Comparison between Karnatak and Hindustani systems of Music

Immaneni Ashok & Umesh Mokate

PART 1
Immaneni Ashok

Importance of compositions in Karnatak music
Gamakas (ornamentations) in Karnatak music
Philosophical differences between the two systems
Comments on creativity

Historical:

Karnatak system developed a lot during the period of bhakti movement. Music was used as a tool to express different modes of devotion to the Eternal. Tyagaraja expressed emotions such as love, anger and sorrow due to separation through his compositions. Dikshitar expressed tranquil mood through his compositions.

As you can see, the words, their meaning as well as pronunciation, play an important role in conveying the mood intended by the composer. Karnatak music is being preserved through the compositions of the great composers of the past; the subtleties of the ragas are crystallized in the compositions. For this reason, compositions are used as center pieces of a karnatak music concert.

In hindustani music, composition (especially bada khayal) is used only as a tool to elaborate the raga. For this reason, average listeners don't really care which composition is used by the musician.

Ornamentation of notes:

I think the most important difference is the embellishment of notes.

In hindustani, standard frequencies (12 note positions) are emphasized, and transition from one note to another is slow (on average) and smooth.

In karnatak, subtle srutis (frequencies in between the 12 note positions) are emphasized by use of simple and complex combinations of two or more notes. Fast oscillatory "gamakas" that use two successive notes of a raga are very common. Take two notes of frequencies A and B. When you oscillate between A and B, you can spend a fraction of time, say 't' (0 < f < 1.0), at A and the rest of the time (1-f) at B. This combination will emphasize the srutis around the frequency A+fB(1-f). The commonly used fractions are 0.25, 0.5 and 0.75. For any given raga, certain notes are sung plain, certain notes are sung with slight trills around the note, certain notes are sung with combination of their successive notes with oscillations of certain 't'. For example, take 'ri' of Mayamalavagowla and Gowla. Both use suddha 'ri' (it is called komal ri in hindustani). In Mayamalavagowla, 'ri' is usually sung with a slight trill or combined with 'sa' with an f = 0.5. In Gowla, 'ri' is *never* sung plain or with trill, but *always* combined with 'sa' with an f = 0.25 (that is, srutis very close to 'sa' are emphasized).

Philosophical Difference:

A hindustani listener finds it difficult to understand karnatak music because of apparent activity due to fast oscillations and trills. A karnatak listener finds hindustani music boring, because of apparent inactivity (I am referring to the alap/bada-khayal part where lot of time is spent). The two systems of Indian music provide two different approaches to 'nada yoga' (discipline through sound), one through apparent activity and another through apparent inactivity. However, the ultimate goal of both the systems is tranquility. I use the word "apparent" because that is what it seems for an "untrained" ear. A trained ear can find lot of activity in the pure notes used in hindustani music: a note with perfect "sur" interacts with the tambura sruti rather dramatically; one can hear beats, subtle waves, big waves, and a combination of overtones or high frequencies; this gives feeling of floating on a ocean of sound waves. In the same way, a trained ear can find tranquility in midst of fast oscillations and trills of karnatak music.

As you can see, training of the ear is the key factor in understanding and enjoying music. The most sensitive your ear becomes, the more subtle aspects you can grasp from both the systems of music.

NOTE: I am *not* claiming that there is only activity in Karnatak music and only inactivity in Hindustani music. There is mixture of both types in both the systems. In general, one finds more activity in karnatak concerts due to emphasis on medium to fast paced compositions and due to emphasis on fast oscillatory ornamentations even in slow alaps and compositions. In Hindustani concert, lot of time is spent on slow development of a raag using bada-khayal. Of course, the drut part becomes fast towards the end, where there is too much activity at times.
Some comments on creativity:

A standard comment from a hindustani listener is that karnatak musicians are not creative because they just reproduce compositions. Karnatak listeners usually comment that hindustani musicians keep repeating the same phrases. What is creativity in Indian music?

In my opinion, an Indian musician is creative if he/she uses music as means to elevate consiousness of a "sensitive listener" (whose ear is sufficiently trained) from material world to tranquil world. This definition is based on the philosophical goals of Indian music. With this definition, a musician is not creative if he/she elaborates an alap or swara kalpana for an hour without touching the hearts of the listeners.

Many people these days evaluate musicians based on the "materialistic excitement" the musicians create. It is a pity that several talented musicians are striving to create such excitement, not bringing out the essence of Indian music.

PART 2
Umesh Mokate

History of Hindustani music
Ornamentations in Hindustani music
Improvisation in the two systems
Concert format in the two systems

History of Hindustani Music

It is not surely known what the form of music before two distinct styles - karnatak and hindustani - developed was, but many believe that Dhrupad was uniformly sung all over India before muslim invasion. This created Hindustani music in the north and Karnatak music developed in the south. In the case of Karnatak music, it so happened that great saints like Tyagaraga, Puarandaradasa used this music as a vehicle to express their devotion. This is same as usage of music as a tool by great saints like Surdas, Meera Bai, Haridas, etc. who were great exponents of Dhrupad or the then present Hindustani music.

But in the Hindustani music the words in a composition were less stressed because of many reasons:

1. The compositions were sung in muslim court, so references to Hindu Gods were played down by not pronouncing the words clearly.

2. Different gharanas had competition and they wanted to keep their compositions as much a secret as possible. This was done again by not clearly pronouncing the words.

3. As the courts were the main patrons, compositions of artists like sadarang, adarang, manarang, etc. gained popularity (rather than the compositions of only saints) and got handed down the generations. In Karnatak music, since the patrons were mainly temples, the devotional compositions of saints got prominence and got handed down.

4. Since Indian music is handed down orally, mistakes are bound to happen unless extreme care is taken to preserve the words. In the case of Hindustani, words were played down for whatever reasons, so many times next generation got wrong words too. In the case of Karnatak music, since the compositions of the saints were greatly revered for the meaning, extreme care was taken to preserve the words.

5. In hindustani music the "sur" got prominence over word compared to Dhrupad music in which the words in the Dhrupad are clearly pronounced. This was because of the "kayaal" singing. Here the artist is mainly concerned about exposing his imagination or perspective of the raag. Naturally this was very much on the abstract level where the rhythm and words were used just as a frame. This is how the Hindustani artists concerned themselves to creating abstract picture of a raag. So this is a peculiar development which did not occur in Karnatak music.

Ornamentations in Hindustani music

In Hindustani, the ornamentation is different than in Karnatak music. The most common being taking the "aas" of the higher or the lower note. Other common embellishment is very slow (compared to Karnatak music) "aandoan" like "re" in Bhairav or "ga" in Darbaari. Other embellishments are: meend, khatakaa. Sparingly the artist stays on a note and gives jerk to his throat muscles to produce nearby frequencies. Also "gamaks" are used; specially in fast speed like "sa sa sa , re re re, ga ga ga, ..." etc. But taking "taan" in "aakar" is the most prominent feature of Hindustani music. There are many varieties of "taans" but a crystal clear taan like a chain of pearls is of utmost importance.

Improvisation in the two systems

Apart from ornamentations, the presentation of a raag has some similarities and differences in the two systems. In Karnatak music, the artist elaborates the raag in aalaap first.
Then the composition starts. For most of the case, the tempo of the composition is supposed to remain constant through out the composition. The "mukhdaa" of the composition is sung in different ways called "sangatis" otherwise the composition is sung as has been taught. The scope for improvisation comes when the artists picks a line from the composition and does improvise the raag. This is similar to using the words of the composition to develop a raag in Hindustani and is called "neraval" in Karnataka terminology. When this is done at fast speed it resembles like "bol-taan" of Hindustani music. This is followed by "kalpana-swaram" where the artist sings the solphages. Singing the solphage is the most peculiar characteristic of Karnataka music. This technique was adopted to Hindustani music only very recently by late Abdul Karim Khan and was criticized at first. This is the Karnataka music's counterpart for "taans" of Hindustani music. This may be followed by a solo on mridamgam called "tanni-awarnatam". This is also a peculiar thing of Karnataka music -- in Hindustani music, accompanying instruments never perform a solo throughout the concert, they just accompany the principal artist.

On the other hand, in Hindustani music a raag is presented as follows: The artist may do a short ( or sometimes elaborate) aalaap. This is invariably followed by a "badaa khayaal" which is very slow in the tempo. At this slow speed, the artist elaborates the raag, gradually going from the lower notes to the higher notes. The "mukhadaa" of the composition is sung every time the artist comes to the "sum". When the upper "sa" is reached, normally then the "antaraa" of the composition is taken and elaborated in the "taar" saptak. The artist then comes back to madhya saptak and uses the "mukhadaa" again. At this time, the speed is doubled and "layakaari" is introduced which slowly develops into "taans". Not all artists double the speed - some do the layakaari in the same tempo. This is normally followed by a "chhotaa kayaal" or "drut" where another composition is taken. Here also the raag is developed but not to the effect as done in "badaa khayaal". Here the emphasis is on ornamenting the composition with various "taans" and playing with the beats like "tihaayeer". So as such, from the beginning the artist starts "improvisation" where as in Karnataka music, after aalaap, real improvisation starts in "naraval" and "kalpana-swaram". Another important characteristic of Hindustani music is the "pakaad" of a the raag. This is not so much emphasized for all Karnataka Ragas. The most peculiar aspect of Hindustani music is its strict adherence to "time of the day". One will never hear morning raagas in a night concert and vice versa. In Karnataka music this is not of so importance ( may be because kritis are of more importance which are devotional in nature and one can sing a devotional song at any time!).

**Concert format in the two systems**

It is not a wonder now that that format of a concert in two styles are also different. In Hindustani, the concerts always starts with a "badaa khayaal" followed by a "drut" in the same raag ( or sometimes in a raag very near to the present raag). Then one normally expects a composition in another raag in "madhya-laya" followed by a light piece ( depending on the artist - some artists never sing sub-classical or light compositions.) or again a small composition in the same of yet another raag. This is normally followed by an intermission. Then again almost the same pattern repeats. It is not uncommon to hear light pieces like Thumari, Dadara, Tappa, Hori, etc. or seasonal raagas towards the end. It is customary to end the concert with "bhairavi"

In Karnatic music, a concert usually starts with a varnam followed by a "ganapati" invocation. This is followed by few pieces or kritis in which the artists does some elaboration. But normally only one piece or "kriti" is elaborated at length as described above and forms the centerpiece of the concert. It could be a "ragam-tanam-pallavi" session. Now one may or may not have an intermission but this mostly marks the "second half" of the concert. Here one hears many compositions, less weighty in the presentation called "kirtana" (like Thumari in Hindustani). It is not uncommon to hear still lighter compositions and ragamalika ( like bhajan, dadra, hori, chaitya, etc. in Hindustani). It is customary to conclude a concert with a "tillana" ( Tanaran in Hindustani) and then Magalam. Use of ragamalika is very frequent in Karnatak music where as it is very very rare in Hindustani music. In Hindustani, while singing light pieces like thumari or Bhajan, is common to take liberty and introduce shades of one or more raagas to bring out different moods of the composition.

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KALYANI  Ragam:

An Appreciation & Analysis
based on a Set of
SRUTI Eka-Raga Tapes

SRUTI Staff

Kalyani is one of the most popular ragams in S. Indian music. Its counterpart in N. Indian music called Yaman is equally popular. It differs from the major scale of Western music with the fourth note being sharp. Kalyani is a sampurna ragam and is the 65th melakarta ragam in the Venakatamakhi scheme. To conform to his Kata pa yadi nomenclature, the raga is sometimes referred to as Mecha Kalyani (Santha Kalyani in the Dikshitar's school).

The scale for Kalyani is: Sa, Ri₂, Gha₂, Ma₂, Pa, Dha₂, Ni₂, Sa.

Kalyani is one of the most beautiful ragams. This ragam can be sung at all times and in all segments of a concert. Since it takes all theeeva (sharp) swarams, it sets up a nice momentum if sung in the early part of a concert (there are at least 4 varnams in Kalyani). Because Kalyani gives scope for elaborate alapanas and kalpana swarams, it is often rendered in the middle of a concert and frequently as a ragam, thanam, pallavi (RTP). Kalyani is often included in a ragamalikai and because of its appeal, there are many lighter pieces in the ragam like javali, thillana. Indeed, being a very pleasant ragam, many a lilting song in film music has been composed in Kalyani.

Gha is an anmsa swaram for Kalyani. Just singing the Antara Ghandaraa with lot of tone and karvai, touching the Prati Madhya and sliding to Rishaba will immediately produce the unmistakable 'Kalyani' effect. Most alapanas will begin in this fashion and progress to the further delineation of the ragam.

Every swaram in the scale of Kalyani can be oscillated (except Sa & Pa, of course), and patterns woven around them. Some special prayogams lend charm and color to the ragam. For example, the dhatu prayogams skipping some intermediate swarams like Dha Gha Ri Ni; Ni Gha Ri Ni; Sa Gha Ri Ni (The dash above a swaram indicates higher octave). Again eschewing Sa and Pa leads to some beautiful prayogams: Ri Gha Ma Dha; Gha Ma Dha Ni; Ma dha Ni Ri and Gha Ri Ni Dha; Ri Ni Dha Ma; Dha Ma Gha Ri; Ma Gha Ri Ni etc.

The scale of Kalyani lends itself to some Graha bhedam (also known as Chaya) whereby by shifting the Aadharas Sruti (the Tonic) an impression of hearing another ragam is established. For example shifting the tonic to the lower octave Ni will yield Todi. Similarly shifting the tonic to Ma and appropriately skipping certain swarams will produce Hindolam.

The musical Trinity (Thyagaraja, Dikshitar and Syama Sastri) with their beautiful kritis in Kalyani have contributed immensely to the popularity of Kalyani. Thyagaraja alone has composed at least 20 kritis in Kalyani in various talams using different starting swarams and varying nadais (gaits). His famous kriti 'Nidhi Chala Sukhama' has a well known anecdotc attached to it. Many other composers, past and present, have added to the stock of kritis in Kalyani. And yet the raga retains a freshness everytime we hear it. Kalyani is indeed a ragam non pareil.

We now describe the special features in each of the selections in this 3 cassette production of SRUTI on Kalyani. In what follows, the accompanying artists, names are always that of the violinist first followed by the mridangam player unless noted otherwise.

Tape 1:

(1) The first piece is appropriately, (an Ata Tala) varnam - Vanajaksha - sung by the Rudrapatnam Brothers accompanied by M. Manjunath and M. Prasanna. The Khanda jati Ata Talam Of 14 beats consists of 2 laghus of 5 beats each and 2 dhrutams of 2 beats each. The start of the varnam is two beats after the primary beat. This popular varnam by Pallavi Gopala Iyer brings out the quintessence of Kalyani. Note the dhatu prayogams in the last of ettugada charanams.

(2) There are a few ragams in S. Indian music (notably Hamsadhwani) whose swarupam (shape) comes out by just rendering the arohanam and the avarohanam without any embellishments. Although the full beauty of Kalyani is only brought out by using various gamakams, it is still possible to bring out its contours by rendering with rather flat notes and minimal gamakams. This aspect is exemplified in the next item of this collection. It is rendered by M. Balamurali Krishna accompanied by Poorna Chander and B. Balasai (flute) and D.A. Srinivas. Balamurali is one of the best known musicians of the latter half of this century. Endowed by a great voice, he tends to eschew lots of ornamentation while instilling lot of bhavam. The kriti, 'Kamalamamb bhajare' in Adi talam is one of the best known kritis in Kalyani. This is the second of the 9 kritis composed by Dikshitar on the deity of Thiruvur, collectively known as Navaavaranas kritis. These kritis are often sung during the Navarathri celebrations.
The text of the song is as follows:

Kamalaambaam Bhajare, Re Maanasa,
Kalpitha Maayaa Kaaryam Thyajare II

Kamala Vaani Sevitha Paarsiyaam, Kambu Jayagirvaam,
Nathadevaam I
Kamalaapura Sadanaam, Mridugadanaam, Kamanjya Radanaam,
Kamala Nayanam II

Sarvaasaa Paripuraka Chakra Swaminim,
Parama Siva Kaaminim,
Duurvaasarchitha Guptha Yoginim,
Dukhadhwamsinim,
Hamsinim,
Nirvaana Nija Sukha Daayaninim,
Nithya Kalyaninim,
Kaathyayanim,
Sarvanim,
Madhupa Vijayaveninim,
Sadguru Guha Janaanim,
Niranjaninim,
Garvitha Bhandaasura Bhamjanim,
Kaama Karshanyaadi Ranjaninim,
Nirvisecha Chaitanya Svarupininim,
Urvithathvaadi Svarupininim II

A few words regarding the context and sahityam may be in order here, considering that the rendering is vocal. Muthuswami Dikshitar worshipped and meditated upon the so-called Sri-chakram, which is a geometrical figure, with deep significance in the Hindu Mantra Sashram.

In the Sri-chakram, there are 9 'avarannas' or regions. The first avaranna is the outer most and the succeeding ones are progressively smaller and are embedded in the previous avaranna. The shape of the first avaranna is a square, the second a circle with 16 petals, the third a lotus with 8 petals the fourth diamond with 14 angles, etc. etc. Dikshitar composed one kriti on each of these 9 avarannas and hence these songs are collectively called Nava+Aavaranaa Kritis. Actually, there are two more kritis: one Invocation (Dhyana) Kriti and one Conclusion (Mangalam) Kriti.

The Kamalaam Bhajare kriti in Kalyani addresses the second avaranna, a circle with 16 petals. Another interesting aspect of this Kriti is that all the words used to describe Sri-devi (the resident Goddess of the Sri-chakram) are in the Dwitiya/second Vibhakthi (‘case’ in English grammar). You can easily notice that all the words in the charanam have a similar ending with ‘nim’.

In fact, all the Navaavarana Kritis have such a characteristic: The first Kriti is in Prathama (first) Vibhakthi, the second Kriti in Dwithiya Vibhakthi ... the seventh in the Sapthama Vibhakthi and the eighth in the Sambodhana Prathama Vibhakthi. As there are no more Vibhakthis in Sanskrit grammar, the ninth Kriti is structured to have all the Vibhakthis!

(3) The next piece in this collection is a Thyagaraja kriti, ‘Nive gathi’ in Adi taalang sung by T.R. Subrahmaniyam accompanied by Vasantha Narayanan and T. Kannan. Vishadham is a very special swaram for Kalyani. Many authorities opine that the correct position for Ni in Kalyani is Tristhityi, i.e., a quarter note below the standard Keishi Vishadham. The compositions of Syama Sastri exemplify this. Ni is also a nyasa swaram for Kalyani, meaning prayogams can end in this swaram. The kriti rendered by TRS starts on Ni and revolves considerably around it.

Nive Gathiyani Niu Nera Nammithi
Nirajaaksha Krishna, Ika ll

Nive Panchaulini Prahlaaduni
Brovaleda Sri Vasudeva II

Nive Anadarana Chesthe,
Evvaru Nannika Brochevaru 7
Deva Deva Sri Rukmini Ramana
Bhima Loka Rakshana Dhurina II

Tape 2:

(1) The first piece in the 2nd cassette of Sruti’s Kalyani collection is a RTP by N. Ramani on the flute accompanied by Nagai Muralidharan and S. Raja Rao. The grandeur, majesty and all the beauty of Kalyani is brought out by Ramani in an elaborate fashion. The raga alapan rendered in a rather leisurely fashion and the crisp thanam are case studies in the rendering of Kalyani. The Pallavi in Khanda Jati Triputa tala of 9 beats (5+2+2) is special in that the eduppu (or start) is half (1/2) beat before the samam or the primary beat [anagata eduppu].

(2) As mentioned earlier, many composers apart from the Trinity have added to the repertoire of kritis in Kalyani. In this next piece, the veteran Palkkad K.V. Narayanashwamy accompanied by Nagai Muralidharan and V. Ramabhadran has rendered a kriti by a contemporary composer Swarna Venkatesa Dikshitar. The kriti ‘Swarna Kala Bhairavam’ is set to an unusual talam - Sankeerna Triputa talam of 13 beats (9+2+2).
(3) The next piece is a crisply rendered Tirupukazh by Vijaya Siva accompanied by R.K. Sriram Kumar, and J. Vaidyanathan.

**Tape 3:**

(1) Sudha Raghunathan, whose music is the next piece in this collection, is one of the better known young musicians of the present day. Sudha, endowed with a lilting voice, brings into play all the youthfulness in vigourously rendering a RTP. Note the graha bhedam in her alapana bringing out Mohanam. The pallavi is in Khanda Jati Triputa talam. She is accompanied by V. Ravi and T. Vaidyanathan.

(2) The 'Grand finale', as it were, of this SRUTI collection of pieces in Kalyani, is a listener's delight. In this piece (or is it 2 pieces), we present both the South and North Indian versions of Kalyani/Yaman rendered by masters in each of the genres - Balamurali (S.I) and Bhimsen Joshi (N.I.). They vie with each other in bringing out the best in the ragams. It is clear that when they sing in tandem, the special features of the ragams come out, while when they sing as a duo, they complement each other.

The accompanying artists are Poorna Chander, M.L. Narayana Raju, Madhu Gudi (harmonium) and N. Mulay (Tabla).

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**Kalyani Tape 1**

* Rudrapatnam Brothers  
  R.N. Thyagarajan & R.N. Tharanathan  
  June 1, 1991  
  *Vanajakshi (Varnum)- Ata - Pallavi Gopala Iyer*

* Dr. M. Balamuralikrishna,  
  Purna Chandar (violin), B. Balasai (flute) Dara Appala Srinivas (mrudangam)  
  *Kamalambam - Adi - Dikshithar*

* T. R. Subramanyam  
  Vasantha Kannan & Trichur Mohan  
  *Neeve Gathi - Adi - Thyagaraja*

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**Kalyani Tape 2**

* N. Ramani  
  N. Muralidharan & S. Raja Rao  
  1989  
  *RTP*

* K.V. Narayanaswamy  
  Nagai Muralidharan and Vellore Ramabhadran  
  June 5, 1993  
  *Swarna Kala Bhairavam - SwarnaVenkatesha Dikshithar*

* Vijay Siva  
  Shriram Kumar & J. Vaidyanathan  
  October 2, 1993  
  *Thiruppugazh*

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**Kalyani Tape 3**

* Sudha Raghunathan  
  V. V. Ravi (violin), T. Vaidyanathan (mrudangam)  
  December 5, 1992  
  *RTP - Tharaka Brahna Swarupini*

* Dr. M. Balamuralikrishna and Pandit Bhimsen Joshi  
  September 22, 1990  
  *Sangithame Vara Sukha Dayi*
Thyagaraja Aradhana, 1994, is an important event in the history of SRUTI, The India Music and Dance Society of Delaware Valley. The daylong aradhana celebration, wherein dozens of participants performed kritis of Thyagaraja, was highlighted by the vocal concert of Sri T.N. Bala accompanied by Dr. N. Shashidar on violin, Dr. C.G. Balachandar on mridangam and his son Murali on kanjira.

Sri T.N. Bala is a familiar name among the music lovers of greater Delaware valley. As a disciple of Madurai Mani Iyer, Bala brought back the memories of his guru in many of our senior patrons of SRUTI. The choice of rare kritis and Bala's style of rendering them created a unique and extraordinary atmosphere of music which made the concert a memorable one for me (and I am sure to many of our patrons).

Bala started the concert with the kriti Anupama Gunambudhi in Atana raga which set the stage and the mood for what turned out to be an exciting musical experience. He reminded me of Ariyakudi Ramanuja Iyengar at times when he rendered this piece. Following this, Bala rendered the kritis Nija Marmamulanu (in Umabharanam), Evaru Unnaru Brova (one of the three Thyagaraja's kritis in the raga Malavasi, composed in praise of Lord Panchanadeswara of Thiruvaiyaru temple) and Anuraganu Leni (in Saraswathi). Bala's rendering of Marubalka Kunnavemira (in Sriranjani) was scintillating. Last I heard someone singing this, was Sri Semmangudi Srinivasa Iyer in late sixties. Bala's rendering of Marubalka Kunnavemira demonstrated the maturity of his knowledge, his extraordinary flair for raga alapanca and musical rendering. His neraval at jarachora was replete with intricate gamakas and brigas proving the high caliber of his voice culture. Swaraprasthara in Sriranjani was very pleasing (reminiscent of Sri Madurai Mani Iyer) filled with phrases like "Ni Da Ma Ni Da Ma SaRaGaMa; Ni Da Ma Ni Da Ma Sa Ni Da Da Ma Ga Ma; NiNiDaDa Ma Ga Ma Sa Ni DaDa Ma Ga Ma;...". His artistic mingling of notes was brilliantly supported by Shashidar on the violin.

Having excited the audience with Sriranjani, Bala and his team went on to entertain them with the brilliant rendering of Upcharamulanu Chekonavaya (in Bhairavi) after rendering Adigi Sukhamu (in Madhyamavathi). The alapanca in Bhairavi proved beyond doubt the imaginative and innovative skills of Bala. Shashidar's solo on Bhairavi was so brilliant, it seemed (to me) that they (Bala and Shashidar) were trying to outdo each other. The rendering of Upcharamulanu and the kalpanaswaras immediately after that were so pleasing to the ears, that it received numerous cries of applause (aahaa,...) from the enthralled audience. Bala brought the performance to a very sweet conclusion with the rendering of a virutham in ragamalika (featuring revagupti, brindavana saranga, sahana and suruti) which was very soothing to the heart and soul of the listeners. I want to pay my tributes to Shashidar. I came to know him in 1990, when he agreed to accompany Sri. T.K. Govinda Rao (for a SRUTI concert). Little did I know then, of his talents. He has an excellent sense of shruti and impressive bowing technique (fitting disciple of the genius Lalgudi Jayaraman). In addition to being a superb violinist, he is a professional engineer with a doctorate in material science. Lion's share of the success of the concert should be given to the brilliant accompanists Dr. Balachandar (on mridangam) and his lawyer son Murali (on kanjira). I heard (personal note from Bala) that Dr. Balachandar never missed an opportunity to accompany Bala. It was a wonderful sight to see the smiling face of Balachandar playing along with Murali, his son. Great father/son team. There was a great deal of mutual respect and admiration between the performing artists (crucial for the success of any performance). Everything seemed right on that day making the concert a remarkable one both emotionally and musically. The only complaint (positive) I heard from some people was that the concert was a bit too long, but that did not bother me since I was in euphoria after a wonderful concert. I want to thank the members of SRUTI managing committee for having arranged Bala's concert.

Swaminathan is very deeply interested in listening to and learning Carnatic Music and was a former President of SRUTI.
Review of 1994 SRUTI Concerts

Charumathy Ramachandran exhibits Graha Bhedam
April 23, 1994

Rasikan

Graha Bhedam (modal shift of tonic) is a difficult feat to perform in S. Indian music. It is accomplished as follows:

While singing a raga, shift the aadhara sruti (basic tonic) to a different swaram in the scale of the raga and sing some ar at all the swarams of the raga. One will get the impression of hearing a different raga. Mohana raga exemplifies this modal shift of tonic. By shifting the tonic to Ri, Ga, Pa, Dha, we can hear Madhyamavathy, Hindolam, Sudha Saveri and Sudha Dhanyasi respectively. Charumathy Ramachandran brought this technical feature in her Sruti concert. She was accompanied by M.S. Anantharaman on the violin and by Skanda Prasad on the mridangam.

A senior disciple of the late Sangita Kalanidhi M.L. Vasanthakumari, Charumathy is well known for her cerebral approach to S. Indian music. Her concert contained many other technical features, as we shall see later.

Right off the bat, one could sense that the concert was going to be different. Charumathy started the concert with a varnam, not a customary tana varnam but a pada varnam, Maye Malayadhwaja of Muthiah Bhagavatham. [Pada varanas are often performed in dance programs.] After a short Hamsadhwa piece of Koteeswara Iyer, she took up Pantuvarali for some elaboration followed by Dikshitar's Ramanadham bhajeham.

Charumathy then sang a short Purandara dasa piece, Katheerava, in Reetigowl. She followed it up with a detailed alapan in Mohanam prior to rendering Nanu Palimpa, the ever great kriti of Thyagaraja. It was during the swara prastara for this kriti that Charumathy exhibited the graha Bhedam referred to earlier. To really appreciate the significance of this technique, the violinist should play and hold the sruti to which the musician has shifted. Unfortunately, Anantharaman failed to do so, with the result the graha bhedam did not come off as it should have. Charumathy, however, valiantly tried to accomplish the feat more than once in different speeds! The tani avartanam by Skanda Prasad which followed was short and sweet.

Charumathy then sang Muthiah Bhagavatar's popular kriti in Sudha Dhanyasi, Himagiri tanaye. She followed it up with Om Namo Narayane, a composition of Ambujam Krishna.

The music for this piece was set by Charumathy herself in a rare raga, Karnaranjani.

After a crisp Niravadi, Thyagaraja's kriti in Ravichandrika, Charumathy took up Todi for RTP. She exhibited her innovativeness and technical brilliance by rendering the Adi tala Pallavi in two gatis, the laghu in tisra ghati (3 swarams to a beat) and the dhurtam in chatusra gati (4 swarams to a beat). This feat elicited appreciative response from the audience.

In the post Pallavi segment, Charumathy continued to exhibit her innovativeness by rendering a tarana in Brindavan Saranga, composed by herself. [Tarana is heard primarily in N. Indian music; Thillana is a S. Indian adaptation.]

Although the concert was well thought out and bristled with technical details, the concert itself never rose to a level high enough to enthuse the audience. A good part of the blame for this must go to Anantharaman whose performance was well below par. His failure to support Charumathy in her graha bhedam is inexplicable and inexcusable. Skanda Prasad, a young mridanga vidwan, gave adequate support. Charumathy deserves better accompaniments.

Rasikan is devoted admirer and connoisseur of Carnatic Music and was one of the founding members of SRUTI. He also served as the President of SRUTI for several years.
Review of 1994 SRUTI Concerts

Chitraveena by a Virtuoso
May 8, 1994

Sumathi Sarangan

RaviKiran is "the name" most people associate with the Gottuvadyam - now renamed by RaviKiran as "Chitraveena". This young man makes an immediate impression with his charismatic stage presence. His ability to develop that special rapport with his audience and his accompanists is refreshingly uncommon.

SRUTI had the pleasure of organizing RaviKiran's concert on the 8th of May 1994. At this concert, he was ably accompanied by SundarRajan on violin and Vellore Ramabhadran on the mridangam.

RaviKiran opened the concert with a brisk rendering of "Gajavadhana", which was a Papanasam Sivan composition set in SriRanjani ragam, followed by "Shobillu", a Thyagaraja composition in JaganMohini ragam which set the mood for the rest of the concert. He then played "Sevikka Vendum Ayya" in Andolika ragam by Muthu Thandavar with effortless ease.

His Thodi alapana, though disappointingly short was well compensated by the perfectly and beautifully played "Rave Himagiri Kumari", one of the rare Swarajathis of Shyama Sastri's.

Next, he gave a quick and crisp version of "Bantureethi Koluviyavayya" in Hamsanadam before he went on to delight us with a scintillating alapana in Shankarabharanam and an another Thyagaraja krithi, "Endhuku Bethala". He even sidestepped the norm and played Kadhanakuthuhalam after Shankarabharanam just to graciously please a fan who requested "Raghu Vamsa Sudha".

His RTP in Varali was outstanding in its totality. He played it out as Pancha Gana Raga Pallavi, meaning Varali followed by Nattai, Gowli, Arabhi, and SriRagam. He even joyfully went on to sing the pallavi for his audience in his cultured voice showing his other talent as a vocalist.

After the emotionally fulfilling RTP he slowly brought them down by giving them the ever popular melodies "Enna Thavam Seidana", "Venkata Chala Nilayam", and a "Dhaneshri" thillana which most everyone enjoyed.

The lilting Brindavana Saranga was a jewel in the crown. His extraordinary panache for individuality was demonstrated even in the concluding Mangalam. It was over, all too soon, leaving the audience hankering for more.

Delhi SundarRajan, a young and very promising violinist was a superb match for young RaviKiran swaram for swaram and sangathi for sangathi. He also showed precision and finesse in his execution of kalpana swarams and alapanas.

Vellore Ramabhadran as always was in his element and was very supportive in his accompaniment. He never fails his audience and played thaniavarthanam exemplarily. All in all, this particular concert was one of the most memorable ones last year. We hope to see more of the same this year.

Sumathi Sarangan is very interested in Carnatic Music and has given vocal performances. She also teaches Carnatic Music to several students in the Philadelphia area.
Review of 1994 SRUTI Concerts

Jaya Jaya Devi - An Operatic Ballet
June 6, 1994

Rasikan

Devi, as Mother Goddess, is a powerful icon in Hindu mythology. Millions worship the Shakthi aspect of the Divine and firmly believe that Shakti and Shiva are two facets of the one and same Godhood. Neither is separable from the other. The power and appeal of Mother Goddess were vividly brought out in the operatic ballet, Jaya Jaya Devi, a sold out presentation by SRUTI on Sunday 6 June '94 at the Germantown Academy, Fort Washington.

The music for the ballet was composed by the great violinist Shri Lalgudi Jayaraman. A group of 10 dancers with support from 6 musicians (mostly from India) performed six well known episodes from the Hindu mythology pertaining to Devi, variously known as Durga, Uma, Parvathy etc.

The first episode presented the story of Dakshayani, who against the wishes of her father Daksha, marries Shiva. Daksha, in performing a yagya - a religious ceremony - pointedly slighted Shiva by not inviting the latter. Devi, unable to change her father's mind and not able to stand the insult to her husband immolates herself. Hearing of this tragedy, Shiva performs the fierce Rudra Tandavam, a cosmic dance of destruction. The audience was spell bound by this superb piece of dance.

In the next segment, Uma Parinayam, Shiva having lost his wife, undertakes severe penance. Devi is reborn as Uma, the daughter of Himavan, the king of the Himalayas. She vows to marry Shiva and Shiva alone. Mannatha (the god of love) abets in the change of mind of Shiva towards Uma. This segment of the program ended with the joyful celebration of Uma and Shiva.

The third episode epitomized the dual aspect of Divinity. The dancers depicted the story of sage Bhringi who vows to worship only Shiva and refuses to acknowledge Devi. To teach Bhringi a lesson and to exemplify the indivisible divinity of Parvathy and Shiva to the world, Devi merges with Shiva and becomes Ardhanari (half male, half female). The dancers exhibited extraordinary technique in depicting this scene where each had one arm in fixed position and brought out the mudras in the other hand in perfect unison.

The first segment after the intermission portrayed Devi, the destroyer of evil in the world. The demon Mahishasura, protected by a boon from death by any man, runs amok in the world. Little did he imagine that Goddess Durga, not only can challenge him to a war but actually destroy him. The destruction of evil by Durga is celebrated annually in Bengal and many parts of India, over a period of 9 days during Navarathri.

In Southern India, Devi is worshipped as Karumari, the Goddess of plenty, of snakes and animals, of arts and artisans. The dancers presented this aspect of Devi in folk style.

In the final segment of the program, Parvathy and Shiva at the behest of sage Bharatha, perform the twin aspects of dance, Tandava the exuberent cosmic dance and Lasya the delicate feminine interpretation by Parvathy. The program concluded with a grand finale of rhythmic dance. This becomes the inspiration for Bharata for an exhaustive treatise, Natya Sastra, from which evolved Bharatnatyam.

The program, Jaya Jaya Devi was indeed a great visual treat. The dancers though trained in different schools of dance in India, delighted the audience by their artistry and closely coordinated execution. Smt. Radhaa deserves lots of credit for the lovely choreography. The packed audience at the Germantown academy in Fort Washington gave multiple standing ovations to the young artists.

The delightful music composed by Lalgudi Jayaraman and the excellent rendering by the musicians led by young S.P. Ramh considerably enhanced the enjoyment of the program. A unique feature of the program was the concept of Suthradari (narrator), brilliantly played by Shri C.P. Ramakrishna, in a classical Indian dance program.

SRUTI, the only organization in the Greater Delaware Valley devoted solely to Indian classical music and dance, has presented many outstanding programs in the past. It can justifiably proud in having presented one more in Jaya Jaya Devi.
Review of 1994 SRUTI Concerts

An Evening with T.V. Sankaranarayanan
September 10, 1994

P. Swaminathan

1994 seemed to be SRUTI’s year to honor Madurai Mani Iyer. After starting the year’s activities with the Thyagaraja aradhana concert by T.N. Bala, senior disciple of Mani Iyer, SRUTI hosted in November a vocal concert by T.V. Sankaranarayanan (TVS), the foremost disciple and nephew of the great vocalist. The concert tour of TVS was sponsored by a foundation set up in honor of Sri Madurai Mani Iyer by one of his ardent fans. TVS was accompanied on the violin by Ramanujacharyulu and Hari Kumar on the mridangam.

TVS started the concert with the kriti Sri Ganapathini (in Sourashtra) -- students of Mani Iyer do not begin with a varnam. This was followed by the kriti Sogasu juda tharama (in Kannada Gowla). TVS’s rendering of the kriti Bhuwaneswariye nene manasave in Mohana-Kalyani was highly emotional and romantic. During a conversation with TVS on our way to the airport, he mentioned to me that he rendered the kriti with more emphasis on romance, which is different from the traditional way his guru (and uncle) Mani Iyer used to render. It is interesting to note that this song, popularized by Madurai Mani Iyer, was composed by his (Mani Iyer’s) guru Harikesanallur Muthiah Bhagavathar. I have heard an audio recording (from AIR) of this kriti sung by Mani Iyer accompanied by no less than the genius Lalgudi Jayaraman. During his visit in 1993, Lalgudi was reminiscing the good old times when he used to accompany Mani Iyer and made special mention to this song. This prompted me to request TVS to render this song during his concert. I am very glad that he honored the request and rendered the song very beautifully. The beauty of the raga Mohana-Kalyani is that it has the notes of Mohanam in the arohana and notes of Kalyani for the avarohana (S R G P D S; S N D P M G R S). Thus the raga features the romantic aspects of Mohanam and the beautiful sentiments of Kalyani. TVS illuminated these aspects while rendering the kriti, handling the swaraprasthara very skillfully.

After a crisp rendering of Purandara Dasa’s kriti Barayya Venkataramana in Saveri, TVS gave a scintillating performance of Thyagaraja’s Chakkani rajamargam in Kharaharapiyya. Being a janaka raga, Kharaharapiyya offers a lot of scope for elaboration and improvisation for an experienced musician. TVS demonstrated his innovative skills, imagination and extraordinary flair for raga alapana in Kharaharapiyya. The rendering of the kriti itself demonstrated the maturity and the depth of knowledge of TVS. He built the tempo of the song step by step offering a lively challenge to the accompanists which they readily answered. Ramanujacharyulu’s accompaniment was brilliant and Hari Kumar gave the best support on the mridangam and a great thani avarthanam.

For ragaam, tanam and pallavi (RTP) TVS chose the raga Hamsanadham. After an impressive rendering of ragam and tanam, TVS rendered the pallavi "Saravana Bhava Guhane, Swaminathane!" set to Adi talam. After the concert was over, TVS told me that this pallavi was composed extempore for the evening! The neralav at Swaminathane was very innovative. After a beautiful swaraprasthara in Hamsanadham, he rendered Misra Sivaranjani and Sahana before concluding RTP.

TVS rendered a pasuram from Nalayira Divya Prabandam, pachai ma malai pol meni (composed by Thondaradi Podi Azhvar) in Kapi, followed by Enna Thavam Seithani Yasoda in the same raga. The concert was concluded after rendering the song Parukulle Nalla Nadu (composed by Subramanya Bharathi) in Jonpuri.

Ramanujacharyulu’s violin accompaniment was faultless and traditional. He never tried to play something which the main artist did not perform. His over all accompaniment, especially solo on Kharaharapiyya was remarkable. He has an excellent sense of shruti and great bowing technique. He is a staff artist (A grade) of AIR Tiruchy. He currently resides at Srirangam, Tamil Nadu.

It was a great pleasure to listen to Hari Kumar’s mridangam. His solo after Kharaharapiyya was excellent. Without his excellent support the concert would not have been as successful. He is also a staff artist of AIR Tiruchy. He has a great future. He is a neighbor to Ramanujacharyulu.

As mentioned earlier, Mani Iyer and his disciples do not begin the concert with a varnam. They also do not render any thillan before concluding the concert. I do not know of any convention that dictates a carnatic music concert should start with a varnam, and end with a thillan. I would invite any body who is very knowledgeable about this to shed some light on this topic.

It was very disappointing to see that the attendance for the concert was very thin due to clash with other cultural programs scheduled for the same day. It might be worthwhile, in the future, for SRUTI to coordinate the dates with other sister organizations. It was also very annoying to notice that the sound system was not up to the level throughout the concert. Kudos to TVS and his party for putting up with the inconvenience and giving an excellent performance, regardless.
Review of 1994 SRUTI Concerts

Delightful Dance Program by
Rama Ramesh
October 8, 1994

Kavitha Sarangan

Rama Ramesh is a name that most of us swiftly associate dance. As one of Chitra Visweswaran's premier disciples, she has in her own right proven herself to be a proficient and capable dancer. SRUTI had the pleasure of having her performance on October 8, 1994.

She began her performance with a brisk and succinct Anjali in Nattai ragam followed by a soothing slokam, "Om Jayatvam Devi". The slokam set the mood for a Kali Gauthuvam by Rangamuthu Natuvenaar wherein Rama brought forth a vision of Kali in all her forms before our eyes. The next piece was "Vilayada Idhu Naeramma", a padam in the ragam Shanmukhapiya, which Rama choreographed herself to the music of, asthana vidwan, Sri T.N. Bala.

Rama expertly brought the audience to great heights in the following varnam, "Roopamu Juchi", in the ragam Thodi by Sri Muthuswamy Dikshitar. This was a wonderfully executed piece on Lord Nataraja with fast-paced jathis and poignant abhinaya. Although it has been disputed that this piece may have been composed by others, the currently accepted theory is that Sri Muthuswamy Dikshitar is the composer.

A padam by Uthukadu, "Suthukara Kalli", was the next piece. This was immediately followed by a padam in the ragam Abheeri, "Bajare Re Manasa". This was a beautiful piece on Lord Rama which Rama had also choreographed herself. Rama easily conveyed the grandeur and majesty of Lord Rama's reign by relating events from the Ramayana.

The next padam, "Ninniako Ranga" was a Purandara Dasa krithi which depicted the stories of Vamana, Draupadi, and Prahlad. Her rendering of this piece was very nostalgic for those in the audience who had the opportunity to see her teacher, Chitra Visweswaran, perform the same piece a few years ago.

Finally, there was, of course, a fast thillana in the ragam Ranjani. The intricate rhythmic footwork and graceful poses were a delightful ending to a refreshing program.

Rama was superbly supported vocally by Kalaimamani Madurai T. Sethuraman. Sri T. Sethuraman is a well recognized figure in the dance arena and an exceptional artist. He gave, as always, his very best and was greatly appreciated by his audience. She was also ably supported on natuvangam by her very own mother, Rajam Subramanian! Srimathi Subramanian did a wonderful job and delighted the audience in her rendering of the jathis.

Sri J. Shankar was the mridangist of the afternoon. He was, as usual, excellent beat for beat with the jathis. Last but not least was A.V. UnniKrishnan on the flute. There are not enough words to describe his melodious mastery over the nuances of this instrument.

In conclusion, this was a delightful program. The tempo was maintained such that all nine pieces were each memorable in one's mind. This was a most enjoyable performance and hopefully there will be more where this came from!

Kavitha Sarangan is a student at Penn State University and is also learning Dance from Ramaa Ramesh. She also has learnt and performed vocal Carnatic music.
Review of 1994 SRUTI Concerts

Some observations on the Veena concert by Chittibabu

S. Sankaran

Chittibabu's concert got off to a slow start with the krithi 'Vathapy ...' in the raga Hamsadhwani, which did not sound as brisk as it normally does. The next krithi (in the raga Nalinakanthi) 'Manavyalakimchave..' was better. However right at the beginning, the repetition of the short phrase 'Manavyalakim' three times before playing the complete line once was disturbing to an attentive listener, accustomed to tradition.

The artist then announced the next song 'Sukhi evvaro' in Kaanada. Some people applauded. Chittibabu, instead of acknowledging and continuing, started a campaign for a loud applause. This looked inappropriate for an artist of his caliber. However, with this krithi, the concert really took off. It made a distinct impression both in terms of technique and feeling. His playing on multiple strings during the alapana for emphasis really struck a chord, so to say. This technique was even more evident in the kalpana swaras at the end of the song. The combination of this and volume expansion exhibited his creative imagination and ended in a climax.

Chittibabu then announced the next song 'Raghuvarmsa sudha' in the raga Kathanakuthahalam. But this song was not rendered in the traditional style in which it was played by other eminent artists (e.g. Dwaram Venkatatswamy Naidu). For example at the start, the word 'Sudha' was repeated 5 times before proceeding further. This sounded like a broken record. The artist's modulation of loudness in the Pallavi had a striking effect. The 'Anupallavi' was played in its usual vigorous tempo. But his idiosyncracy made it sound more like a film tune than it was. His habit of damping the notes sometimes had a harsh chopping effect, especially when playing in the fast tempo. When the 'Anupallavi' ended with a bang, there was an applause, partly because some thought that the song had ended. The second part (the 'Charanam') was not as good as the first. On the whole it would have been just fine if he had played the song with the variations and embellishments already put in it by its composer Patnam Subramania Iyer.

He then announced the song 'Saamaja Varagamana..' in Hindolam and played the song in a peaceful style appropriate to the raga without his idiosyncracies and choped up notes.

This prepared the way for the masterwork of that evening, the Ragam, Thamam and Pallavi in Shanmukhapriya. In the systematic development of the raga alapana, he digressed into a mood like 'Punnagavaraali' and returned smoothly to the main raga. But the best part of this best piece of the evening was the Thamam. Here he took advantage of the fact that Thamam comes out very well on the Veena. He played it as a 'Ragamalika' transcending from one raga to another using Neelambari, Reethigowla, Hamsanandhi, Behag and others. Here he allowed the notes to linger on, creating a continuity characteristic of Karnatic music. The serenity of this sustained string of melodies had the audience spellbound. He played an impressive succession of swaras in Shanmukhapriya with a perfect ending. He did not do ragamalika swarams, since he had achieved a similar effect in his Thana Ragamalika. This was followed by an extended 'Avardhanam' on the percussion instruments. The entire RTP with the Avardhanam lasted an hour and 15 minutes. This piece by itself would have constituted a short chamber concert.

He continued the session with a pleasant composition of Purandaradasa in Tilam, which almost sounded like a Hindi Bhajan, and a familiar Tamil composition and then his usual Cuckoo song, which seems to have captured the fancy of the audience. I guess that is what matters in THE END.

Sankaran is a computer specialist with the IRS, Philadelphua. His strong interests in Carnatic, Hindusthani and Western Music started as part of his first job as an engineer at All India Radio, Delhi for nearly 10 years.
Review of 1994 SRUTI Concerts

A delectable concert by Santhanagopalan
November 12, 1994

Rasikan

It is rather fashionable among many who have heard the great musicians of the 50's, 60's to harp on falling standards and bemoan the lack of serious musicians in S. Indian music world. Well, I have news for them. S. Indian music is alive and vibrant in the hands of excellent artists who are in their twenties or thirties. The masters U. Srinivas (Mandolin) and Ravi Kiran (Chitra Veena) are only in their twenties. And Sudha Raghunathan although barely into the thirties is already reckoned as a senior musician. To this list must be added the name of Neyveli Santhanagopalan (NS) who gave a delectable concert on 12 November '94. In this concert, NS was accompanied by another young artist, V.V. Ravi on the violin and the veteran Thanjavur T.K. Murthy on the mridangam.

Santhanagopalan's music is introspective and slower paced than his guru T.N. Seshagopalan's and though NS does indulge in some 'kanakku' in swara prathara, he does not quite emulate TNS in that respect. In the SRUTI concert, NS rendered a mixture of compositions of the past masters with some of more recent or contemporary composers.

While at the beginning of the concert, NS was humming the notes of Kalyani, many (including me) expected him to start with the Adi tala or even Ata tala varnam in that ragam. But NS surprised us with a rare Tamil varnam 'Karunai kadale' by Tiger Varadachariar.

After a sedate 'Smarane sukham' (Janaranjani, Thyagaraja), NS rendered a short and sweet Keeravani alapana followed by another lesser known Tamil kriti 'Punniyam oru kodi'. He continued to tease the audience by choosing 'Palukavedemi' (Pornachandrika, Thyagaraja) as the next kriti. The scales of Janaranjani and Pournachandrika are close with many similar prayogams making it difficult to keep track of the differences.

The short Abhogi alapana which followed was limited mostly to the middle and lower octaves. NS sang a bhava laden 'Sabapathikku', a lyrical beauty by Gopalakrishna Bharathy. Continuing his impish mood, NS rendered an elaborate niraval of the anupallavi 'Kripa nidhi' but switched to Pallavi for swara prasthara.

NS then rendered, without alapana, Thyagaraja's Madhyamavathy kriti 'Nadupai palikeru'. This kriti in crisp Khanda Chapu taalam, practically demands rhythm laden swara prasthara. And NS duly obliged. His complicated swara combinations elicited not only a prolonged applause from the audience but also a hand shake on the stage itself by the veteran T.K. Murthy himself!

NS then took up Kedaragowla for elaborate alapana followed by the well known composition 'Saranuga palimpa' of Poochi Srinivasa Iyengar.

The 'tani' by Murthy which followed the swara prasthara deserves special mention. Murthy is not only a great mridanga vidwan, he is also a master of the difficult and almost dying art of 'konnakol'; an art in which the musician voices the difficult 'solkattus' or the sounds emanating from the mridangam like Tha, Dhim, Thom, Na etc. It was thrilling to hear him vocalize the solkattus at various speeds and follow it up on the mridangam. He received a long ovation at the end of his virtuoso performance.

The last part of the concert consisted of a ragamalikai followed by Narayana Thirtha's 'Govardhana Giri' in Darbari kanada, a Hamsanandi piece of Ambujam Krishna and a Surati Thiruppavai of Andal.

V.V. Ravi belying his years is a mature violinist. He gave able support.

While the concert which lasted just over three hours, was on the whole enjoyable, I personally would have liked NS to have cut a song or two and had included a Ragam, Thanam, Pallavi (RTP). I am of the old order who believes that a S. Indian music concert is not complete without a well rendered RTP.

After the concert NS assured me that the next time he performs for SRUTI, he would certainly include a RTP. Given his youth, I am sure we will have many occasions to hear Neyveli Santhanagopalan who is certain to be one of the star musicians of India in the years to come.
SRUTI MUSIC TAPES

EKA RAGA TAPES

Kalyani Tape 1

* Rudrapatnam Brothers (R.N. Thyagarajan & R.N. Tharanathan), June 1, 1991
  Vanajakshi (Varnam) - Ati - Pallavi Gopala Iyer

* Dr. M. Balamuralikrishna, (Purna Chand (violin), B. Balasai (flute)
  Dara Appala Srinivas (mrudangam))
  Kamalamam - Adi - Dikshithar

* T. R. Subramanjan (Vasanta Kannan & Trichur Mohan)
  Neeve Gathi - Adi - Thyagaraja

Kalyani Tape 2

* N. Ramani (N. Muralidharan & S. Raja Rao), 1989
  RTP

* K.V. Narayanaswamy (Nagai Muralidharan and Vellore Ramabhadran),
  June 5, 1993
  Swarna Kala Bhairavam - SwarnaVenkatesha Dikshithar

* Vijay Siva (Shriram Kumar & J. Vaidyanathan), October 2, 1993
  Thiruppugazh

Kalyani Tape 3

* Sudha Raghunathan (V. V. Ravi (violin), T. Vaidyanathan
  (mrudangam)) December 5, 1992
  RTP - Tharaka Brahma Swarupini

* Dr. M. Balamuralikrishna and Pandit Bhimsen Joshi September 22,1990
  Sangithame Vara Sukha Dayi

Madhyamavathi Tape 1

* Maharajapuram Santhanan & Srinivasan (Nagai Muralidharan &
  Vellore Ramabhadran)
  Aaddada Asangadhu - Uthukkadu Venkata Subba Iyer

* Trichur V. Ramachandran (V. V. Ravi (violin), S. V. Raja Rao
  (mrudangam)), June 13, 1992
  Ramakatha - Thyagaraja

* N. Ramani (N. Muralidharan & S. Raja Rao) April 1989
  Thillana

Madhyamavathi Tape 2

* T. N. Bala (Sashidhar, Balachander & Murali), March 5, 1994
  Adigechudhamma - Thyagaraja

* Saroja & Lalitha (Bombay Sisters ) (M. Narasimhamurthi, T. Narendran
  & M. Govindarajan)
  Rama Katha Sudha - Thyagaraja

* Vijay Siva (Shriram Kumar & J. Vaidyanathan), October 2, 1993
  Karpagame - Papanasam Sivan

* Nedunuri Krishnamurthi (Thiruparkadad S. Veeraraghavan and Padmasri
  Umayalpuram K. Sivaranan), April 20, 1991
  Karpagame - P. Sivan

Hindolam Tape 1

* T.N.Seshagopalan (G. Chandramouli and Neyveli Narayanan), May 2, 1992
  Neerajakshi Kanakshi - Dikshitar

* Maharajapuram Santhanan & Srinivasan (Nagai Muralidharan &
  Vellore Ramabhadran)
  Chandrasekhara Saraswathi - M. Santhanam

* Dr. C. Chittibabu (N. Somayajulu (Mridangam) U.K. Narayanaswamy
  (Ghatam)) Oct 8, 1994
  Sauvajavarama Gamana - Thyagaraja

* Sudha Raghunathan (V. V. Ravi (violin), T. Vaidyanathan
  (mrudangam)), December 5, 1992
  Manasuloni - Thyagaraja

* Trichur V. Ramachandran (V. V. Ravi (violin), S. V. Raja Rao
  (mrudangam)), June 13, 1992
  Samajavaragamana - Thyagaraja

* U. Srinivas (P. S. Ramamurthy and K. V. Prasad), May 2, 1993
  Govardhana Gireesam - Dikshithar

Mohanam Tape 1

* Maharajapuram Santhanan & Srinivasan (Nagai Muralidharan &
  Vellore Ramabhadran)
  Rakhi Ganapathim - Dikshitar

* Balamurali, September 22,1990
  Nannu Palimpa - Thyagaraja

* T. R. Subramanjan (Vasanta Kannan & Trichur Mohan)
  Vadige Gopalanun - Kshetrajna

Mohanam Tape 2

* U. Srinivas (Sikkil Bhaskaran and Palghat Raghu), May 5, 1990
  Nannu Palimpa - Thyagaraja

* Lalugud G. Jayaraman, G.J.R. Krishnan & J. Vijayalakshmi (Trichy
  Sankaran, Vinayakaram & V. Nagarajan), September 18, 1993
  Mohana Rama - Thyagaraja
Varali Tape 1

* Smt. Sheela Ramaswamy (K.S. Mani and M.S. Venkatesh)  
  Yeti Jannamithi - Thyagaraja

* Sudha Raghunathan (V. V. Ravi (violin), T. Vaidyanathan (mrudangam)), December 5, 1992  
  Aazhimazhai Kann - Tiruppavai

* Ravi Kiran (P. Sunder Rajan (Violin) Vellore Ramabhadran (Mridangam)), May 8, 1994  
  RTP - "Mathini Matragathani, Varali, Veni"

  Kaa Vaa Vaa - Papanasam Sivan

Thodi Tape 1

* S.P. Ramh (Shashidhar , Satish Pathakota), June 26, 1994  
  Gathi Niveyan - Thyagaraja

* Dr. M. Balamuralikrishna (Purna Chandar (violin), B. Balasai (flute),  
  Dara Appala Srinivas (mrudangam))  
  Ma Mannini - Balamurali

Thodi Tape 2

* Ravi Kiran (P. Sunder Rajan (Violin) Vellore Ramabhadran (Mridangam)), May 8, 1994  
  Raave Himmagiri Kumari - Syama Sastry

* U. Srinivas (P. S. Ramamurthy and K. V. Prasad ), May 2, 1993  
  RTP

* Charumathi Ramachandran (M.S. Anantharaman (Violin)  
  Skandaprasad (Mridangam))  
  RTP

CONCERT TAPES

Dr. M. Balamuralikrishna

Purna Chandar (violin), B. Balasai (flute)
Dara Appala Srinivas (mrudangam)

September, 1989

Jaya Jaya Guru - Desakshi - Balamurali  
Mahadeva Sutham - Arabhi - Balamurali  
Kamalambam - Kalyani - Dikshithar  
Ma Maanini - Thodi - Balamurali  
Jagadhotharana - Karnataka Kapi - Purandara Dasa  
Radhaika - Nadha Simhodthini - Jayadeva  
Vekkhala Intha Vridha - Naga Varali - Annamayya  
Thillana - Kadhambakuthuhlal  
Ammamma Ananda Ragini - Ghambira Nattai - Balamurali  
Marula Minchera - Jenuji  
Om Kara Karini - Lavangi - Balamurali  
Mangalam - Navroc - Ramadas

Dr. M. Balamuralikrishna and  
Pandit Bhimsen Joshi

September 22, 1990

Dr. M. Balamuralikrishna (solo)

Shobillu - Jaganmohini - Thyagaraja  
Mokshamu Galada - Saramathi - Thyagaraja  
Nannu Palimp - Mohanam - Thyagaraja  
Gandamu - Punnagavarali - Thyagaraja

Pandit Bhimsen Joshi (solo)

Raag Jaijaivanti - Vilambit Jap Taal; Drut Ek Taal  
Raag Khamaaj - Thumri  
Marathi Abhanga  
Jo Bhajare Hari ko Sada - Raag Bhairavi -  
Brahmanandu- Yaman (Hindustani)

Jugalbandi:

Sangeethame - Kalyani (Carnatic) - Balamurali  
Bhajare Gurudevam - Sindhubhairavi (Carnatic)  
Bhairavi (Hindustani)

Dr. M. Balamurali Krishna (vocal)

Raghavendra Rao (violin) & Dara Appala Srinivas (mrudangam)  
Pandit Hariprasad Chaurasia (flute)  
Anuradha Chaurasia (tanpura) & Madan Misra (tabla)  
Sept. 28, 1991

Dr. M. Balamurali Krishna (solo)

Jaya Jaya Gurudev - Desakshi - Balamurali  
Baagayanayya - Chandrajyothy - Thyagaraja  
Nagumomu Kanaleni - Atheri - Thyagaraja  
Narayana Yenna - Bilahari - Purandara Dasa  
Sakhiya Rammitha - Gowri Manohari - Jayadeva  
Arulvaye - Sindhu Bhairavi - Balamurali  
Pibare Raamarasam - Ahir Bhairav - Sadaasiva Brahmanda
Pandit Hariprasad Chaurasia (flute) (solo)
Bhupali - Theen Taal, Rupak Taal

Jugalbundi
Bhayare Guru Devam - Sindhu Bhairavi (carnatic),
Bhairavi (hindustani)

Lalgudi G. Jayaraman, G.J.R. Krishnan &
J. Vijayalakshmi accompanied by
Trichy Sankaran, Vinayakaram & V. Nagarajan
September 18, 1993

Varanam - Valaji - Lalgudi G. Jayaraman
Maba Ganapathim - Natai - Dikshitar
Paramathmudu - Vagadeeswari - Thyagaraja
Nadalodlai - Kalyana Vasantham - Thyagaraja
Mohanara Rama - Mohanara - Thyagaraja
Sarasamukhi - Gowda Malhar - Mutthiah Bhagavathar
RTP - Simhendra Madhyamam - Ninnarul Thandhida Thamadhama
Dayapuri Amba (Ragamalika swarams - Sahana, Vasantha, Saranga, Kanada, Bindumalini, Hindolam)
Percussion Ensemble
Venkatachala Nilayam - Sindhu Bhairavi - Purandara Dasa
Enna Thanam - Kapi - Papanasam Sivan
Srinivasa - Hamsanandi - Papanasam Sivan
Thillana - Revaih - Lalgudi G. Jayaraman
Thillana - Thilag - Lalgudi G. Jayaraman
Chinnan Chiri Kiliye - Ragamalika - Bharathi

N. Ramani
N. Muralidharan & S. Raja Rao
April 1989

Viriboni (Varanam) - Bhairavi - Pachimiriyam Adiappa
Vara Vallaabha Ramana - Hamsadhvani - G.N. Balasubramaniam
Darini Telusu Kondi - Suddha Saveri - Thyagaraja
Ragu Vamsa Sudha - Kadhanakuthahalam - Patnam Subramania Iyer
Thevilaledu Rama - Dhenuka - Thyagaraja
RTP - Kalyani
Chinnanchiru Kiliye - Ragamalika - Bharathiwar
Krishna Nee - Yaman Kalyani - Purandara Dasa
Mahudi - Punnagavarali
Aaiy Pyudhe Kanna - Kanada - Ooshakudu Venkata Subba Iyer
Dheera Sameera Yamuna Theere - Dwijavanti - Jayadeva
Velin Vundhi Varam Tharuvan - Sindhu Bhairavi
Tillana - Madhyamavath
Mangalam - Sowrashtram - Thyagaraja

N. Ramani
Kanyakumari and Guruvayor Dorai
May 17, 1992

Chalamela (Varnam) - Nayakurinji - Rangaswami Nattvanar
Namami Vigna Vinayaka - Hamsadwani - Krishnaswamy Ayyar
Dinamani Vamsa - Harikambhoji - Thyagaraja
Nadalodlai - Kalyana Vasantham - Thyagaraja

Nenarunchinaru - Malavi - Thyagaraja
Marivere - Lathangi - Patnam Subramanya Iyer
Balopula - Bhairavi - Dikshitar
Akhilandeswari - Dwijavanti - Dikshitar
Paramathmudu - Vagadeeswari - Thyagaraja
RTP - Madhyamavathi
Muralidhara - Mand - Periyaswami Thooran
Yadhavara - Ragamalika
Tillana - Bindumalini - Ramani
Mangalam - Sowrashtram - Thyagaraja

Dr. C. Chittibabu (Veena)
N. Somayajula (Mridangam)
U.K. Narayananaswamy (Ghatam)
Oct 8, 1994

Vaathapi Ganapathim Bhaje - Hamsadhwani - Dikshitar
Manavaalakinchave - Nalinakanti - Thyagaraja
Sukhi Evvaro - Kanada - Thyagaraja
Raghuvamsa Sudhaambudhi Chandra - Kathana Kuthuhala - Patnam Subramania Iyer
Saamajavara Gamana - Hindolam - Thyagaraja
RTP - Shanmukhapriya
Ramanama Payasake - Thilang - Purandara Dasa
Chinnanchiru Kiliye - Ragamalika - Bharathiwar
Kommalo Kokilla - Cuckoo Song
Mangalam - Sowrashtra - Thyagaraja

U. Srinivas
Sikkil Bhaskaran and Palghat Raghu
May 5, 1990

Sarasijaksha - Kamboji - Swati Tirunal
Gajanana - Chakrakam - Dikshitar
Jagadanandakaraka - Nata - Thyagaraja
Parandhamavati - Dharavati - Dikshitar
Janani Ninuvina - Reethigwila - Subbaraya Sasti
Inthanuchu Varnimpa Taram - Gontakriya - Thyagaraja
Nanu Palimpa - Mohanar - Thyagaraja
RTP - Bindumalini - Mishra Chauu Talam
ragamalika swaram: Bhairavi, Brindavana Saranga, Kalyani)
Manasa Sancharare - Sama - Sadashiva Braharendra
Ranjaniyala - Ragamalika - Thanjavur Sankara Iyer
Karpagam - Madhyamavathi - Papanasam Sivan
Thillana - Madhuvanti - Lalgudi Jayaraman
Mangalam - Sowrashtram - Thyagaraja

U. Srinivas
P. S. Ramamurthy and K. V. Prasad
May 2, 1993

Intha Kopame - Ragamalika - Kalahasti Venkataswamy Naidu
Vallabha Nayaka - Begada - Dikshitar
Enthanunchu - Gontakriya - Thyagaraja
Govardhana Gireesam - Hindu - Dikshitar
Varanarada - Vijayaseem - Thyagaraja
Nadachi Nadchi - Khhararapriya - Thyagaraja
Anathudanugana - Jingala - Thyagaraja
RTP - Thodi
(Ragamalika swarams - Kedaram, Kanada, Nasika Bhooshini)
Kaa Vaa Vaa - Varali - Papanasam Sivan
Venkatachalanilayam - Sindhu Bhairavi - Purandara Dasa
Tillana - Dhanasri - Swati Tirunel
Mangalam - Sowrashtram - Thyagaraja

Sudha Raghunathan (vocal)
V. V. Ravi (violin), T. Vaidyanathan (mrudangam)
December 5, 1992

Varanam - Ranjani - G. N. Balasubramanian
Saranu Saranu - Sowrashtram - Purandara Dasa
Manasuloni - Hindolam - Thyagaraja
Sarasadalayana - Khasam - Dikshitar
Aazhimazhai Kannan - Varali - Tiruppavai
Padamuthuni - Valaji - Papanasam Sivan
Pakka Nila Pati - Kharasaripriya - Thyagaraja
Chandra Chooda - Ragamalika - Purandara Dasa
Ragasudharasa - Andolika - Thyagaraja
RTP - Kalyani
"Taraa Brahma Swaroopini, Tamarasa Vilochni"
Thani avarthanam
Innudayaradane - Kalyana Vasantham - Purandara Dasa
Dikkuthriyada - Behag - Subrahmanya Bharathiya
Aaramo Aaval - Maund - Kannan Iyengar
Thillana - Revathi - Lalugodi Jayaraman
Mangalam - Sowrashtram - Thyagaraja

Maharajapuram Santhanam & Srinivasan
Nagai Muralidharan & Vellore Ramabadhran
September 1989

Nera Namithi (Varnam) - Kanada
Raktha Ganapathim - Mohanam - Dikshitar
Manasaramathi - Saramathi - Papanasam Sivan
Dinamani Vamsa - Harikodhandi - Thyagaraja
Chandrasekhara Saraswathi - Hindolam - M. Santhanam
Pahimam - Janaranjini - Vaidyanatha Iyer
Aadadhu Asangadu - Madhyamavathi - Uthukkud Venkata Subba Iyer
Raghuvamsa - Kadamakuthuhalam - Patnam Subramania Iyer
Maa Janaki - Kambodi - Thyagaraja
Manasa Sancharane - Sama - Sadasiva Brahmendra
Bhuvaneshwariye - Mohana Kalyani - Muthiah Bhagavathan
Yarige Vadhu Vagave - Ragamalika - Purandara Dasa
Raghavendra - Misra Sivaranjini - Purandara Dasa
Aparadhi Nanalla - Revathi - Purandara Dasa
Govinda Ninna - Nadha Simhsodhini - Purandara Dasa
Vilayada Ichha Nerama - Shanmughapriya - T.N. Bala
Thillana - Basani Bahar - M. Santhanam
Mangalam - Sowrashiram - Thyagaraja

T.N. Seshagopalan
G. Chandramouli and Neyveli Narayan
May 2, 1992

Rama Nantu - Harikambhojhi - Thyagaraja
Vandamantu - Sahana - Thyagaraja
Enadu Ne - Vischarapath - Patnam Subramanium Iyer
Neerajakshi Kamakshi - Hindolam - Dikshitar
Kathiruvanu - Ranjani - Ambujam Krishna
Ranganayakam - Nayaki - Dikshitar
RTP - Kiravani

(ragamalika swaram: Bahudari, Hamir Kalyani, Subba Panthuvaram, Katana Kutuhalam)
Virutham - Kanisa
Kunnalavo - Surati - Uthukkkadu Venkata Subba Iyer
Guruvarappan - Reethigowla - Ambujam Krishna
Kakkai siragai - Brindavana Saranga - Bharathiya
Tirupati Venkataramana - Hamsanandi - Purandara Dasa
Mangalam - Sowrashiram - Thyagaraja

Nedunuri Krishnamurthi
Thiruparkadal S. Veeraraghavan and Padmasri
Umayalpuram K. Sivaraman
April 20, 1991

Rama Nipaii - Kedara - Thyagaraja
Janaki Ramana - Sudha Simhanthini - Thyagaraja
Ramabhirama - Darbari - Thyagaraja
Appa Ramabhakti - Kannavardhini - Thyagaraja
Brahma Kadigina - Mukhari - Annamacharya
Narayana Nalina - Sama - P. Sivan
Karpagame - Madhyamavathi - P. Sivan
Dorakuna - Bilahari - Thyagaraja
Emari Veginthu - Huseni - Thyagaraja
Nanoru Vilayatu - Navaras Kannada - P. Sivan
Narayana - Sudha Dhanyasi - Purandara Dasa
Venkatatala Nilayam - Sindhubhairavi - Purandara Dasa

Saroja & Lalitha (Bombay Sisters)

M. Narasimhamurthi, T. Narendran & M. Govindarajan
April 1989

Viriboni (varnam) - Bhairavi
Neene Bhajana - Nattai - Thyagaraja
Mokshamu Gadadhe - Saramathi - Thyagaraja
Naradamuni - Panthuvaram - Thyagaraja
Bhogindra Sayamam - Kunthalavarali - Swati Tirunal
Rama Katha Sudha - Madhyamavathi - Thyagaraja
Vararagalye - Chenchu Kambodi - Thyagaraja
RTP - Shanmughapriya
Narayana Ninna Namada - Sudha Dhanyasi - Purandara Dasa
Kalyuga Varadan - Brindavan Saranga - Periyaswam Thooran
Harichittha Sathy - Jonpuri
Makara Kundala - Ragamalika
Mangalam - Sowrashtram - Thyagaraja

Ravi Kiran (Chitra Veena)
P. Sunder Rajan (Violin)
Vellore Ramabhadran (Mrudangam)
May 8, 1994

Gajavadana - Sriranjini - P. Sivan
Shobhillu - Jaganmohini - Thyagaraja
Sevikavendum Ayya - Andolika - Muthu Thandavar
Raave Himagiri Kumari - Thodi - Syama Sastri
Bantureethi - Hamsanadham - Thyagaraja
Enduku Bethala - Sankarabharanam - Thyagaraja
Thani Avarthanam
Raghuvamsa Sudha - Kathakuthuhalam - Patnam Subramania Ayyar
RTP - Varali - "Mathini Matragathi, Varali, Veni"
Govardhana Giridhara - Darbari Kanada - Narayana Theerth
Ennathavam - Kapi - P. Sivan
Venkatachala Nilayam - Sindhubhairavi - Purandara Daasa
Thilana - Bhimpalas - Swati Tirunal
Kaliyuga Varadhan - Brindavana Saranga - P. Thhoran
Mangalam - Sourashtra - Thyagaraja

K.V.Narayanaswamy
Nagai Muralidharan and Vellore Ramabhadran
June 5, 1993

Evvari - Abhogi - Patnam Subramanya Iyer
Sripathi - Nagaswaravali - Thyagaraja
Gopala Pahimam - Revagupthi - Swathi Thirunal
Brovavamma - Manji - Syama Sastri
Swarna Kala Bhairavam - Kalyani - Swarna Venkatesha Dikshitar
Muruga Muruga - Saveri - Periyaswamy Thooran
RTP - Sahana
(Ragamalika swarams - Bilahari, Atana, Varali, Sama, Sindhu Bhairavi)
Anri Ulagam - Sindhu Bhairavi - Andal Thiruppaavai
Thillana - Paras - Poochi Srinivasa Iyengar
Mangalam - Sourashtra - Thyagaraja

Kadiri Gopalnath (Saxophone)
T.S. Srinivasa and T.R. Ramakrishnan
May 24, 1987

Jaganandakaraka - Nata - Thyagaraja
Gunamurthi - Ganamurthi - Thyagaraja
Intukonna Anandale - Bilahari - Thyagaraja
Sir Chakra Raja - Sivasakshi - G.N. Balasubramaniam
Raghuvarasa Sudha - Kadakanathuhalam - Patnam Subramaniya Iyer
Chakkani Raja - Khararariyapri - Thyagaraja
Baro Krishnaaya - Ragamalika - Kanaka Dasa
Na Naati Brathuku - Revathi - Annamacharya
Ramachandraya - Navaro - Ramadas
Pavamana - Sourashtra - Thyagaraja

T.V. Sankaranarayanan (vocal)
T.K.V. Ramanujacharyulu
B. Harikumar
Sept 10, 1994

Sri Ganapatheene - Sourashtra - Thyagaraja
Sugasuchuda Tharama - Kannada Gowla - Thyagaraja
Bhuvaneswariya - Mohana Kalyani - Muthiah Bhagavathar
Baaraiyya Venkataramana - Saveri - Purandara Daasa
Chakkani Raaja Maargamu - Khararariyapri - Thyagaraja
RTP - Hamsanadham
Pachchail Mamalai Pol Meni - Poem in Kapi - Azhvarhal
Enna Thavam Ceydhanai - Kapi - P. Sivan

Trichur V. Ramachandran (vocal)
V. V. Ravi (violin), S. V. Raja Rao (mrudangam)
June 13, 1992

Evvaribodhana - Abhogi - Pattanam Subramaniyayer
Vinayaka Vignanasaka - Chakravakam - Muthuswamy Dikshitar
Nenendu Vedukukura - Karnataka Behag - Thyagaraja
Nee Sanaman evaru - Supa Panthuvaram - GNB
Paridhana - Bilahari - Pattanam Subramaniyayer
Samajavaramagama - Hindolam - Thyagaraja

Ramakatha - Madhyamavathi - Thyagaraja
Thikkutheriyada - Behag - Subramanya Bharathi
Karanam Kettu - Hamsanandi - Sudhavananda Bharathi
Karuni So Ranga - Jogiya
Jagado darana - Kaapi - Purandara Daasa
Narayana - Sudhodha Dhanayasi - Purandara Daasa
Maadava Marnava - Neelambari - Narayana Theertha
Radha Samedha Krishna - Yaman
Javali - Paras
Muralidhara - Maand - Periyasami Thooran
Mangalam - Sourashtra

Lalgudi Smt. Brahmanandam
Prakash Rao
August 25, 1990

Varnam - Asaveri - Lalgudi Jayaraman
Mahaganapathim - Nata - Dikshitar
Endaro Mahanubhavulu - Sri - Thyagaraja
Elu Nee Dayaradu - Atana - Thyagaraja
Kanta Judu - Vachaspati - Thyagaraja
Janani - Reetigowla - Subbaraya Sastri
Kaa Vaa Vaa - Varali - Papanasam Sivan
Brochevarevaru - Khamas - Vasudevachar
Sobillu Saptaswara - Jagannbhuthi - Thyagaraja
Rama Katha Sudha - Madhyamavathi - Thyagaraja
Akhilandeswari - Dwijavanti - Dikshitar
Yenna Thavam - Kaapi - Papanasam Sivan
Thillana - Kanada - Lalgudi Jayaraman
Thirada Vilayattu Pillai - Ragamalika - Bharathi
Mangalam - Sourashtra - Thyagaraja

Rudrapatnam Brothers
(R.N. Thyagarajan & R.N. Tharanathan)
June 1, 1991

Vanajakshi - Kalyani - Pallavi Gopala Iyer
Sarasiruha - Nata - Pururjw Doraisswamy Iyer
Teliyaluru Rama - Dhenaka - Thyagaraja
Rama Rama Gunaseema - Simhendra Madhyamam - Swati Tirunal
Entha Nerruna - Udayaravichandrika - Thyagaraja
Sitavara - Devagandhari - Thyagaraja
Chalamelara - Margahindhola - Thyagaraja
Thyagaraja Namaste - Begada - Dikshitar
Adadella Olith Ayithu - Purvikalyani - P. Dasa
Mayamma - Natakurinji - Syama Sastri
Smara Sundaranga - Paras - Dharmupuri Subbaiyer
Karpagame - Madhyamavathi - Papanasam Sivan
Madhura Madhura - Atana - O. Venkata Subbaiyer
Mangalam - Sourashtra - Thyagaraja

T.K. Govinda Rao
N. Shashidhar and Satish Pathakota
November 3, 1990

Meenkshi - Poorvikalyani - Dikshitar
Gunamurthi - Ganamurthi - Thyagaraja
Sakala Graha - Atana - Purandara Daasa
Samajara Varagamana - Hindola - Thyagaraja
Mohana Rama - Mohanam - Thyagaraja
Varuvaro - Sama - Gopalakrishna Bharathy
O Rangasayee - Kambhoji - Thyagaraja  
Ragumalika - Nadananakriya, Hamsanandi, Shunmukhapriya, Madhyamavathi  
Pahi Ramachandra - Yadukulakambhoji - Thyagaraja  
Beeth Gaye Din - Yaman Kalyan - Kabir Das  
Mangalam - Sowrashtram - Thyagaraja  

T. R. Subramanyam  
Vasantha Kannan & Trichur Mohan, May 1988  

Sharanagatha (varnam) - Kadana Kuthuhalam  
Rama Bhakthi Samrajyam - Suddha Bangala - Thyagaraja  
Manasu karagathie - Hamsadhwani - Patnam Sub. Iyer  
Neene ballidanno - Poorvi Kalyani - Purandara Dasa  
Nee eranga yenili - Atana - Papanasam Sivan  
Endaro - Sri - Thyagaraja  
Neeve gathi gani - Kalyani - Thyagaraja  
RTP - Begada  
Vadige Gopalunni - Mohanam - Kshetrajna  
Sri Rama namamu - Nadananakriya - Ramadas  
Sri Vidyam Shiva (virutam) - Nayaki  
Thillana - Brindavana Saranga  
Thamburi meetidhava - Sindhu Bhairavi  
Mangalam - Sowrashtram - Thyagaraja  

T. N. Bala,  
Sashidhar, Balachander & Murali, March 5, 1994  

Anupama - Atana  
Nijamarmalamanu - Umabharanam  
Evarunna - Malavasri  
Amuragunule - Saraswathi - Thyagaraja  
Marupalka - Sriranjani - Thyagaraja  
Adigechudhamma - Madhyamavathi  
Upacharamu - Bhairavi - Thyagaraja  
Thaniavarthanam  
Shlokam -  
Ragamalika: Bhopalam, Brindavana Saranga, Kapi, Sahana & Suruti  
Mangalam - Sowrashtram  

S.P. Ramh (Vocal)  
Shashidhar , Satish Pathakota, June 26, 1994  

Entha Prema Thomo - Bahaduri - Lalgudi Jayaraman  
Vallabha Nasyaka - Begada - Dikshitar  
Sri Rama Padama - Amritha Vaahini - Thyagaraja  
Janani Ninu Vina - Reethi Gowla - Subharaya Sastry  
Maakelara - Ravichandrika - Thyagaraja  
Himagiri Thataye - Sudhtha Dhanyasi - Muthiah Bhagavathar  
Gathi Niveyani - Thodi - Thyagaraja  
Shobhillu Saptaswara - Jagannohini - Thyagaraja  
O Rangasayai - Kambhoji - Thyagaraja  
Ennu Thavam - Kapi - Papanasam Sivan  
Virutham -  
Ragamalika in Bilahari, Bhairavi, Madhuvanthi, Brindavana Saranga  
Kaliyuga Varadan - Brindavana Saranga - Thooran  
Thillana - Revathi - Lalgudi Jayaraman  
Thillana - Nalin Kanthi - Lalgudi Jayaraman  
Mangalam - Sowrashtram - Thyagaraja  

Vijay Siva  
Shriram Kumar & J. Vaidhyanathan, October 2, 1993  

Viriboni - Bhairavi - Paschimiriyam Adiappa  
Smrane Onde - Malayamarutham - Purandara Dasa  
Kamalamba - Ananda Bhairavi - Dikshithar  
Seethapathe - Kamas - Thyagaraja  
Mayamma - Ahiri - Syama Sastry  
Soganjugudharama - Kannada Gowla - Thyagaraja  
RTP - Subha Panthuvarali  
Pallavi - Vaa, Viraindhu Vaa, Marai Nidhiye Vaa,  
Ninaindhirugum, Ennai Andarula  
Thani avarthanam  
Virutham - Kanada, Dhanyasi, Sama  
Gandhi Mahan Pirandhali - Abberi - Periyaswamy Thooran  
Thillana - Bilahari - Ariyakudi Ramanujam Iyyengar  
Vazhgane yamma - Bharathiyar  
Gandhiyai Ninaiponge - Chenchurutti - Aanai Vaidhyanaatha Iyyer  
Bharathaa Punya Bhoomi - Kuntalavali - Papanasam Sivan  
Desa Sevai Cheyya - Chenchurutti - Papanasam Sivan  
Karpagame - Madhyamavathi - Papanasam Sivan  
Thiruppugazh - Kalyani  
Santhi Nilavendam - Thillang - Sethu Madhava Rao  

Smt. Sheela Ramaswamy  
K.S. Mani and M.S. Venkatesh, May 1987  

(Varnam) - Kedara Gowla  
Sri Gananathaya - Gowla  
Nanmu Ganna Thalli - Sindhu Ramakriya  
Bhajanaseya - Dharavathi  
Ganamurthe - Ganamurtle  
Anupama Gunambudhi - Atana - Thyagaraja  
Yetti Janmamithi - Varali - Thyagaraja  
Nanoru Vilayattu - Navarasanakanda  
Prakkala Nilabadi - Kharaharapriya - Thyagaraja  
Annappure Visalakshi - Sama - Dikshitar  
Saramaina Maata - Behag  
Imudayabarade - Kalyani Vasantham  
Jagadodharana - Karnataka Kaapi - Purandara Dasa  
Muddugare Yashoda - Kurinji - Annamayya  
Valliyan Kalyanamadhai - Kavadi Sindhu  
Gandhamu - Punnagavarali - Thyagaraja  
Thillana - Parasi  
Mangalam - Sowrashtram  

Charumathi Ramachandran (Vocal)  
M.S. Anantharaman (Violin) Skandaprasad (Mridangam)  
April 23, 1994  

Mathe - Kamas - Muthiah Bhagavathar  
Varanamuhavaa - Hamsadhwani - Kotiswara Iyer  
Ramanatham - Panthuvarali - Dikshitar  
Kathasravana mado - Rithigowla - Purandara Dasa  
Nanu Palimp - Mohana - Thyagaraja  
Himagiri Thanaye - Sudhtha Dhanyasi - Muthiah Bhagavathar  
Om Namo Narayana - Karnaranjani - Ambujam Krishna  
Niravadi Sukhada - Ravichandrika - Thyagaraja  
RTP - Thodi - Charumathi Ramachandran  
Ranjani Niranjani - Ranjani - GN Balsebramaniam  
Yadava Raya - Ragamalika - Kanakadasa  
Tharana - Brindavana Saranga - Charumathi Ramachandran  
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1995 Membership Application / Renewal Form

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Phone:.................................................. ......................................................
Date:.................................................................................................

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