THYAGARAJA
ARADHANA
SOUVENIER

March 18, 1989

With Compliments Of

SRUTI
The India Music & Dance Society
Of The Delaware Valley
THYAGARAJA
ARADHANA
SOUVENIER

SRUTI
The India Music & Dance Society
The Delaware Valley, U.S.A.
March 18, 1989.
Editorial Comments

We are happy to bring to you this Souvenir on the occasion of the 3rd Thyagaraja Aradhana, celebrated here in the Delaware Valley by SRUTI, The India Music and Dance Society. We have tried to maintain a balanced composition of articles, so that reading would be easy and pleasant. Thus, you will find narrative articles, such as the Biography of Thyagaraja, analytical and appreciative articles, such as the philosophy of Thyagaraja, and interactive items, namely musical puzzles.

In putting these articles together, we encountered two issues that required editorial choices. One was regarding the way various Sanskrit-derived words were written. Although it was possible to have adopted a uniform style for all the articles, we decided to keep the preferences of the individual authors of the articles. In typing the Ghana Rāga Pancharathna kirthanas, we have consistently distinguished long vowels by placing an accent sign atop the letter, as à, è, í, ò, ú. Moreover, we have separated long phrases for easier reading (using a hyphen or + sign in case of a 'sandhi'). The other issue was regarding the year of Thyagaraja's birth. There does not appear to be complete agreement in published literature. (The years 1767, 1759, 1783 have all been used). Thus, we tried to show this state of the situation, without selecting anyone.

Finally, we would like to thank the contributors of the various articles, who completed the job enthusiastically and within the short time frame allotted to them.

Editorial Committee:

Chitrakat Prabhakar,
Uma Prabhakar,
A. Srinivasa Reddy.

March 18, 1989.

CONTENTS

<table>
<thead>
<tr>
<th>Page No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Editorial</td>
</tr>
<tr>
<td>Portrait of Sri Thyagaraja</td>
</tr>
<tr>
<td>1. Pancharathna Kritis</td>
</tr>
<tr>
<td>2. Sruti by Sitaramayya Ari</td>
</tr>
<tr>
<td>3. Thyagaraja Aradhana: Origins &amp; Significance by M.M. Subramaniam</td>
</tr>
<tr>
<td>4. Match the Raga by Uma Prabhakar</td>
</tr>
<tr>
<td>5. (Biography of) Shree Thyaagaraaja by S. Suma</td>
</tr>
<tr>
<td>6. Thyagaraja: Poet, Composer, and Musician by A. K. Srinivasan</td>
</tr>
<tr>
<td>7. Test Your Carnatic Music &amp; Thyagaraja I.Q. by Uma Roy</td>
</tr>
<tr>
<td>8. Some classes of Tyagaraja Compositions by M.M. Subramaniam</td>
</tr>
<tr>
<td>9. Music as a path and salvation: Thyagaraja's Philosophy by H.Y. Rajagopal</td>
</tr>
<tr>
<td>10. The role of Sahitya in Carnatic Music by G. Sridhar</td>
</tr>
<tr>
<td>11. Sabari Bhagyamu: An Appreciation by Uma &amp; Chitrakat Prabhakar</td>
</tr>
<tr>
<td>12. A Last Word from SRUTI</td>
</tr>
</tbody>
</table>
GHANA RÀGA PANCHARATHNA KIRTANAS

1. Nāta Rāga - Ādi Thāla

Jagada+ananda-kāraka Jaya Jānaki Prāna-nāyaka
1. Gagana+adhipa Satkulaja Rāja Rājeswara
   Sugunākara Sura-sēvyā Bhavya-dāyaka Sada Sakala
2. Amara-thāraka Nichaya-kumuda-hitha Pari-pūrṇa+anagha
   Sura Sura-bhūja Dadhi-payōdhi-vāsa Harana
   Sundara-thara Vadana Sudhā-maya Vachō-brunda Gōvinda
   Sānanda Māvara+ajarāpta Subhakara+anēka
3. Nigama Niraja+amruta Poshaka+animisha-vairi
   Vārīda Samīrana Khaga-thuranga Satkavi Hrudālaya Aganitha
   Vānara+adhīpa Nathānghri Yuga
4. Indra-nilahmani Sannibhāpa-ghana Chandra
   Sūrya-nayana+apramēya Vāgindra Janaka Sakalēsa Subhra
   Nāgendrā-sayana Samana-vairi Sannuta
5. Pāda Vijitha Mauni-sāpa Sava Pariṇāla Vara-mantra Grahana
   Lōla Parama Sāntha-chittha Janakaja+adhīpa Sarōja-bhava
   Varada+akhila
6. Srushti-sthityanta-kāraka Amita-kāṁita Phalada Asamāna
   Gāthra Sachipathi Suthābdhi Sudhākara Kusuma Vimāna
   Surasāripu Karbhja
7. Lālitaccharana Avaguna Suragana Mada-harana
   Sanātanā-janutha
8. Om-kāra Panjara-kīra Purahara Sarōjabhava Kēsava+adi Rūpa
Dinamulu Gadipe
7. Theliyani Nata-vita-kshudrulu Vanitalu Svavasamauta
Kupadisinchu Santasilli Swara-layambo Lerungakanu
Silathmulai Subhakthulaku Samanamanu
8. Dhrushtiki Sarambagu Lalan Sadanabhhaka Sennmitha
Dhanadulanu, Devadi-Deva Nera Nammithi-gakanu, Ni
Padabja-Bhajaranbu Marachina
9. Chakkani Mukha Kamalambunu Sadu Nadi Madilho Smarana
Lekane Durmadandha Janula Kori Pari-thapamulachhe Dagili
Nogili Durvishaya Durasalanu Royalaka Sathathama
Paradinai Chapalachitthudanaina
10. Manavathanu Durlabha-manchu Nench Paramananda-
Monda-lekha; Mada Matsara Kama Lobha Mohonaku Dasudai
Mosabothi Gaka; Modati-kulajudaguchu Bhuvin Sudrula
Panulu Salpuchu Nuntini Gaka; Naradhamulanu Raya Rasa
Vihnamayaninu Sadhipa Tharumaru
11. Sathulaku Konnallasthikai Suthulaku Konallu
Dhanaththulakai Thirigithinayya Thyagarajaptha Ivtvanti

**********************************************************

2. Gowa Raga - Adi Thala

Dudukula-gala Nanne Dora-koduku Bruchurua Entho
1. Kadu Durvishaya-krushtudai Gadiya Gadiyaku Nindaru
2. Sri Vanitha Hruthumudabja Avang-mana Gochara
3. Sakala Bhuthamula-yandu Nivai-yundag Madi-leka-boyna
4. Chiruta-prayamula-nade Bhajanamruta Rasavihina
   Kutarkudaina
5. Paradhanamula-koraku Norula Madi-karaga-balKi Kadupunimpa Thirigi-natti
6. Thana-madini Bhuvin Saukhyapu Jivanamu Yanuchu Sadu
3. Ārabhi Rāga - Ādi Thālā

Sādhinchanē O Manasā
1. Bōdhinchina Sanmārqa-Vachanamula Bōnku-chēsi
   Thā-pattinattu
2. Samayāniki Thagu Mātalādenē
3. Dēvaki Vasudēvula Nēginchinatu
4. Rangēsudu Sadgāngā Janakudu Sangitha Sampradāyakudu
5. Gōpī-Manoradha Mosangalēkanē Gēliyū Chēsē-vādu
6. Vaniithala Sadē Sokka Jēyuchunu Mrokka Chēsē
   Paramātmu-dadhīyu-gāka Yasōdha Thanayundanchu
   Mudhambunanu Muddhu-betta Navvuchundu Ėhari
7. Parama Bhaktha Vatsaludu Suguna Pārāvārundu
   Ājanam-anghudi Kali Bādhala Thīrchu
   Vādanuchunē-hrudayambujamuna Jūchuchundaga
8. Harē Rāmachandra Raghukulēsā Mrudubhāsha Sēshasayana
   Paranārā Sōdharā Jāvīrāja Thuranga Rājarāja Vinutha
   Nīrāmayāpaghana Sarasiruha Dhalāksha Yanuchu
   Vēdukonnanu Thā Brōvakanu
9. Sri Venkatēsa Suprakāśa Sarvōnnatha Sajjanamānasa
   Nikēthana Kankāmbaradhara Lasanmakuta Kundala Virājitha
   Harē! Yanuchu Nē Pogadagā Thyāgarāja-gēyudu
   Mānavendrudaira Rāmachandrudu
10. Samayāniki Thagu Mātalādenē; Sadbhbhaktihula Nadatha
    Litlanēnē Amarikagā Nā; Pūja-koneṇē Alugavaddhanenē;
    Vimukhulathō Jērabōku-manenē; Vētha Galgina
    Thālukkommanenē; Damasamādi Sukhadāyakudagu Sri
    Thyāgarājanuthudu Chentha Rākanē

4. Varāli Rāga - Ādi Thālā

Kana Kana Ruchirā Kanakavasana Ninnu
1. Dīna Dinamunu Manasuna Chanavuna Ninnu
2. Pālugāru Mōmuna Sri Yapāra Mahima Danaru Ninnu
3. Kāla Kala-manu Mukha-kala Galigina Sitha Kulukuchu
   Ora-kannulachē Ninnu
4. Bālārkābhasu Chēla Manimaya Mālālamkrutha Kamdhara
   Sarasijākshha Varaka Pōla Suruchira Kiritadhara Sathathambu
   Manasārāga
5. Sāpathimāthayow Suruchichē-karna Sūlamaina-māta Vinula
   Chuirukkana Thālaka Sri Harini Dhyānimich Sukhimpaga-lēda
   Yatū
6. Mrugamadalālā Subhanitala Varajatāyu Mōkshaphalada
   Pavananāsutudu Nīdhu Mahima Delpa Sīta Thelisi Valachi
   Sokkalēdharithi Ninnu
7. Sukhāspada Vimukhabudhara Pavana Vidēhanānasa
   Vihārāptha Surabhūja Mānitha Gunāmkha Chidānanda Khaga
   Thuranga Dhrutaradhāṅga Parama Dayākara Karunārāsa
   Varunālaya Bhayāpahārā Sri Raghupathē
8. Kāmchē Prēmamīra Karamula Nīdu Pādakamalamula
    Battukonuvādu Sākshi Rāmanāma Rasikudu Kailāsa
    Sadhanudu Sākshi Mariyu Nārada Parāsara Suṣa Saunaka
    Purandara Nagajā Dharaṇa Mukhyulu Sākshigāda Sundarēsa
    Sukha Kalāmbudhi Vāsāsrithulakē
9. Sathathamu Prēma Pūrithudagu Thyāgarāja nuta mukhajitha
    Kumudahitha Varada Ninnu
5. Sri Rāga - Àdi Thàla

Endarò Mahānuḥbhavulu+Andariki Vandanamul+endarò
1. Chanduru Varnuni Anda-chandamunu Hrudaya+
aravindamunu Jūchi Brahma+ananda+manubhavinchu
Vār+endarò
2. Sāma-gāna-lōla Manasiya-lāvanya Dhanya-mūrdhanyul+
endarò
3. Mānas Vana-chara Vara Sanchāramu Nilipi Mūrti Bāguga
Podaganē Vār+endarò
4. Saraguna Pādamulaku Svāntamanu Sarōjamunu Samarpanamu
Sēyuvār+endarò
5. Pathitha Pāvanudanē Parāthparuni Gūrinchi Paramārdhamagū
Nīja-mārgamuthonu Pāduchunu Sallāpamuthō Swara-laya+adi
Rāgamula Teliyu Vār+endarò
6. Hari-guna Manulagu Saramulu Gālamuna Sōbhīlī
Bhātkha-kotul+lalā Thelivito Chelimitō Karuna+kalgi
Jagamellanu Sudhā-drushtichē Brōchu Vār+endarò
7. Hoyalu-mīra Nadalu+kalgu Sarasuni Sadā Kanula Jūchuchunu
Pulaka-sarirulai Ananda Payōdhī Nimagnulai Mudambunamu
Yasamu Gala Vār+endarò
8. Paraṇa Bhāgavatha Mauni-vara Sasivibhakara
Sanaka-sanandana Digisa Sura Kimpurusha Kanakasipu+suta
Nārada Thumburu Pavana-sūnu Bālachandra-dhara
Suka-sarōja-bhava Bhū-sura-varulu Paraṇa-pāvanulu

9. Nī Mēnu Nāma Vaibhavammulanu Nī Parākrāma Dhairyamula
Sāntha Mānasamu Nīvulanu Vachana Satyamunu Raghuvara!
Nī Yeda Sadbhakthiyu Janinčhakanu Durmathamulanu Kalla
Chēsinatti Nī Madi Neringi Samاثhathambununu
Guna-bhajana+ananda Kīrtanamu Sēyu Vār+endarò
10. Bhāgavatha Rāmāyana Gita+adi Sruthi Sāsthra Purāṇapu
Marmamulan Sīva+adi Shan-mathamula Gūḍhamula Muppadi
Mukkōti Sura+antharangamula Bhāvamula Neringi
Bhāva-rāga Laya+adi Saukhyamulache Chira+ayuvul+kaligi
Nirapadhi Sukha+atmulai Thyāgarāja+aptulaina Vār+endarò
11. Prema Muppīri-gonu-vēla Nāmamunu Dalach-vāru Rāma-
bhakthudainā Thyāgarāja-nuthuniki Nīja-dāsul+endarò

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SRUTI
Sitaramayya Ari

Though we Indians speak different languages, we have a unifying and proud heritage in classical music and dances. The regional associations make a valiant effort to arrange dance programs and concerts in Karnatik music. However, the small numbers in each of these organisations and the difficulties they face in reaching out to a larger audience limits the number of such programs. Financial limitations make it impossible for individuals to invite a top ranking artist to perform in our area. There was a need in the Delaware Valley for an organization to fill the cultural needs of people who love classical music and dances. SRUTI filled that void very ably and effectively since September 1986. The organization was founded in Spring 1986 by a group of people drawn from different regional associations with M.M. Subramaniam as its convener. Its objectives were to arrange classical music and dance programs with artists from our area as well as those coming from India, and to serve as a common ground for all with interest in music and dance. Since I had the good fortune of being associated with the organisation from the beginning, it is difficult to be unbiased, but it is fair to say that SRUTI has done remarkably well in meeting these goals in such a short time.

The number and quality of dance as well as music programs SRUTI organised in the last three years makes Delaware Valley a good place to live. The first program of SRUTI, a concert by M.L. Vasanthakumari, was well attended and gave a confidence to the organisation that their efforts are appreciated. Subsequent programs by Jothi Raghavan, Sheela Ramaswamy, Vairamangalam, Lakshmi & Chandrika Kurup, Lalgudi Srimathy, Kadari Gopinath and others and more recently the elegant performance by Padma Subramaniam go to show that the organization is serious about its commitment to foster the classical arts in this area. However, there are still avenues to be found. For example, when SRUTI makes an effort to organise a concert by a local artist, attendance is poor. Since talented people in our area have to be encouraged also, the art lovers in this area have to make an effort to help SRUTI in fulfilling this goal.

SRUTI's effort to bring people together from different regional organisations has also been well responded to. Tyagaraja Aradhana was organised in February 1987 with the cooperation of Kannada, Tamil and Telugu associations and has since been an annual event symbolising that cooperation. Let us hope that this will continue for many years to come.

Looking back, I cannot but realise that SRUTI is only about 3 years old, but has grown to be remarkably mature and responsible organisation doing a much needed service to the Indian community in the Delaware Valley.

Did You Know?

Nārada is considered to be the divine musician and a music teacher. He is acknowledged to be the author of 'Swarārṇavam', also known as 'Nārada Kataka'. Apparently, Thyagaraja was blessed with the knowledge of this work.

According to musical tradition, there are two other such works: 1) 'Vyasa Kataka' attributed to Bādarāyana Vyasā - the 'author' of the musical 'Sāma Vēda', 2) 'Hanumat Kataka' attributed to Hanuman.

(From the Introduction written by Dr. Mangalampalli Balamuralikrishna in the book "Thyagaraja Kirtihanalu- Visēsha Vivaranamu: Vol 1", by Kalluri Virabhadra Sastri.)

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TYAGARAJA ARADHANA

Origins and Significance

M.M. Subramaniam

Tyagaraja, variously known as Tyaga Brahmam, Tyagayya, Tyagaraja Swami is recognized as one of the greatest composers of classical music of all time. Born in 1759 (1767 according to some scholars) in Tiruvarur, he lived most of his life in the small town of Tiruvarur of Tanjavur district in Tamil Nadu. A prolific composer, he is reputed to have composed thousands of kritis in a large variety of ragas, mostly in the praise of Lord Sri Rama. The three branches of disciples, largely credited with preserving the valuable treasures of Tyagaraja’s songs, are the Thillaisthnam, Walajapet and Umayalpuram school of sishya parampara.

Tyagaraja died on the Bahula Panchami day in the year 1847. A few days prior to his death, he took the vows of a sanyasi. Thus, following the Hindu tradition, his body was buried and not cremated and a samadhi was raised at the place of his burial. After Tyagaraja’s death, many of his disciples apparently returned to their respective places. However, on the anniversary of his death, calculated according to the lunar calendar, some disciples would gather at the samadhi to pay homage to their great guru by singing his compositions. However, only early in this century, steps were taken to celebrate a more structured Aradhana, essentially due to the efforts of a well known singer of those times, Bangalore Nagarahath Aammal. Thanks to her, a super structure was raised at the samadhi, where musicians would sing/perform on the anniversary.

It is well known that Tyagaraja never relied on the munificence of rich patrons despite his considerable talent and genius. Instead, he subsisted on ‘Unccha Vritti’, depending on the alms of his neighbors. The loving care of his disciples supplemented his meager existence. In keeping with this tradition, on the Aradhana day, musicians go around the town singing Utsava/Bhajana sampradaya kritis and collect alms. The music for the songs is fairly simple so that almost anyone can join in this group.

The musicians then gather at the samadhi for the singing of the Pancha ratna kritis. These are, of course, weighty kritis and rendered only by the senior and highly proficient vidwans.

It is traditional that all, including the leading, musicians sing at the Aradhana without taking any remuneration. They sing only Tyagaraja songs often without elaborate alapana and swara prastaram. It is their way of paying homage to the great composer.

Over the years, attending the Aradhana at Tiruvarur has become a point of pilgrimage for Carnatic music lovers. Many a career is launched at this time. Nowadays, the Aradhana celebrations last 2 to 3 days. The organizers ensure that anyone who wants to sing/perform on an instrument is given a chance. They also make arrangements for food and other necessities of hundreds of devotees who come to participate. All India Radio and Doordarshan relay parts of the Aradhana events for the benifit of millions in the rest of the country.

This tradition is now observed in many parts of the world wherever Carnatic music lovers gather. In many cities and communities in USA, including the Greater Delaware Valley, it is getting to be an annual event looked forward by many music enthusiasts. However, we defer to the weather and celebrate on different dates but always on a weekend! The latest day is perhaps the Chicago aradhana which usually takes place on the Saturday of the Memorial day weekend in May!

In almost all cases in this country, the format is similar. In our Delaware Valley, the function, organized by ‘SRUTT’ with the cooperation of the Kannada, Tamil and Telugu associations, the day starts with group singing of a few utsava sampradaya kritis and Pancharatna kritis. This is followed by individual participation including children and young musicians. The day ends with a mini concert. Food is served.

It is a day that we join together to pay homage to the peerless composer whose great compositions have dominated the concert world of Carnatic music. Apart from the obvious quality of his musical output, some of the other reasons that people hold Tyagaraja in awe and reverence are his simplicity, great degree of humility, devotion to the art, and near total lack of ego or
self-aggrandizement. It behooves us to remember these qualities as we gather to celebrate the Aradhana.

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!! MATCH THE RĀGA!!

Uma Prabhakar

1. E Dārī Samcharinturā Ika Palkarā
   A. Kharaharapriya

2. Kālaharanamēlārā Harē
   B. Gowlipanthu

3. Enta Muddō Enta Sogasō
   C. Sri Ranjani

4. Entani Nē Varnintu Sabarībhāgyamu
   D. Mārga Hindōlam

5. Chakkani Rāja Mārgamulundaga
   E. Thōdi

6. Thera Tiyagarādā Lōni
   F. Mukhāri

7. Sundari Nī Divyarupamunu Chūchi
   G. Mōhana

8. Chalamēlarā Sākētha Rāma
   H. Kalyānī

9. Swararāga Sudharasayutha Bhakthi
   I. Bindumālinī

10. Sogasugā Mridangatālamu
    J. Suddha Sāveri

11. Nanupālimpaga Nadachivachitivō
    K. Sruthi Ranjani

12. Enduku Dayaradura Sirarachandara
    L. Sankarābharaṇa

Solutions on Page 25

SHREE THYAAagaraaja

S. Suma
(13 years; 9th Grade)

Shree Thyaagaraaja was a great composer and musician of South India. He composed over 24,000 songs in more than 200 raagas. Only about 600 of them are known to us now. He exquisitely combined raagas, thala, and lyrics in very simple language so that even the laymen could understand and enjoy his music. He was a contemporary of Mutthuswaaami Deekshitar and Shyaama Shasthri, the other two eminent musician-composers of that time. These three men are known as the thirumoorthis of Kamaakath music.

Shree Thyaagaraaja was born in Thiruvvaaroor, a small town in Thamil Naadu, India, in 1767 (or 1759 according to some scholars). He lived in a time when the art of Kamaakath music was at its peak. His grandfather, Girijabrahma, was a great scholar of Samskrththa and Thelugu. Thyaagaraaja's father, Raamabrahma, was the last of Girijabrahma's five children, and Thyaagaraaja was the last of Raamabrahma's three sons. Both Raamabrahma and his wife Shaantha Dēvi, knew much about Saneeetha. While his father taught him Thelugu and Samskrththa, Shaantha Dēvi taught Thyaagaraaja Purandhara Daasa's kithis. In order to give better education to Thyaagaraaja, Raamabrahma moved his family to Thiruveyyaar. No one knows how much formal education Thyaagaraaja had. But his knowledge of Samskrita and Thelugu must have been great enough that he was able to compose beautiful songs with appropriate words. At an early age, Thyaagaraaja fell in love with Raamaaayana which his father used to read often. Soon, Lord Raama became his favorite personal god.

Even as a boy, Thyaagaraaja showed great musical talent. When he was only ten years old, Thyaagaraaja composed his first two pieces: Nāmō Nāmō Raaghavaaya and ThavadaasƏham, both in Punnaagavaraali raaga. Whenever he went out on errands, he used to stop and listen to the music lessons being given by a well known musician of the time, Sonti Veena Venkataramaayaya. At the request of Thyaagaraaja's father Sonti gladly accepted the promising boy as his disciple. Just in one year's time, Sonti was
able to teach Thyaagaraaja all that he knew in Karnatak music.

As Thyaagaraaja’s fame grew, the king of Thanjaavoor invited him to sing in his court for a hefty reward. Even though his brother Jalpësha urged him to accept the invitation, Thyaagaraaja refused the offer, stating that he would only sing for Lord Raama and not for anybody else. At that time, he composed the song Nidhi chaala sukhamaa in raaga kalyaani. Angered by his refusal to sing in king’s court, his brother Jalpësha took Thyaagaraaja’s Raama idol and threw it into the nearby Kaavéri river. Thyaagaraaja was deeply hurt. In this state, he composed many songs expressing his sorrow at being separated from his beloved Raama. One of them was Nënendu vethukuduraa (Hë Raama, where shall I search for you?). To his great joy, one day, by chance, he found the idol on the riverbed.

Thyaagaraaja’s most important songs are called ‘Pancharathna Kriithis’ or the five gems of composition. They are in the raagas Naata, Goulja, Aarabhi, Shree and Varali. These krithis are sung at all Thyaagaraaja Aaraadhanas right after pooja.

Thyaagaraaja composed music extemporaneously, pouring out his devotion to Raama. His disciples diligently recorded these songs. That is how we are able to enjoy at least some of those songs today. In turn, many of those disciples, such as Veega Kuppa Iyer and Umayaalpuram Bhaagavathar, became experts in Karnatak music themselves.

After a full and a glorious life, Thyaagaraaja passed away on Jan 6, 1847. Yet, through his beautiful music, he lives on in the hearts and minds of all Karnatak music lovers. Just as Purandara Daasa is called ‘Sangeetha Pithaamaa’ or Grandfather of Karnatak Music, Thyaagaraaja is called ‘Sangeetha Pithaa’ or the Father of Karnatak Music.

Thyaagabrahmaaya Namaha
Salutations to Thyaagaraaja

THYAGARAAJA
POET, COMPOSER, AND MUSICIAN

A.K. Srinivasan

Thyagaraaja was a prolific composer besides being a poet and a musician. His lyrics have all the qualities of a poem. As a composer, he brought out the essence of a raga to stress the meaning of the words and the intricacies of the raga. He was well read in the Upanishads, Bhagavatha puranas, and the epics so that he could expound the philosophy in a simple manner in his compositions. His model was Pottana’s writings which were simple while profound in philosophical thoughts. As a musician he expounded the importance of nada and tala. His compositions such as Swara Raga Sudharaasa in Sankarabharanam and Sogasuga Mridanga Talamu in Sri Ranjani are examples of the importance of raga and tala while in Sôbhillu (Iaganmôhini) he prescribes the way a song should be sung.

His compositions please the initiated as well as the un-initiated in music. There is simplicity in language and complexity in the musical structure with nuances in words and swaras. As a musician, Thyagaraaja analyzed the beauties of various ragas and presented them in such a manner, the compositions give a well trained musician suitable places for elaborations (miraval and kalpanaswaras) to show the performer’s talents. The sangathis in his compositions are picturesque and varied such as raga bhava and sâhitya bhava sangathis. To bring out the essence of the raga and sâhitya bhavas most of his compositions are of medium tempo. Sangathis in Najeevadhara (Bilahari) and Darini Telusukonti (Suddhasaveri) are examples of raga bhava sangathis whereas Marubalika (Sri Ranjani) and Kâlaharanamela (Suddhasaveri) are of sâhitya bhava sangathis.

As a poet he has used alliterations, aphorisms, and proverbs etc., to embellish and to bring out the essence of bhakti and philosophy. As a musician cum poet, he combined the sâhitya and swaras. An example of this is the swarâkshara in the song Sâmajavaragamana (Hindolam) where the sôfâs Sa, Ma, Ni, Ga, Ma, Dha form the words of the lyric. He used words which have several meanings. For example, in Anupama gunamtvadh (Atâna) the phrase Janakajamata has two meanings. Janaka Jamata
means son-in-law of Janaka while Janakajà Mātā means Sita’s mother Bhoomi Devi. Besides these forms Thyāgarāja has also used similies, rhetorical interrogation, hyperbole, euphemism etc., in his compositions.

Thyāgarāja has brought out in his compositions the nine rasās. Punnāgaparāli is a rāga which can have only one rasa while Sankarābharaṇa or Kālyāṇi can bring out several rasās. The composition Kshira sāgara sayana (Devagândhari) brings out the ocean’s calmness and tranquility but also reveals its depth. Jagadānanda kāraka (Nāta), the pancharathna kriti, represents a heroic poem praising Śri Rama. Sāntamu leka (Sāma) in its opening word itself shows the tranquility.

Besides composing kritis which can be sung by well trained musicians, he composed kirtanas which can be sung by groups. He also composed groups of songs named as Pancharathna kirtanas. In this category are the well known Ghana Rāga Pancharathna sung during Thyāgarāja Arādhana festivals, Thiruvottiyur Pancharathnam, and the Lālgudi Pancharathnam and others. Regarding the writing of Ghana rāga pancharathnam, it is said that many musicians of his time failed to catch the musical significance of his vast number of kritis and criticized that he wrote only light poems. Also his disciples desired him to compose tana varnas. Sādhinchane in Arābhī was his first composition in this group which is typically in tāna varna style. The Śri rāga composition - Endaro Mahānubhāvulu came second. Duddukugala in Gowla also belongs to this category. The other two in Nāta and Varāli have neither ettagada swaras nor the anubhandam which are used in varna compositions. It may be mentioned that Gowla rāga which was supposed to be of limited scope became a major rāga in his compositions.

His Divya Nāma kirtanas of one hundred songs are intended to be sung by groups of devotees. After he completed these songs, he composed Rāgarathna Mālikache in Reetigowla in which he says "Bhāgavattottamulu goodi pādē keertanamulata".

His compositions are set in various tālas and in different eduppu. For example, Kaddana variki in Todi starts after one-fourth count (example of anāgata eduppu). The anupallavi of Kshinamai tiruga in Mukhārī starts before a count, an example of atita eduppu.

Thyāgarāja was a musical experimenter in the sense he composed songs in rare rāgas some of which may have been his own creations. These rāgas are not found in early music literature. He refers to these rāgas in some of his compositions as ‘vintha rāgalu’ (novel rāgas). In his composition Mūchchhata brahmādulakulu (Madhyamavati) he says that these rāgas lend scope for elaborations in alāpāna and/or swaraprastāras. One may mention some of these rāgas here: Jagannāthini, Chittaranjani, Dēvakriya, Dilipaka, Jayantaseṇa, Manjari etc.

Thyāgarāja, in addition to his compositions, wrote operas. In his time, there were village plays and dance dramas and he was not inclined to write a dance drama, instead he began to think of writing a pure musical drama without dances. Thus his operas were born. He wrote three operas, Prahlāda Bhakti Vijayam, Nowka Charitam, and Sītarama Vijayam. The first is a long one of five acts, the second, Nowka charitam, is a shorter opera. The third, Sītarama Vijayam, not so well known, is the story based on Uttarā Rāmāyanam. The famous kriti Mā Janaki in Kāmbhodi rāga belongs to the third opera. Some of the songs in Prahlāda Bhakti vijayam are kirtana types and some are kriti types. In these operas he has followed the rules of Indian operas. One of these is that the opening and closing songs should be in the same rāga. In Prahlāda Bhakti vijayam the opera opens with Śri Ganapatini in Saurāṣṭra and the mangala, also in the same rāga, is the well known Ni nāma rūpamulaku. In Nowka charitam the opening song is Srīngārinchakoni and the closing one is the mangalam Mākulamunakhi in Surati rāga. In his operas, songs and verses are well contrasted to relieve the monotony. One can perceive that Prahlāda Bhakti vijayam was inspired by bhakti and Nowka charitam was conceived with the idea leading to madhura bhakti.

References:
TEST YOUR CARNATIC MUSIC & THYAGARAJA IQ

Uma Roy (Editor of SANGEETHAM)

1. Which of the above pictures is that of Saint Thyagaraja?
2. Who among the above composers is called the Pithama (Grandfather) of Carnatic Music?
3. Which of them form the Trimurthis of Carnatic Music?
4. Who is the oldest of the Trimurthis?
5. a) Who can be called the father of Carnatic Music? b) Which of them is a King?
6. Which of the above composers composed Sarali swara-s, Janta swara-s etc?
7. Whose compositions are mostly in Sanskrit?
8. Which of the above composers sent his son to Thyagaraja to learn music?
9. How many kritis has Thyagaraja composed in Thodi ..2,20,200,12?
10. In what year was Thyagaraja born?
11. How old was he when he composed his first kriti?
12. Who was Thyagaraja's guru?
13. Thyagaraja loved two things most. What were they?
14. What was the main God or Goddess he composed on?
15. Name other deities he composed on.
16. Who invented the use of Sangathis?
17. In how many Raga-s has Thyagaraja composed his songs ..20,200,2000,50?
18. Which Raga did he donate the use of to another musician called Tribhuvana Swaminatha Ayyar?
19. Which were Thyagaraja's last compositions?
20. What did he see on 'Giripaina'? In what raga did he sing this?
21. How many sets of Pancharatna kriti-s did he compose?
22. Can you name these sets?
23. Name the operas Thyagaraja wrote.
24. If Thyagaraja was Johnson, who was Boswell?
25. Thyagaraja composed this song in Durbar Raga one night when he was traveling with Veena Kuppa Ayyar in a palanquin with some gold meant for some puja-s and thieves came to attack them, but were driven away by two boys. Which was this Kriti? Who were the two boys?

Look at the pictures of the great composers in Carnatic Music and answer the questions by writing the number corresponding to the picture for questions 1-8. Questions 9-25 are only on Saint Thyagaraja.

(ANSWERS ON PAGE 21)
Some Classes of Tyagaraja Compositions

M.M. Subramaniam

Tyagaraja is reputed to have composed thousands of kritis. But only a few hundreds of them are extant. Most of them are in the praise of his 'Ishtha Deivata' Sri Rama. In his kritis, Tyagaraja cajoles Him, implores Him for help, treats Him as a friend, philosopher and guide. In some of them, he makes fun of Him for taking the credit away from others, e.g. Ma Janaki (Kambodi) and he even indulges in ninda shthithi - i.e. praise by feigned criticism e.g. Manunu ledha (Hamir Kalyani). Interspersed in these kritis are words of wisdom, philosophical and spiritual. There are also classes of kritis which are often labeled under some categories. I give below a few of them.

a) Bhajana/Utsava Sampadaya kritis:
These are compositions containing simple lyrics and fairly elementary dhatu. Most of the range of the music is little more than one octave. Thus even noviates can easily sing/perform them. In fact, these songs are invariably sung by groups and are rarely heard in concerts. The well known musician Balamurali Krishna with his group has recently recorded quite a few of them in commercially produced LP's and cassettes.

b) Pancharatna kritis:
The other extreme in terms of complexity of music are the famous five gems; together called Pancharatna kritis. They are: Jagadhaanda karaka (Nattai), Dudukugala (Goula), Sadhinchane O Manasa (Arabbi), Kana kana ruchira (Varali), Endaro Mahanu bhavula (Sri).
These are superb compositions requiring great proficiency to render full justice to them. They, especially the Arabbi and Sri compositions, are great favorites among vidwans and are often heard in concerts.

Apart from the above classes, there are groups of five songs each, which Tyagaraja is supposed to have composed when he visited various pilgrimage centers. They are also known as pancharatna kritis with the names of the Kshetra prefixed. Some of these are:

1) Kovur pancharatna: Sambho mahadeva (Pantuvarali); Kori sevimp (Karahara priya); Nammi vachini (Kalyani); E vasudha (Sahana); Sundareswarini (Sankarabharanam).

2) Tiruvottiyur pancharatna: Darini telusu konti (Suddha Saveri); Sundari nanninderilo (Begada); Sundari ni divya rupamu (Kalyani); Kannha thalli (Saveri); Sundari ninnu (Arabbi).

3) Lalgudi pancharatna: Gathi neevani (Todi); Mahithe (Kambodi);ESA pahimam (Kalyani); Lalithe (Bhairavi); Deva sri (Madhyamavathi).

It is also possible to include another category which may be called anecdotal; i.e. kritis which are associated with some anecdotes in Tyagaraja’s life. The most famous of them is perhaps Nidi Chala Sukham (Kalyani). A description of them may have to be postponed for another article.

Finally, there are two operas composed by Tyagaraja:- Prahlada Bhaktha Vijayam and Nauka Charitram. Although the operas themselves are rarely performed in their entirety, compositions from them are often heard in concerts.

Answers to I.Q. Test

MUSIC AS A PATH AND SALVATION

Thyagaraja's Philosophy

H.V. Rajagopal

A distinguishing feature of Thyagaraja as a composer is that he has left a large number of Kritis on the art of music itself. In these Kritis, he expounds his concept of music, its purpose and practice, and most important, its value as a yoga and siddhi, a path and a realization. There are also other Kritis, in which he makes references to the art or to the Supreme Being (or to his personal god Srírama) using musical imagery. A study of these Kritis would be most rewarding as they provide an insight into his mind and heart that, unfortunately, today's concert stage does not offer.

True to the Indian tradition, Thyagaraja believed that the purpose of music, like that of all other arts, was spiritual upliftment. To him, all other uses of music were base, profane. "The only song worthy of the name is what is surely in the praise of the Lord," declares he in his Bhairavi Kriti Rama Kodandarama. In Samayamudelisi in Asaveri he states unequivocally "it is immaterial whether a song that does not refer to Srírama is sung or not." Devotion or unswerving attachment to the Supreme Being is, according to him, the most essential requirement for the proper course of music. The Dhanyasi Kriti Sāngita Jnanamu makes it clear: "music without devotion would lead one astray; it is something sublime that great sages and saints have practised and that its real efficacy is known only to a person knowing the right and the wrong, and the worthlessness of worldly things, and one who has subdued the six inner enemies - lust, anger, avarice, delusion, elation and intolerance." Music is not for making a living, nor for self glorification or pleasing the rich and mighty for favors. As one committed to the path of Dharma, Thyagaraja says in his Ranjani Kriti Durmargachara that he cannot bring himself to flatter the wicked and the depraved for personal gains.

If one would spend his life time singing the praise of the Supreme Being with no other distractions and coveting no worldly possessions, such a life would be the best of all possible lives on earth (narajananma narajanmanmu). "Who would be happier than the one who sings tunefully the Lord's name for ever?" he asks in his moving Kanada Kriti Sukhi Yeyaro ('Nitymaina Susvarapu ganamuto, nirantaramu, Thyagarajanuta, sukhi yeyaro ...'). The happiness that this 'sukhi' enjoys is no ordinary happiness, it is divine bliss, the ultimate goal of all spiritual aspiration. At this stage all conscious effort ceases and 'sukhi' seems to function effortlessly. Perhaps it is this effortlesseness that Sage Yajnavalkya refers to in his Smrīti: "He who knows the truth of Vina music, is an expert in Srutis and their varieties, and understands tala, reaches the path of salvation without exertion." In Thyagaraja's view, knowledge of music not only makes it easier for one to reach the path of salvation, but it is also a prime requisite. He asks in Mokshamugala, "How can one devoid of real devotion and knowledge of divine music attain salvation?" And he goes further yet. Music is not only a means for attaining salvation but salvation itself. It is not just a means to mukti but mukti itself. In his Mukhari song (Sangitha sastra jnanamu) he says that the knowledge of music gives the bliss of oneness with the Supreme Being. Again, in the famous Sankarabharana Kriti (Swararaga sudharasa) he says that bhakti combined with the life giving 'rasa' of svaras and ragas is itself heaven and salvation. It was Thyagaraja's conviction that while a jnani attains liberation after numerous births, he who has by nature a devoted mind and has knowledge of music is a liberated soul here on earth, a 'jeevanmukta.' He believed that those who have knowledge of svara, nada and omkara are true jeevanmuktas. This belief derives further strength by regarding the object of all devotion and pursuit as the embodiment of music itself. This again follows the Indian tradition, the most familiar example of which is for a dancer to regard Shiva as the supreme dancer (Nataraja). Thyagaraja refers to Rama as 'Sangitalalol,' 'ganalol.' In the Sriraga Kriti Endaro, we hear of the Supreme Being being referred to as 'Samaganalol.' In Sadhinchane, Rama is 'Sangitha Sampradayakudu,' the maintainer of the musical tradition. Rama is 'Nadabrahmarup.' In Nadasmudharasa, he regards sound (music) as having personified itself in Rama and uses beautiful musical imagery to expand the concept and evoke a picture of Rama: "the seven notes are the seven bells of the bow and the ragas the bow itself; the styles Dura, Naya, and Desya are the three strings of the bow; the steady pace the arrow, and the melodious and apt variations are his speech ..." By conceiving of the Supreme Being as the ultimate sound and immersing oneself in it ceaselessly, one
is in union with that Being. In that extraordinary Kriti in Kalyanavasantha, he tells himself 'Nadaloludai brahmananda mandave' -attain the bliss of brahmananda, O mind, by losing yourself in nada. To Thyagaraja, music thus is not only a means to an end, but the end itself. It is a Yoga as well as a Siddhi.

On the artistic plane, Thyagaraja's achievements are phenomenal. He expanded the horizons of Karnataka music to an extent that remains unmatched by anyone else. He brought into vogue many ragas. The number of compositions and their quality are truly extraordinary. In his hands, as well as those of Syama Sastry and Muthuswamy Dikshitar, the Kriti attained perfection of musical form and content. In his Sriranjani Kriti Sogasuga, one finds a definition of a Kriti, as it were: "Kritis which expound the true words of the exalted Upanishads, which are marked by correct placement of svaras and rhythmic turns and pauses, which reflect true devotion and vairagya, which are full of nine rasas and are as delectable as draksharasa." Note here the seemingly incompatible requirements of vairagya and being full of nine rasas. This clearly shows how both the spiritualist and the artist in him are at work here. It is the bhakti and vairagya that provide the proper path ('Sammargam') or direction to music as we have already noted in his Sangitha Jnanamu. Another point to note here is the reference to 'draksharasa.' In Sanskrit literary criticism, two types of works are recognized: 'narikelapaka' and 'drakshapaka.' The first is a composition whose beauty lies hidden, which one will be able to appreciate only after some exertion (just as one has to break the shell of a coconut in order to get to the milk inside.) The other is a composition that can be enjoyed immediately. It is full of rasa, in and out, that can be tasted right away. Music, which of all arts, has the most immediate power to transport a person, falls aptly in the second category. Thyagaraja wants his compositions to preserve that intrinsic nature of music. No wonder, his Kritis have such wide appeal to novices and cognisants alike, whether the Kritis are the simple spontaneous outpourings of a bhakta and a mystic, or the most elaborately structured compositions of a master craftsman. It is also this draksharasa concept that perhaps makes him insist again and again on 'susvarana,' music that is pleasing to the ear. In the Kriti Sukhi yevaro, we already noted the reference to 'Susvarapu ganamu'. Again in the Kriti Sogasuga, the phrase 'Svarasuddhamurti', appears, meaning maintaining purity of notes. In the Todi Kriti Kaddanuvareeki, where he lays down clear directions for the practice of music, he again insists on 'Susvara:' "Nidura nirakarinchi, mudduga tambura batti, sussadhamma manasuche, susvaramuto, baddu tappaka, bhajiyinchu." "Casting of your sleep, sit down comfortably with your tambura, with a clear mind sing with devotion, intoning the svaras correctly and melodiously, according to the tradition." With all the insistence on 'Susvara,' it is sad to reflect how this very element has been most neglected in today's Karnataka music. The importance of tala is duly recognized, but not exaggerated as in present day music. The very beginning of Sogasuga is ecstatic as it refers to the joyful sound of a beautiful Mrdanga. This brings to mind a Kannada song of Purandara Dasa, who lived almost two centuries before Thyagaraja, in which he says "Tala beku, taka mela beku," meaning "we must have tala and the right accompaniments .. Yet, with all that, if love is absent, Hari won't listen to the song."

In Thyagaraja, we find a supreme example of the Indian artistic tradition. Through his artistic genius and his deeply spiritual way of life, he took the art of music to the noblest heights. In him, we find the ecstasy of a creative artist as well as the profound serenity of a Yogi. In him, the path and the goal are one.

(Based on material taken from "The Spiritual Heritage of Thyagaraja", by C. Ramanujachari & Dr. V. Raghavan, Sri Ramakrishna Math, Madras, 1966.)

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Solutions to!! MATCH THE RÀGÀ!!
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1 - K; 2 - J; 3 - I; 4 - F; 5 - A; 6 - B; 7 - H; 8 - D; 9 - L; 10 - C; 11 - G; 12 - E.
THE ROLE OF SAHITYA IN CARNATIC MUSIC

G. Sridhar

Music, it is often said, transcends the barriers of language. In the context of Indian music in general, and Carnatic music in particular, Sahitya - or the words that are put to music - constitutes one of the many elements such as the raga and the tala. But it is a vital component - one that enriches our understanding and appreciation of the entire composition. The impact of written or spoken words adds a new dimension even to those who enjoy music for its own sake. In this regard, one might say that there does exist a barrier of language which needs to be surmounted in order to get a more complete enjoyment from the music.

The evolution of Carnatic music in its present form has witnessed its growth from roots based on folk music which, by nature, has been a means of communicating simple ideas as well as abstruse philosophical concepts in a language that a common man can follow. It is precisely this genius of being able to express these ideas in the form of melodious music that Saint Thyagaraja is famous for. Compositions such as Dwathamu Sukhama, Teliyaleru Rama, and Entharo Mahanubhavulu illustrate the wide spectrum of thought that has been portrayed in beautiful verse. I have often felt how much better my appreciation of these kritis and those of, say, Syama Sastri and Annamacharya could be had I known Telugu better. I feel from personal experience that I can derive more pleasure from the mere word-play of certain compositions, for instance, Thyagaraja Yoga Vaibhavam of Muthuswamy Dikshitar or Ragi Thandeera of Purandara Dasa.

There is a large body of musical literature in Carnatic music which can be transliterated and translated into other languages so that we can catch a glimpse of the sense of heightened awareness that great composers like Thyagaraja experienced during their lives. The perennial philosophy contained in those verse should be made accessible to every music lover by means of detailed expositions.

SABARI BHÂGYAMU

Uma & Chitraru Prabhakar

Oh, the good fortune of Good Old Sabari!
How can I ever describe it enough?

Isn't this world so full
Of beautiful young women?
But it is Good Old Sabari
that Lord Rama chose!
Oh, the good fortune of ...!

Yes, she served Him
To her heart's content,
Served Him delicious fruits,
And look what she got in return:
Punarâvruñthi rahitha Padamu!!
Oh, what a deal!!
The good fortune of ...!

The above is not an exact translation of the Thyagaraja's song "Enthani Nê Varninthunu, Sabari Bhagyamu". It is how he may have felt before he wrote that song! Like many other translations, it is a personal interpretation. Here follows a closer appreciation of Thyagaraja's original words.

Thyâgarâjâ:

1. Enthani Nê Varninthunu Sabari Bhagyamu
2. Dâmtulu Vara Kântalu Jagamantha Nindiyundaga

Para #1: Sabari Bhagyamu ~ good fortune of Sabari; Nê Varninthunu ~ shall I describe?; Enthani ~ how much.
(Appreciation) In the use of 'Enthani', there is a possible pun. If you associate it with Sabari's Bhagyam, it means that Sabari's bhagyam is so great (...that I cannot possibly describe it). On the other hand, if you associate it with Nē Varninthunu, it means "how much can I describe Sabari's bhagyam?"

Para #2: Dāntulu ~ yogis; Vara Kānthalu ~ Noble women; Jagamantha ~ through out the world; nindī yundaga ~ being filled with;

(Appreciation) The choice of Sabari by Rama is viewed in two ways: Firstly, it indicates a preference over all those disciplined Yogis, who forever wish for the vision of Rama. Secondly, it also shows the preference over the many beautiful and possibly younger women.

Para #3: Kanulāra Sēvinchi ~ Having served to (her) eye's (heart's) content; Kammanī Phalamula Nosagi ~ Having offered delicious fruits; Thanuvu Pulakarimcha ~ with the body in an 'ecstatic' state; Pādayugamulaku Mrōkki ~ Having bowed to His feet; Inakulapathi Samukhambuna ~ In the presence of the King of Ina (Surya) kula; Punārāvrutthī Rahitha Padamunu Pondina ~ Having obtained the position where there are no further births; Thyagaranurātī Punyambunu ~ The punyam of this woman, who has been praised by Thyagaraja.

(Appreciation) In this moving passage, the word 'pulakarincha' deserves elaboration. It generally refers to a physical sensation, often produced by an intense, and brief stimulus. For example, we experience this from a sudden chill or when we see something beautiful, like a sunset. Sanjaya, after narrating Bhagavad Gita to Dhritarāshtra, acknowledges such a sensation too.

'Inakulapathi' refers to Rāma. 'Ina' not only means the Sun, but is also the name of a King preceding Rāma. In 'Raghuvaṃsam', Kālidāsa gives a complete description of Rāma's dynasty.

In Hindu thought, man's ultimate quest is often said to be the freedom from the cycle of birth and death. 'Punārāvrutthī Rahitha Padamunu' refers to such a position, or status. Clearly, Sabari achieved this state through the blessing of Sri Rāma.
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