

Sri Rama Lalitha Kala Mandira (R)

(Distinguished Service to Carnatic Music since 1955)

Lalitha Kala Tarangini

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TM Thiagarajan

“Raaga Laya Prabha” to SR Vinay Sharva and Ramana Balachandhran

Sri Rama Lalitha Kala Mandira awarded “Raaga Laya Prabha” to vocalist SR Vinay Sharva and Ramana Balachandhran (Veena), two upcoming youngsters from Bangalore on 12th June 2016.

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

The award function was followed by a concert of Sangitha Kalanidhi TV Sankaranarayanan in front of a packed capacity crowd.



L to R - Ramana Balachandhran, Shri. TV Sankaranarayanan, SR Vinay Sharva, Shri. GV Krishnaprasad, Shri. DR Srikantaiah, Shri. HR Yathiraj

September 2016

Karnatak music and Tanjavur are synonymous. However, there was no vocalist noteworthy from Tanjavur proper who came to the fore till TM Thiagarajan filled that void. At a time when music world was dominated by upper class, he shown like a jewel in the crown. He was probably the only Kalanidhi designated two years in advance when Academy was contemplating on either him or TNK for the award in the year 1980.

TMT is one of those gifted creative genius our music has ever produced. Semmangudi Srinivasa Iyer, his Guru has openly acknowledged that he is proud to be a guru of TMT. TMT did not clone SSI, but developed his own unique style whether it is Raga elaboration or Neraval or Swaram and has left behind a bhani of his own.

TMTs contributions to our music is enormous as a musician, composer, vaggeyakara and a great Guru. He was held very high by his contemporaries and great musicians like Tanjavur Shankar Iyer, TK Murthy, Lalgudi Jayaraman, KV Narayanaswamy, MLV etc. Sudha Raghunathan has gone on record saying MLV used to continuously seek and learn new compositions from him and she infact popularised his 'Namami Vighna Vinayakam'. Etched in everyone's memory will be his own beautiful composition 'Maname Unakku' in Ragam Varamu, his elaboration of Urmika Ragam and his own chitteswaram for 'Enthani vinavinthura'. He has left behind a treasure that our emerging musicians will do well to adopt.

TMT was a highly principled individual and stayed completely out of controversies and politics, an aspect our musicians will do well to imbibe. We dedicate this issue to Sangitha Kalanidhi Tanjavur M Thiagarajan.

Sri Rama Lalitha Kala Mandira (SRLKM) 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. SRLKM is a Trustee of Karnataka Fine Arts Council (Regd.) which is a consortium of 10 sabhas in Bangalore.

"Lalitha Kala Tarangini" publication is fostered by Sri Rama Lalitha Kala Mandira, disseminates knowledge in the area of Karnatak Classical Music and bring to light talent and excellence in this area. We believe this is just another step towards preserving and promoting this great Indian fine art.

Shylaja and Venugopal of Mysore have brought out a very nice article on the octogenarian musicologist Gauri Kuppuswamy that makes a very interesting reading.

In this edition, we feature two Gurus who have always been passionate about being a Guru and developed the next line of artistes instead of focussing only on performance.

HK Narasimhamurthy of Mysore has contributed immensely towards propagating the Parur bhani in Violin and has developed outstanding violinists like HN Bhaskar and Mysore Srikanth. Deepa Ganesh, Senior associate of LKT has presented a nice story on HKN that is a must read.

Jayashree Varadarajan pioneered music in the United States over two decades ago and is responsible for our music to flourish in that part of the world. She is a person who wants to be associated herself as a Guru than a performer now. On innumerable occasions, she has steered clear of concert opportunities to focus on developing students. I must admit, I had a very fruitful discussion about our music in the US with her.

Anand S

Contributors - Shylaja and Venugopal TS Mysore, Neela Ramgopal, Kum Arul Priya Manickavasakan and Brinda Manickavasakan, Dr. Krishna Shankar, KS Kalidas, Sachi R Sachidananda, OS Thyagarajan, CP Chikkanna, Rajashree Yogananda, Deepa Ganesh, Balachandhran, Prof. Mysore Subramanya, Dr. Sunder.

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Lalitha Kala Tarangini - Inbox

To the Editor,

June 2016 issue of Lalitha Kala Tarangini is highly informative, unique and enlightening. You have done a great job in collecting write-ups and articles from eminent persons like Chitra Veena Ravikiran, Dr.B.M.Sundaram, Naiveli Santana Gopalan, Kanjira vidvan Amruth besides homage to AV Prakash with the adoring cover page of Mrudangam maestro Karaikudi Mani have all enhanced the standard/high objectives of your magazine. The special write-ups on Karaikudi Mani are an extension of a lengthy feature on him in Sruti Magazine (April 2016 issue) published from Chennai.

I am his admirer from 1970 when I was introduced to him by the flute duo Sikkil sisters to whom he was the Mrudangam accompanist. When ever I and Kanjira vidwan HP Ramachar visited Sikkil Sisters during the December music festival, we invariably would meet with

Mani also as he was residing in the opposite house, exchanged pleasantries and brief interactions. He was very cordial and highly friendly with his visitors.

Noted mrudanga vidwan the Late Kuttalam Vishwanatha Iyer(left hander) was an astrologer too had predicted that Mani's horoscope suggested that he would lead a saintly life when myself, late Tanjore Upendran and Vishwanatha Iyer were having an informal chat in Madras in the early 1970. Iyer's prediction proved prophetic and Karaikudi Mani prefixed Guru to his name.

When percussive arts centre, Bangalore requested Mani to accept Palghat Mani Iyer memorial award, he politely declined it as he was above all these as mentioned by OS Tyagarajan. My salutations to Karaikudi Mani.

Regards,
CP Chikkanna

Dear Shri Anand,

The July issue of LKT was very good in covering varied and interesting subjects. The special issue on Shri Karaikkudi Mani highlights the enormous practice & labour he has put in to attain his present status in the music world. Hope many promising youngsters follow his footsteps; otherwise they will continue to remain what they are-promising- but not attaining it!

The article by Sailesh Ramamurthy on the making of the Flute is masterly. It is lucid, wholesome and well-documented. Sailesh is not merely a very good flautist but a good writer too. I have had extensive communication with him on various theoretical aspects of music and have been greatly impressed by the depth of his knowledge. I hope he writes frequently in your magazine on musical subjects for the benefit of readers.

The article on Thanjavur Sankara Iyer was heartwarming. He was not much of a performer in the popular sense but was a storehouse on musical knowledge. A bachelor, no doubt, he was wedded to all that was aesthetic in music. As a composer, he was unique. I had a wonderful relationship with him. In a chamber concert where I accompanied Late M A Kalyanakrishna Bhagavathar, immediately after the varnam was over, he asked me whether I was a disciple of Shri Palani - most sangeetha vidwans cannot distinguish between mridangam styles! He was a great friend and admirer of Late Vid.T Brinda.

Similarly, the article about the flautist A V Prakash was excellent, to say the least. Unfortunately, he is hardly known widely and his untimely passing is indeed a great loss to music. His greatest contribution is however, the legacy left behind in his illustrious disciples, Hemantha & Herambha, both prodigies. A guru never dies. He lives forever in his disciples. The youngsters Hemantha and Herambha will certainly bring back the exalted status of the flute which in recent years has unfortunately taken a backseat.

All in all, a wonderful issue.

Regards,
Kalidas K S

Dear Editor,

Lalitha kala Tharangini latest issue has come out very successfully this time because of various reasons. The articles are all very meaningfully written by all authors. The well researched article on Bomboo is very educative and relevant. The article on Thavil, is very informative. The doyen Shankara Iyer article is so inspiring. Parivadani's wonderful service to the music lovers is highlighted well. In total, a very high level of thoughtfulness of the editor is

felt by every one. Congratulations to the, Editor, and the producer.

Regards,
Neela Ramgopal

Having witnessed unparalleled activities of Sri Rama Lalitha Kala Mandira over many decades, we can easily say that intense Music passion of this family greatly contributed to the promotion of Carnatic Music especially in Karnataka state. Who has not felt happy seeing immense musical activity this institution has been doing with the sole intention of glorifying classical music! The Magazine is coming in a great manner with wonderful articles on various technical aspects of music. We all know how important it has been for serious music students and Musicians. Many articles written on rare technical topics with academic views are particularly useful for music research scholars alike. Very rare to find such an incredible magazine covering widest range of issues tremendously benefitting the reader with useful information, entertainment and knowledge. We are extremely proud that such an outstanding magazine on classical arts is regularly been published. We wish SRLKM all the best in its great- fruitful Journey.

Regards,
Dr. Mysore Manjunath & Mysore Nagaraj

Kalavantha 2017

Following youngsters are expected to participate in the Kalavantha 2017 youth music festival that will be conducted during January 24th to 28.

- 1) Surabhi Pustakam (Vocal) - Karnataka
- 2) Vidyanandi Gopal Iyer (Veena) - Maharashtra
- 3) Dharini Veera Raghavan (Vocal) - Maharashtra
- 4) Vivek Moozhikkulam (Vocal) - Kerala
- 5) Lakshmi Suryateja (Vocal) - Andhra Pradesh
- 6) Srinidhi Murali (Vocal) - Tamil Nadu
- 7) R Sai Vignesh (Vocal) - Tamil Nadu
- 8) Gargi Shabaray (Vocal) - Karnataka
- 9) Tejas and Pranav Manjunath (Violin Duet) - Karnataka
- 10) Bhargavi Venkatram (Vocal) - Karnataka

A Song Bird of Pudukkottai

Shylaja and Venugopal, Mysore

Madras Music Academy conferred the prestigious **Musicologist Award** of 2015 on Dr Gauri Kuppaswamy. When we were there to interview her, we were touched by the fragility of this song bird who had seen 84 summers. At the same time we were also dumbstruck by the unflinching strength and determination, which really lead her through her journey in music.

Pudukkottai in Tamilnadu is a fertile ground in terms of music and many great stalwarts like Pudukkottai Dakshinamoorthy Pillai, Mamoon-dia Pillai, Rajamanikya Pillai hailed from that place. Gauri Madam Born on 3rd August 1931 to Sri.R.Natesan and Mrs.Balakujam Natesan grew up listening to music both outside and

inside her house. Her mother was a disciple of Rajamanikya Pillai and played violin. Her maternal uncle was a great connoisseur of music, a close friend of GNB and was also running a music sabha. His palatial house was a second home for all great musicians like Semmangudi, Kalyana Raman, Mali and many others. GNB was her uncle's friend and was a father figure for her. Her house always reverberated with Sahan, Kedara Gowla, Kambodhi, Todi and Kalyani of Mali and many other ragas sung by GNB and others. She grew up in an ambience, where she breathed, consumed and draped music. In spite of it, the grandmother who was nurturing her was not for that little girl learning music formally. She had grown bitter because her own daughter's talent in music was suppressed at her in-law's house. That was a time, when prejudices against a woman of respectable family learning music still prevailed very strongly in traditional families. She did not want her granddaughter to undergo the same travails.

Somehow that fragile girl had realised her destiny. It is said that when you want to do something with all your heart, all the universe conspires in helping you to achieve that. Her uncle stood by her and listening became her aide. Listening had sharpened her sensibilities and made her extremely sensitive to the subtle nuances of music. She could notate anything that she heard just once. Each stalwart who stayed in her house taught her rare compositions, which enriched her repertoire and made her one of the richest musicians in terms of kritis. Throughout her career she had the rare privilege of all her gurus staying in her house and teaching her. Especially Kalyanaraman, who had almost become a member of her family.

The little girl prevailed upon her father to provide her a formal education in music. Finally she was enrolled to Meenakshi Sangeetha Vidya





Shale. In the school it was mandatory to sing bhajans on Fridays. In those days it was one of the forms in which music was propagated. It is interesting to note that when she was enrolled to that school, she asked her teachers to begin the lessons from Varnam. Teachers were none other than Dr. S Ramanathan, Calcutta Krishnamurthy, and with them was Venkatarama Iyer. Then she was just eight years old. They were all surprised and asked her to sing something. She sang a kriti and they were impressed as the girl sang very well. The formal classes began with the teaching of kriti. She was taught by all of them for four years. She received the first prize of her life from Dr S Ramanathan for singing **Tamasame** in Todi.

Everything came to a standstill when that girl of fourteen was married off. She went to Bangalore to her husband. Fortunately in spite of all ups and downs marriage did not sound the knell of her career in music. Notwithstanding the travails she had to suffer under her mother-in-law, her husband sent her to Madras very often to relieve her of that suffering. That

turned out to be a boon to that music hungry girl. By then Calcutta Krishnamurthy had also shifted to Madras. He continued to teach her. In the meanwhile GNB, who was her uncle's very close friend nurtured her talent, whenever she was in Madras. There was a long notebook, in which Gauri had to notate all the songs, which GNB used to sing. He made her to stay days together in his house. As she says, "I learnt almost everything by listening." He also sent Kalyana Raman to Gauri's house to teach her.

Gauri had an insatiable thirst for learning. She also frequented the house of ML Vasantha Kumari. MLV never used to sit and teach her students. Her concert stage was also her classroom. She made all her students sing with her during the concert and it was hands on experience. She also made Gauri sing with her during her concerts and taught her. Sometimes at home she used to ask Gauri, "What do you want today?" If Gauri said "Hindolam," she would say, "okay I will sing, take down." Gauri had to finish notating it by the time she finished singing. As a consequence notating became second nature to Gauri. Gauri had left no stone

unturned as far as learning was concerned. She had even frequented the house of MS Subbulakshmi and had learnt from her. She also went to Musiri, who was a wonderful teacher. This listening to and learning from highly accomplished musicians, who were very different, made Gauri to understand the uniqueness of each one of them.

In the course of the interview Gauri Madam in a very subtle manner sketched the music scenario of her teens. Musiri sang the ragas very elaborately. Usually he took compositions of very slow pace. He sang one or two compositions in two hours. Compared to him Semmanugudi had slightly faster pace, but he sang with a strong nasal accent. Brinda and Mukta also sang at a very slow pace. It was GNB, who was entirely different in all aspects of music. The birga sangatis came like flashes of lightening, when GNB sang. Listeners were enthralled by this novelty as well as by his scholarship. There was another unique feature in GNB's singing. His sangati's could be very easily followed and reproduced. Anybody, perhaps even a cart driver, could easily follow his sangatis. This was because he used straight notes and the gamakas were used very judiciously. Most of the times He used Adi tala and chose to render simple as

well as easy compositions of Tyagaraja. In fact he popularised the compositions of Tyagaraja. MLV also belonged to the same school, but her rendering of the birgas was a little different, in the sense that in the female voice they just blossomed like beautiful flowers with lot of tenderness. In terms of clarity of diction in that school nobody could parallel Radha and Jayalakshmi. Kalyanaraman was a teacher par excellence. Nobody could teach like him. He was an expert in singing the Vivadi ragas. In spite of it his scholarship had not been recognised properly.

Gauri's husband Sri Kuppuswamy though a scientist by profession and was a musicologist by passion. He took care of the family and helped in all the household chores, when Gauri had to go out for performance he supported her in all possible ways. During her heydays she was an extremely busy concert artiste. She had concerts almost every alternate day. Being a sensitive listener and also a very good musicologist, he reviewed all her concerts and gave her an impartial feedback. After shifting to Mysore she continued to learn under R.K. Srikantan, who was on staff of All India Radio, Mysore.

Gauri was not much inclined to pursue a job, as her daughter was very young. In fact it was her



husband sri Kuppuswamy, who supported and encouraged her to undergo the selection process and enter the portals of the university. Prof. P Sambamoorthy and Prof.V Raghavan were on the selection panel. Her strong grounding both in theory and practice of music eased her selection.

Entry into the Fine Arts College, University of Mysore opened a new chapter in Gauri's life. Imparting her vast repertoire in music became the mission of her life. She took teaching, research, writing and notating music very seriously. She was the last person to come out of the university library after the bell rang at 9 pm. She pursued her doctoral studies and she was awarded doctoral degree for her thesis '*A Comparative study of the scales of Karnatic and Western Music*' by Arizona University, U.S.A. She became a recognised Ph.D. guide in Mysore and Kerala Universities. In a teaching career that spanned nearly over 25 years, she guided as many as 15 students. Like her gurus GNB, Venkatarama Iyer, Kalyanaraman, MLV and others she never taught students for money. She has always thought that imparting music to the worthy is the most genuine way of preserving a tradition.

Teaching music in a university, bound by the framework of curriculum and also with students from diverse background made Gauri understand the need for a different approach to teaching. She also realised the need for textbooks on music. This made her to involve in writing, editing and notating in a very big way. She wrote very extensively. She edited a volume on the genre Padams with Sandhyavandanam

Sreenivasa Rao. She has authored nearly 45 books in Tamil, Kannada and English. Her son Hariharan is a co-author for most of these books. She has more than 60 research papers to her credit.

She has travelled extensively both in India and abroad for teaching, demonstration and performance. She was a member of the Government of India Cultural Delegation, which visited U.S.S.R., East Germany, Yugoslavia, and Bulgaria during July-September, 1970. Her urge to propagate music made her to set out on concert-cum-lecture tour to France, England, Canada, U.S.A., Malaysia and Singapore. She has also given lecture demonstrations at the Music departments of various Universities such as Ohio University Cleveland; Los Angeles University, Washington University, Seattle, etc. The concerts as well as lecture demonstrations were very favourably reviewed in the foreign Press. The World University at Tuscan has conferred on her an Honorary Doctorate degree in Music.

Her selfless service for the cause of propagating music has been honoured. Awards and accolades have been showered on her. She has been conferred 'Karnataka Kalashree' by the Karanataka Sangeet Nritya Academy, Sangeetha 'Kala Ratna' by Gayana Samaja, 'Nadabrahmam' by the Nadabrahma Sangeetha Sabha, 'Kala Kaustubha' by GML Academy, 'Vidya Nidhi' by JSS Sangeet Sabha to name a few.

Even at 84, her heart yearns to teach and impart her knowledge. Let the teacher in her live forever.

SRLKM Award for 2016



SRLKM announced the awards for the year 2016. Senior Vidhushi Sangita Kala Acharya **Neela Ramgopal** will be presented with the 'Sangeetha Vedantha Dhureena' that carries a purse of Rs. 1,00,000.

Two youngsters **Madhu Kashyap**, Vocalists and **Amit A Nadig**, flautist will be presented with 'Raaga Laya Prabha' award. These awards are instituted in the name of Karnataka Kalashree late Smt. G.V.Ranganayakamma and her sister late Dr. GV Vijayalakshmi and carries a purse of Rs. 25000.

TMT as I know..

Neela Ramgopal

I first happened to meet TMT in Kumbhakonam, Pachayappa Mudali Street, where Semmangudi Sri Srinivasa Iyer was residing just opposite to my house. TM Tyagarajan, PS Narayanswamy and some other students used to gather for music lessons there in his house. All the students used to wait in the outside veranda when Semmangudi Mama used to practise inside the house. No student used to sit before Mama except during taking the lessons. Those days student-guru Relationship used to be very respectful.

Actually TMT started learning Bharata Natya according to his family trait; his forefathers were either Bharatha Natya dancers (Nattuvannars) or mridangam artists. Once the thick anklet hurt TMT while dancing and from that day onwards TMT decided not to learn Bharatha Natyam. Thereafter, his father Mahalingam Pillai taught him music. But that was all Bharatha Natya Music Bani. Those days many reputed

Carnatic Musicians from the neighbourhood would come to Tanjore and perform. TMT observed their methods.

Malaikkottai Govindaswamy Pillai once asked him to sing the Arohanam and Avarohanam of Raga Shankarabharanam and again asked him to sing some swaras to gauge his swara gnanam. TMT continued his lessons with his father. When his father Mahalingam Pillai wanted TMT to learn from Tiruppambaram Swaminatha Pillai, Shri Pillai listened to his music and told Mahalingam Pillai that TMT should be allowed to learn only vocal music, not flute.

Tanjore Vaidhyanatha Iyer, the great mridangam vidwan told TMT's father that "Tanjore is not lucky for TMT and let him learn music away from Tanjore". Subsequently, he spoke to Semmangudi Srinivasa Iyer to take him under his guidance. TMT went to Trivandrum to learn music under gurukula vasam, where Semmangudi Srinivasa Iyer was the principal of Swati Tirunal Music Academy.

Semmangudi Srinivas Iyer was busy setting the tunes and he would sing and teach TMT as well. TMT learnt lots of Swati Tirunal kritis and some of them had not been printed. Many Chennai based vidwans learnt keertanas from TMT like MLV, Sulochana Pattabhiraman, Maharajapuram Ramachandran etc. TMT would help Semmangudi mama in notating the kritis.

TMT has sung many concerts along with Semmangudi Mama and imbibed his bani yet his way of rendering will be different. There will be punch in between, Ghana, naya and pointed improvisations. No gimmicks but "poornathwa" of the raga in every nuance and turning points made every rasika happy. Perfect tuning for a lyric in Tamil songs and other languages and the very suitable chitteswarams to them was the highlight of his creativity.



He has composed swara jathis, varnas, krithis etc. He has notated all his creations. Special mention should be made for his refined tuning of both old and new songs and we can easily feel, it is TMT's creation. His writings would be like pearls in green and red ink. He had a sense of perfection.

TMT has sung many unknown Thyagaraja krithis and brought it out as a book.

Once a rasika gave him a lyric (Neelakanta Sivan) without raga or tala and requested him to tune it. The same evening he tuned the song (OrAru mukhanE) in Reethigowla which has become so popular and is sung by leading vidwans.

He added to the beauty of ragamalikas such as "Aarabhimanam" and "Dwadasha Ranjani Malai" (Nenjil Niraindhidum Ranjani), containing twelve Ranjani's – Guha Ranjani, Shri Ranjani, Ranjani, Siva Ranjani and so on.

Being a perfectionist he would point even minute details. He had his own ideas. For instance, in neraval, he was particular the sahitya words should not be shifted from their places when sung as a keertana. Whatever elaboration is made by way of neraval, the words should fall in the regular places. While singing swaras he would take the sahitya eduppu from the Aarohana Krama and not from Avarohana. For instance, it must be 's r g m' Appa Rama bhakti and not 's n d p m' Appa Rama Bhakti.

TMT is unforgettable because of the way he embellished rare compositions. He had a commanding presence at the college of Carnatic

Music and how masterfully he taught innumerable students.

Besides students from Chennai, he had many coming from Sri Lanka and they took up music as their profession by performing or by providing their services to Music Colleges. In his later years, TMT served as the Vice-Principal of Tamil Nadu Government Music College and as the Principal of Madurai Government Music College.

TMT used to accept and acknowledge other vidwans' merit wholeheartedly.

Once Mahalingam Pillai, TMT's father and some others made a great fuss in fixing up GNB's concert in Tanjore. Those days GNB was also acting in cinemas. The orthodox Tanjoreans did not accept GNB as a vidwan. But after listening to GNB's concert, TMT became stunned and did not touch his Tambura for many days. TMT himself narrated this episode during the birthday celebrations of GNB.

Lots of titles and awards came to him automatically. 'TMT Parampara' students are all shining well and some of them are propagating TMT style even abroad.

Throughout his career, TMT stood with his head aloft above all unsavoury issues, be it, music related or institution related.

TMT was a vaggheyakara, tunesmith, a complete musician. He was a very principled man unbowed before power and uncowed by authority. He never sought any favours from Sabha Secretaries, no angling for opportunities.

TMT takes us to "Tanjore Music Tradition".

Suswaralaya College of Music - Annual Music Festival

(21-23 October, 2016)

Suswaralaya College of Music in association with Sri Rama Lalitha Kala Mandira, will be celebrating their annual music festival between 21 to 23 October at Sri Rama Lalitha Kala Mandira auditorium. The festival prominently features Vidushi SV Sahana (Veena) on 21 October, Dr. R. Vedavalli on 22 October and Vid. Sakethraman on 23 October at 6 pm.

Directory of Karnatak Musicians (Karnataka), 8th edition will be released during this time.
For more information contact +91 80 2654 5655, +91 94480 59595

Jayashree Varadarajan - Revered Guru

Anand S



With a beaming face Jayashree Varadarajan starts the conversation saying 'GV Ranganayakamma and GV Neela are my all time favourites... Those were the days when as a kid, I used to spend my holidays with them literally like a gurukulavasa that blossomed the music in me'. Not only GV Ranganayakamma and GV Neela taught her music but they made her part and parcel of the busy musical schedule that was part of their life. One day it was 'Bangalore Gayana Samaja' and the other day it was 'Karnataka Gana Kala Parishad' and Jayashree was part of the success story every time. Not only they made young Jayashree share the stage with them but also encouraged her to explore the raga elaboration in the higher octave etc. The Musician in Jayashree was born on a perfect footing.

Mother Ramamani Iyengar taught her music initially and her father MJ Rangaswamy Iyengar taught her Sanskrit, Philosophy and spirituality

Anand S in conversation with Jayashree Varadarajan at Sunnyvale, who pays rich tributes to GV Ranganayakamma and GV Neela

that was a perfect combination of ingredients to make for a future musician. She was enlightened at a very young age that upasana is a step towards realising God. She was taught the importance of silence and the meaning of the inner sound (*anahata nada* - *unstruck sound, the sound of the celestial realm*) that is available to you only if you undertake an inward journey. Young Jayashree also learnt dance from Alamelu (daughter of Mysore BS Raja Iyengar).

Before marriage Jayashree was proficient in Music, Dance and Veena and completed her Masters in Botany from Mysore University. Her husband Rajan left to pursue his masters in Toronto, Canada and Jayashree waited for a year before joining him in April 1978. She spent time with John B Higgins at the York University working on Swarajathis, presenting them etc. Rajan took up a PhD program in Maths and had to shift to Cincinnati. Dare Devil Rajan motivated Jayashree and also opened up an opportunity for Jayashree to take up a Masters programme in Microbiology in the same university.

Foundation stone for the 'Sri Rama Lalitha Kala Mandir' in Bay area was laid when Rajan got a job with Fairchild in Mountain View, California in 1982. It all started with an Indian family Hemmige V. Srivatsan, a disciple of Anoor Ramakrishna and KV Narayanaswamy, who was familiar with her name, offered her a chamber concert. At the end of the concert, people overwhelmingly appealed her to serve the Indian community teaching music. The guru in her came to the fore to renounce her research opportunity in Microbiology. From then on there was no look-



ing back and a guru was born. Her father stood behind her saying 'your purpose is to serve and service must be your aim for rest of your life'.

'Sri Rama Lalitha Kala Mandir School of Fine Arts' an extension of the Bangalore 'Sri Rama Lalitha Kala Mandira' was born in 1983. Sri is 'Lakshmi', Rama is 'Lord Rama', Lalitha is 'Parvathi/Energy', Kala is the 'Institution of Fine Arts' and Mandira is 'Temple' as envisioned by her grand father G Vedantha Iyengar. Abundant blessings came from GV Ranganayakamma and GV Neela. It was registered in Sunnyvale School district where children accumulated credits for their school as part of their curriculum.

Jayashree pioneered the operative programme (opera based) as the Carnatic Music was not so popular. The Music, Dance, Drama, Sanskrit etc. were all harmonised to build a portfolio. They also applied for grants with the local organisations and funds started coming from California arts council, Cupertino arts council, Santa Clara arts council. Unique feature here was to teach music through drama, speech, chorus, costume etc. It became a sensation as they were able to connect well with the audience.

Several successful opera based programs were conceived out of 'Sri Rama Lalitha Kala Mandir School of Fine Arts'. 'Syananduresvara' a rare and major poetic work by "Maharaja Swathi Thirunal," was set to original music that was also released as an audiocassette. Purandara

Ranganayaki aunty was a fantastic Guru! Quality of her teaching was second to none...the method of teaching and that bhani is still with me...VV Sundaram of Cleveland has paid rich tribute to the Patantharam...

Dasa kritis were set to music and released as an audiocassette and a book titled, 'Purandara Pada Saurabha' was released. Other audio programs included 'Bhakthi Saurabha', excerpts from the live concert, 'Bhajans' and a CD titled, 'Shiva Keshava Maha Yajna' for the benefit of the Shiva Vishnu Temple, Livermore, California was released. Four volumes of the books "Lessons in Vocal Music" accompanied by audio programs for the benefit of all students of Carnatic music was published.

American and Indian audiences were spellbound by the gorgeous costumes, Chorus singing, entrance and exits for each scene, the dramatics, speeches and Choreography in general. As a next step, Jayashree directed a three hour play (Palo Alto, 1990) on Sampoorana Ramayana 'Prince of Ayodya' and originally tuned narratives in 'Kannada'. She carefully selected the Saint Thyagaraja, Purandaradasa and Bhadrachala Ramadasa composition to suite the situation. Ramana Gogula now a famous singer, songwriter, musician, and composer of Indian movies

did the sound effects. The play that included 125 students was a big hit and was a one of its kind program in the United States. Several requests came in for repeat productions. Subsequent productions included 'Meera', (to connect with North Indian audience) where Jayashree acted as Meera and was presented in Santa Clara, 'Forgive Me' of Adi Sankara, and 'Yuva Pratibha and Bhajana Sandhya', followed all of which broadened the horizons for both performers and listeners in music.

By this time the projects started assuming gigantic proportions. Jayashree's schedule started at 6 am and would go up to 9 pm with no time to rest in between. Over 200 students were learning from her and she had given birth to Karnatak music in the Bay Area. Her students and herself started Karnatak classical concerts across the length and breadth of United States and all concerts were successful because of the rich patantharam. Cleveland Aradana invariably contained a program from Jayashree. 'Roopa Roopa' forms of the formless Lord Shiva, 'Purandaradasa' were very successful programs at Cleveland.

There comes a time when 'teaching and developing the next generation of artists' takes the

precedence over 'promoting art' or 'performing' that many do not recognise. Jayashree believes that this is the only way one can hand off our great vedic art form to the next generation in its entirety, purity and authenticity and also the best way one can pay back to our great art form. She quotes 'there is absolutely no photos depicting my awards or artefacts of personal glory here and relates it to the *silence* that her father used to lecture in her younger days'.

She has been awarded honours such as Sangeetha Vidushi, Sangeetha Kala Saraswati and Sangeetha Kala Vibhooshini. She is the recipient of the Artist's Fellowship Award from the California Arts Council for her excellence in music. In April 2007, she was presented with the Sri Guru Award by India Parent Magazine. In 1996, she was nominated for the Woman of Achievement Award for her contributions to the field of music. Cleveland Thyagaraja committee awarded her for her contribution to music in the United States.

Rangashree Varadarajan her daughter carries on this invaluable tradition with her undying passion, love, and participation. In addition, Rangashree has taken her knowledge of music into her community and runs a program aimed to help develop love and appreciation for music amongst her community. Rangashree has incorporated her passions for music and science at Georgetown University, Lombardi Cancer Centre where she prepared and executed a research study in music and chemotherapy as its Principal Investigator.

Jayashree attributes all that has been achieved to the hard work, dedication, total confidence in her capability/knowledge and love and affection from the people to whom she has been serving for over two decades. She says 'it has been a great journey and we have achieved a lot by virtue of extraordinary support provided by Rajan'. She has the highest of the respect for her aunt GV Ranganayaki and GV Neela and says 'I must always be worthy of their expectations and I will do everything to be worthy of this great lineage'.



Remembering TMT

Kum.Arul Priya Manickavasakan and Brindha Manickavasakan



“TMT hailed from a family of musicians – there were Nattuvanars, Violin artists, and Mridanga artists in his family. TMT was known for the novelty he brought out in music, some ideas so unique that the very thought-processes they sparked from were untraceable.”

PSN mama's face lit up as he spoke about Sri TM Thiagarajan, remembering their times together. He first met Sri TMT when the latter was in Chennai, in his 40s, and under the able tutelage of Sri Semmangudi. TMT was always acquainted with seniors in the music field, and this was owing to his “extraordinary brilliance”, PSN mama recollected fondly. Stalwarts such as Alathoor brothers, GN Balasubramaniam, had great respect for him.

During TMT's early days in Tanjavur, he was closely associated with bright minds there such as Tanjavur Kalyanarama Iyer, TK Murthy, Dorasami Iyengar. He formed a close association with such artists of repute, and held music ses-

Brindha Manickavasakan in conversation with Sri PSN about TMT, who reminisces fondly...

sions in the ‘Ramalinga Svami Madam’ in Tanjavur. The musicians, including violin artists from the area, would get together in the evenings and spend several musical hours together.

Tanjavur Sri Vaidyanatha Iyer, a great Mridanga vidwan and close associate of TMT, had advised him to shift to Chennai and augment his musical journey under Semmangudi Sri Srinivasa Iyer. Semmangudi would say “You sing so well- what have I got to teach you?”

During their time together, TMT and Semmangudi exchanged ideas, views, shared their knowledge of some kritis, tuned and notated compositions such as Bhavayami Raghuramam. TMT tuned several of Sri Neelakanta Sivan's compositions, which were then performed on various platforms by Semmangudi. Semmangudi had great respect for TMT and would often even ask him to check if some *kriti* or *sangati* was correct!

PSN mama's first introduction to TMT was in the Carnatic Music College, Chennai. They met frequently and practiced together. “Thus came the idea of singing together, which was a great learning experience for me”, said PSN mama. They performed *kutcheri-s* together for about 3-4 years. They would render compositions taught by Sri Semmangudi, and some that TMT had ‘set’ (tuned or organised *sangati-s* for); including some *Tiruppugazh*. Karaikkudi Sri Mani, Sri TK Murthi, Sri VV Subrahmaniam, were some of the artistes who accompanied them in many of their concerts.

TMT's boundless imagination and swift *jaaru-s* in various octaves left people mesmerised. He was known to follow certain principles rigidly- for example, singing *manodharma* suitably, in correlation to the depth of each raga. Expounding ragas to extra-long durations as done by Nagaswara vidwans does not apply to vocal music, TMT would say.

His thirst for knowledge was unquenchable - he would go in search of compositions to learn. For example, he would look for relatively unheard compositions of Patnam Sri Subramanya Iyer, the notations of which were available, and he would then take the initiative to 'set' them, which he enjoyed immensely. "TMT would use a very practical approach, simplistic and sequential in nature. However, if the words of a composition did not fit into a meter, he would not tune it; he was particular about not disturbing an existing lyric by the composer." PSN mama remarked.

TMT has tuned *Divyaprabandam*, *Tiruppugazh*, *Tevaram* and other such religious works also. "Right after working on a composition, he would immediately notate it, and the notation would be so clear and precise!" PSN mama ex-

claimed with admiration. "His service to *Tamil Isai* is something that cannot be put into words. Many works such as *Tiruvirutpa* tuned by him are available today in recording," he continued.

TMT was fond of creating and singing *pallavi-s*. Using *tala-s* such as *Simhanandana*, *Lakshmisha* and so on for *pallavi*-singing was not much to his liking; as he felt that one may tend to place more importance on the *tala*. His belief was that *tala* intricacies could be well explored in *nadai pallavi-s* instead. His approach to *raga*-singing was concise and non-repetitive, with specific focus on the freshness when handling a *raga*. He insisted on exploring a *raga* within a small section (within a few *svara-s*) of it, and then building it up gradually. While singing *tanam*, he would insist on "kizh kalam" or slow-speed *tanam*-singing, and not involving *alapana* features while singing *tanam*. During *neraval* singing, he would stress on the placement of syllables, and elaborating in the existing spaces available in the *sahitya*.

TMT loved the music of Alathoor brothers, Sri GNB (who would personally invite him to his *kutcheri-s*), and other maestros of those days. Smt. ML Vasantakumari was a big *rasika* of TMT



herself, and would often learn compositions from him. In the Carnatic Music College, he shared a warm camaraderie with Ramnad Sri Krishnan, Sri KV Narayanaswamy, Smt. T. Brinda, and others.

He had immense devotion towards Sri Tyagaraja. Inspired by the *akhandam* program that took place in the Tyagaraja Vidwath Samajam every year, he started an *akhandam* in Tiruvayyaru. This began 50 years ago along with about 35 artists; and continues to take place every year on *Sivaratri*. PSN mama has been a proud patron of this event right from the beginning, and continues till this day.

“TMT was an extraordinary musician, a charismatic and bright personality, an affable and good-natured person who never hesitated to share knowledge with anyone, while never missing an opportunity to learn himself. If asked a doubt, he would patiently answer or admit out-

right to not knowing the answer- such was his magnanimity. He had an agile, practical mind that was never at rest. He never approached anybody for anything - every opportunity, laurel and honour he received came in search of his *vidwat*. He was a man of simple interest, and enjoyed playing card games occasionally,” said PSN mama.

PSN mama expressed that he was sad about how music did not pass on to the younger generations of TMTs family; however, he had mentored a lot of *shishya*-s. Nirmala Sundararajan, OS Thyagarajan, Vaikom Jayachandran, Lakshmi Rangarajan, Raji Gopalakrishnan, Subhashini Parthasarathy, are some of the torch-bearers of the TMT *bani*. “More of his recordings and notations need to be brought out in the form of books and CDs, as his *bani* is so rare. It would be an added treasure to music,” PSN mama concluded.

Sangeet Natak Akademi awards 2016



Sangeet Natak Akademi announced the Ustad Bismillah Khan Yuva Puraskar awards for this year.

Award function was held on 8th of April at Guwahati. The Governor of Assam presented the awards and the function was presided over by Sangeet Natak Akademi chairman Shekher Sen.

In the Karnatak music category, the awards were presented to Nisha Rajagopal, Kunnakudi Balamuralikrishna (both Vocal), R Shankaranarayanan (Mridangam) and KV Gopalakrishnan (Khanjari).

Sangeet Natak Akademi decided to institute “Ustad Bismillah Khan Yuva Puraskar” from the year 2006 to be awarded to artists who have shown/demonstrated conspicuous talent in the fields of music, dance and drama. Young outstanding practitioners upto the age of 35 years are eligible to be considered for the Yuva Puraskar every year.

Ustad Bismillah Khan Yuva Puraskar carries a purse money of Rs 25,000/- (Rupees twenty five thousand only).

Pallavi Darbar

Dr. Krishna Shankar

Pallavi Darbar is a unique festival dedicated to the art of ragam-tanam-pallavi singing. This event is organised by Carnatica in association with Sri Parthasarathy Sabha with an intention to make the art of pallavi singing and its inherent challenges familiar to the audience and to encourage creativity in this musical form. Over the years this festival has been a great success, where the rasikas of carnatic music look forward to different new innovations of RTPs.

Pallavi Darbar 2016 (30 June to 3 July), held at Bharatiya Vidya Bhavan and Arkay Convention Centre, Mylapore. The event pays homage to legendary vocalists Alathur Brothers - 2016 being the birth centenary year of Alathur Siv-subramania Iyer. On the inaugural day July 29, the festival honoured Chitravina maestro and guru N Narasimhan with the Pallavi Chakravarthy birudhu on his completion of 75 years.

The event featured thematic concert, lec-dems dedicated to pallavi, a guided listening session of pallavis from the archives, a pallavi jam session conducted by group of musicians and a pallavi concert competition for the young upcoming artists. Sunil Gargeyan, Aishwarya Shankar, Meghana Moorthy and Anahita -Apoorva Ravindran took part in this competition. The competition, as announced, was judged by panel of judges, whose identity was not disclosed as per their wish - who listened to the contestants through online webcast and gave their verdict.

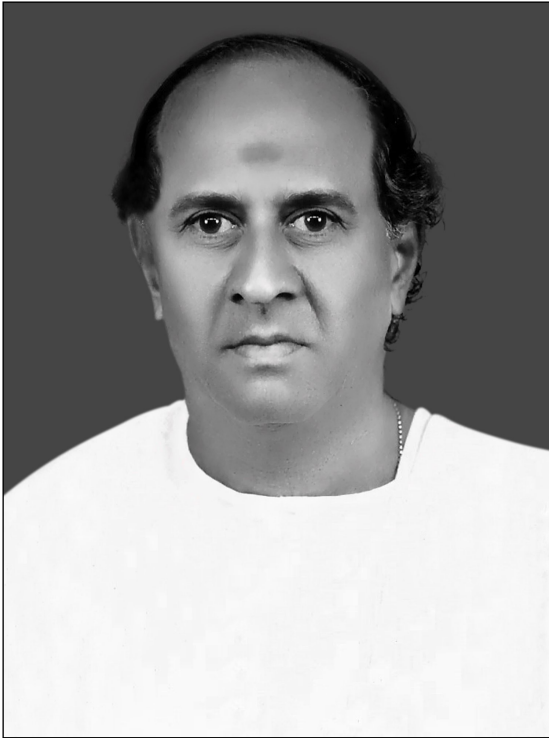
Aishwarya Shankar was declared as -'PALLAVI DARBAR 2016 WINNER' in this concert competition. She rendered a dviraga pallavi in Saveri and Gowrimanohari, set to khanda jathi tripudya, in dvinadai: purvangam in khandam and uttarangam in misram.



Dr.TS Satyavathi at the inauguration of the Pallavi Darbar in Chennai as Shashikiran looks on

TMT - a Musicians musician

KS Kalidas



Sangita Kalanidhi Shri TM Thiagarajan, better known as TMT was a colossus in the music field who was respected by all and revered by his disciples. He was from a traditional musical family of Thanjavur and his father, Mahalingam Pillai was a mridangam vidwan. TMT's brother, Thambuswamy himself was a very talented mridangam artist but he died young.

I have heard several concerts of Shri TMT & had the occasion to play with him twice. His music was scholarly and not overly populist. In fact, had he chosen to play to the gallery he would have had many more concert opportunities. In fact, till he joined College of Carnatic music (now Music University) in Chennai, he was financially not quite well off.

First in Chennai & later in Madurai where he was Principal, he taught hundreds of students. Today, his musical parampara is one of the largest ones in India. Apart from the many students who learnt from institutions, there were many private students as well. He was one of the senior-most disciples of the veteran Semmangudi Srinivasa Iyer but many of Iyer's disciples themselves had the advantage of benefiting from TMT's scholarship and knowledge. Many a time, Semmangudi had publicly acknowledged TMT's talent. In fact, one of Semmangudi's disciples told me that when he raised a doubt with him, he (Semmangudi) asked him to clear it from TMT. For many years, TMT rendered vocal support to Semmangudi in his concerts. Later, P S Narayanaswamy, VR Krishnan and V Subramanian took on this role.

As a person, he was warm and friendly but rather reserved. Only when he got to know a person very well, would he open up. He would never speak ill of others. Once in a seminar, he said, rather wistfully that it was perhaps better to be a junior employee in the state government than be a Sangita vidwan! Those days were very hard for most vidwans who had to depend on private tuitions to make a living. Fortunately, he landed a job in the Carnatic Music college which gave him financial stability.

He has sung one or two duets with a very talented singer by name Tiruvarur Namasivayam, a disciple of Tiruppamburam Swaminatha Pillai. Unfortunately, Namasivayam died in his thirties. From sixties to seventies, the number of concerts in Chennai were a small fraction of those we get to hear today. Overuse of snuff also affected TMT's voice which further reduced his concert opportunities. While the musical cognoscenti would eagerly await his concerts, his uncompromising classicism did not attract the common rasika.



File photo of 21 Aug. 1966. TMT Thiagarajan in duet with T Namasivayam accompanied by Lalgudi Jayaraman and UK Sivaraman

There was a curious relationship between TMT and Palghat Mani Iyer. Mani Iyer resided in Thanjavur for many years as he considered it as the sole repository of Karnatic Music. On an occasion, when TMT was to be felicitated, the organisers arranged a concert and requested Palghat Mani Iyer to accompany him on mridangam. Mani Iyer did not agree and TMT certainly felt hurt. A few years later, in Coimbatore's famous Rama Navami series conducted by Binny Subba Rao, the vocalist to whom Mani Iyer was to play the mridangam did not turn up due to some unforeseen reason and, TMT, who was then in Coimbatore for another concert the next day was requested to take the place of the absent vidwan. TMT had not cared to check up who was to accompany him on violin and mridangam and was surprised when a disciple of Mani Iyer approached him before the concert and said that his Master wanted to know his sruti. TMT said he would not agree for Mani Iyer to play for him and told the organiser to fix up any local mridanga artist even if he had learnt only to play "Tha, thi, dhom and Nam". TMT had so much self respect that he would drop out of an opportunity to play with Palghat Mani Iyer!

There were three special attributes to TMT's music. The first is his vast repertoire. It is doubtful if any of his contemporaries had such a vast number of compositions as he did. Added to this were his own compositions of different genres. The second aspect was his tuning several patantharas readily available and in many cases, adding delectable chitta-swaras. The third was his impeccable laya control. I have heard him sing misra and kanda kuraippus effortlessly. Only Alathur brothers before his time had indulged in these exercises. Once I heard him sing a pallavi in kanda nadai having five finger counts (a five akshara laghu) with only one beat and keeping the other four silent. Not once did he fumble even when he did trikalam and Tisram!

Late violin maestro Lalgudi Jayaraman was very fond of TMT's music and had accompanied him in many concerts. So did many top mridanga vidwans. In the last two decades or so, Vidwans VV Subramanyam, TK Murthy and Karaikkudi Mani played with him frequently.

He was indeed a musician's musician.

An idea worth exploring

Sachi R. Sachidananda

SRLKM must be congratulated on organising a different kind of concert on 17th July. Instead of the usual violin, it was the soft strains of the veena, played by Ashwin Anand, that we heard in tandem with the voice of Sumitra Vasudev. Both were embellished by the elegant sounds of the mridangam by Arun Prakash.

Whereas it is undeniable that good violin accompaniment can virtually carry a concert on its shoulders, the exquisite, gayaki style, strains of a south Indian Veena, all have a tremendous emotive synergy with sruti-laden vocal music. The Veena, an ideal chamber concert instrument, neither supplants the voice, not distracts by its speed, sound or stridency. It seems to dialogue with the voice in an intimate manner, in the true spirit of synergy. No wonder many great musicians practised both vocal and Veena music. Dikshitar called himself vainika-gayaka.

Despite several other concerts taking place all over the city, and the intransigence of the local paper DH (in carrying Carnatic concert announcements in general), a goodish crowd sat

through the 3 hour concert of pure vintage classic Carnatic music.

Song List:

1. Sriraga Varnam
2. Sri Shankaraguruvarnam - Nagaswarali- Mahavaidyanatha Sivan
3. Ninuvina Marigalada - Abheri - Shyama Shastri
4. Seetapathe- Khamach-Thyagaraja
5. Sri Rajagopala- Saveri-M Dikshitar
6. Tani
7. Sri Kalahastisha- Huseni- M Dikshitar
8. Kalyani RTP (Tanam raga changes Sama, Shanmukhapriya, Athana) in Mishra Triputa
Pallavi words: Rama Sri Rama Lokabhirama Pahi Sita-
9. Shloka (Sivananda Lahari) in ragas Kambhoji, Keeravani, Sama, Kapi, Hamsanandi
10. Nadapriya Shiva- Vachana by Basaveshvara
tuned by Dr Vedavalli in Hamsanandi
11. Mangalam



The songs in Abheri and Huseni were stand-out experiences, delivered with wonderful raga bhava, clear sahitya, and a majestic laya. The two songs were enough to carry the stamp of the Vedavalli school in terms of classicism and manodharma. The Abheri used by Shyama Shastri in this song is the old school (lower Dha) unlike the modern Abheri with its higher Dha. I had never heard the Dikshitar song Sri Kalahastisha before.

The Saveri raga alapana by Sumitra flowed like an overfull Kaveri river. The Dikshitar song, Sri Rajagopala, invoked exquisite images of the lord at Mannargudi.

Arun Prakash has been winning over artistes and audiences with his accompaniment, which can be described as "mridu-anga". He embellishes the music in his unique, unobtrusive, and elegant way. Today was no exception.

In the Khamach and Kalyani raga alapanas, one could clearly see the synergy between the voice and Veena. It helped that both musicians are students of Dr. Vedavalli, and could collaborate in manodharma well. Ashwin's Veena had a beautiful, sweet, sound and complemented the soft vocal delivery of Sumitra. In Kalyani, she left it to Ashwin to explore the higher octave and

move into Tanam. Sumitra's Kalyani and Khamach raga explorations were highly emotive and drew much applause.

The tanam with raga changes gave a colourful experience to the audience and showed how the tana raga malika has now become de rigueur.

The pallavi was set out in a very good tempo and Sumitra did anuloma, pratiloma and stressed the words and raga bhava very competently throughout. The team got a well-deserved applause.

The shloka of Adi Shankara and the Basaveshwara vachana were rendered again with very good sahitya enunciation. Obviously, Sumitra is a highly competent artiste with a good mastery over the pure classical idiom and her delivery is totally free from the melodrama we have come to associate with Carnatic music these days.

It was a bit of a surprise that some rasikas had driven all the way down from Chennai to hear this unique concert.

Sumitra, Ashwin and Arun Prakash are performing together again in Chennai soon. Our best wishes to them! After all, a great idea is always worth repeating.

KFAC to conduct Music Workshop by Dr. TS Sathyavathi



Dr. T.S. Sathyavathi will be conducting a music workshop at Sri Rama Lalitha Kala Mandira on 10th, 11th and 12th December. The subject selected is Shyama Shastri's compositions.

Those interested in participating are requested to send their age, address, phone number, and email address by mail to

srlkmandira@gmail.com. Last date for applying will be 15 Nov 2016.

Course fee per participant is Rs. 2,000/- payable to account Karnataka Fine Arts Council savings bank account No. 0403101205196, IFSC Code CNRB0000403, Canara Bank Branch, Basavanagudi, Bangalore - 04.

At a minimum, a candidate must have learnt upto Keerthana level.

01 November 2016, Sunday 5.30 pm, at SRLKM auditorium
Heramba and Hemantha (Flute Duet), Mathur Sreenidhi (Violin), BC Manjunath (Mridangam),
Omkar Rao (Ghatam)

OST on TMT

OS Thyagarajan

Sangeetha Kalanidhi Sri TM Thiagarajan, popularly known as TMT, was a very close friend of my father Sangeetha Booshanam Sri. OV Subramanyam, popularly known as OVS, for the past 6 decades, even before my birth year of 1947.

Both TMT and OVS have exchanged lots of compositions between each other. While living in Thanjavur in 1940s, a few musicians assembled daily to sing for Palghat Mani Iyer, TK Murthy, Thanjavur Vaidyanatha Iyer to make them accompany to vocal music.

TMT had a unique way of doing sadakam for Varnams, Kritis, Ragas, Niraval, Pallavis and Tukkadas.

His approach to music was entirely different making his style very individualistic. He has performed with all leading accompaniments of his times. Even though he was under Semmangudi R Srinivasa Iyer, his attraction towards Ariyakudi Ramanuja Iyengar was enormous in nature.

A man of principles, he never aspired for any awards, fame and even concerts.

He was regular in Thiruvaiyaru on Maha Shivaratri day each year to pay homage to Saint Thyagaraja.

I have seen in person, many leading Vidwans visiting him to learn from him or get his opinion etc. before they sang on stage. ML Vasantha Kumari, KVN, Ramnad Krishnan etc. are among the few whom I have seen in his house.

He has set to music many kritis, composed Chitteswaram, invented new and rare ragas, which are being sung today.

I joined him in 1985 and was with him till his death in June 2007. I deem it a great honour and privilege to be his disciple. His music will live for ever.

I Prostrate at his lotus feet.

TM Thiagarajan with Lalgudi Jayaraman during 'Legends of India Lifetime Achievement Award' function



Lalgudi on Mysore T Chowdaiah

CP Chikkanna



In 1945, as a teenager, I first heard Mysore T Chowdaiah's violin accompaniment to Alathoor Brothers' vocal concert in Nootrukul Mandapam (100 pillars Mantapam) inside the Rock Fort Temple, Tiruchirapalli. My father too was with me. Chowdaiah was blessed with a pleasing personality, radiant face with full Tejas and evoked high respects at first look.

By his command over the instrument and artistry, bowing technique, asura sadakam, he carried the concerts to higher levels. Audience were mesmerised by his play both as an accompanist and his solo concerts. He followed the main artistes like a shadow and never allowed the concert to flop. I was privileged to attend his numerous concerts, highly influenced by his artistry and learnt a lot from him.

Leading performers like Ramanuja Iyengar, Chamabai Vaidyanatha Bhagavathar, GNB, Alathoor Brothers and many stalwarts of that period always preferred Chowdaiah's violin as a first choice and directed the organisers to fix him up first. By DIVINE BLESSINGS, I started to accompany these maestros later in my career.

My first acquaintance with him was in the precincts of Bangalore's Sree Rama Seva Mandal, when I accompanied Alathoor Brothers' vocal recital in the mid 1950's. Driving his car from a distant place, he came to the concert in time and sat in front of the dais. He proposed vote of thanks.

After paying encomiums to the Brothers, my accompaniment came for high praise. He told the audience, "It is a gigantic task to provide violin accompaniment to the duo which the youth has accomplished satisfactorily". Pointing his index finger at his head near the right eye brow, he exclaimed that this youth has been blessed with an excellent grasping and instantaneous response. He hugged me on the stage and a thunderous applause greeted me. I was thrilled by his large hearted appreciation as he spoke from the bottom of his heart. My respects for him intensified thousand folds. I learnt that he spoke very high about me in his close circle.

I got married in September 1958. The very next month, I and Palghat Mani Iyer played for Madurai Mani Iyer's recital in Nadha Brahma Sangitha Sabha, Mysore. Chowdaiah was immensely pleased and proposed vote of thanks. His Oratory skill and vocabulary was as elegant and lively as his play.

Speaking about me he said "this person came here as mere Rama, with the aid of his Kothanda (bow) he conquered all of us justifying his

name who got married recently to become Kalyana Rama who is destined to scale greater heights and one day would become an Anantha Raama". His blessings proved prophetic in my case. I owe my success to him.

Chowdaiah's friends circle was very large. It included big Zamindars, rich businessmen, Senior Officials and bureaucrats etc. He commanded full attention, high respects and Royal treatment every where. He was always surrounded by these persons. His presence on the stage was highly impressive. Once he opened the box, picked up the violin and passed the bow over the strings, pin drop silence ensued.

Chambai Vaidyanatha Bhagavathar and Chowdaiah were a great combination. They were made for each other. Together they gave thousands of performances during their life time. Even in the remote places in the Mic-less era, Chambai's concerts ensured a minimum turn out of over thousand listeners. Chowdaiah's 7 stringed violin gave a boost to Chambai's metallic voice so that the listener in the remote place could en-

joy Chowdaiah's ragalapana and swara prastharas.

Chowdaiah's cousin Gururajappa was my close friend. He was on the staff of All India Radio, Tiruchirapalli. He too was a very busy violinist in that area and participated in Chowdaiah's solo concerts around that place. Later he was transferred to Bangalore.

As a violinist par excellence, as an innovator, as a teacher of merit, Chowdaiah's contribution to carnatic music is immense. He earned a lot of name, fame, laurels in his long career. The greatest of them is the Memorial Hall in Bangaluru which is a land mark. Similarly, there is a memorial to Chambai Vaidyanatha Bhagavathar in his native place in kerala.

The future generation of Carnatic musicians should derive inspiration from these stalwarts and carry forward the rich legacy left behind by them.

(these are the impressions of Lalgudi Jayaraman as captured by CP Chikkanna)

Karnataka Sahitya Academy award for Deepa Ganesh



Deepa Ganesh's work on translation of selected short stories of Jnanpith awardee UR Ananthamurthy's work from Kannada to English 'Hunt Bangle Chameleon', has won her Karnataka Sahitya Academy 'Amerikannada Endowment award'.

She is one of the 24 writers who were awarded by Karnataka Sahitya Academy on 29 April, 2016.

Deepa Ganesh is a journalist for two decades and holds the Senior assistant editor position with 'The Hindu'. She is a student of classical music and is also the biographer of renowned Hindustani vocalist Gangubai Hangal.

We are glad, Deepa Ganesh a member of the core group responsible for publishing the 'Lalitha Kala Tarangini' magazine has bagged this award.

SRLKM Founders Day

Rajashree Yogananda

Sri Rama lalitha Kala Mandira's initiative to give "Raga Laya Prabha" award to two very deserving young artistes from Karnataka must be lauded. Raga Laya Prabha award for Karnatak music vocal, in memory of their founder-director Karnataka Kalashree Smt.GV Ranganayakamma, was given to Vidwan SR Vinay Sharva. He is the disciple of Vidwan Bangalore S Shankar and Vidwan Dr. Nedanuri Krishnamurthy. At 19 years of age, he presented a special Ragam Tanam Pallavi concert in 'SIMHANANDANA Tala' - one of the longest talas of Karnatic music - which received much appreciation from both musical fraternity and the connoisseurs. He has a very bright future and has the potential to attain greater heights in this field.

The other "Raga Laya Prabha" award for Karnatak music instrumental, in memory of their Patron and sister Dr. GV Vijayalakshmi was given to a very young promising 14 year old vainika from Bangalore Master Ramana Bal-

achandhran. Young Ramana started his vocal training with his mother Smt.Sharanya Balachandhran and then pursued Veena under Vidushi B Nagalakshmi (granddaughter of Karaikudi Sri Subbarama Iyer) for a period of 3 years and continues under his father Sri Balachandhran. He currently learns Vocal from Sangita Kala Acharya, Smt Neela Ramgopal and Mridangam from Laya Kala Pratibha Mani, Sri Ranganatha Chakravarthy. Ramana has performed over a hundred solo Veena concerts in many of the leading sabhas of South India. He has also been the youngest Vainika to have performed on many of those stages. This young bright star will sparkle much more brilliantly and will be the person to watch in the music field.

Raga Laya Prabha awards carry a purse of rupees twenty five thousand and a citation.

Both the awards were given on Sunday 12th June 2016 at a very simple but elegant function held



TV Sankaranarayanan releasing the Lalitha Kala Tarangini special edition on Guru Karaikudi Mani on Founders day

at RV Dental college auditorium. The Chief guest of the day to give the awards was Padmabhushan, Sangita Kalanidhi T.V.Sankaranarayanan, whose gracious and affable presence gave a festive feeling to the function. This was followed by his electrifying concert from the beginning to the end. Years of concert singing or his age has not diminished his enthusiasm or energy in his singing and his commitment and involvement throughout the concert is a lesson for all to emulate. He was ably supported by his son –Mahadevan Sankaranarayanan, who is also

a very accomplished singer. Sri Sankaranarayanan was accompanied on the violin by vidwan Nagai Muralidharan, Mannargudi A.Eshwaran on the mridangam and vidwan GS Ramanujan (grandson of the founder of SRLKM, late G.Vedantha Iyengar) on the ghatam.

The whole award function was very well organised - be it punctuality, the function and the concert - truly like a clock work train.

Ramon Magsaysay Award for TM Krishna

TM Krishna was awarded Magsaysay award under the category 'Emergent Leadership,' for bringing "social inclusiveness in culture." The committee applauded him for his contribution towards making music a vehicle and a transforming force towards personal life and society in general.

The citation read "An ancient vocal and instrumental musical system, Carnatic music started centuries ago in temples and courts but was subsequently 'classicised' to become the almost

exclusive cultural preserve of the Brahmin caste - performed, organised, and enjoyed by the elite who have access to it."

TM Krishna has taken Carnatic music to fishing hemlet, the 'Urur Olcott Kuppam Margazhi Vizha' in the past few years and is in the right direction to bring about social transformation to rid Carnatic music of caste boundaries. It is to be noted that MS Subbulakshmi was awarded the Ramon Magsaysay award under the category 'Public Service' in the year 1974.



A Subbarao on Bidaram

CP Chikkanna



In my child hood, we were living in Shivrampet in Mysore. At the age of 3, I could sing Purnadaradas's songs "Jagadoddarana" and another song "Neenyako Ninna Hangyako" having learnt from my grand father Nagesh Rao. In the opposite house, a sanketi Vedic Pandith invited the children of that area in the evenings, treated them with savouries and taught them Sanskrit Hymns and Vedas. His noble thought of bequeathing his knowledge and culture to Children is highly commendable.

Bidaram Krishnappa and my grand father were great friends. During one of his visits, my grand father asked me to sing before the legend. On my grand father's request, Krishnappa accepted me as his disciple. I was 7 years old at that time.

During that time, Krishnappa was living in a rented house, behind Dalwai School. He resembled a Kashmeeri brahmin with a pleasing look

& 6 feet tall. He practiced wrestling till the age of 42. Many called him Mysore Maharaja.

Krishnappa's practice was monstrous. At 4 am, he used to practice on the bed in Mandra Sthayi Shadja! It was audible to his neighbours. Daily 12 hours of practice was a must in his routine. He divided his disciples into different groups for teaching. He was highly affectionate towards his students and looked after them as his own children. (In fact he had no children). It was compulsory for the students to get up at 4 am and attend the yoga classes in the School run by Krishnamacharya who lived for 107 years. The students had their breakfast there .

Although Krishnappa was very kind and generous about his disciples, he was equally strict and highly disciplined with the students. There was no escape from these rigours and vigour. He was monitoring the progress of his students on a daily basis. He exercised more caution and concern about his students's welfare. He directed his students to attend the Garadis. (Wrestling school). In proof, the students should present themselves before the Guru with their bodies soaked in red mud, He cross checked the students' attending the wrestling classes.

Krishnappa's menu for the disciples were unpolished rice, varieties of vegetables, butter, curds, jaggery etc. In those days, wrestling homes celebrated the annual festival known as "garadi pooje". These included Music concerts by eminent vidwans who were highly honoured besides hefty remuneration. Krishnappa attended these functions with his disciples. Among Krishnappa's students, Chowdiah was the senior most and I was the junior.

Because Krishnappa was of the age of my grand father, I always addressed him Grandpa (thatha). He was very fond of me and was affectionate

too. To ensure my regular attendance to music lessons, he used to pay me a gift of One Ana per day which I spent on masala dosa on my way back home.

During Sri Rama Navami occasion, he used to desist me from consuming panaka (fruit juice) and Kosambri. When I resisted this he warningly explained me the importance of voice culture and the need to maintain good voice. He lent me his Thambura for my daily practice at home. When this was taken away by Chowdiah, he gave me another one which is more than 100 years old now.

Krishnappa's posture on the stage was very attractive. He could balance a lemon on his head while singing. That much precision was his body action while singing. He spent his entire earnings for the cause of music. Due to the lack of a suitable auditorium in Mysore for arranging music concerts, he built Sri Rama Mandira. He decorated the hall by buying expensive/attractive oil paintings. The compound wall was 12 feet. When people began taunting this the wall height was reduced. It was inaugurated in the year 1929 by the then Diwan Mirza Ismail. Kr-

ishnappa appointed a trusted servant Siddaiah to look after and maintain the hall. He was very prompt and honest in his duties in maintaining the auditorium.

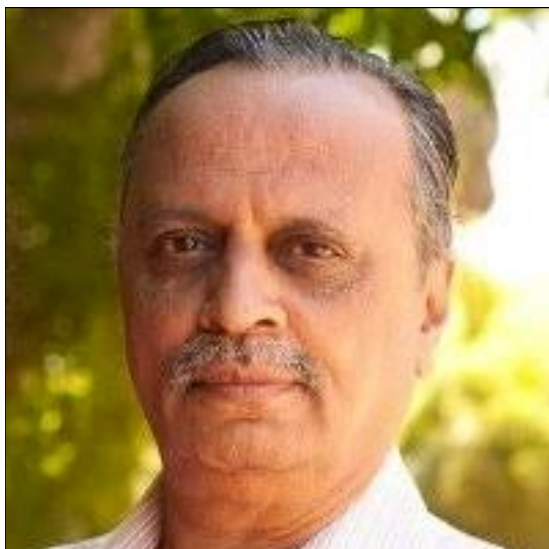
When the Diwan arrived for the inauguration, Siddiah shouted at Krishnappa to request the Diwan to leave the footwear outside! it was here I made my debut.

It was the customary for all the visiting vidwans to the palace to perform in the Rama mandira at the invitation of my Guru Bidaram. They included Ustad Abdul Karim Khan, from whom my Guru learnt a number of Bhajans. In turn, he was taught Tyagaraja's Karaharapriya composition "Rama Nee Samana".

HMV brought out a long playing record of this. After the passing away of Bidaram, Chowdiah continued the Rama navami Festival by inviting all the leading musicians and elevated its status to sky level.

It is a matter of deep regret that during his life time, Chowdiah was forced out of the management of Rama Mandira .

Dr. MRV Prasad nominated to Sangeet Natak Akademi



Ministry of Culture, Govt of India, has selected Dr. MRV Prasad, President of the 'The Bangalore Gayana Samaja' as a member of the board of 'Sangeet Natak Akademi' for a period of 5 years.

This will be a great opportunity for Karnataka to contribute to the performing art at the highest forum in the country. It will also be a great opportunity for Dr. Prasad to promote and encourage the vast cultural heritage manifested through Music, Dance and Drama etc. as board member of 'Sangeeth Natak Akademi'.

Sangeet Natak Akademi stands to benefit by the vast experience Dr. Prasad has as an organiser. Dr. MRV Prasad is also a highly acclaimed physician and a vocalist.

Visaka Hari at Devagiri Temple

Rajashree Yogananda

The stage was set literally. Sri Devagiri Venkateshwara temple trust has built a beautiful auditorium in its premises to facilitate the devotees to listen to kutcheris as well as discourses in the ambience of the temple. The occasion was the inauguration of this auditorium and Sri Rama Lalitha Kala Mandira together with the Temple trust had organised the discourse by Vishaka Hari on the subject 'Sri Krishna Leela' making it a very auspicious beginning.

The temple reverberated with the infectious enthusiasm of the people who had come to savour the discourse in the divine presence of Lord Venkateshwara. As the discourse was on Krishna, the divine bestowed the blessings for this occasion by transforming the mellow golden of the setting sun to make way for the dark clouds and heavy rains heralding the birth of Krishna and his leelas!

Smt.Vishaka Hari started her discourse by singing the beautiful "gopaalaka paahimaam anisham" by Swati Tirunal . After having been bestowed with the coveted nara janma (human life), one must lead a life devoted to the divine. The ears are there to listen to his nama sankeertnas, mouth to sing or talk about the divine and his glory, eyes to see and capture in the heart His divine beauty, is what makes the human life saarthaka (fulfilling). All of the above can be done effortlessly when one talks or thinks about Krishna.

In Brindavana Mahatmya written by Smt.vishaka Hari's father-in-law Sri Krishnapremi Swamigal who says in a shloka

Sri Krishnaa sundaraakaaro naanyosthi
bhuvana traye

Sri krishnaath dharmasookshmagno
naanyosthi bhuvana traye

There is no one else who is more beautiful, more virtuous by his guna, roopa,vaibhava and thalme-patience and no one else who has parama prema- unparalleled love for all. Krishna —as the name itself suggests---"Aakarshayati iti Krishna" -one who attracts. The name Krishna itself has eight meanings. There is a simple shloka where all the eight meanings are brought out.

Krishnam Krishnaayashrayam Krishna,
Krishnam krishnaashrayam thathaa,
krishnam krishnaashrayam krishnam,
krishnam krishnaashrayam bhaje II

10 krishna with 8 different meaning---I praise lord Krishna who is paramatma, who is satchit-taananda swaroopa, shyamala varna (dark) and one who attracts. I also praise that Krishna who is the refuge of krishnaa - who is none other than Draupadi, who is the Lord of Krishnaa - meaning here Yamuna, who is sought after by Krishna- meaning here Arjuna, who is always eulogised by Krishna - meaning Vyasa.

It is interesting to note that it was in Krishnaa-vataara that Lord Venkateshwara got the name Govinda and that is the first word uttered by devotees before climbing the seven hills. There is an interesting story behind this name. Indira puffed up with pride and blinded by power, wanted to destroy the whole of Gokula as they did not offer him prayers. He ordered the saptha saamavarthaka meghas (pralaya kala meghas) the clouds which burst out and cause the pralaya, to pour deluge on the small town of Gokula. The whole of Gokula was encompassed by thick rain bearing clouds with the rolling of thunder and flashes of lightening. The area had become dark and gloomy foreboding the disaster. Krishna then lifted the Govardhana giri with his little finger while placing the other hand on his hips with one leg crossed, a gentle

smile on his lips and eyes filled with compassion. He held it up like an umbrella giving refuge to everyone and all the animals alike. He is supposed to have stood like that for seven full days with the rains continuously pouring unabated. The people of Gokula were not drenched by the rains sent by Indra, but they all were drenched in the kaarunya of Krishna. Humbled, realisation dawns on Indra that nothing happens without His will. Everything will be solved, resolved by His will i.e. Krishna Sankalpa. Indra then prays to Krishna and gives him the name Govinda, meaning - Indra(leader) for the cows, also meaning Indra of Gokula and another meaning- He who can be understood only by the shastras is Govinda. Indra then coronates Krishna which is known as Govinda Pattabhisheka. It is a very interesting fact that Krishna was crowned only once during his life time. He never became the king of Dwaraka or Mathura, but only once was he coronated by Indra when He stood on top of Govardhana giri and was given the name Govinda.



Another leela of Krishna is associated with his birth. Vishaka Hari vividly describes the grandeur of the marriage of Devaki to Vasudeva and contrasts it with the prison cell they are thrown into once Kamsa comes to know that his death is in the hands of the eighth child of Devaki. Devaki cries in anguish to the Divine after six of her newborns are killed by Kamsa. The Lord, full of compassion transplants the foetus of the seventh child of Devaki(who is in fact manifestation of Adishesha) into the womb

of Vasudeva's another wife Rohini! with the help from Yogamaya, his creative energy. The decisive moment arrives when Devaki who looks resplendent having the Lord who is the Lokapalaka in her womb. The kaaragriha(prison) becomes garbha griha(sanctum sanctorum) and all the devatas descend to the prison to witness the leela being played out and sing hymns and worship Him. Smt Vishaka Hari in her own characteristic way explains the birth of Sri Krishna. According to Andal, one of the alwar saints, says that when the Lord entered the womb of Devaki as preetikara (manifestation of love), he also entered the womb of Kamsa as bheethikara (manifestation of fear). With everyone looking forward to the birth, as it would be first Gokulashtami on earth and clouds pouring amrithavarshini, God manifests himself as baby Krishna, words failing to describe his chinmaya roopam and the prison cell is transformed into Vaikunta. It is interesting to note that Yoga Maya is also born on the same day in Gokula. Vasudeva takes the tiny baby Krishna in his hands and crosses Yamuna who is in spate with Adishesha spreading his hoods as an umbrella to protect Krishna. Vasudeva leaves Krishna in Gokula and brings back Yoga Maya to the prison cell. Looking at it through the philosophical angle it is said that when Vasudeva took Krishna in his hands, all his shackles fell. In the same way, when we let the Divine fill our heart, soul and mind we are freed from all the worldly fetters; whereas when Vasudeva took Yoga Maya in his hands all the shackles were tightened and back in their place. Likewise, when we give into the worldly maya, we can never be freed from its clutches i.e. bhava bandha.



Talking of Poothana Samharam, Smt.Vishaka Hari says that she had come to feed Krishna, who is amrutha swaroopa, milk smeared with poison. Krishna not only sucks the milk but also her life delivering her free from the bondage of life. It is said that once a person is caught in the clutches of Krishna, that person will never be free from Him and Krishna will never ever let him go.

Another interesting episode is when Nanda baba invites Gargacharya to name his beloved little son. His little son, who has named each and every living being in this earth and beyond and known by thousand (saasira naamada sri Hrishikeshana) names to be given a name. Gargacharya looks at the Divine baby who stares at him in all innocence and for a moment goes blank; to give a name to the Omni present one! Inspired by the Divine presence, the Divine glance and His will on him, Gargacharya then pronounces that the baby would be called by the name “Krishna”. One who attracts everyone like a magnet.

Another of his leela is when all his friends come running to Yashoda to tell her that Krishna has been eating mud. Exasperated by all his pranks and vexed that he had resorted to eating mud when there was abundance of milk, butter and good food, Yashoda catches hold of Krishna asks him to open his mouth so that she can chastise him for it. Toddler Krishna denies it, but obediently opens his very tiny mouth to his mother. Krishna allows her to look into his mouth and bestows the greatest gift that he could shower on his mother. He shows her the Vishwaroopam inside his tiny mouth. Yashoda is wonderstruck to see the entire universe- Brahmanda, where Yashoda sees numerous galaxies, suns, moons, stars, planets, oceans, seas, etc. Yashoda could find within the mouth of her child all the living entities, even Gokula and the image of her looking into Krishna’s mouth! Realisation dawns on Yashoda that Krishna is the Supreme Personality, but Maya takes over her and she hugs him with motherly feelings. It is Yashoda and Nanda baba’s sowbhagya that they could have Krishna calling them as mother and father and enjoy all his childhood leelas.

Smt.Vishaka Hari concluded her musical discourse by delving into Kaaliya narthana, for which her guru Sri Lalgudi Jayaraman has composed a beautiful thillana to match Krishna dancing on the swaying hundred hoods of Kaaliya as the stage, holding the tail in one of his hands and beautifully balancing and dancing with river Yamuna placidly flowing in all majesty. The unparalleled ecstasy of the cosmic dance is beautifully brought to life in this thillana in the very apt ragam Nagaswaraavali. Kaliya is indeed fortunate to have the imprint of Krishna’s feet on his hoods and on Krishna’s request leaves Yamuna. As always, each of the hoods of Kaliya represents the all vices like ego, pride, etc which can be transcended by striving to have higher aims and by fixing the mind in the Divine.



There can never be an end talking about His Leelas as they are anantha and each one more interesting more exciting more beautiful than the other. As said earlier, superficially they are leelas very enticing and attractive, but at the deeper level they have strong philosophical meanings with different shades to be looked into. In fact, it can be said that Bhagavatam is “upanishath artha prakatana charitam”. It is always a pleasure to listen to Bhagavatam which unfurls in us untold Ananda and peace of mind.

To offer everything we do, be it however trivial, in our daily way of life and say “Krishnarpanam” sums it all up.

HK Narasimha Murthy, our pride...

Deepa Ganesh, Senior Associate, LKT



The renowned violinist HK Narasimha Murthy is to aspiring violinists what P.S. Narayanswamy is to aspiring vocalists. With over 50 of his students performing across the world, HKN *meshtru* as he is fondly known, is not only a fine musician but also a wonderful teacher. His son HN Bhaskar, Mysore Srikanth, and HM Smitha are much sought after accompanists. The doors of his home in Mysore are constantly open, with students and others from the music community constantly streaming in and out. The gentle HKN enquires them about their music, while his wife Rajalakshmi, an able musician herself, is more concerned if they need to be fed and watered. "But for my wife, neither my son Bhaskar nor me could have achieved anything much. Our house was always filled with musicians and students who were our extended family. Throughout the day and at all odd hours people have walked in to our house, and my wife has looked after everyone with care and affection, at the cost of her own music," HKN says quietly.

As if in a reverie, he gets up from his seat and asks me to go up with him. "This is my music hall," he shows me the large music room which is dotted with photographs of the Trinity, apart from his awards and honours. "Every brick in this house breathes my father's name," he suddenly says. HS Krishnamurthy, his father, was a

freedom fighter was running a hotel Shankara Bhavana, in Holenarasipura. He was crazy about music and came once a week to Mysore to learn mridanga from Venkatesh Thevar. "Then there were hardly any mridanga players in Mysore, it was dominated by tabla." He couldn't pursue it with dedication because he was being constantly jailed because of his association with the freedom movement. However, he always dreamt of making his children musicians. "When I had gained considerable proficiency in music, he once called me to his side and said, 'even if you earn only one meal a day, you must remain a musician. Don't ever give up music.' He worked very hard to teach us music," HKN recalls, his eyes becoming moist.

In Holenarasipura, HKN recalls, there were plenty of Nadaswara vidwans. One such was musician HK Narayana's father Keshavaiah. He ran a music school called Sharada Sangeeta Patashala, and HKN went to learn from him. "My sister learnt from Venkateshaiah, I learnt from Keshavaiah. Till I turned eight, I learnt from him. Then my father sold the hotel and we moved to Channarayapatna. A middle school teacher HP Puttaswamaiah was well versed in music, he took me on as his disciple, but told me my voice was not good and shifted me to learn the violin. So that was the beginning of my association with the violin. Two years later he got transferred, and I was left high and dry. My father however knew of H.V. Krishnan, a violin teacher in Hirisaave, a neighbouring village." So every Saturday, after school, HKN took the afternoon bus and travelled 14 miles to Hirisaave. He would return home on Sunday evening, after his weekly lessons. "At the same time, a very good musician called MP Puttaswamaiah came and settled in Channarayapatna. He asked me to take lessons from him, which means I began to simultaneously learn from two teachers. He



HK Narasimha Murthy with his students as Purnaprajna Bangere (to left) looks on

would sing and I would play the violin. This went on till I completed my SSLC.”

HKN moved to Mysore for his college education. His father’s classmate A.K.Venkatanarayana, known as *piteelu* Mutthanna, became his guardian in Mysore. “My father thought it would help if I stayed with them. I could learn music and also go to college from there. I was struck by the atmosphere of their house. It was 100 per cent music with someone or the other constantly playing music in their house, 24 hours. Mutthanna’s son Sridhar was a *khanjira* player, Prakash was a flautist, and then there was a constant flow of students and musicians, it was an overdose for me. There were days when their practise went on till 4 am in the morning. I couldn’t even sleep. Moreover, I was an average student, and since in their house I could not even concentrate on my studies, I failed.” HKN refused to stay there and went back to Chanarayapatna. He joined a tutorial, took the supplementary exam and passed with a 100 per cent. He returned to Mysore but joined the Hoysala Karnataka hostel in 1962. “I studied at Sharada Vilas college and practised music with Mutthanna sir. I was constantly hanging around with Prakash and we even took up small concerts together. I managed a bit of *alapane*, but was clueless about *swaraprasthara*. So if Prakash played *swaraprasthara*, I would copy him!” In these years, HKN went to Bidaram Krishnappa

Mandira and listened to a lot of concerts. He heard the legendary violinist MS Gopalakrishnan in one of the concerts, and since then nurtured the dream of learning from him.

But life had other plans for HKN. His father asked him to join the music college in Mysore after his graduation. The extraordinary S Mahadevappa was the teacher at the music department. HKN was happy to be trained by him. Since it was a new department, every guest to the University would be brought there, and invariably there was a small performance. Venkatalakshamma was the head of the dance department, and often she would perform. “My guru would refuse to accompany dancers, and invariably I had to go. This became an everyday feature, and I found it very difficult to put up with this. In my life till then, I had never looked at any woman in her face, and here I was watching Venkatalakshamma’s feet all the time. It used to leave me very embarrassed.” Around this time MS Gopalakrishnan came to Mysore to accompany Balamuralikrishna. HKN met MSG and expressed his desire to learn under him. “I will be coming to Bangalore next week, meet me there.” MSG listened to HKN in Bangalore and said: “If you come to Madras I will teach.” HKN left the music college and went to Madras.

Though HKN was by then an advanced disciple, MSG insisted that he learn the fingering tech-



niques of the Parur school. His father Parur Sundaram Iyer began to give him lessons in their style. "I was very lucky to become his student. He was very strict and did not believe in wasting even a minute. Suppose I had finished my lessons for the day and hadn't left for home, Sundaram Iyer would ask: 'why are you wasting time here? Can't you go home and practise. Leave now,' he would insist. Sundaram Iyer was methodical, he would not compromise on anything. "I am so grateful for those lessons. I realised that the way I used my fingers was random." After some months, MSG took over with the lessons.

HKN remembers his years in Madras and the intellectual excitement that he experienced on meeting stalwarts. He listened to a lot of music, and in the evenings spent a lot of time in the homes of KV Narayanaswamy, DK Jayaraman, Kalyanaraman, Ramani and several other maestros. They would practice and HKN listened. Or at times, he played the violin along. "They were great musicians, but simple, Money hardly came in the way of music. The dollar hadn't yet come into the picture and it was a lovely world. They worshipped music." When HKN invited the Bombay sisters and OS Thyagarajan to Mysore, all he could pay them was Rs. 100! Umayalapuram Sivaraman, he remembers, would go around on his bicycle. "Those were the days when people didn't chase material pleasures.

They valued friendship."

Gradually, the family considered HKN a part of their family. In fact, Parur Sundaram Iyer and his two illustrious sons, Gopalakrishnan and Anantharaman taught HKN. He would spend long hours in their house, and each lesson was perfected under the taskmasters. A *varna* would easily go on for two to three months sometimes, so was it with the navagraha kritis. "I went with him to all his kutcheris. In fact, the daughters in law would always say that no other student has received attention as much as I did." HKN used to practice for a minimum of six to seven hours apart from the long hours of classes. The Parur school insisted on knowing the sahitya, and if HKN did not go back to class prepared for this, it was not accepted at all. HKN remembers how Sundaram Iyer would be sitting in another room while his classes were going on, but his mind was so tuned to the lessons that even a small miss would immediately come to his attention. Even with own children, Sundaram Iyer was very exacting. He would abuse them if they did not play upto the mark. Once, he took MSG to task that a note he was playing was not shruti perfect. MSG tried convincing him that it was his failed hearing that was finding fault; but Sundaram Iyer would not let go off MSG till he was totally satisfied. "MSG later came and told me that he was

right, and he overplayed the note only to please his father.”

In the years that HKN was learning in Madras, there was a strong emergence of many schools of violin. Sundaram Iyer was among the first Carnatic musicians to have Hindustani training, that too from Vishnu Digambar Paluskar. M. Chandrashekar's violin had nadaswaram influence. Lalgudi Jayaraman's music was a unique blend of both the nadaswaram and vocal. Dwaram Venkataswamy Naidu played with a western influence and so did V Lakshminarayanan and his three sons. VV Subramanyam, TN Krishnan also came with strong personal idioms. Didn't HKN find it difficult to find his own creative expression amidst these many schools? “I already had several schools of thought within me. The Parur bani polished my thinking and articulation, but I do not think I play pure MSG style. MSG's daughter Narmada plays the pure style. However, when I teach, it is the Parur school, and I tell my students to listen to only to music of that school. Teaching has to always be traditional. But when you begin to think on your own, you can follow your own heart. Every flower comes with its own fragrance, isn't it?” He recalls how some fellow musicians are so strict about bani and purity, and even don't listen to any other music except their own.

For someone who was doing so well and was happy in Madras, why did he return to Mysore? “I was very happy. I was getting many concerts and had travelled widely with Bombay sisters. I had become very close to Pattammal's family. But there were moments when I would worry about my future. What if I do not get a concert tomorrow – I would ask myself? Moreover, my father wanted to have me back in Mysore. It was a sheer coincidence that AIR, Mysore had called for staff artistes, I applied and got the job as well.” There was no financial uncertainty, but the job was not fulfilling. HKN had to play for all kinds of artistes, including sugama sangeeta singers, some of whom couldn't even hold a note straight. “I would feel frustrated.” He decided that his son Bhaskar should be made from this worry of everydayness, and told him to

pursue music single mindedly without thinking about livelihood. “I had promised him that come what may, I would take care of him. But God has been gracious. Bhaskar is one of the leading violinists today and accompanies all the senior musicians. He is doing well for himself,” says HKN.

However good a violinist is, there are hardly any solo concerts. “Violin as an instrument came into Carnatic music for accompaniment. It is a challenging job, your preparation must be twice that of the vocalist. He has to be spontaneous, talented and extremely well versed so that he can take any challenge that the vocalist throws at him on stage. Hence, it is more difficult to be an accompanist than a soloist, where you can play at free will.” Musicians like MSG were so gifted that vocalists did not want to have them as accompanists for fear of being overshadowed. Once, in a concert in Mysore when MSG played for MD Ramanathan, he happened to get more applause. Ramanathan was furious. “Women did not have this problem. They were more liberal. My guru, therefore accompanied the leading women musicians of those times. He also began to play solo for lack of opportunities as an accompanist. The reverse was also true. A talented musician like Kanyakumari did not get enough opportunities to play with male musicians because she was a woman. “Musicians were conservative in those days. Ramani, Semangudi, KV Narayanaswamy and many others, never wanted women to play for them. In fact, Kanyakumari would often say to me, ‘My gender works against me, otherwise even I would have played for men.’”

True to what Sundaram Iyer told him, HKN continues to propagate the Parur bani in Mysore. He spends eight to nine hours on his students, but laments their lack of seriousness. “I am very proud of Srikant and Smitha, they are like my own children,” he says. HKN goes back to memories of his father. “We would be sitting upstairs and practicing music. My father would be in the hotel downstairs. Every few minutes he would climb the stairs and check if we were seriously at it. That scene is etched within me.... I owe everything to him,” he trails off.

Ranjani Gayatri in Indira Sivasailam Hall of Fame

Anand S

The Indira Sivasailam Foundation was instituted in 2010 by Ms. Mallika Srinivasan as an everlasting tribute to her mother Smt. Indira Sivasailam. As a testimony to her enriching life, the foundation aims to further Smt. Indira Sivasailam's love and desire to uphold and promote our rich cultural heritage by preserving and propagating its various art forms.

The criteria for choosing the artist are, excellence in performance, audience appeal, adherence to classical tradition while innovating within its framework, depth and demonstrated efforts to disseminate knowledge and the ability

to bring about a greater and deeper public appreciation of Carnatic Music.

Ranjani and Gayatri were conferred with the seventh Indira Sivasailam Endowment Medal and citation on October 7 at the Music Academy. This award coincides with the 25 years of uninterrupted concerts that Ranjani and Gayatri have been giving at The Music Academy as accompanying artistes, violin duo and vocalists that all started way back in the year 1992.

N Murali who presented the medal recalled the continued patronage and support Indira Sivasailam extended to The Music Academy.

N Murali, President The Music Academy, Chennai presents Indira Sivasailam endowment award to Ranjani and Gayatri as Mallika Srinivasan, Chairman and CEO TAFE Ltd. looks on.



Bhargavi Venkatram at SRLKM

Deepa Ganesh, Courtesy 'The Hindu'



Four young musicians - barely out of their teens - trained by four accomplished gurus came together for a concert organised by the Sri Rama Lalitha Kala Mandira, recently. Vocalist Bhargavi Venkataram a disciple of TM Krishna, violinist Apoorva Krishna trained by Anuradha Sridhar and Srimathi Brahmanandam, mridangam player Akshay Anand, student of KS Kalidas, and ghatam player Ganesh Murthy, a disciple of Sukanya Ramgopal. While concerts are about collective imagination, it was evident that each of them brought their own schools of thought, quite distinctively. The concert, therefore, was a conglomeration of earnestness, strict classicism, and rigour.

True to their grooming, the four confident young musicians performed to a well-attended concert, shouldering their responsibility with courage and conviction. From the varna in raga Todi, "Eranapai" to the piece de resistance, "Enduku Peddalavale" in raga Shankarabharanam, the presentation was impressive. In adherence to the kutcheri format -- between the customary varna, the major kriti, and others -- Bhargavi had meticulously chosen compositions that were both memorable and a test to one's merit. The compositions that Bhargavi chose came not only in the comfortable aditala and roopaka tala but also in unusual talas like jhampe.

Soon after the much-loved Dikshitar kriti "Shri Mahaganapathi Avatumaam" in raga Gaula, Bhar-

gavi rendered the beautiful Shyama Shastri composition "Sari Evaramma" which one hardly hears in concerts. The composition, embellished with samashti charana, also the dvitiyakshara prasa which is a feature of several of the Trinity compositions is unusual in its approach. The alapane for Poorvikalyani was short and to the point, followed by the profound composition "Gnanamosagarada". Raga vistara was the plus point of the concert. Whether it was brief exposition of Poorvikalyani, Ranjani or the elaborate Shankarabharana, Bhargavi achieved it with insight and feeling.

For a musician of her age, Bhargavi was in total control of the concert. Coming from a family of illustrious musicians and trained by a leading Carnatic vocalist, her perception of this genre of music cannot be faulted. However, Carnatic music (in fact, no Indian art form) can hardly be grasped by sharp perception alone. The nature of the music is so philosophical that a musician in the making has to convert all its graspable external features into tools of exploration and enquiry. Then, the most elusive aspect of music (even to masters), emotion, will get infused naturally. There is no doubt that the talented Bhargavi, who also has a pleasing voice, can attain this in the coming years if she begins to look at her music differently.

Apoorva is an extremely gifted violinist, and an able accompanist. As an accompanist, she demonstrates restraint, and her solo portions were unhurried and introspective. Akshay Anand performs beyond his age. The masterly training he has received, his hard work, his maturity and passion was clear from the way he played his role. He was extraordinary in the tani avaratanam, but he could have been a bit softer while accompanying a dulcet voice like Bhargavi's. Ganesh Murthy was measured, and intuitive. What appeared as the highlight of his perfor-

mance was its tentative nature, a great quality for a practitioner of Indian classical music.

The concert in total was a treat. It was such a pleasure to listen to these young musicians playing roles that defied their age.

Yuva Rasika

Dr. Sunder



The Music Academy in association with The Music Forum organised a mega event “YUVA RASIKA” on the 25th of June 2016 at the Music Academy. The workshop was inaugurated by N Murali, president of the Music Academy, Sri. R Thyagarajan, Chairman of Shriram Group & Sri. Ramnarayan, Editor in Chief, “Sruti”.

The event took off with a flawless invocation song, rendered by SARGAM CHOIR conducted by Dr. Sudha Raja where over 25 students sang in perfect unison. Sri. N Murali welcomed the huge gathering which comprised of over 1600 school children their teachers and Principals from 28 schools and music institutions from as far as Sholingur, Avadi, Injambakkam & Ambattur. Kalaimamani Dr. Sunder, musicologist and musician, Convenor of the Music Forum, gave an account of the activities of the Music Forum and spoke about the YUVA RASIKA project. He spoke about his dream to see a movement where in concert halls would have young and vibrant rasikas enjoying and appreciating our music. Many schools have music clubs and the Forum is already in touch with a number of schools to join the Yuva rasika movement and the response is very encouraging.

The project will look at congregating school students of Chennai to start with and periodically expose them to music appreciation sessions by eminent musicians. The students will be given YUVA RASIKA identity badges and given free entry to attend other regular concerts as well. By the forthcoming December Music Season, it is a distinct possibility that the musicians will be performing to an audience of a whole new group of youngsters.

The highlight of the event featured lecture demonstrations by eminent musicians like Padma Bhushan awardee Smt. Sudha Raghunathan, Kalaimamani Sri. P Unnikrishnan, Kalaimamani Dr. Sunder, & Isaikkavi Sri. Ramanan.

The students had a great time and enjoyed the lectures by star musicians. It was obvious from the thunderous rounds of applause every now and then. The entire event was covered by Doordarshan.

Sri. Raghavendra Rao on the Violin and Sri. Arunprakash on the Mridangam added lustre to the program. Isaikkavi Sri. Ramanan ably conducted the days’ proceedings and maintained proper timing throughout.

Rasika Awards are given every year to encourage participation from students. The top four institutions that sent the maximum number of registrations namely Sivaswamy Kalalaya, Vellammal Group, Vel’s Vidyashram & the Sargam choir & Rhapsody Group bagged the YUVA RASIKA AWARDS for the year 2016.

A book titled *Isaiyai Rasikkalam Varungal* authored by Dr. Sunder was released on the occasion.

SRLKM outreach program

Balachandhran



Sri Rama Lalitha Kala Mandira organised concerts in two schools at Bangalore as part of its outreach program to promote Carnatic music among youngsters.

The first concert was held on the 29th of August at Poornaprajna Education Centre, Sadashivanagar, Bangalore.

Here is what the Vice Principal of the Poornaprajna school had to say.

"It was one of the most delightful and enjoyable afternoons at Poorna Prajna high school, Sadashivanagar, Bangalore. It was a great pleasure to have Master Ramana Balachandhran who was a guest at our school perform on the Saraswathi Veena for an hour. He kept all of us enthralled with his Veena concert accompanied by Shri Sunil Subramanya on the mridangam.

It was amazing to see a young boy of 15 years who performed scintillatingly and kept everyone spell-bound with his melodious performance. His high level of professionalism was clearly demonstrated at this event. It was a truly inspiring performance for the younger generations that have not been pursuing Karnatak Music seriously. He enthralled the

youngsters at school and made them understand and appreciate the melody of Karnatak music.

We are very thankful to Sri Rama Lalitha Kala Mandira for selecting our school for this program. It was indeed a most memorable day for all of us! 'May God Bless 'Ramana in all his future endeavours!'"

The second concert was held at Centre For Learning (CFL), off Magadi on the 1st of September. The concert was held in the serene campus of CFL and was attended by the school students, including the teachers. Master Ramana was accompanied on the mridangam by Vid Vinod Shyam Anoor. The concert featured about 50 mins of music and 10 mins of interaction with the students. The concert was well-received by the attendees some of whom later had a rendezvous with the artists.

The concerts at both the schools seemed to have kindled serious interest in Carnatic music in some of the school children who made several enquiries around their aspirations in private. It was also wonderful to see several youngsters showing a keen interest in Veena as an instrument of their musical expression.

Both schools were immensely thankful to Shri Krishnaprasad of SRLKM for having arranged such a program.

It is to be noted that SRLKM is contributing towards bringing about interests and awareness of music in young school children by offering such sessions for a few years now. Last year similar program at the 'The Valley School' and 'Sri Kumaran Children's Home Educational Council (SKCHEC)' was also a grand success.

Veena Uthsava

Prof. Mysore V. Subramanya

A day long **“Veena Uthsava”** was held on 17th of July, 2016 at the Seva Sadana Auditorium, Bengaluru. 30 artistes through 10 concerts performed from 10 am to 10 pm, which was well received by a large gathering.

D. Balakrishna, Prof. Rajalakshmi Tirunarayanan, Dr. Jayanthi Kumaresh, Dr. Suma Sudhindra, Geetha Ramanand, Revathi Murthy, Rathnaprabha Krishnan, Manjula Surendra, V Gopal, Shubha Santosh and Pushpa Kashinath – are some of the Veena players who performed. Veena Uthsava provided a rare opportunity for the connoisseurs to enjoy different Baanis (schools) in Veena. Malladi Brothers, Rudrapattana Brothers, RK Padmanabha and MS Sheela regaled the audiences.

Actually Veena Uthsava was part of the “Janma Shathamotsava – Mangalotsava” (finale of the Birth Centenary) of Swaramurthy V.N. Rao held for 5 days from July 15th to 19th of July, 2016. Both young and senior musicians from Andhra and Tamilnadu, apart from Karnataka presented compositions of Veena Seshanna and Swaramurthy, along with other compositions.

The music festival was inaugurated by HH Sri Yathiraja Jeeyar Swamiji of Sri Yathiraja Mutt (Melukote) and Justice (Retd.) N Kumar of Karnataka High Court delivered the valedictory address, while Dr. SC Sharma, Dr. MRV Prasad, Smt. Vimala Rangachar, Sri KN Venkatanarayana and Sri Ravindra Bhandary – paid rich tributes to Swaramurthy V.N. Rao.

Malladi Brothers (Malladi Sreeramprasad and Malladi Ravikumar) performing with Vittal Rangan on Violin and Tumkur Ravishankar on Mridangam



Dr. MS Subbulakshmi Fellowship

Anand S

Governor of Andhra Pradesh and Telangana, Shri. ESL Narasimhan presented MS Subbulakshmi Fellowship awards to 50 young and emerging talents from across the country on 16th September 2016. The youngsters represented Karnatak and Hindustani Vocal and Instrumental category. This year being the centenary year of the legend MS Subbulakshmi, Sri Shanmukhananda Fine Arts and Sangeetha Sabha had drawn out a detailed celebrations for 6 days.

The award sponsored by Sri Shanmukhananda Fine Arts, carries a purse of 1,00,000 per person for three years, after which a new lot of young musicians will be selected by the expert panel.

Dr. V Sankar, Chairman, Sri Shanmukhananda Fine Arts, who is the brain behind this program said 'In as much as they can be considered themselves to be blessed, these youngsters carry a responsibility. They don't just follow MS Subbulakshmi and her music but they should

become cultural ambassadors of the country, just like the way MS Subbulakshmi did'.

Shri. Narasimhan and Shri. N.K. Sinha IAS, secretary, Ministry of Culture, released a special post card on Dr. Subbulakshmi on this occasion.

Smt. MS Subbulakshmi was associated with Sri Shanmukhananda for over half a century and had a deep sense of respect and admiration for this premier institute. It is also a fact that Sri Shanmukhananda is the only institution in the country to which MS Amma had lent her name to be used for the cause of Music.

Four youngsters from Bangalore, Heramba and Hemantha (Flute Duet), Ramana Balachandran (Veena), Akshay Anand (Mridangam) made it to the list this year. They are really blessed to be making the list on this centenary birth year of the Nightingale of India.

It is a proud moment for SRLKM considering their association with us.



The Madras Music Academy Awards

Executive committee of the Madras Music Academy has unanimously selected Senior Violinist Vid.A Kanyakumari for the title of “Sangita Kalanidhi”.

She will be presiding over the 90th annual conference of the Music Academy in December 2016. At the conclusion of the conference, she will be conferred the title “Sangita Kalanidhi” at the sadas on 1st Jan 2017.



The Executive committee of the Madras Music Academy will also be conferring the following awards during the Sadas.

“Sangitha Kala Acharya Award”

Vid. Mysore Rudrapatnam Brothers
(R.N.Thyagarajan and Shri R.N.Tharanathan)
Prof. K.Venkataramanan (Vocalist and a music teacher)

“TTK Award”

Dr. Nirmala Sundararajan (Vocalist)
Shri M.Kodilingam (Thevaram singer and Teacher)

Musicologist Award

Dr. Rama Kausalya

“Pappa Venkataramiah Award” for violin

Shri Sikkil Baskaran

“Natya Kala Acharya Award”

Kum. Malavika Sarukkai.



Sankranthi Festival

SRLKM Open air auditorium (Daily at 5.45 pm)

01 January 2017

S Aishwarya (Vocal), HM Smitha (Violin), Akshay Anand (Mridangam), Anoor Sunad (Kanjari)

02 January 2017

Sikkil Gurucharan (Vocal), Balu Raghuraman (Violin), Rajesh Srinivasan (Mridangam), Vyasa Vittala (Kanjari)

03 January 2017

MK Pranesh (Flute), Vittal Rangan (Violin), Anoor Ananthakrishna Sharma (Mridangam), M Gururaj (Morsing), Somashekar Jois (Konnakol)

04 January 2017

Shankari Krishnan (Vocal), NN Ganesh Kumar (Violin), Ranjani Venkatesh (Mridangam), ASN Swamy (Khanjari)

05 January 2017

Mahadevan Shankaranarayanan (Vocal), Mathur Sreenidhi (Violin), Arjun Kumar (Mridangam)

06 January 2017

AS Murali (Vocal), Vishwesh Swaminathan (Violin), Sai Shivu (Mridangam), Bhagyalakshmi M Krishna (Morsing)

07 January 2017

Laya Lavanya - Subramanya Sastry (Flute), Aniruddha R Nadig (Violin), Shadaj Godkhindi (Bansuri), Anoor Vinod Shyam (Mridangam), Sunaad Anoor (Khanjari), Chidananda (Morsing), Nagendra Prasad (Thavil), Sudatta (Tabala), Pranav Dath (Rhythm Pads), Tirumale Gopi Shrivana (Drums)

09 January 2017

HK Narasimha Murthy, HN Bhaskar, Prithvi Bhaskar (Violin Trio), GS Ramanujan (Mridangam), S Srishylan (Ghatam), VS Ramesh (Morsing)

10 January 2017

Dr. Padma Sugavanam (Vocal), BK Raghu (Violin), BC Manjunath (Mridangam), SN Narayanamurthy (Ghatam)

Spring Music Festival

Gayana Samaja auditorium (Daily at 5.45 pm)

05 February 2017

Bombay Jayashree Ramnath (Vocal), HN Bhaskar (Violin), VV Ramana Murthy (Mridangam), BS Purushotham (Kanjari)

06 February 2017

Sanjay Subrahmanyam (Vocal), S Varadarajan (Violin), Neyveli B Venkatesh (Mridangam), B Rajashekhar (Morsing)

07 February 2017

MS Sheela (Vocal), Charulatha Ramanujam (Violin), Anoor Ananthakrishna Sharma (Mridangam), Sukanya Ramgopal (Ghatam)

08 February 2017

Shashank Subramanyam (Flute), HN Bhaskar (Violin), Patri Satish Kumar (Mridangam)

09 February 2017

Abhishek Raghuram (Vocal), Charulatha Ramanujam (Violin), Anantha R Krishnan (Mridangam), G Guruprasanna (Kanjira)

10 February 2017

Amrutha Venkatesh (Vocal), L Ramakrishnan (Violin), SJ Arjun Ganesh (Mridangam), Bhagyalakshmi M Krishna (Morsing)

11 February 2017

Ranjini and Gayatri (Vocal duet), HN Bhaskar (Violin), Sai Giridhar (Mridangam), N Guruprasad (Ghatam)

12 February 2017

Presentation of G Vedanta Iyengar Memorial Award to Neela Ramgopal. The award carries a citation, a silver medal and a purse of one lakh Rs. followed by a concert of Neela Ramgopal (Vocal), Trivandrum N Sampath (Violin), Sherthalai R Ananthakrishnan (Mridangam), Dr. S Karthik (Ghatam)

Sri Rama Lalitha Kala Mandira Welcomes one and all