

Sri Rama Lalitha Kala Mandira (R.)  
(Member of Bangalore Fine Arts Council)  
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# Lalitha Kala Tharangini

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# Tribute to Dr. Sudha Ragunathan

SRLKM applauds and congratulates Sudha Ragunathan  
on being conferred the title “Sangeetha Kalanidhi”

by

The Madras Music Academy on 1st Jan 2014.

We are proud that this felicitation follows her being honoured with  
“Sangeetha Vedantha Dhureene” by us on 10th February 2013.



## January 2014

Dear Readers,

Vid. G Harishankar was an unsung hero of Karnatak music who set standards that are very difficult to surpass for the present generation. It goes without saying that, the most current day practitioners follow his techniques and playing style. On the occasion of his Punya thiti falling on the 11th of Feb, I am happy to bring an article on his technique and playing style.

Starting this edition, your magazine will carry series of article on Thyagaraja's kshetra kritis. I am sure you will find the stories absorbing and enriching.

Vid. KS Kalidas (disciple of the maestro Palani Subramanya Pillai) gave a Lec-Dem on "The Evolution of Mridangam in South India" at Tag Centre, Chennai recently. I am glad the same is made available to our readers in this issue.

Unique reality show "Naad Bhed - Mystery of Sound" sponsored by SPIC-MACAY and Doordashan unearthed young musical talent in the country. We carry a short report as we await telecast of the final phases of the show.

I wish you all a Happy New Year and a happy Sankranti.

Anand S

Contributors to this issue:

Mangala Karthik, Bangalore Amrit, Bangalore S Shankar, Guru KS Kalidas, Sukanya Narayana, Deepa Ganesh (Courtesy "The Hindu")

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**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 Sankranti and Spring music festivals. Mandira also takes pride in conducting music awareness program, music workshops, Lecture demonstrations etc. Entry to all program conducted by the Mandira is free as the aim of the institution is to enable everyone to listen to the best of the music and to propagate Karnatak Classical Music.

**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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# The splendour of Saint Thyagaraja's kshetra kritis - Lalgudi Pancharatna

*Mangala Karthik disciple of Vidwan Lalgudi Jayaraman*

“Ee Puramuna baagu kaapuramu seyuvaa - repunyamu jesirol?” (“What merit people must have done to live in this place!”), wonders the saint composer even as his musical genius weaves many different and somewhat unusual textures of raga Todi. The song is ‘Gatinivani’ and the place referred to is Tapastirthapura. The composer is none other than Saint Tyagaraja, the bard of Tiruvaikyaru. Relative to Tiruvaikyaru, Tapastirthapura—identified on the map as Lalgudi - is across the river Cauvery. Tyagaraja’s outpouring of song in praise of the deities of this place form a quintet which we know today as the Lalgudi Pancharatnam; ‘GatiNivani’ is one among them. Thiruthuvathurai is yet another of the various names of this holy village that houses the temples of Siva and Parvati which according to legend have been worshipped by Vyasa and Indra. Here, Shiva is “Saptarishiswarar” and Parvati is “PravridhaSrimathi”. Of the five Lalgudi Pancharatna kritis, two are addressed to the former and three to his consort.

Lalgudi is in the Tiruchirappalli district of Tamil Nadu. To many, the place is immediately associated with none other than violin legend Sri Lalgudi Jayaraman. The Lalgudi Pancharatnam itself has an intimate connection with this musical colossus. His great grandfather, Rama Iyer was a direct disciple of Tyagaraja and it was at his invitation that Tyagaraja visited the place. To Tyagaraja, it was an invitation he could not but accept. Proximate as it is to Tiruvaikyaru, it was also renowned as Siva’s abode on earth. To Tyagaraja, if the famous Vaishnavite centre of Srirangam near Tiruvaikyaru was “BhulokaVaikuntham”, Lalgudi was “BhulokaKailasam”.

Tapastirthapura enjoyed both puranic glory and historical importance. The temple in which Saptarishiswarar and PravridhaSrimathi are enshrined has hymns written by many Saivite saints as far back in time as the 7<sup>th</sup> century. Inscriptions reveal that it was an important place of worship in the time of the Cholas and



Deities of Tapastirthapura (Lalgudi) - Saptarishiswarar and PravridhaSrimathi



the Pandyas before them. It is said that the town got its current name of Lalgudi when an invader from the north saw the towers being painted red ('lal' in Urdu).

The Lalgudi Pancharatna kritis are among Tyagaraja's 'ksetra kritis' or compositions inspired by holy places. Though not as itinerant as his equally illustrious contemporary Muthuswami Dikshitar, We know that the saint travelled to many places at one stage of his long life. True to his calling, he then composed songs on the local deities. Kovur, Srirangam and Tiruvottriyur each have the distinction of inspiring Tyagaraja to compose pancharatnams in praise of their deities. Among these, 'DariniTelusukonti'(SuddhaSaveri) of the Tiruvottriyur set, 'ORangashayi'(Kamboji) of the Srirangam set and 'KoriSevimparare'(Kharaharapriya) of the Kovur set are well known songs. Lovers of Karnatak music can therefore savour a rich set of five pancharatnams including the famous 'ghana raga pancharatnam' kritis ('Jagadananda-karaka and others). This classification does not include equally meritorious kshetra kritis, like 'Teratiyagarada' in raga Gaulipantu in which Tyagaraja appeals to Tirupati Venkateshwara to open the doors to him.

Turning our attention to the songs comprised in the Lalgudi pancharatnam, we may note that they form an important set among Tyagaraja's compositions on Siva and Parvati which are relatively few compared to the abundance of kritis on Rama, his ishtadevata or favourite deity. The kritis are in the ragas Todi, Kamboji, Kalyani, Madhyamavati and Bhairavi. While mostly they may be called stutis or laudatory pieces, the Todi kriti 'GatiNivani' is different from the rest for being a plea. The tune of the song carries this mood very well.

The opening phrase 'GMD,,,', which includes a fine sweep from M to D, not only brings out the quintessence of Todi but sets the mood of the composition right at the start. Of course, this kind of a synthesis of tune and lyrics to go with the mood of the composition is one of the hallmarks of his kritis. The starting phrase is also unusual among his many compositions in the raga Todi. The entire kriti features many panchamavarjya phrases that are quite striking.

'Isa Pahimam' and 'MahitaPravridhaSrimati' are in the brighter Kalyani and Kamboji respectively. Both are compact and relatively fast paced and also carry a 'madhyamakala' passage. The latter feature is noticeable for its thrifty use in Tyagaraja's compositions. In 'Isa Pahimam', Tyagaraja seems to intend the kriti to be bilingual. The pallavi and anupallavi give the impression that this is a kriti in Sanskrit. But the three charanams that follow have a significant Telugu component, especially the second charanam which is rarely sung. The song also features some of the natural constructs which make the words sound as easy on the ear as the tune. The anupallavi ending with the word 'jagad' connects well with the pallavi to become "jagad-isa". Similarly, when the first and last charanams loop back into the pallavi, the word "saptarish(i)isa" is constructed artfully and lends a very good effect.

The linguistic skill of the composer is also seen in these kritis. 'MahitaPravridhaSrimati' which is entirely in Sanskrit has some interesting wordplay. The goddess is addressed as 'vaidEhlpaahOdari', meaning Rama's sister (v a i d E h l p a a h = R a m a ) . 'rAjashekharAtmabhUvirAjarAjasannute' is 'she who is propitiated by Siva, Brahma and Vishnu (rAjaSEkhara = Siva, AtmabhU = Brahma, and

virAja = Vishnu (virAja = garuDa, his master is Vishnu).

'Lalithe Sri Pravriddhe', which like 'MahitaPravridhaSrimati' is addressed to the goddess, encapsulates a lovely Bhairavi and is probably the most well known song in the set. The goddess is referred to as 'IAvaNyanidhimati' - the repository of elegant beauty itself. She is also someone of profound or evolved intellect: 'pravRiddhaSrlmati'. And she resides in Tyagaraja's soul: 'tyAgarAja-mAnasa-sadanE'. Here, tyAgarAja can refer equally to Siva and to the composer himself.

'Devasri' in raga Madhyamavati is again on Siva and is quite unique for its rhythmic framework. While it is set in the seven beat cycle of the misra chapu tala, the pallavi and anupallavi begin after 3 aksharams of the tala. This gives a unique quality to the movement of the song. Like 'Isa Pahimam' and 'MahitaPravridhaSrimati', this kriti also carries a 'madhyamakala' passage. 'Devasri' is rarely heard and among some known renditions is one by M S Subbulakshmi. She was taught this kriti personally by Lalgudi Jayaraman who has formalised and reinforced the existing tunes of

the kritis. Indeed, the Lalgudi pancharatnam remains to this day a treasured family inheritance of Lalgudi Jayaraman's family, with the authentic tunes of the songs being handed down from generation to generation.

To us, the kritis not only form part of the immense and rich heritage that Karnatak music boasts of but are also a reminder of the times when art and music were said to be divinely inspired. The precincts of a centuries-old temple like the one at Tapastirthapura carry a special aura formed and nurtured by the devotion of thousands. Would those ancient pillars whisper something to us if we stood among them? Maybe yes, maybe not. But the experience would surely be enriched by recalling and sharing stories historical or mythological. Mythology tells us that the seven rishis - Atri, Brighu, Pulastha, Vasishtha, Gauthama, Angeerasa and Marichi - were absorbed by Siva here after they prayed to him to be relieved of a curse; thus the name Saptarishiswarar. Even today the seven rishis stand at the temple entrance as they welcome the visitor. Chiselled as they are in stone, they would have welcomed Tyagaraja too, the sculptor of kritis.



Seven Rishis were absorbed of their curse by lord Siva hence the name  
"Saptarishiswarar"

# The Legend G Harishankar's everlasting contribution to Khanjira

*Vidwan Bangalore Amrit*

Sri G.Harishankar is the son of Sri T.T.Govinda Rao, who was a disciple of Pudukkottai Sri Ramaiah Pillai. Sri Ramaiah Pillai was a disciple of the 'Inventor of Khanjira' "Laya Bramham" Pudukkottai Sri Manpoondiya Pillai. Thus he became the torchbearer of the Pudukkottai tradition and carried it on by adding his own color to the instrument and its rendition.

At first, his father Sri T.T.Govinda Rao tutored him Khanjira, at the age of five. Then he had his training of Mridangam under Ramanathapuram Sri C.S.Murugabhoopathy. Sri Sankara Sivam, elder brother of Sri CS Murugabhoopathy, who was known for his mastery over laya and calculations, also guided Sri Harishankar at a later stage.

The turning point came when Sri Palghat Mani Iyer himself tutored Sri Harishankar in Rishi valley school, where Sri Palghat Mani Iyer spent his last years. This was possible due to Smt.MLV's strong recommendation. Sri Palghat Mani Iyer himself used to play Khanjira. He was very happy about Sri Harishankar's talent of playing Khanjira, understanding the intricacies of laya and modifying the rhythmic patterns in to various other forms without spoiling its aesthetics. Sri Palghat Mani Iyer gave Sri Harishankar several tips & guidance towards modulation and refinement in the playing and also gave references as to how Sri Dakshinamurthy Pillai & Sri Palani Subramanya Pillai used to play the Khanjira. Sri Harishankar was moulded to become a rare star shining in the art of Khanjira.

## Different Playing Techniques of Sri G.Harishankar

Sri Harishankar revolutionized the art of playing Khanjira. He is a rare phenomenon as far as Khanjira playing is concerned. He improvised the presentation to such great levels that anybody who took to Khanjira after him, tried to either follow, imitate or mimic his style and technique, in some or the other aspect. Sri Harishankar sir's playing became the benchmark for the next generation of Khanjira artists.



Sri. G Harishankar and Sri.TK Murthy

Sri Harishankar was unique in many ways. Firstly, he learned the Khanjira first and then the Mridangam, unlike his predecessors who were either Thavil Vidwans or Mridangam Vidwans who then took up to Khanjira. There was an extra-ordinary aspect in this too. He used to play the Khanjira in right hand and Mridangam in the left hand. The point we have to note is that his Mridangam playing technique did not favor his Khanjira playing. From this we



can understand that the Khanjira playing techniques can be developed individually without having the technical knowledge of Mridangam playing. But knowing Mridangam helps a great deal in the presentation and blending of Khanjira with Mridangam and represent patterns that have similarities.

### **Uniqueness of G.Harishankar's Style**

#### **1) The tone of the instrument**

The tone of Sri Harishankar's Khanjira is very different to that of the earlier artists. Previously, the tone of the Khanjira set to a tone that was much lesser than the tone of the Thoppi (right side of the mridangam) of the Mridangam. Because of this setting, the tone of the Khanjira was sometimes not so audible and less vibrating & sustaining. Sri Harishankar set the tone to a higher level to get even a richer Naadam with vibration and sustenance. The tone is set either to the Mandra Sthaayi 'Gandharam' or to the Mandra Sthaayi 'Panchamam' of the main pitch that is set for the concert or to the level of the Thoppi, if it is suitable. In this way, the Khanjira tone sounds musical too. In some other occasions like in Percussion ensembles, the tone is set to a comfortable level of the instrument. This level sounded very different and refreshing to hear. Now, this has become the standards for setting the tone of the Khanjira in concerts. There is one more aspect to this. There are certain frequencies which are heard better in certain levels like the mid & high frequencies. Each individual instrument has a different shape & make. Due to this factor each instrument has its own unique fine tone. In each instrument there is a fine setting that highlights the best out of that particular instrument. This tone

setting helps us judge this factor & set the instrument's level.

#### **2) Holding the Instrument**

Sri Harishankar held the instrument facing the chest. Earlier some people held it near the lap and a little upwards according to their convenience. In this position some times the instrument could not be even seen from a distance. Sri Harishankar's position of keeping the instrument upright caught the attention of the audience easily. Besides this, importantly, this position helps the movement of the right hand to move front, back, out and in with great ease. At this height the variations in the hand movement is much more easy than at any other position. It is also to be noted that keeping the instrument higher than the chest doesn't help the playing. Sri Harishankar's position of holding the instrument is now followed widely.

#### **3) Playing technique**

Sri Harishankar's playing technique is the best technique to play the Khanjira. He literally played anything and everything on the Khanjira with this technique. He has played some unimaginable phrases on the Khanjira. His amazing speed & clarity enthralled both the musicians and the listeners. Many a times, people could not figure out what happened and he would have completed the rendition within a flash. His playing was remarkable and unbelievable.

#### **4) Usage of Fingers and Palm**

Sri Harishankar played a lot of things on the Khanjira that were said to be impossible on this instrument. The reason behind this playing was the technique he adopted. His fingering

techniques are unique and apt for Khanjira playing. He made a lot of formations for an effective & clear rendition of the compositions on the Khanjira. Some of them are very easy to follow & play and at the same time appealing to the ears.

#### 5) Usage of the index finger:

Guruji used a great deal of index finger strokes in his playing, which gave more scope for attacking play. Especially the 'Thom' was used extensively with a lot of power on to it. He also played phrases that were towards the middle of the instrument. He used the tips of his fingers to play such strokes that made those combinations sound much better. The pivoted stroke of the index finger to the center of the Instrument is one of his trademark Strokes.

#### 6) Frequencies:

Khanjira, as everyone says, has two basic sounds the base & the sharp sound. The sharp tone is the 'THA' & the base sound is the 'THOM'. But there is an important frequency which is never been said or explained. That is the Mid frequency. The syllables that represent this frequency are the 'DHI' & 'NAM', which are played at the centre of the instrument. 'DHI' played with the index finger to the centre & 'NAM' played with the middle finger & ring finger to the centre.

Sri G. Harishankar extensively used this mid frequency strokes in his playing. That is one salient feature of his playing style. The combinations with these frequencies like 'KiTa' & 'ThaKa' were a main part of his style.

Some of the basic phrase like

*'Ki Ta' - Nam Dhi*

*'Tha Ka' - Dhi Nam*

*'Jho Nu' - Thom Nam*

*'Tha Ka Dhi' - Dhi Nam Dhi*

*'Ki Ta Tha Ka' - Nam Dhi Dhi Nam*

Some phrases with the combination of Base & Mid frequency like

*'Jho Nu Tha Ka' - Thom Nam Dhi Nam*

*'Jho Nu Ki Ta' - Thom Nam Nam Dhi*

Some phrases with the combination of Base, Mid & Sharp frequency like

*'Tha Ka Jho Nu' - Tha Thom Thom Nam*

*'Jho Nu Tha Jham' - Thom Nam Tha Thom*

Using these smaller basic phrases, Sri Harishankar developed bigger complex phrases like

*'Jho Nu Jho Nu Tha Ka - Jho Nu Jho Nu Tha Ka - Jho Nu Tha Ka' -*

*Thom Nam Thom Nam Dhi Nam - Thom Nam Thom Nam Dhi Nam - Thom Nam Dhi Nam*

*'Jho Nu Jho Nu Ki Ta - Jho Nu Jho Nu Ki Ta - Jho Nu Ki Ta' -*

*Thom Nam Thom Nam Nam Dhi - Thom Nam Thom Nam Nam Dhi - Thom Nam Nam Dhi*

*'Jho Nu Tha Ka Jho Nu - Jho Nu Tha Ka Jho Nu - Tha Ka Jho Nu' -*

*Thom Nam Tha Thom Thom Nam - Thom Nam Tha Thom Thom Nam - Tha Thom Thom Nam*

*'Jho Nu Tha Ka Jho Nu - Tha Ka Jho Nu - Jho Nu Tha Ka Jho Nu' -*

*Thom Nam Tha Thom Thom Nam - Tha Thom Thom Nam - Thom Nam Tha Thom Thom Nam*

*'Jho Nu Jho Nu Tha Jham - Jho Nu Jho Nu Tha Jham - Jho Nu Tha Jham' -*

*Thom Nam Thom Nam Tha Thom - Thom Nam Thom Nam Tha Thom - Thom Nam Tha Thom*

*'Jho Nu Jho Nu Tha Jham - Jho Nu Tha Jham - Jho Nu Jho Nu Tha Jham' -*

*Thom Nam Thom Nam Tha Thom - Thom Nam Tha Thom - Thom Nam Thom Nam Tha Thom*

### **Tha\_kitathom**

This is one formation extensively used by Sri Harishankar. This can be placed as a high speed equivalent to any three-letter phrase like 'thakita'.

This can be added to various combinations like *Dhi\_Tha\_kitathom*, *Thom\_Tha\_kitathom*, *T h a \_ D h i \_ T h a \_ k i t a t h o m*, *Tha\_Ki-Ta\_Tha\_kitathom* and so on.

### **Thom\_Tha\_kitathaka**

This is the most famous phrase that Sri Harishankar played invariably in all his performances. He played this particular phrase in various Nades in all speeds. It is a trademark phrase of Sri Harishankar. This can be added to other phrases to form bigger phrases like *Thom\_Dhi\_Thom\_Tha\_kitathaka* and its variations.

### **Tharikitathom**

This phrase is a high speed equivalent to a three letter phrase like 'thakita'. This is a much difficult phrase when compared to 'Tha\_kitathom'. Sri Harishankar played this phrase with such comfort that he made it look very easy, but actually it is not. This can be modified as 'thakatharikitathom', 'thakathakatharikitathom' and can be played together.

### **Tharikitathom\_kitathom**

This is a high speed equivalent of a five letter phrase 'tha dhi gi na thom'. This was used in earlier days too. But the speciality of Sri Harishankar was that he could play this in the 4<sup>th</sup> kala i.e. 8 letter per beat. He played this repetitively in different nades like khanda & tishra nades. The next level development of this phrase is 'Kitathaka Tharikita Thom'.

### **Tha\_kitathakathom\_kitathom:**

This is a high speed equivalent of a six letter phrase 'tha dhin gi na thom'. This was used in earlier days too. Sri Harishankar used this as a variety in tishra nade and made use of other similar forms like 'tharikithakathom\_kitathom', 'thom\_kitathakathom\_kitathom'. He also used 'thom\_kitathaka' in the place of 'thom\_kitathom' and played it as 'Tha\_kitathakathom\_kitathaka' and others likewise.

### **Patterns in Nade and jathis**

Sri Harishankar's approach of playing the nades or the jathis was very close to that of a Mridangam or a Thavil. The usage of the Sharp, Mid and the Base tone were very appropriate and some times sounded just like a lead percussion. This made the patterns sound more musical and appreciable by the common listener too.

Sri Harishankar very effectively used the variation in the application of pressure at different phases. The stroke in his playing could be measured to perfection. He could shift the pressure on to any other syllable in the formation and make it sound different.

### **7) Usage of Gumkis**

Sri Harishankar was known for a well-balanced, measured, appropriate usage of



'Gumkis' in his playing. He never used unwanted 'Gumkis' in his rendition. His usage of 'Gumkis' also followed the 'Gumki' playing style and pattern of the Mridangam. He actually did not play many 'Gumkis' in the way one would have expected. He never allowed an unwanted 'Gumki' to spoil the feel of the nade or the jathi pattern. He used it like 'salt to the food'. This was a benchmark set to the playing technique of Khanjira.

#### 8) Calculations and Korvais

Sri G. Harishankar was like camphor. He could understand any calculation that was played on the spot and could replay it immediately. He not only did this but also made variations within those compositions, within the available time. He also was a master at playing any given korvai in tishra. He reproduced the korvai played on stage in many speeds on the spot. Otherwise, he mostly played korvais set by senior artistes.

The most attractive point in his performance is to play the reverse of a pattern. This was never done before. It is sheer genius that he did this with absolute confidence and ease. He left the musicians and listeners spellbound with this feature of playing in the ending of a korvai reverse. He often did this in the Korraippu. Korraippu is like a question answer session.

Some times he used to reverse the whole question and give it back as an answer. Any Khanjira or ghatam artists prior to him did not do this fete. This gained popularity and not the audiences but the artistes also started to watch out for this in the 'Thani Avarthanam'.

His fillers were literally fireworks. He waited for empty spots and fill in with such intensity and clarity that it used create a spur of excitement.

Sri G. Harishankar was a rare phenomenon that happened to Khanjira. Though some things can be taught, they can be achieved only by god's blessings & rigorous practice. Sri G. Harishankar had both in him. The flashes he played were not fluke; rather it was God's gift to him.

Sri G. Harishankar is the role model for Khanjira & its playing Technique. Anybody can take up his style and continue playing for many years. But one thing is for sure, reaching his standards is simply impossible. To play like he played on this simple looking one headed frame drum is a Herculean task.

Sri G. Harishankar is the Icon of 'Modern day' Khanjira and the mark he has made in the field of percussion is astounding. This shows the 'Legacy of a Genius'.



Bangalore Amrit is the son of Virtuoso Violinist Vidwan Sri BASAVANAGUDI G.NATARAJ. He started learning Mridangam at the age of 5 from Vidwan Sri M.VASUDEVA RAO & continued training under Vidwan Sri A.V.ANAND. He had the fortune of learning Khanjira under "Khanjira Maestro" Legendary Vidwan Sri G.HARISHANKAR. Bangalore Amrit is the worthy successor to the throne of his Guru Sri G.Harishankar. He is upholding this tradition of Khanjira playing & taking forward his Guru's Legacy to greater heights.

The above article is an excerpt from his prize winning Lec-Dem during the Annual Conferences and Concerts at The Madras Music Academy in the year 2011.

## Mysore Violin Brothers - Karnataka's pride

*Sangeetha Vidhyanidhi S Shankar*



The legendary violinist Maha Vidwan T. Chowdiah put the name of Karnataka on the national map of Karnatak Music. The Violin brothers Vidwans M Nagaraj and Dr. M Manjunath

have done the same, on the international level.

Their virtuosity in playing both as solo artists and accompanists has won them many National and International awards. The latest award with the title “Sangeetha Vedantha Dhureena” (with a cash prize of of Rs one lakh) , bestowed on them by Sri Lalitha Kala Mandira is another feather in their cap, which they undoubtedly deserve.

The greatness of the Mysore Brothers is that they are able to cater to the listening pleasure of both the learned rasikas - the classes - and the layman listeners - the masses - with equal ease and perfection, a quality rarely found in accompanying artists. They profess that violinists can be perfect musicians, only if they are able to adroitly face the challenges thrown by stalwart main artists, an advantage of being exposed to varied styles of music.

The Mysore Brothers proudly attribute their success to their Mentor-father Vidwan S Mahadevappa, who was on the faculty of Fine Arts College, Mysore for 26 long years. Vidwan Mahadevappa is a perfectionist who put them under strict regime and would not tolerate a single lapse during teaching or

practice. In reply to a question "Is it a fact that you scold your children for even simple mistakes?". Sri Mahadevappa replied “Yes, very true. Otherwise the audience will!” This is the attitude which every artist who wants to be perfect, needs to adopt.

They were made to accompany every artist who visited their house and that is the secret of their success as excellent accompanists. It is no wonder that they are TOP graded artists of AIR and DD. Sri Nagaraj is a staff artiste of AIR Mysore. Dr. Manjunath is a faculty member of Fine Arts College, Mysore and is a regular invitee at many of the International Music conferences held across the globe to present papers, which he does with remarkable clarity, in his unique lucid style.



The Mysore Brothers have accompanied stalwarts like Vidwans Semmangudi, KVN, Dr. Balamuralikrishna, DKJ, Madurai Somu, DR R.K Srikantan, T.V Sankaranarayanan, O.S Thyagarajan, Dr. N Ramani, Sikkil Sisters,

Gotuvadyam Ravikiran and many others. They also have the credit of performing Jugalbandhi concerts with V G Jog, DR Rajam, Shivakumar Sharma, Vishwamohan Bhatt, Ustad Zakir Husain and a host of other Indian artistes and a few Western musicians.

The exemplary behavior of the elegant brothers, both on and off the stage, has won them a large number of fans and friends throughout the globe. Several of their disciples are now leading musicians in their own right.

It is also joyous to note that Master Karhik and Kumari Kruthi - the children of Sri Nagaraj and Master Sumanth - the son of Dr. Manjunath are following the footsteps of their fathers with their promising performances,

undoubtedly under the guidance of their illustrious grandfather Sangeetha Kala Ratna Sri Mahadevappa.



Sumath, Karthik and Kruthi

May this musical family continue to nurture generations of worthy musicians of Karnataka.

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### **Dr. R Sathyanarayana is honoured with Fellowship from Central Sangeeth Natak Academy, N Delhi**

Dr. R. Sathyanarayana, an internationally reputed musicologist and danceologist was born in Mysore on May 9, 1927. He belongs to the lineage of Saint Composer Tyagaraja and hails from a family of several generations of artistes and scholars.

He started learning music at the young age of five years from his mother Varalakshmi who was the foremost disciple of Veena Sundara Shastri of Mysore Royal Court.

A M.Sc. (Chemistry) degree holder, Dr. R Sathyanarayana has obtained Ph.D, D.Litt from Mysore University and D.Litt (Honoris Causa) from IKSU University, MP. He has taught Chemistry, Karnatak Music, Musicology and Danceology.

The musicologist has been honoured with the Golden Jubilee Award of Mysore University for highest creative research in Fine Arts and Languages three times, Karnataka Rajyotsava Award, Karnataka Sangeetha Nrutya Academy Award apart from honorific titles like Mahamahopadhyaya, Rashtrabhooshana, Sangeetha Kala Rathna, Samhitacharya etc.

The Musicologist has led many cultural delegations to Europe, UK, USSR, China, Singapore and Malaysia etc. and participated in hundreds of conferences and seminars on Indian Music.

Apart from this, he has presented papers on Ayurveda, Astrology, Yoga Shastra, Mantra Shastra, Psychology and Acoustics in relation to Indian music and dance. He has presented more than 70 research papers and published more than 200 articles.



## Evolution of two schools of Mrudangam

*Vidwan and Guru KS Kalidas*

The four southern states of Tamilnadu, Andhra, Kerala and Karnataka have since ancient times, shared a common culture, be it music, dance, sculpture, painting, architecture etc. with regional variations and off shoots. Besides classical art, the folk arts of these regions had a local flavours, all their own, but at the classical level, there was a unity of sorts.

Thanjavur, in particular, had been ruled by dynasties of Tamil kings, Pallava, Chola and Pandya and later by Nayaks (Telugu speaking sub-ordinates of Vijayanagara kings) and Marathas. Telugu was the court language during the times of Nayaks and even later and it is no surprise that many composers composed kritis and other pieces in Telugu.

From the 14th century up to the annexation of Thanjavur by British, the whole Deccan was under constant turmoil with territories changing hands between Hindu and Muslim rulers frequently. For about 4 decades, Madurai and a large part of Tamilnadu was under Muslim occupation (Madurai Sulthanate) and even much later, Tiruchirapalli and places like Dindigul had been ruled by Muslims. When the Mughal empire collapsed, the Marathas exercised power over almost the whole of India.

Thanjavur especially was a pot-pouri of cultures and assimilated the cultures those who ruled it during different times although it did retain a large part of its history and heritage. To a large extent, Thanjavur reflected the ethos of the whole of South India. As regards music, there are many references regarding its practice in Sangam literature as also in inscriptions on temples. Sculptures in South Indian temples do indicate a variety of instruments used by artistes for music and dance.

Music and dance can not do without the percussion instruments and the names of “Thannumai”, “Muzhavu”, “Maddalam” etc. are found in literature and sculpture. Inevitably, we see an instrument very much like the present day mridangam. But the mridangam as it exists today and the method of playing it, has no doubt been derived from that which the Bhagavathars of Maharashtra who were masters in Bhajans and Harikatha traditions brought with them. With Shivaji's coronation in the west, large scale expansion of Marathas in to different parts of India took place and one such region was Thanjavur and surrounding areas. In Thanjavur, local vidwans took to Harikatha exposition and



Narayanaswamy Appa



Kumbakonam  
Azhaganambi Pillai

Pudukottai Manpoondia Pillai  
and Muthiah Pillai

this resulted in Mrudangam attaining popularity and attained a prominent role in Bhajans, Harikathas and dance, which then was known as “Sadir”. In course of time, it also sealed its place as an accompaniment to concerts, which in the earlier years were confined to the palaces and a few social and religious functions.

The first mrudangam player we are aware of is Thanjavur Narayanaswamy Appa although before him there were generations of Marathi Mrudangists. During the time of Appa, non-Marathis of the area also took to playing Mrudangam. The well known figures that we are aware of in the Thanjavur school of development of mrudangam, besides Narayanaswamy Appa are Thukaramappa, Kumbakonam Azhaganambia Pillai, Thanjavur Ramdas Rao, Thanjavur Vaidyanatha Iyer, Muylathoor Sami Iyer, Das Swamigal and Palghat Mani Iyer.

Nadaswaram and Tavil had survived these developments and had since ancient times, retained their undiluted purity. Lacking the advantages of the mrudangam in terms of tonality, the Tavil had created a niche for itself due to its arresting sound and laya intricacies. Almost all temples in Tamil Nadu had their Nadaswaram and Tavil Vidwans and Pudukkottai, which is just about thirty miles from Thanjavur was no exception. A palace employee who was in-charge of lighting and maintenance of lanterns in Pudukkottai palace, Mamundi (the corrupt form of Manpoondi, a name of Lord Shiva) had a natural talent for laya and he underwent formal training under a local Tavil Vidwan, Mariappa Pillai. Manpoondia Pillai is credited with designing the a one-sided percussion instrument called the Kanjira and played whatever his Guru thought on Tavil. He also travelled widely and got Kanjira to be an instrument worthy to be included in classical concerts. He came to be known as “Laya Brahman” in his own life time. His famous disciples include the great Pudukkottai Dakshinamurthy Pillai, Palani Muthaiah Pillai (father of Maestro Palani Subramanya Pillai), Ramanathapuram Chitsabai Servai (father of Sankarasiva Bhagavathar and CS Murugaboopathi), Pudukkottai Ramaiah Pillai, Thiruchendur Ramaiah Pillai and Seithur Jamindar, Sevuga Pandi Thevar. Vocalist Konerirajapuram, Vaidyanatha Iyer and father of Tamil theater Sankaradas Swamigal also trained under him. In the 20th century, Palani Subramanya Pillai and Ramanathapuram CS Murugaboopathy of Pudukkottai school attained great fame along with Palghat Mani Iyer of Thanjavur school.

Within about fifty years of establishment of the two schools, exchange of ideas between the two schools started through itinerant musicians and when sabhas and Radio and recording facilities came up in later decades, the exchange and adoption of ideas hastened up. Only Palani Subramanya Pillai and Palghat Mani Iyer styles survived the mid fifties of the twentieth century and the sharp differences that existed before their advent disappeared.

Today in the 21st century, only occasional glimpses of what was Thanjavur and Pudukkottai schools are visible and that too with old timers! It is however, an undeniable fact that these schools were wholly responsible for development of aesthetic and technical elements to make mrudangam playing today.

(The Author is a mrudangam vidwan, connoisseur of classical music, and a keen follower of young talent)

## Scholarly concert by Manda Sudharani at SRLKM

Vidhushi Sukanya Narayana



Vocal : Manda Sudharani  
Violin : B.K.Raghu  
Mrudanga : G.S.Ramanujam  
Morching : V.S.Ramesh

Music students are advised to listen to veteran musicians and attend as many concerts in order to enrich their “Manodharma”. Smt. Manda Sudharani presented one such scholarly and highly educative concert at the SRLKM. She is a First Rank Holder in M.A.Music(1993) from A.P. University and a student of Vidwan Ivaturi Vijayeshwara Rao. She has mastered singing of Varnams and Pallavis in Shatkala and her Shatkala Pallavi has been archived by AIR. She is an ‘A Top’ artist of AIR and DD. She has been honoured with numerous awards and accolades for her achievements in India and abroad.

Manda Sudharani opened her concert with the Bharavi Varnam “Veeriboni” set to Chaturashra triputa Tala in Mishra Nadai instead of the conventional Khanda Atta thala. After a brief but comprehensive Alapana of Raaga Naata, Muthuswami Dikshitar’s “Swaminatha” followed. She embellished the kalpana swaras with very attractive Swara

passages from Sri. Thyagaraja’s Pancharatna Kirti.

Though her sore throat troubled her in traversing the higher octave, her effortless and breezy rendering of ragas and high speed Kalpana Swaras reflected her Swara Sadhana and Asura Sadhana.

‘Atukaradani’ in raga Manoranjani was followed by Reethigowla raga and krithi ‘Janani ninuvina’ of Sri. Subbaraya Sastry. A fast “Vara Raga Laya” in Chenchu Kambodhi Raaga had captivating Kalpana Swara. She sang a rare krithi ‘Kalaye’ in Kaapi Raaga set to Khanda Triputa Tala of Sri.Vasudevachar. A detailed Purvikalyani and Dikshitar’s Krithi ‘Meenakshi Memudam Dehi’ was highly evocative. While rendering Sri.Swathitirunal’s ‘Bhogeendrashayinam’ in Kunthalavarali Raaga, she deftly combined Chaturashra Nadai with Khandanadai during the charanam Kalitanuta sanyasi...The phrases Sulalitakara Mahisham, Kandita Sesaduritam, Malayacalendra Vinutam, Kancana Vimana Lasitam are set in Chatusram (Taka dimi Taka dimi Taka dimi) so was the treatment.

The highlight of the concert was RTP which is her forte. The Pallavi ‘Ananda Sundara Nava Mohana Nanda Nandana” in Mohana Raaga, was set to Khanda Triputa Tala in Thrishra Nadai.

Young and talented Vidwan B.K.Raghu played on the Violin excellently both while accompanying and while playing Raaga and Kalpana Swaras. Vidwan Ramanujam on Mrudangam gave excellent support to the



Vocalist. The audience enjoyed every Avartana of his Thani. The tuneful Morching support rendered by Vidwan V.S.Ramesh added to the liveliness of the concert.

Smt. Sudha Rani sang 'Govindamiha' in

Bageshri, a Javali in Behag and concluded the concert with a Thillana in Raaga Kadanakutuhala of Dr. M.Balamuralikrishna.

All in all, a laudable concert at SLRKM and the knowledgeable crowd thoroughly enjoyed it.

## Sriranjani Santhanagopalan at SRLKM

Courtesy "The Hindu"



Vocal	: Sri Ranjani Santhanagopalan
Violin	: Charulatha Ramanujam
Mrudanga	: Tumkur B Ravishankar
Morching	: Tumkur B Shashishankar

Sriranjani Santhanagopalan's strength is clearly alapane, her raga delineation. In her three-hour vibrant concert at Sri Rama Lalitha Kala Mandira recently, this young musician who has already been recognised by various music organisations for her talent, sang an excellent Karaharapriya. In the lush expanses of this ghana raga, Sriranjani wove together ideas and chaste expressions, creating a kaleidoscope of rich music vocabulary. She has a fine manodharma and has a good control over the Karnatak idiom when she sang alapane for "Paradevata Brhatkuchamba" in Dhanyasi. Her Raga-Tana-Pallavi in Nalinakanti was exquisite, a piece that listeners will remember for long. She invested her intellectual and creative self wholly and what flowed was a remarkable composition, that effortlessly held many ragas together.

However, for an artiste who holds so much promise, Sriranjani must give more body to her music. Imperfections of voice are hardly an impediment for great music. One could hardly hear the sahitya, or did the raga bhava come through during the rendition of the kritis, owing to too many voice modulations. Her singing must certainly become more robust and gain more intensity, given her talent and commitment.

Charulatha Ramanujam was extraordinary on the violin, while mridangam by Tumkur B. Ravishankar was good in patches.

*Sri Rama Lalitha Kala Mandira brought their concerts online starting with Sriranjani Santhanagopalan concert. All concerts including the Sankranti festival concerts are available in our archive. Do visit "<http://new.livestream.com/shaalelive>" if you would like to view/listen to these concerts.*

## Role of Rasika in a concert

*Sachi R. Sachidananda - a music Rasika*

It was a snowy November in 1978. I was in my twenties, visiting Berlin as a part of a UN study team. One Saturday afternoon, across from my Penta Hotel On Kurfuerstendamm, I saw a cultural-events ticket office. I was suddenly tempted to attend a symphony performance in the land of Beethoven and Wagner. At the tickets counter I came to know that there was indeed that afternoon a Berlin Philharmoniker performance, but all tickets were sold out. Seeing my disappointed face, the girl told me I could go and try my luck at the auditorium for last-minute cancellations.

In cold and wet weather, I went by bus to the Philharmoniker. I stood for a couple of hours patiently in the outdoor line along with other hopefuls. Finally, just minutes before the bell, I was rewarded for my persistence with a DM 12,- ticket.

Soon, a most spectacular performance of the Beethoven's Fifth Symphony commenced and straight off blew me away into stratosphere. The music of the Fifth began with incredible impact, and built up inside me a musical thunder and lightning show. Everyone around me was soaking in a heavenly experience, swaying their heads and bodies, but nobody made any bodily sound at all until the short pause after the first movement. Thus it went on for the rest of the performance, with absolute immersion of everyone all around, the only sounds emanating from the performers.

Was that ethereal experience simply the work of the immortal Beethoven, brought to life by the famed Philharmoniker orchestra, led by the excellent conductor, aided by the 'stimmung' of

that unique amphitheatre? All this, yes. But emphatically I feel that the unified soul of an audience in utter receptivity was a critical factor in it all. And that, to my mind, epitomises the rasika's role in a musical performance.

I have experienced similar ecstatic musical moments in the Mysore Bidaram Krishnappa Rama Mandira, Shastri Hall in Mylapore, and also in the Navaratri mantapam in Trivandrum.

Let us now look at today's connected world, wherein one can access over the Internet classical music e.g.. Carnatic music, that too of the best quality, from across the world, performed at any point in time during the past six decades. We can carry digital music files and weblinks in our pockets and hear the music of our choice round the clock. Does all this connectivity improve our quality as rasikas!? In my opinion, NO.

We in fact have come to take the music for granted. There is a real danger that the rasika thinks today that he needs to do very little to experience the music, apart from 'accessing' it via a download or an app on some device.

I once listed some of the things I can do to become a better rasika:

1. Be on time for the concert. A late entry is not a sign of importance but conceit and disrespect.
2. Buy a ticket. Spending money on music is one of the best ways to spend your savings.
3. Choose your favourite spot in the concert hall, based on your preferences for a view of the artistes and your safe position vis-a-

vis the loudspeakers. Go early to get your favourite seats.

4. Respect each artiste- every moment of music is a gift- fresh and enjoyable.
5. Listen. Don't sing along.
6. Keep your knowledge to yourself. Don't try to impress others.
7. If you do put tala, be discreet and correct.
8. Listen totally. No chat, paper or magazine browsing!
9. Avoid toilet breaks.
10. Applaud if you enjoy. It is a good exercise.
11. DON'T walk out during the tani avartanam. It is an insult to the percussionists and a disturbance to fellow rasikas.
12. Devote time to read about the history of music, about composers and great musicians. Classical music is an acquired taste. A deeper understanding helps you to scale its heights of glory.
13. Do not compare - comparing artistes or banis or performing styles is collecting wasteful baggage. Without such baggage, you can heighten your sensitivity and enjoyment as you listen to a live performance.
14. Go home and savour the lyrics later. It is a good after-taste and elevates your mood.
15. As a rasika, what is the one thing you can do to improve the quality of music!? Attend concerts.
16. Sit through and encourage the artistes. By attending ten concerts with this attitude, you can be sure of at least two or three memorable performances.

17. Prioritise your musical experience over other mundane activities.

18. Get into focus groups or sabhas where you find like-minded rasikas. This is a Satsang!

19. Follow your favourite artistes. They sometimes give you more joy than even family and friends!

20. Catch the wave. Carnatic music is producing many great artistes and you can seek them out and enjoy their youthful exuberance and creativity.

Purandara Dasaru in an Ugabhoga states,

malagi paaDidare kuLitu keLuvanu; kuLitu paaDidare nintu keLuvanu;

nintu paaDidare nalidu keLuvanu; nalidu paaDidare swargasoore biTTenemba PurandaraviTThala

meaning: if you lie down and sing, the Lord will sit up and listen; if you sit up and sing, He will stand up and listen; if you stand and sing, He will dance and enjoy your music; if you dance and sing, He will forsake Swarga and come down to you. This shows how God is a gracious and dedicated rasika, of true music, full of involvement and joy.

All this shows that the rasika is an equal participant in the musical experience, and divinity manifests itself through not merely the true musician but also the true rasika.



## Deepa Ganesh Speaks to Sriranjani Santhanagopalan

Courtesy "The Hindu"



*MUSIC Sriranjani Santhanagopalan wanted to pursue microbiology till she realised music was her calling. This promising young, musician says she is in peaceful co-existence with forces without*

*and the music within - DEEPA GANESH*

Sriranjani Santhanagopalan is a musician one has to take seriously. Daughter of the Karnatak maestro Neyveli Santhanagopalan, this young artiste with the right attitude towards Karnatak music, had other plans for her future till she recognised the power of music within her. Articulate and talented, Sriranjani perceives that music is gruelling work and there are no shortcuts.

*You are a product of this new age – technology, social media, education etc etc. But considering that your father is a Karnatak maestro, I'm sure it was not possible to wish tradition away. For a good part of your childhood, your relationship with these things was a cursory one – but when it turned serious what were the kind of negotiations you had to make? Did you have to re-vision your future plans?*

Karnatak music has been an integral part of my life ever since I was born. I grew up in a house that is always ringing with music, visited by musicians and music lovers and the very household was run by a father who is a Karnatak music legend and a mother who is a musician herself. My school identified me by

my musical talent (to my consternation, then!) no matter how well I did in academics. Therefore, my education, technology and all the other things lived in peaceful co-existence with the Karnatak musician in me. Of course, I did not consider making Karnatak music my way of life back then because I was set on doing something along the lines of microbiology which I deceived myself into believing was my passion. But when things took a different turn and I found myself taking it up seriously, it was like a wake up call. All I had to do was realise that it is time to start relishing what was offered to me on a silver platter.

*You took music seriously after that "chamber concert". How did you start training yourself? What was your father's mode? Did you begin to see him differently in each of those roles – as father, as teacher?*

Since my formal training in Karnatak music started very late (when I was 17), I knew that I had to work doubly hard since there was a lot to learn in a lot less time. Apart from learning new kritis, I placed a lot of importance on the manodharma aspect of Karnatak music. My classes with my guru used to be cantered around ragam, neraval, swaram, ragam thanam pallavi and viruttam singing. Apart from these, we used to discuss musical mathematics over dinner or during tea time. I consider myself lucky to have a musical genius for a father since I get to hog all his limited free time to educate myself musically. That he is a loving father and an invaluable guru are like two sides of a coin. They come together and that's how I see him.

*What is your own practice regimen? Do you also believe in listening to a lot of music? From whom do you draw inspiration?*

As far as my practice regimen goes, I strive to follow what I learned from my father, the undying motto — “Start the day with music, fill the day with music, end the day with music.” My activities for the day are filled with yoga, morning akara practice, learning new songs, revising old ones, listening to concerts, reading music-related books, managing concerts, drawing out concert plans, teaching etc. Sometimes I find myself wishing there was more than 24 hrs in a day. And yes, I do believe in listening to a lot of music. If I had an entire day to myself, I would listen to music for half the day and practice the for the rest of the day. Needless to say I draw inspiration from listening to good music.

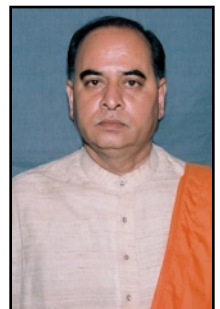
*The mood for Indian classical music is upbeat. There are so many sabhas in India and abroad, a huge number of listening public, even online, and plenty of concerts happening everywhere. In such*

*an environment, it is very easy for a musician to turn complacent. What do you think keeps an individual musician grounded? Where does introspection and self evaluation come in?*

I think I speak for all young musicians like me when I say that the current karnatak music scenario offers a lot of opportunities for us to perform and as such be involved in karnatak music activities like interviews, workshops, online projects, reality shows, recording for cds etc. This being the state of affairs, I think that it is important that we take care not to be overwhelmed or stifled or most importantly, to not let complacency seep into our systems while being involved in these activities. It is mandatory that we remind ourselves that each one of these is just another learning experience and definitely not the end of anything. Learning, constant practice and self-evaluation should be an ongoing process. It is our duty to respect this as a divine, timeless art rather than treat this as some kind of job that we can make money out of or as a casual hobby.

### **Mysore Subramanya awarded for overall contribution to fine art by Central Sangeeth Natak Academy, N Delhi**

Mysore V. Subramanya is the great-grandson of Veena Seshanna, the legendary musician of Mysore Palace and son of Swaramurthy V. N. Rao, veteran artiste of Karnataka. Hailing from such well known family of musicians, Mysore Subramanya developed interest in music from his young age. With the excellent training he received from his illustrious father and the environment of great musicians of the time, he was groomed with the lakshya and lakshana aspects of music in both vocal and veena. A student of literature and fine arts, academically he took his post graduate degree. Trained in the intricacies of the art of Veena playing and a Musicologist with deep knowledge of technical aspects of music and dance, he has specialized in the field of review of fine arts.



He has been a member of a large number of committees, both in Government and in voluntary cultural organizations, including Karnataka Sangeetha Nritya Academy. He is the recipient of several awards, titles and honours including Critics Award from Karnataka Sangeetha Nritya Academy, "Sangeetha Kalaratna" award from The Bangalore Gayana Samaja, "Jnana Saraswathi Peeth Puraskar" from Suswara, Chennai, and the titles "Karnataka Kalashri", "Sangeetha Kalabhushana", and "Sahitya Kalashree".



# Naad Bhed - The Mystery of Sound

*Music Rasika and parent of a participant*

The Society for the Promotion of Indian Classical Music And Culture Amongst Youth (SPIC MACAY) joined hands with national public broadcaster Doordarshan, to produce 'Naad Bhed – The Mystery of Sound', a national-level classical music reality show that aims at promoting and popularising Indian classical music and rewarding the best young practitioners of classical music.

The category awards include Vocal, Instrumental, and Accompanist in both Hindustani and Karnatak named after legends in the respective genres.

The competition/Reality show started in Aug 13 at all the 20 regional Doordashan Kendras. The same was telecast in their respective regional kendras. Our own DD Chandana did an excellent job with their judges being highly professional and encouraging. This was considered the Quarter-Final round.

DD Madras was chosen as the centre for Semi-Finals for Karnatak music and DD Calcutta for Hindustani music.

The grand final was held at DD Bombay, Worli over 2 weeks. A total of 72 candidates (36 Karnatak and 36 Hindustani) participated in the national finals. The official announcement of the winners as well as the telecast of the Semi finals and Finals are expected during end Jan 2014.

Actor Shabana Azmi hosted the national finals of the reality show and Panel of judges included maestros - Shiv Kumar Sharma, T N Krishnan, Amjad Ali Khan, Hariprasad Chaurasia, R Vedavalli, Parween Sultana, RK Srikantan, Girija Devi, Prabha Atre etc.

The winner in each category - Hindustani and Karnatak was awarded Rs 3 lakh each and the mega winner across these two categories a further Rs 7 lakh.

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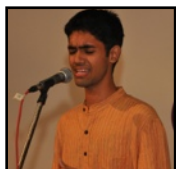
**Veena recital of Nirmala Rajasekhar** (Courtesy Deccan Herald)

Nirmala is a disciple of EP Alamelu, G Chennamma and Kalpakam Swaminathan. Nirmala mainly dealt with two ragas and two compositions of Dikshitar. In Kalavathi, she chose the composition "Kalavathi Kamala-sana Yuvati," which serves as the illustration of the raga. It is on Saraswati, the Goddess of learning, who shines as white as the rays of the autumn moon. The alap of Kalavati came as a whiff of fresh air and the raga was presented in all its attractive facets through the varying individual approaches, suited to Veena and Violin (C N Chandrasekhar) instrumental possibilities.

The finale was Gamakakriye with raga and shortish taana. Though one felt that the alapana could have been much more elaborate, it was tuneful and lively throughout. Dikshitar says in the composition (Meenakshi Me Mudam Dehi) "Goddess Meenakshi is the knowledge and also the means of knowledge. She is the victorious one, who plays ten kinds of gamakas on the Veena."

Manavayalara and Sarasa Samadhana – were fast-paced quickies. In the concluding part, the thillana (Veene Seshanna) and devaranama (Ragee Thandeera) – were also pleasing. Nirmala Rajasekhar's career needs watching. The percussion duo, C Cheluvraj and Krishna Prasad, lent whole-hearted support.

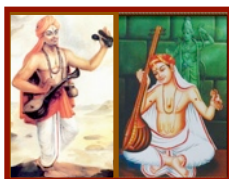
## Forthcoming Programmes



R Ashwath Narayanan will be giving a vocal concert at the Sri Rama Lalitha Kala Mandira auditorium on 30th March. Ashwath's first Guru was Smt. Jayalakshmi Sundararajan. He learnt from Sangeetha Kalanidhi KV Narayanaswamy for 3 years and is now under the tutelage of Vidushi Padma Narayanaswamy. Details are

as below;

Vocal : R Ashwath Narayanan  
Violin : Apoorva Krishna  
Mrudungam : Akshay Anand  
Date, Time : 30th March at 5.30 pm  
Venue : Sri Rama Lalitha Kala Mandira, 9th Main Road,  
Banashankari, 2nd Stage, Bangalore 560 070



### **Saint Purandradasa and Tyagaraja day 26 January 2014**

SRLKM is organising Saints Purandaradasa and Thyagaraja day at Devagiri Venkateshwara Temple on 26th Jan 2014, Sunday at 10.30 am.

### **G Ravikaran and Party**

G Ravikiran, disciple of RK Srikantan and TM Krishna will be giving a vocal concert on 23rd Feb 2014. Details are as below.

Date, Time : 23rd February at 6.00 pm  
Venue : Sri Rama Lalitha Kala Mandira, 9th Main Road,  
Banashankari, 2nd Stage, Bangalore 560 070

*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.*

## Spring Music Festival Schedule

(All Concerts start at 5.45 pm and will be held at the Bangalore Gayana Samaja auditorium)

	02-02-2014 Sunday	Vocal : Bombay Jayashree Ramnath Violin : H.N. Bhaskar Mrudangam : V.V. Ramanamurthy Ghatam : U.N. Giridhar Udupa
	03-02-2014 Monday	Vocal : Sanjay Subramanyan Violin : S.Varadarajan Mrudangam : Neyveli B Venkatesh Morsing : M. Gururaj
	04-02-2014 Tuesday	Vocal : V. Kalavathy Avadhooth Violin : Mathur R Srinidhi Mrudangam : Anoor Ananthakrishna Sharma Morsing : BS.Arunkumar
	05-02-2014 Wednesday	Vocal : Sudha Raghunathan Violin : Embar S Kannan Mrudangam : Neyveli S Skandasubramanian Morsing : R. Raman
	06-02-2014 Thursday	Vocal : T.M. Krishna Violin : Akkarai S Subhalakshmi Mrudangam : K.Arun Prakash Kanjari : G. Guruprasanna
	07-02-2014 Friday	Discourse : Visaka Hari (Kuchelopakhyana) Violin : B.Ananthakrishnan Mrudangam : H.S. Sudhindra Ghatam : Sukanya Ramgopal
	08-02-2014 Saturday	Vocal Duet : Ranjani and Gayathri Violin : H.N. Bhaskar Mrudangam : Delhi S Sairam Ghatam : G. Omkar Rao
	09-02-2013 Sunday	Mysore M Nagaraj and Mysore Dr. M Manjunath will be conferred with the title "Sangeetha Vedanta Dhureena" with a cash award of Rs. One Lakh and a Silver medal followed by a Violin Duet concert accompanied by Bangalore Arjun Kumar and Patri Satish Kumar.