darbar set to Ata Thaalam. The sprightly Pallandu Pallandu in the Raga Naatta had everyone in the audience swaying to the upbeat rhythm in the song and the wonderful percussion support of Sri Neyveli Venkatesh. A short alapana sketch of the Raga 'Gundakriya' was followed by Tyagaraja's 'Intanuchu Varnimpa Tarama' and Kalpana Swarams for the same. Sri Sanjay then sang elaborate and exploratory Hamsadhwani Alapana for Patnam Subramania Iyer's 'Marachedi Nyayama'. The Swara patterns

with the ending theme 'Sa Ri Ga' were very sweet and put a smile on the faces of the audience. Mutthuswami Dikshitar's 'Sri Mathrubootham' in Kannada was next. The main Raga for the evening was Natabhairavi. Both Sri Sanjay and Sri Varadarajan kept including really apt phrases from 'Sri Valli Devasenapathe' in the Raga Alapana. I could hear many in the audience humming along when Sri Sanjay started this composition of Papanasam Sivan. Sri Sanjay sang very lilting Neraval and Swarams at 'Maamavasada Shiva Kumara'. Sri M. Gururaj on the Morsing was a welcome addition to the team of Sri Sanjay, Sri Varadarajan and Neyveli Sri Venkatesh.

The enjoyable Thani showcased the prowess of both the percussionists. A Yamuna Kalyani Kriti 'Vidhi Chakradula' was the filler followed by a magnificent RTP in Kambhoji. The Pallavi line was 'YaarpOy Solluvaar Enakkaana Perayum Kaanom' set to two cycles of Tisra Triputa (I Kalai). A powerful round of Thodi Swarams, a Huseni with all the characteristic phrase, a melting Neelambari and a joyful Tilang constituted the Ragamalika Swaram segment. The Tilang Swaram round merged

into Ramakrishnaru Manege Bandaru in Tilang, a composition of Purandara Dasa. 'Emandune' a Javali by Dharmapuri Subbarayar, Solla Sollavarmam Enayya in Behag (Doraiswamy Kavi) and a Tiruppugazh brought the curtains down on yet another very memorable concert of Sri Sanjay Subrahmanyam and his team of Sri Varadarajan, Sri Neyveli Venkatesh and Sri M. Gururaj for Sri Rama Lalitha Kala Mandira at the Bengaluru Gayana Samaja.

'Sangita Vedanta Dhureena' for Mysore Dr. Manjunath and Mysore Nagaraj

At the glittering award function on 9th Feb, the Chief Guest was Sri Sri Sri Shivaratri Deshikendra Swamiji of the Suttur Mutt, the Guest of Honour was Shri Tiru Dasa, Director of Krishna Kalakshetra (ISKCON), who showered their blessings on the Mysore Brothers. The award ceremony was attended by many leading musicians of Bengaluru, office bearers of various sabhas and music rasikas – what stood out was the brothers' humility, despite their overwhelming achievements and fame all over the world – in the acceptance speech, they spoke of the high standards set by their father, Vid Mahadevappa and attributed their success to his strict upbringing and discipline. The award carried a purse of Rs. 1 lakh and a citation and a medal. The Mysore Brothers and the invitees spoke of the yeomen service rendered by Sri Rama Lalitha Kala Mandira in the field of music.



The event began with a prayer rendered by - students of the institution Smt Lakshmi and Smt Ramya – the event was MC'd by young vocalist Priyanka C Prakash (disciple of Sangita Kala Acharya Vid Neela Ramgopal); Shri D R Srikantiah and Shri Yathiraj, President and Vice-President of the institution garlanded the Chief Guest and the Guest of Honour – the citation was read out by Shri G V Krishnaprasad and Shri Yoganand.

All the speakers, the dignitaries as well as the awardees, spoke of the yeomen service rendered by Sri Rama Lalitha Kala Mandira for the past several decades – the founder G Vedanta Iyengar's contribution was extolled - Vidushi G V Neela, late Vidushi Ranganayamma and Honorary Secretary G V Krishnaprasad's services came in for special appreciation from all the speakers.

The event was extremely well-attended with an overflowing Bangalore Gayana Samaja and concluded with a wonderful concert by the Mysore Brothers

Role of AIR in Preserving Music Past, Present and Future

Sri. NS Krishna Murthy, Retired Station Director, All India Radio

1. We should at the very outset, examine the significance and relevance of the topic in today's context. Karnatak music as we are practicing and listening today has an unbroken tradition of roughly Four centuries. No doubt the concert pattern has changed in keeping with the tastes, needs, aspirations and life style of people in general. For instance, elaborate Ragalapana and Pallavi used to be the main stay of all concerts which would last nearly Four hours in the past. It used to be Raga oriented and highly scholarly presentations intended mainly for the well initiated audiences. Now a days it is difficult to hold the audiences for more than Two to Two and half hours however good the concert may be.

2. In order to make music palatable for those who were interested but not well versed in the intricacies and technicalities of classical art and to bring in greater variety in a concert, the number of Krities or compositions was increased substantially. Thus we see the emphasis in a concert shifting from Raga to Kriti based. We should also not forget the fact that Ragas assumed new dimensions beautifully couched in the compositions which serve as a ready reckoner for understanding the basic characteristics as well as subtleties of Ragas.

It is due to the serious pursuit with great reverence to the classical forms of art which has been mainly responsible for the survival of art in its traditional purity in general barring a few aberrations here and there. It is remarkable indeed though the theory or the shastra (Lakshana) aspect of music is handed

down to us by scholarly treatises, practical aspect (Lakshya) has flown uninterruptedly from person to person.

. Music Sabhas came into being in South India about a century ago enabling real connoisseurs and students of music to enjoy music of very high standard in their own vicinity. Artists also considered it a matter of privilege and prestige to perform in the sabhas to well informed and genuinely interested audiences and naturally the concerts in the sabhas used to be of a high standard.

The next and perhaps the most significant stage of bringing Music to the door step of common listener was the advent of radio in our country. This happened about Seventy Five years ago when organised radio network took concrete shape. Even before that low power radio stations were functioning in princely states like Mysore and Travancore where the rulers were great patrons of fine arts and Musicians from all over the country vied with one another to be recognised by the rulers as Asthana Vidwans (court musicians) or to be invited to perform on special occasions. The radio stations in the princely states would take advantage of the presence of Vidwans in their towns and offered programs much to the delight of the handful listeners those days.

Right from its inception All India Radio has been giving lion's share of its total broadcast time to Music. There was a time when as high as Seventy percent of its broadcast time was devoted to music programmes. After the country attained independence and Five year

plans were embarked for all round development of the country, Radio got a big boost realizing that in a traditionally rich in its diversified culture and predominantly illiterate country like ours, radio with its easy and wide reach could be effectively used for disseminating cultural values and information to the vast multitude of people sprung far and wide. The policy makers with a scholarly person like Dr. B.V.Keskar as the Information and Broadcasting minister emphasised that radio should be the seat of the very best in Indian Culture and literature. It may be recalled that it was during his long tenure prestigious programmes like the National Programme of Music and Radio Sangeet Sammelan were introduced with the primary intention of familiarising North Indian Music in the South and vice versa. A noteworthy attempt made in AIR was the setting up of National Orchestra with highly gifted artists like Pandit Ravi Shankar, Pannalal Ghosh, T.K.Jayarama Iyer, Emani Shankara Shastry as conductors. It was an attempt in harmonious blend of Hindustani and Karnatak systems of Music.

Much before the National programmes were thought of the Southern stations were broadcasting weekly concerts on Fridays and Tuesdays featuring the top most artists of that period, Mysore Vasudevacharya, Tiger Varadachar, Ariyakudi Ramanuja Iyengar, Musuri Subramanya Iyer, Madurai Mani Iyer, G.N Balasubramanyam, M.S.Subbulakshmy, T.R.Mahalingam, T.N.Rajaratnam Pillai to name a few. A budding artist Lalgudi Jayaraman would walk nay, run miles to be able to sit in front of the speaker installed in the public office in the tiny village of Lalgudi to listen to the radio

concerts of the veterans, for affording a radio set at home was out of reach for most of the people particularly in a remote village. Lalgudi recalls he would hurry back home and reproduce the intricate and rare items or sangatis he had heard over the radio until he had learnt them to perfection. This he says, stood him in good stead later in his illustrious career when he had to faithfully reproduce (more often than not even improvise) while accompanying those very artists whom he had heard over the radio years ago, in concerts in Madras or elsewhere. Apart from featuring well known artists in its program schedule, what is worth noticing is that All India Radio provided opportunities for budding artists to show case their talent and come to lime light. The late Kayanaraman disciple of GNB once said a successful concert in AIR used to fetch him at least Three Katcheries in marriage receptions! Many a senior musician like Rallapalli Anantha Krishna Sharma, T.K.Jayarama Iyer, Chittore Subramanya Pillai have in their presidential addresses in the annual Conference of Chennai Music Academy have acknowledged the significant role AIR has played in propagating and preserving Classical Music.

When we talk of preserving music, archives as an important institution needs to be emphasised. In fact the 78rpm records done about Eighty to Ninety years ago give us a glimpse of the status of music and the caliber of artists of that era notwithstanding the short duration and poor recording technique available then. Which rasika would not be thrilled even to this day when he listens to Musuri Subramanya Iyer's Nagumomu, B.S.Rajaiyengar's Jagadodharana, Mali's

Ninnuvina 'MS's Nee Irangal or GNB's Vasudevayeni! It is unfortunate only a few of those gems have survived thanks to the efforts of a few enthusiasts who have put in great deal of efforts in collecting the records in whatever condition they were found and refurbishing them. AIR has also done marvelous job in this regard.

Facility of recording for longer durations came much later and it took much longer for AIR to introduce recording in a systematic way. Just imagine what a treasure it would have been had AIR been able to record and preserve all the live Friday and Tuesday concerts of those stalwarts in their peak form. Those were the days when magnetic tapes had to be imported and the quantity of tapes supplied to stations was very meager with the result recordings had to be erased in order to use the same tape for fresh recordings. The process of recording and rerecording would go on until the magnetic coating would have completely vanished. I can tell you from experience that M.D.Ramanathan's RTP had to make way for K.V.Narayana Swamy's recital the next day or for a recording an agricultural expert for broadcast in the rural Programme a day later. It was a continuous process of losing precious material either because of lack of resources or concern for preserving for posterity.

By the time AIR realised the importance of preserving music of the golden era, most of the senior artists were fading away or had passed their prime. It is unfortunate but true that most of whatever is available today in our archives cannot be said to represent the best of that period. Recordings of Ustad. Bade Gulam Ali sahib, or Ustad Amir Khan Sahib or T.R Mahalingam which have been released as

commercial CDs for instance bear ample testimony to my observation.

AIR has taken a significant step of late of completely revamping the archives by digitising all the recordings in its possession and categorising them according to their intrinsic value. What is significant is the new thinking that archival material should not be viewed in terms of its utility for future broadcasts only but also as an authentic source of research material. This exercise has been undertaken for both music as well as spoken word recordings. In Bangalore station for instance, where I was associated with this important and pleasant task, we were able to identify nearly One Thousand hours of Music recordings for preservation from Five Years to Fifty years depending their technical quality as well as programme content.

So far I have discussed the situation prevalent until AIR was the sole custodian of archival music in the public domain. The situation is entirely different as of now. There are several institutions and individuals who have been releasing outstanding music of old masters as well as the current musicians of high calibre in CD, MP3 format and in U tubes from their private collections. You can store hours and hours of recordings of your choice in the hard disc of your computer or in a pen drive of the size of your little finger. Good thing about the present scenario is music to suit diversified tastes is easily accessible to anyone anywhere. Performances of old masters held in prestigious sabhas in places like Chennai and elsewhere are available in abundance.. Prestigious institutions like the Madras Music Academy, Bangalore Gayana Samaja, Ananya Sangraha in Bangalore have built up excellent

archives which is made easily accessible to those who are interested.

Today Karnatak Music appears to be at cross roads. While on the one hand there are optimists who believe that our classical tradition has lived for centuries and it would continue to survive for years to come. On the other hand a sizable section of the older generation are apprehensive that in view of the change in the lifestyle of the present day youth and the impact of mass media like FM radio and cinema on their minds, there may not be many to patronise or care for Classical Karnatak Music. There is also a popular trend amongst the youth who seem to have a greater affinity for Hindustani Music may be because of its melodic predominance as against the rhythmic emphasis (Tala) in Karnatak Music. This makes it all the more important for AIR to strive harder than ever before to nurture and preserve the best of music for posterity.

We have been witnessing the sorry plight of Nagaswaram today. None of the Sangeeth Sabhas care to feature this ancient instrument considered as Mangala Vadya in their concert schedule. No other instrument can delineate Ragas with such gay abandon as only

Nagaswara could do. . It is only AIR which features Nagaswara programmes regularly on par with other instrumental music and vocal recitals in its programme schedules even to this day. Padam and Javali are totally extinct from the concert platform these days. There are other musical forms which have more or less suffered the same fate. . These are some areas in which AIR has an edge over other cultural organisations and perhaps could play an important role in preserving and propagating precious material which otherwise would soon be forgotten. The monopolistic scenario no longer exists for AIR to be complacent. AIR as a public institution has the onerous responsibility of upholding the cultural and traditional heritage of India even it means catering to a small segment of its listenership. The Amrita varshini channel of AIR Bangalore which is totally dedicated to Classical music is a highly laudable venture in this direction although it caters to a small area in the city because of its low power (5 kw). It is worth examining whether the programmes on this channel could be shared with the other transmitters in the moffusil areas where there is great dearth of facilities for listening to good music.

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.

Forthcoming Programmes

Special Programme 6th April, Sunday at 5.30 pm



Chi. Ramana Balachandran (child prodigy) a disciple of Smt. B. Nagalakshmi, and hailing from Karikudi Sambashiva Iyer family will be presenting a Grand Veena Concert at Sri Rama Lalitha Kala Mandira. He will be accompanied by Chi. DR Chethan Murthy.

“Raga Laya Prabha” Award 2014 15 June 5.30 pm RV Dental College auditorim, JP Nagar, Bangalore



Amritha Venkatesh and Ashwin Anand will be awarded “Raga Laya Prabha” by SRLKM on 15th June 2014. 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. The award carries a cash prize of rupees Twenty Five Thousand and a citation.

The function will be followed by a vocal concert.

Malladi Suribabu, Malladi Sreeramprasad, Malladi Ravikumar - Vocal
S Varadarajan - Violin
Mannargudi Eswaran - Mrudangam
GS Ramanujam - Ghatam

Begum Parveen Sultana 14th September, Sunday 2014 at RV Dental College, JP Nagar



Watch out for more information in our next edition

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Karnataka Fine Arts Council Regd. Presents

National Youth Festival - 18 to 24 May, 2014

All Concerts will be held at the Bangalore Gayana Samaja auditorium
(Concert 1 will be between 5 to 6.30 pm and Concert 2 will be between 6.45 to 8.15 pm)



18 May 2014 (Concert-1)

Aishwarya Vidya Raghunathan-Vocal
Aditi Krishnaprasad - Violin
Akshay Anand - Mrudangam



18 May 2014 (Concert-2)

Karthik Narayanan - Vocal
Dilip KJ - Violin
KH Vineet - Mrudangam



19 May 2014 (Concert-1)

Apoorva Krishna - Violin Solo
NC Bharadwaj - Mrudangam



19 May 2014 (Concert-2)

NJ Nandini - Vocal
R Ragul - Violin
Sumesh Narayanan - Mrudangam



20 May 2014 (Concert-1)

Vivek Sadashivam - Vocal
MP Aditya - Violin
Trichy Aravind - Mrudangam



20 May 2014 (Concert-2)

Sriranjani Santhanagopalan - Vocal
M Rajeev - Violin
Arjun Ganesh - Mrudangam



21 May 2014 (Concert-1)

MB Ramya and Ambarish Amaravadi
- Veena Duet
Anoor Vinod Shyam - Mrudangam



21 May 2014 (Concert-2)

Vinay Sharva - Vocal
Mysore N Karthik - Violin
BS Prashanth - Mrudangam



22 May 2014 (Concert-1)

Heramba & Hemantha - Flute Duet
Dinesh Kumar - Violin
Sunil Subramanyam - Mrudangam



22 May 2014 (Concert-2)

Shraddha Mohan - Vocal
Sindhu Suchetan - Violin
Kishore - Mrudangam



23 May 2014 (Concert-1)

R Ashwathnarayanan - Vocal
Vittal Rangan - Violin
Akshay Ram - Mrudangam



23 May 2014 (Concert-2)

Manda Sruti Ravali - Vocal
HM Smitha - Violin
VS Raghavan - Mrudangam



24 May 2014 (Concert-1)

Soumya Sridhar - Vocal
Sangeetha - Violin
Adamyia Ramanand - Mrudangam



24 May 2014 (Concert-2)

Priyanka Prakash - Vocal
Papu Gnanadev - Violin
L Subramanyam - Mrudangam