

SRUTI RANJANI

March 1995

**Thyagaraja Aradhana
Souvenir**



SRUTI

**The India Music and Dance Society
Phialdelphia, PA.**

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Thyagaraja Aradhana Souvenir

SAINT TYĀGARĀJA DHYĀNA ŚLŌKAM

त्यागराज स्तुतिः
व्यासो नैगमचर्चया मृदुगिरा वल्मीकि जन्मो मुनिः
वैराग्ये शुक एव भक्तिविषये प्रह्लाद एव स्वयम् ।
ब्रह्मा नारद एव चाप्रतिमयोः सङ्गीत साहित्ययोः
यो नामामृत पान निर्जित शिवः तं त्यागराजं भजे॥

*Vyāsō Naigama Carcayā Mṛdugirā Valmiki Janmō Munih
Vairāgyē Śuka ēva bhakti viṣayē Prahlāda ēva svayam |
Brahmā Nārada ēva cāpartimayōh saṅgīta sāhityayōh
Yō Nāmāmṛta pāna nirjita Śivah tam Tyāgarājam Bhajē ||*

Saint Vyāsa accomplished IT (the supreme bliss) through Vēdic discussions; Saint Vālmiki through soft words of poetry; Saint Śuka through renunciation; Prahlāda through intense devotion; Brahma and Nārada through music and literature. I salure Saint Tyāgarāja, who achieved the supreme by merely drinking the immortal ambrosia of Lord's sacred Nāma.

SRUTI
The India Music and Dance Society
Phialdelphia, PA.

EDITORIAL

SRUTI, the India Music and Dance Society of the Greater Delaware Valley, is happy to present to you this issue of *SRUTI RANJANI*. It is dedicated to the **Thyagaraja Aradhana** musical event, which is organized by SRUTI, annually, at the Berlin Temple, Berlin NJ. This particular issue differs from previous Thyagaraja Aradhana Souvenirs and *SRUTI RANJANI*'s in more than one aspect, which hopefully reflects trend setting changes.

First, we have relaxed the restriction that articles be limited to Thyagaraja alone. As such you will find, in addition to articles on Thyagaraja, articles on topics such as Comparison between Carnatic and Hindusthani music, A Biography of MD Ramanathan etc. We believe that you will find this wide selection refreshing and enjoyable.

Second, you will notice that with this issue, *SRUTI RANJANI* has become a truly international publication! We are referring to the fact that some of the articles in this issue were submitted by patrons around the globe literally - one from the West Coast, another from Canada and yet another from Australia !! We hope this trend will continue for future *SRUTI RANJANI* issues as well.

Third, this issue includes critical and appreciative reviews of (most of the) music and dance concerts that SRUTI arranged during 1994. We hope that these reviews will provide valuable introspection into what SRUTI has done over the year and how the organization and membership have fared in delivering and nurturing the cultural enrichment that SRUTI is committed for. We would like to stress that the opinions expressed in the reviews belong entirely to the respective authors and do not represent the views of SRUTI as an organization.

Finally, SRUTI enthusiastically offers an innovative series of cassette tapes, entitled "Eka-Raga Tapes". These tapes contain musical renderings of a chosen raga, carefully selected and arranged from the past SRUTI concerts. We have produced tapes devoted to Kalyani, Mohanam, Thodi, Hindolam, Varali and Madhyamavathi and are offering them for the first time at this Thyagaraja Aradhana. We hope that, depending upon the individual's interest, SRUTI patrons will be able to use these cassettes for listening pleasure or learning purposes. Included in this issue is an article providing an analytical appreciation of the Kalyani raga cassettes. We request and encourage interested and knowledgeable SRUTI patrons to provide similar reviews of the other (and even Kalyani too) raga offerings.

We would now like to briefly scan the issue. As per the tradition, we begin the publication with the Ghana Raga Pancha Rathna Kritis. This is followed by three articles devoted to Thyagaraja, contributed by Dr. P.P. Narayanaswami (Canada), Prabhakar Chitrapu and Pratima Adipudi. Next, Frank Fragale provides an insight into how a Western mind looks at and enjoys Indian Classical Music. This is followed by a very informative article on the legendary M.D. Ramanathan by Mohan Ayyar (Australia). The next article compares and contrasts Carnatic and Hindusthani musics and is jointly authored by Immaneni Ashok and Umesh Mokate (Washington State, USA). SRUTI staff provide an appreciative analysis on Kalyani raga, based on SRUTI Eka-Raga tapes. This is followed by a review of (most of) the 1994 SRUTI concerts and the publication ends with a listing of SRUTI tapes (along with a description of their contents) available for sale.

The editors of this issue of *SRUTI RANJANI* express their sincere thanks to all the authors for their contributions. We also thank the SRUTI patrons for advertising in this souvenir.

We hope you enjoy reading this issue and that you will provide useful feedback - positive or negative !

Prabhakar Chitrapu

Uma Prabhakar

Sundar Subramaniam

PRESIDENT'S MESSAGE

Dear Friends,

On this ninth annual celebration of the great composer Sri Thyagaraja's invaluable contribution to Carnatic music, SRUTI once again recognizes the crucial need for community based involvement in the preservation of our cultural heritage. Through the course of the year, we invite many accomplished and well-known artistes to perform in our area, but the Thyagaraja Aradhana remains a special event, because it focuses the limelight on our stars from the tristate area, the young children who take such tremendous effort to learn and study the musical traditions of our heritage. This event also has a different tone from the other formal concerts: the warmth, the comraderie, the formation of new friendships, the food, the discovery of local talents, all add up to make it an occasion to look forward to every year. I am convinced that the more opportunities we provide for the participation of the second generation and the more often we provide platforms for local artistes, the more we will be serving the propagation of Indian culture.

In that spirit, we featured two local artists last year: the dance performance by Philadelphia resident Ramaa Ramesh, a teacher to many area children and another concert, also a dance performance, by Vidya Shridhar from California. They exemplify 'non-resident' artistes committed to the maintenance of the classical Indian Arts abroad while also serving as inspirational role models for our young generation.

Another SRUTI first occurred in 1994: Sri Chitti Babu's veena concert was cosponsored with the Telugu association of the Greater Delaware Valley, a collaboration which proved to be successful and refreshing. Community organizations working together to promote some common interests may be great way to foster good relations and to everyone's financial well being. During 1994 the managing committee organized ten concerts (a record breaker!) and most of them reflected exceptional talent. However, the attendance at these concerts remains an issue of great concern to us. While the sudden sprouting of various smaller organizations sponsoring the same artistes bears an impact, we feel that SRUTI has a membership which is loyal and which recognizes the dedication of the organizers. Our members tell us we offer the most reasonable ticket prices and in order to experiment with that a little further, we will introduce even lower prices for the first two concerts this season. We want to know if it makes a substantial change in the attendance.

The artistes we are planning to feature this year represent the youth upsurge in Carnatic music. Nurtured by the great artists of the tradition, this generation brings to bear the best of the past with its own brand of creativity. P. Unnikrishnan, the Hyderabad Brothers, and Sanjay Subramaniam are three leaders of the youth renaissance who will be performing for the SRUTI audience in the upcoming season. On the dance front, we will bring 'Banyan Tree', a production of the CCA of 'Jaya Jaya Devi' fame. Each of these concerts will be memorable and inspiring and you don't want to miss them !

As you know, SRUTI is a non-profit organization operated by volunteers and I am proud to say that the managing committee consists of unassuming dedicated people who sincerely subscribe to the promotion of SRUTI's mission. This committee has witnessed some significant changes in the overall scene of promoting classical music and dance. The expenses involved in organizing concerts continue to escalate as do the prices being charged by the sponsors. If we want to continue bringing reputed artists to this area, there must be an immediate change of attitude on everyone's part. We must take pride in featuring great artists in our area so that OUR children may take advantage of the richest classical Indian arts, and just as importantly, so we can add to the cultural mosaic of OUR local community by increasing the awareness of Indian culture.

I hope you enjoy the Thyagaraja Aradhana and continue to support this managing committee in its endeavors. Thank you for your patronage.

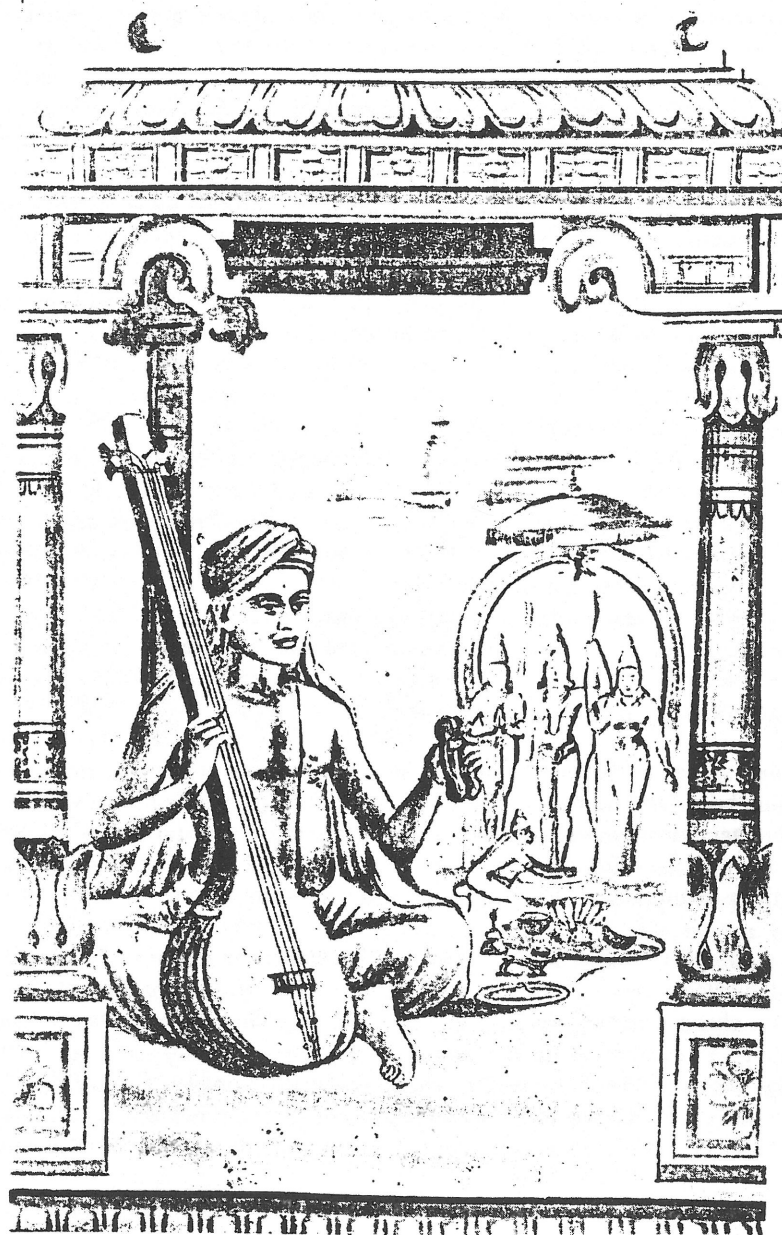
Sincerely
Renuka Adiraju

Managing Committee

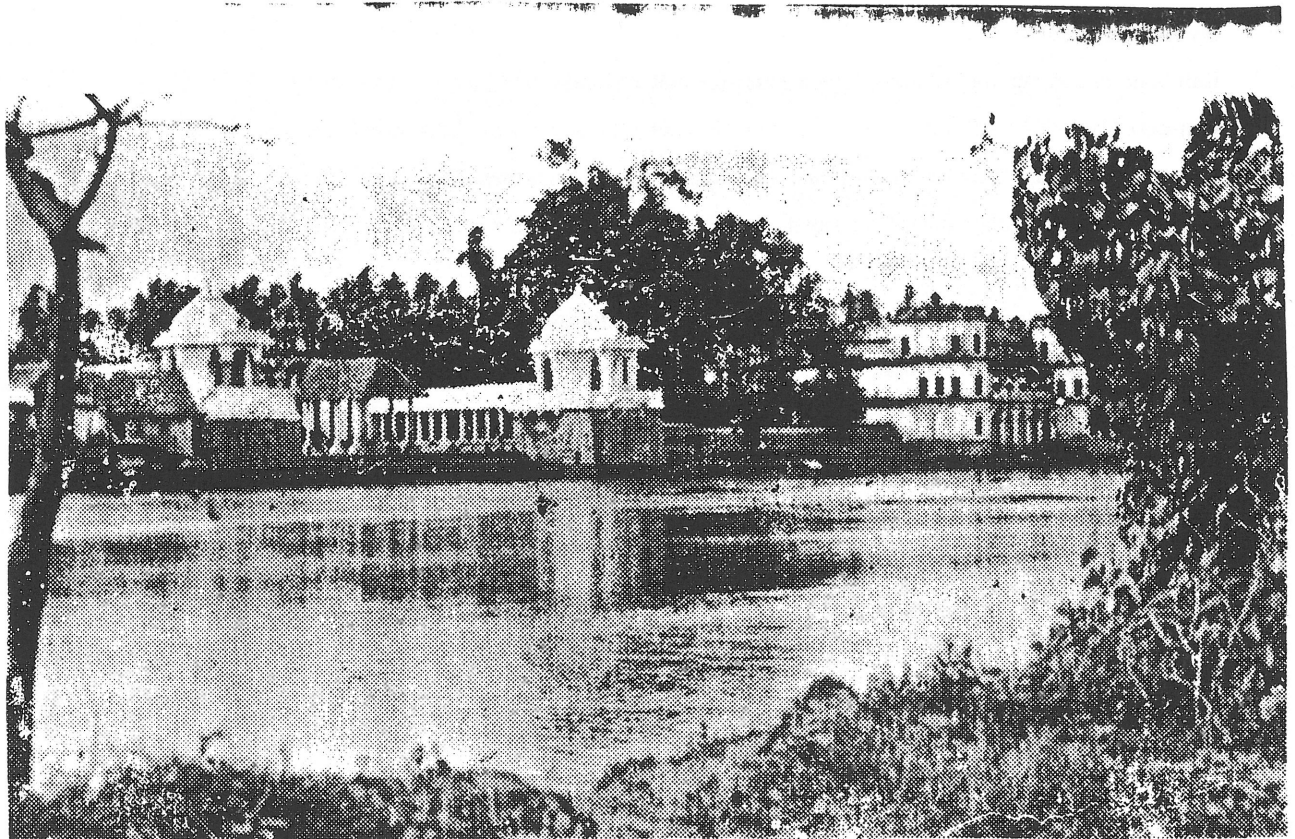
President: Renuka Adiraju
Corresponding Secetary: Ranga Sudhakara
Treasurer: Ramana Kanumalla

Vice President: P. Narayanan
Recording Secretary: S.G. Ramanathan
Members-at-large: Sundar Subramaniam & Prabhakar Chitrapu

Sri Kakarla Thyagaraja



Thyagaraja's Birthplace



Thyagaraja's Samadhi

GHANA RÀGA PANCHARATHNA KIRTANAS

1. Nàta Ràga - Àdi Thàla

- Jagada+ananda-kàraka Jaya Jànaki Pràna-nàyaka
1. Gagana+adhipa Satkulaja Ràja Ràjeswara Sugunàkara Sura-sèvyà Bhavya-dàyaka Sada Sakala
 2. Amara-thàraka Nichaya-kumuda-hitha Pari-pùrna+anagha Sura Sura-bhùja Dadhi-payòdhi-vàsa Harana
Sundara-thara Vadana Sudhà-maya Vachò-brunda Gòvinda Sànananda Màvara+ajaràpta Subhakara+anèka
 3. Nigama Nìraja+amruta Poshaka+animisha-vairi Vàrida Samìrana Khaga-thuranga Satkavi Hrudàlaya Aganitha
Vànara+adhipa Nathàmghri Yuga
 4. Indra-nìla-mani Sannibhàpa-ghana Chandra Sùrya-nayana+apramèya Vàgìndra Janaka Sakalèsa Subhra Nàgèndra-
sayana Samana-vairi Sannuta
 5. Pàda Vijitha Mauni-sàpa Sava Paripàla Vara-mantra Grahana Lòla Parama Sànthachittha Janakaja+adhipa Saròja-
bhava Varada+akhila
 6. Srushti-sthityanta-kàraka Amita-kàmita Phalada Asamàna Gàthra Sachìpathi Suthàbdhi Sudhàkara Kusuma Vimàna
Surasàripa Karàbja
 7. Làlitacharana Avaguna Suragana Mada-harana Sanàtanà-janutha
 8. Om-kàra Panjara-kìra Purahara Saròjabhava Kèsava+adi Rùpa Vàsava-ripa Janakànthaka Kalà-dharàpta Ghrunàkara
Saranàgatha Janapàlana Sumanò-ramana Nirvikàra Nigama-sàra-thara
 9. Kara-dhrutha Sarajàla+asura Mada+apaharanà Vanìsura Suràvana Kavìna Bilaja Mauni Kruta-charitra Sannuta Sri
Thyàgaràja Sannutha
 10. Puràna-purusha Nruvara+athmaja+asritha Para+adhina Khara-viràdha-ràvana Viràvana Anagha Paràsara Manòhara
Avikruta Thyàgaràja Sannutha
 11. Aganitha-guna Kanaka-chèla Sàlavidalana Arunàbha Samàna-charana Apàra Mahima+adbhutha Sukavijana Hrut-
sadana Sura-muni-gana Vihita Kalasa Nìranidhijà-ramana Pàpa Gaja Nrusimha Thyàgaràja+adi-nutha

2. Gowla Ràga - Àdi Thàla

- Dudukù-gala Nannè Dora-koduku Bròchurà Enthò
1. Kadu Durvishaya-krushtudai Gadiya Gadiyaku Nindàru
 2. Sri Vanitha Hruthkumudabja Avàng-mànasa Gòchara
 3. Sakala Bhùthamula-yandu Nivai-yundagà Madi-lèka-bòyina
 4. Chiruta-pràyamula-nàdè Bhajanàmruta Rasavìhina Kutarkudaina
 5. Paradhanamula-koraku Norula Madi-karaga-balki Kadupu- nimpa Thirigi-natti
 6. Thana-madini Bhuvini Saukhyapu Jivanamè Yanuchu Sadà Dinamulu Gadipè

7. Thèliyani Nata-vita-kshudrulu Vanitalu Svavasamauta Kupadisinchi Santasilli Swara-layambu Lerungakanu Silàthmulai Subhakthulaku Samànamanu
8. Dhrushtiki Sàrambagu Lalanà Sadanàrbhaka Sènàmitha Dhanàdulanu, Dèvadi-Dèva Nera Nammithi-gàkanu, Nì Padàbja-Bhajanambu Marachina
9. Chakkani Mukha Kamalambunu Sadà Nà Madilò Smarana Lèkanè Durmadandha Janula Kòri Pari thàpamulachè Dagili Nogili Durvishaya Duràsalanu Ròyalèka Sathathama Paràdhinai Chapalachitthudanaina
10. Mānavathanu Durlabha-manuchu Nenchi Paramānanda- monda-lèka; Mada Matsara Kāma Lōbha Mōhulaku Dāsudai Mōsabōthi Gāka; Modati-kulajudaguchu Bhuvini Sudrula Panulu Salpuchu Nuntini Gāka; Narādhmulanu Rōya Rasa Vihīnamayinanu Sādhimpa Thārumāru
11. Sathulaku Konṇallasthikai Suthulaku Konṇallu Dhanathathulakai Thirigithinayya Thyàgarājaptha Ituvanti

3. Àrabhi Ràga - Àdi Thàla

Sādhinchane O Manasà

1. Bōdhinchina Sanmārga-Vachanamula Bōnku-chèsi Thà-pattinattu
2. Samayāniki Thagu Mātālādenè
3. Dèvaki Vāsudèvula Nèginchinatu
4. Rangèsudu Sadgangà Janakudu Sangìtha Sampradāyakudu
5. Gōpi-Manòradha Mosanga-lèkanè Gèliyu Chèsè-vādu
6. Vanithala Sadà Sokka Jèyuchunu Mrokka Chèsè Paramātmu-dadhiyu-gāka Yasōdha Thanayundanchu Mudhambunanu Muddhu-betta Navvuchundu Hari
7. Parama Bhaktha Vatsaludu Suguna Pàràvārundu Àjanmam-anghudi Kali Bādhalā Thirchu Vādanuchunè-hrudayambujamuna Jūchuchundaga
8. Harè Rāmachandra Raghukulèsa Mrudubhāsha Sèshasayana Paranàri Sōdharà Javirāja Thuranga Ràjarāja Vinutha Nirāmāyāpaghana Sarasīruha Dhalāksha Yanuchu Vèdukonnānu Thà Brōvakanu
9. Sri Venkatèsa Suprakāsa Sarvōnnatha Sajjanamānasa Nikèthana Kankāmbāradhara Lasanmakuta Kundala Virājitha Harè! Yanuchu Nè Pogadagà Thyàgarāja-gèyudu Mānavēndrudaina Rāmachandrudu
10. Samayāniki Thagu Mātālādene; Sādhbhakthula Nadatha Litlanenè Amarikagà Nà; Pūja-konenè Alugavaddhanenè; Vimukhulathò Jèrabōku-manenè; Vetha Galgina Thālukommanenè; Damasamādi Sukhadāyakudagu Sri Thyàgarājanuthudu Chentha Rākanè

4. Varàli Ràga - Àdi Thàla

- Kana Kana Ruchirà Kanakavasana Ninnu
1. Dina Dinamunu Manasuna Chanavuna Ninnu
 2. Pàlugàru Mòmunu Sri Yapàra Mahima Danaru Ninnu
 3. Kala Kala-manu Mukha-kala Galigina Sitha Kulukuchu Ora-kannulachè Ninnu
 4. Bālarkàbhasu Chèla Manimaya Mālalamkrutha Kamdhara Sarasijàksha Varaka Pòla Suruchira Kiritadhara Sathathambu Manasàraga
 5. Sàpathnìmàthayow Suruchichè-karna Sùlamaina-màta Vìnula Chuirukkana Thàlaka Sri Harini Dhyànimchi Sukhimpaga-lèda Yatu
 6. Mrugamadalalàma Subhanitala Varajatàyu Mòkshaphalada Pavanamànasutudu Nidhu Mahima Delpa Sità Thelisi Valachi Sokkalèdharithi Ninnu
 7. Sukhàspada Vimukhambudhara Pavana Vidèhamànasa Vihàràptha Surabhùja Mànitha Gunàmka Chidànanda Khaga Thuranga Dhrutaradhànga Parama Dayàkara Karunàrasa Varunàlaya Bhayàpahàrà Sri Raghupathè
 8. Kàminchi Prèmamìra Karamula Nidu Pàdakamalamula Battukonuvàdu Sàkshi Ràmanàma Rasikudu Kailàsa Sadhanudu Sàkshi Mariyu Nàrada Paràsara Suka Saunaka Purandara Nagajà Dharaja Mukhyulu Sàkshigàda Sundarèsa Sukha Kalàmbudhi Vàsàsrithulakè
 9. Sathathamu Prèma Pùrithudagu Thyàgaràja nuta mukhajitha Kumudahitha Varada Ninnu

5. Sri Ràga - Àdi Thàla

- Endarò Mahànubhàvulu+Andariki Vandanamul+endarò
1. Chanduru Varnuni Anda-chandamunu Hrudaya+ aravindamunu Jùchi Brahma+ananda+manubhavinchu Vàr+endarò
 2. Sàma-gàna-lòla Manasija-làvanya Dhanya-mùrdhanyul+ endarò
 3. Mànasa Vana-chara Vara Sanchàramu Nilipi Mùrthi Bàguga Podaganè Vàr+endarò
 4. Saraguna Pàdamulaku Svàntamanu Saròjamunu Samarpanamu Sèyuvàr+endarò
 5. Pathitha Pàvanudanè Paràthparuni Gurinchi Paramàrdhamagu Nija-màrgamuthonu Pàduchunu Sallàpamuthò Swara-laya+adi Ràgamula Teliyu Vàr+endarò
 6. Hari-guna Manulagu Saramulu Galamuna Sòbhillu Bhaktha-kotul+ilalò Thelivito Chelimitò Karuna+kalgi Jagamellanu Sudhà-drushtichè Bròchu Vàr+endarò
 7. Hoyalu-mìra Nadalu+kalgu Sarasuni Sadà Kanula Jùchuchunu Pulaka-sarìrulai Ananda Payòdhi Nimagnulai Mudambunanu Yasamu Gala Vàr+endarò

8. Parama Bhàgavatha Mauni-vara Sasivibhakara Sanaka-sanandana Digisa Sura Kimpurusha Kanakasipu-suta Nàrada Thumburu Pavana-sùnu Bàlachandra-dhara Suka-saròja-bhava Bhù-sura-varulu Parama-pàvanulu Ghanulu Sàsvathulu Kamala-bhava-sukhamu Sada+anubhavulu Gàka Endarò
9. Nì Mènu Nàma Vaibhavammulanu Nì Paràkrama Dhairyamula Sànthà Mānasamu Nivulanu Vachana Satyamunu Raghuvāra! Nì Yeda Sadbhakthiyu Janinchakanu Durmathamulanu Kalla Chèsinatti Nì Madi Neringi Samthathambunanu Guna-bhajana+ananda Kirtanamu Sèyu Vār+endarò
10. Bhàgavatha Rāmāyana Gīta+adi Sruthi Sàsthra Purānapu Marmamulan Siva+adi Shan-mathamula Gùdhamula Muppari Mukkòti Sura+antharangamula Bhāvamula Neringi Bhāva-rāga Laya+adi Saukhyamulache Chira+ayuvul+kaligi Nirapadhi Sukha+atmulai Thyàgarāja+aptulaina Vār+endarò
11. Prema Muppiri-gonu-vèla Nāmamunu Dalachè-vàru Rāma- bhakthudaina Thyàgarāja-nuthuniki Nija-dàsul+endarò

A word about the Script:

As you know, the alphabets of Telugu and Sanskrit contain letters, that do not have a counterpart in the Roman alphabet. Thus I have used the following scheme to denote the extra letters in Telugu. 1) s as in sura, 2) s' as in s'iva, 3) n as in nara, 4) ñ as in Gañapati, 5) r as in rama, 6) r' as in r'ushi, 7) l as in kalyani, 8) l' as in varaali, 9) t as in nàta, 10) th as in Thyàgarāja.

Furthermore, it is important to clearly distinguish long and short vowels. I have consistently used an accent above the letter to indicate long sounds.

Finally, in Telugu, elementary words are often combined to form composite words, through a process called "Sandhi". During this process, a transformation occurs at the junction of the two words, sometimes making it difficult to understand or even pronounce the long composite words. In such cases, I have separated the words by a plus (+) sign. For example, gaganaadhipa is written as gagana+adhipa.

KṢĒTRA KṚTIS OF SAINT TYĀGARĀJA

P. P. Narayanaswami (Canada)

Of the 705 or so *kṛtis* of Saint Tyāgarāja that are currently in vogue, a major bulk is devoted to singing the Glory of Lord Śrī Rāma through the medium of Nāma Japa and *Bhakti*. Several *Harikathā* exponents have conducted *Rāmāyaṇa Kathā Prasaṅgam*s employing solely his compositions, to illustrate the essence of this epic story, since there is a wealth of Rāma Nāma *Mahimā* scattered through his songs. Though he was an advocate of Rāma Nāma *Tāraka Mantra*, Tyāgarāja has taken time out to deviate from this theme, to compose several beautiful *kṛtis* in praise of other Gods and Goddesses of the South Indian Hindu Pantheon. Unlike Muttusvāmi Dīkṣitar, he was not a zealous pilgrim, but he had travelled to some nearby shrines in places like Śrīraṅgam, Lālgudi (near Trichy), Tirupati, Kōvūr, Tiruvotṭiyūr, Nāgapattanaṁ, Madras, to mention a few places. Also, besides Lord Rāmā, he has composed and sang in praise of Lord Gaṇeśa, Lord Śiva, Lord Viṣṇu, Goddess Pārvati (in several forms), and the sacred river Kāvēri, in addition to a large number of songs glorifying Nādashāstram, the medium of *Sapta Svara* through which he expressed his feelings toward God. In this small note, I shall try to point out the various Tyāgarāja *kṛtis* that are not related to the theme of Rāma Brahman.

On Lord Gaṇeśa, Tyāgarāja sang the *kṛti* “*Girirāja sūtā tanayā sadaya*” in the *Rāgam* Baṅgaḷa. This composition is in simple Sanskrit, and there are numerous compositions of Tyāgarāja in Sanskrit. Another *kṛti* on Gaṇeśa, again in Sanskrit, “*Śrī Gaṇanātham Bhajāmyaham*” in the *Rāgam* Kanakāṅgi is attributed to Tyāgarāja, but strangely, it includes the *mudra* (signature) of Tyāgarāja, as well as Muttusvāmi Dīkṣitar (in the phrase “*Guruguha*”), but the style resembles very much that of Dīkṣitar.

In the *kṛti* “*Sāri Vedalina*” in *Rāgam* Asāvēri, Tyāgarāja describes the flow of the sacred river Kāvēri – the river, which gloriously going towards her husband’s house, fulfilling the desires of all devotees, and after seeing Lord Śrī Rāganātha, comes to Pañcanadīśvara, who is the life of the fourteen *lōkas*. In the *Mukhāri rāga* piece, “*Muripēmu galigēgadā*”, he further echoes: “Oh Rāmā! are you not happy that you have secured the abode of Pañcanada Kṣētra in Cōla Dēśam, a place so beautiful, and worthy of being coveted by Lord Śiva himself, situated on the banks of the holy river Kāvēri.”.

Since Tyāgarāja spent a major portion of his time in the temple city of Tiruvaiyāru (Pañcanadi – the bank of five rivers), we find a number of compositions dedicated to the presiding deity of the temple at Tiruvaiyāru, Lord Praṇatārthihara (Śiva), and the Divine consort Goddess Dharmasamvarddhani. The following *kṛtis* are all composed at this sacred place.

Kṛts on Pañcanadīśa

Illalō Praṇatārthihara	Athāṇā
Evarunnāru	Māḷavaśrī
Ēhi Trijagadīśa	Sāraṅga
Muccaṭa Brahmādula	Madhyamāvati
Darśanam Sēya	Nārāyaṇagaḷa
Śiva Śiva yena	Pantuvarāḷi
Dēvādi dēva Sadāśiva	Sindurāmakriya

Kṛtis on Dharmasamvarddhani

Karuṇajūtavammā	Tōḍi
Parāśakti Manuparāda	Sāvēri
Nīvu brōvavalē	Sāvēri
Bālē Bālēndu	Rītigaḷa
Amma Dharmasamvarddhani	Athāṇā
Vidhi Śakrādulaku	Yamunākalyāṇi
Śivē Pāhimām	Kalyāṇi
Bālē Bālēndu	Rītigaḷa
Innāllavalē	Dēśya Tōḍi
Nannu Kanna Talli	Kēsari
Amba Ninnu Nammiti	Ārabhi

At the request of Saint Upaniṣad Brahman, a head of the Maṭham, and a close friend of his father, Tyāgarāja visited the ancient city of Kāñcīpuram, renowned for its numerous Śiva and Viṣṇu temples. Two *kṛtis* on Lord Varadarāja, in the rare *rāgam*s Rāgapāñcamam and Svarabhūṣaṇi, and one in *Madhyamāvati* on Goddess Kāmākṣi are available to us.

Kṛtis on Varadarājasvāmī

Varada Navanītāśa	Rāgapāñcamam
Varadarāja Ninnukōri	Svarabhūṣaṇi

Kṛti on Kāñci Kāmākṣi

Vināyakuni valenu	Madhyamāvati
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Vīṇa Kuppaiyyar was a prominent disciple of Tyāgarāja, and at his request, Tyāgarāja visited the town of Tiruvotṭiyūr (also known as Āsipuram). Here he composed five beautiful *kṛtis* on Goddess Tripurasundari, known as Tiruvotṭiyūr Pañcaratnam. The last one in this series, in the *Rāgam* Śuddhasāvēri, is a very popular song, often rendered in concerts.

Tiruvotṭiyūr Pañcaratnam

Kanna Talli	Sāvēri
Sundari Ninnu	Ārabhi
Sundari Nannindarilō	Bēgaḍā
Sundari Nī Divya	Kalyāṇi
Dharinī Telusukonti	Śuddhasāvēri

One Sundara Mudaliar of Kōvūr, a rich Landlord, and a sincere devotee of Tyāgarāja, invited him to visit his home town and the shrine of Lord Sundarēśvara of Kōvūr. Here, Tyāgarāja composed five songs, which are at present known as Kōvūr Pañcaratnam.

Kōvūr Pañcaratnam	
Ī Vasudhā	Sahānā
Kōri sēvimṣavē	Kharaharapriya
Śambhō Mahādēva	Pantavarālī
Nammi Vaccina	Kalyāṇi
Sundarēśvaruni	Śaṅkarābharaṇam

In the soul-stirring and weighty *Kāmbhōji* composition, *Ō Raṅgāsāyī*, Tyāgarāja refers to the shrine at Śrīraṅgam as "*Bhūlōka Vaikuṇṭam* (the heaven on earth!). The five gems, known as *Śrīraṅgam Pañcaratnam* is a masterpiece of five *kṛtis* on Lord *Raṅganātha*.

Śrīraṅgam Pañcaratnam	
Jūtā Murārē	Ārabhi
Ō Raṅgāsāyī	Kāmbhōji
Karuṇa Jūtumayyā	Sāraṅga
Rājuvedala	Tōḍi
Vinarāda	Dēvagāndhārī

Tyāgarāja had several disciples from the town of Tirutavatturai, also known as Lālgudi. At their request, he spend some time in the small town of Lālgudi, worshipping the presiding deities, Lord *Saptaśīśvara* (also known as *Śrī Tapastīrtha Dēva*, and Goddess *Pravṛddha Śrīmatī*. While at Lalgudi, he is believed to have stayed at house of the parents of the famous violinist Lalgudi G. Jayaraman. (The name "*Śrīmatī*" is often a household name for female children in this village). The five songs he composed here are known as *Lālgudi Pañcaratnam*s. Recently, Lalgudi Jayaraman and his disciples have beautifully rendered all these five *kṛtis* in chorus, in a one hour cassette.

Lālgudi Pañcaratnam	
Gatī Nīvē	Tōḍi
Lalitē Śrī	Bhairavi
Dēva Śrī	Madhyamāvati
Mahita Pravṛddha	Kāmbhōji
Īśa Pāhi Mām	Kalyāṇi

The story associated with the *Gaulipantu kṛti* "*Tera tīayagarādā*" is well known. When Tyāgarāja visited the famous hill temple at Tirupati, the entrance curtain was closed, and so he spontaneously sang this *kṛti*, and at once, it is believed that the curtain rose, and he had holy *darśanam*. The other song associated with Tirupati temple is "*Veṅkatēśā ninu*" in *Madhyamāvati Rāgam*.

When Tyāgarāja visited the coastal town of Nagapattanam, it is conjectured that some incident might have taken place there, that caused him sorrow. This mood is reflected in the composition "*Karmamē Balavanta Māyā*" in *Sāvērī*. At this place, he also sang the *Tōḍi kṛti* "*Evaru Teliya*".

A sequence of three compositions are attributed to the temple at Śholingapuram. The first one is on *Yōga Lakṣmi Narasimha*, while the second and third, in the rare *Rāgams Vasantavarālī* and *Pūrṇalalita*, are on *Yoga Āñjanēya*.

Kṛtis on Āñjanēya	
Narasimhā Nannu	Bilahari
Pāhi Rāmadūta	Vasantavarālī
Kalugunā Padanīraja	Pūrṇalalita

In the town of Sirkāzhi, Tyāgarāja sang three songs on Lord *Subrahmanya*: "*Nī Vanti Daivamu*" in *Tōḍi*, "*Innālavalē*" in *Dēśya Tōḍi*, and "*Vara Śikhivāhana*" in the not so often heard *Rāgam Supradīpam*.

There is supposed to be a Tyāgarāja *kṛti* dedicated to the Sri Parthasarathy temple of Tiruvallikeni (Triplicane, Madras), beginning with the *Pallavi* line "*Sāri Vetalinā*", but only the *Pallavi* and *Anupallavi* are currently available, and the *Caranam* is lost! There are a few other compositions, whose correct context and location cannot be determined, for want of exact geographical details.

No description of Tyāgarāja compositions will ever be complete without mentioning his numerous *kṛtis* on the theme of *Saṅgita Prasamsā*, which praise the Glory of divine Music, the *Nāḍabrahmam*: He echoes the Vedic dictum that Lord Śiva is *Nāda tanu*, and praises Lord *Śaṅkara* in the *Cittarañjani* song "*Nādatanum Anīśam Cintayāmi*"! He describes Śiva as the essence of *Sāmaveda*, who delights in the art of seven *Svarās* which are born of his five faces. In the *Śrī rāga* song, "*Nāmakusuma*", he asks us to place the supreme Lord on the bejewelled pedestal of *Nāda* and *Svara*, and worship his feet. Mere knowledge of music without *Bhakti* (devotion) does not lead us to the right path, says Tyāgarāja in the *Dhanyāśi kṛti* "*Saṅgita Jñānamu*". In the *Āndōḷika kṛti* "*Rāgasudhārasa Pānamu*", Tyāgarāja suggests in the *Caranam* that *Nāda*, *Svara* and *Praṇava* are of the very form of Lord *Sadāśiva*. One can attain bliss of *Brahman* by contemplating on *Nāda*, according to the *Kalyāṇavasanta* song "*Nādalōludā*". The list goes on. The following is a partial list of Tyāgarāja *kṛtis* devoted to the Glorification of Music.

Kṛtis on Saṅgitarām (Nādam)	
Ānada Sāgarā	Garudadhvani
Mōkṣamu Galadā	Sāramatī
Nādalōludai	Kalyāṇa navasantam
Nādasudhārasam	Ārabhi
Nādasudhārasa	Bēgada
Svararāga Sudhā	Śaṅkarābharaṇam
Śrīpapriya	Athāṇā
Saṅgitaśāstra	Mukhārī
Sogasogā	Śrīrañjani
Sōbillu	Jaganmōhini
Saṅgita Jñānamu	Dhanyāśi
Vidulaka	Māyamālāvagaiuḷa
Vararāga	Cenjukāmbhōji
Nādatanum	Cittarañjani
Rāgaratnamālīka	Ritigauḷa
Nāmakusuma	Śrī
Saṅgita Śāstra	Sālakabhairavi
Sītāvara	Dēvagāndhārī

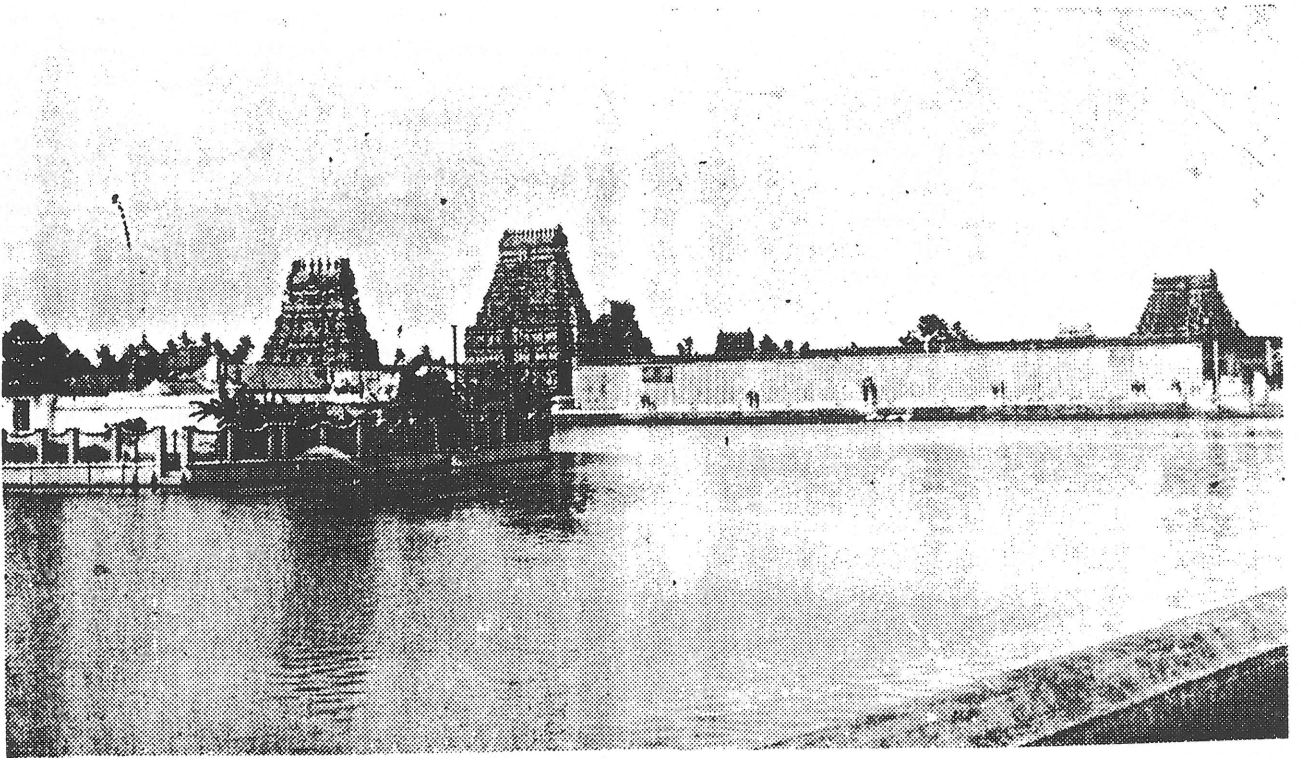
In conclusion, we offer our humble homage to Saint Tyāgarāja through the following majestic *Ślōkaṁ*, composed by Walajapet Krishnaswamy (the eldest son of Walajapet Venkataramana Bhagavathar, the foremost disciple of Saint Tyāgarāja), which beautifully crystalizes the sacredness and depth of this divine composer.

त्यागराज स्तुतिः

व्यासो नैगमचर्चया मृदुगिरा वल्मीकि जन्मो मुनिः
वैराग्ये शुक एव भक्तिविषये प्रह्लाद एव स्वयम् ।
ब्रह्मा नारद एव चाप्रतिमयोः सङ्गीत साहित्ययोः
यो नामामृत पान निर्जित शिवः तं त्यागराजं भजे॥

Saint Vyāsa accomplished IT (the supreme bliss) through Vēdic discussions; Saint Vālmīki through soft words of poetry; Saint Śuka through renunciation; *Prah̥lāda* through intense devotion; *Brahma* and *Nārada* through music and literature. I salure Saint Tyāgarāja, who achieved the supreme by merely drinking the immortal ambrosia of Lord's sacred *Nāma*.

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Sri Thyagaraja (Shiva) Temple in Thiruvarur

This Is No Devotion

Prabhakar Chitrapu

Today, Thyagaraja is classical. Those of us that like him are old-fashioned and traditional. However, when Thyagaraja lived, he was a non-conformist. He broke traditions and defined new rules. To have followed him at that time may have been treading the rebellious path - as watching MTV today is - perhaps !

In any case, Thyagaraja seems to have questioned - among other things- the entrenched ways of exhibiting "devotion". In the song "Teliyaleru Rama Bhakti Margamu", he declares that the ritualistic ways are not the path of devotion. The words employed by Thyagaraja to convey this notion deserve closer appreciation. The words, quite simply and in a snap, trivialize the time honored religious practices that society upheld in awe and high esteem. The song must have been quite an insulting blow to those that it was intended for!

Like in so many other songs of his, in "Teliyaleru Rama" Thyagaraja describes what the path of devotion is not . He gives no clue whatever to what it may be !!

Kriti:

Teliya Leru Rama Bhakti Margamu ||

Ilanathata Tiruguchu Kaluvarinchere Gani ||

Vega Lechi Nita Munigi Bhuti Pusi |
Vellanenchi Veliki Slaaghaniyulai |
Baaga Paikamaarjana lolulaire |
Gani Thyagaraja Vinutha ||

Pallavi:

Teliya Leru = Cannot know (comprehend); Rama; Bhakti
Maragamu = Path of Devotion;

(They) cannot comprehend the path of devotion.

Who are they? Anupallavi gives a hint. Charanam elaborates. This structure is so typical of Thyagaraja's compositions!

Anupallavi:

Ilanu + Anthata = All over the world; Tiruguchu = Roaming around; Kaluvarinchere = Blabbering as if in Sleep; Gani = But (only).

(They are) but only roaming around all over the world blabbering, as if in sleep !

I suppose that the reference here is to those 'devotees' going on pilgrimages and routinely repeating God's name.

Charanam:

Vega = Quickly (early); Lechi = Getting up (waking up); Nita = in water; Munigi = Immersing (plunging); Bhuti = Ash; Pusi = Smearing; Vellanu + Enchi = Counting fingers; Veliki = Outwardly; Slaaghaniyulai = Being respected people;

Baaga = Very well; Paikamu = Money; Aarjana Lolulaire Gani = Have only become enamoured in accumulating wealth; Thyagaraja Vinutha = One praised by Thyagaraja.

(In the first two lines, Thyagaraja is mocking at those that blindly follow the ritualistic practices of) waking up early in the morning, taking a bath in a river/pond, smearing holy ash (vibhuti) on their bodies, counting their fingers in japa/meditation and commanding respect by society. Such people are only interested in accumulating wealth, O Rama !

The words that Thyagaraja used in the first two lines clearly convey the contempt he had for such blind practices. The word Bhuti is used for the holy Vibhuti found in Siva temples. Poosukonuta (smearing) is a lowly way of saying adorning. Vellanenchi suggests a very mechanical almost idiotic way of doing meditation ! Nita muniguta again are very common place words and indicate much thoughtlessness !

Reflection:

The greatness of great people is that they reflect truths in us. By suggestion, they enable us to see within ourselves. The object ceases to be Thyagaraja, but us.

Today, Bhakti is old fashioned - few of us can seriously and without question believe in faith. What is the relevance of this song then ? Simply a historical curiosity ? Linguistic delight ? Sensuous music ? That is it ?! Perhaps not. The duality between Bhakti and Rituals is essentially the duality between Entity and Expression; Truth and Symbol. The entity can be love, dedication, caring, learning, wisdom... Can one sustain the entity without the expression ? How important is the symbol ? How should it be used ? We deal with these issues every day, knowingly or otherwise. What is the answer ?

Prabhakar Chitrapu is interested in music, language and philosophy. He works for Dialogic Corporation in New Jersey.

MUSIC, GOD AND SAINT THYAGARAJA

Pratima Adipudi

It is difficult to imagine Carnatic Music without Saint Thyagaraja. My brother, sister and I have been learning music from our mother for almost nine years. Several of our favorite songs are Sri Thyagaraja's compositions. My mother always explains the meaning and bhavam of a piece before teaching us the song so that we can sing with feeling. Since I also speak (!!!) and understand Telugu, I enjoy Thyagaraja Kritis a lot.

While a number of composers have included Bhakti, Srungara and other bhavas in their works, Saint Thyagaraja is unique in that he composed several songs about music itself.

In "Sobhillu Sapthaswara" in Jaganmohini ragam, he describes the seven notes, their origin and urges us to worship the beautiful shapes of the seven tones; and in "Naadopasana" (Begada), he glorifies music further, picturing it as capable of sustaining even the Gods - 'Naadopasanache Sankara Narayana vidulu velasiri oh manasaa'; and how about "Nadasudha rasambilanu" in Arabhi wherein Sri Thyagaraja maintains that Lord Rama is the human form of Nada itself: 'Swaramulaarunnokati ghantalu, vara raagamu kodandamu'; and finally one of my favorites that literally defines a Kriti - Sogasuga mridanga taalamu in Sriranjani.

Sri Thyagaraja believed music to be both the medium and the message and by giving expression to this in simple terms, he brought religion, morality and bhakti maarga within the reach of the common man - songs like Swara raaga sudha rasayutha bhakti (Sankarabharanam), Chakkani raaja maargamu (Kharaharapriya) and Saamaja vara gamana (Hindola) are examples; in his own way, he propagated "oneness of God"- "Hariyata harudata narulata.... andarilo Paramathmudu velige" in Vaagadheeswari; "Sarvamathamulaku sammathamainatti peridi ninnu penchina vaarevare"; he condemns hypocrisy in Teliyaleru Raama (Dhenuka) and he lived by the values he wrote about -Nidhi chaala sukhamaa.

And finally, his artistry in describing personal experience is really awesome! "Giripai nelakonna Raamuni guri thappaka kanti" (Sahana) - ten days before he was to attain Moksha - tears of joy were rolling down his cheeks, it is said, "Pulakaankithudai aanandaasruvula nimpuchu". We can almost see Lord Rama on the hill ourselves.

God - Human Consciousness - Classical Indian Music

Frank M. Fragale

I still remember the first time I listened to classical Indian music. A friend of mine and myself went to a common friend's house. As we entered the house, we heard a record of Ali Akbar Khan playing. As soon as we heard the music, it established a vibration inside of me that polarized my emotions and has constantly grown to form true beauty.

This is not an accident - this is a relationship that can be put into practice by anybody who is willing to make a decision about his life. Listen to the music without a purely intellectual message. Listen with the intention to find something within yourself that will help you to listen to classical Indian music. This forms a circle.

When you sit down to listen to a music form that is designed to transmute your emotional state, and the transmutation leads you to know the musical form more, it adds a maturity to your entire emotional state. This transmutation makes us aware of our emotional nature as a separate unit - separate from other units such as the physical body, mental capacity and the spirit. Moreover, as we listen more closely, we become aware that the music follows a divine plan, that all of the physical world becomes manifest through the same divine plan.

There are changes that occur in the bodies of the artists while they are playing. The spiritual centers become active, and indeed the music is designed to activate these centers. As one Guru once said to his pupils "Sing this raga and the pain in your leg will disappear".

There is true beauty in following the complete process of classical Indian music. It will begin to have an appearance of having a life, all of its own inside of you. You know that it is your real self manifesting in your conscious mind. Indeed, then you have it: the music is an integral part of you and is your true self.

Pratima Adipudi is a 9th grade honors student at the Cherry Hill School. She learnt Carnatic music for several years from her mother and takes an active part in the local music activities.

Frank Fragale lives and works in Philadelphia. He is very interested in Mysticism and Indian Culture. He is also a sculptor and works with clay and plastic.

Sri M. D. Ramanathan - a brief biography

Mohan Ayyar

1994 is the tenth anniversary after the death Sri M. D. Ramanathan. I offer this article as a sincere homage to this great musician.

His life

M. D. Ramanathan (MDR) was born in Manjapara, Palghat District, Kerala on 20 May 1923. He had his early exposure and training in music from his father, Devesa Bhagavatar, who was a music teacher by trade. MDR attended Victoria College in Palghat, where he attained a B.Sc. degree majoring in Physics. He was well known in college as a talented vocalist. During this time, Ramanathan continued to progress his music studies and after completing his degree, he was taken to Madras by his father to further his musical career.

This was also the time when Smt Rukmini Devi Arundale had initiated the Sangita Siromani music course at Kalakshetra with the distinguished and respected Sri Tiger S. Varadachariar as Principal of the college. MDR auditioned for the course and was the only vocal student in the very first batch commencing in 1944.

Being the only student in the course meant that Ramanathan could receive extra special attention from Tiger Varadachariar. It is to be noted that Ramanathan is recognised as Tiger's most renowned disciple. Ramanathan held his guru in very high regard and always showed the highest respect towards him. Indeed, a special relationship between the guru and sishya developed with Tiger also recognising his sishya's talents. It has been said that MDR inherited even his guru's squint! This relationship continued for six years until the death of Sri Varadachariar.

After his graduation at Kalakshetra, MDR continued on at that institution - firstly as an assistant to his guru and later as Professor of music. He held this post, as well as being principal of the college of fine arts teaching both music theory and practice. Through his association with Kalakshetra he taught many students out of which perhaps the late Jaya Pasupathi is the best known.

Ramanathan's musical knowledge was highly respected among fellow musicians. He received the 'Padmasri' in 1974, the Sangeet Natak Akademi award in 1975 and the Indian Fine Arts Society's 'Sangita Kala Sikhamani' title in 1976. He was a member of the Madras Music Academy's Experts Committee for many years. He was coveted for the Academy's Sangeetha Kalanidhi award in the 1983-84

season but the politics within that institution did not grant him the honour. Some have suggested that he be granted the award posthumously.

After a long illness, MDR passed away aged sixty on 27 April 1984. His death was due to heart failure. He is survived by his wife and his adopted son (MDR's sister's son), Balaji, who was about 10 at the time of MDR's death. A memorial fund was set up by a number of musicians and music lovers (including Sankara Menon, T. N. Krishnan, K. J. Yesudas and T. V. Gopalakrishnan) to assist his family after his death. There has been a film made about his life but it yet to be made commercially available. I believe there are only three pre-recorded cassettes of his available (one starts with Mahaganapathim in Nattai and the other the Kanada Ata tala varnam. The third is a double album starting with Viriboni in Bhairavi and has a Pallavi in Sankarabharanam). His music was heard for many years as the first item of the day on All India Radio in Madras.

M. D. Ramanathan is remembered as a gentleman and a musician's musician. His dedication to his guru, God and music was below none and his music lives on in the hearts of his admirers.

His Music

The music of M. D. Ramanathan is quite unique. There is no one who has a similar style of music, a style that has captivated the hearts of many music lovers. A colleague of MDR (D. Pasupathi) notes that Ramanathan was a nadopasaka - one who worships sound/music. He sang music for music's sake and was not bothered by a lack of audience or criticism of his style. He also sang for his own satisfaction. His style was in striking contrast to many of his contemporaries and offered peaceful music rich with bhava.

Ramanathan's music was sober, serene and soothing. There was prasanthi in his recitals. His slow rendering not only gave him time for introspective exploration, but also provided the audience with the opportunity to receive the message and ponder over it. The atmosphere he created during a performance was comparable to the bliss one would get while seated on a river bank on a moonlit night. (B. V. Raman & B. V. Lakshmanan in Sruthi No. 8)

MDR's music is easily recognised. Perhaps foremost is the rich, deep voice. Next, is the tempo of his music. By and large MDR preferred the vilambita kala (slow speed), although it is wrong to classify his music as totally slow - he would often include a few faster items with speedy kalpana swara passages. Nonetheless, MDR knew where his musical strength lied and his deep voice was suited to the vilambita kalam and it is was in this that Ramanathan excelled. The

combination of these two features makes his music very relaxing. It has been suggested that continued listening to his music can lower the blood pressure and relieve stress.

His raga alapanas were characterised by effective use of gamakam. They were full of bhavam. Again, his bass tone complemented this facet. His raga essays were not long but were concise and precise. Close listening to these essays will reveal the necessary phrases of the raga, without going into gimmickry or wizardry. The listener was always clear of what the raga was and could get the sweetest essence of the raga. Ramanathan's alapanas in Sahana, Sri, Ananda Bhairavi, Reethigowla and Yadukula Kambhoji will forever hold a special place in Carnatic music history. These moving ragas took on a new dimension when rendered by MDR. Some other ragas that were his favourites include Kedaram, Kambhoji, Hamsadhwani. Like many of the old time greats, MDR did not venture into complicated arithmetic during kalpana swaras but was always had a good control of layam.

During his time at Kalakshetra, MDR taught many students. Since Kalakshetra was primarily an institution for dance, many leading dancers have had music training under MDR. I have spoken to several graduates from Kalakshetra and many have told me that at first they thought MDR's music was strange and unconventional (perhaps due to his mannerisms) but as they learnt more about the art they could appreciate his music more and could realise its greatness. Rukmini Devi too, was also full praise of MDR's music and told her students that it was something special.

MDR had a large repertoire of songs but also had his favourite ones. Nonetheless, every rendition (even of the same song) was different. I have heard his Endaro Mahanabhavulu many times but each is different. On some occasions he begins with 'Mahanubhavulu'. During the raga alapana of Sri raga preceding the Thyagaraja's Pancharatna, he correctly avoids the use Dha as this swara does not occur in this particular composition.

In many of Dikshitar's compositions where a madhyama kala passage occurs he will sing the passage in two speeds creating a dazzling effect. This is the case in Sri Subramanyena Namasthe (Kambhoji) and Manasa Guruguha (Ananda Bhairavi). Also, in the Arabhi pancharatna, he sings the charanas in two speeds as in a varnam.

He has started Sogasuga (Sri Ranjani) with the line 'mridangatalamu'. While singing kalpana swaras for the Vallachi (Navaragamalika) varnam he has returned to the Pallavi line in (Kedaram) on one occasion while he has used Kambhoji finishing phrases with Ma Ga .. Padasaroja on another. There are many more such examples of his

imaginative music that other MDR fans can relate. I look forward to listening to his renditions because they always offer something different.

Stage Mannerisms

Some will say that MDR was more famous for his stage mannerisms and abhinaya (facial expressions) than his music. His facial contortions are well renowned. Together with his squint and kudumi (tuft of hair), watching MDR sing was not the most aesthetic experience. If you listen to MDR's live concert recordings you are bound to hear him chat and joke with his accompanists or the audience. In one concert, while seemingly rapt in the lyrics, he interrupts a neraval to explain the meaning of the line to the audience.

MDR would take his own time before a concert, between items and even sometimes during items if he wasn't quite ready. Perhaps his kudumi was a little too tight (or loose) for his liking and he would thus tie and untie it on many instances during a concert. The mridangist would always have to be prepared to play an extra few avartanam between sections of a krithi. Likewise the violinist had to be careful not to rush on to another line or sangathi as MDR loved to repeat lines several times.

His compositions

MDR has composed more than 300 compositions. This includes varnams, krithis and tillanas. He has compositions in Sanskrit, Tamil and Telugu. Many compositions began from spontaneous singing at temples. In some of his later concerts he would sing these compositions. The mudra (signature) he uses is Varadadasa (after his guru). Some of his compositions (like the Bilahari tillana with a line about Kalakshetra), have become standard items in a Kalakshetra dancer's repertoire. I have included the text of this composition at the end of this article.

Some of his compositions:

Krithi, Ragam, Talam, Language
Anaimakhkattanai, Manirangu, Misra Chapu, Tamil
Aparadhamulellanu, Gowrimanhohari, Adi, Telugu
Bhaja Bhaja Manuja, Behag, Adi, Sanskrit
Bharatesanute, Arabhi, Misra Chapu, Sanskrit
Brindavanaloka, Kalyani, Adi, Telugu
Brochudaku Samayaide, Begada, Rupaka, Telugu
Dandapani, Ramapriya, Rupaka, Telugu
Dari Neevale, Begada, Rupaka, Telugu
Dharmavathi, Dharmavathi, Rupaka, Telugu
Durgadevi, Sri, Adi, Sanskrit
Emdukichapalamu, Purvikalyani, Adi, Tamil
Ennakutram cheidenno, Huseni, Adi, Tamil
Gajavadana, Hamsadhwani, Rupaka, Sanskrit

Gurucharanam, Kannada, Adi, Sanskrit
 Guruvaram Bhaja Manasa, Dhanyasi, Rupakam, Sanskrit
 Hariyum Haranam, Atana, Rupakam, Tamil
 Innamum I Chalama, Begada, Adi, Manipravalam
 Jagadambike, Kedaram, Rupakam, Sanskrit
 Janani Natajanapalini, Sankarabharanam, Misra Chapu, Telugu
 Jaya Jaya Sri, Vasanta, Triputa, Sanskrit
 Kamalakshi, Sankarabharanam, Jhampa, Telugu
 Kanda unakkinda, Thodi, Adi, Manipravalam
 Krishnananda Mukunda, Kharaharapriya, Misra Chapu, Sanskrit
 Lalithe, Natakurinji, Misra Chapu, Sanskrit
 Mahadeva, Abhogi, Adi, Sanskrit
 Manamai Ramanai, Sindhu Bhairavi, Misra Chapu, Tamil
 Manasa Sriramuni, Bhupalam, Adi, Telugu
 Mayamma, Ranjani, Rupakam, Telugu
 Narayanenru Solli, Desh, Misra Chapu, Telugu
 Neepadamula Nera Nammiti, Chakravakam, Jhampa, Telegu
 Neranamminura, Hamsadhvani, Adi, Telugu
 Neranammina, Anandabhairavi, Misra Chapu, Telugu
 Nivale Daivamu, Yadukula Kambhoji, Misra Chapu, Telugu
 Nivamti Dhaivamu, Kapi, Adi, Telugu
 Nive Dinarakshakudu, Devagandhari, Adi, Telugu
 Palaya Mam, Begada, Rupakam, Manipravalam
 Pavana Rama, Atana, Rupakam, Sanskrit
 Padasaroja, Mukhari, Adi, Telugu
 Padasaroja, Saveri, Adi, Telugu
 Padayugamunu, Janaranjani, Adi, Telugu
 Paduvom Parandham, Purnachandrika, Adi, Tamil
 Palayamam, Ritigowla, Adi, Telugu
 Parakelanayya, Mohana, Tisra Laghu, Telugu
 Parthasarathe, Surutti, Rupakam, Telugu
 Parvathi Parameswaram, Natai, Adi, Sanskrit
 Purnatrayesa, Purnachandrika, Adi, Sanskrit
 Ramam bhaja, Arabhi, Adi, Sanskrit
 Raghuvara, Bilahari, Adi, Sanskrit
 Rama Raghava, Thodi, Rupakam, Telugu
 Rama Rama, Nilambari, Adi, Sanskrit
 Sagara Sayana Vibho, Bagesri, Adi, Sanskrit
 Saketanatham Bhaje, Kamavardhani, Khanda Chapu, Sanskrit
 Sambo Satatam, Kapi, Adi, Sanskrit
 Sami Ninne Kori (Varnam), Ranjani, Adi, Telugu
 Sankaram, Sankarabharanam, Rupakam, Sanskrit
 Sarasijamukha, Yadukula Kambhoji, Adi, Telugu
 Sitamanohara, Kanada, Adi, Telugu
 Sri Ramadutam, Darbar, Adi, Sanskrit
 Sri Valmikapuravesa, Sama, Adi, Telugu
 Sriguruvaram, Hamsadhvani, Rupakam, Sanskrit
 Srimohana Rama, Mohana, Rupakam, Sanskrit
 Stanumalayum, Kambhoji, Adi, Tamil
 Sundaramurthini, Natakurinji, Rupakam, Telugu
 Thyagarajagurumasraye, Kedaram, Adi, Sanskrit
 Tillana, Bilahari, Adi
 Tillana, Hindolam, Adi
 Tillana, Kapi, Triputa, Telugu
 Tillana, Kathanakuthuhalam, Adi
 Tillana, Sindhu Bhairavi, Adi, Tamil
 Velavane, Sahana, Adi, Tamil
 Venkatesa Girisa, Madhyamavathi, Adi, Telugu
 Vighnaraja, Sri Ranjani, Adi, Telugu

Vinave, Gowla, Adi, Telugu

MDR's Bilahari Tillana in Adi talam

P.

dhIm nAdhrudhim thOmdhridhIm thana dhIm
 thathar thirAni thOm tillana (dhIm ...)

A.

nAdhru thadIm thOmdhrithadhIm thana dhirAna
 nAdhru dhridhru dhIm thana dhirana dhirana
 nAdhruthathAni thOmdhrithadhAni thillAna
 gugum thillAna gugum thillAna gugugu thillana (dhIm ...)

Ch.

thripurasundari manOhara trijagadiSa vAlmIka purESa
 prabhalamaina kalAkshEtramunu kApadumaiya varadadASa
 sannutha

thAm tha-kita P D n P D P M G R G | jham M G R jham |
 jham S R G P D ||
 S'S'N D S'R'G'P'M'G'R'S'N D dhi thAmI ginathOm dhi thAmgi-l
 nathOm dhithAm ginathOm || (dhIm)

this last section has the following notation:

x 1 2 3 x . x .
 S', S'NDPD nPDPMGRGIP, , MGRS, I, S, SRGPD||
 S'S'ND S'R'G'P' M'G'R'S'ND G'R', S'NDR'S, NIDPDP, GPD||

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Mohan Ayyar is a young rasika from Sydney, Australia. He has given several Carnatic music concerts on the synthesizer, an instrument relatively foreign to our music. Mohan also takes an active role in organising concerts by musicians from India in Sydney under the auspices of 'Pallavi'.