"I dwell not in Vaikunta, nor in the hearts of Yogins, not in the Sun; (but) where my Bhaktas sing, there be I, Narada!"

Narada Bhakti Sutra
"I dwell not in Vaikunta, nor in the hearts of Yogins, not in the Sun; (but) where my Bhaktas sing, there be I, Narada!"

Narada Bhakti Sutra
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Dr. V V Srivatsa hereby declare that the particulars given are true to the best of my knowledge and belief.

**JOURNAL OF THE MUSIC ACADEMY MADRAS**

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EDITORIAL BOARD CONVENOR'S NOTE ON 79TH ANNUAL CONFERENCE 2005

Musical Instruments play a vital role in carnatic music as accompaniments and solo performances. It is well known that violin is adopted from the west. Veena, Flute and Mridangam are our ancient instruments. This conference found a place for the ancient instruments as well as those adopted from the west.

The 79th Annual Conference was presided over by Shri M. Chandrasekaran, a noted violinist. The focus was on musical instruments and their place in carnatic music.

Experts presented papers and lecture demonstrations on musical instruments and the technical aspects of playing the instruments by experts through their musical instruments.

This journal contains informative articles, which, we hope the readers would find interesting.
The 79th Annual Conference and Concerts 2005 were held between 17th December 2005 and 1st January 2006. Dr. J Jayalalithaa, the Hon'ble Chief Minister of Tamil Nadu had kindly consented to inaugurate the conference but she was unable to do so due to some sudden and unforeseen developments. She sent a letter to the President of the Music Academy Sri N Murali, thanking him for inviting her. She expressed her regrets for her inability to attend and inaugurate the function owing to unavoidable reasons. She commended the work done by The Music Academy and hoped that she would be able to do the honours at a future date. The President Sri N Murali welcomed the guests and after reading out the letter received from the Chief Minister, delivered his welcome address.

Vidwan M. Chandrasekharan, other awardees of this year, Sangita Kalanidhis, Vidwans and Vidushis, members of the Music Academy, distinguished invitees, ladies and gentlemen,

On behalf of the Executive Committee and members of the Academy, I have great pleasure in extending a hearty welcome to everyone of you to this Inauguration of the 79th Annual Conference and Concerts.

We are indeed deeply grateful to the Hon'ble Chief Minister for having spontaneously and graciously agreeing to inaugurate this annual event. However, due to circumstances beyond her control necessitated by the unprecedented flood situation in the city, and to be able to involve herself fully in managing the crisis, she could not come for this Inaugural ceremony. She has written a letter to me explaining the situation and I shall read the letter.

The Chief Minister is no stranger to this Academy, and has inaugurated its Annual Conference in December 1991. Dr. Jayalalithaa hails from a family of artistes and grew up in an atmosphere filled with music, dance and drama. After making her mark as one of the top ranking stars in the film world entered politics and the rest is history. She has emerged as a charismatic, dynamic and outstanding political leader and a seasoned administrator.

Tamil Nadu has been devastated by severe and unprecedented natural calamities during the last twelve months starting with the catastrophic tsunami in December 2004. In the last few weeks, it has been reeling under the assault of successive systems of the northeast monsoon that has caused havoc to the State's infrastructure and flooded thousands of people out of their homes. She has splendidly led the relief efforts and all objective observers have recognized that her Government's response to these extreme circumstances has been commendable indeed. In this humanitarian effort, the government requires the help and munificence of large sections of civil society and corporate organizations, which I hope will be forthcoming in a generous measure.

The Music Academy is an institution steeped in history and tradition and it is the sacred duty of those of us charged with the responsibility of running its affairs to preserve and strengthen its tradition and core values of classicism and artistic excellence.
From its origins in devotional melodies, carnatic music has evolved into a modern-day performing art, going through a process of a creative interplay of tradition and modernity. A great classical tradition such as Carnatic music needs to constantly innovate and modernize - in keeping with new creative ideas, technical and technological development, changing audience tastes and so forth. But its purity has to be maintained.

The Music Academy is a priceless cultural treasure that needs to be preserved carefully and strengthened. Its pre-eminence has been possible through the vision, high ideals and selfless efforts of outstanding persons in public life. It has had a line of eminent persons as Presidents in the nearly eight decades of its existence. I am honoured and privileged to have been elected its 7th President. I stand before you with all humility and reiterate my resolve as well as that of our entire team to do our utmost to live up to your expectations and run the affairs of this institution in a manner worthy of your trust. We greatly value your suggestions and ideas which will help us serve this Academy and the cause of classical arts better.

On this occasion I must salute the immense contribution made to this Academy by my predecessor the late Shri T.T. Vasu. He was the modernizer of the Academy, working tirelessly for it and making it his second home or should I say his home, for almost two decades. The Music Academy gratefully appreciates his services.

A couple of days ago, the Birth Centenary Celebration of late Shri K.R. Sundaram Iyer, was observed. He was one of the stalwarts and a past President of The Music Academy. On behalf of the Executive Committee and members of the Academy, I express our grateful appreciation for the services rendered to the Academy by Shri Sundaram Iyer.

Chennai in Margazhi is suffused with the strains of music and the rhythm of dance in what has emerged as one of the largest and oldest musical festivals in the world. It attracts music lovers and aficionados not only from our great city but from other parts of our country and from other countries as well. It is a unique cultural heritage which lends a special character to our city and which needs to be cherished and fostered by all concerned. A holistic approach will result in the greater realization of the season's economic and tourism potential as well.

At The Music Academy we traditionally offer our thanks and appreciation and honour those who have worked to preserve and enrich this tradition. This year we have selected a renowned violinist for presiding over the conference and receiving the title of Sangita Kalanidhi, two eminent music teachers for the Sangita Kala Acharya title, a Bharata Natyam guru and a Chitra Veena exponent for the T.T.K. Award and a composer from Andhra Pradesh for the Vaggeyakara award.

Vidwan M. Chandrasekharan, the President of this year's conference and the 'Sangita Kala Kalanidhi' elect, had his initial training in violin from his mother, Ms. Charubala Mohan and later honed his skill with several other stalwarts. Overcoming his challenge by sheer will power, Chandrasekharan soon blossomed into a top-ranking performer, displaying equal dexterity as an accompanist and as a solo artiste. Endowed with a prodigious memory, Chandrasekharan is also the composer of several varnams and kirtans. The proceedings of the conference will greatly benefit by his experience and advice.

In the Music Academy's journal of 1931, Dr. Sarvapalli Radhakrishnan wrote, and I quote: "Music is ingrained in our very religion. We make our very gods sing. We have no Saraswathi without her Veena, no Krishna without his Venu and no Siva without his Drum. But we have never heard of a Violin in our ancient lore. It appears to have been imported. Yet it ranks among the other celebrated instruments of our music."

We talk now of world music and global influences. But Vadivelu a member of the famous Tanjore Quartet, had adopted the Violin for Carnatic Music in the early 19th century and laid the foundation for our vidwans to follow. Legends of the violin like Govindaswamy Pillai and Tirukkodikkaval Krishna Iyer whom we have not heard, continue to be mentioned by musicologists and historians. Fortunately, the great violinists of the 20th century can be heard in recordings of the All India Radio and commercial houses. The full realization of the significant contribution of Violinists to our music is evident in the fact that Vidwan M. Chandrasekharan is the tenth Violin Vidwan to receive the highest honour of the Music Academy.

Vidwan B.V. Raman a recipient of Sangita Kala Acharya Award and his (late) brother B.V. Lakshman were groomed by the legendary Tiger Varadachari. They performed together for more than five decades. Vidwan Raman is a dedicated teacher and is a guardian of the best traditions in Carnatic music.

Vidushi Sitalakshmi Venkatesan from Bangalore, the other recipient of the Kala Acharya Award, had her training under veteran gurus Tanjore Sankara Iyer and Semmangudi Srinivasa Iyer. She has trained a host of disciples, many of whom are front ranking performers of today.

Chitraveena Ravikiran a recipient of the TTK Award is the grandson of the renowned Gottu Vadhyam Narayana Iyengar of Mysore. Commencing his career as a child prodigy, Ravikiran soon distinguished himself as a unique exponent of the rare instrument, Chitra Veena and has been hailed as a phenomenon.

Bharata Natyam Guru M. Gopalakrishnan the other recipient of the TTK Award is a doyen of the famous Pandanallur school which produced the legendary
Minakshisundaram Pillai, his grand-father. He is an able teacher and a fine vocalist who gives vocal support to recitals conducted by him and has taught innumerable students.

The Vaggeyakara award this year goes to Nallan Chakravartula Krishnamacharyulu of Andhra Pradesh. He had his musical training from the veteran Parupalli Ramakrishnayya Pantulu of Vijayawada. A talented violinist, a scholar in Sanskrit and Telugu, he has many compositions to his credit in addition to performing harikathas.

Around this time last year we lost one of the greatest musicians of our times, a genius of song and the incomparable queen of melody - Sangita Kalanidhi M.S. Subbulakshmi. The Music Academy’s Annual Conference and Concerts last year were fittingly dedicated to her memory. I am happy to inform you that an annual award of Rs. 1 lakh in her memory titled “Sangita Kalanidhi M.S.Subbulakshmi Award” has been instituted by THE HINDU to be given to the Sangita Kalanidhi elect at The Music Academy in the inaugural function. The ‘Sangita Kalanidhi’ title given at The Music Academy is the highest honour of classical music and performing arts and is the most coveted and prestigious award. It is in essence a Life Time Achievement Award. The first “Sangita Kalanidhi M.S. Subbulakshmi Award” to Vidwan M. Chandrasekharan, will be given away shortly.

We are presenting in this year’s programme 70 performances of music and dance which include most of our stalwarts as well as young and promising artistes who deserve exposure.

As the President of this year’s conference is a well-known instrumentalist, the emphasis in this year’s morning academic sessions will be on instrumental performance and techniques. Eminent maestros are slated to give demonstrations. Importance has been accorded to auxiliary percussion instruments too. One Harikatha performance is also scheduled to be presented in the morning sessions.

Among the highlights of the season is the special Memorial concert for the victims of the tsunami on December 26, 2005, by the Bavarian State Orchestra conducted by the maestro Zubin Mehta.

Our Sadas on January 1, 2006, will be presided over by Dr. N. Mahalingam, Industrialist, philanthropist and patron of the arts.

I wish everyone an enjoyable and interesting season. Thank you very much.
geared up to go into action on multiple fronts, undertaking rescue and providing relief.

I am aware that The Music Academy has made all arrangements for the inauguration of the Annual Conference and Concerts today. However, due to the continued problematic circumstances, when lakhs of our people are still grappling with hardship in the process of rebuilding their lives, in the aftermath of the five spells of heavy rainfall and floods, now compounded by yet another threat, I am compelled, albeit with regret, to deny myself the opportunity of being amidst a galaxy of artistes, musicologists and rasikas. I shall most certainly be with you next year on the same occasion at the inaugural of the 80th Annual Conference and Concerts.

With kind regards,

Yours sincerely,

J. Jayalalithaa

To

Thru N. Murall,
President,
The Music Academy,
T.T.K. Road,
Chennai – 600 014.
Photographs and Citations of the following as appearing in the SOUVENIR 2005

Sangita Kalanidhi
M Chandrasekaran

Sangita Kala Acharya
B V Raman

Sangita Kala Acharya
Seethalakshmi Venkatesan

Vidvan Nallan Chakravartula
Krishnamacharyulu Vaggeyakara

Vidvan N. Ravikiran

Guru Pandanallur
Gopalakrishnan

Meeting of the Advisory Committee

18th December 2005

The morning sessions of lecture demonstrations in the Music Academy this year were centered around instruments. Rather apt considering that this year’s Sangeeta Kalanidhi M. Chandrasekharan is an instrumentalist.

Thiruppugazh hymns were rendered by Thiruppugazh Anbar.

The first lecture demonstration was on “Siva’s Southern Sojourn” by Rupa Gopal.

19th December 2005

Kanthimati Santhanam & party rendered Navavama compositions of Uttukkadu Venkata Subba kavi.

V.P. Dhananjayan, assisted by wife Shantha, presented a well-documented lecture demonstration on “Abhinaya in Bharatanatyam”. He gave an introduction to the four abhinayas and their components from the Natya Shastra, and Abhinaya Darpana.

Dhananjayan said: “Abhinaya requires a judicious combination of nrutta, nritya and natya. Without abhinaya, mere rhythmic movements tend to be superficial acrobatics.” He stressed on uthamanga abhinaya, which involves intricate movements of the eyebrows, pupils, cheeks, lips, forehead and nose. Quoting Bharata’s “Natya Shastra” he said there was no abhinaya without the movement of the hasthas. The prerequisites for a good abhinaya were knowledge of Carnatic music and ragabhava to understand and interpret the song. He stressed that the features of uthamanga abhinaya were predominantly found in the Kudiyattam and Kathakali forms and were scarce in Bharatanatyam.

Dhananjayan then demonstrated a few basic movements and postures, followed by a padam “Enna Thavam Seithanai Yasoda.” He showed how the mudra siddhi – pure and perfect mudras – enhances the quality of a performance. This was followed by a demonstration of the padam, “Thamarasaksha,” by Shantha Dhananjayan. The differences between postures depicting different characters were clearly demonstrated in the padam “Naan Varugalama Aiyya” from Nandanar Charitram. The Dhananjayans together presented the ashtapadis, “Yaahi Madhava” and “Priye Chaarusheele,” a perfect example of abhinaya from both the male and female point of view.
In the entire lecture demonstration, the quality and knowledge of the artiste were transparent. Dhananjayan appealed to the audience not to call Bharatanatyam just dance. He requested the rasikas to call it a Bharatanatyam performance rather than ‘dance performance.’ The soul stirring music of Sashidar and Preethi Mahesh accompanied by Ramesh on the mridangam and Kalaiarasans on the violin added to the presentation.

20th December 2005

Naadaananda Sangita Vidyalaya teachers and students presented compositions of Andavan Pitchai.

There were two lecture demonstrations on veena styles - Thanjavur and Karaikkudi.

The first lecture demonstration was by Sangita Kalacharya, veteran Vidushi octogenarian Kalpagam Swaminathan.

She gave brief definitions of some of the 10 types of gamakas, dasavidha gamakas, and demonstrated them with examples. She presented the kampita with an example in Sankarabharanam and followed it up by ahata and pratyahata gamaka with a demonstration in Sudha Tarangini composition of Muthuswami Dikshitar. She employed chatusruti dhairam instead of suddha dhairam.

However, the authentic version, as we find in Sampradaya Pradarshini, gives only the suddha dhairam. Vali gamakam was demonstrated with “Kamalambikayastava Bhaktoham,” the Punnagavaraali composition of Dikshitar. Nokku gamakam was explained with the help of Ahiri and Atana compositions of Tyagaraja.

Kalpagam then showed how the upward and downward sliding or jaaru is employed in the Thanjavur style. She chose for the demonstration Hamirkalyani, Gamakakriya and “Dharma Samvardhini” compositions of Subbaraya Sastry and Dikshitar.

The lecture demonstration was scientific, systematic and focused on the topic. The highlight however was Kalpagam Swaminathan singing simultaneously, showing the now forgotten tradition of instrui... anility to sing while they play.

The second lecture demonstration of the day was by Karaikkudi Subramaniam. Dr. V.V. Srivatsa summed it up all in his introduction, when he gave the three distinct components of the style. In the Karaikkudi style, importance is given to literature, and it is known for robust plucking of strings as against the soft plucking of the Mysore style, he said. Some players used the veena vertically at times, some in both vertical and horizontal postures.

They had incorporated chitta swarams in some of the compositions to add lustre. Karaikkudi Subramaniam, scholar of great repute and indomitable conviction, then made his presentation initially explaining about the Karaikkudi Brothers, Subbrama Iyer and Sambasiva Iyer, from whom the style got its place and name. He showed some photographs of the many generations of veena players in the Karaikkudi style. Subramaniam narrated how he had learnt as a child the intricacies of the veena style from his grand uncle Sambasiva Iyer.

He later presented demonstrations showing from the basics to the most intricate complexities in the Karaikkudi style. He demonstrated chittaswarams in Dhanyasi, Vasanta, and Sahana. His ghanaraga tanam was received with great applause. He appealed to the Academy to revive the glory of veena and give it the place it deserved.

21st December 2005

Sangita Alayam group rendered songs on Rama.

R. Venkataraman, a popular Vainika from Kerala, presented a lecture demonstration on the Travancore style of veena. Venkataraman introduced the topic with a classification of various veena styles prevalent in Carnatic music. He listed four styles — Thanjavur, Travancore, Mysore and Andhra.

He presented a Kalyani Swarajathi followed by another in Kambhoji. They were composed by Palaghat Parameshwara Baghavat. He mentioned a pancharaga swarajathi as a very special item depicting Travancore style, in Kalyani, Begada, Surati, Atana and Todi.

He demonstrated the swarajathi where vakra prayogas are seen in both Kalyani and Todi. Then he went on to demonstrate some fingering techniques of his guru K.S. Narayanaswamy.

He claimed that the Tana tradition was strong in Kerala music and has influenced the Mysore veena tradition. He then demonstrated a tanam in Ghana ragas.

In all, there were four lecture-demonstrations pertaining to veena styles. The last one was by Vidya Shankar on the veena vadana, playing techniques of the veena.

The scope of the paper was very wide and time was short. But Vidya Shankar’s lecture demonstration reflected her erudite scholarship and teaching experience.
She demonstrated the importance of gradual technique in teaching and learning the veena, from simple to complex.

She emphasised the importance of fingering techniques while teaching the basics. She concluded her lecture-demonstration with the geetham in Sriragam.

22nd December 2005

Compositions on Krishna of various composers were presented by Kama Ranjani group.

M.S. Anantharaman presented a lecture-demonstration on Parur style of violin.

Anantharaman divided his lecture-demonstration into two. In the first, he presented exercises on the violin beginning with the Sarali notes. He followed it up with a demonstration of Janta. Then he played a Saveri varnam. He explained how his father, Parur Sundaram, conceived the technique of playing on one string. He demonstrated the Mohana varnam, delineating the intricacies.

In the second part of the demonstration, he dealt with some compositions, which are meant to be a part of learning process. Anantharaman explained how his father's knowledge of Hindustani music helped him widen the repertoire. He then demonstrated the bowing techniques of Dwaram Venkataswamy Naidu and Mysore Chowdaiah. He played an extremely melodious bit of Western music and concluded the lec-dem with Papanasanam Sivan’s “Karpagam” in Madhyamavati.

He was assisted ably by his son, M.A. Krishnaswamy, on the violin and K.R. Ganesh accompanied them on the mridangam. The lecture demonstration will be remembered for its lucidity and adherence to tradition.

23rd December 2005

Annamacharya songs were presented by a group of singers belonging to Madhura Dhwani.

This year, both the stringed and percussion instruments were taken up for lecture-demonstrations. The first of the percussion instrument lectures was presented by Umayalpuram K. Sivaraman. It was about “The unique percussion language of kanjira, morsing and konnakkol,” and the participants were Sundar Kumar (kanjira), Srirangam Kannan (morsing) and Tiruchi Tayumanavar (konnakkol).

Sivaraman took up each one and explained their origin and evolution.
Chandrasekaran first presented the padam ‘Telisenuraa nee theragella’ in Saveri. He followed it up with another padam of Kshetrayya in Sahana ‘Moratopu cheyaka’. Bharati explained the connotation of the padams and demonstrated abhinaya as they were sung. The padam ‘Moratopu cheyaka’, depicting a virahotkanthita, a heroine suffering pangs of separation, was sung in very slow tempo that it was difficult to decipher the syntax. Sri Chandrasekaran then presented a javali ‘Nee maata lemaayenuraa’ of Pattabhiramaiyya in Poovikalyani. Pattabhiramaiyya lived in a village near Kumbakonam and employed the mudra ‘Taalavanesa’, after Siva the presiding deity of that village. In fact he himself translated the javali into English ‘what has become of thy promise’.

The Tamil padam of Mutthutandavar, ‘Teruvil varrano’ in Khamas was presented very gracefully as Bharati demonstrated abhinaya. The lecture demonstration was concluded with the javali in Kapi of Dharmapuri Subrayar, ‘Parulanna maata nammavaddu’ Sri Chandrasekaran’s facility both in vocal and on violin received applause.

25th December 2005

Some rare compositions of Gopalakrishna Bharathi were presented by Champakapriya Group.

Sangeeta Kalanidhi Sri TN Krishnan presented a lecture demonstration on violin bani. The veteran musician with close to seven decades of experience in the field approached the subject with a touch of nostalgia of the great musicians of yester years. He divided the lecture into three parts dealing with basic techniques, violin as an accompanying instrument and in solo performance. A teacher should adapt the style that suits the talent of the student and it cannot be uniform to everybody. He became a disciple of the doyen of Karnatic music Sri Semmangudi Sreenivasa Iyer in 1940-41. He said that one should have proper guru to shine and even behavior with guru in itself was a lesson. He described how one should take care of the instrument and the proper position of holding the violin and sitting posture. He demonstrated a full bowing technique.

One can become a good solo artist only after accompanying many musicians of different styles and statures. The experience that one gains as an accompanist lays foundations to be a good soloist. He said one should understand and adhere to accompanying dharma. He listed a number of artists of yester years for whom he played violin. The role of a violin as an accompanying instrument is to supplement and complement vocalist, it should be following the main artist like a shadow.

27th December 2005

Compositions of Walajapet Venkataramana Bhagavatar was presented by singers belonging to Anandabhairavi Group.

Sri Rangasami Parthasarathy’s lecture demonstration was on ‘The importance of Raga Mayamalavagowla.’

28th December 2005

Sunaadam Group of singers presented songs on Saraswathi.

Three Sangeeta Kalanidhis came together to present a lecture demonstration on “Mridangam And Its High Voltage Art” led by Umayalpuram K. Sivaraman.

The participants were T.K. Govinda Rao, R. Vedavalli and P. Vasantha Kumar.

Sivaraman stressed that place of mridangam as an accompaniment instrument was supreme in the percussion world.

T.K. Govinda Rao, who said that Carnatic music was composition-oriented. He quoted from the compositions of Tyagaraja, about the place of sangati and the importance of practice for musicians. He said that there were two varieties of mridangam players — those who play for the tala and those who play for song.

Vedavalli emphasised the role of mridangists as a source of inspiration to the vocalist. The mridangist should highlight the nuances in different tempos, she said.

Listing the dos and donts for the mridangist, she quoted Rajamanikkam Pillai who said that the mridangist should follow the vocalist like a faithful wife.

T.K. Govinda Rao dwelt on how a mridangist should play to different voices without exposing the defects of a vocalist. With Vedavalli singing the Viriboni
Varnam, Govinda Rao demonstrated various compositions to show different kinds of Adi talam. He demonstrated the madhyadi variety of adi tala by singing Tyagaraja’s ‘Enduku Pedala’ Vedavalli presented ‘Akshyaa Linga Vibho’ of Dikshitar and presented a speedy composition, ‘Nenarunchinanu’ Vasanta Kumar played “Darini Telusukonti” on the veena, while Sivaraman emphasised playing for sangatis. For neraval demonstration, Govinda Rao took up “Sailaraja Tunaya” following it up with a kavadi cindu. The entire lecture demonstration revolved round the basics of mridangam playing techniques for various compositions of Carnatic music.

Sivaraman supplemented his lecture demonstration with another on the final day dealing with the etymology of the word mridangam mrit +angam — made of clay, actually from the banks of the Ganga.

29th December 2005

Mrs. Kausalya Shivakumar and party presented songs on Shiva.

Lalgudi Jayaraman traced his tradition to Tyagaraja Swamy, whose disciple was his great grand father Sri Lalgudi Ramayya. Jayaraman said that he was inspired by Bismillah Khan and Rajaratnam Pillai. He acknowledged the influence of many stalwarts for whom he played as an accompanist like Ariyakkudi, Musiri, Chembai, GNB, Semmangudi, MDR and so on.

The Lalgudi bani basically gives importance to literature and the lyric but it encompasses the entire gamut of music, the veteran observed. Even a brief touch of the bow some times demonstrates it and any raga can be identified by the very first phrase, he said. Saveri, Kalyani, Amruta Vahini and Subha Panthuvarali were demonstrated from tape.

Splitting of words without sacrificing the raga bhava, fillers between pallavi and anupallavi or anupallavi and charanam were demonstrated through the songs, “Paranmukhamemi” and “Amba Nee” of Papanasam Sivan.

Krishnan, who read the paper for Lalgudi said, one should be able to take notations from what was played on the violin and be able to sing it.

Taken up for demonstration was the chittaswaram played by Lalgudi and his sister in a 1965 concert at the Music Academy in Balahamsa.

This was followed by Durgadevi in Navarasakanada of Muthaiyah Bhagavat. Swara is played where the importance is melody and not mathematics, it was pointed out. As a Vaggeyakara also, Lalgudi adhered to these principles and listed some of the compositions in Valaja, Mohana, Pahadi, Vasanti, etc., in support.

As an accompanying instrument violin should follow the vocalist and showed an example of Madurai Mani Iyer’s neraval. Lalgudi Vijayalakshmi and Krishnan offered excellent support with Ramesh accompanying commendably on the mridangam.

30th December 2005

Tiruvembavai was presented by Bhaktikusuma manjari.

Radhakalyanam Harikatha was presented by Kalaimamani Smt. Girija Ramaswamy & party.

31st December 2005

Shri Ganapati Sachidananda Swami Bhajana Mandali from Velachery presented the morning devotional compositions.

Pandanallur Gopala Krishnan made a presentation.

Sadas

1st January 2006

Dr. N. Mahalingam, Industrialist and philanthropist presided over the sadas.

Compositions of Trinity were presented by the teachers and students of the Academy’s Teachers’ College of Music.

The advisory Committee members were on stage and the Open House discussed the various lecture demonstrations presented and offered their observations. Sri M. Chandrasekharan thanked those who presented the lecture demonstrations and observed that all of them were scholarly.
Welcome Address
Mr. N. Murali, President, The Music Academy Madras
Sadas 1st January 2006

Dr. N. Mahalingam, Vidwan M. Chandrasekharan, other awardees of this year, Sangita Kalanidhi, Vidwans and Vidushis, members of the Music Academy and other rasikas, ladies and gentlemen,

It gives me immense pleasure to welcome everyone of you to this Sadas, our annual convocation and wish you a very happy and prosperous New Year.

It is indeed our honour and pleasure to have Dr. N. Mahalingam preside over the Sadas this evening. Dr. Mahalingam, a longstanding member and friend of the Music Academy, is an eminent industrialist, educationist, technologist, planner and a philanthropist. He is a scholar and an author and editor of a number of books and an ardent devotee of Saint Ramalinga Vallalar. I thank Dr. Mahalingam for agreeing to preside over this Sadas and extend a special welcome to him.

Today, the curtain comes down on our 79th Annual Conference and Concerts, after a 16-day festival, with a rich and variegated fare of vocal and instrumental concerts, dance recitals and lecture demonstrations, including a unique, unforgettable concert by the maestro Zubin Mehta and the Bavarian State Orchestra on December 26, 2005.

I offer my salutations to this year’s Sangita Kalanidhi Awardee Vidwan M. Chandrasekharan. You may recall that Vidwan Chandrasekharan also got the newly instituted award of Rs.1-lakh by THE HINDU in the name of ‘Sangita Kalanidhi M.S. Subbulakshmi’ on the inaugural day. I offer my felicitations to the other major award winners ‘Sangita Kala Acharya’ awardees Vidwan B.V. Raman and Vidushi Seethalakshmi Venkatesan, awardees of the ‘ITK Award’ Vidwan N. Ravi Kiran and Bharatanatyam Guru Pandanallur Gopalakrishnan and Vidwan N. Ch. Krishnamacharyulu who is receiving the ‘Vaggeyakara Award’. I also offer my congratulations to the other artistes who would be receiving awards later this evening.

During the season, there were about 70 concerts featuring close to three hundred artistes.

The Morning Academic Sessions were focussed on instrumental styles and techniques, with emphasis on string and percussion instruments. A galaxy of musicians demonstrated their prowess. Audience receptivity and participation were of a high order and the venue was overflowing on many days. There was substantial increase in attendance by members of the Advisory Committee, which was very heartening indeed.

Ladies and Gentlemen, it was indeed most heart warming for us, the New Executive Committee members, to see such a big resurgence in attendance, interest and enthusiasm in the Academy’s festival this year. Members and rasikas turned up in unprecedentedly large numbers and this has certainly encouraged and motivated all of us running the affairs of the academy. Our entire team has tried its utmost to put together this year’s offering, hopefully, to your satisfaction. In the limited time available to us, we have tried our best to offer you a varied and good quality programme, trying to take special care of your needs, comfort, convenience and above all your thirst for classical arts. Special mention must be made here of the high quality sound system supplied and operated for the season, by Picture Productions, which has come in for allround praise from artistes and listeners alike.

If the season has been a resounding success, I would ascribe it to the dedication and teamwork displayed by our entire committee, the help and tireless work of our volunteers and the spontaneous and generous co-operation and support from all the artistes, who always give of their best at the hallowed stage of this great institution and of course, to you, our esteemed audience, for your large, motivating presence and support. An annual event like this would not be possible without the support of the sponsors and advertisers whom I thank wholeheartedly for their generosity. I must express our appreciation to our members and rasikas for their overwhelming support and to all the artistes for their co-operation and splendid performance on stage. Finally, all my colleagues on the Executive Committee and our small but dedicated staff deserve all my thanks for their total involvement and for sparing no efforts for the success of this annual festival.

Based on the feedback we received during the season and on our own observations and learnings, we will strive to make even further improvements for the next season and beyond, so that we can serve you and the cause of classical arts much better.

Thank you very much.
The Karaikudi Style

Karaikudi Dr. K.S. Subramanian

The topic given to me was “Karaikudi Bhani”. “Bhani” from “bhanihi” in Sanskrit which is from the root word “bhan” meaning “sound”. “Bhanihi” also has another meaning, “weaving”. Literally it is “weaving with sound”. But when one talks about style, a “bhani” in Carnatic, first and foremost is that one recognizes the total personality of the performer speaking through the music performed. The personality encompasses the way in which the performer has lived, the number of years staying with the master, the values held, the music listened to, the aesthetics developed, the right and wrong integrated unto oneself due to lineage or as disciples of the master, and finally the individual limitations and strength. “Bhani” is generally translated as “style” in English. With this equation, we need to distinguish style from stylization. For example in Indian films there are two categories of actors. The stylized actor whose idiosyncratic gestures, movements and the preferential roles in the film make him unique and distinguishable from the rest of the actors. He belongs to the first category. He stands out. In the second category, the actor acts the roles of characters in accordance with the characterization in the story. Here the actor’s self is subordinated to the characters and the story. This is quite simple to understand because sometimes when you talk about style, we have a lot of associations. I just want to point out just this, it’s style that is different, but it is difficult to describe a musical style precisely in the above manner. Describing a musical style of a parampara going back to several generations in the contemporary context becomes even more difficult, especially in an oral tradition such as Indian music. The Karaikudi style of veena playing started from Karaikudi veena brothers, Subbarama Iyer, Sambasiva Iyer’s son’s generation veena players in their family. No recordings are available of the music of Subbarama Iyer. Recently, a recording of Karaikudi Sambasiva Iyer has been made available from a private collector. But the recording is a duet or trio playing started from Karaikudi veena brothers, Subbarama Iyer, Sambasiva Iyer’s son’s generation veena players in their family. No recordings are available of the music of Subbarama Iyer. Recently, a recording of Karaikudi Sambasiva Iyer has been made available from a private collector. But the recording is a duet or trio performing by the two prime disciples of Karaikudi Sambasiva Iyer, my sister Rajeswari Padmanabhan and Smt Ranganayaki Rajagopalan accompanying him.

Basic position in performance

The player sits cross-legged, placing the kudukai on his left thigh while holding the kudam by gently pressing the right thigh against it. This posture facilitates sliding. The vertical position of holding the veena which is practised by eminent artistes like Venkataramanadas of Andhra Pradesh and the elder Karaikudi brothers Subbarama Iyer in Tamil Nadu, is seldom used nowadays.

Performing technique of Karaikudi style

Wire plectra are always used. Previously, a silver plectrum was used for the little finger also. Now it is seldom used. The index and middle fingers alternate in plucking downward past the string in a perpendicular motion like this. The plectrum brings a different quality. I will show you the plectra. This is a silver plectra, specially made, and the plucking part is the string itself. So the string, which is strung into this, plucks. Whereas the normal plectra you have, it’s very thick, this is a different quality.

The initial exercises emphasize the aspect of the alternation of the fingers, aiming at a balance and evenness for the two fingers, reducing the strain on the fingers. The use of the index finger alone most of the time brings lot of stress and overuse of the finger. When a melodic phrase involves a held note, the choice of the finger becomes automatic. For example, M G S, N D it should be alternated. Initial exercises should be only with alternation. So naturally after some time, when you begin to perform, automatically the fingers are adjusted. Initial exercises insisted that the plucking should alternate.

This is what’s called “tadaimetu”, it is described in literature on the finger plucking. The name “tada”, an obstacle suggests the loss of evenness. That is leaving, leaving is called as “tada” Not necessarily in terms of plucking quality as much as in terms of the phrase structure, but it could be both.

The second point in correct style, it is stressed that the plucks should not be loose. Pattumetu is taught at the beginning for the clarity of independent tones. Pattumetu is stopping, it is technique. When you drive a car, you should first know how to brake. So here you have to really stop at the right time. It is stressed that the plucks should be not loose, pattumetu is used. But I will tell you I have to add a little more on this metu.

When the strong beats of the tala and the syllables, whether of the svara or sahitya is synchronized, then the gotumetu is used. Gotumetu is an index of the middle fingers plucking in opposite directions to bring a synchronized stress. This is like a seesaw. It goes down and this goes up. For example, if it is Adi tala, the counts 1, 5, 7 receive gotumetu. It should become automatic. So when you have a sahitya syllable you need to have the gotumetu together, otherwise the little finger has to pluck, go upward, to indicate the tala angas. That’s a must. Whatever tala it is, it needs to be shown that poses you are better and you actually win over something inside you.
When there is no syllabic synchronization with the strong beats of the tala, the little finger alone plays the side strings, marking the tala angas. In the context of playing a composition or improvisation in the framework of a tala, the function of the little finger is to keep the tala angas without fail. This is only refer to as playing talam. Talam means to play, put the proper angas. This is mandatory in the Karaikudi school. The other function of the little finger is to pluck the downward individually, for a pleasing effect or sometimes as adumbration of the inner realization of the pulses. For example, there is just one string is plucked, appropriate string. I call this inner adumbration, that is, it's almost like the sitar, it’s breathing, it's actually a breathing. That’s a punctuation, kind of punctuation. So that’s the kind of punctuation always used in Karaikudi style, most of the time.

And in those times, I want to also point out, the artiste never had tambur with him, just veenas, two veenas. And he had the strong side string intact. And why this technique was there, probably it's also to give the sound, the tambur sound at the backdrop.

The fourth aspect is the function of the little finger is also apparent during tanam playing. Here the little fingers strike the side strings upward, alternating with either the index or middle finger. In tanam playing, the finger plucks follow the pattern of the syllables used while singing. The words ananta are combined in different ways in singing. Also some meaningless syllables like ram ta, tom ta, etc. are used, but the generally conform to the following pattern.

The little finger always functions independently, strumming the side strings in an upward movement as one would notice if the syllable is extended more than one unit of time as in ananta, the tala strings are strummed a pulse before the next syllable. To my knowledge, there is no technical name used for this independent function of the little finger plucks playing. In tanam playing, on the pachama in the mandram string, the ring finger plucks the sarani upward; just the same way the little finger is used while playing tanam on the sarani string. There is no name mentioned for this special technique in the available musicological literature. I will just show you how it is done in the tanam. All this on the first string. When I go to the second string, sarani is plucked upwards by the ring finger. That is very seldom used nowadays and there is no name for this in the texts. Sometimes the index or the middle finger plucks the individual main string for pleasing effects, as in the case of the side strings. They symbolize the ever flowing pulse felt deeper within. Sometimes also the main strings are used as an adumbration. Sometimes not only the side strings but also occasionally, the index or the middle finger strums all the four playing strings or the first two or three of the four main strings for effect.

The index and the middle fingers are held together in the ascent while separating technique is used for descent, especially when the svaras are contiguous in a scale. The fingers will be able to locate the tones. Even without seeing you can play. So he has developed a technique which is for notes which are contiguous.

Left finger stopping is used appropriately for distinct sound. This is a very important thing. And the stop quality really brings a kind of a distinctness in playing the phrases. And in the Karaikudi style you will find phrase structures beautiful.

These are basically the techniques of left and right. Now, the gamaka aspect, without telling you whether it is one gamaka or other, there are few things which are available. Now, in order to go from one tone to another, distinct two notes are available by the right way of plucking and right way of using the left finger. Now, connection these tones, two tones, just a slide from one note to another. By sliding from one note to another, there is no middle tone heard here because you are passing from one fret to another fret. There is no in-between tone available. So this is by sliding from one fret to another. Whereas pulling from one note to another, that brings a depth and that is where the kampita gamakam or the different gamakas can come. You can even pull more than two frets. Balachandar did, quite a lot, to accomplish what he wanted to play, what he sang. There is a restraint about how much you should pull, pulling from one fret to another, sliding, and then dropping, they call it dropping technique, which is spuritam.

Karaikudi style is not a family style. It is a veena style. The lecture was presented by live demonstration at the different places to understand the Karaikudi style by Dr K S Subramanian.
Abhinaya
V.P. Dhananjayan

The communicative aspects of Abhinaya are the main thrust of Bharatanaatyam and it is the most difficult part too. In the recent past connoisseurs of Bharatanaatyam would have observed the trend of eschewing the sensitive Abhinaya aspect of the Naatya, and more thrust given on the rhythmical or mere physical technique employing acrobatically accuracy. Brilliant rhythmical passages with complicated choreography of both solo and group formations are created by the brilliant young Nartaki- nartaka (Bharatanaatyam artistes) drawing instant applaud in a mere physical or superficial level. This surface level appreciation further discourages the young Bharatanaatyam artistes to delve deep into the sensitive mental and spiritual level of delineation. All rhythmical and physical acrobatics could be grilled into a body with inborn sense of laya, but 'abhinaya' aspect is not easily achievable without a deep study of literature, music and self analyze. Unfortunately in today's context we find the Bharatanaatyam performances of youngsters lack depth in their abhinaya. The valid reason for this situation is their not paying attention to music & language study, especially their own mother tongue first and then the language of the song they are dealing with. A good knowledge of Carnatic Music and the raga bhava employed in a particular song by a composer is an absolute necessity to emote the correct meaning of the songs interpreted.

Somewhere down the line, the abhinaya technique prescribed in the Naatyasastra, Abhinayadarpana and the like, has been neglected or eschewed by the practitioners of Sadir, giving way for casual and natural folksy expressions. Probably to entertain an uninitiated audience. This dilution or digression must have happened during the period of feudal patronage and then patronage slowly drifting into organized forums. The highly sophisticated, abhinaya technique prescribed in the Saastras are employed only in Koodiaattam and Kathakali of Kerala. Whereas Bharatanaatyam practitioners do not even know the meaning or technique of Uttamaangaabhinayam. If any one uses the correct technique prescribed in the Samaanyabhinaya chapter in Natya Sastra, theoretically there are several techniques and their usages in a given context explicitly listed. According to that

Angikaabhinaya involves body - anga, pratyanga, and upanga - and Satyukaabhinaya involves the mind and psychic. So the capacity to express feelings through physically and mentally varies from person to person according to each individual's physical and psychic capabilities and conditions. Some people have very expressive face and the feelings are reflected easily on the face. But some are not so. To those unlucky ones practice of certain technical exercises help to accentuate emotions to bring forth. There is a theory that Abhinaya is not taught but it is born from within. For some artistes the dormant abhinaya come to light after certain experiences and matured enough to shed their inhibitions. Initially the practice of eyes and facial mussel exercises help the artiste to communicate through - anga, pratyanga & upanga chalanam. (demonstration)

Bharatanaatyam is an intimate theatre. The performer and the onlooker should establish a silent communication and proximity to each other help in ‘rasotpathi’ or generation of enjoyment. The proscenium theatres do not provide the correct ambience to the audience to be one with the performer, except a few people in the front rows. Unfortunately our theatres are not equipped with magnifying screens to project a live solo Bharatanaatyam concert to the less privileged ones sitting far from the stage. Music concerts have amplifications; acting has multidimensional screens, ten times bigger than life size catering to the growing population. But our Naatya presentation shrunk into small screen making it less visible. Though it is not totally a pertinent question, this is my answer to the recent question posed in the media why Bharatanaatyam solos do not attract crowd, unlike music concerts. Bharatanaatyam was a poor man’s rich art, now made into a rich man’s poor art.

Generally people think that Bharatanaatyam technique has no nuances like Carnatic music, swarasthana, gamaka, ragalakshana, manodharma and the like. In fact there are more intricacies in Bharatanaatyam than in other art forms. Unfortunately, ignorance is bliss, not many performing artistes study and meticulously employ these technical nuances. Particularly the abhinaya technique and its application to stylized expressions has become thing of the past, as far as Bharatanaatyam is concerned. Lokadharmi or colloquial mode of expression - is employed by artistes to make common man enjoy the gimmicks easily communicable. The stylized Naatya -dharmi method of abhinaya is like singing a Raaga in its correct swarasthana in a classical music without diluting it to light music. (Demonstration)

In the Samaanyabhinaya chapter in Natya Sastra, theoretically there are several techniques and their usages in a given context explicitly listed. According to that
male and females have different methods of stances and positions for every gesture and expression.

For female dancer

Angajabhinaya or alankara

Bom of bodily expression

Swabhavaja

Natural exposition

Ayatnaja

effortless exposition

Each section has various branches or variations like, leela, vilasam, Vichitti, vibhramam etc.

For male dancers

shobha, vilasam, madhuryam, sthairyam etc.

I have to confess here that the intricacies prescribed in the texts are very difficult to practise in today's fast moving life, where the students of Bharatanaatyam have no time to study theoretical aspects and apply them in practice.

Foot note

Bhaava

Poetic expression through speech, bodily and facial movements.

Haava

A subtle movement of minor limbs to support the main expression

Abhinaya

carrying forward the meaning of the poetry using Bhava & Haava.

The factors explained in this paper were demonstrated by Dhananjayan and Shanta Dhananjayan in detail with his accompanists for the dance.

The Romance and Raga of Padams
Lakshmi Viswanathan

The Padam is an essential part of Bharatanatyam repertoire. It fulfills the scope of dance to evoke Rasa, in a suitable and subtle manner. The music and poetry which combine to make the Padam appropriate for Abhinaya (expressional dance), was understood by Padam composers. It is widely believed by scholars that the source of such a composition can be traced to Jayadeva's Gita Govinda. Jayadeva is said to have lived nearly 500 years earlier to Kshetragna the great Padam composer. The Sanskrit verses of Jayadeva, extolling the amorous scenes between Radha and Krishna have stayed in the culture of the country to this day. It is therefore not surprising that Kshetragna the 16th century Vageyakkara took to the Madhura Bhaatrhi concept of Love as expounded by Jayadeva and elaborated on that fine-tuned devotion towards Muvva Gopala. Kshetragna went one step further in giving vent to his imagination. He, the poet becomes the Nayika or heroine to Krishna's (Muvva Gopala) Nayaka or hero. The romantic implications are a deep heart-felt attachment of the Nayika to the Nayaka. The step by step ascension of ideas inherent in human relationships towards the superior link with a divine personage - a god, a deity, is an integral part of this kind of poetry. It is this concept that eventually links the Bhaatki culture as exemplified in the Viraha Bhaatki poetry of Nammalvar who is said to have lived in the 9th century to all later Padams and Padam composers.

Padams are predominantly focused on Sringara Rasa. Scholars have written extensive treatises on the role of Rasa in dance and drama. Broadly speaking, Rasa is a pleasing aesthetic experience, in which the Rasika reaches a state of transcendent joy or fulfilment. This state is achieved by sublimating emotion. This liberated and universalised emotion draws the Rasika to identify his own personal experience as a parallel reference point which does not hinder his relish of an artistic manifestation of feeling. Devoid of ego, he becomes a Sahridaya. The latent emotion which a Rasika recognises is known as Sthayibhava. The Sthayibhava of Sringara Rasa is Rati or Love. There are many devices which contribute to the Sthayibhava of Sringara. They are listed in

Sanskrit texts as follows

Vibhava - determinants, such as alambana vibhava, which is represented by the heroine, and the hero, and udhipana vibhava, such as time and place. Anubhava - consequents, which are manifestations of inner feelings.
Satvika bhava which is subtle manifestation of feelings which arise from
the innermost recesses of the psyche, such as trembling, horripilation, fainting,
weeping, and other delicate changes. Vyabhicharibhava - transitory states, which
further emphasise the emotional state of the character, like weakness, depression,
joy, anxiety, distraction, indulgence and so on, numbering thirty three, and
more.

Apart from the Natya Sastra itself, the most valuable definitions of these
emotional states are provided by the Dasarupaka of Dhananjaya.

When a dancer judiciously employs the use of the varying shades of emotion as
listed above, the Sthayibhava is well defined, and the Rasika is able to experience
the essence of the particular rasa. In dance the Padam affords ample scope for
realising the queen of rasas, Sringara Rasa to its fullest potential. It is widely
understood that Padam composers knew without a doubt that the Sthayibhava
of Sringara is Rati, the erotic nature of love. While the shades of difference in
Sringara hinge on three situations, namely, Ayoga - privation regarding the inability
to fulfil the desire to be united with one's beloved, Viprayoga - separation from
one's beloved, and Sambhoga -union, which is a blissful state when lovers enjoy
togetherness.

Poets have naturally seen and exploited the innumerable instances of intrigue in
Vipralamba Sringara to give vent to their imagination. The longings of the central
character also suited the culture of Bhakthi which crystallised all emotion towards
one goal which was the individual's fusion with the Eternal. In Padams the dual
approach which is made possible by the composition makes the dance vibrant
with a variety of emotions and circumstances. On the one hand the Nayika as
the passionate woman pleading with her beloved to end the separation , addresses
him directly or indirectly through her friend the Sakhi, making explicit and erotic
references to the times she had spent with her beloved. On the other, she can
also interpret this appeal in a spiritual vein as the yearning of the Jivatma for the
Paramatma (the individual soul for the Supreme soul). This apparent duality is a
recognition that the greatest of man's passions carries him beyond all distinctions
of physical and spiritual into the realm of supreme undifferentiated bliss.

A sensitive and enlightened dancer draws upon the erotic and spiritual as two
inseparable aspects of life. It is as true to her own life as her audience's. Yet
another analytical aspect of depicting Sringara Rasa through the medium of a
Nayika or heroine is the classification of the types of women. Broadly, they are
Svitya, the married woman who relates only to her husband, Parakya, a woman
who may or may not be married, but takes a lover, and Samanya, a courtesan who
is a woman trained in all the arts, and who presents the picture of an independent
woman.

These broad classifications have further subclassifications, according to the age
and experience of the heroines. The texts have gone deep into many combinations
of characteristics after a detailed study of human nature particularly that of
women. From the point of view of Padams, the eight types of heroines who
are identified according to their relationship with the hero have been a general
guideline for dancers. However, it is obvious that Padam composers did not have
these classifications in mind when they composed their songs. It is thus left to
the dancers who have experience in Abhinaya, and who are well acquainted
with classical literature to interpret the Nayika in the appropriate manner. At this
juncture I would like to point out that there is no evidence to prove that padams
were composed for dancing.

The Padam was originally a literary genre, and developed into a fine example of
poetry writing. Royal courts patronised Padam writers and many such poets were
wont to praise the king in their work. In the old classic literary world, recitation
of poetry was common, and such recitation was obviously musical enough to make
later researchers believe that Padam writers were actually composers well versed
in music. There are no original musical scores of Padams, say, of Kshetragana
or Annamacharya available to us. While we may now be able to identify the
musicians who composed the tunes to Annamacharya's poems because they were
done fairly recently, we have no clear claimant or claimants to the compositions
of Kshetragana Padams. It is widely believed his big mass of work could not have
survived without the oral tradition. Musicians in Andhra set the great poems to
beautiful tunes and taught them to a range of singers. These included Devadasi
dancers who could sing with expertise. They welcomed this enrichment of their
musical knowledge and found in the meaning of the Padams great scope for
Abhinaya. It is thus that the genre of Abhinaya to Padams got established.

Padams are believed to be the best illustrations of the integration of sound and
meaning. The Ragas used in padams are carefully chosen to highlight the poetic
content of the Sahitya. An extension of this is the actual Prayoga of sangathis and
gamakas to enhance the beauty of the lyrics. Creating a mood merely by the use
of certain melodic phrases was well understood by Padam composers. Furthermore,
the slow tempo of traditional Telugu Padam singing known as the Kaisiki Vriti,
which has been handed down in a remarkable oral tradition, gives scope for a
highly evocative expression of the essence of a particular raga. When this melodic
pattern is linked to delicate poetry which unfolds the heart's longing to be one
with the beloved, a certain definitive statement is made regarding this genre of
music. The next dimension of this discipline is its visualization through dance.
It is thus wholly unthinkable for a dancer to dance a Padam without knowing to
sing it in all its rich nuance and detail. In Bharatanatyam, the dancing of Padams
The plaintive tone is re-established in the address to the Sakhi... “O Cheliyaro...” The sangathis further help the dancer to indicate elaborately the flow of time. This flow in melody is arrested as suggested by the lyrics when the dancer must show the present time, as I recall from my own experience, the content was not explained.

When I learnt Mogaduchi in Sahana, a Sarangapani Padam, I was a child, and had no idea of the child bride I depicted on the stage. Later, I went back to this Padam and enjoyed its esoteric implications. The reason I went back to it, is because the tune of song remained with me and had become part of my dance psyche. I later added yet another monumental Sahana Padam to my repertoire- the Kshetragna master-piece “Mera Gadhu Rammanave”.

What better Raga than Sahana to express Vipralamba Sringara. The plaintive notes as used by the composers pick the lyrics up and highlight their sensitivity. The Ragas used by Padam composers are both Gana and Rakthi Ragas. Take the majestic flavours of Kambodhi.

The first Padam I learnt by Vaitheeswaran Kovel Subbarama Iyer, “Padrivarugudhu” addressed to Murugan has a strong scent of the essential ragabhava. Added to that, for me the name of the raga appearing in the lyrics was a source of fascination. The greatest heights this raga has ever been taken to in a Padam is in the Kshetragna “Padam Vadarka pove” The Tisra Triputa tala controls the tempo of the Padam, with the lyrics flowing gently along with the pattern of notes.

The sense of Time, another eon, a bygone, distant past which the lyrics suggest is echoed in the slow, extended melodic phrase “Yugamu.......” The sangathis further help the dancer to indicate elaborately the flow of time. This flow in melody is arrested as suggested by the lyrics when the dancer must show the present time, another life, another circumstance. “Vere janmam ipudu..” The ebb and flow of the music echoes the ebb and flow of ideas in an almost magical parallel. The resolution of the melody coincides with the resolution in ideas expressed in the lyrics... “he is someone... and I am someone else...”

The plaintive tone is re-established in the address to the Sakhi... “O Cheliyaro...” One idea follows the other in this manner to make the poetry and the melody get deeply inter-twined in a poignant expressive way, which challenges the dancer to unfold her language of gesture, movement and expression to project a moving picture of the Nayika.

The above is only one example of the musical nuances of a Padam. The handling of a Padam, in the accepted tempo by the singer plays a crucial role in the arousal of emotion in the dance depiction. Over the years, I have been responsible for training my two singers Bama Visweswaran and Chitrambari Krishnakumar in Padam singing. It is a labour of love in which we have found the greatest satisfaction. This is largely because we know that seldom do we hear Padams sung in this manner for dance anywhere. To maintain an oral tradition is by itself a difficult task. With Padam singing the oral tradition is most important because many nuances are not and cannot be notated. Experience has told me that the “karvais” (pauses), the “eduppus” (exact point at which one must align the Sahitya with the tala), and the “kalapramanam” (tempo) are all tricky elements. The rhythmic structure of the classic Telugu Padams are built into the lyrics and one needs a lot of experience in singing these Padams to understand the precision of this alignment with the Tala.

After I have learnt the singing of a Padam thoroughly, I internalize both the nuances as well as the mood so deeply that no changes and unnecessary innovations are allowed to creep into the rendering of such a masterpiece of music. What enables me to freely allow my movements and expressions to flow with the raga and bhava inherent in the Padam is my thorough knowledge of the song in depth. Ultimately my aim is to make it visual music. As the musician and writer T. Sankaran once told me : “One must first hear the Padam in the dance, and then only see the music. A profound and truthful statement indeed. I have collected Padams for my repertoire and continue to do so with a collector’s zeal. To present them in the presence of connoisseurs and Vidwans is satisfying and enjoyable. This is a dying art which should be nurtured with care. In the demonstration following the above lecture, I have included Padams of Kshetragna, Annamacharya, and Sarangapani, in Telugu, and Vaitheeswaran Kovel Subbarama Iyer, Ganam Krishna Iyer, Mutthu Tandavar, and Papavinasa Mudaliar in Tamil.

Although there are other Tamil songs which are suitable for Abhinaya, like the compositions of Gopalakrishna Bharathi in his opera Nandanar Charitram, they are not classified as Padams, probably because they are not Sringara Padams. However they have an emotive appeal perfectly suitable to be interpreted as a Padam in the genre of Bharatanatyam.
Two Compositions of N. Ch. Krishnamacharyulu

\( \text{N.Ch. கிருஷ்ணமாந்திருயுரு வேண்ணுரைகள்} \)

\( \text{(Q1)} \)

\( \text{பார்வானிகள்} \)

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பொறியியல்

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(மொழிப் பொருள்)

சந்திரன்

சந்திரன்

சந்திரன்

சந்திரன்

(மொழிப் பொருள்)
The Devadasis were recognised as gems of rare brilliance by rulers, Zamindars, landed Mirasdars and also the art loving public who awarded them a special place in society. However, in course of time the stigma associated with their fair name, made even their close contacts refuse to acknowledge their contribution to art and society.

Thanjavur B.M. Sundaram, an erudite personality in the sphere of musicology, has with passions and considerable effort traced the Devadasi lineage of more than 300 years. The term “Devadasi” does not refer to any caste as such, it only means that these women have dedicated their lives and art to the service of God. The salient facts of the lives of as many as 121 Devadasis are well documented.

Some of the illustrious dancers included in this book may be familiar to many in the older generation today. Kumbakonam Bhanumathi, her cousin Varalakshmi, the legend among Bharathanatyam exponent, T. Balasaraswathi, Pandanallur Jaya lakshmi, E.V. Saroja, Girija Pikkirisami were household names in the latter part of the last century. Although most of the Devadasi clan lacked formal education, they were well equipped in Natyasatra, classical music, languages, literature and sastras.

Their charitable dispositions were clearly reflected in the lives of Tiruvidaimarudur Rajammal who distributed all her wealth for deserving causes, Bangalore Nagaratnam, an ardent devotee of Tyagaraja, donated all her material assets to create a corpus for the annual Tyagaraja Aradhana at Tiruvaiyaru.

There are interesting anecdotes about Padmasanibai’s two-hour conversation with the Kanchi Paramacharya in Sanskrit, Vidya Sundari Bangalore Nagaratnam’s extempore Sanskrit lecture at a conference in Andhra, the five-volume Sabharanjitha Chinthamani on the Lakshana of dance written by Avasur Venkata Sundarasin, the “Uttarayagnopaveetham” presented to Bangalore Kamala by the head of the Sringeri Math, the third Chandrasekhara Bharati, are all instances that are indicative of the scholarship of some of the daughters of the temples.

The Devadasi is considered as an auspicious symbol according to the Bhavishya Purana. The Devadasi legacy remains forever, for is not our country named after the celestial dancer Menaka’s grandson Bharata?

- Sulochana Pattabhi Raman
(Courtesy The Hindu)
I dwell not in Vaikunta, nor in the hearts of Yogins, not in the Sun; (but) where my Bhaktas sing, there be I, Narada!

Narada Bhakti Sutra
All Correspondence relating to the journal should be addressed and all books etc., intended for it should be sent in duplicate to the Editor, The Journal of the Music Academy Madras, New 168 (Old 306), T.T.K. Road, Chennai 600 014.

Articles on music and dance are accepted for publication on the recommendation of the Editor. The Editor reserves the right to accept or reject any articles without assigning reasons.

Manuscripts should be legibly written or preferably, type written (double spaced and on one side of the paper only) and should be signed by the writer (giving his or her address in full.)

The Editor of the Journal is not responsible for the views expressed by contributors in their articles.
EDITORIAL BOARD CONVENOR'S REPORT ON
ANNUAL CONFERENCES AND CONCERTS – 2006

The Publication of Journal of the Music Academy Madras is one of the important activities of this Institution. One of the objectives spelt out by the founding fathers was to start a Journal, recording the proceedings of Experts' committee, discussions and conclusions arrived at. With this objective in view the Academy started its Journal in 1930 and has an unbroken record of its annual publication.

Scholarly articles on the classical arts of South India by experts in the respective fields are also published.

For the past few years, the lecture demonstrations at the conference sessions were on thematic presentation. The accent on this year's conference was on the theme "Vaggeyakkara Vaibhavam". The lectures and demonstrations were on pre-Trinity, Trinity and post-Trinity composers in the morning sessions. A few articles presented at this conference are published in this journal.

We hope that musicians and rasikas will find the journal interesting and informative.
Justice A.P. Shah, Chief Justice of Madras High Court, Vidvan Madurai T.N. Seshagopalan, other awardees of this year, Sangita Kalanidhis, Vidvans and Vidushis, members of the Music Academy, distinguished invitees, ladies and gentlemen,

On behalf of the Music Academy Madras, I have great pleasure in extending a very warm welcome to every one of you to this Inauguration of the 80th Annual Conference and Concerts by the Chief Justice of Madras High Court, Justice Shri A.P. Shah.

This 80th Annual season is a special and auspicious one for us and it is but fitting that Chief Justice Shri A.P. Shah, a multifaceted personality with a deep understanding of culture and fine arts is inaugurating it.

Justice Shri Shah, born at Solapur, comes from a family of lawyers. After his graduation in law from Government Law College, Mumbai, he gained experience in civil, constitutional, service and labour matters at the law chambers of the then leading advocate, Justice Shri S.C. Pratap. He was appointed Additional Judge of the Bombay High Court in December 1992 and as permanent Judge in April 1994, thus emulating his father who also served as a Judge of the same high court.

Justice Shri Shah has delivered important judgements on such significant issues as Freedom of Speech and Expression, Environment and Ecology, Protection of disabled persons, law relating to women, PIL etc. He gave an impetus to the mediation movement in Maharashtra, recognized the movement of Lok Adalats and took keen interest in legal literacy mission. Special mention must be made of his initiatives aimed at sensitizing all concerned in the areas of gender justice, and juvenile justice.

He was elevated to the position of Chief Justice of Madras High Court on 12-11-2005 which he has adorned with distinction. He has introduced several reforms in the administration of justice in the State of Tamil Nadu. He has propagated the mediation movement across the State through awareness and training programmes and has taken allround measures to improve the backlog of cases in the High Court as well as subordinate courts. He has already made a visible impact here by coming down heavily on illegal buildings for which he has been applauded by all law abiding citizens.

And above all his deep and abiding interest in classical fine arts is what has made him spontaneously and graciously agree to inaugurate our annual event for which we are grateful to him.

The Music Academy with its glorious history and tradition has evolved over almost eight decades into a pre-eminent institution engaged in the pursuit and promotion of excellence in classical fine arts. I consider it the sacred duty of those of us charged with the responsibility of running its affairs to preserve and strengthen its tradition and core values of classicism and artistic excellence.

We see yet another December season unfold today, – a season that promises to be more exciting and even bigger than last year – not only in terms of quality, variety and balance but also in terms of numbers.

To commemorate the 75th Anniversary of the Academy featuring Bharatanatyam, a special Dance Festival will be held between January 3 and January 9, 2007. It will be inaugurated by Shri M.A. Baby, Minister for Education and Culture, Government of Kerala. Depending on the response, this could well turn out to be a regular annual offering.

The year that has gone by has been an eventful one indeed for all of us at the Academy. With the highly successful 2005 season serving as a tonic that helped us settle down smoothly to our task, the year has witnessed a sustained and heightened level of activities just as our members have been yearning for.

While the endowment programmes have been conducted regularly, the Academy has launched in association with the I.T. company, HCL, a monthly concert series that will provide a platform for young and promising musicians to display their talent. And every six months, the series will feature a top-ranking artiste. The grand inaugural concert of this new initiative was given by the outstanding musician Vidushi Sudha Raghunathan.

Similarly, a bi-monthly dance series featuring young and talented dancers, in association with Vital Spring Technologies, represented by the dance lover and big, U.S. based patron of fine arts, Mr. Sreedhar Potarazu, will commence from February 2007.

The Academy’s Teacher’s College of Music which is a unique college to train music teachers had successfully conducted its Platinum Jubilee Celebrations just a couple of weeks ago. We salute the contribution of all those who have made the College what it is today.

Our endeavour is to make the Academy a vibrant place that is the nerve centre of classical carnatic music and dance. In the age of rapid technological advances and greater global interconnectedness, the Academy cannot afford to lag behind. As a small but significant step, a website through the extraordinary commitment and help of an IIT Madras Professor and a passionate music lover and connoisseur, Shri Kamakoti Veezhinathan has just been set up giving the season’s highlights and detailed programme.
Over the coming weeks and months, our objective is to build on this website through value additions and rich content. This could be used as a medium to interact and communicate effectively and instantly with our members as well as attract the youth to classical fine arts in an age of distractions and multiplicity of choices. This is also a step taken by the Academy to bring music and technology together and to extend its reach beyond its own boundaries.

I must refer to a paradox that is evident on the music scene. On the one hand, it is indeed heartening that many young musicians are doing extremely well and are entralling audiences everywhere. But, on the other, they are not attracting youth in larger numbers to their concerts; their rise to prominence and popularity in the recent years has not reduced the average age of audiences significantly. The challenge, therefore, for all the institutions and individuals involved in classical fine arts is to find ways to attract youth and the uninitiated while at the same time meeting the exacting standards and expectations of the well-honed rasikas.

At the Music Academy we are simultaneously addressing the question of modernization of our auditorium and related infrastructural facilities and amenities which need to move in step with enhanced requirements and activities. For a start, work relating to basic amenities like urgent structural repairs and provision of new toilets has just been completed before the season. Other priority areas that need attention are: replacement of seats in the auditorium, installing a new energy efficient air-conditioning system in place of the present one that has outlived its utility, installing a new state-of-the-art acoustics system, improving the aesthetics and enhancing car parking facilities etc.

All this calls for a big corpus. We hope to draw up a master plan for the modernization project with the help of one of Chennai's leading architects, Shri P.T. Krishnan, who is already doing some of the work referred to earlier. The impetus to kick start our aspirations, while at the same time constituting the nucleus for a corpus, which need to move in step with enhanced requirements and activities. For a start, work relating to basic amenities like urgent structural repairs and provision of new toilets has just been completed before the season. Other priority areas that need attention are: replacement of seats in the auditorium, installing a new energy efficient air-conditioning system in place of the present one that has outlived its utility, installing a new state-of-the-art acoustics system, improving the aesthetics and enhancing car parking facilities etc.

Our dream is to take the Music Academy to greater glory and to even greater heights of excellence in its pursuit of classical fine arts and also make it an institution with the finest state-of-the-art infrastructure.

We do hope that we will be able to realize our dream through the support of all our members, well-wishers, sponsors and other enlightened organizations who feel proud of this priceless treasure and great heritage institution that deserves to be preserved and strengthened. Founded and nurtured by visionairy and public spirited persons of great eminence, The Music Academy Madras, has over these nearly eight decades acquired national as well as international reputation. Our endeavour at all times would be to uphold its core classical values, while bearing in mind the need for the right blend of tradition, artistic excellence and modernity in a fast changing, technologically driven world.

There is still a long way to go in our journey. And we seek the support of all our members, rasikas, patrons, enlightened corporates and organizations and very importantly the artistes, who form the backbone of our system.

During the unique Margazhi season in Chennai, the Music Academy confers special honours on outstanding persons who have worked to preserve and enrich the fine tradition of classical fine arts. This year we have selected an outstanding multifaceted musician Vidvan Madurai T.N. Seshagopalan for presiding over the conference and receiving the title of Sangita Kalanidhi, a renowned Bharatanatyam Guru and an eminent music teacher for the Sangita Kala Acharya title, a renowned vainika and a top ranking violinist for the T.T.K. Award and an eminent composer for the Vaggeyakara Award.

Vidvan Madurai T.N. Seshagopalan, is one of the youngest musicians to receive the Academy’s highest honours in recent years. It is but fitting that an artiste should be honoured with the Sangita Kalanidhi title while still at his or her peak or near peak. Vidvan Seshagopalan was inspired by his mother to take to music at a very young age and began learning music from Ramanathapuram Sri C.S. Sankarasivan, one of the foremost disciples of Sangita Kalanidhi Harikesanallur L. Muthiah Bhagavathar. Vidvan T.N. Seshagopalan is a complete musician, marked by remarkable creativity and versatility in raga and swara renditions. His ragam tanam pallavi suites are known for their brilliance. His rich voice has endeared him to numerous rasikas. He is also a respected guru with many disciples performing today and a composer. He richly deserves this coveted award.

Bharatanatyam Guru C.V. Chandrasekar, a recipient of the Sangita Kala Acharya Award began learning music at a very early age and later moved to Kalakshetra and attained great proficiency in Dance. He has also held several academic positions in the field of dance since 1956 and is an outstanding Dance teacher.

Vidushi Seeta Rajan, the other recipient of the Sangita Kala Acharya Award, honed her music skills under the guidance of Sangita Kalanidhi Sennammadhi R. Srinivasa Iyer and also acquired a Master’s Degree in Music. Her approach to music is marked by analysis and innovation based on a traditional foundation.

Vidushi Padmavathy Ananthagopalan, a recipient of the T.T.K. Award, was born into the famed Lalgudi family of violinists who trace their musical lineage to Thyagaraja. She became a vainika and was inspired by and also performed with Veena Maestro
S. Balachander. She is an acclaimed teacher and has also written text books on music.

Vidushi A. Kanyakumari, is the other recipient of the T.T.K. Award. She learnt the violin from Ivaturi Vyeswara Rao and later from Sangita Kalanidhi M. Chandrasekharan. From 1972, she came under the tutelage of Sangita Kalanidhi M.L. Vasanthakumari, who groomed her into a top ranking violinist. She also teaches several discipiles on the violin and several other stringed instruments.

The Vaggeyakara Award this year goes to Vidushi Suguna Purushothaman. She had her training under Sangita Kalanidhi Musiri Subramania Iyer and is a dedicated teacher and composer.

A couple of months ago, the Music Academy and indeed the music and dance world lost a stalwart, an eminent musicologist and a scholar extraordinary, Shri T.S. Parthasarathy who served as the Secretary of this institution for nearly 20 years with great distinction and dignity. I pay my humble tribute to his outstanding contribution. Another recent loss was that of Shri S. Ramaswamy who had rendered the Academy a special contribution. Another recent loss was that of Shri S. Ramaswamy who had rendered the memory of the genius of song and the incomparable queen of melody - Sangita Kalanidhi M.S. Subbulakshmi. This award is to be given to the Sangita Kalanidhi elect on behalf of the Academy, a very happy and successful New Year.

Thank you very much.
THE MUSIC ACADEMY MADRAS

Q & T

THE MUSIC ACADEMY MADRAS

Gujarati text:

Gujarati text:

English text:

English text:

THE MUSIC ACADEMY MADRAS

Gujarati text:

Gujarati text:

English text:

English text:
"Saampradaya" is the resultant of constant research made for decades, rather centuries; and the powerful resultant has stayed, has been staying and will stay.

"Saampradaya" is the resultant of constant research made for decades, rather centuries; and the powerful resultant has stayed, has been staying and will stay.
Photographs of Awardees

Sangita Kalanidhi
T.N. Seshagopalan

Sangita Kala Acharya Guru
C.V. Chandrasekhar

Sangita Kala Acharya
Seetha Rajan

TTK Awardees

Padmavathy Ananthagopalan

A. Kanyakumari

Suguna Purushothaman
Report of the Morning Conference 2006

20th December 2006

The morning session started with rendition of songs on Ganesha by Smt. Saraswathi Sankaran and Party.

Sri. T.K. Govinda Rao presented a lec-dem on the compositions of Haridasa supported by Dr. Hemalatha on the violin and Chertalai Sri Ananthakrishnan on the Mridangam. Radha and Namboodiri gave vocal support.

Dr. V.V. Srivatsa, the convenor of the conference introduced Sri. T.K. Govinda Rao and his topic of the day.

The great Krishna Deva Raya pronounced that war and weapon could not save the people. Because of the Muslim invasion, the Hindu kingdom of Vijayanagara was lost and this led to the Bhakthi movement and Haridasas came to the forefront in the natural way. A Haridasa is one who thinks, talks and acts with devotion to the Lord.

The 13th and 14th centuries saw the Dasa movement take root. Sri Madhvacharya propagated Dvaita philosophy and he was instrumental in the Dvaita philosophy reaching out to the people. Madhwacharya's Sishya was Narahari theertha. His ideas were brought forth in poetic forms. After nearly two centuries, Sri Pada Rayar and his Sishya Vyasarayar established a Haridasa tradition. Their compositions were with simple words that reached everyone. According to Hindu Dharma, to realize 'Mukthi' one needs to follow Karma, Bhakthi and Jnana Margam. They composed songs in the form of Padams, Suladi, Dwipathi, Thripathi, Chaupathi and Ashtapathi. These Sahityas were so beautiful that when one read them one felt like singing them. The Dasas were all adept in both Sanskrit and Vedanta. All their compositions were based on life experiences.

Sri Narahari Theertha had his Mudhra as 'Sri Raghu Kula', Sri Pada Rayar as 'Ranga Vittala', Sri Vyasa Rayar as 'Sri Krishna', 'Siririkshna' and 'Krishna', Purandara Dasa as 'Purandara Vittala' and Kanakadasa as 'Nele Adikesava'. There was one Rama Dasar who was a Muslim by birth. In the 18th and 19th centuries there were Vijaya Dasa, Gopala Dasa, his Sishya Jagannatha Dasa etc. There were two women Haridasars also present then.

Sri T.K. Govinda Rao appealed, that one should know the meaning of Sahitya to render it effectively. He also mentioned the need to pronounce its Vallinam and Mellinam according to their appropriateness. He said Gana, Naya and Desiyam are very essential. He sang Hanuma Bheema in Mohana Raga, Roga Harana in

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21st December 2006

Compositions of Dikshita Parampara

Thursday morning saw the Kamaranjani group sing devotional music.

Sri V.V. Srivatsa, convener of the conference, introduced Sangeetha Kalanidhi Smt. R. Vedavalli and the topic of the day. Smt. Vedavalli's lec-dem was based on the Dikshita Parampara, the lineage of Muthuswami Dikshitar. Life history of this illustrious Parampara can be heard from Subbarama Dikshitar's magnum opus, The Sangeetha Sampradaya Pradarshini. Taking up Ramaswami Dikshitar, he has composed Darus, Chauka Varnams, Swarasthana Vamams, Kritis, and Ragamalika with his command of Telugu and Sanskrit and with a sound knowledge of music. Ramaswami Dikshitar's guru was Tanjavur Veerabhadra and learnt Veena from Venkata Vaidyanathakrishna. Manali Muthukrishna Mudaliar, a patron of arts, made a significant impact on the lives of the entire Dikshitar family. Sriranjani ragam was taken for Chauka vamam and in this unique vamam, second swaram in the charanam was composed by Shyama Shastri, third by Chinnaswami Dikshitar and the fourth by Muthuswami Dikshitar. A swarasthana padam in the raga todi was demonstrated. The genius of Ramaswami Dikshitar is seen where the sahittha is full of swaraksharas. Special mention must be made by the daru, which was demonstrated by Smt. R. Vedavalli. She said it was like Vikatakavi, which reads

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BHAGESINEE RAGA, HARI CHINTHA SATYA IN RAGA JHNUPURI, TALA BEKU IN BHAIRAVI RAGA, ADAGO, A RAGALAMILK.

Puranadra Dasa has created a number of songs on Dasaavatharam. He was able to bring out the 'Dasavatharas' in one line, in one stanza and in a whole kriti and this reveals his musical abilities. Later he signed off with a Mangalam starting with 'Makutake Mangalam' in Madhyamavathi Raga, which describes Kesavi Pada Varnam of the Lord depicting each Avatara.

Smt. R. Vedavalli offered her expert comments saying Sri Govinda Rao was an authority on Dasa Krithis. Sri T.N. Seshagopalan reiterated that music without Bhakthi is like a flower without fragrance. Yoga, Japam, Sangeetham, etc., should ultimately culminate in Bhakthi. He wanted the Sampradaya to be kept in its pristine form. He said that initially Namanskeerthana was taken as an Upasana, later became a profession and now it has become a business. He also said that we have lost out on many Dasar Padams and some have changed with the time. He appealed to the institutions like the Music Academy to take up a project in unearthing Dasar Padams that have gone out of vogue.
The 3rd son of Ramaswami Dikshitar was Baluswami, a versatile genius, who introduced Western violin into the Carnatic music system. He could play Veena, Swarabhat, Violin, Sitar, and Mridangam. He was a brilliant composer and a musicologist. Two unique compositions, one a daru in Vasantha and a varnam in Chalanattai, had the swarams in the charanams, with many patterns.

Baluswami Dikshitar composed a brilliant chittaswaram for the kriti Gajavadana in raga todi composed by Kumara Ettendra, which showed the myriad shades of the todi gandhara and Smt. Vedavalli demonstrated this. The 2nd son of Ramaswami Dikshitar, Chinnaswami Dikshitar was a brilliant composer and the first line in his todi composition, Ganalola Karuna was often taken for a pallavi exposition. Smt. Vedavalli demonstrated the song as well the pallavi.

Subbarama Dikshitar, the grandson of Baluswami Dikshitar, at the age of 17, became a vaggeyakara of great merit. He was taught Veena, music, Telugu, and Sanskrit. His beautiful surutti vamam, Parthasarathi, Yadukula Khambodhi kriti, a jatiswara in Yamunakalyani got demonstrated.

Later she dealt with Muthuswami Dikshitar. She dwelled on the kriti “Thyagaraja Mahadhvajaroha” in raga Sri. Ramaswami Dikshitar was instrumental in organizing and deciding the music and dance for the temple, ragas to be played in nagaswaram for particular occasions in the temple. The Sri raga kriti describes vasanathedhasava, the famous Thiruvarur Ther, the vahanas, the uthsava murti etc. Muthuswami Dikshitar made a special mention of the term nagaswaram and not nadaswaram as it is mentioned these days. His mudra was “guruguha”.

Smt. Vedavalli’s disciples sang some of the Dikshitar’s compositions. R. Abhiramasundari, V. Sumithra, and Sumathi Krishnan sang the difficult pieces and brought forth their beauty.

Sri. T.N. Seshagopalan commended Smt. Vedavalli’s erudite presentation. He said Vedavalli’s lec-dem was like veda pramanam. He said all of them lived in TamilNadu but made compositions in Telugu and Sanskrit. He emphasized that veda adhyayanam helped them to be great vaggeyakaras. Dikshitar’s kritis are so rich in raga bhava that they can be taken as the base for raga delineation. Our ragas can be shown by singing a single swara with oscillation. He said the vainikas have an edge over vocalists since the placement of the swaras can be perfectly assessed in Veena and played as well. He mentioned that we have in our midst, many composers and he rightly pointed that compositions that stand the test of time are the true validations of the term vaggeyakkara.

22nd December 2006

Madhuradhwani group rendered kritis on Annamacharya. The rendition was soaked in bhakti rasa.

Sri. V.V. Srivatsa introduced Vidhwan B. Krishnamurthy and the demonstration topic on Maha Vaidhyanatha Sivan. Sri B. Krishnamurthy was accompanied on the violin by Hemamalini and on the Mridangam by Madipakkam Suresh. He was given vocal support by Shoba and Sharada.

In the year 1844, Maha Vaidhyanatha Sivan was born in Vaiyacheri, a town near Tanjore. His father Panchapakesa Iyer had four sons. He was the 3rd son and his brother Ramaswami Sivan and they were very close to each other. Mudikondan Venkatarama Iyer used to say, the music of Maha Vaidhyanatha Sivan and the sahithya of Ramaswami Sivan achieved a perfect blend. The title Maha was given to Sivan by the Kallidaikurichi Pandarasannadhi Subramanya Desikar. Maha Vaidhyanatha Sivan had tristhayi sareeram. He learnt initially from Aanaiyya and came under the tutelage of Manabuchhavadi Venkata Subbaiyer. He was versatile in Telugu, Sanskrit, and Tamil. He was also proficient in Katha Kalakshepam. He travelled widely visiting Madurai, Ramnad, Ettayapuram, Tiruvuduthurai, and Sringeri. His Holiness of Sringeri used to call him often and hear and appreciate his music. He was in the habit of giving a concert on the first day and on the next day he would do Katha Kalakshepam. He has sung in front of the illustrious Subbarama Dikshitar. Maha Vaidhyanatha Sivan has composed 72 Mela Ragamalika. The opening lines were on the Lord of Thiruvaluvar Prananthihira Swami.

Sri Ramaswami Sivan has composed keertanas on Periya Puranam and both the brothers sang together. There are many Varnams, kritis, and tillanas to Vaidhyanatha Sivan’s credit. He had many sishyas like Umayalpuram Swaminatha Iyer, Palakkad Anantharama Bhagavathar, Ramnad Sri Srinivasa Iyengar, and M.S. Sabesa Iyer to name a few.

Sri B. Krishnamoorthy sang the Kambodi piece starting with Pankajakshi. Later he proceeded to sing Mahaganapathi in Hamsadhvani raga. Samvadhi Bhavam was given importance in this kriti. Next he sang Muthukumaraiyya. He travelled widely visiting Madurai, Ramnad, Ettayapuram, Thiruvaduthurai, and Sringeri. HisHoliness Maha Vaidhyanatha Sivan was bom in Vaiyacheri, a town near Tanjore. His father Panchapakesa Iyer had four sons. He was the 3rd son and his brother Ramaswami Sivan and they were very close to each other. Mudikondan Venkatarama Iyer used to say, the music of Maha Vaidhyanatha Sivan and the sahithya of Ramaswami Sivan achieved a perfect blend. The title Maha was given to Sivan by the Kallidaikurichi Pandarasannadhi Subramanya Desikar. Maha Vaidhyanatha Sivan has composed 72 Mela Ragamalika. The opening lines were on the Lord of Thiruvaluvar Prananthihira Swami.

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Melakarta Ragamalika with the pallavi, Pranatharthihara, and the 2nd and the 10th chakra with shuddha madhyamam and prati madhyamam. The highlight of the programme was a tillana in Simhanandana talam, which consists of 128 aksharams. He explained the Simhanandana taalam as the combination of 6 talas from 108 talas. He explained the intricacies of the talam and the beauty of the sahithya.

Sri T.V. Gopalakrishnan, Sangeetha Kalanidhi Sri B. Rajam Iyer, and Sangeetha Kalanidhi Vellore Sri. Ramabadran complimented B. Krishnamurthy for his eloquent presentation. Sri T.N. Seshagopalan reminded the gathering about B. Krishnamurthy's guru, Mudikondan Venkatarama Iyer, who was a past master in executing this talam. He said though laya was present in Sukshma form, the talam has to be executed correctly by the performers. He said in olden days mike was not prevalent and Sivan could render in 4-1/2 kattai and it was a voice that mesmerized everybody. Vaidhyanaththa Sivan was a great hero for Poochi Srinivasa Iyengar. T.N. Seshagopalan commended B. Krishnamurthy on his lecture demonstration, with special reference to his demonstration of the Simhanandana tillana.

23rd December 2006

Kanthimathi Santhanam group rendered kritis on Gurusthuthi.

Sri V.V. Srivatsa, convener of the conference, introduced the lec-dem of the day on Sri Swathi Thirunal and the famous violinist Sangeetha Kalanidhi Sri T.N. Krishnan to the august gathering.

Swathi Thirunal was born in the year 1813 and he was a later contemporary of the Trinitis. He lived for a meagre 34 years but his contribution to Carnatic music is enormous. He has created Varnams, Kritis, Ragamalika, Khyal, Thumri, operas like Kuchelopakhyanam and Ajamilopakhyanam, and these works project his mastery over lakshana and lakshaya. All his kritis are totally bhakti oriented and mudhra being Padmanabha, Pankajanabha, and Sarasijanabha. Sri T.N. Krishnan mentioned that one can perform a whole concert with Swathi kritis alone and one can perform a whole concert with Swathi kritis alone and added that Swathi Thirunal's festivals are conducted all over the world these days. The contribution of Harikesanallur Muthiah Bhagavathar, Sri Semmangudi his mastery over lakshana and lakshaya. All his kritis are totally bhakti oriented and mudhra being Padmanabha, Pankajanabha, and Sarasijanabha. Sri T.N. Krishnan mentioned that one can perform a whole concert with Swathi kritis alone and added that Swathi Thirunal's festivals are conducted all over the world these days. The contribution of Harikesanallur Muthiah Bhagavathar, Sri Semmangudi Srinivasa Iyer, and Musiri Subramania Iyer to Swathi kritis is non-pareil.

Sri T.N. Krishnan with Mannargudi Eashwaran on the Mridangam demonstrated Swathi keerthanas to the delight of the rasikas. He took up the Sankarabharanam, Ata tala varnam and the note-like swarams in the last chittaswaram was demonstrated. He said this varnam was excellent to do sathakam on the violin. Later he played “Mamavasada Janani” in Kanada, Rupaka tala, “Sarasaksha” in Panthuvarali, Adi tala, “Mohanmayee” in Yadhu kula Kambodi, Misrachapu. Here he mentioned that Sri M.D. Ramanathan excelled in Yadhukula Kambodi kriti rendition. Later he played the padam “Alarsara Paritapam” in Suruti raga, Chapu tala, “Itusagasamulu” in Saindhavi, “Kantanodu” in Neelambhari, “Taruneejnan” in Dvijavantti and ended the demo with “Vishweshwaru” in Sindhubhairavi. Sri M. Chandrasekaran commended Sri T.N. Krishnan's presentation.

Sri T.N. Seshagopalan said Sri Swathi Thirunal was a great vaggeyakara and he had no words to commend his musicianship. Kuchelopakhyanam and Ajamilopakhyanam are in Malayalam script and he wanted these 2 works to be published in Tamil also for the use of the musical community. He mentioned Swathi was a Kavya Chironmani and he dealt with both Siva and Vishnu without “bhedha” in his compositions. T.N. Seshagopalan referred to T.N. Krishnan as having 3 “Ts” in his armour, the 3 Ts being timbre, tone, and tune and he excelled in all 3 categories. He said Sri T.N. Krishnan has accompanied great stalwarts like Ariyakkudi, Semmangudi, Alathur, GNB, and Madurai Mani Iyer. He said TNK got the essence of the ragas and exploited it to the fullest and was “Master Krishnan” even then.

24th December 2006

Sunadham Group rendered compositions of Ramanathapuram Srinivasa Iyengar

Dr. V.V. Srivatsa, convener of the conference introduced Sangeetha Kalanidhi Sri B. Rajam Iyer and the topic of the day for the lec-dem. He was given vocal support by Mr. Mani and Mr. Rajaram, accompanied by Mullaivasal Sri Chandramouli on the Violin and Guruvar Sri Dorai on the Mridangam.

The day's vaggeyakkara was Ramanathapuram (Poochi) Srinivasa Iyengar. Ramanathapuram was a great seat of music. The Maharaja of Ramanathapuram, Sri Bhaskara Sethupathi was a great man of music and he nurtured Music. Poochi Srinivasa Iyengar was born in 1860 in Pappankulam in Ramnad district. When the Maharaja heard him sing while he was very young, he was astonished at Srinivasa Iyengar's musical ability that he took him to his palace. To further his music interest, he put Srinivasa Iyengar under the tutelage of Patnam Subramania Iyer, who was called “Chinna Tyagayya” and Srinivasa Iyengar did gurukula vasam. Poochi Srinivasa Iyengar has composed 54 compositions that are available today. His Mudra was Srinivasa. For his compositions, Srinivasa Iyengar chose ragas handled by Patnam Subramania Iyer. Poochi Srinivasa Iyengar was a “Bhakta Siromani” and each word in his songs emanated from his inbred spirituality. He had an all-round knowledge and he also learnt English.
Rajam Iyer started his demo with a varnam in raga Ananda Bhairavi in Adi talam. He mentioned the salient features of “Gopuccha Yati” in which the sahitaya of a composition decreases gradually in a descending order. Later he sang “Chintha Theerchuda” in Sowrasthram composed in the same pattern of “Ninnu Juchi” of Patnam Subramania Iyer. Srinivasa Iyengar’s Bilahari kriti “Sri Rama Nunu Brova”, Kanda Chapu tala was modelled after “Parithana Michite” of Patnam Subramaniam Iyer. Each of Poochi Srinivasa Iyengar’s kritis is a master creation. Rajam Iyer then sang “Sri Raghu Vara” in Huseni. He also sang “Sri Raghukula” in Huseni, Adi tala with Chitta Swaram. This kriti is unparalleled. Devakottai Narayana Iyengar learnt this kriti and included it in his concerts. This piece is great because it is devoid of any allied raga “pitis” like Bhairavi. Poochi Srinivasa Iyengar imagined himself to be the “Nayaki” and Lord Venkatesa as “Nayaka” in this Huseni kriti.

Poochi Srinivasa Iyengar created the kriti “Raghunatha Nannu” in a raga named “Sura Ranjani”, his own creation, which reminds the Kadakuthukalam piece of Patnam Subramania Iyer. Rajam Iyer sang “Parthasarathi Ninu” in Madhyamavathi and later rendered the Khamas raga Javali, “Marulu Konna” He concluded the lec-dem with the Paras vargam tillana.

Chengelpet Sri Ranganathan offered his comments on the lec-dem. Sri T.N. Seshagopalan commended Sangeetha Kalanidhi Sri B. Rajam Iyer for his scholarly presentation and said he is a Vidwan from whom any ready reference on music can be got. On Poochi Srinivasa Iyengar, T.N. Seshagopalan said that he has created a keertana on Thyagaraja Swami. He said Srinivasa Iyengar got the name “Poochi” because he had a sareenam like a vandu (bee) and gave karvai with clarity. He had a sharp composing brain. The people of Andhra called him “Bujji” which means “beloved child” and in later years this became “Poochi”. Srinivasa Iyengar composed the kriti “Saraguna Palimpa” to treat a form of arthritis while he suffered from it himself and he prayed to his Kula Devatha Venkatesa Perumal to cure him. Poochi Srinivasa Iyengar’s approach to music was such that he composed kritis like a model composer. The composer had an in-built kalapramana and he composed kritis accordingly, which shows his mastery over music.

25th December 2006

Lec-dem Papanasam Sivan
University Music Department rendered compositions of Mysore Vasudevachar.

Dr. V.V. Srivatsa introduced the topic and Sangeetha Kala Acharya Smt. Sulochana Pattabhi Raman presented the lecture on Papanasam Sivan. The composer Papanasam Sivan was an “Era” by himself. In the year 1890, he was born in Polagam in Tanjore district to Ramamritha Iyer and Yogambal. He was given the name Ramaswamy and was called Ramaiah. When Ramaiah was 8, the family left for Trivandrum since his father passed away. Ramaiah learnt Sanskrit and became a Shastri at 16, and he completed a post graduate course called Upadhyaya successfully. Noorani Mahadeva Bhagavathar, Samba Bhagavathar, Karamanai Neelakantha Bhagavathar, and Koil Ammal helped him learn music. He participated in Neelakantha Sivan’s bhajanai from a young age. In 1917, he went on a Padayatra and all his bhaktas called him Papanasam Sivan. He had a sonorous voice and he participated in many festivals. His margazhi month bhajans, in the Mada streets of Chennai were great events then. He was influenced by the music of Konerirajapuram Vaidhyanatha Iyer. He has composed many Thana Varnams, Pada Varnams, Kritis in Tamil and Sanskrit, Tillana, Ragamalika, Chindus like Nondi Chindu etc. He published a Sanskrit Tamil dictionary. Because of the influence of Harikatha, he composed Ramayana in 24 ragas.

Papanasam Sivan has done an opera on Karaikal Ammaiyaar. Sri S. Rajam Iyer, Sri S. Balachander and Sethalapathi Sri Balasubramaniam are his famous sishyas. His descendants Neela Ramamurthy, Rukmani Ramani, and Ashok Ramani are nurturing Sivan’s compositions even today.

Sangeetha Kala Acharya Smt. Sulochana Pattabhi Raman’s students Smt. Prema Rangarajan, Smt. Bhagyalakshmi Suresh, Kumari Revathi and Kumari Ragini Srinangaram composed the sangs. They were accompanied by Smt. Lakshmi Venkataramani on the violin and by Delhi Sri Sairam on the mridangam. Revathi gave a dance demo in the Nattakurinji pada vargam of Sivan. Next was Ka Va Va in Varali. In the first line of this kriti, there is a swararaksha prayogam. Then they moved on to Hamsadhwani in which the vocalists sang Raghu Naya of Thyagaraja and later “Karunai Seivai” by Sivan, which had similar Varna mettu. The same exercise was carried out for “Ninnu Nera Nammanu” of Thyagaraja and “Nin Arul Iyambalagumo” of Sivan. Abheri raga kriti “Kanda Vandarul” was sung in which Sivan has used Sukh Daivatam. Athana raga denotes bravery and anger and Sivan has composed “Nee iranganil pugaledhu”, which has swararaksha. The same swararaksha prayogam is used in the Todi kriti “Sadasiva Bhajanai”. For his Sanskrit compositions, the vocalists sang “Sri Valli Devasenapathe” in Nathabhairavi. Later they rendered Bhairavi, Kedaragowla, and Sri raga kritis, Khamas kritis, kritis on Mummoorthies, and on national leaders. A kriti on Gandhi in raga Manirangu was sung.

A revolution in cinema music was brought forth by Sivan. “Maname Kanamum” and “Giridhara Gopala” sung by M. S. Subbulakshmi are some noteworthy songs of Sivan, which have been sung in films. Later, the group sang a tillana in Behag with
Atheetha Eduppu. Surutthi raga mangalam by Sivan was sung at the conclusion of the lecture.

Most of Sivan’s kritis bear his signature Rama Dasa. He was conferred Sangeetha Kalanidhi by Music Academy in 1971. Tamil Isai Sangam honoured him with the title Isai Perarignar. He became a fellow of Sangeet Natak Academy. Padma Bhushan was conferred on him. At the age of 73, he passed away.

Sri T.K. Govinda Rao presided over the programme and he commended the presentation.

26th December 2006

Deva Ganavali group sang Vachanas in Kannada language

Dr. V.V. Srivatsa introduced the topic of the day and the presenter Sri V. Subrahmaniam to the gathering.

One of the noteworthy and distinguished composers of the immediate post Trinity period was Neelakantha Sivan. Neelakantha Sivan was born in the year 1839 after his parents prayed to Neelakanthaswami and Anandavalli and they named him Subrahmany. Even at a young age, Subrahmany had absorbed the musical, devotional, and spiritual aspects of Tamil literary works such as Thevaram, Thiruvachagam, the Padams of Muthu Thandavar, and the keerthanas of Ramanataka.

Subrahmany got the name Neelakantha Sivan after his divine vision of Neelakanthaswami. He then composed the Thiruneelakantha dasakam comprising ten stanzas, followed by a dasakam on Uma Devi. Neelakantha Sivan’s Mudra was “Neelakantha” Sri V. Subrahmaniam mentioned that Sivan chose Hameerkalyani, an adapted Hindusthani raga for his first musical composition, “Sivanai Ninai Maname”

Sivan’s Bhakthi rich literary compositions include Virutthams, Chindu, Kann, and Pathikam to name a few. Though an ardent Siva Bhakta, he has also composed on other deities such as Lord Padmanabha of Trivandrum, Subrahmania, Devi and Sathyavageeswara and Gomathi Amman of Karamana. Neelakantha Sivan had no Sreesha Eesha Bhedam, which he conveys through his kriti “Sri Kantheswaranai Sri Padmanabhanai”, wherein he compares Srikantheswara with Sri Padmanabha.

Some of Neelakantha Sivan’s kritis are “Ananda Natamaduvar” in Poorvikalyani, “Darisname Mukthi Tarum” in Todi, “Adum Chidambareshwarar” in Kedaragowla etc. His compositions on other deities include “Ambike Un Padame” in Dvijavanti, “Paradevi” in Ananda Bhairavi on the various aspects of Mahalakshmi, “Karunakari” in Bhairavi, etc. Neelakantha Sivan has composed on deities from Kanyakumari to Trichur and from Thirunelveli to Kalahasthi. His kriti “Sambo Mahadeva” in Bhowli, on Kalahasteeshwara, has been immortalized by Smt. M.S. Subbulakshmi. Sri V. Subrahmaniam’s students performed “Sambo Mahadeva” in Rupaka Tala and “Ananda Natamaduvum” in Rupaka tala.

V. Subrahmaniam mentioned that Sivan has created an exceptional Ragamalika piece in the following ragas with their names figuring in the respective parts: Nattai, Varali, Sri, Bhairavi, Kalyani, Arabh, Saindhavi, Todi, Parasu, Mohanam, Saveri, Khamas, Sankarabharanam, Suratthi, Dhanayasi, Athana, and Madhyamavathi. Later V. Subrahmaniam’s students performed “Sivanandam Brahmanandam”, in Reeti Gowla raga, Adi tala, a kriti in which Neelakantha Sivan explains the nature of real bliss. Neelakantha Sivan chose commonly handled ragas excepting Dvijavanti, Naganeendani, and Mangalakaisiki, which may be counted as rare.

V. Subrahmaniam said that Neelakantha Sivan was a “mumukshu” – a person desiring Moksha or Salvation. Sivan was deeply rooted in Advaitic philosophy. He could predict his end. In the year 1900 on a Monday, a Pradosham day he uttered the word Mahadeva thrice and shed his mortal coils. Papanasam Sivan was Neelakantha Sivan’s foremost disciple.

It is believed that Sivan composed a thousand songs but what are available are only about a hundred. Prof. R. Srinivasan, Principal of the Maharaja’s College of Science and Smt. M.A. Saradambal, great grand-daughter of Neelakantha Sivan took efforts to publish his works. Sri V. Subrahmaniam said that the Music Academy could undertake to publish his kritis.

Sivan’s compositions could be compared to Saint Thyagaraja’s compositions such as the Gowla Pancharatna Dudukukala where he had chided and warned the musician from falling in wrong ways. As a memorial to Neelakantha Sivan, the Neelakantha Sivan Sangeetha Sabha in Karamana, Trivandrum was inaugurated in 1975 by Dr. Semmangudi Srinivasa Iyer.

At the end of the demonstration, Sri V. Subrahmaniam’s students Bhavana Vishwanathan and Saraswathy Ramachandran sang the kriti “Yendraikku Siva Krupai” in Mukhari raga, Chapu tala and the concluding piece “Navasiddhi Petralum” in Kharaharpriya, Chapu tala was sung by Sri V. Subrahmaniam and Bhavana Vishwanathan. They were accompanied by Sikkil Sri Bhaskaran on the violin and by Mannarkovil J. Balaji on the Mridangam.

Sri B.M. Sundaram offered his comments. Sri T.N. Seshagopalan said that from time to time, for Sangeetham and Bhakthi, persons of great eminence are born. During the period of Neelakantha Sivan Vallalaar was also present. He endorsed the view that there was no Bheda of Sreesa and Eesa for Neelakantha Sivan.
month of Margazhi is special for both Siva and Vishnu. A hybrid language of Tamil and Malayalam is found in his Krithis. For Sangeetham to flourish, humility is the most important component. Neelakantha Sivan has composed Dhasavataram in five gowlais. He requested to unearth the other Krithis from Trivandrum, which the Music Academy could publish for the benefit of music lovers.

27th December 2006

Lec-dem Madurai Sri T.N. Seshagopalan

The devotional music was rendered by Thirupugazh Anbargal.

Sri V.V. Srivatsa introduced the topic of the day and the Conference President Madurai Sri T.N. Seshagopalan.

The Karnaranjani raga, which is handled by and large in the present day concert platform, is one of the creations of Dr. Harikesanallur Muthiah Bhagavathar. The credit goes to Sri Madurai T.N. Seshagopalan for popularizing it after he started singing that raga as a prelude to the kriti “Vanchatonu” with a chittaswaram composed by him.

Madurai Sri T. N. Seshagopalan’s topic was Harikesanallur Muthiah Bhagavathar as a vaggeyakara. He commenced the lec-dem saying Muthiah Bhagavatar was a five gowlais. He requested to unearth the other Krithis from Trivandrum, which the Music Academy could publish for the benefit of music lovers.

Muthiah Bhagavathar was in the period of 1877 - 1945. His grandfather was Muthu Subbaier, a Sanskrit scholar and an authority on Veda literature. He was noted for his punning on words. The ‘note’ that was sung in Madurai, who did pravachanam on Ramayananam and his father was Lingam Iyer. Muthiah Bhagavatar had a questioning mind that every aspect of music got questioned by him. Patnam Subramania Iyer was his hero. In those days in Tanjore, Harikatha art was fostered. Lakshmana Suri, father of Justice T.L. Venkatarama Iyer was his maternal uncle and he had to his credit the title of Maha Mahopadyaya and he gave material for Harikatha to Harikesanallur Muthiah Bhagavathar. Muthiah Bhagavathar initially made simple krithis for his Harikatha. He was famous for his ‘Thanam’ singing. He introduced musical compositions like Kavadi Chindu, Nondi Chindu, Themmangu in his Harikatha and took ample material from Tamil literature. He was noted for his punning on words. The ‘note’ that was sung and made very famous by late Madurai Mani Iyer was composed by Muthiah Bhagavathar. He interacted with Abraham Pandithar who was a musicologist of repute and he composed krithis in the line of Thyagaraja, Dikshitar and Shyama Sastri. The first keerthana sung by Madurai T.N. Seshagopalan was in Huseni Raga, “Theliyakane”. He took up the musical forms of Muthiah Bhagavathar for enunciation. The krithi, “Amba Vanii”, started with panchamam. Tradition in innovation and innovation in tradition is found in krithis of Muthiah Bhagavathar. A kriti in Kadanakudukalam starting with “Giripriyam Gangadharan” was taken up. He has done a chittaswaram and has given a different startup for this kriti starting in the Thara Shadjam. He literally foresaw the way the chittaswaram will shape up in the next forty years. The chittaswarams did not follow the pattern found in those days and thus he became a ‘Deergadarshi’. He then sang “Kripahindhe Kripajaladhe” in Hamsanadham with the Arohana and Avarahona running as Sa re ma pa ni sa, Sa ni da ni pa ma ri sa (a janya of Neethimathi). He made known this kind of a sampradaya in those days.

Talking about the rhetorical beauties, he composed many vamams with Swaraksharams shining like jewels. He had used Vaadhi Samvaadhi and Gopuchha Yati prayogas. He later took up an Ata Tala vamam in Mohanam. “Maha Mohana” was composed for the occasion of the Arangetram of Ramanathapuram Sri C.S. Sankarasivam, the foremost disciple of Harikeshanallur Muthiah Bhagavathar and Guru of Madurai Sri T.N. Seshagopalan. This kriti was in praise of H.H. Muthuramalinga Sethupathy.

Muthiah Bhagavathar was a pioneer for many types of compositions and many types of technical virtuosities. Muthiah Bhagavathar’s Duru vamam, “Maathe” in Khams was taken up next. It is a model composition. The muttai swarams after the anupallavi has swarams, solkattu and sahityam. The fourth chittaswaram of the Duru vamam in the raga Khams shines with Swaraksharams and rhetorical beauties such as Ni Maha Mata, Ni Sama Nigamasani, ManidaGanidariGadarini, Nidamaga. The very same phenomenon is seen in the third chittaswaram of the Ata Tala vamam in Mohanam reading as “Dada Sagasa Dada, Padagada, Saga, garida, Parida, Dapadaparigarida. Madurai Sri T.N. Seshagopalan observed the appropriateness of the Duru vamam in the raga khamas (Khamas khamas), which has the effect of Vikatakavithvim. Muthiah Bhagavathar later moved to Mysore where he was looked after very well by the Maharaja. The Maharaja himself was a vidwan and thus Muthiah Bhagavathar’s craft of composing came to light. Madurai T. N. Seshagopalan sang a kriti, “Manamu Kavalanu Talli”, in raga Sahana. A chittaswaram was rendered for this piece. This piece indicates a personal instance in his life. While he sang initially in front of the Maharaja, he became a victim of the weather and the concert was not his best. He became very upset and sang this kriti in front of Devi and immediately made him the Asthana Vidwan. Madurai T.N. Seshagopalan sang a kriti, “Manamu Kavalanu Talli”, in raga Sahana. A chittaswaram was rendered for this piece. This piece indicates a personal instance in his life. While he sang initially in front of the Maharaja, he became a victim of the weather and the concert was not his best. He became very upset and sang this kriti in front of Devi and immediately made him the Asthana Vidwan. Madurai T.N. Seshagopalan sang a kriti, “Manamu Kavalanu Talli”, in raga Sahana. A chittaswaram was rendered for this piece. This piece indicates a personal instance in his life. While he sang initially in front of the Maharaja, he became a victim of the weather and the concert was not his best. He became very upset and sang this kriti in front of Devi and immediately made him the Asthana Vidwan. This kriti starts in ‘ma’ and he introduced a new placement for ma for the commencement of the kriti and this has been an entirely new approach for Sahana raga. A good collection of new compositions was composed after he became the Asthana Vidwan of Mysore.
Muthiah Bhagavatara’s imagination was very great. He had mastered the old order so well that he composed new compositions with great ease. Madurai T.N. Seshagopalan’s guru wanted him to do chittaswaram specially for the kritis in the ragas created by Muthiah Bhagavatara and Madurai T.N. Seshagopalan has happily complied to his guru’s wishes.

Later different musical ways of rendering was taken up. He had a flair for composing kritis in Thrisra Nadai. He has composed kritas in what is known as “Gaja Gati”. A kriti “Gam Ganapathe Namo Nama”, which is in Thrisra Nadai was sung. Muthiah Bhagavatara collected Swati Tirunal’s kritis from many households in Trivandrum. Nearly 400 songs were obtained by his efforts. He lost his daughter and was in deep sorrow and moved to Kasi. He happened to hear ‘Sohini’ at Kasi, which reminded him of Hamsanandi of our Carnatic system. Sri Madurai T.N. Seshagopalan sang the kriti “Neethu Mahima Pokata Na Tharama” in Hamsanandi, which starts from the Nishadam. The “Ganakramam”, the unwritten law was taken into account, that is, starting from Thara shadjamam that was in use then. This pattern is adopted in Sivan’s “Srinivasa Thiruvengada” and “Pahi Jagatjanani” of Swati Thriunal in Hamsanandi.

Karnaranjani, Pasupathipriya, and Vijayarasaswathi raga kritis were sung with chittaswarams. Madurai T.N. Seshagopalan observed the raga created by Muthiah Bhagavathar as Budha Manohari. This raga has been the result of the Gruhabeda, taking the Madhyamam Moorchanai of Kuntalavarali. He sang “Igane Tala” in Guha Ranjani raga. The Kapi raga kriti “Raga Brahmamaanar” was sung by Madurai T.N. Seshagopalan. This kriti was composed when Madurai T. N. Seshagopalan did a Harikatha on the life of Harikesanallur Muthiah Bhagavathar as Gayakamani Charithram in which he had included all the ragas popularized and created by Muthiah Bhagavathar.

Later he described raga Niroshta. “Oshai” means joining of the lips. In raga Niroshta one should eschew the notes ma and pa and thus the lips do not join. The important feature being even in the sahithyam the lips do not join. He demonstrated this song “Rajaraja Aradhithhe, Nadhanithe Sharade” A tillana in Niroshta composed by Madurai T.N. Seshagopalan with the ankitha “Harikesa Dasa” was sung. The tillana got started in the higher octave, swaras, solkattu, and sahithyam adhered to the raga Niroshta and it was a phenomenon.

Muthiah Bhagavathar composed a ‘temmangu’ in Yadukula Kambodi. The kriti “Shantamarga Katchi Tandidum” in Yadukula Kambodi is on Lord Narasimha and this kriti followed the spoken Tamil language of Thirunelveli. He said from Harikatha tradition ragas like Jonpuri, Sindhu Bhairavi, and Kapi got popularized.

He rounded off the lec-dem with “Maamoor Valamperuga Vanda Kali” in Sindhu Bhairavi. Muthiah Bhagavathar explored all the possibilities of the ragas, which were handled by the Trinity and gave a new dimension with a fresh approach. He popularized many ragas and created many new ragas, and they are a happy addition to the realm of Carnatic music. This feature was one of the greatest contributions of Harikesanallur Muthiah Bhagavathar to the world of Carnatic music. His signature was Harikesa.

28th December 2006
Lec dem Dr. S.A.K. Durga
Sri C.V. Bhavani Shankaran and party rendered Tiruppugazh hymns.

Dr. V.V. Srivatsa introduced the topic of the day. Dr. S.A.K. Durga presented the lecture on the compositions of Kshetragna.

Kshetragna was an illustrious vaggeyakkara. He lived in the 17th century. He hailed from Muvvapuri that is in Krishna district of Andhra Pradesh. His name was Varadayya. His mudra was Muvvagopala, which appeared in any section of the padam. His padams have rich musical content besides their lyrical beauty with madura bhakthi. This madura bhakthi is based on the ultimate oneness of man with God, the total surrender to God.

The late Subbarama Dikshitar in Sangeetha Sampradaya Pradarshini refers to Kshetragna’s life. Kshetragna was a pre-Trinity vaggeyakkara. His padams are full of raga and rasa bhava. The padams are exquisite pieces that were born out of the creative imagination of the sahithyam and sangeetha suitable for dance and music. They are found in Nayaka/Nayaki bhava. One finds melodic progressions of the raga. They have subtle gamakas and inflexions. They also have slow tempo gamakas. Modulation of voice, continuity of the voice, and breath control are necessary features to sing the long melodic phrases.

“Payyada” in Nadanamakriya in tisra triputa was sung by Dr. Durga for demonstration. This padam is in Vilamba kaalam. The melodic progression comes in parts and the grief is expressed in the last line.

The forerunner of padams are Nammalwar’s lyrics of the 7th century. Later came Jayadeva’s Ashtapathi. The padams have Sambhoga and Vipralamba sringaras expressed. He has composed padams in Kambhoji, Mukhari, Kalyani, Saveri, Todi, Bhairavi, Begada, Huseni, Punnagavarali etc. There are different kinds of pathos in padams. Veena Dhanammal and padams were inseparable. The value of abstract music is found in Veena Dhanammal’s music. Dhanammal’s
family was a repository of padams. “Rama rama Prana Sakhi” in Bhairavi was popularized by Brinda amma. The tape of this was played. Then “Kuvalayakshiro” in Gowlipanthu sung by Muktha was played on the tape. Dr. Durga also sang this piece. Dr. Durga said the padams are treasures and the varna mettus have not changed. She requested all big vidhhans to sing and youngsters to learn these padams to keep the sampradaya alive.

Dr. B.M. Sundaram, Sangeetha Kalanidhi Smt. R. Vedavalli, and Ravikiran offered their felicitations for the presentation.

Madurai Sri T. N. Seshagopal in his observation said the Jeevathma (Nayaki) longing for the Paramathma (Nayaka) was expressed through padams. The Namasankeerthanam tradition has contributed extensively to Carnatic music. He mentioned our Carnatic system can give the voice the training it needs to suit any form of music. He ended up saying Pallavi singing is suited for men while padam singing is best suited for women.

29th December 2006

Lec - Dem on Annamacharya by Sangitha Kalanidhi M. Chandrasekharan

Subhasruthi Group rendered Tirumangai Azhwar Pasurams.

Dr. V.V. Srivatsa introduced the speaker Sangitha Kalanidhi Sri M. Chandrasekharan and the subject of the day.

Sri Annamacharya’s krithi ‘Sriman Narayana’ in Bowli ragam was taken as the first piece for demonstration. Sangitha Kalanidhi Sri M. Chandrasekharan said there is no Anupallavi for this krithi and there is only charanam. Later he sang Sri Ranjani Raga Krithi, Vedakina Giriye. In the Pallavi it is said that Veda is the essence of everything. Annamacharya says Hari is the greatest Lord and Dhyanam is the best mode of worship and Venkateshwaras is the Moola Mantra for everything.

The krithi in Sankarabharanam, which was tuned by Sangitha Kalanidhi Sri Nedanuri Krishnamurthy was mentioned. He moved on to a Shubha Pantuvarali krithi, in Adi Tala. Annamayya sang only on the Lord and not on any human being. The Sudhha Dhanyasi krithi, Bhaavamulona, was rendered next. The next krithi was tuned by the Late Kadayanallur Venkataraman which starts as Bhavayami Gopala. He ended the demonstration with the Navaroj krithi Ksheeraabdhi. In this krithi the Lord is worshipped with camphor. Sri Chandrasekharan was accompanied on the violin by Smt. Bharathi and on the Mridangam by Thirugokkaram Krishnamurthy.

Sangitha Kalanidhi Sri T.K. Govinda Rao, Smt Suguna Purushottaman and Sri S.R. Janakiraman offered their comments. Madurai Sri T.N. Seshagopal praised Sri M. Chandrasekharan for virtually transporting everyone to have the Lord’s Dharshan at Tirupati. He said the great Nammalvar and Annamayya had the same birth star, Vaishaki Vishakam indicating their oneness in Vaishnava Bhakthi. He said that Annamayya and Bhadrachala Ramadasar both suffered in the prison but their outpourings were totally Bhakthi oriented.

Annamayya’s krithis are divided as Adhyaathmika and Sringara rasa krithis. He has sung about the festivals of Tirupati in his compositions. He mentioned that in Harinama Sankeerthanam, the focal point was Lord Vishnu. Vaggeyakaras varnametts are great sources for music and he wanted Sangeetham and Sampradayam not to be tampered with.

30th December 2006

Lec-dem – P.S. Narayanaswami

Abhirami Sathsangam rendered compositions on Vishnu.

Dr. V.V. Srivatsa introduced the topic of the day and Sangitha Kala Acharya Sri P.S. Narayanaswami gave the presentation on the rare kritis of Thyagaraja. Sri P.S. Narayanaswami’s lady students gave a sumptuous fare of rare kritis such as “Raghunandana” in raga “Suddha Desi”, a Natabhairavi janya, the Aarohana being Sa Ri Ga Ri Ma Pa Da Ni Sa and Sampoorana Avarohana. Later they rendered “Maati Maatiki” in Mohanam, and “Etaladorikittu” in Vasantham. A krithi in Devagandhari, Evarimanaku, Adi tala that features in Nowka Charitram was taken up. Sri P.S. Narayanaswami said he learnt rare kritis from Maruthuvakudi Rajagopala Iyer, Sangitha Kalanidhi T.M. Thyagarajan, A. Sundaresan, Suguna Purushothaman, Chinglepet Ranganathan, and Sangitha Kalanidhi Mani Krishnaswamy. He thanked Sangitha Kala Acharya Sri S.R. Janakiraman for giving him valuable information.


Sangitha Kala Acharya Sri S.R. Janakiraman and Sangitha Kala Acharya Chinglepet Sri Ranganathan felicitated Sri P.S. Narayanaswami.

Madurai Sri T.N. Seshagopal complimented Sri P.S. Narayanaswami for his Acharya status, since he was imparting music to many students. Thyagaraja
kritis were a great source of inspiration for later composers like Ramanathapuram Srinivasa Iyengar, Patnam Subramania Iyer, and Papanasam Sivan to name a few. He said Thyagaraja was a Sadguru and all his kritis were about Lord Rama and his total Saranagati is seen in his kritis.

31st December 2006

Music Academy Conference
Devotional songs were rendered by Rajarajeshwari Mandal.

Dr. V.V. Srivatsa introduced the speaker and the topic of the day.

On the last day of the music conference of the year at the Music Academy, Veena Vidushi Smt. Vidya Shankar presented the Vaggeyakkara Vaibhavam of Shyama Shastri, Subbaraya Shastri, and Annaswami Shastri. They are father, son, and grandson respectively.

All the three of them were Kamakshi bhakthas and they were compositions were all on Kamakshi.

Annaswami Shastri has composed varmams also in addition to keerthanas in contrast to his forefathers. Smt. Vidya Shankar demonstrated a varnam of the composer in Thodi raga, Adi tala commencing with the sahithya ‘Karunakatakshi Nannu Kavave Kanchi Kamakshi’, indicating that his varmams are also on Kamakshi.

His compositions are all in easy Sanskrit and short ones. Whereas, Shyama Shastri’s kritis had minimum or no sangathi patterns. Those of Subbaraya Shastri and Annaswami Shastri were adorned with sangathis. The pallavi of Annaswami Shastri’s kritis were straightforward statements. And only latter part of the pallavi had sangathis. The kritis were full of bhakthi, raga bhavam, and well bound in tala. Deep emotions are expressed very well in Sanskrit by Annaswami Shastri as easily as in Telugu or Tamil.

Students of music can easily understand the raga lakshanams from compositions of great vaggeyakkaras and Annaswami Shastri’s are no different. In his Saranga piece, the sanchara in tara sthayi has been limited by only touching the gandhara and not beyond, clearly indicating that in this raga sanchara in the tara sthayi is not advisable. In his Bhairavi kriti he has started the pallavi with the swara structure Sa Ga Ri Ga Ma, true to the raga lakshana. The use of chaturasruthi daivatham is also minimal. This was demonstrated. In the Asaveri piece, the sancharas of the raga are well revealed. Annaswami’s kritis ‘Moharagni Maampahi’ in Bilahari and ‘Parama Paavani Mamava’ in Atana were sung by Smt. Sugandha Kalamegham to the accompaniment of Veena by Smt. Vidya Shankar.

Subbaraya Shastri had the benefit of absorbing his guru and father, Shyama Shastri’s style and thinking to a great extent. That he was an image of his father is clearly reflected in his compositions. He had imbibed Thyagaraja’s sangathi set up from his interactions with the disciples of the Saint. Even though much junior to Muthuswami Dikshitar, Subbaraya Shastri had the opportunity to associate with him and thereby absorb his madhyama kala sahithya patterns.

Shyama Shastri was the one who gave a high status to Swarajathis through his monumental pieces in Bhairavi, Thodi, and Yadukula Kambhoji. Following this set up, Subbaraya Shastri has composed Swara sahithya for his kritis as though these are miniature Swarajathis. As examples, Smt. Vidya Shankar demonstrated the kritis ‘Shankari Neeve’, Begada, ‘Janani Ninnuvina’, Reetigowla, ‘Ninnuvina Gati’, Kalyani, and ‘Yema Ninne’, Mukhari.

Even though Subbaraya Shastri closely followed Shyama Shastri in composing, it was not imitative. Shyama Shastri’s signature or Mudra was ‘Shyama Krishna’ and Subbaraya Shastri’s, ‘Kumara’ Annaswami Shastri did not have any Mudra for his compositions. The compositions of all the three are for the humanity as a whole and far from selfish aims. With Shyama Shastri’s kriti, a mangalam, which revealed the thinking ‘Loka Samastha Sukhino Bhavantu’, Smt. Vidya Shankar concluded the presentation. She was assisted by Sri. Ram Nayak on the Veena and Smt. Sugandha Kalamegham, Vocal.


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Welcome Address

N. Murali, President – The Music Academy Madras

Sadas, January 1, 2007

Sangita Kalanidhi Shri Nedunuri Krishnamurthy, Sangita Kalanidhi Awardee Vidvan T.N. Seshagopalan, other awardees of this year, Sangita Kalanidhis, Vidvans and Vidushis, members of the Music Academy and other rasikas, ladies and gentlemen,

It gives me immense pleasure to welcome you all to this Sadas, our annual convocation and wish you a very happy and prosperous New Year.

It is indeed our rare honour and pleasure to have Sangita Kalanidhi, Shri Nedunuri Krishnamurthy preside over the Sadas this evening. It is most fitting and auspicious that Sangita Kalanidhi Shri Nedunuri Krishnamurthy, who has recently celebrated his "Satabhishekam", is presiding over the Sadas of the 80th Conference and concerts of an institution that is only a few months younger than him. I once again offer my respectful felicitations to him on his 'Satabishekam'

Shri Nedunuri is the embodiment of pristine classical music, having had the good fortune of coming under the tutelage of that great master Dr. Pinakapani. He is humility personified. His monumental contribution to Carnatic music is his setting to music, 108 kritis of Annamacharya and publishing the lyrics with notation. He has been performing at the Music Academy from the year 1951 and has given over 50 concerts at the Academy. On behalf of all of us gathered here, I offer my humble and heartfelt thanks to him for enthralling listeners here over such a long period. I thank Shri Nedunuri for so kindly agreeing to preside over the Sadas this year and extend a very special welcome to him.

Today, the curtain comes down on our 80th Annual conference and concerts, after an 18-day festival, with a rich and variegated fare of vocal and instrumental concerts and lecture demonstrations.

I offer my warmest felicitations to this year's Sangita Kalanidhi Awardee, the brilliant musical all-rounder Vidvan Madurai T.N. Seshagopalan, who is very much in the mould of Sir Garfield Sobers, a great cricketing all-rounder. You may recall that Vidvan Seshagopalan also got the "Sangita Kalanidhi M.S. Subbulakshmi Award" instituted by The Hindu on the inaugural day. I must also acknowledge here Shri Seshagopalan's brilliant contribution to the daily conference sessions which he enlivened and enriched through his masterly concluding observations as the President.

I offer my congratulations to the other major award winners – 'Sangita Kala Acharya' awardees Bharatanatyam Guru C.V. Chandrasekhar and Vidushi Seetha Rajan, recipients of 'TTK Award' Vidushi Padmavathy Ananthagopalan and Vidushi A. Kanyakumari and Vidushi Suguna Purushothaman who is receiving the 'Vaggeyakara Award'. I also offer my congratulations to the other artistes who would be receiving awards later this evening.

During the season, there were over 80 concerts featuring over 300 artistes. It has been most heartwarming and greatly satisfying for us to see large audiences for vintage classical music by stalwarts in the morning concerts as well as huge audiences for the evening and late evening concerts of top-notch, young, contemporary musicians.

The morning sessions whose theme was "Vaggeyakara Vaibhavam" received high audience response and the mini-hall was overflowing on almost all the days.

If the season has been a resounding success, I would attribute it to the dedication and teamwork displayed by our entire Committee, the dedicated and tireless efforts of our volunteers and the spontaneous and generous co-operation and support from all the artistes, who, always give of their best at the hallowed stage of this great institution and of course, to you, our esteemed audience, for your large, motivating presence and support. An annual season like this would not be possible without the support of the sponsors and advertisers whom I thank wholeheartedly for their generosity. I must express our appreciation to our members and rasikas for their overwhelming support and to all the musicians for their co-operation and excellent performance on stage. Finally, all my colleagues on the Executive Committee and our small but dedicated staff deserve all my thanks for their total involvement and for sparing no efforts for the success of this annual festival.

At the inauguration I had spelt out our ideas for the much needed modernization of our infrastructural facilities and amenities. I must take this opportunity to reiterate our grateful thanks and appreciation for the significant and spontaneous donation from Shri Venu Srinivasan through his company TVS Motors, towards the modernisation project. If all goes well, and if we have more donors like Shri Venu Srinivasan, you can enjoy the next season with greatly enhanced comfort and convenience.

Before I conclude, I would encourage you all to attend our first ever Dance Festival which would be held from January 3rd to January 9th, 2007. This Dance Festival is in commemoration of the 75th Anniversary of the Academy featuring Bharatanatyam.

Thank you very much.
Vina Padmanabhiah of Mysore

Dr. M.B. Vedavalli

Mysore was a prominent seat of music during 19th and the first half of 20th centuries, when the last four Wodeyar rulers viz. Mummadi Krishnaraja Wodeyar, i.e., Krishnaraja Wodeyar III (1799 - 1868 A.D.), Chamaraja Wodeyar X (1868 - 1894 A.D.), Nalwadi Krishnaraja Wodeyar, i.e., Krishnaraja Wodeyar IV 1895 - 1940 and Jayachmaraja Wodeyar (1940 - 1950 A.D.) ruled over the Mysore State.

These rulers took enormous measures to promote the art of Music. Among the various measures taken by them, the foremost one is the appointment of musicians as Court Vidwans.

Among the musicians who adorned the court of Mysore, some of them were famous as Vainikas like Vina Seshanna, Vina Venkatagiriyappa and others. Some were well known as gayakas (vocalists) like Mysore Sadasiva Rao, Mysore Vasudevachar, Karigiri Rao and others. There were also musicians who were well known as both gayakas and vainikas like Vina Padmanabhiah, Vina Subbanna and others.

Vina Padmanabhiah besides being a vainika as well as a gayaka, was a versatile composer who has to his credit compositions representative of different types of musical forms like Jatisvaras, Sapta taleswari and kritis inclusive of Padmanabha Pancharatna and Javalis in common as well as rare ragas. Vina Padmanabhiah also provided dhatu for many of the compositions of the court poets.

His early life and Musical Training

Padmanabhiah was born in the year 1842 on Badrapada Bahula Chaturdasi of Subhakrtu Samvatsara. (15 days after Anantapadmanabha vrata) in a village Srirampura also called by the name Budihalu situated in the district of Chitradurga in Karnataka. As he was blessed by the Lord Anantapadmanabha, he was named after the Lord Padmanabha.

Padmanabhiah belonged to the Hoysala Karnataka Brahmin sect. His father was Venkatanarayana Sastri and his mother was Lingamma. He was the second son of Venkatanarayana Sastri.

Padmanabhiah lost his mother at the young age of three. Since then he was brought up by his uncle Sri Narasimha Jois. His upanayana was performed at the age of 7.

Padmanabhiah's father was a purohit by profession. He wanted his son to follow the same profession and arranged to give education in Sanskrit. But Padmanabhiah was keen on learning music, which was opposed by his father. An old friend and well-wisher of the family used to visit his house often. Padmanabhiah expressed his desire for learning music, to this old man. The friend convinced his father and told him to send Padmanabhiah, to the Vidwan Venkatesa Sastri of Hosadurga, who was a disciple of Vina Shamanna, to learn music. Permission was granted to Padmanabhiah and thus he was sent to Hosadurga.

Venkatesa Sastri taught him vocal as well as Vina. After laying strong foundation, he advised Padmanabhiah to continue his advanced training under his own guru Vina Shamanna, the court musician of Mysore during the reign of Mummadi Krishnaraja Wodeyar, Chamaraja Wodeyar and Nalwadi Krishnaraja Wodeyar.

Vina Shamanna’s house was a center of Cultural activities. Great musicians like Parameshwara Bhagavatar (1815 - 1892), Maha Vaidyanatha Iyer (1844 - 1893), Pallavi Seshayyar (1846 - 1908), Ramnad Srinivasa Iyengar (1860 - 1919), Tirukkodikaval Krishnayyar (1857 - 1913) and many others visited his house. Padmanabhiah had the advantage of listening to these great stalwarts and developed his own style of singing and playing on the vina. Padmanabhiah also learnt Sanskrit from the Raja Purohit Krishna Sastri and Asthana Vidwan Tammayya Sastri of Sanskrit Pathasala.

In 1865, he gave a performance in the Mysore Palace and was honored by Mummadi Krishnaraja Wodeyar. The king appointed him as his Court Vidwan and paid 3 hanas per month as salary. The patronage continued even during the reign of Chamaraja Wodeyar. Padmanabhiah was asked to play on the Vina everyday during Sivapuja.

Padmanabhiah was also invited for the post of Music Teacher in Maharanis Girls High School, Mysore and also Maharaja’s Sanskrit Pathasala. He was also engaged to teach music to the royal ladies and children.

Once when Padmanabhiah was asked by the owner of the house in which he was staying to vacate the house, the ruler heard about this and Padmanabhiah was allotted the first house in Sitavilasa Agrahara in Mysore and he was also granted 5 acres of land in K. R. Nagar by the queen (Even now his grandson Mr. M.S. Narayana Murthy and other members of his family are residing in the same house).
Padmanabhiah as a Vaggeyakara

The available compositions of Vina Padmanabhiah numbering 30 have been compiled and edited by Sri Kantham Nagendra Sastri, great grandson of Chintalapatti Venkata Rao and published in 1999, by Ananya, a cultural organization at Bangalore, under the title Ashesha Padmanabha Samputa.

They have been published under four sections viz. 1) Svarajatis, 8 in number 2) Sanskrit kritis 11 which includes Padmanabha Pancharatna kritis 5 (6+5=11). 3) Telugu kritis – 8. 4) Javalis – 3.

In Mysore tradition no distinction has been made between Svarajatis and Jatisvaras. The name Svarajati has been used in almost all the Kannada works irrespective of whether they have sahitya or not.

Thus among the Svarajatis composed by Padmanabhiah except the Svarajati in Hamsadhwani raga which has sahitya, all the other svarajatis have only svaras. All the Svarajatis composed by Padmanabhiah are on the model of jatisvaras only. The phrases are all on jati patterns emphasizing the rhythmic aspect rather than the melodic aspect. Therefore they may be referred to as Jatisvaras as per the present day terminology. Usually jatisvaras are meant for the beginners in Music to be learnt after Gitas. But the jatisvaras of Padmanabhiah are of high standard and can be learnt only by pupils who have acquired sufficient knowledge in Music.

Besides being set in minor ragas, these compositions exhibit rhythmic complexities such as phrases of Atita and Anagata patterns, Datusvaras, Sarvalaghu pattern and alternate occurrence of vilambakala and madhyama kala phrases etc. Moreover, they have been composed in scholarly ragas like Athana, Kannada, Todi, Nilambari and rare ragas like Karnataka Kapi.

His jatisvara in Hamsadhwani raga, Rupaka tala, has Pallavi, Anupallavi and 3 Charanas. There is sahitya for the whole composition. But the phrases are only after jati patterns.

Jatisvaras are usually composed in common ragas like Sankarabharana, Kalyani, Mohana etc. But Padmanabhiah has composed jatisvaras in rare ragas also like Kannada and Karnataka Kapi.

Kannada raga is a raga, which can be learnt and presented only by the students of advanced level.

This raga is a janya of 29th mela Dhirasankarabharana. Its arohana and avarohana are

Aro s g m p m D n s - Ava s n s D p m G m r s and it is an upanga raga.

But Padmanabhiah’s jatisvara in this raga is a bhashanga raga in which Kaisiki nishada is used in the phrases like d n^4 d p m G m d n. Dhaiavata, which is a jiva svara for this raga, is emphasized in this jatisvara. The range of this jatisvara is from mandra nishada to tara shayi madhyama Phrases in Atita, Anagata patterns, Datu svara prayogas, Janta svara prayogas are used in this jatisvara.

In the jatisvara in Karnataka Kapi with the Arohana and Avarohana as s r g m p m p d n s - s n s d p m r g m r s, the occurrence of phrases in vilambakala and madhyama kala is the special feature.

Both the above jatisvaras have been published in the book Ganamrta, authored by Belakawadi Srinivasa Iyengar in 1937.

The jatisvara in Todi raga is very popular in dance concerts. Regarding the authorship of this jatisvara, which is ascribed to Swati Tirunal, is said to be the composition of Vina Padmanabhiah. According to Chintalapalli Venkata Rao, a junior contemporary of Padmanabhiah, this jatisvara is the composition of Vina Padmanabhiah. This might have been passed on to Kerala through Parameswara Bhagavatar and has led to this misinterpretation. Chikkanayakanahalli Venkatesa also has said that there was a sahitya also for this jatisvara and the mudra Padmanabha used by Padmanabhiah in this jatisvara might have led to this wrong interpretation.

Among the jatisvaras, there is one Saptataleswari i.e., Sapta Tala Jatisvara. It is in Todi raga. It has been composed in such a way that if it is rendered by 7 persons simultaneously each one putting 7 different suladi sapta talas, the jatisvara concludes simultaneously. In Saptataleswari, usually there will be 420 aksharas consisting of 30 avartas of Dhruba tala. If rendered in other talas, there will be 42 avartas of Chaturasrajati Mathya tala, 70 avartas of Chaturasra Rupaka, 42 avartas of Misra Jhampa, 60 avartas of Tisra Triputa, 30 avartas of Khanda Ata, 105 avartas of Chaturasra Eka tala. But Padmanabhiah’s jatisvara has 840 aksharas with 2 aksharas for each beat.

Kritis

The kriti Sri Herambamide in Natakuranji raga, Adi tala, is a scholarly kriti in Vilambakala, which brings out the full essence of the Natakuranji raga.

It has Pallavi, Anupallavi, Madhyamakala Sahitya and Chittasvara in which the first avarta is in vilambakala and the second avarta is in Madhyamakala. Usually chittasvaras are either in Samakala or Madhyamakala. It is a rare example of a kriti with chittasvara in two kalas. The Charana also concludes with Madhyamakala Sahitya. This kriti resembles the kriti Budhamasrayami of Muttuswamy Dikshitar.

The kriti Garalapurisha in the raga Sarasangi resembles Tyagaraja’s kriti in its structure in which the music of the anupallavi repeats in the charana.

The kriti Agharabhitam bhajare is in the raga Satyavati (Adi tala). It is a rare raga. Raga Pravaha edited by Dr. Dandapani and D. Pattammal has mentioned this raga under 15th mela Mayamalavagaula, 16th mela Chakravaka and 67th mela, Sucharitra. Under 15th mela, it gives the arohana and avarohana as $s g r g p d s - s n d n p d p g r s$.

The raga as handled by Padmanabhih is a janya of 15th mela with the arohana and avarohana given in Sangita Svara Prastara Sagaramu as $s g r g p d s - s n d n p d p g r s$. The phrases $s n d p g r , s n d n g p d$ are vishesha sancaras.

In this kriti, there are yamaka alankaras in many places. The word Dinakaram is used in many places with different meaning.

Charana Papandhakara Dinakaram one who removes the darkness resulted by the sins committed and brings light like the sun.

Dinakara Kulesam
Brightest star among the kings of Suryavamsa.

Dinakara Prakasam
One who shines like the sun.

Hridaya Kamala Dinakaram
The sun who is seated in the heart of Sita and fully blossoms it with his rays.

Dinakara Priyanabham
One who was born out of the Lotus in His navel which blossoms by the rays of the sun. In the kriti, Garalapurisha in the raga Sarasangi, the word Hima is used as yamaka as,
6) Mahisasuramardini in Nilambari
7) Deenadayakara in Malayamaruta
8) Koniyadina kopamemi in Devamanohari raga.

Some of his Telugu kritis are Nindastuti kirtanas. In his kriti Maravataguna, he says, Maravatagunâ Rama nunn marakatanga chipabhanga, 'Is it right on your part to forget me who has full faith in you'

In the kriti Palanamseyutaku, he says, Naruni Vänaruni brochinadi châla, 'Are you satisfied by protecting Arjuna and Anjaneya. (He has used the words Naruni for Arjuna and Vänaruni for Anjaneya). When everything in the world is yours and everyone is yours, why are you partial towards me? You have the brindu Akalanka. Try to maintain the greatness attached to the birudu atleast hereafter.

Section 4, Javalis. There are 3 javalis.
1. Vaddante kopama nãsami in Surati raga,
2. Sairisalareno, in Kalyani in Kannada language.

In the Javali in Kalyani raga, the patron Chamaraja Wodeyar has been taken as a Nayaka. It depicts Vipralamba Sríngara.

In many of his songs, there are Svarakshara beauties, Dvitiyakshara prasas and Antya Prasas.

Thus Vina Padmanabhiah though has composed some of his compositions on the model of Tyagaraja and Dikshitar, regarding the angas of the compositions, he has presented a distinctive style of his own. His knowledge in Sanskrit is revealed in many of his songs. In the choice of ragas, progression of dhatu and choice of words etc. he has adopted a distinctive style of his own.

Compositions of Kshetragna
Dr. S.A.K. Durga

Kshetragna, an illustrious Uaggeyabava lived in 17th Century. (1600 - 1680). He was born in Andhra Pradesh and hailed from the village Movva of Krishna district. He was a Telugu Brahmin and he was named as Varadayya. He travelled and composed padams visiting temples and sacred places earning the name Kshetrayya or Kshetragna. His Mudra Movvagopala appear in any section of padam as opposed to the general norm in the last section in the krithi forms in charanam. Kshetrayya’a padams have rich musical content besides their lyrical beauty with Madhura Bhakthi.

The padams bestow aesthetic pleasure on the listener even if not presented visually because of their musical richness. The Padam has three sections Pallavi, Anupallavi and charanam. The padam is sung often from the Anupallavi to bring out the Arthabhava of sahitya. Kshetrayya padams belong to the tradition of Madhura Bhakthi which is the highest form of Bhakthi as it is based on the ultimate oneness of man with God through the total surrender of the devotee to the God. He has depicted various aspects of Raga and Rasa.

The Padams of Kshetragna have occupied an unique place in the realm of Carnatic Music. Kshetragna was a scholar well versed in philosophy, Sanskrit and Telugu literature which made him equally great in the Sahithyaa of the padas. Though Kshetragna occupies an outstanding position among the composers of Carnatic music, we do not get much authentic account of life history. Subbarama Dikshitar has given that he was a Telugu Brahmin known as Kshtragna lived in Movvapura. The original name was Muerva Varadayya. Varadayya had been known later as Kshetragna and his original name was forgotten. He was known only as Kshetrayya or Kshetragna. In Andhra he was known as Kshetrayya and in Tamil Nadu he was known as Kshetragna, Subbarama Dikshitar refers his name as Kshetragna. As defined in the 13th Chapter of Bhagawat Gita the term Kshetragna connotes a great person of adhyathmic eminence. Kshetrayya attained such eminence through his Madhura Bhakthi to Movvagopala Kshetragna - the word, has been defined by Lord Krishna in the verse as follows in Bhagawat Gita.

"Idam Shareeram Kounteya
Kshetram Ithi Abhideeyate
Etid Yo Vetti tam
Kshetragna Ithi tadvidaha"

This body, Oh Kounteya (Arjuna) is called the Kshetram, He who knows it (body) is called Kshetragna (the knower of Kshetra by those who know them) that is by sages (Kshetra and Kshetragna)
Thus defined Lord Krishna what is Kshetra and who is Kshetragna in the thirteenth canto while imparting the hidden secrets of Bhagawat Gita to Arjuna. The very fact that he was called Kshetragna itself reveals the spiritual knowledge of the great composer.

Kshetrayya's appearance has been described as his hair grown long and left uncombed after bath, donning the neatly sketched V shaped Sinduv on his forehead, wearing a silk yellow Dhoti and a white upper garment. The first to bow down to him is Mohanangi who was intimate friend in his Purvasrama. But the society at his village did not respect him and began to call Kshetriya which means seducer of other wives. He did not want to stay in his native place and visited all Kshetra and sang the Lord's glory and became Kshetragna.

The pilgrimage started around 1620. We can trace out the route of the journey placing together names of towns and presiding deities of each place whom he sang

1. Chakkerapuri - Bellamkonda
2. Bhadrachalam - Sri Rama temple. He describes the pangs of separation of Rama because of Sita's abduction
3. Golkonda from Bhadrachalam - Yedugiri of the present North Karnataka - The deity was Cheluvaraya
4. Mallikarjuna of Srisailam - the deity Mallikarjuna - two padams are sung

In most of the padams composed by Kshetrayya, we find a dichotomy of psyche haunting Kshetrayya like two streams running parallel to each other one being his genuine and natural affection for his faithful wedded wife Rukmini - portrayed as a Sviya type of heroine and the other his love for Mohanangi - depicted as Parakiya type of heroine.

After visiting and singing on the love Hemadrinilaya is Hampi ruins of Vijayanagar Kshetrayya went to Palagiri where Chenmakesava's love was depicted in the lyrics and then he stayed for sometime in Cadappah. The Padam in Punnagewarali

"What shall I do for this, who will bring him here How far away is Venkatesa of Cuddappah"

Later went to Tirupati and composed six Padams dedicated to Lord Venkateswara, couple of padams on Adi varaha. Rajanikantha Rao says that. He has composed Padams on Parthasarathi of Triplicane, Madras (p122).

Subramanya of Tiruttani "Chirutanivasudu in Maname Bhooshanam" in Ananda Bhairavi and three Padams dedicated to Thiruvallur Veeraraghava Swami. He also composed on Chevvandilinga of Rameswaram. It is interesting that he visited Kshetras from Andhra State to Tamil Nadu in 17th Cent. Having named Varadayya by his parents, when he reached Kanchi, where the presiding deity is Varadaraja, he stayed (around 1625) for a long time as he felt that it is his home Kanchi was then a seat of traditional learning with a highly developed temple culture. This offered ample scope to him for giving full vent to his intellectual, emotional and aesthetic propensities and compose Padams, Kshetrayya witnessed the Ekanta Seva and when he was sitting in the pavilion opposite the sanctum after the sanctum door was closed, he had a Darshan of the Goddess and composed a Padam in Mohanam 'Maguva tana Kelika'. Making Kanchi as his headquarters Kshetrayya visited other shrines Chidambaram, Vedapuri and Thirukkoilur. "Three of four padams of Kshetrayya appear in the published anthologies as dedicated to Thilla Govinda" (p 123 Kshetrayya and his padams). His lyrics which are composed in the courts of the rulers of Tanjore, Madura and Golkonda. According to Meruvapadam "Vedukato Nadasukonna" his padams exceed 4000. Around 1655 he visited Movva and might have composed the Meruvapadam.

His careful choice of ragas to depict various degrees of Soka or grief reveal his musical talent. He has used ragas like Mukhari ghanta Nandanamakriya, Punnagavalli and Aahini for different grades or soka. Even the grief or soka is enjoyed in the Art only and not in real life with the melodic patterns of the different ragas which produce the rasa bhava.

The bulk of padams are set in Tiriputa tala which is more suited to dance with the syncopation 3+4. This shows that Padams were composed for dance and the Court dancers performed before the King in the Court with Court musicians and dancers. They were not performed in public concerts as there were no dance concerts for public. Therefore the question of erotic sentiments in the content of the sahithya was not taken as an issue. The rich and superb contents of the sangeeta in Padams made the form padam as a Musical Form to be sung at music concerts.

The tempo or Kalapramanam plays a vital role in bringing out the beauty of ragabhava in Padams.

The melodic content of the different rakthi ragas of the Padams is followed in the Kritis of Trinities (Demo) in the compositions of the Trinities. If the Kritis composition which requires the Pada Kalapramana is performed in that tempo, the ragabhava is more explicable in the Kritis.

The subtle gamakas and nuances really need a special kind of Rasika, a sahrudaya and a special kind of voice production to sing Padams. (Taleem) Padam playing in the Vina was instrumental in the Tanjore style of veena playing with less Meettu.
The Madhurya is enhanced when padams are played in the instrument veena or voice, bringing out their essence of ragas of Carnatic music. Kshetrayya was also known as Kshetragana Kavi and the other as Kshetrayya Kavi.

It was in Manda Lakshminarayana kavis work on poetics “Andhra Koumudi” that we find one of the earliest references to the name Kshetragna, in 1700 A.D as Muvvagopala Bhaktena Kshetragna Kavina uktavaccha” and Movvagopala Bhakthena Kshetrakavina” is another version.

Kshetrayya’s visit to the courts of Tanjore Madura and Golkonda and the honours he received are acknowledged by the Composer himself in one of his padas.

His visit to Tanjore during Raghunatha’s time is given by a Kandapadya ascribed to Kshetrayya himself and quoted in Andhra Koumudi: The King seems to have asked him the reason for his visit. Then Kshetrayya gave a reply in a Kandapadhyan

Tamu dame Vatturarathulu
Krma merigina data kadaku rammanava
Kamalambul unnachotiki
Bhramarambulan Achutendra Raghunatha Nrupa

“Those who need something
go out of their own volition
to discerning benefactor
does anyone invite the bees
to come to a place where lotuses thrive
oh! King Raghunatha, a successor of Achutendra”

Earlier a contemporary of Kshetrayya and a Court poet of King Vijayaraghava Nayak, Kamarasu Venkatapathi Somayaji, lifted a lyric of Kshetrayya and inserted the lines in his drama (B. Rajanikanta Rao p. 115, Journal of the Music Academy).

“Sudinamayena EE Proddu
Sudinamayena yi
Madanavatunan Seva
Manaku kaligine”

“Very auspicious is today, very auspicious
Serving cupid’s reincarnation is our great pleasure”

Later Subbarama Dikshitar in his S.S.P. while giving the biographical sketches of composers has given about Kshetrayya’s life, that he belonged to Muvvapuri where in the temple of Gopala Swami he was initiated the Gopala mantra by a saint. After chanting the mantra for a period of time he has bestowed by the grace of Lord with the power of composing lyrics, and that his first composition is in Anandabhairavi starting with the words “Sripathi Suta Bariki”. According to Sarada tilaka, a treatise on Mantra sasthra the Dhyana sloka for this chant describes the deity as the Divine Cowherd with a waist-belt of gingling bells - Muvvagopala.

Based on the contents of what is called Muruvapadam starting with the words “Vedukato Nadachukonna” in the Raga Devagandari and also supported by the details of Kshetrayya as given by Subbarama Dikshitar, Kshetrayya visited three Royal courts Madurai of Tirumala Nayak, Tanjore Vijayaraghava Naik and Raghunatha Naik and Golkonda of Abdulla Kutubsha.

Kshetrayya in his composition has written that he sang 1000 padas in the court of Vijayaraghava and received Royal Honours in the pada Vedukato”. In the manuscript “Kshetrayya Padamula” twelve padas are with the Vijaya Raghava mudra (V. Appa Rao - Kshetrayya Padamu - Andhra gana Kalu Parishad)

The first devotional Pada of Kshetrayya reads as follows:

“Sripati Sutu bariki ne Nopaleka
ninu Vedith
Kopala Muvvagopala
Ye Proddu danintilone Kapaiyundii
ni sarasa
Sallapala Muvvagopala

“When I am to bear the onslaught of cupid are you angry, Muvvagopala, that I aspire for your love? Staying in that woman’s house, like a servant day and night

Does it behove you, Muvvagopala to go on with cheap chatter.

After an absence of four or five months, Kshetrayya went home and he sang the Padam “Ninnujoochi” in Punnagavarli as to how he would be received by his beloved wife Rukmini

Punnagavarli
Ninnajoochi Nalugaidu nelalayera
Muvvagopala
Ninnujooda galigen Innallaku
Ninnaveyi kalalona kannula gattinatlunda
Vennuda digguna lechi vedaki kanaka

Four or five months have passed since I saw you last

It has become possible to see you after such a long time. Last night, in my dream you appeared as it were real before me. I searched with tears I pined in grief
Did you have thought of me or not

Kshetrayya composed the Padam “Vadarakapove” in Kambodi at the court of Vijayaraghawanyak to challenge the court vidwans as they were jealous of Kshetrayya’s scholarship. He composed and left unfinished and asked them to complete the lines. The other vidwans were not able to write the unfinished line and realised that no one is equal to Kshetrayya in composing the lyrics of the padam. King Vijayaraghavha Naik also realised Kshetrayya’s greatness more than he was before.

Kshetrayya, is the greatest composer of Telugu Padams and he is the father of the musical form “Padam” which is a music / dance genre. His Padams are veritable crystals of raga bhava and rasa, bhava. The bhava and rasa bhava phrases of ‘Padam’ compositions of Kshetrayya are found in the musical forms Kritis of the Thyagaraja, Syama Sastri and Muthuswami Dikshitar and post Thyagaraya period composers who followed the footsteps of Trinities.

The period of Raghunatha Nayak and Vijayaraghavha Nayak over Tanjore witnessed the greatest amount of output in Sangita and Sahithya in Telugu. Sanskrit and Telugu scholarship reached its zenith of perfection during their period. The advent of Kshetrayya, the great composer of Padams and the work of Chaturdandi Prakasika by Venkatamakhi during the reign of Vijayaraghavha Naik in Tanjore were both events of far-reaching significance in the history of Carnatic Music. The seventy-two melas, the raga alapana Paddhati of Venkatamakhi is followed up-to date in the scholastic tradition and performing tradition while in the performance tradition the music of the Kshetrayya Padas hold an elevated place in the repertoire of Carnatic music.

The Padams of Kshetrayya are exquisitely beautiful born out of the creative imagination on the sahithya and sangeetha suitable for dance and music. The Sangeetha and sahithya are complimentary with each other. The emotional content of the sahithya is set in the appropriate melodic contour which brings out the bhava of Sahithya. The inarticulate language of raga has the unique power to express the deepest and subtle feelings of different magnitudes and power of sublimation which the articulate words comprehend Raga to have any power of sublimation has to emphasise the slow movement in the background of which faster movements appear beautiful. It has to be said that Kshetrayya has done yeoman service to the field of Carnatic music through his Padams wherein is found the most appropriate music of the raga with bhava contained melodic phrases suited to the text emotional text.

The charm of his padas lies in the sentiments of Nayika-Nayaka bhava in the text in portraying the spiritual love. The Padam composition of Kshetrayagnya were intended for use in dance by court dancers at the King’s court with a private audience of scholars, musicians and sahcedayars. Subbarama Dikshitar in his Sangeetha

Sampradaya parasadarsini gives four padas and in Prathama Abhyasa Pusthaka gives four more padas. Are these eight padas were well known at his peirod and sung by musicians at their performances is not clearly known.

The structure or format of the Padams of Kshetragna is with three sections – Pallavi, anupallavi, one or more charanams similar to Kritis. The term “Padam” was used also for the compositions of Purandaradasa as Dasarapadas though they are also called as Devaramana.

Annamayya’s Sringara Sankeertanulu stands as the fore runner for Kshetraya’s Srungara Padams, where the God is conceived as Nayaka Annamayya lived between 1408-1503 AD where as Purandaradas lived 1484 – 1584 AD and Kshetrayya’s period was between 1595 – 1660 AD or 1600 – 1680 AD.

The lyrics of Nammalvar, Ashtapadis of Jayadeva, Padavali of Chandidas and those of Vidyapathi of Mithila or Bihar have the Madhurabhakthi before the Srungara padas of Annamayya.

The sentiments of Ashtanayikas and three types Nayakas are portrayed in his padams in such a way that gives scope for dance performers where as the melodic progressions of the raga, the subte gamakas and slow tempo gamakas extracts the essence of bhava laden Carnatic music. The vocal inflections, modulations of the voice and the continuity of the voice which requires a lot of breath control help to communicate to the audience what the sahithya conveys through music. Because of the rich music content many performers of yesteryears sang padams in their music concerts.

The sahithya content is expressed through the music and the main charm of the sahithya is Nayaka-Nayika bhava which gives scope for Abhinaya. T. Brinda and T. Muktha, Dr. T. Viswanathan (Flute) included Padam in their concert programme.

Of the ragas employed by Kshetrayya, Mohana Kalyani, Pantuvarya, Suriyaga, Surati and Kedargawla have been used to depict Sambhoga Sringara. A few of these ragas are used for portraying vipralamba Sringara as well. The maximum number of padas are found in Kambodi raga which is about 40 in number and equally good number of them are in Mukhari, Bhairavi, Kalyani, Saveri, Thodi, Anandhabhairavi, Madhyamavti, Sankarabharanam, Ahiri, Useni Punnagavali, Sourashtra, Begada, Navaroj Saindhavi, Nilambari, Kannada, Dhanayasi, Surati and Athana. A few padas are in Vasanthabhairavi Suriyaga, Kedara, Gouri and Goulipantu.

Since the slow tempo of the padas can be effectively rendered in the Veena with an emphasis on ragabhava and long drawn out gamakas, rendering of padas was appreciated. The legendary musician – unsurpassed Veena Dhanammal made the Padas as a musical
forms by playing on the Veena. It is more of a dance form because of its content of the
sahithya. She has highlighted the rich exquisite music and brought them to musicians
as an inimitable musical form. The melodic content of the Padas were rendered by her
in such a way padam became the superb form of raga bhava rasa filled musical form.

The Kshetrayya's favourite deity was Muvvagopala. We find the names of the deities
Kanchi Varada Tilla Govinda and Chevvanda Linga in his compositions. His Nayakis
are addressed as Neelaveni Aliveni, Sannutangi and Mohanangi.

Kshetragana is credited with composing more than 4100 padams and the legend
has it that he composed 1100 padams in four days. The text of only 382 padams are
available and 128 padams are available with music. The present generation Carnatic
music has practically very few opportunities to listen to Padams in the Concert Hall.
In the yesteryears Ariyakkudi Ramanuja Iyengar, Maharajapuram Viswanatha Iyer,
K.V. Narayanaswami, M.S. Subbalakshmi, T. Brinda and T. Muktha, Dr. T. Viswanathan
(Flute) included Padam in their concert programme.

Mylapore Gowri Ammal, the legendary dancer has told in an interview with
T. Sankaran that Kshetrayya Padas repertoire was with Ponnuswami and Balakrishna
Dass who were the direct descendants of Kshetrayya's disciples. (Souvenir of the Music
Academy, 1973). Balakrishna Dass taught many padas to Veena Dhanammal and from
their family of musicians, the padams of Kshetrayya were learnt by yesteryears' musicians
and of today.

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Compositions of Neelakanta Sivan

V. Subramanyam

At the outset, I would like to convey my grateful thanks to Sri N. Murali,
the President of Music Academy, the President of this conference, vidvan Sri
T.N. Seshagopalan, the convener, of the conference Dr. V.V. Srivatsa, and the other
members of the advisory committee, for affording me this opportunity to present
before this august gathering the Vageyakara vaibhavam of Neelakantha Sivan.

The immediate post-Trinity period witnessed the emergence of quite a number
of noteworthy composers, a distinguished composer of that period is Neelakantha
Sivan. He hailed from South Kerala and has made a significant contribution to Tamil
literature and culture and Carnatic music. It is intersting to note that this person of
Malayla desham has made great additions to the Tamil literature. The gist of what I
am going to speak now has already been presented to you by Dr. Srivatsa and I may
be a little repetitive from that point of view in giving some more details, that's all.

When the states were reorganized on linguistic basis, the area south of Trivandrum
district got annexed to the Madras state as the language of this area has been Tamil.
Neelakantha Sivan's parents were settled in Padmanabhapuram, a township near
Nagercoil. They had no male progeny for a long time, so they observed many
austerities and prayed to Neelakantha Svami and Anandavalli for a son. And soon
they were blessed with one in the month of Visarga, 1839. Considering the child as
a prasadam of Neelakantha and Parvati, they named him Subrahmanya. Subrahmanya,
even when he was in school, had learnt Tamil works such as Tevaram, Tiruvachakam
and Padams of Muttu Tandavar and the kirtanams of the Rama nataka and had fully
absorbed the musical, devotional and spiritual aspects of these works. Even at the
young age he was very spiritual. He was barely sixteen when he agreed to marry
Lakshmi after receiving the divine command favouring the alliance. A few years
after his wedding, Subrahmanya suddenly left home and all of a sudden he appeared
one day from the Vahana mandapam of the Padmanabhapuram temple and as he
emerged, music poured out of him spontaneously. During his day of tapas, he is said
to have had the darshana of Siva and Parvati. As a result of this divine vision and his
realization, he composed the ten stanzas on Neelakantha known as Tiru Neelakantha
Dashakam. This was followed by another dashaka on Devi Uma. After the vision, he
was addressed by everyone as Neelakantha Sivan and he for himself chose the name
Neelakantha Dasa while his signature or mudra in his compositions was Neelakantha.
His first musical composition was 'Sivanay ninay maname' in raga Hamirkalyani set
to Adi tala. It is interesting to note that he had chosen Hamirkalyani and adapted a
Hindusthani raga for his first kriti.
Neelakantha Sivan took up a job in the judicial department and served as a Magistrate for fifteen years. Later, he composed the Mukhari raga kriti condemning the corrupt practices which were demoralizing the society then. Later, he built a house at Trivandrum and his house became the place for the conduct of bhajanas. Neelakantha Sivan received patronage and honour form the Maharaja of Travancore, Cochin, the Rajas of Ramnath, Pudukottai and such other places. Sri Mulan Thirumal Maharaja of Travancore ordered a free supply of rice, provisions and vegetables to the family of Neelakanthasivan. Neelakanthasivan never praised his patrons and always emphasized the fleeting, impermanent nature of worldly pleasures. During one of his discourses in the presence of the Maharaja, he indulged in a detailed degression of the line ‘Mudishubdum mannamu midiveloru pudi shambale’. The Maharaja congratulated Neelakantha Sivan and presented him with a bag of silver coins on a silver plate. A petty official of the court approached Neepakantha Sivan and demanded a share in the presentation. Neelakantha Sivan unhesitatingly gave both the plate and the bag of coins to him remarking, ‘paname uru piname, aday pinara manam varume’.

Neelakantha Sivan's musical, literary works deal with lives of Saivite saints such as Appar, Manikavachakar, Thiru Neelakantha, Kannappa Nayanar, Thiru Tondar, Siddar, Eppagai Nayanar and Umapathi Sivacharya. The greatness of Somavara, Pradosha, Sivaratri, Sri Rudra, Rudraksha are extolled in his poems. In all these it is clear he has followed the model of the Ramanataka or Gopalakrishna Bharati’s Nandanchhitrtram. All his creations are mostly bhakti-rich outpourings. The purely literary works are a large number, covering a large range such as viruttams, chindu, Mangalakaisiki. All his creations are mostly bhakti-rich outpourings. The purely literary works are a large number, covering a large range such as viruttams, chindu, Mangalakaisiki. Moreover, it is opined that his Tamil itself is of a different shade, as he was in Trivandrum and it is Trivandrum Kanyakumari Tamil.

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Neelakantha Sivan was a true mumokshu, a person desiring moksha or salvation and he truly believed that this could be achieved through bhakti yoga. He was deeply rooted in Advaita philosophy. Neelakantha Sivan predicted his end in the month of Asharha in the year 1900 on a Monday evening, a pradosham day, he uttered the word ‘Mahadeva’ thrice and shed his mortal coil.

Papansam Sivan was Neelakantha Sivan’s foremost disciple. Papansam Sivan was the student of the Government Sanskrit College in Trivandrum when he became a disciple of Neelakantha Sivan. It is believed that Neelakantha Sivan had composed a thousand songs, but what is now available is less than a hundred. Professor R. Srinivasan, a mathematician and composer himself, who was in Trivandrum as Principal of the Maharaja's College of Science in collaboration with M.A. Sundarambal, the great grand daughter of Neelakantha Sivan, took some efforts to publish his works but all these have not yielded the desired results. Perhaps now the Music Academy could undertake to publish with notation these kritis. Ariyakudi Ramanuja Iyengar, Musiri Subrahmanya Iyer and Dr. Semangudi Srinivasa Iyer included his compositions in their concerts. Neelakantha Sivan’s compositions were not only on various deities, but also relating to difficulties encountered in real-life situations and on the falls and foibles of human nature. These could be compared to Saint Thyagaraja’s compositions such as the Gaula...
pancharatna piece 'Dudukogala' where he had chided and warned a musician from falling into wrong ways. As a memorial to Neelakantha Sivan, a sabha has been started in his name: Neelakantha Sivan Sangeetha Sabha. This is located in Karamana, Trivandrum, and was inaugurated in 1975 by Dr. Senmangudi Srinivasa Iyer. Kutcheris by leading artists are held monthly in addition to annual musical festivals.

We would now take up the two famous kirtanams that have been sung for quite a long time by great stalwarts. The Mukhari kirtanam 'Endraiku Siva krupai' followed by 'Navasiddhi patranam' which was brought to fame by my revered guru in the early 1930's through his 72rpm record, perhaps his first record. In addition to bringing out that kirtanam, he attained fame as master of kharaharapriya through that kirtana and he shot to fame from that time.

Thank you very much again.
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BOOK REVIEW
Voices Within
Bombay Jayashri, T.M. Krishna and Mythili Chandrasekar

There have been sincere efforts made in the past to document the life of masters of Carnatic Music. However, less in number these attempts have been, they have given us, in the absence of other documentation and sources, insights into the life and times of the masters and the changes in Carnatic music over the ages whenever they have been published. Voices Within, which can be termed as the latest offering in this series, by Bombay Jayashri, T.M. Krishna and Mythili Chandrasekar.

In the words of the authors themselves - "It is not a collage of biographies", which is where perhaps it seeks to be different from the earlier attempts. The amount of written matter inside the book also pales in comparison to its size itself. The article contains almost all the text that is available in the book on Sri Ari, akkudi Ramanuja Iyengar. The voices "from the heart" of the authors that are interspersed with the other content and the many photographs that adorn the pages are a welcome addition and form an integral component of the book.

The choice of just seven maestros from the many that lived and breathed Carnatic Music might raise several questions about the omission of the rest. The musicians that individuals feel should have also been included will also vary from individual to individual, which points to the fact that the line has to be drawn somewhere. Instead of criticising why only these seven, as has been happening in some forums I have visited on the internet, it is more constructive and beneficial to savour what additional material has been contributed about these seven and move on. I feel the authors have done a very good job given the tough task of selection of a limited set of maestros to represent and given the time it takes to research and collect material on each one of them due to non-availability of ready material to refer from. The seven maestros who have been talked about in the book are:

Ariyakudi Ramanuja Iyengar, the margadarshi. For introducing the modern day kucheri format and forever changing it.

T.N. Rajaratnam Pillai, the one and only Nagaswara Chakravarthi, The last Emperor. For fighting to give his instrument its rightful place and whose influence went way beyond his instrument.

Semmangudi Srinivasa Iyer, The Grand Old Man of Carnatic music, with the longest presence on stage. For influencing not only the music, but also its organisation and administration.

G.N. Balasubramaniam, the revolutionary. For a style and bani that opened unknown vistas and generated a new kind of audience fervour.

Palghat Mani Iyer, the first and last word in South Indian percussion, timekeeper to the entire system.

M.S. Subbulakshmi, The First Lady. For giving Carnatic music a place not only in the national fabric but also in the international arena.

T.R Mahalingam, maverick, genius. For going where few before him had dared to tread. And for unequivocally giving a completely new dimension to a piece of bamboo called the flute.

The book is priced at Rs. 1900/-.
Tallapakkam Annamacharya (1408–1503) was the earliest composer of Telugu kirtanas and also the trendsetter of the Bhajana Paddhati. He was the first ever composer to divide his' into Pallavi (refrain) and charanams (Stanzas). He composed a phenomenal number of 32,000 songs, out of which 14,000 are available. They were all engraved in copper plates, and stored in a small room within the temple premises of Lord Venkateswara at Tirumalai.

His compositions have been basically classified as Aadhyatma Sankeertanam (spiritual compositions) and Sringara Sankeertanams (erotic compositions).

This CD album of four discs gives an introduction to Annamacharya, the Rituals and Festivals at Tirumala, Sringara Sankeertanams and Sanskrit compositions with scholarly insights into the life, music and devotion of Annamacharya by Dr. Pappu Venugopal Rao, who is erudition personified in many spheres. His in-depth analysis of Annamacharya's work, is more of a 'Tapas' than any casual, fleeting interest in the subject.

The rendering of rare and popular songs set to music by distinguished musicians, by Vidwans Nedunuri Krishnamurthy, Narimella Balakrishna Prasad, Balamurali Krishna and Mandapaka Sri Devi with singular emphasis on melody, emotion, bhava and bhakti is truly vintage claret. This superb effort of Dr. Pappu Venugopala Rao is undoubtedly a collector's item.

_Sulochana Pattabhi Raman_  
(Courtesy: The Hindu)

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**Obituary**

The Music Academy, Madras reports with a deep sense of sorrow the passing away of the following music personalities during the year 2006.

Sangita Kala Acharya T. MUKTHA  
Sangita Kala Acharya Kumbakonam RAJAPPA IYER  
Sangita Kala Acharya B V RAMAN  
K S MAHADEVAN
Publication by THE MUSIC ACADEMY MADRAS

Sangita Sampradaya Pradarsini of Subbarama Dikshitar
(Tamil Script)  
Part I, II & III  each 150.00  
Part - IV  50.00  
Part - V  180.00  

Raganidhi – B Subba Rao (in English)  
Volume – I  50.00  
Volume – II  75.00  
Volume – III  75.00  
Volume – IV  85.00  

Chaturdandi Prakasika of Venkatamakhi
(Sanskrit Text with supplement)  

E Krishna Iyer Centenary Issue  10.00  

Professor Sambamoorthy, the Visionary Musicologist
By Brahma  150.00  

Printed by Mr. N. Subramanian at Sudharsan Offset Press, 14, Neelakanta Mehta Street, T. Nagar, Chennai 600 017 and Published by Dr. V.V. Srivatsa at The Music Academy Madras, (Old No. 306) New No. 168, T.T.K. Road, Royapettah, Chennai 600 014 on behalf of The Music Academy.  
Editor : Dr. V.V. Srivatsa