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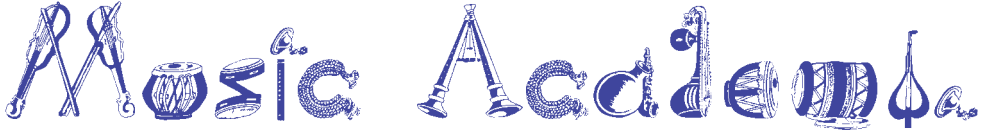
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SOUVENIR

2017



The Music Academy Madras The Executive Committee

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	Smt.	Prabha Sridevan
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	Sri.	R. Seshasayee
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Maestro Shri. ILAIYARAAJA

**Chief Guest - Inaugurates the
91st Annual Conference and Concerts**

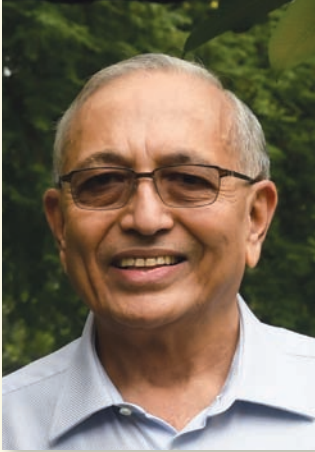


Justice Smt. Indira Banerjee

*Honourable Chief Justice,
Madras High Court*

Presides over the SADAS

From the President's Desk



N. Murali

In sharp contrast to the December music seasons of 2015 and 2016, that were held in the wake of unprecedented floods and a severe cyclone, the upcoming season comes amidst happy tidings. In the month of November, the UNESCO recognised Chennai as a Creative City for Music. Chennai thus joins the Creative City network of 180 cities of the world who have got the tag for one of the seven creative areas.

Historically, Chennai has been home to several forms of music and has a vibrant music culture. Chennai has become particularly renowned for the classical art form of Carnatic

Music. And over the last nine decades, it has been the December music season that has been showcasing Carnatic music in a big way attracting rasikas not just from Chennai and the rest of India, but also from across the world. In this, the Music Academy Madras was undoubtedly the pioneer. Founded after the All India Music Conference of 1927, the Music Academy, set up in 1928, started hosting the annual conferences and concerts a year later. And ever since, it has been holding them without any interruption.

The stage is thus set for the 91st Annual Conference and Concerts of The Music Academy. Renowned music composer, Maestro Ilaiyaraaja will inaugurate the festival on 15th December 2017 and Justice Smt. Indira Banerjee, Honourable Chief Justice, Madras High Court, has consented to preside over the Sadas on January 1, 2018.

Acknowledgements

The whole hearted support and participation of members and that of other rasikas is earnestly requested as in earlier years to make this year's festival a resounding success. In addition, the splendid support of our sponsors and advertisers has always helped us to run a high quality event, aided by the active involvement and teamwork of our colleagues on the Executive Committee. Special mention needs to be made of the dedicated and hardworking volunteers and staff of the Academy, who have contributed in no small measure to the success of the festival.

The high standards of performance by all the musicians, artistes and musicologists and scholars deserve our appreciation.

91st Annual Conference and Concerts

The annual music festival will be held between December 15, 2017 and January 1, 2018. Shri N. Ravikiran, the brilliant Chitravina exponent, presides over the Conference and will be awarded the Sangita Kalanidhi Birudhu at the Sadas on January 1, 2018.

As stated above, Maestro Shri Ilaiyaraaja has kindly agreed to be the Chief Guest and inaugurate the 91st Annual Conference and Concerts on December 15, 2017.

Smt. Indira Banerjee, Honourable Chief Justice, Madras High Court, has kindly consented to be the Chief Guest and preside over the Sadas on January 1, 2018 and confer the awards.

This year there will be a change of guard at the morning academic sessions. Shri V.Sriram, an avid music aficionado, music historian and prolific writer, will be the Convenor of the academic sessions following the resignation of Dr. Pappu Venugopala Rao.

Dance Festival

The Dance Festival has carved a special niche for itself. The twelfth edition of the Dance Festival is being held between January 3 and January 9, 2018.

Mr. Mark W. Morris, internationally renowned Artistic Director and Choreographer, Mark Morris Dance Group, New York, has kindly agreed to inaugurate the Dance Festival and confer the "Nritya Kalanidhi" Award on Kum. Lakshmi Viswanathan on January 3, 2018.

The Dance Festival Committee has come up with a new initiative this year. Morning "Panel Discussions" on relevant issues relating to Dance will be held on the mornings on three days during the Dance Festival. The discussions will feature several eminent dance exponents and scholars and Ms. Kami Viswanathan will be the Convenor. This is just the beginning and depending on the response, they could well become a regular feature annually.

Academy's Infrastructure upgradation and Improvements

All of you have enjoyed greater listening pleasure as a result of the vastly enhanced facilities and ambience through the phased infrastructure and amenities upgradation programme carried out during the last decade and more. This has involved the Main Auditorium as well as the Mini Auditorium.

During the year the lifts in the main auditorium as well as in the mini hall that were installed over twenty-five years ago, have been replaced with new lifts.

I must also reiterate how immensely fortunate the Academy is to be the continued beneficiary of the expertise and experience of our wonderful architect Shri P.T. Krishnan, whose architectural services are being provided pro bono, reflecting his passion for heritage conservation.

Academic and allied activities

Academic activities have been stepped up in the recent years. Some of the major highlights in this area during the year are as follows:

- The Advanced School of Carnatic Music has successfully completed Seven academic years with the help of a very eminent faculty. In the current Academic year 2017-18, there are three batches in the I, II and III years, with an overall strength of 17 students. At the fourth Annual Convocation of ASCM held on 4th October 2017, six students were awarded the three year diploma certificate along with the title "Sangeeta Vidvat Bhushanam". Prizes were awarded to the best outgoing student and the best student in each class.
- A revamp of the Library by way of cataloguing, as per international standards, neater arrangement of books for easy reference, digitisation of rare old books and photographs etc., with the help of Roja Muthiah Research Library and an experienced, well known Library consultant Shri Jagdish, is at an advanced stage of completion.
- The Academy's Journal is being released on the Inaugural Day of the Annual Music Festival.
- The Music Academy—Tag Digital Listening archives has now digital recordings of 11,000 hours of music, comprising of 5300 concerts featuring 600 artistes.

The viewing archives has about 418 hours of dance programmes and 23 hours of Lec-dems.

Dr. Meenakshi (Sumathi) Krishnan, Committee Member, who holds a Doctorate in Music, has taken over as Secretary in the vacancy caused by the resignation of Dr. Pappu Venugopala Rao. She is also the Secretary in charge of the ASCM, the Convenor of its Academic Council and Director, The Music Academy Research Centre.

Indira Sivasailam Endowment Concert

The eighth Indira Sivasailam Memorial concert in association with the "Indira Sivasailam Endowment Fund" instituted by Smt. Mallika Srinivasan, was organized successfully on September 22, 2017. The renowned musicians chosen this year for the concert, medal and citation, were the violin duet Lalgudi G.J.R.Krishnan and Smt. Vijayalakshmi.

Enhanced Awards to the main awardees

Thanks to the generosity of Shri P. Vijaykumar Reddy, son of late P. Obul Reddy, the award money for the Sangita Kalanidhi and Sangita Kala Acharya awards has been increased significantly in the recent years. The other two awards, TTK Award and Musicologist Award are given from the endowments of Shri Arun Vasu, Smt. Hemalatha Ramamani and Shri A.G.Purushothaman. This year the award monies for the Sangita Kala Acharya, TTK Award and Musicologist Award are being further enhanced.

Nritya Kalanidhi Award

A few years ago a special award for dance with significant award money was instituted by Drs. Engikollai Krishnan and Leela Krishnan, based in Kansas City, USA, in memory of Smt. Meenakshi and Mysore Ashthana Vidvan Engikollai Chidambara Ganapatigal under the name Natya Kala Acharya Award. From this year, this award is being appropriately renamed as "Nritya Kalanidhi Award" and as stated earlier goes to Kum. Lakshmi Viswanathan, a renowned Bharatanatyam exponent and choreographer. The award money has also been suitably enhanced.

I wish you all another wonderful season.

N.MURALI
PRESIDENT

The Music Academy Madras The Executive Committee



Standing (Left to Right): V.Balasubramanian, Kala Ramesh Rao, Meenakshi Ganesh,
Dr.Meenakshi (Sumathi) Krishnan, Dr.Chithra Madhavan, N.Suresh,

Sitting (Left to Right): K. V.Krishna Prasad, V.Srikanth, N.Ramji, N.Murali (President),
R.Srinivasan, R.Ramakrishnan, R. T.Chari, Dr.Pappu Venugopala Rao*, S.Raghavan

*Resigned with effect from 29.10.2017



Committee members not present in group picture

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R Seshasayee

V Sriram

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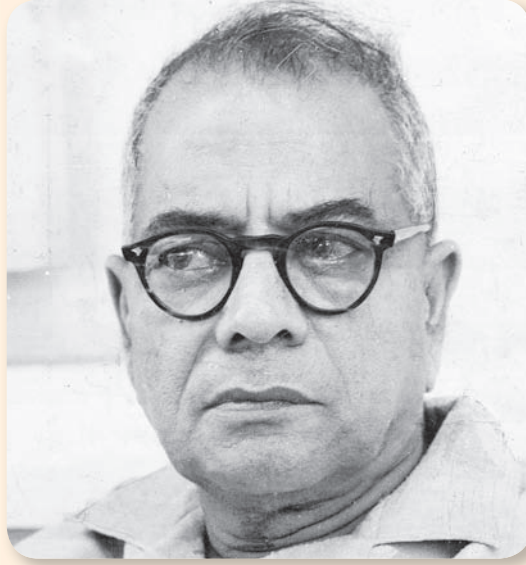


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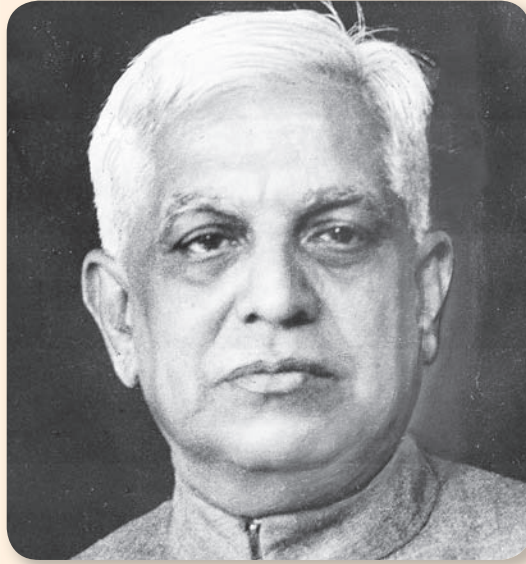


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Insignia of the Birudu
SANGITA KALANIDHI



॥ नादतनुम्

अनिशं नमामि ॥

birudupatra

We, the President and Members of The Music Academy Madras and the Members of the Expert Advisory Committee thereof now assembled in Sadas do hereby confer on you,

the birudu of Sangita Kalanidhi

as a mark of personal distinction and in token thereof we hereby present to you this Birudupatra and authorise you to wear the insignia presented to you herewith.

May it please Almighty God to give you long life and strength to carry on your work for the advancement and propagation of this Art of all Arts, Indian Music.

*President,
The Music Academy Madras*

Sangita Kalanidhi Birudupatra

The Trinity



Sri. Muthuswami
Dikshitar

Sri. Thyagaraja

Sri. Syama Sastri



Sri Purandaradasa



Sri Swati Tirunal



N. Ravikiran
President of the Conference and
Sangita Kalanidhi Awardee

Born on February 12, 1967, at Mysore to N. Narasimhan and Choodamani, Ravikiran comes from a family steeped in music. His grandfather, Gottuvadyam Narayana Iyengar was a foremost exponent of the instrument that prefixes his name and performed in 1927 at the Music Conference that saw the birth of the Music Academy. Ravikiran trained under his father and at the age of two made his appearance in the Music Academy's morning sessions, where he stunned the assembled experts with his ability to identify ragas. Hailed as a child prodigy, he was given a scholarship by the Music Academy to pursue his chosen art.

He began giving vocal concerts at the age of five. The family instrument of Gottuvadyam, which at his insistence would later be named the Chitravina, was however his first love and it was on it that he gave his first performance in the Music Academy at the age of 11, in 1978. A significant influence in his life was his tutelage under Sangita Kalanidhi T. Brinda. He was recognised by the All India Radio as an A Top grade artiste when he was twenty.

Ravikiran has since emerged as a global ambassador for Carnatic music. He has performed extensively in India and abroad. His efforts and contributions have been recognised by awards and titles. Not content with just performing, Ravikiran has composed songs thereby attaining the status of a vaggeyakara. He has also set to music the verses of the Thirukkural besides collaborating with international stars on various musical productions. With an eye on the future of Carnatic music, he has trained several hundred students, from all over the world.

The Music Academy takes immense pleasure in conferring on Chitravina N. Ravikiran, the title of Sangita Kalanidhi.

Sangita Kala Acharya Award



Radha P Namboodiri

Born on January 14, 1946 to A.R. Warriar and Narayani at Bombay, Radha holds a B.A.Honours degree in English Literature and Sanskrit from the University of Bombay. Her training in music began in 1960 under T.V. Ramamurthy in Bombay and later she also learnt from Sangita Kalanidhi T. Brinda.

Radha thereafter enrolled at the then Central College of Karnatak Music (now the Isai Kalluri) in Madras and graduated with the degree of Sangita Vidwan in 1968. A Government of India scholarship

that year enabled her to learn music under Sangita Kalanidhi Semmangudi R. Srinivasa Iyer and his disciple Sangita Kalanidhi T.M. Thiagarajan.

A regular prize winner at the Music Academy, Madras and other organisations during her formative years, Radha joined the All India Radio, Thiruvananthapuram as Programme Executive for Music. She was later transferred to the Doordarshan Kendra, Bombay. She served as Director, Doordarshan, Thiruvananthapuram till 1999 and Director, Central Sales Unit, All India Radio, Mumbai between 2002 and 2006.

Combining all of this with a concert career, Radha has several musical productions to her credit. She also served as Head of the Music School run by the Sri Shanmukhananda Fine Arts & Sangeetha Sabha for over ten years. She has trained numerous students in music and the Music Academy takes pleasure in conferring on her the title of Sangita Kala Acharya.



V Kamalakar Rao

Born on June 6, 1936 in Rajahmundry to G. Varada Rao and Nethravathi, V. Kamalakar Rao showed an aptitude for the mridangam when he was just five. He had his initial training on the instrument under Raju, who was a local performer at bhajan sessions. At the age of 10, he was apprenticed under Yella Somanna of Palakol and it was at his advice, in 1949, that Kamalakar Rao was taken to Palghat and made a disciple of Sangita Kalanidhi T.S. Mani Iyer.

A graduate of the Andhra University, Kamalakar Rao became a performing artiste when he was eight. At the age of 12, he accompanied Sangita Kalanidhi Dwaram Venkataswami Naidu and from then on, there was no looking back. He has since provided mridangam accompaniment to at least three generations of vocalists and instrumentalists.

A top rated artiste with the All India Radio, Kamalakar Rao is a frequent performer on national media and is also a regular at various sabhas across the country. He is known for his versatility on the mridangam, always displaying his skill in laya and at the same time supporting the main artiste to the fullest. He has received numerous awards and titles from various music organisations across the country and also received the Central Sangeet Natak Akademi award in 1999. He has besides, trained numerous students on the mridangam. The Music Academy takes pleasure in conferring on him the title of Sangita Kala Acharya.

TTK Memorial Award



Sukanya Ramgopal

Born on June 13, 1957 at Mayiladuthurai to K. Subramanian and Ranganayaki, Sukanya began training in percussion at the age of 12. Her tutelage was initially on the mridangam, the teacher being

T.R. Harihara Sarma at the Jaya Ganesh Talavadya Vidyalaya, Madras. She later moved over to the ghatam in which she was trained by Harihara Sarma and his son, the internationally renowned ghatam exponent T.H. Vinayakram. She has since emerged as a torchbearer of the Vinayakram bani.

Having provided ghatam accompaniment to all leading exponents of Carnatic music, Sukanya has performed in several locations in India and abroad. She leads a women's instrumental ensemble titled Stree Taal Tarang and also leads a unique percussive ensemble titled Ghata Tarang that creates melody using only ghatams. She has besides, authored the only book on learning to play the instrument. She runs a percussion school in the name of her Guru.

Sukanya is an 'A Top' grade artiste for All India Radio. The Music Academy, Madras confers its TTK Award for 2017 on her.



Muthukandasami Desikar

Born on May 16, 1939 at Thirukodikaval to A. Somasundara Desikar and Sivabhagyam Ammal, Muthukandasami Desikar enrolled at the Thevara Pathasala run by the Dharmapuram Adheenam. Here he trained under R. Velayudha Oduvar and graduated in 1958 with the degree of

Thevara Isaimani. He simultaneously trained in music under violin exponents Kumbhakonam T.S. Sambandam Pillai and Thirukadavur Amritha Bharati.

Muthukandasami Desikar has been performing Thirumurai service at the Thayumanavaswami Temple in the Rock Fort Trichy for the past forty years on behalf of the Thirupanandal Mutt. His renditions are known for their combination of clear enunciation and melody. He is recognized as the foremost among the Thevaram exponents today and he has travelled extensively, performing Thirumurai at several shrines in India. His recitals have been regularly broadcast over the All India Radio and he is also a resource person for the Thanjavur based Tamil University.

The Music Academy, Madras confers its TTK Award for 2017 on him.

Musicologist Award



Dr T.S. Sathyavathi

Born on June 30, 1954 at Bangalore to T.S. Sreenivasa Murthy and Rangalakshmi, Dr. Sathyavathi had her initial training in music under T.S. Vasantha Madhavi and later learnt from Sangita Kalanidhi R.K. Srikantan. She was also trained in musicology by B.V.K. Sastry, whose birth centenary is being observed this year, and mentored by percussionist Bangalore K. Venkatram.

A Ph.D. in Sanskrit from the Bangalore University, Dr. Sathyavathi has carved a name for herself as a musicologist, presenting papers and lecture demonstrations at conferences and seminars. Sathyavathi has combined her knowledge of Sanskrit and music and translated several ancient works into English, thereby making them more accessible to scholars and lay researchers. She also pursues an active concert career, besides composing music, teaching the art to several students and being on the board of academic institutions. The Music Academy confers on her its Musicologist Award for 2017.

Citations - written by Sri V. Sriram

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DANCE FESTIVAL 2018

3rd to 9th January 2018, at the T.T.Krishnamachari Auditorium

Mr. Mark W. Morris

Artistic Director and Choreographer, Mark Morris Dance Group, New York

Inaugurates

5.30 p.m. Wednesday, January 3, 2018

Kum. Lakshmi Viswanathan

Receives the award and the title of 'Nriya Kalanidhi'

Date	10 a.m to 11.15 a.m	11.30 a.m to 12.45 p.m	6.00 p.m to 7.30 p.m	7.45 p.m to 9.15 p.m
3.1.2018			Shijith Nambiar & Parvathy <i>Bharatanatyam</i>	Leela Samson & Troupe <i>Bharatanatyam</i>
4.1.2018	Sudharma Vaidyanathan <i>Bharatanatyam</i>	Ragini Chandrasekhar <i>Bharatanatyam</i>	Praveen Kumar <i>Bharatanatyam</i>	Kalakashetra <i>Maha Pattabishekam</i>
5.1.2018	Christopher Gurusamy <i>Bharatanatyam</i>	Lakshmi Parthasarathy Athreya <i>Bharatanatyam</i>	Rama Vaidyanathan <i>Bharatanatyam</i>	Sujata Mohapatra <i>Odissi</i>
6.1.2018	Parshwanath Upadhye <i>Bharatanatyam</i>	Meenakshi Srinivasan <i>Bharatanatyam</i>	Alarmel Valli <i>Bharatanatyam</i>	Vidha Lal / Abhimanyu Lal <i>Kathak</i>
7.1.2018	Dakshina Vaidyanathan <i>Bharatanatyam</i>	Anwesa Das <i>Bharatanatyam</i>	Malavika Sarukkai <i>Bharatanatyam</i>	Neena Prasad <i>Mohiniyattom</i>
8.1.2018	Meera Sreenarayanan <i>Bharatanatyam</i>	Aishwarya Balasubramaniam <i>Bharatanatyam</i>	Priyadarshini Govind <i>Bharatanatyam</i>	Amrita Lahiri <i>Kuchipudi</i>
9.1.2018	Bhavajan Kumar <i>Bharatanatyam</i>	Anwesa Mahanta <i>Sattriya</i>	Vaibhav Arekar <i>Bharatanatyam</i>	Nrityagram <i>Odissi</i>

PANEL DISCUSSIONS – 2018 AT KASTURI SRINIVASAN HALL – CONVENOR - MS. KAMI VISWANATHAN

5.1.2018 – Friday	
8.30 - 9.00 a.m	Keynote address and launch by Mark Morris
9.00 - 10.30 a.m	Panel discussion on "The Bharatanatyam audience - expanding the appeal" – Panelists: Padma Subrahmanyam, Anita Ratnam, Alarmel Valli, Ashish Khokar. PC Ramakrishna (Moderator)
6.1.2018 – Saturday	
8.30 - 10.00 a.m	Panel discussion on "Nuances of Abhinaya" – Panelists: CV Chandrasekhar, Priyadarshini Govind, Malavika Sarukkai, Shridhar. Gowri Ramnarayan (Moderator)
7.1.2018 – Sunday	
8.30 - 10.00 a.m	Panel discussion on "Bharatanatyam in the social context" – Panelists: Lakshmi Viswanathan, Hema Rajagopalan, Rama Vaidyanathan, Arundhathi Subramaniam. Leela Venkatraman (Moderator)
Panel Discussions Sponsored by: In Memory of Shri P. Obul Reddy & Smt. P. Gnanamba by Shri P. Dwaraknath Reddy and Family	

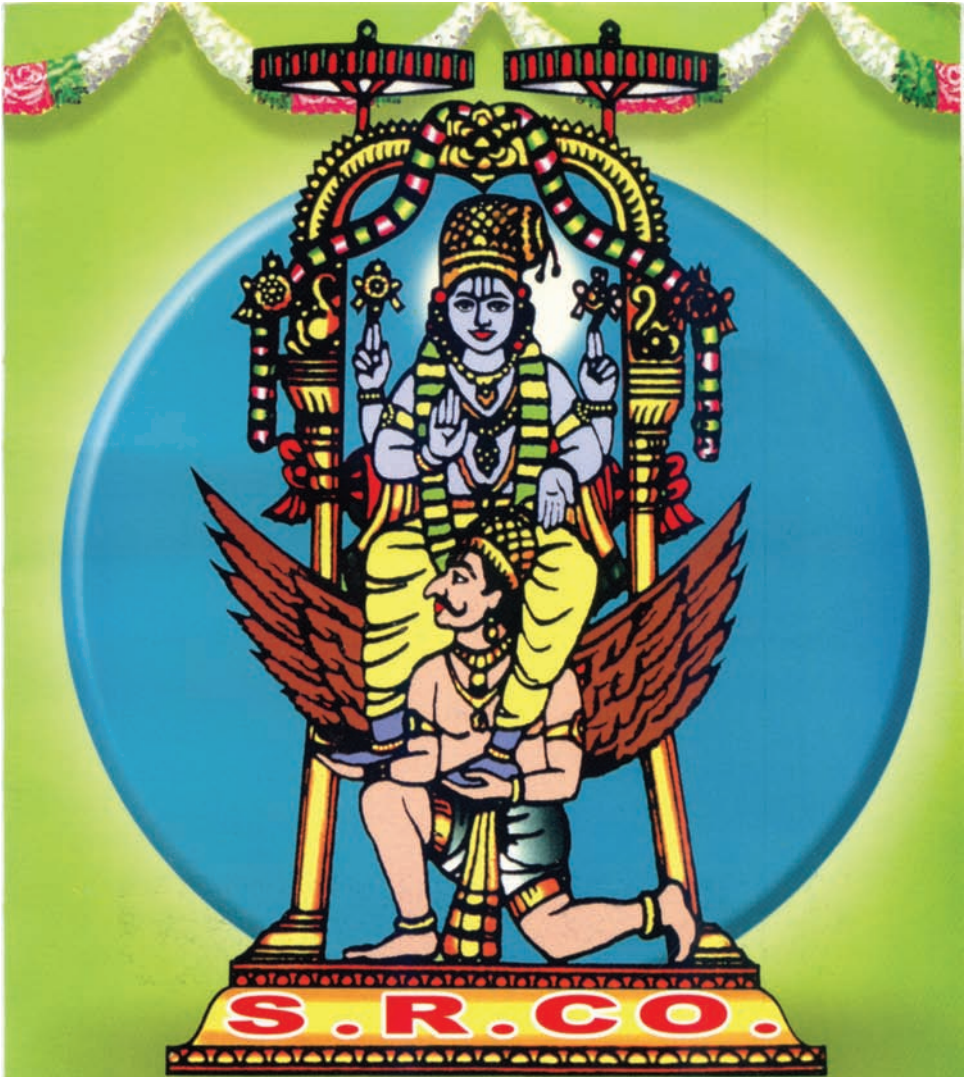
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season and daily tickets will be available from 2nd December, 2017 at the office of the Academy between 10 a.m. and 5 p.m.



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THE MUSIC ACADEMY MADRAS

Origin

The history of The Music Academy goes back to mid-twenties. Several well-wishers and lovers of music had felt that steps should be taken to stimulate interest in Karnatic music in the South and to develop a musical culture along sound lines by establishing an Academy in Madras city. The idea took a definite shape when the All-India Music Conference held in Madras in 1927 passed a resolution recommending the organisation of a Music Academy in Madras for the purpose of fostering Indian music and to encourage the study of the theory and practice of music.

A meeting of the Reception Committee of the Conference held on the 5th March, 1928 elected a provisional Executive Committee to organise the Academy. In pursuance of that resolution, The Music Academy Madras was founded the same year.

In April 1928 an Experts' Committee consisting of some of the leading musicians and scholars was also elected to advise the Academy on all technical matters including music education on correct and modern lines. The members of the Committee were Sarvashri Bidaram Krishnappa, Ariyakudi Ramanuja Iyengar, Palladam Sanjeeva Rao, Pudukottai Dakshinamurthi Pillai, Professor Dwaram Venkatasami Naidu, Jalatarangam Ramaniah Chetti, Zamindar of Seithur, M. S. Ramaswami Aiyar, W. Doraiswami Iyengar, Rao Bahadur C. Ramanujachariar, T.L. Venkatarama Iyer, T.V. Subba Rao and P. Sambamurthi, a galaxy indeed.

After some preliminary work and enrolment of members, the Academy was formally inaugurated at a public function on 18th August 1928. The opening ceremony was performed by Sir C.P. Ramaswami Iyer at the Y.M.C.A. Auditorium, Esplanade, before a large and distinguished gathering.

The Office of the Academy was located at No.323, Thambu Chetty Street, where Dr. U. Rama Rao, the founder President had his dispensary. In later years it moved office to 8, Philips Street (1935-38), 306,

Thambu Chetty Street (1939), Kasturi Buildings, Royapettah (1940-42), Kesari Kuteeram, Royapettah (1942-46) before shifting in 1946 to its present location.

Since inception, the Academy had been ceaselessly endeavouring for the advancement of the science and art of Indian music.

The objects of the Academy, inter-alia are: to hold annual music conferences during December or at any other convenient period; to investigate, collect, preserve and publish compositions, manuscripts and books relating to music; to establish and maintain a library and a museum to publish a journal; to encourage and help deserving musicians and scholars by bringing them to the notice of the public; to help and conduct examinations, tests and competitions; to make representations from time to time to the authorities in all matters relating to music. In short, it is the endeavour of this institution to give to music its rightful place in our national life.

Dr. U. Rama Rao was the founder President of the Academy and Sri K.V. Krishnaswami Aiyar succeeded him. Under his leadership with a band of selfless workers, the Academy developed and expanded its activities. Sangita Kalanidhi T.L.Venkatarama Iyer, Sri T.S. Rajam, Sri K.R. Sundaram Iyer and Sri T.T. Vasu were its third, fourth, fifth and sixth Presidents respectively. Mr N. Murali has been elected as the seventh President of The Music Academy.

Before the present building (T.T. Krishnamachari Auditorium) was constructed in 1962, the annual conferences were held at various places in the city.

1. The Senate House, 1929
2. Mani Iyer's Hall, Triplicane, 1930
3. At a special pandal behind the Rippon Buildings, People's Park, 1931-35
4. 'The Funnels' (Opp Satyamurthy Bhawan), General Patters Road, 1936
5. Lord Govinddoss Garden, General Patters Road, 1937
6. Woodlands Hotel, Westcott Road, Royapettah, 1938

7. The Senate House, 1939-41
8. Sundaeswarar Hall, RR Sabha for inaugurations and special concerts, The Lady Sivaswami Iyer School for morning sessions and the PS High School Grounds for concerts, 1942-54
9. The Music Academy premises and the PS High School Grounds, 1955-61.

T.T. Krishnamachari Auditorium

The Academy was able to secure in 1946 “Sweet Home” in Mowbrays Road. Honourable Sri Jawaharlal Nehru, Prime Minister of India laid the foundation for the present auditorium on 5-10-1955. Seven years later, on the eve of the 36th Conference H.H. Maharaja Sri Jayachamaraja Wodeyar, Governor of Madras, declared the new building open. Such a major milestone was achieved by the Academy, largely due to the sustained interest and dynamic initiative of Late Sri Kasturi Srinivasan and Sri T.T. Krishnamachari.

Academy’s phased Infrastructure upgradation and improvements from 2006 and Grateful Acknowledgements to Donors.

The Executive Committee has identified priority areas for modernization and upgradation. Donors have been extremely generous and spontaneous in the cause of this great institution.

Our Grateful thanks are due to: Mr. Venu Srinivasan through his company TVS Motors Ltd, and Veeyes Charities for his handsome donation of Rs.40 lakhs towards replacement of seats at Ground Floor and Balcony; Mr.Suresh Krishna through his company Sundram Fasteners Ltd., for his donation of Rs.10 lakhs; Mr. C. Sivasankaran of Sterling Group in the name of his father Mr. R.Chinnakannan for his donation of Rs. 25 lakhs; Mr. R. Srinivasan of Redington India and his son Mr. Ashok Srinivasan for a new Bose Acoustics System at a cost of Rs. 31 lakhs; Mr. A.Sivasailam and Mrs.Indira Sivasailam in the name of “Sivasailam Charities” for a donation of Rs. 20 lakhs; The Hindu for a donation of Rs. 25 lakhs; HCL Technologies and Tata Consultancy Services for their donations of Rs. 25 lakhs each and Shri. V.T. Somasundaram for his donation of Rs. 5 lakhs through his

company, Trichy Distilleries. The donation of Rs. 35 lakhs towards the modernisation programme was received from M/s. Kalpathi S. Aghoram, Kalpathi S. Ganesh and Kalpathi S. Suresh through their Company Kalpathi Investments Private Limited.

The ground floor seats were replaced in 2007 with modern and comfortable ones from a leading firm in Mumbai, together with carrying out the necessary flooring work.

Then the balcony seats have been replaced in 2008 with modern and comfortable ones from a reputed firm in New Delhi together with carrying out the necessary flooring work.

It may be particularly pointed out that in the balcony necessary civil work was also carried out to make the very high rising steps less steep and to provide greater space and legroom for all the rows of seats. This was done keeping in mind both comfort and safety aspects. It is particularly gratifying to note that the ambience in the balcony with excellent acoustics and very comfortable seating has been significantly enhanced from 2008 season. It is hoped that members and rasikas would greatly enjoy and appreciate the facilities at the balcony. Adequate flooring lights have been provided for the comfort of our members and rasikas in the balcony as in the ground floor.

The much needed and the important work relating to replacement of transformer with a higher capacity one and its consequent shifting from the front side to the rear of the building was completed. The other connected, major electrical works were also completed. The western side of the Auditorium, at the rear, has been developed for a permanent location for the cafeteria, freeing up some of the current canteen space for additional parking facilities.

The Academy now has separate entrance and exit gates that will help reduce congestion and traffic hold-ups within and outside our premises.

The new Bose Acoustics system was installed before the commencement of 2007 season and in view of our high quality, state-of-the-art audio system,

the members have now the pleasure and experience of enjoying the season.

It is our dream to provide vastly improved infrastructure and ambience for the comfort and listening pleasure of our members and rasikas.

Significant improvements to infrastructure have continued.

Functionally, a new 320 KVA Generator has been installed to ensure that we are self-reliant in power that is so essential in an environment of power shortages and cuts.

To make the Academy's external environment more beautiful with some greenery, saplings have been planted along compound wall through the help and the initiative of the forest department. Landscaping and horticulture have also been taken up to lend natural beauty and colour to the campus.

A major, comprehensive project for greatly transforming and contemporarising the decades-old stage with appurtenances and its lighting arrangements was completed before the 2009 season. The stage now has in-built lighting and other facilities for a variety of programmes. A major stage modernisation work of this scale has been possible in good measure through the generous sponsorship of the Kalpathi family.

A modern and nice looking canopy made of tensile membrane has been installed in the cafeteria for the benefit of members and rasikas.

Members have not only experienced but also expressed their happiness on the ongoing, phased infrastructure upgradation and modernization programme. It has resulted in greatly improved facilities and ambience making for an enhanced listening experience and comfort. All this has been possible through the generous support of the enlightened donors who have considered it worthwhile to support this premier institution fostering excellence in classical fine arts. We have earlier acknowledged every single donor for making an undertaking of this nature possible.

A major component of the ongoing improvement programme was completed

before the 2010 season. It involved renovation and upgradation of the foyer, both in the ground floor and the first floor, changes in the lobby for Patron members, enhancing the lighting with additional fittings in the foyer, enhanced aesthetics in the foyer with new wooden panelling and glazing, shifting of the ticket counter, new acoustically-oriented panels inside the auditorium, changing the alignment and bringing the focus on the main entrance to the Cathedral Road side as it was originally, walkway all round the auditorium for easier access, standardized areas earmarked for driveway and parking, and shifting the gate at the Cathedral Road (that was closed for years) further west to enable its use as an exit gate which has now been allowed by the Traffic Police authorities. Traffic jam and congestion at the TTK Road Gate would be considerably eased as that gate would now serve only as the entry gate.

This major project in all its phases was done under the expert guidance and supervision of our fine Architect Mr. P.T. Krishnan. Mr. Krishnan has brought to bear his immense commitment, expertise and interest in restoring and upgrading heritage buildings, to our ongoing modernization works as a measure of his labour of love and passion.

This latest phase of our ongoing modernization programme in the Main Auditorium was completed substantially through the generous donations of Rs. 50 lakhs from Smt. Mallika Srinivasan and Rs. 25 lakhs from Shri R. Jayachandran, (the latter through good offices of our Vice President Shri R. Srinivasan). The whole programme has been almost fully completed except for some smaller elements which are now being taken up like improved fire detection and safety systems, library upgradation, more efficient lighting systems etc. Smt. Hemalatha Ramamani has given a very generous capital grant of Rs. 20 lakhs towards the upgradation and modernisation of the library.

In the last two years, improvements in the form of a more efficient stage lighting system and LED lighting in the auditorium with an advanced dimmer system have been completed in addition to a proper rewiring of the auditorium.

Rain water harvesting system has also been refurbished and improved. The upgradation and facelift of the library has been completed in October 2015, with the library now sporting a modern, state-of-the-art look.

The project for the enhancement and upgradation of the building and classroom infrastructure of the Advanced School of Carnatic Music was taken up earlier this year and completed in July 2016 through a generous CSR grant of Rs.25 lakhs from Temenos India Private Limited. This building, built over 25 years ago, is now on par with the other buildings and infrastructure in the complex.

During the year, the lifts in the auditorium that were installed over twentyfive years ago have been replaced with new lifts.

Kasturi Srinivasan Building

The Kasturi Srinivasan Building constructed in 1982, houses the mini-hall, library, office, digital archives and research centre.

Mini-Hall

With a major and remaining part of the renovation of the main auditorium being completed before the 2010 season, the committee then turned its attention to the mini-hall whose renovation was long overdue. The Academy is indeed very fortunate that Shri Shiv Nadar on behalf of the Shiv Nadar Foundation has given a very handsome and in fact the single largest donation in its history, of Rs. 1 crore towards this major project. With this and another generous donation Rs. 25 lakhs received from Shri Brahmaj Vasudevan through the good offices of our Vice-President, Shri R. Srinivasan, the comprehensive renovation and modernization of the mini-hall was taken up from June 2011. We are glad and proud to inform our esteemed members that this major endeavour has been accomplished in November 2011. We now have a 'brand new' state-of-the-art auditorium with a capacity of 225. It has modern acoustics, where there was none earlier, a fine new sound system, new comfortable seating system in a gradually sloping gallery arrangement, new air-conditioning, new stage with elaborate light fittings, pleasing aesthetics and a larger and more pleasant

foyer, a lounge, modern toilets and access to differently abled persons.

Most fittingly, the new facility was opened with the HCL Series Concert on November 12, 2011.

We wish to emphasise here how fortunate the Academy is to receive the benefit of the immense expertise and experience of our very fine Architect Shri P.T. Krishnan in all its modernization projects. With his deep commitment and involvement, he has been so generous with his time and efforts, that no words of appreciation and gratitude would do adequate justice to his tremendous work of passion and labour of love. He has now even surpassed himself in miraculously transforming our earlier 'bare' mini-hall into a totally new world.

Experts' Advisory Committee

As a body devoted to high learning and practice of the art, the Academy brings together leading artists and learned persons in Sastra and Sampradaya. It has constituted an Advisory Committee of experts consisting of the recipients of Sangita Kalanidhi, Sangita Kala Acharya titles and other eminent musicians and musicologists who are invited to serve as members annually. This committee was responsible for setting down the lakshanas of many ragas and this summary was published by the Academy.

Annual Conferences and Concerts

The Annual Conferences and Concerts are held in the second half of December every year. This season is the 91st one.

The Academy's Conferences are being attended by well-known musicians, composers and musicologists drawn not only from the South but also from North India and Overseas as well.

Conference Sessions

The Conference Sessions of the decade or more have added greater depth and variety, aiming at higher standards of excellence. From this year, Shri.V.Sriram, Secretary will be the Convenor of the morning academic sessions.

Dance Festival

The Academy's Dance Festival kicked off on a promising note in 2007. The successive editions were also enormously successful

with members and rasikas appreciating the Academy's initiatives in this regard. The twelfth edition of the Dance Festival is being held between January 3 and January 9, 2018.

Spirit of Youth Festival

The Spirit of Youth Music and Dance series is a ten-day annual festival in memory of Ambujam Krishna made possible through generous sponsorship by M/s Sundram Fasteners over the years. Many young musicians have been introduced to the public by the Academy through the Spirit of Youth series. Prizes to the winners are awarded through endowments created for this purpose. The 29th Spirit of Youth Festival for 2016 was held from 1st to 10th August 2017.

HCL Concert Series

While the endowment programmes are being conducted regularly, the Executive Committee had launched in 2006 a monthly concert series, with the sponsorship of HCL Technologies that will provide a platform for young and promising musicians to display their talent. And every year, the series also features a top-ranking artiste in the main auditorium. The series has also added Dance programmes every quarter. During the year, there were 11 music concerts including Sangeetha Upanyasam by Dushyanth Sridhar on 'Keshāpāda Varnanam' on 18.08.2017 and 4 dance programmes.

Music Academy – Radel Mid-Year Concert series

In 2016, a new mid year concert series was introduced with the objective of encouraging and supporting young budding musicians in the age group of 25 to 35 to showcase their talent. It is over three days with two programmes each day. The first edition was held from 1st to 3rd June 2016 and the second from 5th to 7th June 2017. It has been sponsored by Radel Electronics.

Mid-year Dance Festival 2017

Similarly the Academy has also started a Mid-Year Dance Festival 2016 at Kasturi Srinivasan Hall under the generous endowment by the family of Late Shri. M.N. Subramaniam with an idea of providing an additional platform for young Classical

dance artistes. The first edition was held in June 2016. This programme consisted of two sessions each day with a total of six dance programmes. Dancers in the age group of 25 to 40 would be selected. This year the dance programmes were held from 23.6.2017 to 25.6.2017.

Workshop

During 2017, three workshop programmes were conducted.

Raga Identification competition for Carnatic Music Rasikas

This event, jointly organised by The Music Academy, the TAG Corporation and Ramu Endowments was held on October 15, 2017 at The Music Academy Madras, for those Carnatic music rasikas who can identify a raga by listening to it.

There is no age limit, the event is open to individual contestants only. Performing musicians and advanced students do not qualify for the event.

A lec-dem on identifying ragas, methods and strategies by Dr. Sriram Parasuram was held on that day

Academy's Journal

The Academy publishes each year a journal devoted to the advancement of the science and art of music. Eighty Seven volumes have been published so far. The journal has earned the appreciation of scholars and music lovers all over the world for its valuable content, contributed by musicologists, musicians and scholars. The journal contains summaries of papers presented during the annual conferences and authentic notation of rare compositions apart from major articles by musicologists.

To facilitate research and easy accessibility the Academy has uploaded Music Academy Journals right from 1930 till the year 2002 to its website. There is also an index of articles and keywords.

Academic activities and new initiatives

As members are aware there has been a resurgence of academic activities in the recent years.

As part of new initiatives, in depth workshops on different aspects of our music are being regularly conducted to fulfill a long-felt need.

Academy's Publications:

Dr. V. Raghavan Research Centre which perpetuates the memory of the renowned scholar Dr. V. Raghavan, who was the Secretary for over 4 decades and the Editor of the Journal of The Music Academy (1935-1979) and other publications has done its valuable work in the sphere of musical research. Some of the earlier publications are now out of print. The Academy has undertaken the publication of the ragas of the Sangita Saramruta, written by King Tulaja in two parts -the first one edited by Sangita Kalanidhi T.V. Subba Rao dealing with 48 ragas and the second one by Dr. S.R. Janakiraman with 61 ragas.

Lakshana Gitas - a selection of 27 Gitams selected from regular texts as well as new compositions to form the foundation course for beginners, 1994 and Raga Lakshnas in 3 volumes by Professor S.R. Janakiraman which covers 150-200 ragas (1995, 96, 97) are some of the important publications of the Academy.

In 1998, Dr. V. Raghavan Research Centre received a handsome donation from Sri R. Kalidas, son of late Dr. V. Raghavan and member of the Academy, towards research and publication activity of The Music Academy. A grant was given by the Sangeet Natak Academy for the publication titled "Thanjai Nalvar Isai" (unpublished repertoire of the Tanjore Quartette) edited by Natyacharya Isai Perarignar Thanjavur K.P. Kittappa Pillai, direct descendant of the Quartette, was published during 1998.

The reprinting of the book on Javalis by Sangita Kalanidhi T. Brinda was undertaken from a donation received from Smt. Sarada Chandrasekhar, an old student of The Teachers' College of Music. The Academy has also re-energised its publishing activities. It re-published the three volume "Raga Lakshna", authored by the reputed musicologist, Shri. S.R. Janakiraman and this re-edited third edition of the book was released on November 13, 2009.

A major publishing project was then taken up - English translation of Sangita Sampradaya Pradarshini (SSP) of Subbarama Dikshithar. The project aimed at making available an authentic, error free

English version to students and scholars of music and involved publication of SSP in 4 volumes consisting of all the mela-s. The first volume was released for sale during the 2010 season and other volumes during the succeeding seasons culminating in the "Anubandha" released at the 2014 season. The reprinted volume of Raganidhi of Sri.B.Subba Rao was released at the Inaugural function of the music festival on December 15, 2015. The second volume was released during the music festival on December 15, 2016.

The academy has published compositions of Veena Seshanna transliterated in to Tamil with notation.

80th year Commemoration Book

A high quality book profusely enriched with photographs and well-written and expertly designed on the glorious history of the Academy was brought out in December 2009. The authors of the book "Four Score and More - the History of The Music Academy Madras" are the well-known music historian and writer, Shri V. Sriram currently a member of the Executive Committee and Dr. Malathi Rangaswami. This must-read collector's book is available to members at a highly concessional price during the season. Members are encouraged to buy copies for themselves as well as their friends.

Advanced School of Carnatic Music

The Advanced School of Carnatic Music was established with the object of offering advanced professional education and grooming in carnatic music to highly deserving youngsters so that they can become performers and musicians of a very high calibre with a fine sense of music appreciation and aesthetics. Smt. R.Vedavalli as the Director, and Prof. Ritha Rajan as Academic Coordinator. The names of the faculty members are given elsewhere in the souvenir.

Apart from the regular faculty, the School also brings in eminent musicians as visiting faculty. In each semester there will be at least 5-8 events such as Guest Lectures by the Visiting Faculty, Seminars, Workshops, Concerts, Field trips and guided group interactions. The school started functioning from August 16, 2010.

So far, three batches of students have

passed out and have been awarded the three year diploma certificate along with the title “Sangeeta Vidvat Bhushanam”. The fourth Annual convocation of ASCM was held on October 4, 2017 with the eminent Bharatanatyam exponent Prof.C.V.Chandrasekhar as the chief guest. Six students were awarded the three year diploma certificate along with the title “Sangeeta Vidvat Bhushanam”.

Prizes were awarded to the best outgoing student and the best student in each class.

In the present academic year 2017-2018, there are three batches in the I, II and III year with an overall strength 17 students.

It is noteworthy that scholarships are being given to the students out of the income from the endowment instituted in the memory of Smt. Saraswathi Narayanan by M/s. L. Lakshman and L. Ganesh, and by Sri. S. Ramadorai towards the Mala Ramadorai scholarships.

Special Music Classes

The Academy continues to run classes in Mridangam under the guidance of Sangita Kalanidhi Dr. Umayalpuram K. Sivaraman, Veena with Vidushi Smt. Ramani, Violin with Dr.Lalitha and vocal beginners’ classes at different times and different days of the week. These classes have been continuously receiving good response.

K.R. Sundaram Iyer Memorial Library

The Academy maintains a library which is gradually growing with the acquisition of new books apart from preservation of rare books and manuscripts. The library is being used by students and research scholars not only in Chennai but also from neighboring states and abroad. Membership is open to all, with payment of annual or on daily usage fees.

In 2001, a collection of over 1000 rare books and manuscripts on Music, Sanskrit, Dance and Harikatha was received for the library from the family of Harikatha Exponent Sangita Kalanidhi Embar Sri S. Vijayaraghavachariar.

The improvement of the library was carried out through a donation made in 1991 by late S. Viswanathan, a former Vice-President.

The latest upgradation and facelift of the

library has been completed in October 2015 making it a very modern library.

Proper indexing and cataloguing of the books was taken up. After cataloguing the books, the membership strength of the library has reached 305 (from 290). A further revamp of the Library with regard to cataloguing, neater arrangement of books for easy reference, digitisation of very old books and installation of a new software is at an advanced stage of completion with the help of Roja Muthiah Research Library and an experienced, well known Librarian and Consultant, Shri Jagdish.

Music Academy-Tag Digital Listening & Viewing Archives

The Archives has had with it several music tapes donated by the families of Shri G. Narasimhan, Shri S. Natarajan and by P. Obul Reddy and Smt. Padma Narasimhan.

These archives consisting of music tapes constitute a treasure trove. Digitizing these archives through the use of modern technology will enhance the storage, value and use of these priceless archives. We are indeed grateful to Shri A.Sivasailam and Shrimathi Indira Sivasailam for their generous donation of Rs.20 lakhs in the name of “Sivasailam Charities” for this project.

A long time dream project of digitizing Academy’s music recordings has been successfully fulfilled. The Academy has now in its possession its own recordings as well as those donated by well wishers of about 11,000 hours. Shri. R.T. Chari, currently our esteemed Vice President, a passionate connoisseur of fine arts and heritage, particularly Carnatic Music has handed over a collection of about 6000 hours of Carnatic Music to the Music Academy’s archives besides setting up The Music Academy - TAG Listening Archives at his cost which has 10 PCs with ear phones through which connoisseurs can listen to any individual musician or a composition or a concert of their choice. This was inaugurated in 2008. The Music Academy is indeed grateful to Shri. R.T. Chari representing TAG Corporation and Ramu Endowments for this wonderful generosity. The Music Academy-Tag Digital Listening Archives

has been making steady progress since then. In the coming months, the digitization and storage of many more hours of music is expected to give that extra momentum to membership and usage.

Many well wishers have come forward to donate copies of their recordings to our digital archives. Notably, we have received about 8 thousand hours of recorded music through the munificent donation of Sri AL ARC Narayanan, 3000 hours of Music by Sri.L.Raghavan from Boston, USA and 3000 hours of Music by Sri. Sethuraman Thirumalai and some Dance video programmes by Smt. Sujatha Vijayaraghavan, Committee member. The process of digitisation is going on and as of now we have about 11,000 hours of music available on the touchscreen monitors, comprising of 5300 concerts featuring 600 artistes.

The Music Academy has introduced the viewing facility of Dance Festivals in Digital Archives from June 28, 2013. We have around 418 hours of dance programmes, comprising of 312 video programmes. Besides, The Academy has Lecture Demonstrations of 23 hours viewing.

“Through the good offices of Sri R.Srikanth, Vice President, Ford Motors, the Archives received 15 high end terminals free of cost, in replacement of the old touchscreen monitors, for which the Academy is grateful. The Academy also appreciates the donation to its Archives recordings of father and father-in-law of Advocate Smt. Radhika Krishnan.”

Endowments

Many endowments have been instituted for the promotion of music, harikatha and dance. Scholarships and prizes are also awarded under these endowments to the winners in the concerts. Composer’s programmes are also being conducted. Music competitions are held annually in vocal and instrumental music. Indigent musicians are being supported with a monthly honorarium.

Significant additions/new endowments have been received from 2006 particularly from P. Obul Reddy, Shri. L. Lakhman and Shri. L. Ganesh, Smt. Uma Karthik Narayanan, Dr. Gutti Rao, Shri. N.S.S.

Mani, Smt. Yogam Nagaswami, Shri. Pichumony Iyer & Smt. Kunthalam Trust and Rukmini Arts & Music Trust, Dr. Malathi Rangaswami, Veda Corporate Advisors Pvt Ltd, Ms. Prema Neelakandan, Mr. Gopala Duraisamy, Mr. Kashyap Vissa, Ms. D.R. Lakshmi, Sangita Kalanidhis Smt. C. Lalitha & Smt. C. Saroja, Dr. Venkataraman Ramakrishnan, Mrs. S. Chandrika, Dr. Engikollai Krishnan, Dr. Leela Krishnan, Mrs. K.B. Nirmala, Dr. S.A.K. Durga, Sri. Sridhar Chari, Prof. Trichy Sankaran, Smt. Chandrika Rudrapatnam, Sri. C.S. Bhimraj, Smt. Gayatri & Sri Rajan Srikanth, family of late Shri.M.N.Subramaniam, Mrs. Chitra Venkataraman, Shri. S. Ramadorai, Shri. R. Kalidas and Smt. Meera Nathan. We gratefully acknowledge their excellent support.

There were some significant endowments received during the year 2014, from Shri Deepak Doraiswamy towards “Rajalakshmi Doraiswamy Music Awards” for the best performing students of The Advanced School of Carnatic Music; from Smt. Gayatri Srikanth and Shri Rajan Srikanth towards “Rajalakshmi Vijayaraghavan Fund” for indigent Carnatic Musicians; from Smt. Meenakshi Ganesh and Smt. Jayashree Shankar Iyer towards “Sangita Kala Acharya V. Subrahmaniam Memorial Prize” for outstanding senior vocal concert during the annual seasons. Last year we received endowments from V.Govindarajan Memorial Trust towards a gold medal for best pallavi singing in the annual conference and concerts, from Mr.G.Raj Narayanan towards the Music Academy – Radel Music festival for young classical musicians and the Smt.Sugandha Raman prize for the best musician of the festival, and from Dr.Ramamurthi Jambunathan in the name of Shri. Semmangudi Srinivasa Iyer for the best junior male vocalist prize at the annual festival. The generous endowments received this year are: from Madhvi Rajagopalan in memory of Smt.R.Seethammal for Senior Artist during Rama Navami Celebration and from SMP Namasankirtan represented by Abhang Ratna & K.Ganeshkumar, Mumbai created in the name of Swami Haridos Giri endowment for Namasankirtan every year on a sunday morning for ten years.

This year we have received generous endowment from Sri.A.G.Purushothaman towards Smt. Suguna Purushothaman Awards for the best musicologist, the second best Pallavi in the Senior category, the best Pallavi in the Sub Senior category during December music season Sadas from 1st January,2018,from Sri. Shankar Annaswamy towards Smt.Saroja Annaswamy Awards for three outstanding students of each year (1st year,2nd year and 3rd year) of Advanced school of Music of The Music Academy and Smt.Nagalakshmi Anantharaman Award for annual Veena Concert from 2018 and a topping up of endowment from Smt.D.R.Lakshmi of Bhadrachala Ramadas Endowment, and from Sri.Venkat Vijayaraghavan for top up of Rajammal Vijayaraghavan indigent musician fund.

Indira Sivasailam Endowment Concert

Smt. Mallika Srinivasan has instituted the 'Indira Sivasailam Endowment Fund' which in association with The Music Academy, will organize annually during Navarathri the memorial concert by a renowned classical musician who will also be presented a medal and a citation. The first artiste chosen for this was Smt. Sudha Ragunathan who rendered the concert on 15th October 2010. In 2011, it was Shri. Sanjay Subrahmanyam. In 2012 it was Smt. Aruna Sairam. In 2013, Smt. Bombay Jayashri Ramnath rendered the concert and it was Shri. T.M.Krishna in 2014. Malladi Brothers Shri. Sreeram Prasad and Ravi Kumar, rendered the concert In 2015. Last year the renowned musicians chosen for the concert, medal and citation were Ranjani & Gayatri. This year Violin Duo Lalgudi Sri.G.J.R.Krishnan and Smt Vijayalakshmi rendered the concert and received the medal and citation.

Enhanced Awards to the main awardees

Thanks to the generosity of Shri P. Vijaykumar Reddy, son of late P. Obul Reddy, the award money given for the Sangita Kalanidhi and Sangita Kala Acharya awards has been increased significantly from the year 2010. The other two awards, TTK Award and Musicologist Award have also been suitably enhanced.

In the recent years Smt. Hemalatha Ramamani instituted a generous

endowment the return from which will fund the Musicologist Award annually. Another endowment towards the Musicologist Award has been made this year by Shri A.G.Purushothaman.

This year the award monies for the Sangita Kala Acharya, TTK and Musicologist Awards are being further enhanced.

The Academy's Redesigned Website

The Academy's website is now operational for the last nine years. The URL for the site is www.musicacademymadras.in The website has been comprehensively redesigned and the new website has gone live from early November 2016.

The major elements of this redesign and enhanced features of the Academy's website are a greatly enhanced visual format, the ability to continuously update details of events and programmes at the Academy and above all, make it a state of the art site without sacrificing on the Academy's core values of classicism. This redesign was anchored by a small team of Executive Committee members consisting of Ms. Kami Viswanathan, Shri V.Sriram, Dr. Meenakshi (Sumathi) Krishnan and Dr. Chitra Madhavan.

Special Lifetime Achievement Award on Shri Lalgudi G.Jayaraman

The Academy in March 2008 honoured the violin maestro Vidvan Shri Lalgudi G.Jayaraman with the Special Lifetime Achievement Award at a separate function.

Sangita Kalanidhi M.S. Subbulakshmi Award

Commencing from 2005, THE HINDU has instituted an annual award called Sangita Kalanidhi M.S.Subbulakshmi Award to be given to the Sangita Kalanidhi elect on the Inaugural day. So far 12 Sangita Kalanidhi awardees have received this award.

Nritya Kalanidhi Award

A new award called Natya Kala Acharya Award for dance with significant award money was instituted, starting from year 2012, by Drs. Engikollai Krishnan and Leela Krishnan, based in Kansas City, USA, in memory of Smt. Meenakshi and Mysore Ashthana Vidvan Engikollai Chidambara Ganapatigal. The first two recipients

of this coveted award were Dr. Padma Subrahmanyam and Prof. Sudharani Raghupathy respectively. The third recipient was Smt. Chitra Visweswaran, a renowned Bharathanatyam exponent, choreographer and guru. In 2015, the award went to Kum. Leela Samson, well known Bharatanatyam dance exponent, choreographer, teacher and writer. In 2016 the award went to Smt. Alarmel Valli, classical dancer and choreographer, and the foremost exponent of the Pandanallur style Indian classical dance form of Bharatanatyam and also known for her own distinctive style. Last year Kum.Malavika Sarukkai has been selected and the award was conferred on her. The earlier Natya Kala Acharya Award is appropriately renamed as Nritya Kalanidhi Award from this year and Kum. Lakshmi Viswanathan will receive this award on 3rd January 2018.

Going beyond Borders

In a significant move the Academy took steps to contribute to the cause of Carnatic Music education and scholarship overseas. MOUs were signed for academic support through affiliation with Singapore Indian Fine Arts Society (SIFAS) on December 15, 2011 and with Kalakruti School of Music, Melbourne, on January 1, 2012 and these are progressing well.

Affiliation of Tumkur University for Research Centre

We are glad that the Tumkur University has accorded recognition a couple of years ago to the Academy as an affiliated

Research Centre initially for a period of three years. Consequently, eight selected Ph.D. students in Music have begun their course under the approved research guides, Dr. Ritha Rajan and Dr. R.S.Jayalakshmi. Income from the endowments of Shri N.S.S.Mani, Smt. Uma Karthik Narayanan and Shri R.Kalidas would go to support the costs and classes at the research centre.

“M.N.Subramaniam Memorial Award” and Mid-Year Dance Festival

A new award called “M.N.Subramaniam Memorial Award” seeking to recognise a distinctive dance school was instituted in 2013 through a generous endowment instituted by the family of late M.N.Subramaniam. The inaugural award went to the doyen Prof. C.V. Chandrasekhar’s school. The next year award went to Smt. B. Bhanumathi’s Shcool in Bangalore. The terms and scope of the award have since been modified and an artiste will be given the award for excellence in classical dance from 2015 onwards. The renowned Bharatanatyam exponent Smt. Alarmel Valli was conferred the award for 2015 and a dance recital by her was held in March 2015. The terms of this award and amount have been re-worked to conduct an annual Mid Year Dance festival for young artists. The first edition was held from 23rd to 25th June 2016, consisting of two sessions each day with a total of six dance programmes for the dancers in the age group of 25 to 40. The second edition was held from 23rd to 25th June 2017.



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THE MUSIC ACADEMY MADRAS

Distinguished persons who inaugurated the Annual Conferences

1929	The Zamindar of Seithur	1963	Hon. Sri K. Kamaraj
1930	Her Highness the Junior Maharani of Travancore	1964	Sri G.D. Birla
1931	Sir C.P. Ramaswamy Iyer, K.C.S.I	1965	Hon. Sri R. Venkataraman
1932	Hon. Dr. Raja Sir Annamalai Chettiar, Raja of Chittinad	1966	H.E. Sardar Ujjal Singh, Governor of Madras
1933	Dr. Sir C.V. Raman, M.A. Ph.D., F.R.S.	1967	Hon. Dr.B. Gopala Reddy
1934	Raja Sir M.A. Muthiah Chettiar	1968	Maharani Setu Parvati Bai
1935	The Rt. Hon. V.S. Srinivasa Sastri, P.C., C.H., LL-D	1969	Sri T.S. Rajam
1936	Sir P.S. Sivaswamy Iyer, K.C.S.I	1970	H.E. Sri V. Viswanathan, Governor of Kerala
1937	Hon. Sri C. Rajagopalachari	1971	H.E. Sri K.K. Shah, Governor of Madras
1938	His Highness the Yuvaraja of Mysore, G.C.I.E.,	1972	Rashtrapathi Sri V.V. Giri
1939	Sir R.K. Shanmukham Chettiar K.C.I.E	1973	Dr. Bharat Ram
1940	His Highness the Maharajah of Travancore, G.C.I.E., D. Litt.	1974	Hon. Sri C. Subramaniam
1941	Maharajah of Pithapuram	1975	Hon. Shri.M.Karunanidhi
1942	Sri M. Venkatasubba Rao, Kt.	1976	Hon. Dr. Karan Singh
1943	Dr. Sir S. Radhakrishnan	1977	Smt. Rukmini Devi
1944	Dr. R.M. Alagappa Chettiar, Kt.	1978	Hon. Sri M.G. Ramachandran
1945	The Rajah of Ramnad	1979	Hon. Sri M. Hidayatullah
1946	Dr.U. Rama Rao	1980	H.E. Sadiq Ali, Governor of Tamil Nadu
1947	The Rajah of Sivaganga	1981	Sri C.V. Narasimhan
1948	H.E. the Maharajah of Bhavanagar, Governor of Madras	1982	Hon. Sri R. Venkataraman
1949	Hon. Sri P.S. Kumaraswamy Raja	1983	Smt. Sheila Kaul
1950	Her Highness the Maharani of Bhavanagar	1984	Shri.M.A.M.Ramaswamy
1951	Sri T.R. Venkatarama Sastri, C.I.E	1985	H.E. Sri S.L. Khurana, Governor of Tamil Nadu
1952	H.E. Sri Prakasa, Governor of Madras	1986	Sangita Kalanidhi Semmangudi Sri R. Srinivasa Iyer
1953	Hon. Dr.B.V. Keskar	1987	Sangita Kalanidhi Dr.M.S. Subbulakshmi
1954	Hon. Sri T.T. Krishnamachari	1988	H.E. Dr.P.C. Alexander, Governor of Tamil Nadu
1955	Hon. Dr.C.D. Deshmukh	1989	Sangita Kalanidhi Smt. D.K. Pattammal
1956	Hon. Sri Moraji Desai	1990	Sri R.P. Goenka
1957	His Highness the Maharajah of Mysore	1991	Hon.Selvi J.Jayalalitha
1958	H.E. Sri Bishnuram Medhi, Governor of Madras	1992	H.E. Dr. Bhishma Narain Singh, Governor of Tamil Nadu
1959	Hon. Dr. Humayun Kabir	1993	Sri Niranjan Desai
1960	Hon. Dr.P.V. Rajamannar	1994	H.E. Dr.M. Channa Reddy, Governor of Tamil Nadu
1961	Sir V.T. Krishnamachariar, K.C.S.I	1995	Sri G.V. Ramakrishna
1962	Hon. Sri M. Bhaktavatsalam	1996	Hon. Shri.M.Karunanidhi
		1997	H.E. Fathima Beevi, Governor of Tamil Nadu
		1998	H.E. Dr.C. Rangarajan, Governor of Andhra Pradesh

1999	His Highness Padmanabha Dasa Sri Marthanda Varma Maharaja of Travancore	2009	Shri Vishwanathan Anand
2000	Smt. Ranjana Kumar	2010	Shri Shiv Nadar
2001	Hon. Justice B. Subhashan Reddy, Chief Justice of Madras	2011	Sri. S.R.Nathan
2002	Rashtrapati Dr. A.P.J. Abdul Kalam	2012	Hon.Selvi J.Jayalalitha
2003	Sri Krishnaraj Vanavarayar	2013	Hon.Chief Justice Sri. P.Sathasivam
2004	Hon. Justice (Retd.) Sri K.S.Baktavatsalam	2014	Chairman, Indian Space Research Organisation, Dr.K.Radhakrisnan
2005	Hon.Selvi J.Jayalalitha *	2015	Hon.Chief Justice Sri. Sanjay Kishan Kaul
2006	Justice Shri A.P. Shah	2016	Hon.Union Minister of State (Independent charge) for Commerce & Industry
2007	Sri N.R. Narayana Murthy		Smt. Nirmala Sitharaman
2008	Hon. Vice President Sri M.Hamid Ansari		

* could not participate due to unforeseen
circumstances

Sangita Kalanidhi Awardees - Presidents of the Annual Conferences

1929	Sri TV Subba Rao, Sri MS Ramaswami Iyer	1951	Vidvan Chembai Vaidyanatha Bhagavatar
1930	Vidvan Harikesanallur L Muthiah Bhagavatar	1952	Vidvan Karaikkudi Sambasiva Iyer
1931	Vidvan Pazhamaneri Swaminatha Iyer	1953	Vidvan Tirupamburam N Swaminatha Pillai
1932	Vidvan 'Tiger' K Varadachariar	1954	Vidvan Chittoor Subramania Pillai
1933	Vidvan K Ponniah Pillai	1955	Vidvan Marungapuri Gopalakrishna Iyer
1934	Vidvan TS Sabhesa Iyer	1956	Vidvan Tiruvizhimizhalai Subramania Pillai
1935	Vidvan Mysore K Vasudevachar	1957	Vidvan T Chowdiah
1936	Vidvan Umayalpuram Swaminatha Iyer	1958	Vidvan GN Balasubramaniam
1937	Vidvan Mangudi Chidambara Bhagavatar	1959	Vidvan Madurai Mani Iyer
1938	Vidvan Ariyakkudi T Ramanuja Iyengar	1960	Vidvan TK Jayarama Iyer
1939	Vidvan Musiri Subramania Iyer	1961	Vidvan Tiruvidaimarudur Veeruswami Pillai
1940	Vidvan Kallidaikurichi Vedanta Bhagavatar	1962	Vidvan 'Papa' KS Venkataramiah
1941	Vidvan Dwaram Venkataswami Naidu	1963	Vidvan Budalur Krishnamurthi Sastrigal
1942	Vidvan Mazhavarayanendal Subbarama Bhagavatar	1964	Vidvan Alathur Sivasubramania Iyer
1943	Vidvan Palladam Sanjeeva Rao	1965	Vidvan Alathur Srinivasa Iyer
1944	Sri TL Venkatarama Iyer	1966	Vidvan Palghat TS Mani Iyer
1945	Vidvan Maharajapuram R Viswanatha Iyer	1968	Vidushi MS Subbulakshmi
1947	Vidwan Semmangudi R Srinivasa Iyer	1969	Vidvan Madurai Srirangam Iyengar
1948	Vidvan Kumbhakonam Rajamanikkam Pillai	1970	Vidushi DK Pattammal
1949	Vidvan Mudicondan C Venkatarama Iyer	1971	Vidvan Papanasam Sivan
1950	Vidvan Karur Chinnaswami Iyer	1972	Prof. P Sambamurthy
		1973	Vidushi T Balasaraswathi
		1974	Sri Rallapalli Ananthakrishna Sarma
		1976	Vidushi T Brinda
		1977	Vidushi ML Vasanthakumari

1978	Vidvan M Balamuralikrishna	1998	Vidvan Sheikh Chinna Moula
1979	Vidvan KS Narayanaswami	1999	Vidvan TK Govinda Rao
1980	Vidvan TN Krishnan	2000	Vidushi R Vedavalli
1981	Vidvan TM Thiagarajan	2001	Vidvan Umayalpuram K Sivaraman
1982	Vidvan Embar S Vijayaraghavachariar	2002	Vidushis Sikkil Kunjumani and Sikkil Neela
1983	Vidvan Dr Sripada Pinakapani	2003	Vidvan TV Sankaranarayanan
1984	Vidvan Mysore V Doreswami Iyengar	2004	Vidvan Vellore G Ramabhadran
1985	Vidvan Dr S Ramanathan	2005	Vidvan M Chandrashekar
1986	Vidvan KV Narayanaswami	2006	Vidvan TN Seshagopalan
1987	Vidvan B Rajam Iyer	2007	Vidvan Palghat R Raghu
1988	Vidvan T Viswanathan	2008	Vidvan AKC Natarajan
1989	Vidvan Maharajapuram V Santhanam	2009	Vidvan Valayapatti AR Subramaniam
1990	Vidvan DK Jayaraman	2010	Bombay Sisters Vidushis C. Saroja & C. Lalitha
1991	Vidvan Nedunuri Krishnamurthi	2011	Vidvan Trichy T. Sankaran
1992	Vidvan KP Sivanandam	2012	Vidvan Trichur V. Ramachandran
1993	Vidushi Mani Krishnaswami	2013	Vidushi Sudha Ragunathan
1994	Vidvan TK Murthy	2014	Vidvan Shri. T.V.Gopalakrishnan
1995	Vidvan RK Srikantan	2015	Vidvan Shri. Sanjay Subrahmanyam
1996	Vidvan N Ramani	2016	Vidushi Kum. A. Kanyakumari
1997	Vidvan MS Gopalakrishnan		

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Presidents of the Sadas (Convocation)

1936	Sir Meverel Statham	1961	Sangita Kalanidhi Musiri Subramanya Iyer
1937	Hon. Dr.P. Subbaroyan	1962	Sangita Kalanidhi T.L. Venkatarama Iyer
1938	Sir Alladi Krishnaswamy Iyer,Kt.	1963	Sangita Kalanidhi Semmangudi Sri.R.Srinivasa Iyer
1939	Sri Samuel Ranganathan, Kt.	1964	Hon. Justice Mr. M. Ananthanarayanan
1940	Sir Muhammed Usman, K.C.I.E	1965	Hon. Chief Justice Mr.P. Chandra Reddi
1941	Dr. Sir. A. Lakshmanaswamy Mudaliar, Kt.	1966	Sri R. Venkataswami Naidu
1942	Sir T.R. Venkatarama Sastri, C.I.E	1968	Hon. Dr. Karan Singh
1943	Sri S.V. Ramamurthy	1969	Hon. Dr.V.K.R.V. Rao
1944	Sri K. Ramunni Menon	1970	H.E. Sri Dharam Vira
1945	Sri S.R.U. Savoor	1971	Smt. Rukmini Devi
1947	Hon. Sri B. Gopala Reddy	1972	Sangita Kalanidhi Chembai Vaidyanatha Bhagavathar
1948	Justice Sri.P.V. Rajamannar	1973	Elayaraja of Travancore Sri Marthanda Varma
1949	Hon. Sri. K. Madhava Menon	1974	Hon. Sri T.A. Pai
1950	Hon. Sri M. Bhaktavatsalam	1976	Sri C.V. Narasimhan
1951	Hon. Sri T.T. Krishnamachari	1977	H.E. Sri Prabudas Patwari, Governor of Tamil Nadu
1952	Sri K. Srinivasan	1978	Dr. Raja Sir M.A. Muthiah Chettiar
1953	Hon. Sri C. Subramaniam	1979	Sri T. Ramaprasada Rao
1954	Hon. Justice Sri M. Patanjali Sastri	1980	Smt. Kamaladevi Chattopadhyaya
1955	Sir S. Varadachariar, Kt.	1981	Smt. Kapila Vatsyayan
1956	Hon. Sri Nityananda Kanungo		
1957	Sangita Kalanidhi K. Vasudevachar		
1958	H.E. Sri B. Ramakrishna Rao		
1959	Sri J.C. Mathur		
1960	Hon. Sri T.T. Krishnamachari		

1982	Hon. Sri N.K.P. Salve	2000	Sri R.V. Vaidyanatha Ayyar
1983	Dr.V.K. Narayana Menon	2001	Sri P. Shankar, I.A.S, Chief Secy, Govt. of Tamil Nadu
1984	Sangita Kalanidhi Dr.M.S. Subbulakshmi	2002	Sangita Kalanidhi Prof. T.N. Krishnan
1985	Sangita Kalanidhi Smt.D.K Pattammal	2003	Sangita Kalanidhi Dr. M. Balamuralikrishna
1986	Hon. Chief Justice M.N. Chandurkar	2004	Dr. S.S. Badrinath
1987	Pandit Ravi Shankar	2005	Dr. N. Mahalingam
1988	Sangita Kalanidhi Dr.M. Balamurali Krishna	2006	Sangita Kalanidhi Sri Nedunuri Krishnamurthy
1989	Sangita Kalanidhi Dr.M.L. Vasanthakumari	2007	Sri N. Gopalaswami
1990	Vidvan Lalgudi G. Jayaraman	2008	Sri S. Ramadorai
1991	Sangita Kalanidhi Mysore V. Doreswamy Iyengar	2009	Hon. Union Home Minister Sri P. Chidambaram
1992	Dr. Raja Ramanna	2010	Dr. Venkatraman Ramakrishnan
1993	Sri A. Chengal Reddy	2011	Dr. Y.V.Reddy
1994	Sri Vasant Sathe	2012	Justice Sri.V. Ramasubramanian
1995	Dr. M.S. Swaminathan	2013	H.E Shri. E.S.L.Narasimhan Governor of Andhra Pradesh
1996	Sri T.N. Seshan	2014	H.E Dr.K.Rosaiah Governor of Tamil Nadu
1997	Sangita Kalanidhi Semmangudi R. Srinivasa Iyer	2015	Prof. Manjul Bhargava, Professor of Mathematics
1998	Bharat Ratna C. Subramaniam	2016	Shri.M.K.Narayanan, Former Governor of West Bengal
1999	Sri C.V. Narasimhan (I.C.S. Retd.)		

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Members of the Advisory Committee

Sangita Kalanidhi Sri. T.N. Krishnan	Sangita Kalanidhi Smt.Sudha Ragunathan
Sangita Kalanidhi Dr. T.K. Murthy	Sangita Kalanidhi Sri. T.V. Gopalakrishnan
Sangita Kalanidhi Smt. R. Vedavalli	SangitaKalanidhiSri.SanjaySubrahmanyam
Sangita Kalanidhi Umayalpuram	Sangita Kalanidhi Kum.A.Kanyakumari
Sri. K. Sivaraman	Sangita Kala Acharya Thanjavur
Sangita Kalanidhi	Sri. V. Sankara Iyer
Sikkil Smt. V. Neela	Sangita Kala Acharya
Sangita Kalanidhi	Prof. S.R. Janakiraman
Sri. T.V. Sankaranarayanan	Sangita Kala Acharya
Sangita Kalanidhi	Sri. T.H. Vinayakram
Sri. M. Chandrasekaran	Sangita Kala Acharya
Sangita Kalanidhi Madurai	Sri. P.S. Narayanaswamy
Sri. T.N. Seshagopalan	Sangita Kala Acharya
Sangita Kalanidhi Sri. AKC Natarajan	Smt. Ranganayaki Rajagopalan
Sangita Kalanidhi Valayapatti	Sangita Kala Acharya
Sri. AR Subramaniam	Sri. M.S. Anantharaman
Sangita Kalanidhis	Sangita Kala Acharya
Bombay Sisters	Sri. V.P. Dhananjayan
Smt. C. Saroja & C. Lalitha	Sangita Kala Acharya Guru
Sangita Kalanidhi Dr. Trichy Sankaran	Sri. C.V. Chandrasekhar
Sangita Kalanidhi Trichur	Sangita Kala Acharya Smt. Seetha Rajan
Sri. V.Ramachandran	

Sangita Kala Acharya
Sri B. Krishnamoorthy
Sangita Kala Acharya
Smt. Suguna Varadachari
Vidushi Dr. Padma Murthy

Dr. M.B. Vedavalli
Dr. N. Ramanathan
Sri. B.M. Sundaram
Sri. K.N. Srinivasan
Prof. Ritha Rajan
Dr.R.S. Jayalakshmi

Recipients of “SANGITA KALA ACHARYA AWARD”

(Instituted by The Music Academy from 67th Conference 1993-94)

1993	Vidvan Titte Krishna Iyengar Vidvan Sandhyavandanam Srinivasa Rao	2004	K. Lakshman V.P. Dhananjayan Smt. Rukmani Rajagopalan
1994	Vidvan C.S. Krishna Iyer Vidvan S. Rajam	2005	Vidvan B.V. Raman Vidushi Seethalakshmi Venkatesan
1995	Vidushi T. Muktha Sri T.S. Parthasarathy	2006	Vidvan C.V. Chandrasekhar Vidushi Seetha Rajan
1996	Brahma Sri T.S. Balakrishna Sastrigal Vidvan Thanjavur V. Sankara Iyer	2007	Vidvan Sri V. Subrahmaniam Vidvan Sri B. Krishnamoorthy
1997	Vidvan Sri S.R. Janakiraman Vidvan Sri T.H. Vinayak Ram	2008	Vidvan Mavellikara Sri. K.Velukkuty Nair Smt. Sarada Hoffman
1998	Vidvan Sri K.S. Krishnamurthy Kallidaikurichi H. Mahadeva Bhagavatar	2009	Vidvan Trivandrum Sri. R. Venkataraman Smt. N.S. Jayalakshmi
1999	Vidvan Sri P.S. Narayanaswamy Vidvan Sri Chingleput Ranganathan	2010	Smt. Suguna Varadachari Smt. Rhadha
2000	Vidvan Sri S. Ramachandran Vidushi Ranganayaki Rajagopalan	2011	Smt. Neela Ramgopal Smt. Rama Ravi
2001	Vidvan Kumbhakonam M. Rajappa Iyer Vidushi Sulochana Pattabhi Raman	2012	Vidvan Sri. J. Venkataraman Vidushi Smt.T.Rukmini
2002	Vidushi Kalpakam Swaminathan Prof. T.R. Subramaniam Vidvan Nookala Chinna Satyanarayana	2013	Vidvan Sri. D. Pasupathi Vidushi Smt. Kalyani Sharma
2003	Vidvan M.S. Anantharaman Natya Acharya Adyar	2014	Vidvan Mangad Sri. K.Natesan Vidushi Smt. Alamelu Mani
		2015	Vidushi Smt. G.N. Nagamani Srinath Vidvan Sri. T.H. Subash Chandran
		2016	Vidvan Sri.R.N.Thyagarajan and Dr. R.N.Tharanathan Prof. K.Venkataraman

Special Platinum Jubilee Award Vidushi Kamala Lakshminarayan

Recipients of “VAGGEYAKARA AWARD”

(Instituted by Smt. R. Ranganayaki from 73rd Conference)

1999	Sangita Kalanidhi Dr. M. Balamuralikrishna	2003	Madurai T. Srinivasan
2000	Thanjavur V. Sankara Iyer	2004	Dr. Rukmini Ramani
2001	Mannargudi Sambasiva Bhagavatar	2005	Vidvan Nallan Chakravartula Krishnamacharyulu
2002	Dr. V.V. Srivatsa	2006	Vidushi Suguna Purushothaman
		2007	Vidvan Madurai Sri G.S. Mani

**Recipient of “MUSICOLOGIST AWARD”
from 82nd Conference**

2008	Dr. S.A.K. Durga	2013	Dr.R.S.Jayalakshmi
2009	Sri. B.M. Sundaram	2014	Dr. Padma Murthy
2010	Dr. R. Sathyanarayana	2015	Dr. Gowri Kuppaswami
2011	Dr. M.B.Vedavalli	2016	Dr.R.Kausalya
2012	Dr. Ritha Rajan		

**Recipients of “SANGITA KALANIDHI M S SUBBULAKSHMI AWARD”
(Instituted by THE HINDU from 79th Conference)**

2005	Sangita Kalanidhi M.Chandrasekaran
2006	Sangita Kalanidhi Madurai T.N. Seshagopalan
2007	Sangita Kalanidhi Palghat R.Raghu
2008	Sangita Kalanidhi AKC Natarajan
2009	Sangita Kalanidhi Valayapatti AR Subramaniam
2010	Sangita Kalanidhis Bombay Sisters C. Saroja & C. Lalitha
2011	Sangita Kalanidhi Trichy T. Sankaran
2012	Sangita Kalanidhi Trichur V. Ramachandran
2013	Sangita Kalanidhi Sudha Rangunathan
2014	Sangita Kalanidhi T.V.Gopalakrishnan
2015	Sangita Kalanidhi Sanjay Subrahmanayan
2016	Sangita Kalanidhi A.Kanyakumari

**Recipients of “INDIRA SIVASAILAM ENDOWMENT
CONCERT AND MEDAL”
(Instituted by The Indira Sivasailam Endowment
Fund from 84th Conference)**

2010	Smt. Sudha Raghunathan	2015	Malladi Brothers
2011	Sri. Sanjay Subramaniam		Sri.Sreerama Prasad
2012	Smt. Aruna Sairam		& Sri.Ravikumar
2013	Smt. Bombay Jayashri Ramnath	2016	Ranjani & Gayatri
2014	Sri. T.M.Krishna	2017	Lalgudi Sri. G.J.R.Krishnan and Lalgudi Smt. Vijayalakshmi

**NATYA KALA ACHARYA AWARD
(Instituted by Drs. Engikollai Krishnan and Leela Krishnan in
memory of Smt. Meenakshi and Mysore Asthana Vidvan Engikollai
Chidamabra Ganapatigal from 85th Conference)**

January 2012	Dr. Padma Subrahmanyam
January 2013	Smt. Sudharani Raghupathy
January 2014	Smt. Chitra Visweswaran
January 2015	Kum. Leela Samson
January 2016	Smt. Alarmel Valli
January 2017	Kum. Malavika Sarukkai

THE MUSIC ACADEMY MADRAS
Recipients of Special Honours and Certificates of Merit
at the Annual Conference - SADAS

- | | |
|--------------------------------------|--------------------------------------|
| 1950 Smt. C. Saraswathi Bai | Vidvan Sermadevi Subramanya |
| 1953 Tandava Pandita Bharatam Nallur | Sastrigal |
| Narayanawami Iyer | Pandit S.S. Ratanjankar, |
| Jalatarangam Vidvan Ramaniah | Lucknow |
| Chetty | 1961 Vidvan P. Veeriah |
| Vidvan Papanasam Sivan | Chowdhury, Hyderabad |
| Vidushi T. Jayammal | Vidvan Vidyala Narasimhalu |
| 1955 Vidvan T.K. Sessa Iyengar | Naidu |
| Sri Annaswami Bhagavatar | 1962 Vidvan Varahur |
| (Harikatha) | Muthuswamy Iyer |
| Prof. P. Sambamoorthy | Chilakalapudi Venkateswara |
| Sri E. Krishna Iyer | Sarma |
| 1956 Jalatarangam Vidvan | Ghatam Vidvan Mani Iyer |
| Anayampatti Subba Iyer | 1965 T.N.C. Venkatanarayanacharyulu |
| Mridangam and Ghatam Vidvan | 1966 Vidvan Erode Viswanatha Iyer |
| Umayalpuram Kothandarama | Ghatam Vidvan Vilvadri Iyer |
| Iyer | 1967 B. Subba Rao, Mysore |
| Violin Vidvan Madras | 1968 Umayalpuram S. Rajagopala Iyer |
| C. Balakrishna Iyer | 1969 Dr. V. Raghavan |
| Gotuvadyam Budalur | 1970 Embar Vijayaraghavachariar |
| Krishnamurthi Sastrigal | (Harikatha) |
| Bharatanatyam Vidushi Mylapore | 1971 Mridangam Vidvan Karaikudi |
| Gowri Ammal | Muthu Iyer |
| 1958 Vidvan R. Anantakrishna | Vidvan Maruthuvakudi – |
| Sarma | Rajagopala Iyer (Gopu) |
| Vidvan M. Ramalinga | 1972 Vidvan Nori Nagabhushanam, |
| Bhagavatar | Hyderabad |
| Mridangam Vidvan Sakkottai | Veenai Vidvan S. Sundaram Iyer |
| Rangu Iyengar | Mridangam Vidvan Tiruvarur |
| Nagaswaram Vidvan | Kunju (Rajagopala Iyer) |
| P.N. Angappa Pillai, Tiruchi | 1973 V.V. Narasimhachariar, Kakinada |
| Vidushi Veenai | Vidvan Turaiyur Rajagopala |
| Shanmukhavadiyu | Sarma |
| 1959 Ennapadam Venkatarama | Vidvan M.K. Kalayanakrishna |
| Bhagavatar | Bhagavatar |
| Tanjore Mridangam | Vidvan C.S. Murugabhupathy |
| Ramadoss Rao | 1974 Vidvan Titte Krishna Iyengar, |
| Vidvan Tinniyam Venkatarama | Mysore |
| Iyer | Vidvan Pandanallur Nattuvanar |
| Prof. Vissa Appa Rao | M. Muthiah Pillai |
| 1960 Vidvan Palghat Subba Rao | Sri Sandhyavandanam |
| Prof. R. Srinivasan | Srinivasa Rao |

- 1975 Smt. Banni Bai (Harikatha)
Dr. T.S. Ramakrishnan
Mridanga Vidvan Kolanka
Venkataraju
- 1976 Dikshitar Bi-Centenary:
Special Souvenirs presented for
contribution to the propagation of
Dikshitar Kirtanas:
Sangita Kalanidhi
Smt. D.K. Pattammal
Sri B. Rajam Iyer
Kallidaikurichi Sri. M. Ramalinga
Bhagavathar
Kallidaikurichi K.H. Mahadeva
Iyer
Dr. S. Ramanathan
- 1977 Thiruvangadu Nagasvara Vidvan
Sri. Subramania Pillai
Valangaiman Thavil Vidvan
Sri A. Shanmugasundaram Pillai
Sri K.C. Thiagarajan
Sri R.K. Venkatarama Sastri
Sri K.R. Kumaraswamy Iyer
Sri R. Rangaramanuja Aiyangar
- 1978 Sri Ramachandra Iyer
Sri Aripirala
Satyanarayanamurthy
Sri V. Sethuramiah
- 1979 Sri Vazhuvur B. Ramiah Pillai
- 1980 Sri T.S. Balakrishna Sastri
Sri Tiruchi Swaminatha Iyer
- 1981 Sri Dokka Sriramamurthy
Sri A. Narayana Iyer
Sri C.S. Krishna Iyer
Sri K.P. Kittappa Pillai
- 1982 Vidvan Devakottai
Sri Narayana Iyengar
Dr. S. Venkitasubramania Iyer
- 1983 Sri Ramnad Easwaran
Sri Pudukode K. Krishnamurti
- 1984 Sri R.K. Srikantan
Vidushi T. Mukta
- 1985 Sri B. Rajam Iyer
Sri Madirmangalam
Ramachandran
Sri Srirangam Kannan
- 1986 Sri P.K. Rajagopala Iyer
Sri V.S. Gomatisankara Iyer
- 1987 Sri B.V.K. Shastri
Vidvan Tanjavur Sankara Iyer
- 1988 Sri S.R. Janakiraman
Sri M. Rajappa Iyer
- 1989 Vidvan Kalakkad S.
Ramanarayana Aiyar
Vidushi Kalpakam Swaminathan
- 1990 Vidvan N.S. Krishnaswami
Iyengar
Vidvan Nagore Ambi Iyer
- 1991 Smt. Mani Krishnaswami
Smt. R. Vedavalli
- 1992 Vidvan Sri S. Rajam
Vidvan Sri Kuttalam
Viswanatha Iyer
- 1993 Vidvan Thiruveezhimizhalai
Sri S. Natarajasundaram Pillai
Dr. Vempati Chinnasatyam
Vidushi T.R. Kamalamoorthy
- 1994 Not awarded
- 1995 Vidvan Sri R. Pichumani
Natyacharya Pandanallur
Sri C. Subbaraya Pillai
- 1996 Smt. S. Sarada & Vidvan
Sri M.S. Anantharaman
- 1997 Smt. K.J. Sarasa & Vidvan
Madirmangalam
Sri Ramachandran
- 1998 Smt. Kalanidhi Narayanan
Smt. Dwaram Mangatayaru
- 1999 Vidvan Sri Mannargudi
Sambasiva Bhagavatar and
Vidushi Vidya Sankar
- 2000 Vidhushi Smt. Radha
Jayalakshmi and
Dr. Vyjayanthimala Bali
- 2000 Vidvan Sri V. Nagarajan
Vidvan Haridwaramangalam
Sri A.K. Palanivel
- 2001 Vidvan V. Thyagarajan
Vidushi Nirmala Ramachandran
- 2002 Vidvan Dharmapuram
T. Swaminathan
Natyacharya

- T.K. Kalyanasundaram Pillai
Vidvan Kalyanapuram
Aravamudhan
- 2003 Sri S.R.D. Vaidyanathan
Sri Guruvayur Dorai
- 2004 Vidvan Anayampatti
Sri S. Ganesan
Smt. T.R. Balamani
- 2005 Vidvan Ravikiran
Guru Pandanallur
Gopalakrishnan
- 2006 Vidushi Padmavathy
Ananthagopalan
Vidushi A. Kanyakumari
- 2007 Vidvan Bhagavatulu
Sri Seetarama Sarma
Vidushi Smt Sita Duraiswamy
- 2008 Sri Annavarapu Ramaswamy
Palai Sri CK. Ramachandran
- 2009 Vidvan Trichy
Sri. R. Thayumanavan
Vidvan Sri. Akella
Mallikarjuna Sharma
- 2010 Smt. Parassala B. Ponnammal
Sri. Manakkal S. Rangarajan
- 2011 Smt. T.R.Navaneetham
Mayavaram Sri. G. Somasundaram
- 2012 Vidvan Sri. K.S.Raghunathan
Vidvan Mullapudi
Sri. Sree Rama Murthy
- 2013 Vidvan Thanjavur
Sri.R.Ramamurthi
Dr. Prapancham Sitaram
- 2014 Vidvan Malladi Suribabu
Vidvan Udaiyalur Kalyanaraman
- 2015 Vidvan Seshampatti Sivalingam
Vidushi Kamala Aswathama
- 2016 Dr.Nirmala Sundararajan
Vidvan Sri. M.Kodilingam

THE MUSIC ACADEMY MADRAS
Celebration of Days of Great Composers
& other events during 2017

10.01.2017	Bharatanaty Manjari – Bharatanatyam recital by Medha Hari & Bhavajan Kumar <i>(Programme under the endowment in memory of Sri. K. Chandrasekaran)</i>
22.01.2017	170th Aradhana of Sadguru Sri Tyagaraja Pooja and Veda Parayanam – Sri.S.R.G.S.Mohandas & Party - Nadaswaram – Group rendering of Pancha Rathna Kritis – Sri Thyagarajar, A Musical Drama by TV Vardharajan, music chosen and sung by Smt. Bombay Jayashri and other leading musicians <i>(Programme under the endowment instituted by Late P.Obul Reddy and P.Gnanamba)</i>
08.03.2017	Harikatha on “Krishna Ganam” by Dr. V. Subbaraman & Ms. N.V Alamelu <i>(Programme under the endowment of Sri Maruthi Bhakta Jana Samajam in memory of Srirangam Sri V S Venkataramana Rao)</i>
09.03.2017	‘Differently abled Concerts’ N. S. Kamatchi (Vocal), R. Raghul (Violin) and P.B.V Krishnamachary (<i>Mridangam</i>). <i>(Programme under the endowment of M/s Sri Pichumony Iyer & Smt. Kunthalam Trust in memory of Mrs.Kunthalam Pichumony Iyer)</i>
10.03.2017	“Presentation of Archival Concerts to the Public” – “Vintage concert of Vidwan Madurai Srirangam Iyengar” -Vocal with introduction by Sangita Kalanidhi Vidushi Smt. R. Vedavalli. <i>(Programme under the endowment in the memory of “Smt. Rajammal Vijayaraghavan” instituted by M/s Gayathri & Rajan Srikanth)</i>
04.04.2017	“Annamacharya Day” – Dr. Pantula Rama (Vocal), M.S.N. Murthy (Violin), B. Ganapathyraman (<i>Mridangam</i>) <i>(Programme under the endowment of Late P Obul Reddy and Gnanamba)</i>
05.04.2017	“Sri Rama Navami” – Amrutha Venkatesh (Vocal), Edapally Ajithkumar (Violin), Vijay B. Natesan (<i>Mridangam</i>) <i>(Programme under the endowment instituted by Smt. Madhavi Rajagopalan in memory of Smt. R. Seethammal)</i>
06.04.2017	“Purandaradasa Day” – Ananya Ashok (Vocal), M. Vijay (Violin), G.S Nagaraj (<i>Mridangam</i>) <i>(Programme under the endowment of Smt. Kala Ramesh Rao)</i>

11.04.2017	“Syama Sastri Day” – Bharathi Ramasubban (Vocal), Sandeep Ramachandran (Violin), Karthick Ganeshraman (Mridangam) <i>(Programme under the endowment of Sri M R Narayanaswamy & Smt. Mangalam Narayanaswamy)</i>
10.07.2017	“Gopalakrishna Bharathi Day” – Nisha Rajagopalan (Vocal), Dr. R. Hemalatha (Violin), Shertalai R. Ananthkrishnan (Mridangam) <i>(Programme under the endowment of Dr. Malathi Rangaswami)</i>
11.07.2017	“Mysore Sadashiva Rao Compositions” – Aishwarya Vidhya Raghunath (Vocal), Adhiti Krishnaprakash (Violin), N.C Bharadwaj (Mridangam) <i>(Programme under the endowment of Ms. Chandrika Rudrapatnam)</i>
12.07.2017	“Sanskrit Compositions ” – Amritha Murali (Vocal), R.K Shriramkumar (Violin) and K.Arun Prakash (Mridangam) – <i>(Programme under the endowment of Engikollai Sri Krishnan)</i>
13.07.2017	“Mysore Jayachamaraja Wodeyar Compositions” – Sriranjani Santhanagopalan (Vocal), H.M Smitha (Violin), Akshay Ananthapadmanabhan (Mridangam) <i>(Programme under the endowment of Ms. Chandrika Rudrapatnam)</i>
14.07.2017	Namasankirtan by Kadayanallur Sri. Rajagopal <i>(Programme under the endowment of Swami Haridhosgiri Endowment for Namasankirtan by Abhang Ratna Sri. Ganesh Kumar)</i>
17.07.2017	“Narayana Theertha Day” – Sumithra Vaudev (Vocal), Nishanth Chandran (Violin) & Melakaveri K. Balaji (Mridangam) <i>(Programme under the endowment of Late P Obul Reddy)</i>
18.07.2017	“Bhadrachala Ramadas Compositions” – Vidya Kalyanaraman (Vocal), Thirumarugal S. Dinesh Kumar (Violin), K. Saigiridhar (Mridangam) <i>(Programme under the endowment of Dr. B. Dayananda Rao in memory of his wife Mrs. B. Subadra Dayananda Rao)</i>
19.07.2017	“Mysore Vasudevachar Day” – Vignesh Ishwar (Vocal), Akkarai Sornalatha (Violin), Sumesh S.Narayanan (Mridangam) <i>(Programme under the endowment of Sri.S.Visvanathan through Kalamandir Trust)</i>
16.10.2017	“Dikshitar Day” – Kunnakkudi M.Balamuralikrishna(Vocal), B.U. Ganesh Prasad (Violin) and N. Manoj Siva (Mridangam) <i>(Programme under the endowment of Late P. Obul Reddy & P. Gnanamba)</i>

THE MUSIC ACADEMY MADRAS HCL Concert during 2017

Date	Concert by
25.01.2017	Shruthi Shankar Kumar (Vocal), Udupi S. Srijith (Violin) and R. S.Sreenath Vishwanath (Mridangam)
27.02.2017	M/s. Heramba & Hemantha (Flute), K.S Vijay Balaji (Violin) and T. Nikshith (Mridangam).
21.03.2017	Aditya Madhavan (Vocal), R.Tharun (Violin) and Kiran R. Pai (Mridangam)
22.03.2017	Mahathi Kannan (Bharatanatyam)
10.04.2017	J.B.Keerthana (Vocal), Swetha Anandsivam (Violin) and S.Gomathi Shankar (Mridangam)
02.05.2017	Madurai N. Sivaganesh (Vocal), Mantha Sri Ramya (Violin) and Tirucherai Koushik Rajagopal (Mridangam)
12.06.2017	Santosh Subramanian (Vocal), Sruty Sarathy (Violin) and Kavichelvan Srinivasaraghavan (Mridangam)
13.06.2017	Divya Ravi (Bharatanatyam)
07.07.2017	N.Jayakrishnan (Vocal), S.Sayee Rakshith (Violin) and Gopal Ravindran (Mridangam)
18.08.2017	Harikatha by Dushyanth Sridhar, R.Anahita and R. Apoorva (Vocal) K.P.Nandini (Violin), N.C.Bharadwaj (Mridangam)
05.09.2017	Kali Veerapathiran (Bharatanatyam)
06.09.2017	Keerthana Vaidyanathan (Vocal), Vignesh Tygarajan (Violin) and T.R.Aravind Koushik (Mridangam)
26.10.2017	N.Visveswar (Flute), Srividya R.S.Iyer (Violin) and K.Partha Saarathy (Mridangam)
20.11.2017	Vivek Moozhikkulam (Vocal), N.M. Bramhadathan (Violin) and Kishore Ramesh (Mridangam)
21.11.2017	Yogesh Kumar (Bharatanatyam)

THE MUSIC ACADEMY MADRAS
Spirit of Youth Festival of Music & Dance 2017
 (Sponsored by M/s Sundram Fasteners Limited)

At The Kasturi Srinivasan Hall
01.08.2017 to 10.08.2017

Date & Day	Music 6.00 p.m. to 7.15 p.m.	Dance 7.30 p.m. to 9.00 p.m.
01.08.2017 Tuesday	Veena Venkataramani - Veena Aswini Srinivasan - Mridangam	S. Bhagyalakshmi Bharatanatyam
02.08.2017 Wednesday	S. Srivathsan - Vocal Abhishek N. Balakrishnan - Violin R.D. Adharsh - Mridangam	Sutikshna Veeravalli Bharatanatyam
03.08.2017 Thursday	V. Kruppa Lakshmi - Vocal Vaibhav Ramani - Violin Vignesh Srinivasan - Mridangam	Shubhamani Chandrashekar Bharatanatyam
04.08.2017 Friday	Abhirama G. Bode - Vocal Aniruddha Bharadwaj - Violin R.Aravind Srikanth - Mridangam	S. Aryamba Bharatanatyam
05.08.2017 Saturday	Dharini Veeraraghavan - Vocal Shiva Ramamurthi - Violin J.P. Suria Nambisan - Mridangam	Gayathri Suresh Bharatanatyam
06.08.2017 Sunday	R.P. Shravan - Vocal V.S. Gokul - Violin Vadavalli R. Sriram - Mridangam	R. Pranathi Bharatanatyam
07.08.2017 Monday	V. Sreeraman - Flute Thirucherai Karthik - Violin M. Sarvajit Krishna - Mridangam	K.S. Arjun Bharatanatyam
08.08.2017 Tuesday	Mula Srilatha - Vocal V. Malini - Violin K.P. Arjun Sundaram - Mridangam	K. Sarveshan Bharatanatyam
09.08.2017 Wednesday	Thirupparkadal S. Vasudevan - Vocal S. Janardhan - Violin Nandan Bhaskaran - Mridangam	M. Kavyalakshmi Bharatanatyam
10.08.2017 Thursday	S.K. Mahathi - Vocal S. Subhashree - Violin Sumedh Ramakrishna - Mridangam	B.M. Nidhaga Karunad Bharatanatyam

The MUSIC ACADEMY MADRAS

Radel Mid Year Music Concerts 2017

(Programme under the endowment instituted by Radel Electronics)

05.06.2017	Srividhya Sairam (Vocal), M.Srikanth (Violin) and B.S.Prashanth (Mridangam)
05.06.2017	S.R.Vinay Sharva (Vocal), Anuthama Murali (Violin) and Adambakkam J.Aravind (Mridangam)
06.06.2017	S.Aravind Bhargav (Mandolin), Chidambaram G.Badrinath (Violin) and B.Sai Shankar (Mridangam)
06.06.2017	Lakshmi Kumaraguruparan (Vocal), Nagaraj Mandya (Violin) and Tippirajapuram Hari (Mridangam)
07.06.2017	Yoga Keerthana (Vocal), Nagerkoil K.Anand (Violin) and D.Sivaraman (Mridangam)
07.06.2017	Niranjana Srinivasan (Vocal), Sudha R.S.Iyer (Violin) and R.Ramkumar (Mridangam)

Mid Year Dance Festival 2017

*(Programme under the endowment instituted by the family of late
Shri.M.N.Subramaniam)*

23.06.2017	Sathvika Shankar (Bharatanatyam) and Bilva Raman (Bharatanatyam)
24.06.2017	Divya Devaguptapu (Bharatanatyam) and Janaki Rangarajan (Bharatanatyam)
25.06.2017	B. Harikrishnan (Bharatanatyam) and Priya Venkataraman (Bharatanatyam)

THE MUSIC ACADEMY MADRAS
Music Competitions 2017
On 1st and 2nd October 2017

<i>Veena: Dhanammal Memorial Prize and Seshanna Memorial Prize</i>	
1st Prize	C.Charulatha/ B.Sai Harini
2nd Prize	Sriya Marellapudi/ B.Sneha Gomathy
3rd Prize	Not Awarded
<i>Violin: Kasturi Ranga Iyengar Memorial Prize</i>	
1st Prize	Arushi
2nd Prize	V.Sri Purna Gayatri Sivani
3rd Prize	Not Awarded
<i>Pallavi Singing: Dr.Sankaranarayana Iyer Memorial Prize</i>	
1st Prize	Not Awarded
2nd Prize	Not Awarded
3rd Prize	Not Awarded
<i>Tamil Songs For Gentlemen & Ladies: Kalki Ninaivu Trust and V Natarajan Prize</i>	
1st Prize	B.Atchayaharini
2nd Prize	V.Sriranjani
3rd Prize	Anugrah Lakshmanan
<i>TRINITY COMPOSITIONS : Compositions of Tyagaraja, Shyama Sastri and Muthuswamy Dikshitar Vedagiri Memorial Prize, Swaminathan Prize,Sangita Kalanidhi Chittoor Subramaniam Pillai Prize, Uttaram Chamba, Sacchidananda and V.S.S.K.Brahmananda Prize,Bhikshandarkoil Rajagopala Pillai Memorial Prize, Indira Ramadurai Prize and C.Venkataraman Prize</i>	
1st Prize	Vignesh Krishnamurthy/Krishnan V.Seshadri (Shared)
2nd Prize	R.Supriya /V.Srividya (Shared)
3rd Prize	Bharath Narayan/S.Swarathmika/Shyam Krishna Sateesh(Shared)
<i>Competition in Varnams : Chowdiah Memorial Prize</i>	
1st Prize	R.Supriya
2nd Prize	Rohit K.Rangan
3rd Prize	Bharath Narayan
<i>Annamacharya Kirtanas: Bulusu Parameswari Prize</i>	
1st Prize	Natasha Sekar
2nd Prize	R.Supriya
3rd Prize	Madhumitha Doraiswamy

Music Competitions 2017 – Contd...

Competition in Mridangam – Junior: S A Venkatarama Iyer Memorial Prize	
1st Prize	K.P.S.Karthikeya Adinarayana Sarma / Jayendra Kumar
2nd Prize	A.Rohith
3rd Prize	Not Awarded
Competition in Mridangam – Senior: S A Venkatarama Iyer Memorial Prize	
1st Prize	Kundurthi Aravind
2nd Prize	P.Venkata Ramanan
3rd Prize	Not Awarded
Purandaradasa Padas, Mysore Vasudevachar & Veena Seshanna: (K Seethalakshmi Memorial and V.S.S.K Brahmananda Prize, Dr. Sinnathambi Prize	
1st Prize	S.Swarathmika
2nd Prize	Dhanush Anantharaman
3rd Prize	Madhumitha Doraiswamy/Samanvitha G.Sasidaran (Shared)
Maharaja Swati Tirunal & GNB Songs: R K Murthy Memorial Prize & S R Rao Prize	
1st Prize	R.Supriya
2nd Prize	S.Swarathmika
3rd Prize	S.Tarunya / Samanvitha G.Sasidaran (Shared)
Elocution In Musicology: Dr. Rangaswamy Iyer Prize	
1st Prize	V.P.Sree Varshini
2nd Prize	Not Awarded
3rd Prize	Not Awarded
National Integration Songs – Individuals: Dr. M G Varadarajan Prize	
1st Prize	Not Awarded
2nd Prize	Not Awarded
3rd Prize	Not Awarded
National Integration Songs – Group: Dr. M G Varadarajan Prize	
1st Prize	Saraswathi Vidyalaya Choir Group
2nd Prize	Not Awarded
3rd Prize	Not Awarded
Mayuram T.R.Viswanatha Sastri & Neelakanta Sivan & Dr.E.S.Sankaranarayanan Songs: TRV Memorial Prize, Smt. Saraswathi Ram Prize & Maragatham Sankaranarayana Trust Prize	
1st Prize	S.Swarathmika
2nd Prize	Not Awarded
3rd Prize	Not Awarded
Padam / Javali: K Tripurasundari Prize	
1st Prize	T.S.Sahana
2nd Prize	Not Awarded

Music Competitions 2017 – Contd...

3rd Prize	Not Awarded
<i>Divya Prabandham & Ramalinga Swamigal Arutpas: Vijayaraghavalu Naidu Memorial Prize & Dr. M.G.Varadarajan Prize</i>	
1st Prize	Not Awarded
2nd Prize	Not Awarded
3rd Prize	Not Awarded
<i>Post-Trinity Compositions: Soundarya Ladies Association prize</i>	
1st Prize	Samanvitha G.Sasidaran
2nd Prize	T.S.Sahana
3rd Prize	V.Sriranjani
<i>TULSI DAS / MIRA BHAJANS / Rajalakshmi Jagannarayanan Memorial Prize, U. Ramachandra Rao Memorial Prize, Tadepalli swarajya Lakshmi, Sri Narayana Teertha Educational & Charitable Trust Prize</i>	
1st Prize	V.U.M.Ayshwarya
2nd Prize	V.Sriranjani
3rd Prize	Not Awarded
<i>Narayanateertha Tharangam / Bhadrachala Ramadas Compositions: Rajalakshmi Jagannarayanan Memorial Prize, U. Ramachandra Rao Memorial Prize, Tadepalli swarajya Lakshmi, Sri Narayana Teertha Educational & Charitable Trust Prize</i>	
1st Prize	Aishwarya Chidambaram
2nd Prize	S.Tarunya
3rd Prize	Not Awarded
<i>Sanskrit Compositions: Dr. V. Raghavan Memorial Prize</i>	
1st Prize	Not Awarded
2nd Prize	Not Awarded
3rd Prize	Not Awarded
<i>Thambirajan Prize – Junior: Smt. Meenakshi Shankar and Smt. Kanaka Cadambi</i>	
1st Prize	K.Ramcharan/ Avani Lakshmi Udupa
2nd Prize	Not Awarded/ R.Srikrithi
3rd Prize	Not Awarded
<i>Thambirajan Prize – Senior: Smt. Meenakshi Shankar and Smt. Kanaka Cadambi</i>	
1st Prize	M.Manoj Krishna/ Madhumitha Doraiswamy
2nd Prize	Dhanush Anantharaman/ V.U.M.Ayshwarya
3rd Prize	Not Awarded
<i>Papanasam Sivan Songs: Alamelu Viswanathan Prize & Gowri Mahadevan Prize</i>	
1st Prize	Samanvitha G.Sasidaran
2nd Prize	V.U.M.Ayshwarya / Bharath Narayan (Shared)
3rd Prize	R.Supriya

Music Competitions 2017 – Contd...

<i>Tevaram & Tiruppugazh: Smt. Mangalammal Ganesa Iyer Prize, Parthasarathy Memorial Prize Sri Shanmugasundaram Prize & Sangita Kalanidhi Chittoor Subramanyam Pillai</i>	
1st Prize	Anugrah Lakshmanan
2nd Prize	Atchayaharini
3rd Prize	Not Awarded
<i>Vocal Music For Gentlemen: G N B Memorial Prize</i>	
1st Prize	Surya Sundarraj Sriram
2nd Prize	Not Awarded
3rd Prize	Not Awarded
<i>Vocal Music For Ladies: G N B Memorial Prize</i>	
1st Prize	Not Awarded
2nd Prize	Not Awarded
3rd Prize	Not Awarded
<i>Subrahmania Bharati Songs: Bharath Film Distributors Prize</i>	
1st Prize	B.Atchayaharini
2nd Prize	R.Supriya
3rd Prize	Not Awarded

THE MUSIC ACADEMY MADRAS
Spirit of Youth Festival of Music & Dance 2017
Prize Winners

Sl.No	Category	Endowed by Donor	Name of Artisties
1.	Best Vocal Artist (Male)	Sri Gutty Vasu Memorial Prize Endowed by Srinivasa	R.P. Shravan
2.	Best Vocal Artist (Female)	Prasad International Foundation for the performing arts	Dharini Veeraraghavan
3.	Best Instrumental - Solo (Flute)		V. Sreeraman
4.	Best Instrumental Accompanist - Violin		Shiva Ramamurthi
5.	Best Instrumental Accompanist - Mridangam		Vadavalli R. Sriram
6.	Best Dancer		K. Sarveshan
7.	2 nd Best Dancer		S. Bhagyalakshmi
8.	Dance Guru Award (for Guru of Best Dancer in Spirit of Youth)	Late P.Obul Reddy	Sri. V.P Dhananjayan

THE MUSIC ACADEMY MADRAS Workshops Conducted – 2017

25.03.2017	<p>Workshop on “Rare Kritis of Swathi Thirunal” by Smt. Seetha Narayanan. <i>(Programme under the endowment of Smt. Pankajam Krishna in memory of her late father Shri. K.S Iyer)</i></p>
08.07.2017	<p>Workshop on “Technique of playing Mridangam for different Musical forms” by Mannargudi Sri. A.Easwaran and Sri.A.S.Murali <i>(Programme under the endowment instituted by late Dr.S.A.K.Durga in memory of Sri.S.A.Venkataraman)</i></p>
15.07.2017	<p>Workshop on “Creating Awareness of on Carnatic Music” by Dr.S.Sunder <i>(Programme in association with music forum)</i></p>
11.11.2017	<p>Workshop on ‘An insight into Sri Lalgudi Jayaraman’s Compositions’ by Lalgudi Vijayalakshmi. <i>(Programme under the endowment in memory of Sri. T.T Rangaswami instituted by Dr. Malathi Rangaswami).</i></p>

THE MUSIC ACADEMY MADRAS

90th ANNUAL CONFERENCE & CONCERTS 2016

RECIPIENTS OF AWARDS AND PRIZES –
HONOURED AT SADAS ON 01/01/2017**AWARDS**

Sl. no	Name of the Award	Recipient	Endowment
1	Sangita Kalanidhi	A.Kanyakumari	Sangita Kalanidhi Musiri Subramania Iyer Award – Gold Medal endowed by Sri. C.V.Narasimhan Cash award in memory of late P.Obul Reddy & P.Gnanamba endowed by Mr. P.Vijaykumar Reddy
2	Sangita Kala Acharya	R.N.Thyagarajan	Smt. Meenakshi and Asthana Vidvan Enjikollai Chidambaram Ganapatigal Memorial Award – Gold Medal endowed by Smt. Leela and Enjikollai Krishnan Cash award in memory of late P.Obul Reddy & P.Gnanamba endowed by Mr. P.Vijaykumar Reddy
3	Sangita Kala Acharya	Dr.R.N.Tharanathan	P.Obul Reddy Charitable Trust – Gold Medal Cash award in memory of late P.Obul Reddy & P.Gnanamba by Mr. P.Vijaykumar Reddy
4	T.T.K.Memorial Award	Dr.Nirmala Sundararajan	T.T.K. Trust T.T.Vasu Memorial Cash Award
5	T.T.K.Memorial Award	M.Kodilingam	In memory of Late M.Seshadri Iyengar M.D.Brothers T.T.Vasu Memorial Cash Award
6	Musicologist Award	Dr.Rama Kausalya	Nerur Srinivasachariar contemporary Vaggeyakara/Musicologist Award – Gold Medal Endowed by R.Ranganayaki cash Award in memory of late K.R.Ramamani endowed by family of Ramamani
7	Senior Violinist	Nagercoil V.Ganapathi	Pappa Venkataramaiah Award instituted by C.V.Narasimhan

Awards and prizes – Honoured at Sadas on 1.1.2017 - contd...

PRIZES

Sl. no	Name of the Award	Recipient	Endowment
VOCAL - SENIOR			
1	Senior Best Vocalist	Ramakrishnan Murthy	YogamNagaswamy Prize
2	Senior Outstanding Vocalist	K. Gayatri	Gottuvadyam Narayana Iyengar Prize Dr. Raja Sir Annamalai Chettiar Memorial Prize M.L.Vasanthakumari Memorial Prize & Sarada Krishna Iyer Memorial Prize
3	Senior Outstanding Vocalist	Amrutha Venkatesh	Padmashri Rajam Ramaswamy Prize N.Sivaswamy Prize Palghat Rama Bhagavathar Prize T.S.Rajagopala Iyer Prize Dr.S.Ramanathan Memorial Prize Musiri Subramania Iyer Memorial Prize P.Obul Reddy's Kalpanaswara Prize T.S.Sabhesa Iyer and Thanjavur K.Ponniah Pillai Prize Padmashri Srirangam Gopalaratnam Prize Semmangudi Narayanaswamy Iyer Memorial Prize Maharajapuram Viswanatha Iyer Memorial Prize & B.V.Lakshmanan Memorial Prize
4	Senior Vocal – Best Pallavi Singing	Kunnakkudi M.Balamurali Krishna	P.R.Chari Memorial Prize & Vinjumuri Varadaraja Iyengar Memorial Prize – Gold Medal
5	Senior Best Vocal Concert	Savita Narasimhan Nishant Chandran Kallidaikurichi Sivakumar S.Venkataraman	Alleppey Parthasarathy Memorial Prize
6	Senior Outstanding Vocal Concert	Ranjani & Gayatri B.U.Ganesh Prasad Manoj Siva V.Anirudh Athreya	Sangita Kala Acharya V.Subramaniam Memorial Prize

THE MUSIC ACADEMY MADRAS

Awards and prizes – Honoured at Sadas on 1.1.2017 - contd...

7	Senior Best Instrumentalist	Lalgudi G.J.R.Krishnan & Lalgudi Vijayalakshmi (Violin Duet)	Maestro Mandolin U.Srinivas Prize
Sl. no	Name of the Award	Recipient	Endowment
8	Senior Veena Artist	Jayanthi Kumaresh	Veenai Shanmugavadivu Memorial Prize Chalapathy Ranga Rao Prize D.Padmavathy Ammal Memorial Prize & G.Krishnamurthy Memorial Prize
9	Senior Best Accompanying Violinist	R.K.Shriramkumar	Parur Sundaram Iyer Prize Maduram Narayanan Charitable Foundation Prize & Pappa Venkataramiah Prize
10	Senior Best Mridangist	Mannargudi A.Easwaran	Palani Subramania Pillai prize and Thanjavur S.Vaidyanatha Iyer Memorial Prize
11	Senior Best Upapakkavadhyam	V.Suresh	Mayavaram Somasundaram Prize
SUB – SENIOR			
12	Sub – Senior Best Vocalist	K.Bharat Sundar	G.Ramakrishna Iyer Prize
13	Sub – Senior Outstanding Vocalist	Sriranjani Santhanagopalan	Smt. Pankajam Rajan Prize Nyayapathi Rangamannar Prize K.S.Ramaswamy Sashtiabdapoorthy Prize & Sangita Kalanidhi Dr.S.Pinakapani Prize
14	Sub – Senior Outstanding Lady Vocalist	Vidya Kalyanaraman	P.Obul Reddy Prize & Pappu Kamakshiamma Prize
15	Sub – Senior Best Vocal Concert	G.Ravikiran H.M.Smitha N.C.Bharadwaj Thirunakkara Rethish	K.R.Sundaram Iyer and Kameshwari Ammal Prize
16	Sub-Senior Veena Artist	Ashwin Anand	Vissa Satyavathamma Prize & Lakshmi Sundaram Prize
17	Sub-Senior Best Accompanying Violinist	Trivandrum N.Sampath	M.S.Sivakamu Prize Abhiramasundari Prize Lalgudi V.R.Gopala Iyer Prize & Lalgudi G.Jayaraman Prize

THE MUSIC ACADEMY MADRAS

Awards and prizes – Honoured at Sadas on 1.1.2017 - contd...

18	Sub-Senior Best Mridangist	Sumesh S.Narayanan	Sangita Kalanidhi Umayalpuram K.Sivaraman Prize and Palani Subramania Pillai Memorial Prize
Sl. no	Name of the Award	Recipient	Endowment
19	Sub-Senior Flautist	J.A.Jayanth	M.D.Ramanathan Prize & Nyayapathi Sriranganayakamma Prize
JUNIOR			
20	Junior Best Vocalist	Aishwarya Vidhya Raghunath	Kalaimamani T.K.Rangachari Memo- rial Prize
21	Junior Outstanding Vocalist	Bharathi Ramasubban	D.K.Pattammal Prize T.V.Subba Rao Memorial Prize Chidambaram V.V.Swarna Venkatesa Dikshitar Prize The Carnatic Music Association of North America Prize H.Natarajan Memorial Prize T.T.Rangaswamy Prize & Charubala Mohan Trust Prize
22	Junior Best Male Vocalist	R.Ashwath Narayanan	Semmangudi Srinivasan IyerMemo- rial Prize
23	Junior Best Vocal Concert	Kalyanapuram S.Aravind Mysore Sangeeta G.S.Nagaraj	Kalaimamani T.K.Rangachari Memo- rial Prize
24	Junior Best Instrumen- talist (Gottuvadhyam or other Western)	Vishaal R.Sapuram	Budalur Krishnamurthy Sastrigal Prize Prof.B.Ramamurthy Prize Kamala Krishna Iyer Prize & Sangita Kalanidhi Dr. Sheik Chinna Moula Prize
25	Junior Best Accompanying Violinist	Kamalakaran Vinjumuri	N.V.Raghavan Memorial Prize C.S.Iyer Prize V.Lakshminarayanan Memorial Prize Sangita Kalanidhi T.V.Subbarao Prize Semmangudi Narayanaswamy Iyer Memorial Prize Dr.T.S.Trimurthi Prize P.Obul Reddy Prize Naum Lichenberg Prize & Tirukodikaval R.Krishna Iyer Prize

THE MUSIC ACADEMY MADRAS

Awards and Prizes – Honoured at Sadas on 1.1.2017 – Contd...

26	Junior Best Mridangist	Rohit Prasad	Vaikom Krishna Iyer Prize Dr.Henry Cowell Prize Coimbatore Ramaswamy Pillai Prize Vellore Gopalachari Prize & Charubala Mohan Trust Prize
Sl. no	Name of the Award	Recipient	Endowment
27. ADVANCED SCHOOL OF CARNATIC MUSIC CONVOCATION			
(i)	Best Outgoing Student	S.Hiranmayee	Sangita Kala Acharya Vidvan Bombay S.Ramachandran Memorial Prize
(ii)	Best Outgoing Student	S.Hiranmayee	Sangita Kalanidhi T.K.Govinda Rao Award
(iii)	Outstanding Performance in final year	R.Sandhya	The Rajalakshmi Doraiswamy Music Award Endowed by Sri. Deepak Doraiswamy and Ms. Sandhya Raghavan
(iv)	Best Performance in Second Year	V.Krupaalakshmi	
(v)	Best Performance in First year	R.Shwetambari	
LECTURE / DEMONSTRATION			
27	Lecture – Demonstration Best Lecture	Dr. V.Premalatha	Guruguhanjali Prize S.Ramaswamy Sashtiabdapoorthy Prize
28	Lecture – Demonstration Best Demonstration	Prof.K.Madhusudhanan	A.C.Rangarajan Prize Suryakanthamma Memorial Prize T.Kumaresan Prize S.Krishnaswamy Prize & Prof.R.C.Mehta Endowment Prize
HCL CONCERT			
29	HCL Concert Series – Best Concert	V.Venkatanagarajan Pappu Gyandev Kiran R.Pai	S.Vamasundara Devi Memorial Prize
30	HCL Concert Series – Best Individual Performance	S.Adhitya Narayanan	
31	HCL Concert Best Dancer	Sudharma Vaithyanathan	
32. SPIRIT OF YOUTH			
(i)	Best Dancer	Kali Veerapathiran	The Gutty Vasu Memorial Prize Endowed by Srinivasa Prasad International Foundation for the Performing Arts

THE MUSIC ACADEMY MADRAS

Awards and Prizes – Honoured at Sadas on 1.1.2017 – Contd...

Sl. no	Name of the Award	Recipient	Endowment
(ii)	Second Best Dancer	Divya Ravi / S.Yogesh Kumar	The Guppy Vasu Memorial Prize Endowed by Srinivasa Prasad International Foundation for the Performing Arts
(iii)	Best Female Vocalist	Shruthi Shankar Kumar	
(iv)	Best Male Vocalist	Aditya Madhavan	
(v)	Best Violinist	Udipi S.Srijith	
(vi)	Best Mridangist	R.S.Sreenath Viswanath	
(vii)	Best Instrumentalist - Flute	Heramba & Hemantha	
(viii)	Special Award - Mri- dangam	Not Awarded	
(ix)	Dance Guru Award – Guru of Best Dancer	Nirmala Nagaraj	
33. DEVOTIONAL MUSIC COMPETITION			
(i)	First Prize	Ganapathi Sachchidan- anda Trust	Rukmini Arts and Music Trust
(ii)	Second Prize	CRV School of Music	
34	MUSIC ACADEMY RADEL MID YEAR MUSIC CONCERTS		
(i)	Best Individual Perfor- mance	Karthika Vaidyanathan	Vidushi Smt.Sugandha Raman Prize Endowed by M/s Radel Electronics (P) Ltd
35	MID YEAR DANCE SERIES		
(i)	Best Dancer	Dr.Methil Devika	M.N.Subramanian Memorial Prize
(ii)	Outstanding Dancer	Pavithra Srinivasan / Dakshina Vaidyanathan	



THE MUSIC ACADEMY MADRAS

Advanced School of Carnatic Music of The Music Academy

In tune with one of the objectives enunciated by the founding fathers of the Academy that the Academy should have a premier institute offering courses in Carnatic Music and produce performing musicians of excellence, the Executive Committee decided to start an Advanced School of Music. Accordingly the objective of the new school of music is 'to offer advanced professional education and grooming in Carnatic Music to highly deserving youngsters, with the aim to make them performers and musicians of remarkable calibre, with a fine sense of music appreciation and aesthetics'.

Keeping this in view an Academic Council has been formed with eminent musicians/musicologists and the Advanced School of Carnatic Music (ASCM) was established. It started functioning from August 16, 2010.

The Academic Council:

Sangita Kalanidhi Smt. R. Vedavalli,

Dr. N.Ramanathan,

Dr. Ritha Rajan

Sangita Kalacharya Smt. Suguna Varadachari,

Dr. R.S. Jayalakshmi &

Dr. Meenakshi (Sumathi) Krishnan, Secretary, the Music Academy, as the Convenor.

The Course:

It is a diploma course for 3 years with two semesters in each year from late July to end of November and late January to end of May. There will be 2 sessions of

classes per day each of 2 hours duration on the five week days. They are also required to be present during the music season in December, particularly during the morning Conference sessions. Students between the age of 18 and 30, with a pass in plus two examinations who are able to sing a certain level of manodharma sangita are eligible for admission. The student strength is restricted to 10 in each class. Aspiring students are examined by a duly appointed panel of examiners and the admission is based only on merit.

Syllabus is purely practical oriented with main focus on manodharma sangita. Along with regular classes, listening sessions in the Academy's Archives are also held along with making use of the Academy library.

The ASCM has completed seven academic years and four convocations have been held so far. The fourth convocation was held on October 4, 2017. The two best outgoing students were given the Bombay S.Ramachandran Endowment prize and the T.K.Govinda Rao Endowment prize respectively by cash and the best students from the past first and second year were awarded the Rajalakshmi Music Award cash prize.

Faculty:

Director Sangita Kalanidhi Smt. R. Vedavalli,

Academic coordinator Dr.Ritha Rajan,

Sangita Kalanidhi Trissur Sri. V. Ramachandran,

Sangita Kalacharya Smt. Suguna Varadachari,

Vidushi Dr. R.S.Jayalakshmi,
Vidwan Sri. Neyveli Santhanagopalan,
Vidushi Dr. S. Sowmya,
Vidwan Dr.Sriram Parasuram,
Vidushi Smt. Syamala Venkateswaran,

The teaching faculty of ASCM has been delegated to take up academic assignments of syllabus framing, students' assessment, and conducting workshops at the Singapore Indian Fine Arts Society and Kalakrti, Melbourne, the two institutions which are affiliated to the Music Academy.



Special Music Classes:

In addition, The Academy runs special part time music courses. It continues to run classes in Mridangam under the guidance of Sangita Kalanidhi Shri.Umayalpuram K.Sivaraman, Veena with Vidushi Smt.Ramani, Violin with Dr.Lalitha and classes for beginners at different times and different days of the week. These classes have been continuously receiving good response.



THE MUSIC ACADEMY RESEARCH CENTRE

The Music Academy Research Centre is affiliated to The Tumkur University from the Academic Year 2012 onwards for an initial period of 3 years.

The Doctoral Committee Consists of

Dr.Meenakshi (Sumathi) Krishnan,
Director
Dr.Ritha Rajan, Associate Director
Dr.N.Ramanathan and
Dr.R.S. Jayalakshmi
Sri. N. Murali, Ex officio

The approved research guides

Dr. Ritha Rajan and
Dr. R.S. Jayalakshmi

The following eight candidates are ready to submit their thesis in 2017/2018

1. V. Sumithra
2. Jyotsna.K
3. Sistla Shailaja
4. Kavita Sivakami.R
5. Saritha K.
6. Sowmya Sudarshan
7. Srilatha.R
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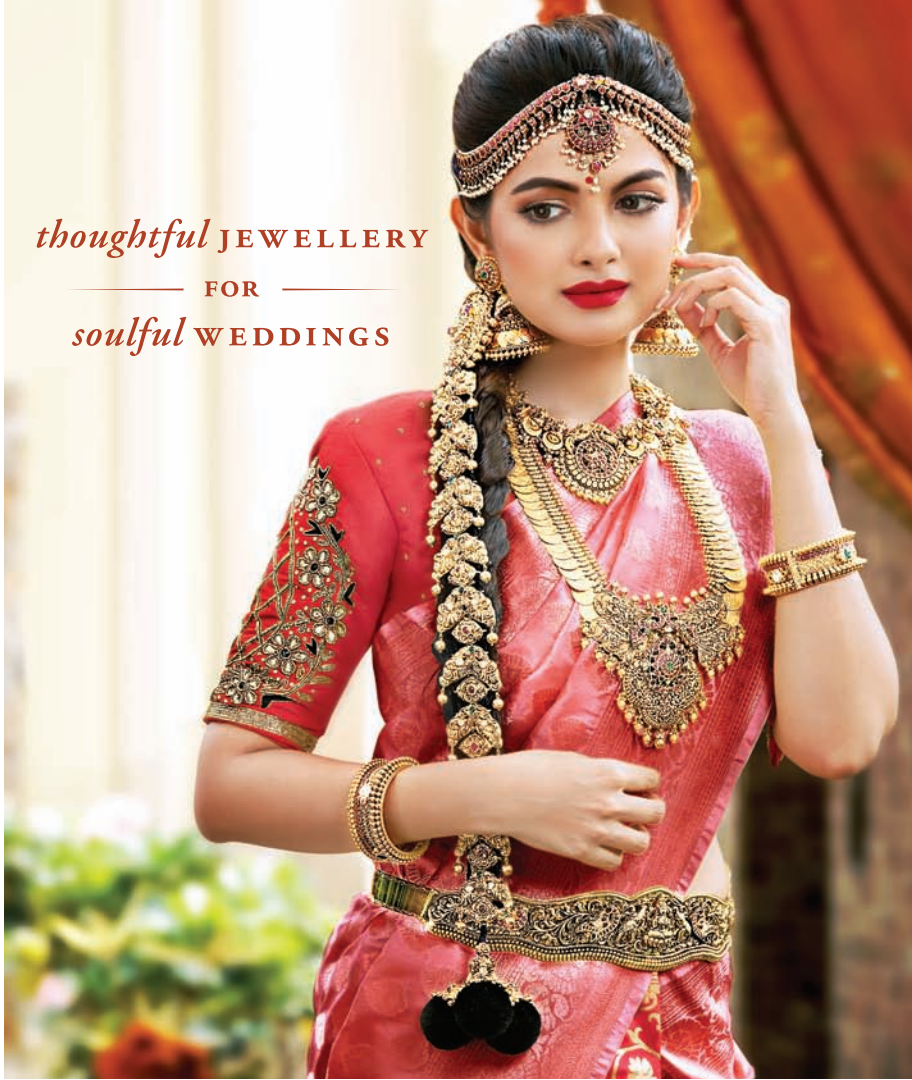
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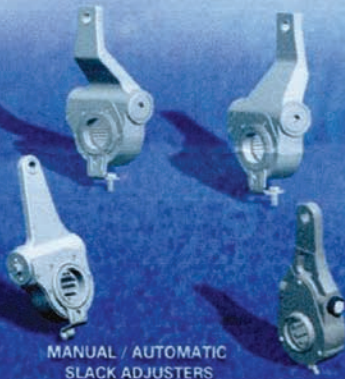
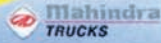
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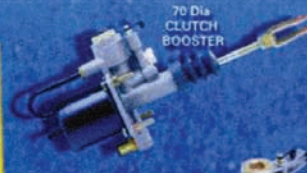
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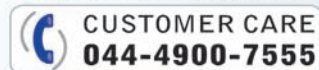
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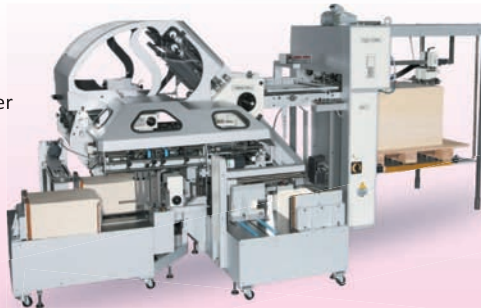
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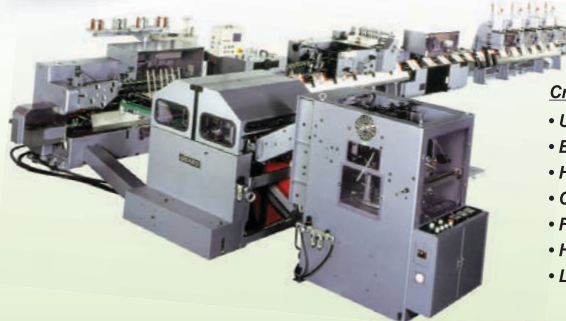
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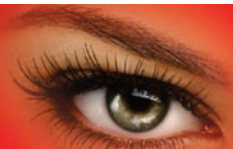
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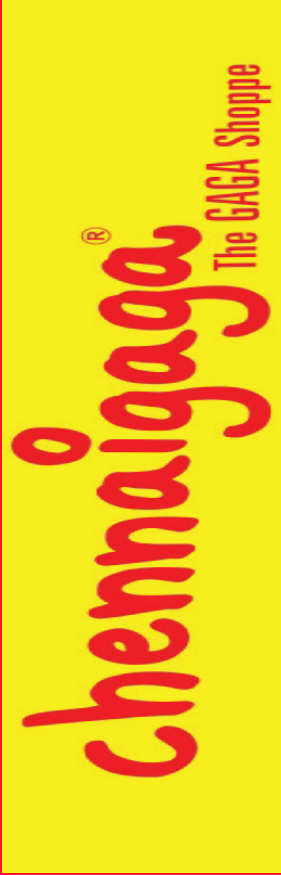


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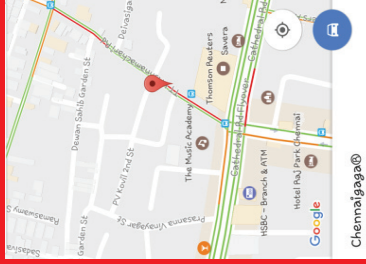
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- Over a million patients treated at 5,000 Medical Camps and our 24 hospitals.
- The Aditya Birla Hospital at Veraval in Gujarat, also caters to the marginalised.
- More than 1,200 children have learnt to smile again as they underwent cleft lip surgery.
- More than 5,000 physically challenged persons were provided with artificial limbs making them self-reliant.
- We have helped immunise 60 million children against polio over the last 6 years. We are now working with Rotary International and the Government's Health Department to ensure the non-resurgence of polio.
- Alongside we are engaged in a major project with Vision Foundation of India to provide sight to 6600 blind persons.
- We have installed 47 Reverse Osmosis Plants (RO) which provide drinking water to villagers near our units.
- In our endeavours towards open defecation-free villages, we have helped set up over 20,000 toilets, partly leveraging Government schemes for the social sector. In 50 villages, spanning over 2000 households in Jammu & Kashmir, we have provided 2010 toilets.

Education:

- At our 42 Schools across India we provide quality education to 45,000 children. On the anvil are 4 more schools. Merit Scholarships are given to 32,000 children from the interiors. Over 28,000 children in the hinterland of India are being taught conversational English to build their confidence.
- We support schools for differently-abled in Gujarat, Karnataka, and Odisha.
- We are transforming 20 schools in Rajasthan into model schools.
- We foster the cause of the girl child by supporting 20 Kasturba Gandhi Balika Vidyalayas (residential schools for girls).
- Over 3.5 lakh school children (Grade V to XII) in 31 remote blocks of Madhya Pradesh, Rajasthan, Maharashtra and Odisha have been provided with solar lamps.
- We have set up the midday meal kitchen in the Keonjhar district of Odisha, facilitating the provision of midday meals to 268 schools, along with the transport facilities. Furthermore across 625 schools, with 50,000 children, spanning Lucknow, Jaipur, Mysore, Bengaluru, Surat, Vadodara, Puri, Cuttack and Ahmedabad, we sponsor midday meals.

Sustainable Livelihood

- Our Vocational Training Centres and the Aditya Birla Rural Technology Park accord training in sustainable

livelihood projects to 95,000 people.

- Working with BAIFF and JK Trust in 13 centres, we have covered more than 100 villages under the project 'Integrated Livestock Development Centres', supplying livestock breed improvement services which has resulted in increased milk production.
- Our 4,500 Self-Help Groups have led to the empowerment of 45,000 women.
- Under the Private Public Partnership projects -
 - We work in collaboration with the Watershed Mission of Madhya Pradesh Government, to better the standard of living of people in 21 villages in Neemach District.
 - We are engaged with the Government of Odisha on 'Sustainable livelihood enhancement of 500 families through commercial vegetable cultivation' under the Odisha Tribal Empowerment Livelihood Programme in Raygada district.
 - Manage an ITI near Raipur
- Help farmers plant more than a million saplings, including fruit-bearing trees, in their villages.
- Installed more than 1000 bio gas plants in villages of Uttar Pradesh, Madhya Pradesh, Odisha, and Gujarat.
- Working closely with Habitat for Humanity, we have so far built more than 500 houses as part of our community outreach programme, besides supporting the building of an additional 3,800 houses across India.

Model Villages

- We are also engaged in creating model villages in rural India. We have chosen 300 villages for this transformation - whereby in a five year timeframe the villages would be self-reliant in every aspect, moving out of the "below the poverty line" status. So far more than 90 villages in India's hinterland have already reached the level of model villages.

At the macro level

- To embed CSR as a way of life in organizations, we have set up the FICCI - Aditya Birla CSR Centre for Excellence, in Delhi.
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Introduction:

This being the centenary year of the celebrated artiste T Balasaraswati, we reproduce here an article written by Jon B Higgins and published in the Music Academy Conference Souvenir of 1973, the year she was awarded the title of Sangita Kalanidhi by the Music Academy, Madras. It was as early as 1952 that her name was proposed for this coveted award, by none other than TT Krishnamachari. It however came her way two decades later. When it did, there was a controversy on whether Bala, being a dancer, ought to be honoured thus. This article by Higgins highlights what the critics had forgotten – that Bala was as much a musician as she was a dancer and to her the two were in reality one art form.

PADAMS AND BALASARASWATI

Dr. Jon. Higgins, York University, Toronto, Canada

Balasaraswati and her family are the consummate exponents of the music of *Bharata Natyam*, and it is for this reason that when an Indian thinks of *padams*, he thinks of Balasaraswati. Few musicians, let alone dancers, understand this music the way she does. To watch Balasaraswati sing is to begin to understand a *padam*. Although she may not be performing *abhinaya* in any formal sense, her body leans into each musical phrase as if to coerce it; each syllable of *sahitya* is allowed to find its level, its own unique “sound value” (to use her term). Thus in a dance performance, Balasaraswati breathes with the music, and the music breathes life into Balasaraswati’s gestures.

The *Natyasastra* stipulates that a dancer should herself sing the music to which she performs *abhinaya*, yet Balasaraswati is practically alone today in her ability to do so with style and confidence. She owes this distinction in part to the extraordinary household in which she was raised, one held in high esteem by the greatest musicians of her time. Her famous grandmother, Vina Dhanammal, and her mother Jayammal bequeathed to her the very essence of Karnatak music, a prodigious repertoire of Kshetragna *padams* and Dikshitar *kritis*, and the profoundly expressive style of singing for which the family is

justly renowned. These musical gifts, inherited and developed by Balasaraswati and her musical brothers, Viswanathan and Ranganathan, are related in a very special way. This unique repertoire, with its unusually stringent demands upon musicianship and technique, has undoubtedly influenced the development of these artists’ vocal production and stylistic detail.

The main reason this family is so well known for imaginative and beautiful melodic improvisation (especially in ragas such as *Kambhoji*, *Todi*, *Varali*, *Bhairavi* and *Sankarabharanam*) is that they carry in their ears phrases from Kshetragna’s *padams*, an unparalleled resource for raga material. It is generally recognized that the best Telugu *padams* are those of Kshetragna, a 17th century poet-composer of great renown. His pieces are composed in the “style and diction known as *kaisiki vritti*, soft, flowing and seductive.” (Srinivasa Ayyangar. p.107). Kshetragna was highly influenced by the *Gita Govinda*, a celebrated account of the loves of Krishna, written in Sanskrit verse by Jayadeva, almost 500 years earlier. The subtle depiction of romantic episodes as an allegorical expression of spiritual devotion provides an eloquent poetic vehicle, for which Kshetragna is heavily in debt to

Jayadeva. But the aspect of composition which relates more to the musical content of *padams* (and is shared alike by Kshetragna and Jayadeva) is the profound gift for blending poetic and musical phrases to create a unity of meaning "...in the case of the *Gitagovinda* the art of wedding sound and meaning is carried out with such success that...any translation (is) useless as a substitute for the original" (Keith, p. 195). The reference here is to the sound of poetry rather than phrases of actual music; but the "songs are given to us in the manuscripts with precise indication of melody (*raga*) and time (*tala*) of the music and dance which they were to accompany, and the poet definitely bids us think of songs as being performed (in temples and at festivals) before our very eyes" (Keith, p.192). "The *ragas* he (Kshetragna) has chosen for their expression are most happy, in that 'the sound as an echo to the sense' is portrayed in its fullest possibility" (Srinivasa Ayyangar, (loc. cit.)

Any good *padam*, but particularly one by Kshetragna, confronts the musician with a challenge altogether different from that produced by any other type of Karnatak composition. At a very crude level it is possible to learn such a piece with the help of *svara* notation and some reasonably sophisticated experience with the *raga* in which it is composed. (With most *kritis*, *varnams*, etc., this method of learning would suffice, and enable a seasoned musician to introduce the piece into one of his concert programs.) To realize the full potential of a *padam*, however, one must approach it quite differently.

The music must be learnt by rote over a period of many hours, at the feet of a musician, whose grasp of the composition is complete, organic and total. Mastering the *svaras* and poetry is just the beginning, for, a *padam* reveals its full shape and potential only in the gradual accretion of experiences with it. *Padams* are not "learned" in

the usual sense of the word; they rather "become", take fresh shape with each new singing. Such subtle inflections as the pronunciation of a particular sequence of vowels, or the altered resonance and weight of tone at special "heavy places" in the *raga*, can continually be experimented with or adjusted to the particular sensibility of the moment. *Padams* take a heavy toll on the singer who dares to shoulder this creative responsibility, for, each phrase requires a complete focus of physical and psychic energy. Yet the consummate performance, toward which the singer forever aspires, takes him beyond the hurdles, the exertion, the strain, into an exhilarating motion of fluent expression which transcends effort and appears effortless. The singer may move past the limits of his own capability to become a willing vehicle for the expression of a tradition far greater than himself, yet inarticulate without his participation.

In order to approach the more intimate connections between the music of *padams* and *abhinaya*, it is first necessary to make some general remarks about the dancer's attitude toward her material and how it should be prepared and presented. "Knowledge of the language, a correct understanding of the meaning, a grounding in *nayika-nayaka-bhava*, a precise understanding of the nature of the characters portrayed — these are all necessary before one could master the art of *abhinaya*." (Raghavan, 1958, p. 41). One of the first steps a dancer must take in the preparation of a *padam* for *abhinaya* is to decide upon the precise shadings of character suggested by the text. The age of a *nayika* must be determined (whether she is young and innocent, older and experienced, or somewhere in between), her character established (how she treats her lover, depending at least somewhat upon how he treats her), and finally her moods must be understood. Great respect is paid to the classifications of *nayika*-types with which

the dancer ought to be thoroughly familiar, for, her own interpretation of the text should reflect a knowledge and understanding of the composer's frame of reference, "... without a sense of these possible variations and the proprieties proper to each, it will not be possible to portray correctly the feeling of each, without the intrusion of a wrong word or act or feeling proper only for another type" (Raghavan, "Her Infinite Variety", p. 128).

One of the hazards dancers have encountered with this literature is the delicate and not easily distinguishable line between the erotic and the obscene. The first three decades of this century witnessed in India a widespread and decidedly puritanical opposition of Bharata Natyam, based more upon the unfortunate social circumstances of its practitioners than upon the poetic content of its repertoire. Although the art has by now almost fully regained its rightful and privileged place among the proud monuments of Indian culture, debate continues over what the proper emphasis should be in the interpretation of *padams* through *abhinaya*. It is generally agreed that the meaning of *sringara* literature can be understood on at least two different levels, the erotic and the spiritual. Jayadeva's profound insights into sensitive and variegated textures of human love served him well in the artistic expression of his own spiritual vitality, "... the religion of Jayadeva was the fervent Krsna - worship which found in the god the power, which is ever concerned with all the wishes, the hopes and fears of men, which, if in essence infinite and ineffable, yet expresses itself in the form of Krsna, and which sanctions in his amours the loves of mankind. In this sense Jayadeva's work is deeply touched with the spirit of religion" (Keith, p.194). Jayadeva thus set tone for successive generations of devout poets whose preoccupation with the sensual complexities of romantic love provided an expressive vehicle for a passion that

transcended the philosophical distinction between sensual and spiritual.

"When a *pada* of Kshetragna deals with *sambhoga* (love in union)-aspect of *sringara rasa*, he doesn't mince matters at all. That is because, I think,...the Hindus were not ashamed of sex, they were not afraid of sex (scattered applause and 'hear-hears, from the assembled participants in the dance conference). That is an aspect which crept in along with the other benefits of British rule... That is why you find amorous sculptures on temples, which are certainly places of spiritual significance, and that is why you find in ancient writers, when they deal with the love affairs - if I may use that word - even of gods and goddesses, they deal with the *sringara*-aspect in all its aspects...If you take up a *padam* of Kshetragna you should not exclude from it something which the great composer intended to be a part of it." (P. V. Rajamannar, at the National Dance Seminar of the Sangeet Natak Akademi, New Delhi, 1963 - from a transcribed recording.)

Whatever the styles or tastes of individual performers, however, it is clear that the dual aspects of love are, in the end, compatible if not identical; the yearning of an individual soul (*jivatma*) for the Supreme soul (*paramatma*), and the sexual desire of a nayika for her lover, are inextricably bound to one another as manifestations of a common devotion, *sringara-bhakti*.

Balasaraswati excels in the rhythmic (*nrtta*) aspect of *Bharata Natyam* and her reputation must be attributed to the balanced versatility she commands over the total dance repertoire. Nevertheless, her exposition of *nrtya abhinaya* is without any doubt the leading edge of Balasaraswati's impact upon the world of dance. She learned the techniques and vocabulary of *abhinaya* from her teacher Kandappa, and from others as well. Gauramma, the lady whom she holds originally responsible for her inspiration and desire to dance, taught

her many *padams*, and often danced to the singing of Jayammal and Jayammal's sister Lakshmiratnam. Chinnaya Naidu introduced Balasaraswati to several Kshetragna *padams*, showing her many *sancari-bhavas* (interpretative deviations from the text) and another extremely influential teacher was Vedantam Lakshminarayana Sastri of Kuchipudi fame. He was not a sophisticated man, nor a great musician; but the sheer vitality of his imagination captivated Balasaraswati and she was able to learn a great deal from him about improvisation in *abhinaya*.

It was not long before Balasaraswati became the model for every aspiring young dancer; she assimilated ideas from everywhere, and added her own inimitable flair for the unusual or the unexpected.

"*Abhinaya* allows a great opportunity for interpretations to a dancer fully endowed with imagination and power of expression. All cannot be gifted with the delicacy of feelings and sensitiveness of response to suggestion. A dancer, if inspired in adequate measure to unravel inner meanings of a theme, can work marvels of artistry and creative fancies upon an initiated audience. For instance, Lord Krishna mentioned in any of Kshetragna's *padams* becomes the starting point for a garland of connected images of the *Lilas* of Krishna; which rendered with grace and delicacy of emotion can take one to a transported plane of mystic experience.

But it is given only to a few as to Srimati Balasaraswati to picture to us Krishna as on the chariot seated opposite Arjuna and delivering the message of his Gita. She can suggest infinite varieties of ideas, crowning them all with her original concept of applying the Sankha Mudra to her mouth and turning towards the four directions, thereby intimating to Rasikas the universality of the resounding message that the Gita holds for all humanity,

be they any quarter of the Globe." (K. Chandrasekharan, Presidential address at the Seminar on *Bharata Natyam*, sponsored by the Institute of Traditional Cultures, Madras, August 6, 1966)

There is one aspect of Balasaraswati's *abhinaya* which she cultivates above any other. This is the remarkable process of deriving interpretative gesture from the music itself. Most authorities on *Bharata Natyam* stress the relationship between music and *nrtta* on the one hand, and *sahitya* and *abhinaya* on the other, "...the patterns of melody determine the pure dance sequence (*nrtta*) and the nature and composition of the *sahitya* (literary piece) determines the interpretation of the permanent mood (*sthayi bhava*) and transitory states (the *sancari bhava*)" (K. Vatsyayan, 1968, p. 383).

Balasaraswati seems almost invariably to cherish the musical phrase before the *sahitya* phrase. The meaning of her *abhinaya* is guided by *sahitya*; the "form", "movement", "shape" of the *abhinaya* is, more often than not, guided by music. She listens for the most important star as in a given musical phrase, and moves according to the sound. Most dancers, whenever possible, will draw upon the classical *mudra* (gesture) to portray the meaning either explicitly or implicitly expressed in the *sahitya*. But Balasaraswati may instead choose to give expression to the shape of the melody, with her hands and body, as a singer might do. When she was presented in public for the first time, at the age of seven, Balasaraswati amazed every one with her natural grace in *abhinaya*. They couldn't understand such a little girl expressing the intricacies of *sringara rasa* so beautifully, without really comprehending the meaning as an adult might. Her explanation, many years later, was that Jayammal had taught her to pay attention – not to the words – but to the music. The way in which *svaras*

were conceived as phrases dictated not only the notion of a *mudra*, but where it commenced and ended. As a precociously musical little girl, Balasaraswati developed an instinctive dependence upon the musical gesture as a guide to *abhinaya*

One of the obvious pre-requisites for any dancer is a well-developed sense of rhythm. In *abhinaya*, the rhythmic coordination of music and gesture depend heavily upon the dancer's ability to "sense" the *tala* without becoming a slave to it. "Some think that the showing of *abhinaya-hastas* (hand-gestures) should be close-bound with the *tala*, and would give more marks when the artist goes on whipping out her hands with the obsession of the *tala*. The *tala* is there and a true artist will hardly miss it" (Raghavan, 1958, p.39). While performing *abhinaya*, with all its complexity of rhythmic coordination, the dancer must step back and forth in harmony with the motion of the *tala*. However, footwork in *padams* is not just a function of the *tala*, but must be coordinated with the segmental division of the text and melody as well. Without knowing a *padam* inside and out, the dancer cannot naturally and fluently control all the elements. Yet few, if any young dancers today, have the necessary musical training.

Many different influences and factors go into the creation of a consummate artist, and a few of these have already been suggested. Perhaps one further characteristic of Balasaraswati's style should be mentioned, if only to suggest how she manages to coordinate so many different skills. In recent years, she has virtually abandoned the exhaustive rehearsals which most dancers take for granted in the preparation of a public recital. She does, of course, know the choreography of dozens of *varnams*, *jati-sva:ams*, etc. by heart, after many years of dancing. But where the other aspects of a performance are concerned,

Balasaraswati never stops rehearsing. As a relief from the daily concerns of running an urban household, she delights in her own "researches", finding joy in the perpetual exploration of ideas in *raga*, *tala* and *abhinaya*. She is the mistress of an active and restless intellect, forever taking apart the smallest segments of her art in order to examine them freshly, and put them together in new ways. Seated alone on the veranda of her Madras home she may be seen by visitors and passers-by, lost in the creative meanderings of her mind. A *raga*-phrase, explored, divided, analyzed, caressed with her voice, becomes no longer a phrase so much as a potential "opening up" of the grammatical structure of the *raga*. The same is true of her probing analysis of material for *abhinaya*; she considers, in much the same way as poets and scholars of earlier centuries, each fine distinction characteristic of a given human situation and extends her sympathy into a multitude of directions - one by one, yet with a sure intuitive grasp of the relationship between them. Constantly "researching" her art, Balasaraswati's imagination never sleeps.

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Creative City and Carnatic Music

The month of November brought pleasant tidings in the form of UNESCO's recognition of Chennai as a creative city for the category of music. With this we join 180 other metros in the world, all of whom have been given this tag for some artistic pursuit or the other. In India, Jaipur and Varanasi are the only two others to be so honoured.

Madras that is Chennai is home to several forms of music. Among these, the classical art form is Carnatic and it has had a long association with this city. Of course, music in this region is far, far older than even the label Carnatic, for the region that is Chennai today was once hallowed by the feet and the voices of the Azhwars, the Nayanmars and Arunagirinatha. But since 1639, when the English began building on a metropolis named Madraspatnam, music too began to make a home for itself here. The Sarva Deva Vilasa, an 18th century Sanskrit work on our city records the presence of several musicians and dancers here. It also describes a procession to honour Sonti Venkatasubba, father of Tyagaraja's Guru. The late 18th and early 19th centuries would see composers such as Arunachala Kavi, Ramaswami Dikshitar, Muttuswami Dikshitar, Tyagaraja and Subbaraya Sastry coming to Madras. It is often forgotten that outside of Thiruvaiyyaru, the largest corpus of Tyagaraja kritis -10- were composed in our city! Tyagaraja's disciple Veenai Kuppayyar lived here. Still later, Patnam Subramania Iyer would make the city his home. Later greats such as Tiruvottiyur Tyagier, Dharmapuri Subbarayar, Papanasam Sivan and Koteeswara Iyer would compose songs here and embellish our art form with many gems. The Tiruvottiyur, Mylapore and Triplicane temples were all sung of in numerous songs.

It was also in the 19th century that a

publishing boom took place in Carnatic Music, with Madras leading the way. The *Sangita Sarvartha Sara Sangrahamu* of Veena Ramanuja, which dating to 1859 now lays claim to be the oldest printed work in our art form, was brought out in this city. A precious copy of this book is in the Music Academy library. Also available here are other early published works – those of Tachur Singaracharlu brothers, Ramulu Chetty, Johannes Sundararajam, KV Srinivasa Iyengar and Prof P Sambamoorthy – all of which were printed in Madras. These did great service in disseminating knowledge of Carnatic Music. It was also in Madras that AM Chinnaswami Mudaliar first reduced the art to western notation and then, thanks to correspondence with Subbarama Dikshitar in the columns of *The Hindu*, induced the latter to write his magnum opus, the *Sangita Sampradaya Pradarsini*.

The 20th century saw technology take Carnatic Music into homes. Recordings began in 1905 with Kanchipuram Dhanakoti, Salem Godavari and Bangalore Nagarathnam being the first artistes to cut discs. From then on, until the arrival of online music, Madras was a major recording centre. This was also the first city in India to broadcast music. The service began here in 1924 and by the next decade, the Corporation of Madras and later All India Radio enabled Carnatic Music to reach every part of the city and later the country. The city becoming a centre for film production saw a collaboration between celluloid and Carnatic music that was strong at least the 1960s and even now continues to exist. Each helped the other to grow.

It was the Sabha culture that our city spawned which made it a home for Carnatic Music. Beginning with the Madras Jubilee Gayana Samaj of 1887, the city saw several Sabhas coming

up. Most folded up but some of the old stalwarts still survive. These bodies enticed musicians till then resident in their native towns and villages to move over. But above all it was the December Music Season that provided an annual showcase for our art. In this the Music Academy Madras was undoubtedly the pioneer. Founded following the All India Music Conference of 1927, the Academy, set up in 1928, began hosting annual conferences and concerts a year later and never looked back thereafter. Other organisations soon joined up making the festival what it is today.

In all of these, the Academy would stand out chiefly because of its emphasis on discussions about music. Guided by scholars such as TV Subba Rao, Dr V Raghavan and TS Parthasarathy, the Academy's morning sessions and their documentation in the *Journal* of the Academy, became treasure troves of information for latter day musicians

and scholars to learn from and grow. The music concerts became a platform for showcasing talent. Singing at the Music Academy became an inspiration for several generations of musicians, as was the receiving of the coveted Sangita Kalanidhi, undoubtedly the crowning glory in the life of any artiste performing this art. The Academy's home is a landmark in the city and is still one of the best venues to attend music and dance performances.

Ninety years of keeping a festival going, and successfully at that, is no mean achievement and today, if Carnatic Music is heard all over the world, the Academy can claim some credit for it. It is from that point of view that it greets Chennai on its receiving this tag and resolves to work harder to ensure that the city remains creative for all time to come, on the musical front.

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Presidential Address By Chitravina N Ravikiran at the 91th Annual Conference and Concerts at the Music Academy Madras (15-12-2017)

My *pranams* to Acharya Ratnakara Chitravina Narasimhan who has been *mata, pita, guru* and *daivam* for me, Sangita Kalanidhi T Brinda, my mother Choodamani and family elders. My *vandanas* to all the great musicians, composers and scholars over millennia that have been the architects of our colossal system. My salutations to the doyens and dignitaries on stage, in the hall and to all the connoisseurs assembled here. It is humbling to be here today following the footsteps of several idols of mine who were truly worthy of this honour from The Music Academy.

My family's association with The Academy is as old as the institution itself – my illustrious grandfather, Gotuvadyam Narayana Iyengar performed in its very first conference in 1929 along with Shri Palghat Mani Iyer. No man has done more to shape this instrument than him. My father, the flag bearer of the Narayana Iyengar tradition and truly a *sarva kala nidhi*, performed in the early 1970s while my siblings and disciples have also been encouraged with opportunities over the years. The Madras Music Academy has been a home for me from age 2, since the 1969 Conference, a bond that I cherish deeply. I profoundly appreciate the distinction they conferred upon me even then then by awarding a monthly scholarship, a solitary event of its kind in history, thanks to the vision of Dr V Raghavan, Shri G Narasimhan, Shri V D

Swami and others who believed in me as well as in my guru's inspired methods, which first showed that prodigies could scale unsurpassable peaks only when nurture matched nature.

Music Academy's Leadership

The Academy has rightly been looked up to as a leader from day one and under the baton of Shri Murali and his able Orchestra, its growth curve has been almost vertical! An example of this is the Conference this year, where as many as five sessions have been ear-marked to highlight Carnatic Impact on World Music, including a couple by renowned performers, composers and scholars from USA. I compliment the leaders of the Academy for taking my views on this and showing exemplary vision. I seek everyone's goodwill and co-operation in fulfilling my responsibilities during this Conference as we have a terrific set of topics.

If one were to draw a Balance Sheet of Carnatic today, one would certainly place its increasing popularity across the planet, the exponential increase in young talents in many countries, the betterment of living standards of a number of its practitioners in the Assets column. On the other hand, we have to ruminate upon how to improve personal focus in an era of distractions, raise standards of execution to attract more listeners, improve voice endurance, avoid premature exposure of students, etc.

From Distress to De-stress

Art that blends both instant appeal and take-home values transcends time and space. I have collaborated with artists of charming systems in world music like Western Classical, Jazz, Rock, Blues, Brazilian, African, Persian & Chinese and firmly believe that most systems are as good as its champion performers. However, Carnatic is a rare system that is greater than all its proponents put together. It is certainly the most complete and organised *melodic* art-form I have come across. Pursued in the right manner, it eliminates negativism, narcissism, cynicism & fanaticism and bestows equanimity, clarity, conviction and the strength of character to remain true to one's ideals. While its pursuit can be an endless end, it is also imperative to use its power to promote positivism, peace, mutual appreciation and unity among people everywhere. The power of music as stress-remover has been known for a long time but proved conclusively in recent times using measurable yardsticks.

Globalization of Carnatic

From my earliest times, Carnatic has been the defining reality of my life, mostly like a 24-hour non-stop TV channel in my brain even today. Till early 1970s or so, even its existence was relatively unknown in the world arena. However, this has changed a lot in the last few decades and the system enjoys a much wider acclaim today. Substantial credit for this should go to brilliant instrumentalists who have enraptured vast audiences of 50,000-100,000 in major concerts and taken our music to some of the world's biggest events including Olympics and Millennium Festival. Our leading

vocalists have done no less, winning over thousands of our emigrants everywhere. The recent symbolic recognition accorded by the UNESCO to Chennai, appreciated by the H'ble Prime Minister is certainly a re-affirmation of its standing as a Citadel of Carnatic as well as other art-forms.

Privilege of instrumental music

One can objectively say that while vocal attracts those steeped in our culture, outstanding instrumentalists enjoy universal appeal as their music transcends all frontiers like region, religion, language, accent and race. At the artistic level, every vocalist with even basic training of a fretless string instrument like chitravina or violin gets a clearer visualization of *shruti* and *gamaka* values that translates to superior accuracy. On a higher plane, an instrumentalist can glimpse and share abstract cosmic truths that are beyond words, accents and sentiments or local popularity with any listener in any part of the world. This is best symbolized by instruments being the preferred choice even for our Gods like Saraswati's veena, Krishna's flute or Anjaneya's Chitravina, to name a few.

Instrumentalists who seek wholesome artistry and compelling musicianship can satisfy serious listeners among even vocal-centric audiences. They must not depend only on novelty value of imported instruments, gimmickry, mimicry, desperate experimentation or sentimentality for success. Good instrumentalists extend their abilities to match the requirements of their instruments, but legends extend the capabilities of their very instruments to match the requirements of music. Though I am a passionate vocalist even

today, I consider myself fortunate to have spent a major part of my career as an instrumentalist, which has not only given me the best of opportunities and recognition even in remote parts of India but also helped me showcase our glorious tradition to diverse audiences in dozens of countries.

Audience evolution

Carnatic audiences have evolved amazingly over centuries to anticipate or even imagine the thoughts of their favourite vocalists and also filter out every flaw including poor voice, acoustics, accompanists, intonational or lyrical imperfections (like the mythical swan, *raja-hamsa*)! This tolerance is unrivalled by listeners of any other genre of music in the world. However, it would be wonderful if they appreciate our gifted instrumentalists with equal relish. Open mind is the key. Something is clearly not right if high-class instrumental virtuosos of global standing have a lesser voice than even average singers. Even in vocal concerts, instrumental solo turns are treated as unofficial breaks by several listeners, which disrespects not only the performer but also his instrument and the art as a whole.

Merit vs medium of expression

It is a truism that festival quality is directly proportional to the combined class of all artists featured as opposed to number of slots for a specific category. While I have personally been lucky from day one, it certainly is a travesty if first-rate instrumentalists at junior or sub-senior levels do not get the same opportunities as their vocal counterparts during career-defining times. It is no less

tragic when established instrumentalists in their prime are ignored in favour of vocalists of lesser ability, experience or audience-drawing capacity, because ‘the quota for a given instrument has already been met in a series’. Reality-shows and competitions that do are not open to talented instrumentalists need to take a reality-check about their culpability in this as well. The Music Academy, which has encouraged numerous instrumentalists, is best placed inspire a merit-centric rather than medium-centric approach, as is normal in all major events I have seen both in and outside India.

Challenges & Rewards of the Chitravina

The Chitravina is a demanding extremist, which takes persevering artists to the highest peaks but ruthlessly consigns the lackadaisical ones to the bottom. It is initially easy for those versed in vocal, since it does not call for multiple fingering techniques for producing different notes like flute and violin. Basic plucking and slide proficiency can be acquired in a matter of days under a competent guru and then it is mostly intuitive self-development. From my 5th year or so, I used to try to play everything I was taught to sing, which enabled me to make the switch from vocal to instrumental concerts when my voice started changing around age 11.

The instrument requires perpetual focus as even a micro-meter of improper placement of the slide would result in an incorrect note. This quality had given it the tag – ‘*apa-swara vadyam*’, though there were decent artists around. I was keen on erasing this negative reputation first, which resulted in my defensive mindset

at times, during my first few years as an instrumentalist. Only after the instrument won a positive reputation could I afford a more unselfconscious freedom.

Another major challenge is to avoid the unnecessary gelatinous continuity that is typical of slide instruments but out of place in Carnatic, which needs tautness even in slow phrases. Unwanted continuity can make the music sound mournful as well. In fact, recordings of artists who had not addressed this became standard choices for All India Radio when national leaders passed away! My grandfather imparted significant left-hand momentum to phrases which made his music magnetic, but he had been an exception. I tried a few techniques involving micro-stops with the left hand between notes and a more proactive use of the 3rd finger of the right hand that led to crisper delivery. The chitravina's image transformed shortly thereafter and it started reverberating in weddings and other auspicious occasions, no longer twanging away in solitary loneliness to mark national tragedies!

The instrument is also physically demanding as the player's hand-speed has to be exponentially faster than exponents of other instruments. A flautist has 8 fingers for an instrument that is less than half as long as chitravina and a violinist has 4 fingers over a similar space. A chitravina artiste with only one slide on a much longer instrument has to move his hands many times faster to meet acceptable standards. But those that overcome these challenges can produce striking as well as sublime music.

Vocal Style on Instruments

Many artists have tried to get their

instruments to sing, but it is not easy to do so accurately because each instrument will assert its own personality on the artist. What is often claimed or accepted as vocal style is mostly only an attempt. It is not merely about repeating what someone sings or articulating lyrics, though these are desirable starting points. It is more about developing a *mindset* like a vocalist. The true test of whether an artiste has achieved vocal style is only when

- (a) Phrases played on the instrument sound true when repeated exactly on the voice
- (b) The music inspires vocalists (and other instrumentalists) to learn from the artiste

My vocal style on chitravina came up partly because I have always been an active singer and partly because of a practice method I stumbled upon in my teens. I used to accompany recordings of celebrated artists of earlier generations, which broadened both my skill-set and mindset and facilitated me to not only produce generic vocal-style music but also bring out distinctive features of iconic artists as well as instruments like *nadaswaram*. This came handy when I accompanied the likes of Shri Semmangudi, Brindamma and Shri R K Shrikanthan, which underscored the fact that the chitravina can be a viable accompanying instrument too. However, I recommend that artists showcase the unique capabilities of their instrument for at least 20% of a concert, as it adds variety and colour.

From concerts to concepts

Within a few years of performing in various countries, I realized that Indian music was viewed more as an exotic

form of entertainment than as a profound classical system, even decades after the *sitar* had become a household name in world culture. A lot had to be done in the right direction to ensure that

(i) the world became more aware that there were *two* Indian classical musical systems and

(ii) the sophisticated Carnatic aesthetics were appreciated everywhere

To do this without watering down values one had to perform as well as communicate well. After a few more years, I realized that while performances could win appreciation for our *concerts*, one would only be able to share great *concepts* if one could also compose pieces for musicians and orchestras of other cultures. This resulted in my idea of Melharmony in the year 2000, which explores chords in a manner that does not jeopardize but highlights our evolved *melodic* rules and aesthetics. This has enabled me to introduce dozens of ragas including core ones like Manji & Sahana as well as symphonic arrangements of the works of our foremost composers to reputed professional and student orchestras and jazz-rock ensembles in USA, UK, Canada, Germany etc. A lot more can be done in the coming years.

Talent explosion

It is amazing to see that in the last two decades or so, hundreds both in and outside India have grasped our core values and are entralling even seasoned listeners. A select few have found expression for creativity or even innovation before their teens. The way they balance their academic and artistic pursuits averaging

14-16 hours per day is a model in time management. Organizations in and outside India like the Cleveland Festival have catalysed this talent explosion by giving them opportunities as well. It is personally gratifying that my concept of tele-teaching, launched in mid-1990s has been embraced by almost every musician and mentor in the field. More recently, thousands of aspirants have benefitted from the pioneering educational music portal, www.acharyanet.com, vindicating my stance that technology must be tapped to project and protect tradition. While technology is certainly a positive supplement for progress, it should not be confused as substitute for live learning.

Comprehensive approach

However, only those who get a holistic feel of the art graduate to higher levels. Classroom learning that is not backed by guided listening and later, by introspection cannot take one far. Disturbing trends like taking on too many activities, trying to teach the teacher to teach or of attending events only if and until their children are performing must be eliminated entirely. My guru would randomly test if I was being attentive and alert to every aspect of concert even when I was about 5 years old by asking me to even repeat korvais that percussionists played, after hearing it just once.

Gurus and parents across the board must also sign an informal treaty against proliferation of premature presentation. It is befuddling to see them hesitant of ask children to practice for even 30 minutes. But they are unafraid to present them by the time they can handle a couple of *janta varishais* in the name of motivating them!

Platform should never be the motive behind practice. Agenda-based learning or target-based teaching are more harmful than helpful to students. Those trained to enjoy the process of learning and avoid obsessing over synthetic or social media stardom will attain great heights.

Tuition and intuition

A number of people have endeavoured to emulate my father as prodigy-maker. But all the glitz and glamour visible outside have been anchored by his inspired genius as well as firm conviction that pursuit of music is not just a project to create a sensational product but a far deeper philosophy of perfection for propagation and preservation. Good gurus give tuition (*vidya*) but great ones develop intuition (*gnyanam*) in their disciples. My father never presented any of us unless he was satisfied we had real musical sense apart from knowledge.

Even assuming that a child has innate *gnyanam* to distinguish between 325 different ragas by age two, only an extraordinary visionary could have developed it by communicating the names of each of these ragas, their essential features, names of 72 melakartas with serial numbers, 175 talas, yatis, kalas, jatis, gamakas etc within a few months, to an infant. My guru proved that his methods were no accident by presenting my brother Shashikiran, sister Kiranavali and cousin Chitravina Ganesh by their 2nd year.

My learning years from age 4-9 were the closest to a *gurukulam* with at least 12-15 hours every day from around 4 am. Learning at least a new song a day was common-place (sometimes two songs), which resulted in a repertoire of nearly

500 compositions as well as mano-dharma aspects. His constant admonition was, “No one should ever feel that you sing well *for your age*.” Only upon being satisfied that I would be able to manage seasoned accompanists and engage audiences for at least 2 hours did my guru present me as a vocalist when I was 5. Those that can replicate even 30-40% of the quantity and quality of training imparted by Guru Chitravina Narasimhan, can do justice to prodigious children. The converse is also true.

Brindamma: A mammoth microcosmic universe

When I was 18, I got my father’s blessings to acquire rare repertoire from the one and only Brindamma. I was lucky that she taught me some of the most majestic masterpieces with the utmost warmth for over ten years. She could transform even the most microcosmic nuance into a mammoth universe. Her ability to create space and time for the minutest of details even in fast paced passages would seem to transcend fundamental laws of physics! One could only admire even if one would never be able to emulate her strength of character that made her remain steadfast to her convictions for over 75 years. My time with her again stimulated me to evolve advanced methods to reproduce spaced out passages of exquisite continuity or fast phrases with micro-tonal details that was a monopoly of her platinum-like voice.

Surplus credit

I have been given more credit than I deserve for championing the works of Oottukkadu Venkata Kavi. In reality, I was completely unaware of him till I was 18 though luminaries including

GNB and Kanchi Paramacharya had categorized him as a stunning creator and noted artistes were rendering his works much before me. Credit should go to Needamangalam Krishnamurthy Bhagavatar, the composer's brother's descendant who freed himself of centuries of family reserve and shared hundreds of songs of this *uttama-vaggeyakara* from 1940s. His contributions are as commendable as any *sishya-parampara* of our other distinguished composers.

My repertoire of Trinity and others gave me the competence to appreciate Venkata Kavi's originality & versatility, which have enriched music, dance, harikatha, bhajana-sampradaya and operatic traditions. Out of the 600-700 available compositions of his, I have been able to collect tunes of about 200 krtis from authentic sources. I categorically clarify that I have not set music to any of his krtis but have only refined them as appropriate for concert presentation. Studying even a handful of his masterpieces have exponentially enhanced my musicianship and scholarship. Any objective expert can unearth a plethora of evidence regarding his life, times and personality from his compositions and I invite scholars more qualified than me to analyse his works further and share insights.

Composing Courses

Since composing can be exciting or soul-satisfying, a number of people try their hand at it. But composing for Carnatic requires raga sense, awareness of rhyme, decent vocabulary, ability to attractively align lyrics with melody & rhythm and ability to strikingly express quality thoughts. Our greatest *vaggeyakaras* possessed extensive scholarship and imagination

which augmented divine inspiration. Mere attempts at inventiveness without erudition or vice versa will not suffice.

I recommend the creation of structured course on "Essentials of Composing" as it will go a long way in preventing a proliferation of substandard compositions. I will be happy to work closely with The Academy to formulate such a course for aspiring composers irrespective of any age. My father invariably explained detailed meanings of every song he taught me, which developed a deep appreciation for our master-composers even by age 6, though I composed my first full song only 5 years later.

Creating & Discovering

Inspiration can stem from incredible quarters. For instance, the opening line of a my Nattai composition, *Vinayakam* in Mishra Chapu owes its origins to an American infant wailing for all of 4 seconds as we were disembarking from a plane in Chicago. Maestro Ilaiyaraaja's composition in Kalyani using only ascending notes in a film led me to respond with a counterpart in Chakravakam using only descending notes.

Fascinated by the reputation of Vedanta Deshika for composing 1008 verses of *paduka sahasram* in a single night, I decided to test whether such feats were really humanly possible. Divine benevolence enabled me to set to music the 1330 *Tirukkural* couplets in 16 hours. This falls well short of Deshika's level but still enables musicians to add the great Valluvar to their repertoire. The thrill of discovering hidden natural principles like *seamless korvais* is no less exhilarating than creating something new as these can

only happen when one is tuned in to the cosmos.

Re-examining responsibility

Responsibility could be viewed as *response to ability*. Given Carnatic's exponential growth in recent times, our established performers and gurus need to consolidate its position and build upon it, balancing grammar and aesthetics. Loose statements or actions from those high-up can blur the lines between:

- *lakshya & alakshya*
- *lakshana & ava-lakshana*
- *mano-dharma & mono-drama*

Today, even a budding artiste's music reverberates across cyber-space in no time and our individual and collective responsibilities to project the music in the best possible way can never be overstated. One cannot cite our artistic sophistication or spirituality out-of-context to justify or glorify shaky fundamentals, as Tyagaraja bemoans in his Chenchukambhodhi composition:

*svara jati moorchana bhedamul
– svaantamandu teliyaka nundina
(vara raga layagnyulu taamanuchu
vadarerayya)*

Brain - body balance

Ideal music needs brain, body, heart and soul. However, while a few seem to perform only with brain, others seem over-reliant on just body. Ideas without practice will only attract a niche following and consign a musician to being a 'localist'. Music with only flair but devoid of intellect will keep connoisseurs away. Another way to monitor this is to apply

my **CID** (Content, Intent & Delivery) **formula**. While Carnatic Content is peerless, one must focus on mastering it to attain solidity without insecurity. The next step is to show Intent to ensure quality and integrity in Delivery. While brain can focus even if one is otherwise engaged, one needs to practice hard to ensure that the body executes one's ideas in an enchanting manner.

If clock is the enemy of creativity, the phone is the enemy of focus. One has to go the extra mile to stay away from the clock to out-smart phones and invest at least 5-8 hours on practice and introspection.

Fundamental necessities

Good tone & texture are foremost requisites for everyone. Tone is the window to one's artistry & evolution and also the clearest indicator of how much one has worked. Even shruti, laya or gamaka etc are projected only through tonal purity. Composers from no other system have emphasized upon tone as much as our vageyarakaras. Yet, only a very small percentage of our exponents pay the required attention to it. Two extreme though incorrect views on voice culture have been circulating in the field that are quite misleading:

- (a) *There is no need for voice culture in Carnatic if artists have gnyanam:* Actually *gnyanam* is largely reflected in the tone one projects in each note & context.
- (b) *Carnatic vocalists have to get voice training from other systems or voice therapists:* Carnatic demands a very specialized voice culture that stresses on control over ornamentation like *kampitam* (oscillated notes in various

speeds and degrees that is distinctive from other systems. Voice culture techniques from outside will be as counter-productive as ignoring our own system's requirements.

For string instrumentalists, the right (plucking or bowing) hand is the "voice" which can project the "brain" (left-hand). Similarly, wind instrumentalists and percussionists must invest on clean blowing and on clear strokes respectively.

Reforming vs refining

Tradition is akin to maintaining an ancient temple. One does not worship the cobwebs and dust because they are ancient nor does one demolish a whole temple because it has gathered grime. Thinking artistes have never shied away from refining and if necessary reforming tradition but not with an attention-seeking-agenda. I have followed in their footsteps and refined a number of things over the years and shared some in classes or lecture series like CCM (Common Mistakes in Carnatic Music).

Minefields in Music

While wishing my students - including those who have already established themselves as sought-after vocalists and instrumentalists - every success, I urge them to remember that music is not a 100 meter-dash but a marathon. One has to get to the top and stay there for decades and translate personal achievements into lasting contributions. The two *mantras* for enduring and endearing music are *perfection with correctness* and *self-enjoyment*.

It is also vital to avoid musical traps including one's own creativity. The best

artists have a clear awareness of the *Stop Sign* and avoid over-statement or over-development, which can be grating for the knowledgeable and boring for others. While speed, mathematics, virtuosity, vivadi ragas, shruti-bhedam etc add much colour to concerts, over-obsession with those with an intent to be impressive all the time is self-destructive. At least 80% of a concert must aim to be expressive which will make the contrasting 20% even more impressive.

Carnatic accessibility – Action plan

One feels duty-bound to address the criticism in some quarters that Carnatic is elitist and inaccessible to most communities. This is quite divergent from reality. Few ancient art-forms have been built upon a foundation of such diversity in the world. It certainly is not closed to any enthusiast or aspirant with reasonable musicality, if that person is given the right exposure early on, as my camp in 2006 for 31,000 rural children across Tamil Nadu proved, when students with minimal prior acquaintance with Carnatic were able to render simple songs even in ragas like Sahana and Yadukulakambhodhi with reasonable accuracy in just 2-3 days.

However, I have been advocating that a lot more should be done by our Governments to make music and arts education a part of normal school syllabus, as is typical in USA and many European countries. In 2010, the Central Government formulated a Prime Minister's Core Committee for Music Education in Schools to introduce (both Carnatic & Hindustani) Classical Music in Central Schools and I was directed me to submit a syllabus from Classes I to VIII, but it is yet to be implemented. It is imperative that artists and organisations

like the Academy join hands to ensure that this scheme is commenced at the earliest. Even if may only produce one exceptional musician and a handful of competent ones out of every 1000, it will instill pride and passion for our culture among a majority of the rest, which translates to millions of new listeners every year at the macro-level.

Before I conclude I thank all the senior artistes who generously shared their perspectives with me, organisations & patrons, rasikas and media who have promoted my talent from day one. I owe a

lot to my wonderful co-artistes including legendary violinists and percussionists who were gracious enough to play with me from my 5th year and continue to embellish my concerts even today. I also thank my international collaborators for their warmth and enthusiasm towards me, Carnatic music and Melharmony. I owe not a little to my family and friends and no less to my detractors for helping me aim higher all the time! I seek the positive wishes of everyone to be able to continue to contribute to and through music over the coming decades.

Chitravina N Ravikiran over the years at the Music Academy

The Music Academy, Madras has thus far not had a Sangita Kalanidhi designate who has been a part of its annual conferences and concerts from the age of two. As of now, it does not look as though this record will be beaten. We therefore take pleasure in featuring a set of photos of Sangita Kalanidhi designate N Ravikiran, taken at the Music Academy over the years.

- At the age of two, identifying ragas at the Music Academy – 1969
- Seated on the lap of Dr V Raghavan in the same year
- Seated on the floor in the group photo at the end of the 1974 conference
- Performing in the December Music Season of 1986
- Performing at the Academy's 90th conference and concerts, 2016



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PROGRAMME

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MORNING ACADEMIC SESSIONS

December 16, 2017 – January 1, 2018

PRESIDED BY : Vidvān N. Ravikiran; Convenor: Sri. V. Sriram

TIMINGS: Invocation: 8.00 am. Lecture – Demos including discussions 8.05 am – 10.00 am.

Discussions open to audience after comments from the Experts' Committee Members.

Admission: Open to all, first come first served basis (right of admission reserved)

Lecdem No.	Time	Speaker	Topic
16.12.2017 – Saturday			
	8.00 – 8.25	Students of ASCM, Music Academy	DEVOTIONAL MUSIC
Lecdem 1	8.30 – 9.25	Viduṣi R.S. Jayalakshmi	108 Rāga tāla mālīkā of Rāmasvāmi Dīkṣitar
Lecdem 2	9.30 – 10.25	Viduṣi Ritha Rajan	Ramnād Krishnan and his Music
17.12.2017 – Sunday			
	8.00 – 8.25	Students of ASCM, Music Academy	DEVOTIONAL MUSIC
Lecdem 1	8.30 – 10.00	Vidvān Neyveli Santhanagopalan Vidvān Sriram Parashuram Vidvān Lalgudi G.J.R. Krishnan Viduṣi Pantula Rama Vidvān H.K. Venkatram Vidvān Mannarkoil J. Balaji Vidvān J. Vaidyanathan Vidvān S. Karthick	Kaccēri Dharma – Panel discussion
18.12.2017 – Monday			
Lecdem 1	8.05 – 8.55	Vidvān R.K. Shriramkumar	T.L. Venkatarama Iyer (125 Years) – His contribution to the propagation of Dīkṣitar Compositions
Lecdem 2	9.00 – 9.55	Pandit Damodar Hota	Udra Paddhatīya Saṅgīt
19.12.2017 – Tuesday			
Lecdem 1	8.05 – 8.55	Vidvān Vaidyalingam	Sundarar tēntamiṣ
Lecdem 2	9.00 – 9.55	Viduṣi Kavitha Devarajan	Tānam – an aspect of Manōdharma Saṅgīta

Lecdem No.	Time	Speaker	Topic
20.12.2017 – Wednesday			
Lecdem 1	8.05 – 8.55	Viduṣi Dwaram Mangatayaru	<i>Dwaram Venkatasami Naidu (125 years)</i>
Lecdem 2	9.00 – 9.55	Viduṣi Sudha Raghunathan	<i>Rare varṇam-s</i>
21.12.2017 – Thursday			
Lecdem 1	8.05 – 8.55	Oduvār Muthukandasamy Desikar	<i>The Oduvār Tradition</i>
Lecdem 2	9.00 – 9.55	Vidvān Madhwa Muni Rao	<i>Life, works and contribution of Sandhyavandanam Srinivasa Rao</i>
22.12.2017 – Friday			
Lecdem 1	8.05 – 8.55	Viduṣi Sukanya Ramgopal	<i>The relevance of Ghaṭam making and its adaptability to a bāṇi</i>
Lecdem 2	9.00 – 9.55	Vidvān B. Balasubramanian (Wesleyan)	<i>The Music of Balasaraswati</i>
23.12.2017 – Saturday			
Lecdem 1	8.05 – 8.55	Dr. Robert Morris	<i>Recent Developments – Coordinating Melody and Harmony</i>
Lecdem 2	9.00 – 9.55	Viduṣi Aruna Sairam	<i>The Abhang – Its Form and Structure</i>
24.12.2017 – Sunday			
Lecdem 1	8.05 – 8.55	Vidvān-s Douglas & Aniruddha Knight	<i>Reflections on T. Balasaraswati's life and art</i>
Lecdem 2	9.00 – 9.55	Vidvān N. Ravikiran	<i>Melody, harmony and Melharmony</i>
25.12.2017 – Monday			
Lecdem 1	8.05 – 8.55	Vidvān Udayalur Kalyanaraman	<i>Bhajana Sampradāya – Marudanallur Sadguru Svāmi</i>
Lecdem 2	9.00 – 9.55	Vidvān Trichy Sankaran	<i>Improvisation from World Music Perspective and India's Contribution and influence on Global Music</i>
26.12.2017 – Tuesday			
Lecdem 1	8.05 – 8.55	Viduṣi T.S. Satyavati	<i>Play of time in Anibaddha Saṅgīta</i>

Lecdem No.	Time	Speaker	Topic
Lecdem 2	9.00 – 9.55	Vidvān Kamalakar Rao	<i>Narayanaswamiappa (150 years) Tanjavur Style of Mridangam playing</i>
27.12.2017 – Wednesday			
Lecdem 1	8.05 – 8.55	Viduṣi T. Shachidevi	<i>Rāllapalli Anantakṛṣṇa Śarma (125 years)</i>
Lecdem 2	9.00 – 9.55	Viduṣi Padmasini Sridhar	<i>Māyavaram Viśvanātha Śāstri</i>
28.12.2017 – Thursday			
Lecdem 1	8.05 – 8.55	Viduṣi Radha Namboodiri	<i>Aesthetic and Creative Excellence of some Doyens of Carnatic Music</i>
Lecdem 2	9.00 – 9.55	Viduṣi Hema Malini Arni (nee Vijayaraghavan)	<i>Balasaraswati Centenary</i>
29.12.2017 – Friday			
Lecdem 1	8.05 – 8.55	Vidvān Mysore V. Subramanya – Vidvān S. Sankar	<i>B.V.K. Shastri Centenary</i>
Lecdem 2	9.00 – 9.55	Viduṣi Premeela Gurumurthy	<i>Tanjavur style of Harikatha Pālghāt Anantarāma Bhāgavatar (150 years) Tirupazhanam Pancāpakēsa Śāstri (150 years)</i>
30.12.2017 – Saturday			
Lecdem 1	8.05 – 8.55	Hyderabad Brothers Vidvān-s Seshachari & Raghavachari	<i>Telugu Padam-s</i>
Lecdem 2	9.00 – 9.55	Glen Velez & Loire Cotler (Rhythm vocalist)	<i>Carnatic / Indian Impact on Western Rhythms</i>
31.12.2017 – Sunday			
	8.00 – 8.25	Runners Up	C R V School of Music
Lecdem 1	8.30 – 9.25	Viduṣi Praveena	<i>Mōhanam in World Music</i>
Lecdem 2	9.30 – 10.25	Vidvān Anil Srinivasan	<i>The Influence of Indian Classical music on Western art music</i>
01.01.2018 – Monday			
	8.00 – 8.25	Winners	Vaidyanathan School of Music
	8.30 – 10.00	Experts Committee Members & Audience	Open House

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at the T.T. Krishnamachari Auditorium

FRIDAY 15.12.2017 வெள்ளிக்கிழமை 4.00 p.m. – 5.00 p.m.

P.K.M. Ravi	Nadaswaram	P.K.M. ரவி	நாதஸ்வரம்
G.K. Raghuraman	Nadaswaram	G.K. ரகுராமன்	நாதஸ்வரம்
G.K. Narasimhan	Tavil	G.K. நரஸிம்மன்	தவில்
S.R. Jayavel	Tavil	S.R. ஜெயவேல்	தவில்

**THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium**

FRIDAY 15.12.2017 வெள்ளிக்கிழமை 7.00 p.m. – 9.30 p.m.

S. Varadarajan	Violin Solo	S. வரதராஜன்	வயலின்
Sangita Kalanidhi		சங்கீத கலாநிதி	
T.V. Gopalakrishnan	Mridangam	T.V. கோபாலகிருஷ்ணன்	மிருதங்கம்
Tripoonithura Radhakrishnan	Ghatam	திருப்புணிதூரா ராதாகிருஷ்ணன்	கடம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
வர்ணம் Varnam			
வாதாபி Vathapi	ஹம்ஸத்வனி Hamsadwani	ஆதி Adi	முத்துஸ்வாமி தீக்ஷிதர் Muthuswamy Dikshitar
நின்னு ஜீசி Ninnu Juchi	சௌராஷ்டிரம் Sourashtram	ஆதி Adi	படணம் சுப்ரமண்ய ஐயர் Patnam Subramanya Iyer
ஸமாந மேவரு Samana Mevaru	கரஹரப்ரியா Karaharapriya	ரூபகம் Rupakam	தியாகராஜா Tyagaraja
மீன லோசனா Meena Lochana	தன்யாசி Dhanyasi	மி.சாபு M. Chapu	ஸ்யாமா ஸாஸ்திரி Syama Sastri
ஸ்வரராக Swararaga	சங்கராபரணம் Sankarabharanam	ஆதி Adi	தியாகராஜா Tyagaraja
மங்கள தேவதே Mangala Devathe	மார்கதேஸி Margadesi	ஆதி Adi	முத்துஸ்வாமி தீக்ஷிதர் Muthuswamy Dikshitar
ராகம், தாளம், பல்லவி Ragam, Tanam Pallavi			
இதரவகைகள் Miscellaneous			


THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

SATURDAY 16.12.2017 சனிக்கிழமை 9.00 a.m. – 11.30 a.m.

Vyasarpadi G. Kothandaraman	Nadaswaram	வியாசர்ப்பாடி G. கோதண்டராமன்	நாதஸ்வரம்
Mannargudi M.R. Vasudevan	Tavil	மன்னார்குடி M.R. வாசுதேவன்	தவில்
Kovilur K.G. Kalyana Sundaram	Tavil	கோவிலூர் K.G. கல்யாண சுந்தரம்	தவில்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
வர்ணம் Varnam			
ஸ்ரீ மஹா கணபதே Sri Maha Ganapathe	ஆபோகி Abohi	க. சாபு K. Chapu	N.S. ராமசுந்தரன் N.S. Ramachandran
பரலோக Paraloka	மந்தாரி Mandari	ஆதி Adi	தியாகராஜா Tyagaraja
காமாக்ஷி Kamakshi	பைரவி Bhairavi	மி. சாபு M. Chapu	ஸ்யாமா ஸாஸ்திரி Syama Sastri
கானமூர்தே Ganamurthe	கானமூர்தி Ganamurthi	ஆதி Adi	தியாகராஜா Tyagaraja
ஸரகுண Saraguna	கேதாரகௌளை Kedaragowlai	ஆதி Adi	ராமநாதபுரம் ஸ்ரீநிவாஸ ஐயங்கார் Ramanathapuram Srinivasa Iyengar
ஜேஸிநதெல்ல Jesi Nadella	தோடி Thodi	ஆதி Adi	தியாகராஜா Tyagaraja
ராகம், தாளம், பல்லவி Ragam, Tanam Pallavi	பந்துவராளி Pantuvrali	மி.ஜம்ப M. Jampa	
இதரவகைகள் Miscellaneous			

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at the T.T. Krishnamachari Auditorium

SATURDAY 16.12.2017 சனிக்கிழமை 11.45 a.m. – 1.15 p.m.

Dr. R. Kashyap Mahesh	Vocal	Dr. R. காஷ்யப் மகேஷ்	பாட்டு
Sruthi Sarathy	Violin	சுருதி சாரதி	வயலின்
L. Subramanyam	Mridangam	L. சுப்ரமணியம்	மிருதங்கம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
வர்ணம் Varnam			
ஸித்தி விநாயகம் Siddhi Vinayakam	சாமரம் Chamaram	ரூபகம் Rupakam	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
மார்஘ழி Marghazhi	நாட்டை Nata	ஆதி Adi	ஆண்டாள் Andal
மருகுலாவிய Marukulaviya	பூர்விகல்யாணி Purvi Kalyani	சதுஸ்ர ரூபகம் (தீஸ்ரம்) Chatusra Rupakam (Tisram)	அருணாகிரி நாதர் Arunagiri Nathar
போகீந்த்ர Bogindra	குந்தள வராளி Kuntalavarali	க. சாபு K. Chapu	ஸ்வாதி திருநாள் Swati Tirunal
தொரகுனா Dorakuna	பிலஹரி Bilahari	ஆதி Adi	தியாகராஜா Tyagaraja
இதரவகைகள் Miscellaneous			

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SATURDAY 16.12.2017 சனிக்கிழமை 1.30 p.m. – 3.30 p.m.

D.B. Ashwin	Vocal	D.B. அஸ்வின்	பாட்டு
N.C. Madhav	Violin	N.C. மாதவ்	வயலின்
Rajesh Srinivasan	Mridangam	ராஜேஷ் ஸ்ரீநீவாசன்	மிருதங்கம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
வாரணமுக Varanamukha	ஹம்ஸத்வனி Hamsadwani	ரூபகம் Rupakam	கோடஸ்வர ஐயர் Kotiswara Iyer
சேராவதே Cheraravade	ரீதிகளளை Ritigowlai	ஆதி Adi	தியாகராஜா Tyagaraja
நின்னே நம்மிதி Ninne Nammithi	ஸிம்மேந்ரமத்யமம் Simhendramadyamam	மி. சாபு M. Chapu	மைசூர் வாஸுதேவாச்சார் Mysore Vasudevachar
ராகம், தானம், பல்லவி Ragam, Tanam, Pallavi	காம்போஜி Kambhoji	ஆதி Adi	
இதரவகைகள் Miscellaneous			

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at the T.T. Krishnamachari Auditorium

SATURDAY 16.12.2017 சனிக்கிழமை 4.00 p.m. – 6.30 p.m.

K. Bharat Sundar	Vocal	K. யரத் சுந்தர்	பாட்டு
R.K. Shriramkumar	Violin	R.K. ஸ்ரீராம்குமார்	வயலின்
Sangita Kalanidhi Umayalpuram		சங்கீத கலாநிதி உமையாள்புரம்	
K. Sivaraman	Mridangam	K. சிவராமன்	மிருதங்கம்
B. Sree Sundar Kumar	Kanjira	B. ஸ்ரீ சுந்தர் குமார்	கஞ்சிரா

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
வர்ணம் Varnam			
சித்தி விநாயகம் Siddhi Vinayakam	சாமரம் Chamaram	ரூபகம் Rupakam	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
நீலாய தாக்ஷி Nilayathakshi	பரஸ் Paras	தி.திருபுட T. Tripuda	ஸ்யாமா ஸாஸ்திரி Syama Sastri
புவினி Bhuvini	ஸ்ரீரஞ்ஜனி Sri Ranjani	ஆதி Adi	தியாகராஜா Tyagaraja
இது பாக்ய Idu Baagya	பந்துவராளி Pantuvrali	க.சாபு K. Chapu	புரந்தரதாஸா Purandaradasa
ஸ்ரீ ரகுவர Sri Raghuvara	காம்போஜி Kambhoji	ஆதி Adi	தியாகராஜா Tyagaraja
வந்தே Vande	நவரஸ கன்னடா Navarasa Kannada	ஆதி Adi	ஸ்வாதி திருநாள் Swati Tirunal
ராகம், தானம், பல்லவி Ragam, Tanam, Pallavi			
இதரவகைகள் Miscellaneous			

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

SATURDAY 16.12.2017 சனிக்கிழமை 6.45 p.m. – 9.15 p.m.

Prasanna Venkataraman	Vocal	ப்ரஸன்னா வெங்கடராமன்	பாட்டு
Edapally Ajithkumar	Violin	இடபள்ளி அஜித்குமார்	வயலின்
Trivandrum V. Balaji	Mridangam	திருவனந்தபுரம் V. பாலாஜி	மிருதங்கம்
Coimbatore V. Mohanram	Ghatam	கோயம்பத்தூர் V. மோஹன்ராம்	கடம்
Malaikkottai R.M. Deenadayalu	Moharsing	மலைகோட்டை R.M. தீனதயாளு	முஹர்சங்கு

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
தத்வமரிய Tatvamariya	ரீதிகளளை Ritigowlai	ஆதி Adi	பாபநாசம் சிவன் Papanasam Sivan
பஜரே Bhajare	கல்யாணி Kalyani	மி. சாபு M. Chapu	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
வழிமரைக்குதே Vazhi Maraikkude	தோடி Thodi	ஆதி Adi	கோபால கிருஷ்ண பாரதி Gopalakrishna Barathi
துளசி Tulasi	கேதாரகளை Kedaragowlai	ஆதி Adi	தியாகராஜா Tyagaraja
ராகம், தாளம், பல்லவி Ragam, Tanam, Pallavi			
இதரவகைகள் Miscellaneous			

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at the T.T. Krishnamachari Auditorium

SUNDAY 17.12.2017 ஞாயிற்றுக்கிழமை 9.00 a.m. – 11.30 a.m.

Sangita Kalanidhi Trichur		சங்கீத கலாநிதி திருச்சூர்	
V. Ramachandran	Vocal	V. ராமசந்திரன்	பாட்டு
M.A. Sundareswaran	Violin	M.A. சுந்தரேஸ்வரன்	வயலின்
R. Ramesh	Mridangam	R. ரமேஷ்	மிருதங்கம்
A.S. Sankar	Ghatam	A.S. சங்கர்	கடம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
வர்ணம் Varnam			
சாமிகிசரி Samikisari	பேகடா Begada	ரூபகம் Rupakam	தியாகராஜா Tyagaraja
கருண ஜீட Karuna Juda	வராளி Varali	மி. சாபு M. Chapu	ஸ்யாமா ஸாஸ்திரி Syama Sastri
லாவண்ய ராமா Lavanya Rama	பூர்ணஷடஜம் Poornasadjam	ரூபகம் Rupakam	தியாகராஜா Tyagaraja
சாதுஜன Sadhujana	பூர்ண பஞ்சமம் Poorna Panchamam	தி. த்ருபுட T. Triputa	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
நன்னு பாலிம்ப Nannu Palimpa	மோஹனம் Mohanam	ஆதி Adi	தியாகராஜா Tyagaraja
மஹா த்ருபுர சுந்தரி Maha Tripura Sundari	காம்போஜி Kambhoji	க. த்ருபுட K. Triputa	G.N. பாலசுப்ரமணியன் G.N. Balasubramanian
ராகம், தாளம், பல்லவி Ragam, Tanam, Pallavi	ப்ருந்தாவன ஸாரங்கா Brindavana Saranga		
இதரவகைகள் Miscellaneous			

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

SUNDAY 17.12.2017 **ஞாயிற்றுக்கிழமை 11.45 a.m. – 1.15 p.m.**

Vasudha Ravi	Vocal	வசுதா ரவி	பாட்டு
Sudha R.S. Iyer	Violin	சுதா R.S. ஐயர்	வயலின்
Kiran R. Pai	Mridangam	கிரன் R. பாய்	மிருதங்கம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
வர்ணம் Varnam			
வந்தீசுவ Vandisuvu	நாட்டை Nata	க. சாபு K. Chapu	புரந்தரதாஸா Purandaradasa
சம்போ மஹாதேவ Shambo Mahadeva	பந்துவராளி Pantuvarali	ரூபகம் Rupakam	தியாகராஜா Tyagaraja
மரசே Marache	கேதாரம் Kedaram	ஆதி Adi	தியாகராஜா Tyagaraja
சரவணபவ Sharavana Bhava	மத்யமாவதி Madyamavathi	ஆதி Adi	பாபநாசம் சிவன் Papanasam Sivan
இதரவகைகள் Miscellaneous			

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SUNDAY 17.12.2017 **சாயிற்றுக்கிழமை 1.30 p.m. – 3.30 p.m.**

A.S. Murali	Vocal	A.S. முரளி	பாட்டு
L. Ramakrishnan	Violin	L. ராமகிருஷ்ணன்	வயலின்
B.C. Manjunath	Mridangam	B.C. மஞ்சுநாத்	மிருதங்கம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
ப்ரோசேவா Brocheva	ஸ்ரீ ரஞ்ஜனி Sri Ranjani	ஆதி Adi	தியாகராஜா Tyagaraja
யதுகுல Yadukula	சக்ரவாஹம் Chakravaham	ஆதி Adi	கர்ப்புரிவாஸர் Garbapurivasar
பங்கஜலோசனா Pankaja Lochana	கல்யாணி Kalyani	மி. சாபு M. Chapu	ஸ்வாதி திருநாள் Swati Tirunal
காப்பதுவே Kappaduve	ஆனந்த பைரவி Ananda Bhairavi	ரூபகம் Rupakam	தஞ்சாவூர் சிவானந்தம் Tanjore Sivanandam
ராகம், தாளம், பல்லவி Ragam, Tanam, Pallavi			
இதரவகைகள் Miscellaneous			



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SUNDAY 17.12.2017 ஞாயிற்றுக்கிழமை 4.00 p.m.– 6.30 p.m.

Vidya Kalyanaraman	Vocal	வித்யா கல்யாணராமன்	பாட்டு
R. Raghul	Violin	R. ராகுல்	வயலின்
Nellai A. Balaji	Mridangam	நெல்லை A. பாலாஜி	மிருதங்கம்
Madipakkam A. Murali	Ghatam	மடிப்பாக்கம் A. முரளி	கடம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
வர்ணம் Varnam			
பவனாத்மஜ Pavanathmaja	நாட்டை Nata	க. சாபு K. Chapu	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
ராக ரத்ன Raga Rathna	ரீதிகளை Ritigowlai	ரூபகம் Rupakam	தியாகராஜா Tyagaraja
அம்பா நீலாம்பரி Amba Nilambari	நீலாம்பரி Nilambari	ஆதி Adi	பொன்னையா பிள்ளை Ponniah Pillai
கன்னதன்றி Kannathanri	தேவமனோஹரி Devamanohari	ஆதி Adi	தியாகராஜா Tyagaraja
தாசுகோ வலேனா Dasukovalena	தோடி Thodi	மி. ஜம்ப M. Jampa	தியாகராஜா Tyagaraja
ராகம், தாளம், பல்லவி Ragam, Tanam, Pallavi			
இதரவகைகள் Miscellaneous			

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

SUNDAY 17.12.2017 ஞாயிற்றுக்கிழமை 6.45 p.m. – 9.15 p.m.

Sandeep Narayan	Vocal	சந்தீப் நாராயண்	பாட்டு
Delhi P. Sunderrajan	Violin	டெல்லி P. சுந்தரராஜன்	வயலின்
Thanjavur K. Praveenkumar	Mridangam	தஞ்சாவூர் K. ப்ரவீன்குமார்	மிருதங்கம்
S. Venkatramanan	Kanjira	S. வெங்கடரமணன்	கஞ்சிரா
Bangalore B. Rajasekar	Moharsing	பெங்களூர் B. ராஜசேகர்	முஹர்சங்கு

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
வர்ணம் Varnam			
தியாகராஜ Tyagaraja	ஆனந்த பைரவி Ananda Bhairavi	ரூபகம் Rupakam	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
எவரிமாட Evari Mata	காம்போஜி Kambhoji	ஆதி Adi	தியாகராஜா Tyagaraja
ராகம், தாளம், பல்லவி Ragam, Tanam, Pallavi	லதாங்கி Latangi		
இதரவகைகள் Miscellaneous			

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MONDAY 18.12.2017 திங்கட்கிழமை 9.00 a.m. – 11.30 a.m.

S. Srinivasan	Veena	ஸ்ரீனிவாசன்	வீணை
Umayalpuram Mali	Mridangam	உமையாள்புரம் மாலி	மிருதங்கம்
H. Sivaramakrishnan	Ghatam	H. சிவராமகிருஷ்ணன்	கடம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
ஸ்ரீ மஹா கணபதிம் Sri Maha Ganapathim	அடாணா Atana	ஆதி Adi	ஜயசாமராஜ உடையார் Jaya Chamaraja Wodeyar
ஆனந்த நடன Ananda Natana	கேதாரம் Kedaram	மி. சாபு M. Chapu	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
சங்கரி Shankari	ஸாவேரி Saveri	ஆதி (திஸ்ரம்) Adi (Tisram)	ஸ்யாமா ஸாஸ்திரி Syama Sastri
மணி நூபுர Mani Nupura	நீலாம்பரி Nilambari	ஆதி Adi	ஊத்துக்காடு வெங்கட சுப்பையர் Uthukadu Venkata Subba Iyer
துளசி பில்வ Tulasi Bilva	கேதாரகௌளை Kedara Gowlai	ஆதி Adi	தியாகராஜா Tyagaraja
ஸதா சலேஸ்வரம் Sadachaleswaram	பூபாளம் Bhupalam	ஆதி Adi	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
ராகம், தானம், பல்லவி Ragam, Tanam, Pallavi	ஷண்முகப்ரியா Shanmukhapriya	சதுரஸ்ர ரூபகம் Chatusra Rupakam	
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THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

MONDAY 18.12.2017 திங்கட்கிழமை 11.45 a.m. – 1.15 p.m.

Lakshmi Ramasubramaniam	Veena	லக்ஷ்மி ராமசுப்ரமணியம்	வீணை
Ranjani Venkatesh	Mridangam	ரஞ்ஜனி வெங்கடேஷ்	மிருதங்கம்
K.R. Sivaramakrishnan	Kanjira	K.R. சிவராமகிருஷ்ணன்	கஞ்சிரா

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
வர்ணம் Varnam			
ஸ்ரீ மஹா கணபதி Sri Maha Ganapati	கௌளை Gowlai	மி. சாபு M. Chapu	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
ஞானமோஸக Gnanamosaga	பூர்விகல்யாணி Purvikalyani	ரூபகம் Rupakam	தியாகராஜா Tyagaraja
பாஹரிமாம் Pahimam	ஜனரஞ்ஜனி Janaranjani	ஆதி Adi	ராமஸ்வாமி சிவன் Ramaswami Sivan
பாலகோபால Balagopala	பைரவி Bhairavi	ஆதி Adi	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
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MONDAY 18.12.2017 திங்கட்கிழமை 1.30 p.m. – 3.30 p.m.

Rithvik Raja	Vocal	ரித்விக் ராஜா	பாட்டு
Satish Kumar	Violin	சதீஷ் குமார்	வயலின்
Aswin Sridhaaran	Mridangam	அஸ்வின் ஸ்ரீதாரன்	மிருதங்கம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
தேவ தேவ Deva Deva	மாயா மாளவ கௌளை Mayamalavagowlai	ரூபகம் Rupakam	ஸ்வாதி திருநாள் Swati Tirunal
நேநேந்து Nenendu	கர்நாடக பெஹாக் Karnataka Behag	ஆதி Adi	தியாகராஜா Tyagaraja
காமாக்ஷி Kamakshi	வராளி Varali	மி. சாபு M. Chapu	ஸ்யாமா ஸாஸ்திரி Syama Sastri
ஸ்ரீ ராமம் Sri Ramam	நாராயணகௌளை Narayana Gowlai	ஆதி Adi	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
கொலுவை Kolvai	பைரவி Bhairavi	ஆதி Adi	தியாகராஜா Tyagaraja
ராகம், தானம், பல்லவி Ragam, Tanam, Pallavi	காம்போஜி Kambhoji	தி.த்ருபுட T. Tripuda	
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MONDAY 18.12.2017 திங்கட்கிழமை 4.00 p.m. – 6.30 p.m.

Nisha Rajagopalan	Vocal	நீஷா ராஜகோபாலன்	பாட்டு
Ranjani Ramakrishnan	Violin	ரஞ்ஜனி ராமகிருஷ்ணன்	வயலின்
Nanjil A.R. Arul	Mridangam	நாஞ்சில் A.R. அருள்	மிருதங்கம்
Sunil Kumar	Kanjira	சுனில் குமார்	கஞ்சிரா

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
வர்ணம் Varnam			
ராகரத்ன Raga Ratna	ரீதிகௌளை Ritigowlai	ரூபகம் Rupakam	தியாகராஜா Tyagaraja
நின்னுவினா Ninnuvina	பூர்வி கல்யாணி Purvi Kalyani	மி. சாபு M. Chapu	ஸ்யாமா ஸாஸ்திரி Syama Sastri
நீராஜாஷி Nirajakshi	ஹரிந்தோளம் Hindolam	ரூபகம் Rupakam	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
சரவண Sharavana	கன்னடா Kannada	ஆதி Adi	பாபநாசம் சிவன் Papanasam Sivan
ராமா நீயேட Rama Niyeda	கரஹரப்ரியா Karahara Priya	ஆதி Adi	தியாகராஜா Tyagaraja
பரம புருஷம் Parama Purusham	லலித பஞ்சமம் Lalitha Panchamam	க. சாபு K. Chapu	ஸ்வாதி திருநாள் Swati Tirunal
ராகம், தானம், பல்லவி Ragam, Tanam, Pallavi	காம்போஜி Kambhoji		
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MONDAY 18.12.2017 திங்கட்கிழமை 6.45 p.m. – 9.15 p.m.

Dr. Pantula Rama	Vocal	S. பந்துல ரமா	பாட்டு
Anuradha Sridhar	Violin	அனுராதா ஸ்ரீதர்	வயலின்
V.V. Ramanamurthy	Mridangam	ரமணமூர்த்தி	மிருதங்கம்
Papanasam S. Sethuraman	Kanjira	பாபநாசம் S. சேதுராமன்	கஞ்சிரா

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

TUESDAY 19.12.2017 செவ்வாய்க்கிழமை 9.00 a.m. – 11.30 a.m.

Sugandha Kalamegam	Vocal	சுகந்தா காளமேகம்	பாட்டு
Padma Shankar	Violin	பத்மா சங்கர்	வயலின்
Shertallai R. Ananthkrishnan	Mridangam	சேர்தலை R. அனந்தகிருஷ்ணன்	மிருதங்கம்
Sukanya Ramgopal	Ghatam	சுகன்யா ராம்கோபால்	கடம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
வர்ணம் Varnam			
ப்ரோசேவா Brocheva	ஸ்ரீ ரஞ்ஜனி Sri Ranjani	ஆதி Adi	தியாகராஜா Tyagaraja
காமாக்ஷி Kamakshi	வராளி Varali	மி. சாபு M. Chapu	ஸ்யாமா ஸாஸ்திரி Syama Sastri
சரோஜநாப Sarojanabha	சக்ரவாஹம் Chakravaham	ஆதி Adi	ஸ்வாதி திருநாள் Swati Tirunal
அபயாம்பிகாயாம் Abayambikayaam	கேதார கௌளை Kedaragowlai	மி. ஜம்ப M. Jampa	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
தனயுனி Tanayuni	பைரவி Bhairavi	ஆதி Adi	தியாகராஜா Tyagaraja
ராகம், தாளம், பல்லை Ragam, Tanam, Pallavi			
இதரவகைகள் Miscellaneous			

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TUESDAY 19.12.2017 செவ்வாய்க்கிழமை 11.45 a.m. – 1.15 p.m.

Sunil R. Gargyan	Vocal	சுனில் R. காங்கேயன்	பாட்டு
K.S. Vijay Balaji	Violin	K.S. விஜய் பாலாஜி	வயலின்
S. Hariharan	Mridangam	S. ஹரிஹரன்	மிருதங்கம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
வர்ணம் Varnam			
ஸ்ரீ மஹாகணபதே Sri Mahaganapathe	ஆபோஹி Abohi	க. சாபு K. Chapu	N.S. ராமசந்தரன் N.S. Ramachandran
ஓ ஜகதம்பா O Jagadamba	ஆனந்த பைரவி Ananda Bhairavi	ஆதி Adi	ஸ்யாமா ஸாஸ்திரி Syama Sastri
பரந்தாமவதி Parandamavathi	தர்மவதி Darmavathi	ரூபகம் Rupakam	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
இந்த நுத்சு Inthanutsu	குண்டக்ரியா Guntakriya	ஆதி Adi	தியாகாராஜா Tyagaraja
நாதோபாசன Nadopasana	பேகடா Begada	ஆதி Adi	தியாகாராஜா Tyagaraja
இதரவகைகள் Miscellaneous			

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at the T.T. Krishnamachari Auditorium

TUESDAY 19.12.2017 செவ்வாய்க்கிழமை 1.30 p.m. – 3.30 p.m.

Sangeetha Swaminathan	Vocal	சங்கீதா ஸ்வாமிநாதன்	பாட்டு
Vaikom Padma Krishnan	Violin	வைக்கம் பத்மாகிருஷ்ணன்	வயலின்
Kumbakonam K. Swaminathan	Mridangam	கும்பகோணம் K. ஸ்வாமிநாதன்	மிருதங்கம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
வர்ணம் Varnam			
பாலாம்பிகா Balambika	நாட்டகுறிஞ்சி Natakurinji	ரூபகம் Rupakam	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
வேலனே Velane	சுபபந்துவராளி Shuba Pantuvarali	மி. சாபு M. Chapu	கோடஸ்வர ஜயர் Kotiswara Iyer
மரியாத Mariyada	பைரவம் Bhairavam	ஆதி Adi	தியாகராஜா Tyagaraja
ராகம், தாளம், பல்லவி Ragam, Tanam, Pallavi			
இதரவகைகள் Miscellaneous			

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TUESDAY 19.12.2017 செவ்வாய்க்கிழமை 4.00 p.m. – 6.30 p.m.

Sumitra Vasudev	Vocal	சுமித்ரா வாசுதேவ்	பாட்டு
Pakala Ramadas	Violin	பக்கால ராமதாஸ்	வயலின்
Kallidaikurichi S. Sivakumar	Mridangam	கல்லிடைகுறிச்சி S. சிவகுமார்	மிருதங்கம்
Nerkunam Dr. S. Sankar	Kanjira	நெற்குணம் Dr. S. சங்கர்	கஞ்சிரா
V. Sai Subramaniam	Moharsing	V. சாய் சுப்ரமணியம்	முஹர்சங்கு

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
வர்ணம் Varnam			
ஸரஸிருஹா Sarasiruha	நாட்டை Nata	ஆதி Adi	புலியூர் துரைசாமி ஐயர் Puliyur Duraiswami Iyer
சம்போ மஹாதேவ Shambo Mahadeva	பந்துவராளி Pantuvrali	ரூபகம் Rupakam	தியாகராஜா Tyagaraja
பார்த்தசாரதி Parthasarathi	யதுகுல காம்போஜி Yadukula Kambhoji	ஆதி Adi	சுப்பராம தீக்ஷிதர் Subbarama Dikshitar
பஜரே Bhajare	கல்யாணி Kalyani	மி. சாபு M. Chapu	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
ராகம், தானம், பல்லவி Ragam, Tanam, Pallavi	பைரவி Bhairavi		
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TUESDAY 19.12.2017 செவ்வாய்க்கிழமை 6.45 p.m.- 9.15 p.m.

S. Saketharaman	Vocal	S. சாகேதராமன்	பாட்டு
Nagai R. Sriram	Violin	நாகை R. ஸ்ரீராம்	வயலின்
Sangita Kalanidhi		சங்கீதா கலாநிதி	
Umayalpuram K. Sivaraman	Mridangam	உமையாள்புரம் K. சிவராமன்	மிருதங்கம்
Dr. S. Karthick	Ghatam	Dr. S. கார்த்திக்	கடம்

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

WEDNESDAY 20.12.2017 புதன்கிழமை 9.00 a.m. – 11.30 a.m.

Geetha Rajashekar	Vocal	கீதா ராஜசேகர்	பாட்டு
M.A. Krishnaswami	Violin	M.A. கிருஷ்ணசுவாமி	வயலின்
Palldam R. Ravi	Mridangam	பல்லடம் R. ரவி	மிருதங்கம்

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at the T.T. Krishnamachari Auditorium

WEDNESDAY 20.12.2017 புதன்கிழமை 11.45 a.m. – 1.15 p.m.

Vivek Sadasivam	Vocal	விவேக் சதாசிவம்	பாட்டு
Chidambaram G. Badrinath	Violin	சிதம்பரம் G. பத்ரிநாத்	வயலின்
Sai-nivethan Ravichandra	Mridangam	சாய்-நிவேதன் ரவிசந்தரா	மிருதங்கம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
வர்ணம் Varnam			
உச்சிஷ்ட Uchishta	காசிராமக்ரியா Kasi Ramakriya	ஆதி Adi	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
காந்திமதி Kanthimathi	கானடா Kanada	மி. சாபு M. Chapu	பாபநாசம் சிவன் Papanasam Sivan
வனதூர்கே Vanadurge	வனஸ்பதி Vanaspathi	ரூபகம் Rupakam	ஹரிகேச நல்லூர் முத்தைய பாகவதர் Harikesanallur Muthiah Bagavathar
எந்துகு Enduku	சங்கராபரணம் Sankarabharanam	ஆதி Adi	தியாகராஜா Tyagaraja
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WEDNESDAY 20.12.2017 புதன்கிழமை 1.30 p.m. – 3.30 p.m.

J.A. Jayanth	Flute	J.A. ஜெயந்த்	புல்லாங்குழல்
Tirumarugal Dinesh	Violin	தீருமருகல் தினேஷ்	வயலின்
Burra Sriram	Mridangam	புர்ரா ஸ்ரீராம்	மிருதங்கம்
Andanallur R. Renganthan	Ghatam	அன்டநல்லூர் R. ரெங்கநாதன்	கடம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
வர்ணம் Varnam			
ஸ்ரீ வரலக்ஷ்மி Sri Varalakshmi	ஸ்ரீ Sri	ரூபகம் Rupakam	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
தேவ தேவ Deva Deva	பூர்வி கல்யாணி Purvikalyani	ஆதி Adi	ஸ்வாதி திருநாள் Swati Tirunal
ராஜ ராஜ Raja Raja	நிரோஷ்டா Niroshta	ஆதி Adi	ஹரிகேசநல்லூர் முத்தைய்ய பாகவதர் Harikesanallur Muthiah Bagavathar
சக்கனி Chakkani	கரஹரப்ரியா Karaharapriya	ஆதி Adi	தியாகராஜா Tyagaraja
ராகம், தாளம், பல்லவி Ragam, Tanam, Pallavi	மோஹனம் Mohanam	பஞ்சமுகி Pancha Mukhi	
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WEDNESDAY 20.12.2017 புதன்கிழமை 4.00 p.m. – 6.30 p.m.

Shertalai K.N. Renganatha Sharma	Vocal	வேர்த்தலை Dr. K.N. ரெங்கநாத ஷர்மா	பாட்டு
T.V. Ramanujacharlu	Violin	T.V. ராமானுஜசாருலு	வயலின்
B. Harikumar	Mridangam	B. ஹரிகுமார்	மிருதங்கம்
Trichy S. Krishnaswamy	Ghatam	திருச்சி S. கிருஷ்ணசாமி	கடம்
Srirangam S. Kannan	Moharsing	ஸ்ரீரங்கம் S. கண்ணன்	முஹர்சங்கு

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at the T.T. Krishnamachari Auditorium

WEDNESDAY 20.12.2017 புதன்கிழமை 6.45 p.m. – 9.15 p.m.

Bombay Jayashri Ramnath	Vocal	யம்பாய் ஜெயஸ்ரீ ராமநாத்	பாட்டு
Mysore V. Srikanth	Violin	மைசூர் V. ஸ்ரீகாந்த்	வயலின்
Manoj Siva	Mridangam	மனோஜ் சிவா	மிருதங்கம்
B.S. Purushotham	Kanjira	B.S. புருஷோத்தமன்	கஞ்சிரா

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

THURSDAY 21.12.2017 வியாழக்கிழமை 9.00 a.m. – 11.30 a.m.

Neyveli Santanagopalan	Vocal	நெய்வேலி சந்தானகோபாலன்	பாட்டு
Delhi P. Sunderrajan	Violin	டெல்லி P. சந்திரராஜன்	வயலின்
V. Kamalakar Rao	Mridangam	V. கமலாகர் ராவ்	மிருதங்கம்
S.V. Ramani	Ghatam	S.V. ரமணி	கடம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
விதுலகு Vidhulaku	மாயா மாளவ கௌளை Mayamalava Gowlai	ஆதி Adi	தியாகராஜா Tyagaraja
ப்ரத்யக்ஷ Prathyaksha	பூர்ணசந்திரிகா Poornachandrika	ரூபகம் Rupakam	நெய்வேலி சந்தான கோபாலன் Neyveli Santhana Gopalan
ஸ்ரீ மாத்ருபுதம் Sri Mathrubhutham	கன்னட Kannada	மி. சாபு M. Chapu	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
ஏகாம்ரநாதம் Ekamranatham	கமகக்ரியா Gamakakriya	ஆதி Adi	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
அலகு லெல்ல Alaka Lella	மத்யமாவதி Madyamavathi	ரூபகம் Rupakam	தியாகராஜா Tyagaraja
ஸ்ரீ லலிதே Sri Lalithe	பைரவி Bhairavi	ஆதி Adi	அன்னாஸ்வாமி சாஸ்திரி Annaswami Sastri
ராகம், தாளம், பல்லவி Ragam, Tanam, Pallavi	ஸாமா Sama	ஆதி Adi	
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THURSDAY 21.12.2017 வியாழக்கிழமை 11.45 a.m. – 1.15 p.m.

Sushma Somasekharan	Vocal	சுஷ்மா சோமசேகரன்	பாட்டு
Sindhu Suchetan	Violin	சிந்து சுசேத்தன்	வயலின்
B. Sai Shankar	Mridangam	B. சாய் சங்கர்	மிருதங்கம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
ஸ்ரீ ரகுவர Sri Raghuvara	காம்போஜி Kambhoji	ஆதி Adi	தியாகராஜா Tyagaraja
தருணம் Tarunam	கௌளிபந்து Gowlipantu	ஆதி Adi	ஸ்யாமா ஸாஸ்திரி Syama Sastri
எந்தநீன்னை Enthaninne	முகாரி Mukhari	ரூபகம் Rupakam	தியாகராஜா Tyagaraja
பஜரே Bhajare	கல்யாணி Kalyani	மி. சாபு M. Chapu	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
இதரவகைகள் Miscellaneous			

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at the T.T. Krishnamachari Auditorium

THURSDAY 21.12.2017 வியாழக்கிழமை 1.30 p.m. – 3.30 p.m.

Vignesh Ishwar	Vocal	விக்கினேஷ் ஈஸ்வர்	பாட்டு
M. Vijay	Violin	M. விஜய்	வயலின்
Trivandrum G. Babu	Mridangam	திருவனந்தபுரம் G. பாபு	மிருதங்கம்
Trivandrum R. Rajesh	Ghatam	திருவனந்தபுரம் R. ராஜேஷ்	கடம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
வர்ணம் Varnam			
தெர தீயக Teradiyaga	கௌளிபந்து Gowlipantu	ஆதி Adi	தியாகராஜா Tyagaraja
எமாந் Emana	ஸஹானா Sahana	ரூபகம் Rupakam	தியாகராஜா Tyagaraja
ரேணுகா Renuka	கன்னட பங்காளா Kannada Bangala	க. சாபு K. Chapu	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
நின்னே நம்மி Ninne Nammi	தோடி Thodi	மி. சாபு M. Chapu	ஸ்யாமா ஸாஸ்திரி Syama Sastri
ராகம், தானம், பல்லவி Ragam, Tanam, Pallavi	ஸாரங்கா Saranga		
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THURSDAY 21.12.2017 வியாழக்கிழமை 4.00 p.m. – 6.30 p.m

Sikkil C. Gurucharan	Vocal	சிக்கில் C. குருச்சரன்	பாட்டு
H.K. Venkatram	Violin	H.K. வெங்கடராம்	வயலின்
H.S. Sudhindra	Mridangam	H.S. சுதீந்தரா	மிருதங்கம்
V. Suresh	Ghatam	V. சுரேஷ்	கடம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
வர்ணம் Varnam			
மாயூரநாதம் Maayuranatham	தன்யாசி Dhanyasi	மி. சாபு M. Chapu	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
இந்த பராகேல Intha Parakela	கரஹரப்ரியா Karaharapriya	ஆதி Adi	பல்லவி சேஷ்யயார் Pallavi Sesha Iyer
வரராகலய Vararagalaya	செஞ்சு காம்போஜி Chenchu Kombhoji	ஆதி Adi	தியாகராஜா Tyagaraja
ராகம், தானம், பல்லவி Ragam, Tanam, Pallavi	குமுதக்ரியா Kumudakriya	க. த்ரூபுட K. Triputa	
இதரவகைகள் Miscellaneous			

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THURSDAY 21.12.2017 வியாழக்கிழமை 6.45 p.m. – 9.15 p.m.

Gayathri Venkataraghavan	Vocal	காயத்ரி வெங்கடராகவன்	பாட்டு
B.V. Raghavendra Rao	Violin	B.V. ராகவேந்திர ராவ்	வயலின்
B. Sivaraman	Mridangam	B. சிவராமன்	மிருதங்கம்
D.V. Venkata Subramaniam	Ghatam	D.V. வெங்கட சுப்ரமணியம்	கடம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
ஸ்ரீ கணபதியே Sri Ganapathiye	நாட்டை Nata	ரூபகம் Rupakam	நீலகண்ட சிவன் Neelakanta Sivan
பாலயமாம் Palayamam	கமாஸ் Kamas	ஆதி Adi	ஸ்வாதி திருநாள் Swathi Tirunal
ஸ்ரீ சத்ய நாராயணம் Sri Satyanarayanam	சிவபந்துவராளி Shiva Pantuvarali	ரூபகம் Rupakam	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
ஸகல க்ரஹ Sakala Graha	அடாணா Atana	க. சாபு K. Chapu	புரந்தரதாஸர் Purandaradasa
ஏமி நேரமு Emineramu	ஸங்கராபரணம் Sankarabharanam	ஆதி Adi	தியாகராஜா Tyagaraja
ராகம், தாளம், பல்லவி Ragam, Tanam, Pallavi	ஹரிந்தோளம் Hindolam	ச. த்ரிபுட (பஞ்ச நடை) C. Tripuda (Pancha Nadai)	
இதரவகைகள் Miscellaneous			

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at the T.T. Krishnamachari Auditorium

FRIDAY 22.12.2017 வெள்ளிக்கிழமை 9.00 a.m. – 11.30 a.m.

Sangita Kalanidhi R. Vedavalli	Vocal	சங்கீத கலாநிதி R. வேதவல்லி	பாட்டு
Dr. R. Hemalatha	Violin	Dr. R. ஹேமலதா	வயலின்
Arun Prakash	Mridangam	அருண் ப்ரகாஷ்	மிருதங்கம்
Anirudh Athreya	Kanjira	அனிருத் ஆத்ரேயா	கஞ்சிரா

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

FRIDAY 22.12.2017 வெள்ளிக்கிழமை 11.45 a.m. – 1.15 p.m.

Karthika Vaidyanathan	Vocal	கார்த்திகா வைத்தியநாதன்	பாட்டு
Anuthama Murali	Violin	அனுதம்மா முரளி	வயலின்
B.S. Prashanth	Mridangam	B.S. ப்ரசாந்த்	மிருதங்கம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
வர்ணம் Varnam			
முத்துமோமு Muddhumomu	சூர்யகாந்தம் Suryakantam	ஆதி Adi	தியாகராஜா Tyagaraja
சேஷாசல Seshachala	வராளி Varali	ரூபகம் Rupakam	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
மாகேலரா Makelara	ரவிச்சந்திரிகா Ravichandrika	ஆதி Adi	தியாகராஜா Tyagaraja
பக்கல Pakkala	கரஹரப்ரியா Karaharapriya	மி. சாபு M. Chapu	தியாகராஜா Tyagaraja
இதரவகைகள் Miscellaneous			

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FRIDAY 22.12.2017 வெள்ளிக்கிழமை 1.30 p.m. – 3.30 p.m.

Ashwin Anand	Veena	அஸ்வின் ஆனந்த்	வீணை
K.H. Vineeth	Mridangam	K.H. வினித்	மிருதங்கம்
S. Harihara Subramanian	Ghatam	S. ஹரிஹர சுப்ரமணியன்	கடம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
வர்ணம் Varnam			
சிந்தயே Chintaye	பரஸ் Paras	ஆதி Adi	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
முந்து வெநக Mundu Venaka	தர்பார் Darbar	ஆதி Adi	தியாகராஜா Tyagaraja
நீ வாடனேகான Nee Vadanegana	சாரங்கா Saranga	க. சாபு K. Chapu	தியாகராஜா Tyagaraja
பக்தி பிக்ஷ Bhakti Biksha	சங்கராபரணம் Sankarabharanam	ரூபகம் Rupakam	தியாகராஜா Tyagaraja
நெநருன்சி Nenarunchi	மாளவி Malavi	ஆதி Adi	தியாகராஜா Tyagaraja
நின்னே நம்மி Ninne Nammi	தோடி Thodi	மி. சாபு M. Chapu	ஸ்யாமா ஸாஸ்திரி Syama Sastri
இதரவகைகள் Miscellaneous			

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FRIDAY 22.12.2017 வெள்ளிக்கிழமை 4.00 p.m. – 6.30 p.m.

Sangita Kalanidhi		சங்கீத கலாநிதி	
Sudha Ragnathan	Vocal	சுதா ரகுநாதன்	பாட்டு
Charumathi Raghuraman	Violin	சாருமதி ரகுராமன்	வயலின்
Patri Satishkumar	Mridangam	பத்ரி சதீஷ்குமார்	மிருதங்கம்
R. Raman	Moharsing	R. ராமன்	முஹர்சங்கு

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

FRIDAY 22.12.2017 வெள்ளிக்கிழமை 6.45 p.m. – 9.15 p.m.

Jayanthi Kumaresh	Veena	ஜெயந்தி குமரேஷ்	வீணை
Arjun Kumar	Mridangam	அர்ஜூன் குமார்	மிருதங்கம்
Udupi Sridhar	Ghatam	உடுப்பி ஸ்ரீதர்	கடம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
வர்ணம் Varnam			
அபராம பக்தி Aparama Bakthi	பந்துவராளி Pantuvarali	ரூபகம் Rupakam	தியாகராஜா Tyagaraja
காமாக்ஷி Kamakshi	பைரவி Bhairavi	மி. சாபு M. Chapu	ஸ்யாமா ஸாஸ்திரி Syama Sastri
நெனருஞ்சரா Nenarunchara	சிம்மவாஹினி Simhavahini	ஆதி Adi	தியாகராஜா Tyagaraja
ராகம், தானம், பல்லவி Ragam, Tanam, Pallavi	காபி Saveri		
இதரவகைகள் Miscellaneous			



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THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
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SATURDAY 23.12.2017 சனிக்கிழமை 9.00 a.m. – 11.30 a.m.

Bombay Sisters Sangita Kalanidhis

C. Saroja & C. Lalitha

Vocal

Usha Rajagopalan

Violin

K.R. Ganesh

Mridangam

Adambakkam K. Sankar

Ghatam

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உஷா ராஜகோபாலன்

வயலின்

K.R. கணேஷ்

மிருதங்கம்

ஆதம்பாக்கம் K. சங்கர்


கடம்

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

SATURDAY 23.12.2017 சனிக்கிழமை 11.45 a.m. – 1.15 p.m.

Kalyanapuram S. Aravind	Vocal	கல்யாணபுரம் அரவிந்த்	பாட்டு
Pappu Gyandev	Violin	பப்பு ஞானதேவ்	வயலின்
Ranganathapuram Akshay Ram	Mridangam	ரங்கநாதபுரம் அக்ஷய் ராம்	மிருதங்கம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
வர்ணம் Varnam			
அபராத Aparada	லதாங்கி Latangi	ஆதி Adi	பட்டணம் சுப்ரமணிய ஐயர் Patnam Subramania Iyer
ரங்கநாயகம் Ranganayakam	நாயகி Nayaki	ஆதி Adi	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
தெலிஸிராம Telisirama	பூர்ணசந்திரிகா Purnachandrika	ஆதி Adi	தியாகராஜா Tyagaraja
எந்துகு Enduku	தோடி Thodi	மி. சாபு M. Chapu	தியாகராஜா Tyagaraja
இதரவகைகள் Miscellaneous			

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THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
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SATURDAY 23.12.2017 சனிக்கிழமை 1.30 p.m. – 3.30 p.m.

Trichur Brothers Srikrishna Mohan & Ramkumar Mohan

S.P. Ananthapadmanabha

Vijay B. Natesan

Udipi Srikanth

Vocal

Violin

Mridangam

Kanjira

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ராம்குமார் மோஹன்

S.P. அனந்தபத்மநாபன்

விஜய் B. நடேசன்

உடுப்பி ஸ்ரீகாந்த்

பாட்டு

வயலின்

மிருதங்கம்

கஞ்சிரா

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
ரக்ஷமாம் Rakshamam	நாட்டை Nata	ஆதி Adi	மீனாக்ஷிசுதா Meenakshi Suta
ஸ்ரீராமம் Sri Ramam	நாராயணகௌளை Narayana Gowlai	ஆதி Adi	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
ராகசுதா ரசு Ragasudharasa	ஆந்தோளிகா Andolika	ஆதி Adi	தியாகராஜா Tyagaraja
நின்னுவிநா Ninnuvina	பூர்விகல்யாணி Purvikalyani	மி. சாபு M. Chapu	ஸ்யாமா ஸாஸ்திரி Syama Sastri
ராகம், தாளம், பல்லவி Ragam, Tanam, Pallavi			
இதரவகைகள் Miscellaneous			

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SATURDAY 23.12.2017 சனிக்கிழமை 4.00 p.m. – 6.30 p.m.

Dr. S. Sowmya	Vocal	K. செளம்யா	பாட்டு
Nagai R. Sriram	Violin	நாகை R. ஸ்ரீராம்	வயலின்
Neyveli R. Narayanan	Mridangam	நெய்வேலி R. நாராயணன்	மிருதங்கம்
Payyanur T. Govindprasad	Moharsing	பய்யனூர் T. கோவிந்தப்பிரசாத்	முஹர்சங்கு

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

SATURDAY 23.12.2017 சனிக்கிழமை 6.45 p.m. – 9.15 p.m.

Lalgudi G.J.R. Krishnan &

Lalgudi Vijayalakshmi

Sangita Kalanidhi Dr. Trichy Sankaran

B.S. Purushotham

Violin Duet

Mridangam

Kanjira

லால்குடி G.J.R. கிருஷ்ணன் &

லால்குடி விஜயலக்ஷ்மி

சங்கீத கலாநிதி Dr. திருச்சி சங்கரன்

B.S. புருஷோத்தம்

வயலின்

மிருதங்கம்

கஞ்சிரா

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

SUNDAY 24.12.2017 ஞாயிற்றுக்கிழமை 9.00 a.m. – 11.30 a.m.

Sangita Kalanidhi M. Chandrasekharan		சங்கீத கலாநிதி	
& G. Bharathi	Violin Duet	M. சந்திரசேகரன் & G. பாரதி	வயலின்
Trichur Narendran	Mridangam	திருச்சூர் நரேந்திரன்	மிருதங்கம்
N. Amrit	Kanjira	N. அம்ரித்	கஞ்சிரா

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
ஸ்ரீ மஹா கணபதிம் Sri Mahaganapathim	அடாணா Atana	ஆதி Adi	ஜயசாமராஜ உடையார் Jayachamaraja Wodeyar
ஜானகி Janaki	சுத்த சீமந்தினி Suddha Seemanthini	ஆதி Adi	தியாகராஜா Tyagaraja
ஆனந்த Ananda	பூர்வி கல்யாணி Purvi Kalyani	ரூபகம் Rupakam	நீலகண்ட சிவன் Nilakanta Sivan
அபிமான Abhimana	பேகடா Begada	ஆதி Adi	படணம் சுப்ரமண்ய ஐயர் Patnam Subramania Iyer
அனாதூனூ Anathudanu	ஜிங்கலா Jingla	ஆதி Adi	தியாகராஜா Tyagaraja
ராகம், தாளம், பல்லவி Ragam, Tanam, Pallavi	ஸாவேரி Saveri	க. த்ருபுட K. Triputa	
இதரவகைகள் Miscellaneous			

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

SUNDAY 24.12.2017 ஞாயிற்றுக்கிழமை 11.45 a.m. – 1.15 p.m.

Ananya Ashok	Vocal	அனன்யா அஷோக்	பாட்டு
Kamalakaran Vinjumuri	Violin	கமலாகீரன் வினஜீமுரி	வயலின்
Rohit Prasad	Mridangam	ரோஹித் ப்ரசாத்	மிருதங்கம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
ஜய ஜய Jaya Jaya	நாட்டை Nata	க. சாபு K. Chapu	புரந்தரதாஸா Purandaradasa
ஸாரஸாக்ஷ Sarasaksha	பந்துவராளி Pantuvarali	ஆதி Adi	ஸ்வாதி திருநாள் Swati Tirunal
சேதஸ்ரீ Chethasri	த்விஜாவன்தி Dwijavanthi	மி. சாபு M. Chapu	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
மால் மருகா Malmaruga	வசந்தா Vasantha	ஆதி Adi	பாபநாசம் சிவன் Papanasam Sivan
நகுமோமு Nagumomu	ஆபேரி Abheri	ஆதி Adi	தியாகராஜா Tyagaraja
இதரவகைகள் Miscellaneous			

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

SUNDAY 24.12.2017 ஞாயிற்றுக்கிழமை 1.30 p.m. – 3.30 p.m.

Aishwarya Vidhya Raghunath	Vocal	ஐஸ்வர்யா வித்யா ரகுநாத்	பாட்டு
H.M. Smitha	Violin	H.M. ஸ்மித்தா	வயலின்
K. Sai Giridhar	Mridangam	K. சாய் கிரீதர்	மிருதங்கம்
Nerkunam S. Manikandan	Moharsing	நெற்குணம் S. மணிகண்டன்	முஹர்சங்கு

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
ஸங்கரம் Shankaram	மனோஹரி Manohari	ரூபகம் Rupakam	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
சேரராவாதே Cheraravade	ரீதிகௌளை Ritigowlai	ஆதி Adi	தியாகராஜா Tyagaraja
தல்லி நின்னு Thalli Ninnu	கல்யாணி Kalyani	மி. சாபு M. Chapu	ஸ்யாமா ஸாஸ்திரி Syama Sastri
குருகுஹாய Guruguhaya	ஸாமா Sama	ஆதி Adi	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
கொலுவமரகத Koluvamaragatha	தோடி Thodi	ஆதி Adi	தியாகராஜா Tyagaraja
ராகம், தானம், பல்லவி Ragam, Tanam, Pallavi	ஸஹானா Sahana		
இதரவகைகள் Miscellaneous			

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

SUNDAY 24.12.2017 **ஞாயிற்றுக்கிழமை 4.00 p.m. – 6.30 p.m.**

Malladi Brothers

மல்லாதி சகோதரர்கள்

Sriram Prasad & Ravi Kumar

Vocal

ஸ்ரீராம் ப்ரசாத் & ரவிசுமார்

பாட்டு

Nagai Muralidharan

Violin

நாகை முரளிதரன்

வயலின்

Sangita Kalanidhi Trichy Sankaran

Mridangam

சங்கீத கலாநிதி திருச்சி சங்கரன்

மிருதங்கம்

Chandrasekhara Sharma

Ghatam

சந்திரசேகர சர்மா

கடம்

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

SUNDAY 24.12.2017 ஞாயிற்றுக்கிழமை 6.45 p.m. – 9.15 p.m.

S. Shashank	Flute	S. ஷஷாங்க்	பாட்டு
B.U. Ganesh Prasad	Violin	B.U. கணேஷ் ப்ரசாத்	வயலின்
K.U. Jayachandra Rao	Mridangam	K.U. ஜெயசந்திர ராவ்	மிருதங்கம்
N. Guruprasad	Ghatam	N. குருப்ரசாத்	கடம்

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

MONDAY 25.12.2017 திங்கட்கிழமை 9.00 a.m. – 11.30 a.m.

Sangita Kalandhi T.N. Krishnan, Viji Krishnan Natarajan & Sriram Krishnan	Violin Trio	சங்கீத கலாநிதி T.N. கிருஷ்ணன், விஜி கிருஷ்ணன் நடராஜன் & ஸ்ரீராம் கிருஷ்ணன்	வயலின்
Thiruvapur Bhaktavatsalam	Mridangam	திருவாபுர் பக்தவத்சலம்	மிருதங்கம்
Vaikom Gopalakrishnan	Ghatam	வைக்கம் கோபாலகிருஷ்ணன்	கடம்

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

MONDAY 25.12.2017 திங்கட்கிழமை 11.45 a.m. – 1.15 p.m.

Brindha Manickavasakan	Vocal	ப்ருந்தா மாணிக்கவாசகன்	பாட்டு
K.V. Krishna	Violin	K.V. கிருஷ்ணா	வயலின்
Karthick Ganeshraman	Mridangam	கார்த்திக் கணேஷ்ராமன்	மிருதங்கம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
வர்ணம் Varnam			
ஸ்ரீ மாத்ரு பூதம் Sri Mathrubhutham	கன்னடா Kannada	மி. சாபு M. Chapu	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
இதி சமயமு Ithi Samayamu	நாடகப்ரியா Natakapriya	ரூபகம் Rupakam	மைசூர் வாஸுதேவாச்சார் Mysore Vasudevachar
பரலோக Paraloka	மந்தாரி Mandari	ஆதி Adi	தியாகராஜா Tyagaraja
அய்யனே Ayyane	காம்போஜி Kambhoji	தி. த்ருபுட T. Tripudata	கோடல்வர ஐயர் Kotiswara Iyer
இதரவகைகள் Miscellaneous			

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

MONDAY 25.12.2017 திங்கட்கிழமை 1.30 p.m. – 3.30 p.m.

Bharathi Ramasubban	Vocal	பாரதி ராமசுப்பன்	பாட்டு
Shreya Devnath	Violin	ஸ்ரேயா தேவநாத்	வயலின்
Srivanchiyam R. Sriram	Mridangam	ஸ்ரீவாஞ்சியம் R. ஸ்ரீராம்	மிருதங்கம்
Tirunakkara K.R. Rethish	Moharsing	திருனாக்கரா K.R. ரீதிஷ்	முஹர்சங்கு

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
இந்த பராக Intha Paraka	மாயாமாளவ கௌளை Mayamalavagowlai	ரூபகம் Rupakam	ஆனை அய்யா Anai Ayya
ஸநாதனா Sanatana	பலமஞ்சரி Palamanjari	ஆதி Adi	தியாகராஜா Tyagaraja
லோகாவன Lokavana	பேகடா Begada	ஆதி Adi	தியாகராஜா Tyagaraja
மாயம்மா Mayamma	ஆஹிரி Ahiri	ஆதி Adi	ஸ்யாமா ஸாஸ்திரி Syama Sastri
குமரன் Kumaran	யதுகுல காம்யோஜி Yadukula Kambhoji	ஆதி Adi	பாபநாசம் சிவன் Papanasam Sivan
பஜரே Bhajare	கல்யாணி Kalyani	மி. சாபு M. Chapu	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
ராகம், தானம், பல்லவி Ragam, Tanam, Pallavi	கரஹரப்ரியா Karaharapriya		
இதரவகைகள் Miscellaneous			

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

MONDAY 25.12.2017 திங்கட்கிழமை 4.00 p.m. – 6.30 p.m.

Ranjani & Gayatri	Vocal	ரஞ்ஜனி & காயத்ரி	பாட்டு
H.N. Bhaskar	Violin	H.N. பாஸ்கர்	வயலின்
Delhi S. Sairam	Mridangam	டெல்லி S. சாய்ராம்	மிருதாங்கம்
Chandrasekhara Sharma	Ghatam	சந்திரசேகர ஷர்மா	கடம்

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

MONDAY 25.12.2017 திங்கட்கிழமை 6.45 p.m. – 9.15 p.m.

Amritha Murali	Vocal	அம்ருதா முரளி	பாட்டு
H.N. Bhaskar	Violin	H.N. பாஸ்கர்	வயலின்
R. Sankaranarayanan	Mridangam	R. சங்கரநாராயணன்	மிருதங்கம்
Krishna Sriram	Ghatam	கிருஷ்ணா ஸ்ரீராம்	கடம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
ஜய ஜய Jaya Jaya	நாடா Nata	க. சாபு K.Chapu	நாராயண தீர்தர் Narayana Tirtha
சங்கரி Shankari	ஸாவேரி Saveri	ஆதி (திஸ்ரம்) Adi (Tisram)	ஸ்யாமா ஸாஸ்திரி Syama Sastri
நரஸிம்ஹ Narasimha	மோஹனம் Mohanam	மி. சாபு M. Chapu	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
ஸ்ரீ ராம பாதமா Sri Rama Padama	அம்ருதவாஹினி Amrutavahini	ஆதி Adi	தியாகராஜா Tyagaraja
சிந்தயே Chintaye	யமுனா கல்யாணி Yamuna Kalyani	ஆதி Adi	கிருஷ்ணஸ்வாமி ஐயா Krishna Swami Iyya
சுகீ எவ்வரோ Sukhi Evvaro	காண்டா Kanada	ஆதி Adi	தியாகராஜா Tyagaraja
ராகம், தானம், பல்லவி Ragam, Tanam, Pallavi	காம்போஜி Kambhoji		
இதரவகைகள் Miscellaneous			

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

TUESDAY 26.12.2017 செவ்வாய்க்கிழமை 9.00 a.m. – 11.30 a.m.

Dr. B. Balasubrahmaniyan	Vocal	Dr. B. பாலசுப்ரமணியன்	பாட்டு
V.V. Ravi	Violin	V.V. ரவி	வயலின்
Tiruvarur Vaidyanathan	Mridangam	திருவாரூர் வைத்தியநாதன்	மிருதங்கம்
B.N. Chandramouli	Kanjira	B.N. சந்திரமௌலி	கஞ்சிரா

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

TUESDAY 26.12.2017 செவ்வாய்க்கிழமை 11.45 a.m. – 1.15 p.m.

Vani Ramamurthi	Vocal	வாணி ராமமூர்த்தி	பாட்டு
Sandeep Ramachandran	Violin	சந்தீப் ராமசந்திரன்	வயலின்
Tippirajapuram Hari	Mridangam	திப்பிராஜபுரம் ஹரி	மிருதங்கம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
ஸ்ரீ ஸரஸ்வதி Sri Saraswathi	ஆரபி Arabhi	ரூபகம் Rupakam	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
கா வாவா Ka Vava	வராளி Varali	ஆதி Adi	பாபநாசம் சிவன் Papanasam Sivan
அம்பா நீலாம்பரி Amba Nilambari	நீலாம்பரி Nilambari	ஆதி Adi	பொன்னையா பிள்ளை Ponniah Pillai
பரம புருஷம் Parama Purusham	லலிதா பஞ்சமம் Lalitha Panchamam	க. சாபு K. Chapu	ஸ்வாதி திருநாள் Swati Tirunal
பக்கல Pakkala	கரஹரப்பரியா Karaharapriya	மி. சாபு M. Chapu	தியாகராஜா Tyagaraja
இதரவகைகள் Miscellaneous			

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

TUESDAY 26.12.2017 செவ்வாய்க்கிழமை 1.30 p.m. – 3.30 p.m.

G. Ravikiran	Vocal	G. ரவிகிரண்	பாட்டு
Vittal Rangan	Violin	விட்டல் ரங்கன்	வயலின்
Guru Raghavendra	Mridangam	குரு ராகவேந்திரா	மிருதங்கம்
K. Ranganathan	Ghatam	K. ரங்கநாதன்	கடம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
வர்ணம் Varnam			
சௌர சேனேஷம் Sourasenesham	சௌரசேனா Sourasena	ஆதி Adi	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
ஏமாண Emaana	ஸஹானா Sahana	ரூபகம் Rupakam	தியாகராஜா Tyagaraja
மீனாக்ஷி Meenakshi	கமகக்ரியா Gamakakriya	ஆதி Adi	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
ராகம், தாளம், பல்லவி Ragam, Tanam, Pallavi	பைரவி Bhairavi		
இதரவகைகள் Miscellaneous			

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

TUESDAY 26.12.2017 செவ்வாய்க்கிழமை 4.00 p.m. – 6.30 p.m.

Aruna Sairam	Vocal	அருணா சாய்ராம்	பாட்டு
Vittal Ramamurthy	Violin	விட்டல் ராமமூர்த்தி	வயலின்
J. Vaidhyanathan	Mridangam	J. வைத்தியநாதன்	மிருதங்கம்
Dr. S. Karthick	Ghatam	Dr. S. கார்த்திக்	கடம்

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

TUESDAY 26.12.2017 செவ்வாய்க்கிழமை 6.45 p.m. – 9.15 p.m.

N. Ravi Kiran	Chitraveena	N. ரவி கிரண்	சித்ரவீணை
Akkarai Subhalakshmi	Violin	அக்கரை சுப்பலக்ஷ்மி	மிருதங்கம்
K.V. Prasad	Mridangam	K.V. ப்ரசாத்	மிருதங்கம்
U.N. Giridhar Udupa	Ghatam	U.N. கிரிதர் உடுப்பா	கடம்
Alathur T. Rajaganesh	Kanjira	ஆலத்தூர் T. ராஜகணேஷ்	கஞ்சிரா

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

WEDNESDAY 27.12.2017 புதன்கிழமை 9.00 a.m. – 11.30 a.m.

Dr. Jayaprada Ramamurthy	Flute	Dr. ஜெயப்ரதா ராமமூர்த்தி	புல்லாங்குழல்
C.N. Chandrasekaran	Violin	C.N. சந்திரசேகரன்	வயலின்
Mannarkoil J. Balaji	Mridangam	மன்னார்கோயில் J. பாலாஜி	மிருதங்கம்
Srirangam S. Ravikrishnan	Ghatam	ஸ்ரீரங்கம் S. ரவிகிருஷ்ணன்	கடம்
Thirukkannapuram J. Sowrirajan	Moharsing	திருக்கண்ணபுரம் J. செளரிராஜன்	முஹர்சங்கு

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
வர்ணம் Varnam			
மங்கள விநாயகனே Mangala Vinayakane	ராமப்ரியா Ramapriya	மி. சாபு M. Chapu	பெரியசாமி தூரன் Periaswami Thooran
தேவ தேவ Deva Deva	மாயமாளவகௌளை Mayamalava Gowlai	ரூபகம் Rupakam	ஸ்வாதி திருநாள் Swathi Tirunal
கமலாம்பாம் Kamalambam	கல்யாணி Kalyani	ஆதி Adi	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
கருணஜீடு Karunajudu	ஸ்ரீ Sri	ஆதி Adi	ஸ்யாமா ஸாஸ்திரி Syama Sastri
ப்ரம்ஹ கடிகின Brahma Kadigina	முகாரி Mukhari	ஆதி Adi	அன்னமாச்சார்யா Annamacharya
ராகம் தானம் பல்லவி Ragam Tanam Pallavi	ஸரஸாங்கி Sarasangi	க. த்ருபுட K. Triputa	
இதரவகைகள் Miscellaneous			

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

WEDNESDAY 27.12.2017 புதன்கிழமை 11.45 a.m. – 1.15 p.m.

Anahita & Apoorva	Vocal	அனாஹிதா & அபூர்வா	பாட்டு
Nagercoil K. Anand	Violin	நாகர்கோயில் ஆனந்த்	வயலின்
Gomathi Shankar	Mridangam	கோமதி சங்கர்	மிருதங்கம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
வர்ணம் Varnam			
உமா மஹேஸ்வரா Uma Maheshwara	உமாபரணம் Uma Bharanam	ஆதி Adi	ஊத்துக்காடு வெங்கடசுப்ப ஐயர் Uthukkadu Venkata Subba Iyer
மீனலோசனா Meenalochana	தன்யாசி Dhanyasi	மி. சாபு M. Chapu	ஸ்யாமா ஸாஸ்திரி Syama Sastri
நீ வாட Nee Vada	ஸாரங்கா Saranga	க. சாபு K. Chapu	தியாகராஜா Tyagaraja
ஸ்ரீ ராஜகோபால Sri Rajagopala	ஸாவேரி Saveri	ஆதி Adi	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
இதரவகைகள் Miscellaneous			

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

WEDNESDAY 27.12.2017 புதன்கிழமை 1.30 p.m. – 3.30 p.m.

Vishaal R. Sapuram	Chitraveena	விஷால் ஸபூரம்	சித்ர வீணை
Sriram Sridhar	Violin	ஸ்ரீராம் ஸ்ரீதர்	வயலின்
Nellai V. Sreekrishnan	Mridangam	நெல்லை V. ஸ்ரீகிருஷ்ணன்	மிருதங்கம்
Perukkavu P.L. Sudheer	Ghatam	பெருகாவு P.L. சுதீர்	கடம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
கம் கணபதே Gam Ganapathe	ஹம்ஸத்வனி Hamasdhwani	ஆதி (திஸ்ரம்) Adi (Tisram)	ஹரிகேசநல்லூர் முத்தைய்யா பாகவதர் Harikesanallur Muthiah Bagavathar
ஈ வசுதா E Vasudha	ஸஹானா Sahana	ஆதி Adi	தியாகராஜா Tyagaraja
பத்மாவதி Padmavathi	பூர்விகல்யாணி Purvikalyani	மி. சாபு M. Chapu	ஊத்துக்காடு வெங்கடசுப்ப ஐயர் Uthukkadu Venkata Subba Iyer
பாலையமாம் Palayamam	கமாஸ் Kamas	ஆதி Adi	ஸ்வாதி திருநாள் Swati Tirunal
மாயம்மா Mayamma	ஆஹரி Ahiri	ஆதி Adi	ஸ்யாமா ஸாஸ்திரி Syama Sastri
திருவடி Tiruvadi	காம்போஜி Kambhoji	ஆதி Adi	கோபாலகிருஷ்ண பாரதி Gopalakrishna Bharathi
இதரவகைகள் Miscellaneous			

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

WEDNESDAY 27.12.2017 புதன்கிழமை 4.00 p.m. – 6.30 p.m.

Amrutha Venkatesh	Vocal	அம்ருதா வெங்கடேஷ்	பாட்டு
B.K. Raghu	Violin	B.K. ரகு	வயலின்
B. Ganapathyraman	Mridangam	B. கணபதி ராமன்	மிருதங்கம்
Bhagyalakshmi M. Krishna	Moharsing	B. பாக்யலக்ஷ்மி M. கிருஷ்ணா	முஹர்சங்கு

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
வர்ணம் Varnam			
ராகரத்ன Ragarathna	ரீதிகளளை Ritigowlai	ரூபகம் Rupakam	தியாகராஜா Tyagaraja
என்னை நீ Ennai Nee	அம்ருதவர்ஷினி Amrutavarshini	ஆதி Adi	M.M. தண்டபாணி தேசிகர் M.M. Dandapani Desigar
பாரதி Bharathi	தோடி Thodi	ஆதி Adi	ஸ்வாதி திருநாள் Swati Tirunal
மாயம்மா Mayamma	ஆஹிரி Ahiri	ஆதி Adi	ஸ்யாமா ஸாஸ்திரி Syama Sastri
ராகம் தானம் பல்லவி Ragam Tanam Pallavi	வாசஸ்பதி Vachaspati	சதுஸ்ர த்ருபுட (க. நடை) Chatusra Triputa (K. Nadai)	
இதரவகைகள் Miscellaneous			

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

WEDNESDAY 27.12.2017 புதன்கிழமை 6.45 p.m. – 9.15 p.m.

Sangita Kalanidhi		சங்கீத கலாநிதி	
Sanjay Subrahmanyam	Vocal	சஞ்சய் சுப்ரமணியன்	பாட்டு
S. Varadarajan	Violin	S. வரதராஜன்	வயலின்
Neyveli B. Venkatesh	Mridangam	நெய்வேலி B. வெங்கடேஷ்	மிருதங்கம்
Anirudh Athreya	Kanjira	அனிருத் ஆத்ரேயா	கஞ்சிரா

**THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium**

THURSDAY 28.12.2017 வியாழக்கிழமை 9.00 a.m. – 11.30 a.m.

Raji Gopalakrishnan	Vocal	ராஜ் கோபாலகிருஷ்ணன்	பாட்டு
M.R. Gopinath	Violin	M.R. கோபிநாத்	வயலின்
Thanjavur Ramdas	Mridangam	தஞ்சாவூர் ராமதாஸ்	மிருதங்கம்
G. Ravichandran	Ghatam	G. ரவிசந்திரன்	கடம்
A.S. Krishnan	Moharsing	A.S. கிருஷ்ணன்	முஹர்சங்கு

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
வர்ணம் Varnam			
நின்னு ஜீசி Ninnu Juchi	சௌராஷ்டிரம் Sourashtram	ஆதி Adi	படணம் சுப்ரமண்ய ஐயர் Patnam Subramanya Iyer
தேவி ப்ரோவ Devi Brova	சிந்தாமணி Chintamani	ஆதி Adi	ஸ்யாமா ஸாஸ்திரி Syama Sastri
நீ கேல Nee Kela	ஸரஸாங்கி Sarasangi	க. சாபு K. Chapu	ராமஸ்வாமி சிவன் Ramaswami Sivan
அர்த நார்ஸ்வரம் Ardanariswaram	குமுதக்ரியா Kumudakriya	ரூபகம் Rupakam	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
நீ வலயின்சே Ni Valayinche	சாயா ரஞ்சனி Chaya Ranjani	ஆதி Adi	G.N. பாலசுப்ரமண்யன் G.N. Balasubramanian
மனசு Manasu	நாட்டக்குறிஞ்சி Natakurinji	ஆதி Adi	தியாகராஜா Tyagaraja
ராகம், தாளம், பல்லவி Ragam, Tanam, Pallavi			
இதரவகைகள் Miscellaneous			

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

THURSDAY 28.12.2017 வியாழக்கிழமை 11.45 a.m. – 1.15 p.m.

Aishwarya Shankar	Vocal	ஐஸ்வர்யா சங்கர்	பாட்டு
Shradda Ravindran	Violin	ஷ்ரத்தா ரவீந்திரன்	வயலின்
G.S. Nagaraj	Mridangam	G.S. நாகராஜ்	மிருதங்கம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
வர்ணம் Varnam			
ராமநீஸமாந Ramanisamana	கரஹரப்ரியா Karaharapriya	ரூபகம் Rupakam	தியாகராஜா Tyagaraja
கருண ஜீட Karuna Jooda	வராளி Varali	மி. சாபு M. Chapu	ஸ்யாமா ஸாஸ்திரி Syama Sastri
நின்னுவினா Ninnuvina	பலஹம்சா Balahamsa	ஆதி Adi	மைசூர் சதாசிவ ராவ் Mysore Sadasiva Rao
தக்ஷிணாமூர்தே Dakshinamurte	சங்கராபரணம் Sankarabharanam	மி. ஜம்ப M. Jampa	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
இதரவகைகள் Miscellaneous			

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

THURSDAY 28.12.2017 வியாழக்கிழமை 1.30 p.m. – 3.30 p.m.

T.S. Pattabhirama Pandit	Vocal	T.S. பட்டபிராம் பண்டித்	பாட்டு
Adithi Krishna Prakash	Violin	ஆதிதி கிருஷ்ண ப்ரகாஷ்	வயலின்
Kottayam G. Santhoshkumar	Mridangam	கோட்டயம் G. சந்தோஷ்குமார்	மிருதங்கம்
G. Ananthakrishnan	Kanjira	G. அனந்தகிருஷ்ணன்	கஞ்சிரா

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

THURSDAY 28.12.2017 வியாழக்கிழமை 4.00 p.m. – 6.30 p.m.

Sangita Kalanidhi A. Kanyakumari

& Embar S. Kannan

Mannargudi A. Easwaran

G. Guruprasanna

Violin Duet

Mridangam

Kanjira

சங்கீத கலாநிதி A. கன்னியாகுமாரி

& எம்பார் S. கண்ணன்

மன்னார்குடி A. ஈஸ்வரன்

G. குருப்ரசன்னா

இரு வயலின்

மிருதங்கம்

கஞ்சிரா

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

THURSDAY 28.12.2017 வியாழக்கிழமை 6.45 p.m. – 9.15 p.m.

Ramakrishnan Murthy	Vocal	ராமகிருஷ்ணன் மூர்த்தி	பாட்டு
Charumathi Raghuraman	Violin	சாரமதி ரகுராமன்	வயலின்
N.C. Bharadwaj	Mridangam	N.C. பரத்வாஜ்	மிருதங்கம்
N. Guruprasad	Ghatam	N. குருப்ரசாத்	கடம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
சரணாகதம் Sharanagatham	கௌளை Gowlai	ஆதி Adi	கோபாலகிருஷ்ண பாரதி Gopalakrishna Barathi
நின்னுவினா Ninnuvina	ரீதிகௌளை Ritigowlai	ரூபகம் Rupakam	ஸ்யாமா ஸாஸ்திரி Syama Sastri
அம்ம ராவம்மா Amma Ravamma	கல்யாணி Kalyani	க. சாபு K. Chapu	தியாகராஜா Tyagaraja
கலாவதி Kalavathi	கலாவதி Kalavathi	ஆதி Adi	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
சக்கனி Chakkani	கரஹரப்ரியா Karaharapriya	ஆதி Adi	தியாகராஜா Tyagaraja
ராகம், தானம், பல்லவி Ragam, Tanam, Pallavi	ஜகன் மோஹினி Jaganmohini		
இதரவகைகள் Miscellaneous			

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

FRIDAY 29.12.2017 வெள்ளிக்கிழமை 9.00 a.m. – 11.30 a.m.

Manda Sudharani	Vocal	மண்ட சதாரணி	பாட்டு
V.V. Srinivasa Rao	Violin	V.V. ஸ்ரீனிவாச ராவ்	வயலின்
Tumkur Ravishankar	Mridangam	துமுகூர் ரவிசங்கர்	மிருதங்கம்
Udupi Balakrishnan	Ghatam	உடுப்பி பாலகிருஷ்ணன்	கடம்

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

FRIDAY 29.12.2017 வெள்ளிக்கிழமை 11.45 a.m. – 1.15 p.m.

Venkata Nagarajan	Vocal	வெங்கட நாகராஜன்	பாட்டு
Mysore Sangeeta	Violin	மைசூர் சங்கீதா	வயலின்
Thirucherai R. Kaushik Rajagopal	Mridangam	திருச்சேரை கௌசிக் ராஜகோபால்	மிருதங்கம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
வர்ணம் Varnam			
விநாயகா Vinayaka	வேகவாஹினி Vegavahini	ரூபகம் Rupakam	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
நன்னு ப்ரோவ Nannu Brova	ஜனரஞ்சனி Janaranjani	மி. சாபு M. Chapu	ஸ்யாமா ஸாஸ்திரி Syama Sastri
அருள்வாய் Arulvaai	தர்மவதி Darmavathi	க. சாபு K. Chapu	M.M. தண்டபாணி தேசிகர் M.M. Dandapani Desigar
இதர தெய்வ Ithara Deiva	சாயாதரங்கிணி Chaya Tarangini	ரூபகம் Rupakam	தியாகராஜா Tyagaraja
ராம பாண Rama Bana	ஸாவேரி Saveri	ஆதி Adi	தியாகராஜா Tyagaraja
இதரவகைகள் Miscellaneous			

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

FRIDAY 29.12.2017 வெள்ளிக்கிழமை 1.30 p.m. – 3.30 p.m.

Sriranjani Santhanagopalan	Vocal	ஸ்ரீரஞ்சனி சந்தானகோயாலன்	பாட்டு
Trivandrum N. Sampath	Violin	திருவனந்தபுரம் N. சம்பத்	வயலின்
Sumesh S. Narayanan	Mridangam	சுமேஷ் S. நாராயணன்	மிருதங்கம்
N. Rajaraman	Ghatam	N. ராஜாராமன்	கடம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
ரா ராமா Ra Rama	அஸாவேரி Asaveri	ஆதி Adi	தியாகராஜா Tyagaraja
ஸ்ரீ மாத்ருபுதம் Sri Mathrubhutham	கன்னடா Kannada	மி. சாபு M. Chapu	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
நம்பி கெட்டவர் Nambikettavar	ஹிந்தோளம் Hindolam	ஆதி Adi	பாபாநாசம் சிவன் Papanasam Sivan
கொலுவை Koluva	பைரவி Bhairavi	ஆதி Adi	தியாகராஜா Tyagaraja
ராகம், தாளம், பல்லவி Ragam, Tanam, Pallavi	சந்திரஜோதி Chandrajyothi	மி.த்ருபுட (தஸ்ர நடை) M. Triputa (Tisra Nadai)	
இதரவகைகள் Miscellaneous			

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

FRIDAY 29.12.2017 வெள்ளிக்கிழமை 4.00 p.m. – 6.30 p.m.

Kunnakkudy M. Balamurali Krishna	Vocal	கன்னகூடி M. பாலமுரளி கிருஷ்ணா	பாட்டு
Nishanth Chandran	Violin	நிஷாந்த் சந்திரன்	வயலின்
Tiruvavur Bhakthavatsalam	Mridangam	திருவாவூர் பக்தவத்சலம்	மிருதங்கம்
K.V. Gopalakrishnan	Kanjira	K.V. கோபாலகிருஷ்ணன்	கஞ்சிரா

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

FRIDAY 29.12.2017 வெள்ளிக்கிழமை 6.45 p.m. – 9.15 p.m.

Visakha Hari	Harikatha	விசாகா ஹரி	ஹரிகதை
B. Anantha Krishnan	Violin	B. அனந்த கிருஷ்ணன்	வயலின்
S.J. Arjun Ganesh	Mridangam	S.J. அர்ஜூன் கணேஷ்	மிருதங்கம்
Trichy K. Murali	Ghatam	திருச்சி K. முரளி	கடம்

SRI RANGA VAIBHAVAM

ஸ்ரீ ரங்க வைபவம்

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

SATURDAY 30.12.2017 சனிக்கிழமை 9.00 a.m. – 11.30 a.m.

O.S. Thyagarajan	Vocal	O.S. தியாகராஜன்	பாட்டு
T.H. Subramaniam	Violin	T.H. சுப்ரமணியம்	வயலின்
Srimushnam Rajarao	Mridangam	ஸ்ரீமுஷ்ணம் ராஜாராவ்	மிருதங்கம்
S.V. Ramani	Ghatam	S.V. ரமணி	கடம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
நேநெந்து Nenendu	கர்நாடக பெஹாக் Karnataka Behag	ஆதி Adi	தியாகராஜா Tyagaraja
நாரத Narada	அடாணா Atana	ரூபகம் Rupakam	தியாகராஜா Tyagaraja
ஈ மேனு E Menu	வராளி Varali	ஆதி Adi	தியாகராஜா Tyagaraja
ராமகதா Ramakatha	மத்யமாவதி Madyamavathi	ஆதி Adi	தியாகராஜா Tyagaraja
நீ கேல Neekela	ஸரஸாங்கி Sarasangi	க. சாபு K. Chapu	ராமஸ்வாமி சிவன் Ramaswami Sivan
ராகம், தானம், பல்லவி Ragam, Tanam, Pallavi	ஸ்ரீ ரஞ்சனி Sri Ranjani	க.த்ருபுட K. Triputa	
இதரவகைகள் Miscellaneous			

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

SATURDAY 30.12.2017 சனிக்கிழமை 11.45 a.m. – 1.15 p.m.

K.P. Nandini	Vocal	K.P. நந்தினி	பாட்டு
Apoorva Krishna	Violin	அபூர்வா கிருஷ்ணா	வயலின்
Akshay Anand	Mridangam	அக்ஷய ஆனந்த்	மிருதங்கம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
ஜய ஜய Jaya Jaya	நாட்டை Nata	க. சாபு K. Chapu	புரந்தரதாஸர் Purandaradasar
ப்ருஹதம்பிகா Brihadambika	வசந்தா Vasantha	மி. சாபு M. Chapu	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
ஸ்ரீ ஜகதம்பிகையே Sri Jagadambikaye	லதாங்கி Latangi	ரூபகம் Rupakam	பாபநாசம் சிவன் Papanasam Sivan
பட்டிவிடுவ Pattividuva	மஞ்சரி Manjari	ஆதி Adi	தியாகராஜா Tyagaraja
கத்தனு வாரிகி Kaddanavariki	தோடி Thodi	ஆதி Adi	தியாகராஜா Tyagaraja
இதரவகைகள் Miscellaneous			

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

SATURDAY 30.12.2017 சனிக்கிழமை 1.30 p.m. – 3.30 p.m.

R. Ashwath Narayanan	Vocal	R. அஸ்வத் நாராயணன்	பாட்டு
K.J. Dileep	Violin	K.J. திலீப்	வயலின்
S. Arvind	Mridangam	S. அரவிந்த்	மிருதங்கம்
Madipakkam Gopalakrishnan	Ghatam	மடிப்பாக்கம் கோபாலகிருஷ்ணன்	கடம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
வர்ணம் Varnam			
அபராம Aparama	பந்துவராளி Pantuvarali	ரூபகம் Rupakam	தியாகராஜா Tyagaraja
தியாகராஜ Tyagaraja	ஆனந்த பைரவி Ananda Bhairavi	ரூபகம் Rupakam	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
கண்டேன் Kanden	வசந்தா Vasantha	ஆதி Adi	அருணாசல கவிராயர் Arunachalakavi
தாஸரதி Dasarathi	தோடி Thodi	ஆதி Adi	தியாகராஜா Tyagaraja
கதலேவாடு Kadale Vadu	நாராயண கௌளை Narayana Gowlai	ஆதி Adi	தியாகராஜா Tyagaraja
ராகம், தாளம், பல்லவி Ragam, Tanam, Pallavi			
இதரவகைகள் Miscellaneous			

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

SATURDAY 30.12.2017 சனிக்கிழமை 4.00 p.m. – 6.30 p.m.

K. Gayatri	Vocal	K. காயத்ரி	பாட்டு
M. Rajeev	Violin	M. ராஜீவ்	வயலின்
Poongulam Subramaniam	Mridangam	பூங்குளம் சுப்ரமணியம்	மிருதங்கம்
H. Prasanna	Ghatam	H. ப்ரசன்னா	கடம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
வர்ணம் Varnam			
நின்னு ஜீசி Ninnujuchi	சௌராஷ்டிரம் Sourashtram	ஆதி Adi	பட்ணம் சுப்ரமணிய ஐயர் Patnam Subramanya Iyer
எந்த நின்னே Entha Ninne	முகாரி Mukhari	ரூபகம் Rupakam	தியாகராஜா Tyagaraja
ஆளாவதென்னாளோ Aala Vadennaalo	பரஸ் Paras		ஊத்துக்காடு வெங்கட சுப்பையர் Uthukkadu Venkata Subba Iyer
தக்ஷணாமூர்த்தே Dakshinamurthe	சங்கராபரணம் Sankarabharanam	மி. ஜம்ப M. Jampa	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
கோபாலன் Gopalan	பைரவி Bhairavi	க. சாபு K. Chapu	ஸுகுணா புருஷோத்தமன் Suguna Purushothaman
ராகம், தாளம், பல்லவி Ragam, Tanam, Pallavi	பூர்வி கல்யாணி Purvi Kalyani	மார்கதாளம் சட்டித புத்ரிகம் Marga Talam Shatpita Putrikam	
இதரவகைகள் Miscellaneous			

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

SATURDAY 30.12.2017 சனிக்கிழமை 6.45 p.m. – 9.15 p.m.

Abhishek Raghuram	Vocal	அபிஷேக் ரகுராமன்	பாட்டு
B.U. Ganesh Prasad	Violin	B.U. கணேஷ் ப்ரசாத்	வயலின்
Anantha R. Krishnan	Mridangam	ஆனந்த R. கிருஷ்ணன்	மிருதங்கம்
Vazhappally R. Krishnakumar	Ghatam	வாழப்பள்ளி R. கிருஷ்ணகுமார்	கடம்

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

SUNDAY 31.12.2017 ஞாயிற்றுக்கிழமை 9.00 a.m. – 11.30 a.m.

Suguna Varadachari	Vocal	சுகுணா வரதாசாரி	பாட்டு
M.S.N. Murthy	Violin	M.S.N. மூர்த்தி	வயலின்
Tanjavur K. Murugaboopathy	Mridangam	தஞ்சாவூர் K. முருகபூபதி	மிருதங்கம்
C.P. Vyasavittala	Kanjira	C.P. வியாசவிட்டலா	கஞ்சிரா

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
வர்ணம் Varnam			
நீலோத்பலாம் Nilothpalaam	கௌளை Gowlai	ரூபகம் Rupakam	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
நின்னுவினா Ninnuvina	கல்யாணி Kalyani	ஆதி Adi	சுப்பராய ஸாஸ்திரி Subbaraya Sastri
தில்லை Thillai	சுருட்டி Suruti	மி. சாபு M. Chapu	கோபால கிருஷ்ணபாரதி Gopalakrishna Barathi
அனுபம Anupama	அடாணா Atana	க. சாபு K. Chapu	தியாகராஜா Tyagaraja
கிரிபை Giripai	ஸஹானா Sahana	ஆதி Adi	தியாகராஜா Tyagaraja
ராகம், தானம், பல்லவி Ragam, Tanam, Pallavi	கீர்வாணி Kiravani	ஆதி Adi	
இதரவகைகள் Miscellaneous			

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

SUNDAY 31.12.2017 ஞாயிற்றுக்கிழமை 11.45 a.m. – 1.15 p.m.

Sujith S. Naik	Flute	ஸூஜித் S. நாயக்	புல்லாங்குழல்
Srividhya R.S. Iyer	Violin	ஸ்ரீவித்யா R.S. ஐயர்	வயலின்
R. Ramkumar	Mridangam	R. ராம்குமார்	மிருதங்கம்

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
வர்ணம் Varnam			
கனராஜேன Ganarajena	ஆரபி Arabhi	மி. சாபு M. Chapu	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
பஜனஸேய Bhajanaseya	தர்மவதீ Darmavathi	ரூபகம் Rupakam	மைசூர் வாசுதேவச்சார் Mysore Vasudevachar
புவினி Bhuvini	ஸ்ரீரஞ்ஜனி Sri Ranjani	ஆதி Adi	தியாகராஜா Tyagaraja
ஸ்ரீ ராஜ கோபால Sri Rajagopala	ஸாவேரி Saveri	ஆதி Adi	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
இதரவகைகள் Miscellaneous			

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

SUNDAY 31.12.2017 **ஞாயிற்றுக்கிழமை** 1.30 p.m. – 3.30 p.m.

Padma Sugavanam	Vocal	பத்மா சுகவனம்	பாட்டு
K.P. Nandini	Violin	K.P. நந்தினி	வயலின்
Peravalli Jayabhaskar	Mridangam	பெரவல்லி ஜெயபாஸ்கர்	மிருதங்கம்
Vellattanjoor Sreejith	Ghatam	வெல்லட்டான்சூர் ஸ்ரீஜித்	கடம்

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

SUNDAY 31.12.2017 ஞாயிற்றுக்கிழமை 4.00 p.m. – 6.30 p.m.

Gayathri Girish	Vocal	காயத்ரி கிரீஷ்	பாட்டு
Dr. M. Narmadha	Violin	Dr. M. நர்மதா	வயலின்
Melakkaveri K. Balaji	Mridangam	மேலக்காவேரி K. பாலாஜி	மிருதங்கம்
Trivandrum D. Rajagopal	Kanjira	திருவனந்தபுரம் D. ராஜகோபால்	கஞ்சிரா

பாட்டு Composition	ராகம் Ragam	தாளம் Talam	இயற்றியவர் Composer
வர்ணம் Varnam			
கருணா நிதியே Karunanidhiye	பௌளி Bowli	மி. சாபு M. Chapu	பாபநாசம் சிவன் Papanasam Sivan
லோகாவன Lokavana	பேகடா Begada	ஆதி Adi	தியாகராஜா Tyagaraja
கிருஷ்ணாந்த Krishnananda	கௌளிபந்து Gowli Pantu	மிஸ்ர ஏகம் Misra Ekam	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
தரலி போயே Tarali Boyye	தோடி Thodi	ஆதி Adi	மாத்ருபூத்யயா Mathrubhuthiah
சௌந்தரராஜம் Soundararajam	ப்ருந்தாவன சாரங்கா Brindavana Saranga	ரூபகம் Rupakam	முத்துஸ்வாமி தீக்ஷிதர் Muthuswami Dikshitar
மரிவேரே Marivere	மாளவி Malavi	ஆதி Adi	G.N. பாலசுப்ரமணியன் G.N. Balasubramanian
ராகம், தாளம், பல்லவி Ragam, Tanam, Pallavi	கல்யாணி Kalyani		
இதரவகைகள் Miscellaneous			

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

SUNDAY 31.12.2017 ஞாயிற்றுக்கிழமை 6.45 p.m. – 9.15 p.m.

Hindustani Concert
Jayateerth Mevundi
and Party

Vocal

ஹிந்துஸ்தானி இசை
ஜயதீர்த் மேவுஷ்டி
& குழுவினர்

பாட்டு

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

MONDAY 01.01.2018 திங்கட்கிழமை 9.15 a.m. – 11.45 a.m.

Dushyanth Sridhar

Anahita Apoorva

Pappu Gyandev

A.V. Manikandan

Harikatha

Vocal Support

Violin

Mridangam

துஷ்யந்த் ஸ்ரீதர்

அனாஹிதா ஆபூர்வா

பப்பு ஞானதேவ்

A.V. மணிகண்டன்

ஹரிகதா

இணை பாட்டு

வயலின்

மிருதாங்கம்

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

MONDAY 01.01.2018 திங்கட்கிழமை 3.45 p.m.– 4.45 p.m.

MANGALA ISAI

Natchiarkoil N.R.P. Ravichandran & Party Nadaswaram

மங்கள இசை

நாச்சியார்கோவில் N.R.P. ரவிசந்திரன் & குழுவினர் நாதஸ்வரம்

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium
MONDAY 01.01.2018 திங்கட்கிழமை 5.00 P.M.

SADAS

சதஸ்

THE MUSIC ACADEMY MADRAS, CONFERENCE 2017
at the T.T. Krishnamachari Auditorium

MONDAY 01.01.2018 திங்கட்கிழமை 7.00 p.m. – 9.15 p.m.

SPECIAL PROGRAMME
Senggottai Hari Bhagavathar & Party
Nama Sankirthanam

செங்கோட்டை ஹரி பாகவதர் & குழுவினர்
நாம சங்கீர்தனம்



THE MUSIC ACADEMY MADRAS

THANKS

- 🕯 *All sponsors and advertisers for their spontaneous response and support*
- 🕯 *All the Members, Artistes and well wishers for their co-operation and patronage*
- 🕯 *The Press, AIR and TV for their encouragement extended to us throughout the year*
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- 🕯 *All those who have helped us in various projects*

