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Thyagaraja Aradhana

Souvenir

February 28, 1998

SRUTI
The India Music & Dance Society
Philadelphia

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A Note From the Editors.....

Thyagaraja has given us so much.

Not just to you and me, but to multitudes of people for over 150 years. So many of us have enjoyed listening to the sweet music he created in his long illustrious life of over 80 years. When Thyagaraja has touched so many lives in a positive way, it is only natural to feel inwardly and express outwardly thanks to such a man. Sruti has gratefully - and proudly celebrated the Thyagaraja Aradhana event every year since its inception. On each of these occasions from 1988 on, we have generally produced a Souvenir to mark the occasion and to give an opportunity for interaction and education in the community.

We will now briefly scan the issue. In keeping with tradition, we begin with a listing of Thyagarajs's famed Ghana Raga Pancharatna Kirtanas. This is followed by an appreciative commentary on a Lalgudi Pancharatna kirtana, Mahithe Pravridhe, by Rasikan. Later in the Souvenir, we (LC staff) have also added texts of a few more selected Thagaraja's kirtanas, some of which you may hear during the Aradhana today. Apart from Thyagaraja's kirtanas, we are pleased to bring to you three essays on Thyagaraja. The first is an article providing a social perspective on Thyagaraja, written specially for our Sruti souvenir, by Dr. W. Jackson. Dr. Jackson is a Professor of Religious Studies at Indiana University and is the author of several scholarly books on Thyagaraja. The second essay, by Prabhakar Chitrapu, deals with the role of sahitya in Thyagaraja's kritis and makes a suggestion for the complete renderings of the songs. The last essay, by Santosh Adipudi, provides a personal view on the uniqueness of Thyagaraja among other musicians. Lest the publication seem too serious and to provide diversion, we are pleased to include two music- related puzzles. Finally, we have included the names of the Junior and Adult participants in this year's Aradhana.

Before closing, we would like to express our thankfulness to all the contributors. We are especially glad that several youngsters have taken the time and interest to create for the publication. We sincerely encourage and hope, that all the readers will consider contributing some interesting articles for future Sruti publications.

Uma Prabhakar Rama Gundu Rao Viji Swaminathan M. M. Subramaniam

Sruti Library Committee

GHANA RAGA PANCHARATHNA KIRTANAS

Nata Raga - Adi Tala

Jagada+ananda-kaaraka Jaya Jaanaki Praana-naayaka

1. Gagana+adhipa Satkulaja Raaja Raajeswara Sugunaakara Sura-seevya Bhavya-daayaka Sada Sakala
2. Amara-thaaraka Nichaya-kumuda-hitha Pari-purna+anagha Sura Sura-bhuja Dadhi-payodhi-vaasa Harana Sundara-thara Vadana Sudhaa-maya Vacho-brunda Govinda Saananda Maavara+ajaraapta Subhakara+aneka
3. Nigama Neeraja+amrutaja Poshaka+animisha-vairi Vaarida Sameerana Khaga-thuranga Satkavi Hrudaalaya Aganitha Vaanara+adhipa Nathaamghri Yuga
4. Indra-neela-mani Sannibhaapa-ghana Chandra Surya-nayana+aprameya Vaageendra Janaki Sakalesa Subhra Naagendra-sayana Samana-vairi Sannuta
5. Paada Vijitha Mauni-saapa Sava Paripaala Vara-mantra Grahana Lola Parama Saantha chittha Janakaja+adhipa Saroja-bhava Varada+akhila
6. Srushti-sthityanta-kaaraka Amita-kaamita Phalada Asamaana Gaathra Sacheepathi Suthaabdhi Madahara Anuraaga Raajita Katha Saarahita
7. Sajjana Maanasaabdhi Sudhaakara Kusuma Vimaana Surasaaripu Karaabja Laalitacharana Avaguna Suragana Mada-harana Sanaatanaa-janutha
8. Om-kaara Panjara-keera Purahara Sarojabhava Kesava+adi Rupa Vaasava-ripu Janakaanthaka Kalaa-dharaapta Ghrunaakara Saranaa-gatha Janapaalana Sumano-ramana Nirvikaara Nigama-saara-thara
9. Kara-dhrutha Sarajaala+asura Mada+apaharanaa Vaneesura Suraa-vana Kaveena Bilaja Mauni Kruta-charitra Sannuta Sri Thyaagaraaja Sannutha
10. Puraana-purusha Nruvara+athmaja+asritha Para+adheena Khara-viraadha-raavana Viraavana Anagha Paraasara Manohara Avikruta Thyaagaraaja Sannutha
11. Aganitha-guna Kanaka-chela Saalavidalana Arunaabha Samaana-charana Apaara Mahima+adbhutha Sukavijana Hrut-sadana Sura-muni-gana Vihita Kalasa Neeranidhijaa ramana Paapa Gaja Nrusimha Thyaagaraaja+adi-nutha.

Gowla Raga - Adi Tala

Duduku-gala Nanne Dora-koduku Brochuraa Entho

Kadu Durvishaya-krushtudai Gadiya Gadiyaku Nindaaru

1. Sri Vanitha Hruthkumudabja Avaang-maanasa Gochara
2. Sakala Bhuthamula-yandu Neevai-yundagaa Madi-leka-boyina
3. Chiruta-praayamula-naade Bhajanaamruta Rasaviheena Kutarkudaina
4. Paradhanamula-koraku Norula Madi-karaga-balki Kadupu-nimpa Thirigi-natti
5. Thana-madini Bhuvini Saukhyapu Jeevaname Yanuchu Sadaa Dinamulu Gadipee
6. Theliyani Nata-vita-kshudrulu Vanitalu Svavasamauta Kupa-disinchi Santasilli Swara-layambu Lerungakanu Silaathmulai Subhakthulaku Samaanamanu
7. Dhrushtiki Saarambagu Lalanaa Sadanaarbhaka Senaamitha Dhanaadulanu, Devaadi-Deva Nera Nammithi-gaakanu, Nee Padaabja-Bhajanambu Marachina
8. Chakkani Mukha Kamalambunu Sadaa Naa Madilo Smarana Lekanee Durmadandha Janula Kori Pari-thaapamulachee Dagili Nogili Durvishaya Duraasalanu Royaleka Sathathama Paraadhinai Chapalachitthudanaina
9. Maanavathanu Durlabha-manuchu Nenchi Paramaananda-monda-leka; Mada Matsara Kaama Lobha Mohulaku Daasudai Mosabothi Gaaka; Modati-kulajudaguchu Bhuvini Sudrula Panulu Salpuchu Nuntini Gaaka; Naraadhamulanu Roya Rasa Viheenamayinanu Saadhimpa Thaarumaaru
10. Sathulaku Konnallasthikai Suthulaku Konnaallu Dhanathathulakai Thirigithinayyaa Thyaagaraajaaptha Ituvanti

Arabhi Raga - Adi Tala

Saadhinchane O Manasaa

Bodhinchina Sanmaarga-Vachanamula Bonku-chesi Thaa- patti nattu

1. Samayaaniki Thagu Maatalaadene
2. Devaki Vasudevula Neeginchinatu
3. Rangeesudu Sadgangaa Janakudu Sangeetha Sampradaayakudu
4. Gopee-Manoradha Mosanga-lekanee Geliyu Chesee-vaadu
5. Sarasarudu Sanaka Sanandana Sanmuni Sevyudu Sakaladharudu
6. Vanithala Sadaa Sokka Jeeyuchunu Mrokka Chesee Paramaatmu-dadhiyu-gaaka Yasodha Thanayundanchu Mudhambunanu Muddhu-betta Navvuchundu Hari
7. Parama Bhaktha Vatsaludu Suguna Paaraavaarundu AAjanmam-anghudee Kali Baadhala Theerchu Vaadanuchune-hrudayambujamuna Juchuchundaga
8. Hare Raamachandra Raghukulesa Mrudubhaasha Seshasayana Paranaaree Sodharaa Javiraaja Thuranga Raajaraaja Vinutha Ni-raamayaapaghana Saraseeruha Dhalaaksha Yanuchu Vedukonnanu Thaa Brovakanu
9. Sri Venkatesa Suprakaasa Sarvonnatha Sajjanamaanasa Nikethana Kankaambaradhara Lasanmakuta Kundala Viraajitha Haree! Yanuchu Nee Pogadagaa Thyaagaraaja-geyudu Maanavendrudaina Raamachandrudu
10. Sadhbhakthula Nadatha Litlanene Amarikagaa Naa; Puja-konenee Alugavaddhanenee; Vimukhulatho Jeeraboku-manenee; Vetha Gal-gina Thaalukommanenee; Damasamaadi Sukhadaayakudagu Sri Thyaagaraajanuthudu Chentha Raakanee

Varali Raga - Adi Tala

Kana Kana Ruchiraa Kanakavasana Ninnu

Dina Dinamunu Manasuna Chanavuna Ninnu

1. Paalugaaru Momuna Sri Yapaara Mahima Danaru Ninnu
2. Kala Kala-manu Mukha-kala Galigina Seetha Kulukuchu Ora-kannulachee Ninnu
3. Baalaarkaabhasu Chela Manimaya Maalaalamkrutha Kamdhara Sarasijaaksha Varaka Pola Suruchira Kiritadhara Sathathambu Manasaaraga
4. Saapathneemaathayow Suruchiche-karna Sulamaina-maata Veenula Chuirukkana Thaalaka Sri Harini Dhyaanimchi Sukhimpaga-leda Yatu
5. Mrugamadalalaama Subhanitala Varajataayu Mokshaphalada Pa-vanamaanasutudu Needhu Mahima Delpa Seeta Thelisi Valachi Sokkaledhareethi Ninnu
6. Sukhaaspada Vimukhambudhara Pavana Videhamaanasa Vi-haaraaptha Surabhuja Maanitha Gunaamka Chidaananda Khaga Thuranga Dhrutaradhaanga Parama Dayaakara Karunaarasa Varunaalaya Bhayaapahaaraa Sri Raghupathee
7. Kaaminchi Premameera Karamula Needu Paadakamalamula Bat-tukonuvaadu Saakshi Raamanaama Rasikudu Kailaasa Sadhanudu Saakshi Mariyu Naarada Paraasara Suka Saunaka Purandara Naga-jaa Dharaja Mukhyulu Saakshigaada Sundaresa Sukha Kalaambudhi Vaasaasrithulakee
8. Sathathamu Prema Purithudagu Thyaagaraaja nuta mukhajitha Ku mudahitha Varada Ninnu

Sri Raga - Adi Tala

Endaro Mahaanubhaavulu+Andariki Vandanamul+endaro

Chanduru Varnuni Anda-chandamunu Hrudaya+ aravindamuna Juchi Brahma+ananda+manubhavinchu Vaar+endaro

1. Saama-gaana-lola Manasija-laavanya Dhanya-murdhanyul+ endaro
2. Maanasa Vana-chara Vara Sanchaaramu Nilipi Murthi Baaguga Pod ganee Vaar+endaro
3. Saraguna Paadamulaku Svaantamanu Sarojamunu Samarpanamu Seeyuvaar+endaro
4. Pathitha Paavanudanee Paraathparuni Gurinchi Paramaardhamagu Nija-maargamuthonu Paaduchunu Sallaapamutho Swara-laya+adi Raagamula Teliyu Vaar+endaro
5. Hari-guna Manulagu Saramulu Galamuna Sobhillu Bhaktha-kotul+ilalo Thelivito Chelimito Karuna+kalgi Jagamellanu Sudhaa-drushtichee Brochu Vaar+endaro
6. Hoyalu-meera Nadalu+kalgu Sarasuni Sadaa Kanula Juchuchunu Pulaka-sareerulai Ananda Payodhi Nimagnulai Mudambunanu Yasamu Gala Vaar+endaro

7. Parama Bhaagavatha Mauni-vara Sasivibhakara Sanaka-sanandana Digesa Sura Kimpurusha Kanakasipu-suta Naarada Thumburu Pavana-sunu Baalachandra-dhara Suka-saroja-bhava Bhu-sura-varulu Parama-paavanulu Ghanulu Saasvathulu Kamala-bhava-sukhamu Sada+anubhavulu Gaaka Endaro
8. Nee Meenu Naama Vaibhavammulanu Nee Paraakrama Dhairya-mula Saantha Maanasamu Neevulanu Vachana Satyamunu Raghuvara! Nee Yeda Sadbhakthiyu Janinchakanu Durmathamu-lanu Kalla Chesinatti Nee Madi Neringi Samthathambunanu Guna-bhajana+ananda Keertanamu Seyu Vaar+endaro
9. Bhaagavatha Raamaayana Geeta+adi Sruthi Saasthra Puraanapu Marmamulan Siva+adi Shan-mathamula Gudhamula Muppadi Mukkoti Sura+antharangamula Bhaavamula Neringi Bhaava-raaga Laya+adi Saukhyamulache Chira+ayuvul+kaligi Nirapadhi Sukha+atmulai Thyaagaraaja+aptulaina Vaar+endaro
10. Prema Muppiri-gonu-vela Naamamunu Dalachee-vaaru Raama-bhakthudaina Thyaagaraaja-nuthuniki Nija-daasul+endaro.

Kriti Mahite Pravridhe
Raga Kambodhi

By Rasikan

This is one of the 5 kritis (collectively known as Lalgudi Pancharatnam) that Thyagaraja composed on deities in Lalgudi. Thyagaraja had visited Lalgudi at the request of one of his disciples, Lalgudi Rama Bhagavathar, who is a direct ancestor of Lalgudi Jayaraman. Thyagaraja had also composed sets of 5 kritis at other kshetras Srirangam, Kovur and Tiruvottiyur. Each of these sets of other pancharatnas are on a particular deity e.g Srirangam Pancharat-nas are all on Rangnathaswami but the Lalgudi Pancharatnas are on both the presiding god (Saptharishisa) as well as goddess (Srimathi) of Lalgudi. Mahite is on the goddess Srimathi, also referred to as Sri tapastheertha pura nivasini. Note: in each of the past 4 aradhanas, Prabha *et al* or a sub group of them have rendered the other Lalgudi Pancharatnas viz: *Lalithe* (Bhairavi), *Esa pahimam* (Kalyani), *Deva Sritapastheertha* (Madhyamavathi) and *Gathi neevani* (Todi).

Rasikan is a regular contributor to Sruti. He is a strong supporter of Sruti and a connoisseur of music.

Carnatic Music Word Puzzle

Anjani Chitrapu and Vandana Rao

How many of the carnatic music-related words listed in the box below can you can find in the following puzzle! An example is highlighted.

s	a	h	f	b	p	k	g	o	g	v	q	t	b	n	j	m	r	v
a	d	f	k	c	y	s	g	j	b	l	o	y	t	l	o	a	a	a
n	n	k	s	h	p	h	a	f	b	c	m	a	k	m	j	d	m	r
k	l	a	m	u	e	e	t	d	v	j	l	g	a	p	o	h	u	a
a	q	f	p	z	l	e	r	k	s	n	i	a	s	o	r	y	n	l
r	w	m	u	n	i	r	a	f	t	p	k	r	w	p	a	a	i	e
a	e	r	a	a	g	a	m	i	f	o	r	a	e	j	m	m	m	e
b	a	s	h	f	u	s	a	m	s	l	v	j	n	h	a	a	a	l
a	n	a	n	d	h	a	b	h	a	i	r	a	v	i	l	v	r	a
r	c	g	l	g	h	g	r	t	y	y	e	l	k	n	o	a	a	g
a	o	a	s	h	x	a	h	i	a	u	e	k	i	d	l	t	v	a
n	b	r	v	b	a	r	l	e	j	i	t	k	h	o	i	i	a	n
a	x	a	j	h	l	a	u	f	a	p	h	i	t	l	n	p	k	a
m	o	m	i	t	y	p	l	m	v	n	i	j	a	a	a	o	a	l
j	p	o	s	d	g	g	k	r	a	b	g	m	k	m	v	i	v	o
y	e	d	q	w	k	b	j	l	r	v	o	k	a	q	d	n	e	l
p	a	r	i	p	a	l	a	y	a	f	w	p	m	u	a	t	h	a
i	l	a	p	a	n	q	w	a	s	d	l	k	a	l	s	a	e	p
j	k	i	p	r	d	g	i	n	b	n	a	o	y	j	m	b	l	l
s	a	d	c	v	g	h	j	k	t	p	z	m	d	x	u	q	u	i
a	g	h	l	l	m	o	h	a	n	a	r	a	m	a	h	m	o	f
i	k	t	r	s	j	l	k	e	d	a	r	g	o	u	l	a	i	z

varaleelaganalola, sankarabaranam, reethigowla, tyagaraja, napali, ra-munimaravakave, mohanarama, raagam, samajavara, kedaragoulai, madhyamavati, hindolam, paripalaya, ksheerasagara, anandabhairavi, jojorama.

Anjani Chitrapu and Vandana Rao are both 8 year old, third graders. They learn Carnatic and Western classical music, both vocal and instrumental.

Understanding Tyagaraja's Niche in Society

By Dr. William Jackson

The task of the historian is to explore and understand the totality of evidence in the case at hand, and to discern whole patterns which enable comprehension. This task ideally transcends bias. It is desirable neither to allow fascination and enthusiasm for the high culture of the brahmans to blind one to the rest of the social system, nor to demonstrate one's empathy with the peasants by developing animosity toward the upper castes. The world historian, as William McNeil wrote, can balance the emphasis on conflicts, by cultivating "a sense of individual identification with the triumphs and tribulations of humanity as a whole," and thus develop a more global or ecumenical history which better understands humanity's commonality and has "room for human diversity in all its complexity." Partial focus breeds distortion and self-righteousness.

There are some aspects of life shared by all in a traditional society, offering a shared cultural destiny and unity of outlook. For example, in traditional India, most women wore the same form of dress -- the sari -- though some were cotton and others were silk. Similarly, concepts of dharma and karma provided a cohesive view for many in society. In the Kampan Ramayana it is said that the king governs and protects the larger world just "as a peasant nourishes his patch of land." The peasant is the little man who gives to the king the fruits of his labors on that land-patch. The king is the "big man" who pays his revenues to the cosmic person or supreme being, by distributing the fruits of his realm's "patch" to brahmans, who worship and specialize in relating to the absolute, promoting culture and prosperity, and enhancing royal honor. Both king and peasant are beholden to the giver of life, their common divine reference point beyond this world of limits and changes. The organizing principle here is a kind of fractal-pattern logic with self-similarities at different scales. It reflects a cosmic pattern of religious rationale, existence in a whole context of meaning: a continuum of consciousness which links peasant, King, and God in an ordered lifeway.

For bhaktas of South India it is significant that Tyagaraja's father had a dream which was thought to be divinely inspired. It directed him to live in Tiruvaiyaru, and that he communicated this dream to the king governing that area, who is also said to have had a complementary dream. This shows that the family's establishment of a home in that village was not to be thought of as the result of a king's will but was part of a divine plan which people wish to recall as ultimate. It shows that the king acted not on his own initiative, but was subserviant to the deity. The king wanted to be recognized as a patron of respected artists and holy men, and as a humble devotee himself. Tyagaraja turned his back on this patronage which had fed his father and music guru, and he returned to the original deepest source of brahmanic authority:

renunciation-- the ideal of being in the world but not of it, living beyond self-interest and attachments. He signals this by dedicating his works to Rama, and to bhakti saints from earlier times such as Purandaradasa and Bhadracalam Ramadas, not to kings. He did not want to appear as an indebted dependent or amusement for the king. It seems he felt called by a higher sense of mission than his father and music guru did. He longed for divine patronage, and sang innumerable songs to King Rama, pleading in most of them "Protect me, accept me as subject, O Divine Guardian." Tyagaraja's lifeway and work-means were ways preserving links with a sense of the holy. They meant to him survival of the heritage he valued most in a chaotic world.

Various ideas of justice stand behind the organizational logic of enduring societies. The rationale for the system which perpetuated the inequality of different castes in India is often found reflected in popular religion. For example, a recent study shows how ancestral spirit veneration served to reproduce at the level of religious imagination the social hierarchy in Bengal. Such practices which ritually enact or narratively elaborate on hereditary status and its continuation in the invisible world of spirits, reveal how unequal hierarchical relations are reproduced generation after generation over long periods of time.

In Tanjavur it is noteworthy that in the annual procession, a major part of the Seven Shrines festival, a parayar (low caste man) with a royal parasol leads the procession line, reminding all of the myth depicting the Vedic god Indra becoming a parayar. This practice affirms and helps reproduce the hierarchical system of inequality by giving the representative parayar great honor one day of the year. It is a recognition of the large part played by the low castes of society in the delta economy. The parayar remains a parayar, though his connection with the high god Indra is ritually celebrated. In outward display even the lowly receive their due; "Every dog has his day" or even the poor enjoy days of feasting.

The orthodox explanation of the rank and relations among castes in India is ancient and widespread. In the fountainhead of brahmanic ideology, the Rig Veda, the myth of the sacrifice of the Cosmic Being, Purusa, tells how the different segments of society come into being. First, purusa, is said to be all creatures and all existence:

The Person has a thousand eyes, a thousand heads, a thousand feet. Encompassing earth on every side, he rules firmly established in the heart.(1) The person, too, is all this, both what has been and what is to come...(2) One fourth of him is all-existences, three-fourths in the empyrean undying.(3)...[When the gods sacrificed purusa to generate the universe and all beings] when they divided the Person, how many-fold did they arrange him? The Priest (brahmana) was his mouth; of his arms was made the Ruler; (rajanya) His thighs were the Merchant-folk (vaisya); from his feet was born the Servant (sudra)The rest of creation -- moon and sun, fire, sky, and so on, also

came from appropriate portions of the original cosmic Person. All come from the primordial sacrifice of purusa, and it is said that the generations are all bound by dharma of birth, karma and rebirth. Bad deeds are said to bring low status, and doing one's own birth-determined work leads to perfection, Krishna declares in the Bhagavad Gita. The lower castes often are not persuaded to this view. And Gandhi and others have worked to rid India of injustices and inhumane attitudes based on birthrights, and to improve matters by land reform, and legislation to insure opportunities. I am not an apologist for caste injustices or tinkathia or indebtedness exploitation schemes in which the poor are bound in fruitless dependency.

It is sometimes said that the old brahman ideology formed the "glue" for the social system. But a living society is more like an organism than like a collage or patched pottery. The ideology in original intention was therefore more like unifying lifeblood and coordinating nervous system, made up of fibres of ritual, symbol ad rationale derived from the religious order. In this view, because of the law of karma, each member of society was suited to birth at his or her level of dharma. The priest, the ruler, the merchant and the servant played complementary roles in this ideal scheme, with nature's law of just deserts ordering the body politic. A large part of the caste system was profession-based, like the guild system in Medieval Europe: families of crafts people, members of trades. The different limbs of society were all integral parts of the same Purusa.

The Western world held and developed a remarkably similar rationale for aristocratic and feudalistic social organization. In Plato's Republic the mix up of work, one member of society performing another's function, is injustice, while each person performing in the community the function which best suits his or her nature, is deemed justice.

Later, Gnostic concepts of the human community envision a fall from a higher realm, by which an originally undivided "Human Form Divine" becomes divided into conflicting functions, each an incomplete part of humanity, and each with a dominant tendency or talent -- "intellect", "desire", "craftsmanship", etc. This organic model of society is also found in Roman thought, and in medieval conceptualizations, such as those found in John of Salisbury's Polycratius. Society is like a body; "Let the eye be an eye, the hand be a hand." Though this view often put the peasants at a disadvantage, it was a means which evolved to conceptualize the whole.

In India the social order is traced to the Vedic origin myth of the Cosmic Person; in Europe the body analogy was the rhetorical device or reasoning means most commonly used to persuasively convey a rational understanding of society as organism-like-- a living hierarchy of interrelated parts, each with his place in the total scheme, each a link in the great chain of being. Especially from the 12th to the 16th century in many European works society is analogized in body imagery: "Invoked in every economic crisis to rebuke extortion and dissension with a high doctrine of social solidarity," the analogy of the human body provided a rationale. "Bitter realities of the social order were thus made palatable the whole edifice of feudal society -- class privilege, class oppression, exploitation,

serfdom. But these things cannot, it is thought, be treated as simply alien to religion, for religion is all-comprehensive. They must be given some ethical meaning, must be shown to be the expression of some larger plan... [Hence] a functional theory of society [emerged; namely,] Society, like the human body, is an organism composed of different members. Each member has its function: prayer, defense, merchandise, or tilling the soil. Each must receive the means suited to its station, and must claim no more. Within classes there must be equality..."

The idea that society is like the human body writ large is thus a pervasive archetypal idea, a primary vision of humanity's wholeness. Inherited injustices, whether within India's caste system, European feudalism with its kings and bishops, free-trade capitalism with its robber barons and captains of industry or Marxist socialism with beaurocrats and workers, all are subject to correction by the human conscience seeking justice. The world in which Tyagaraja strove saw new merchant classes rising, both in Europe and in India; it saw war with Muslims and the ascendency of British power, as well as decline of the rajas. Hence, it saw the gradual disintegration of the Hindu social order ordained by brahmanic ideology.

From the distance of two centuries we imaginatively stand, as it were, at the gopuram or gateway to that historical situation and suggest what seems to have been involved in Tyagaraja's response.

Tyagaraja refused to acknowledge the British in songs, but he was resolutely preservative of important indigenous musical elements which had been accumulating in Tanjavur and elsewhere in South India for centuries. His way was an insistence that foreign rule did not mean loyalty (bhakti) to Lord Rama's rule was now a thing of the past. His songs reaffirm the way of other earlier saint singers whom he echoes. They criticize hypocrisy, and promote spiritual values which bhakti inspires.

Tyagaraja is often pictured in paintings in the Haridasa attire of the singer-beggar, which he is supposed to have commonly worn. He practiced unchchavritti, strolling, singing and receiving alms. Tyagaraja's appearance in these pictures memorializing him offers a clue. Victor Turner has suggested that a simple mode of dress "signalizes that one wishes to approximate the basically or merely human, as against the structurally specific by way of status or class." Tyagaraja voluntarily chose the dress of the haridasa, literally the "slave of God," rather than that of the king's companion -- developing the "powers of the weak."[11]

Tyagaraja the renunciate-householder, the other-worldly music yogi, shared a sense of outsiderhood with the poor, and he offered communitas in his works, first in the music itself, which is a world-dissolving flow of bhakti, and secondly in namasiddhanta's free access to the divine and to liberation through praise and repetition of the holy name. This sadhana or discipline was open to all, "regardless of caste, sex or status." Another brahman, whose songs are sung by all classes in India, Rabindranath Tagore, wrote of "The tiller, the weaver, the fisherman, [who] all sustain the world with labor," saying that he desired to

enter their "intimate precincts." "I know that the song basket is empty/ if filled with trinkets when links/ are gone between life and life./ And I know my failure, whenever/ my song has been incomplete,/ whenever it has missed the all." Tyagaraja's songs succeed in catching "the all" with their life-linking power, even if he did not personally train lower caste disciples. As one South Indian earlier in this century put it, Tyagaraja was singular in the wideness of his appeal:

> His music is a synthesis of South Indian culture and is as great as any form of Indian culture. Its Telugu is as simple almost as the Telugu of the girl that goes home in the evening, singing, with her bundle of fresh cut grass. But from such slim footing Tyagaraja's music rises tall as the world. Its tradition is Tamil, the tradition of Alwars and Nayanmars. Its grammar is Carnatic, that is to say, South Indian. Its culture is Indian in its vision. Its spirit is human, the spirit of man, the top of creation, communing with his creator. Everyone in South India can understand it, can feel its rhythm, can follow its spirit and feel at home in it. Tyagaraja, more perhaps than any other single musician, has preserved for us our one great live art with an appeal both deep and wide.

The language of religious music sometimes manifests an undefinable power to reach deeply into individuals and bring out the best human qualities, fostering understanding and feelings of kindredness in people otherwise estranged. While German philosopher Gottfried Leibniz thought of music as "unconscious counting," this accounting leaves out song's potency to educe refinement. A European composer and theorist of music wrote in 1739: "It is the true purpose of music to be above all else a moral lesson." Perhaps we should think of Tyagaraja as an illustration of this; he was a persuasive master expressing through mandalas of exquisite sound and conscience a sense of unity and justice, making life more bearable and meaningful regardless of the brutal realities of the times. Tyagaraja could wield the old ragas and discover new ragas able to displace fearful events in the memory of his listeners. His music is an intangible but nevertheless real and important power -- something sheltering and shared, an artful exercise of specialized smarta conscience anchoring standards of creativity and religion in a time when intense changes inundated his region in wave after wave.

Temple complexes in South India have walls, which at times might be used as protective fortifications from hostile forces. The Maratha kings not only kept armies to repel danger, but also to defend community, and remain on top. To be fair we must add that these rulers also tried to patronize Hindu saints and singer-scholars, and to promote culture in many forms. Maratha rulers recognized that defense and force alone could not provide viable relationships to a society, or bring out cooperative goodwill, altruism and creative spirituality. King Sarabhoji knew memorable beauty could bring a king auspicious fame. But he found that Tyagaraja's vision was not an item available for exchange. Tyagaraja, for his part, should be judged as a singer. A singer should not be

expected to recruit armies, or confront social problems in the way people of other regions at later times think proper. A singer should sing.

Figuratively speaking, in the "spiritual temple" of the whole Hindu community the central sanctum sanctorum or garbhagriha ("womb-house") is tended by inspired saintly geniuses, too popular and mainstream to be called mere esoteric mystics. Living turned toward the holy, these saints comprise the creative inner heart of Hinduism, the part which helps vivify the whole; they are the conscience keeping the powerful concerned with justice, and giving the lowly the strength for joy.

Dr. William Jackson is a Professor of Religious Studies at Indiana University. He is the author of several scholarly books on Thyagaraja, including 'Thyagaraja: Life and Lyrics'.

Web sites for Indian classical music and dance

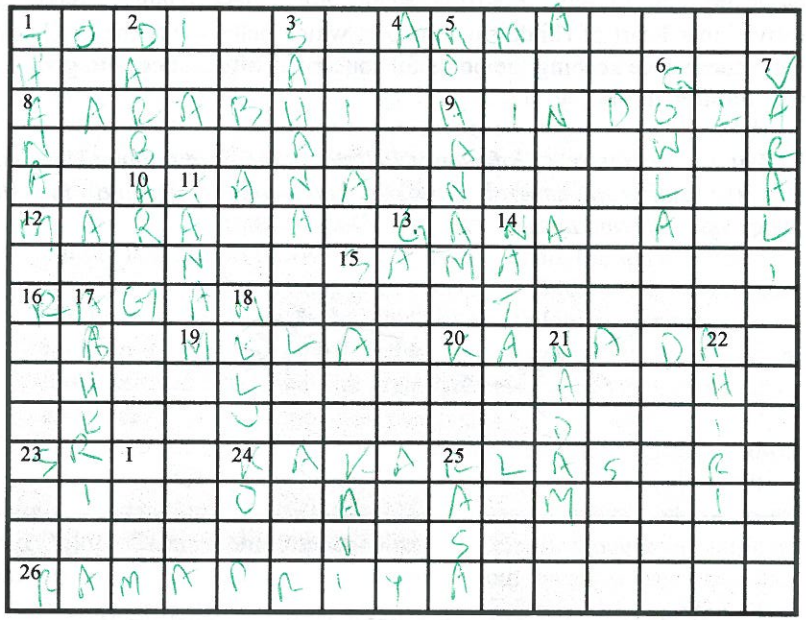
Compiled by Sruti Library Committee Staff

We list below some interesting and informative web sites that we have surfed. If you know of other sites related to classical music and dance that may be of interest to our readers, please contact any one of the editorial committee members with the information.

⇒ Http://WW1/synflux.com.au/-mohan/music.html. This site is maintained by Mohan Ayyar and is devoted to South Indian classical music.
⇒ Http://www.aoe.vt.edu/-boppe/MUSIC/music.html.
⇒ Http://members.aol.com/indiasite/index.html.
⇒ Http://www.allindia.com/arts/default.asp. This site contains links to both Carnatic and Hindustani music.
⇒ Http://www.isi.edu/~srao/carnatic/
⇒ Http://www.cis.ohio-state.edu/~sundar/

CROSSWORD PUZZLE

By Dinakar Subramanian and M.M. Subramaniam



ACROSS

1 Quintessential S. Indian Raga - Thyagaraja has composed at least 30 Kritis in this raga.
4 Universal Mother
8 Raga to greet a Middle-easterner?
9 Raga to probe the mysteries og the mind?
10 Cheapie Ragam once?
12 Essence of Siva/Madhava Mantrams
13 What will you call a 'heavy' raga?
15 Serene Ragam
16 Together with 1 Down and 11 Down - essential elements of S. Indian music
19 Raga classification term
20 Raga popular with our northern neighbors?
23 Raga to greet great souls?
24 Thyagaraja and others
26 Raga suitable for Thyagaraja's idol

Clues contiuned from previous page

DOWN

1 See 16 Across
2 Raga to accompany fore and aft
3 Raga to sing on a mountain
5 Need clue for Mohanam - name of the ragam says it all
6 Second Pancharatnam ragam
7 Better not teach this raga to your disciples
11 See 16 Across
14 Is it a raga?
17 Do not sing this raga like Bhimpalasi, please
18 Wakeup call
21 Road to Godhood, per Thyagaraja
22 Better finish your meal before you sing this raga
25 Mood

Dinakar Subramanian and M. M. Subramaniam are both music enthusiasts and were past Presidents of the Sruti Managing Committee.

Kriti Raju Vedale
Raga Todi

P: Raju-Vedale- joothamu-raare
Kasturiranga
A: Tejanekki-samastha-rajulootikamu-seya
Tejarillu-navaratnapu-divyabhooshanamulidi-Ranga
C: Kaaveri-teeramunanu-paavanamagu-rangapurini
Srivelayu-chitraveedilo-vetkaga-raaga
Sevanugani-Surulu-virulache-premanu-poojinchaga
Bhaavinchi-Thyagaraju-paadaga-vaibhogaranga

This is one of the five kirtanas that Sri Thyagaraja composed during his visit to Srirangam. The other songs are *Jootamu Raare* (Arabhi), *O Ranga Sayee* (Kambhoji), *Karunachoodavayya* (Saranga) and *Vinarada-naa-manavi* (Devagandhari).

Source: 'Know your Thyagaraja' By S.V.Krishnamurthy

Thyagaraja Unabridged, Please !

Prabhakar Chitrapu

Let me not come directly to the point - let me start with the kriti "Vaasudevayani" in Kalyani raga.

Vaasudeva means Krishna, but the song is not about Him. It is about an ordinary man, a (temple) guard, a "dauvarika". Thus, this song is an interesting source of historical social information. The song contains a graphic description of the man - his looks, his actions, his style etc. Here are the details:

P. Vaasudevayani Vedalina Ee Dauvarikuni ganare |

A. Vaasavaadi sura poojithudai,
Vaarija-nayanuni madhini dalachuchunu |

C1. Niru-kaavi dhovathulanu gatti,
Nitalamunanu Srichurnamu betti,
Nari vedali ee sabhalo jutti,
Saareku bangaaru kolanu batti |

C2. Maati maati-kini miisamu dhuvvi,
Manmatha-rupudu thanani krovvi,
Dhati dhati paduchunu, tha nivvi-
dhambuna balukuchu paka paka navvi |

C3. Baagu mira natanamu cheyuchunu,
Pathitha paavanuni tha veduchunu,
Raga thala gathulanu baaduchunu,
Thyagaraja sannuthuni bogaduchunu |

As I said earlier, this song is not about Vasudeva, but about a Dauvarika. Thyagaraja starts off by beckoning: "O Look (*ganare*) at the Dauvarika, who has set out (*vedalina*) saying Vasudeva !"

What does the Dauvarika have in his mind ? The Anupallavi claims that he is thinking (*thalachuchunu)* about the One who is worshipped by (*pujithudai)* Indra and other gods (*vasavaadi sura),* the One who has eyes (*nayanuni)* like a lotus (*vaarija).*

The best part of the description of the Dauvarika is in the next two charanams: In the first one, Thyagaraja portrays a vivid image of the Dauvarika's physical appearance. Indeed, he is wearing (*katti)* color-faded (*niru-kaavi)* clothes (*dhovathulanu*) and is adorning (*petti)* thilakamu (*Srichurnamu*) on his forehead. He holds (*batti*) a golden (*bangaru*) staff (*kolanu*) in his hand.[1]

While the first charanam describes Dauvarika's looks, the second beautifully narrates his actions ! Again and again (*mati matikinu*) he strokes (*dhuvvi*) his moustache (*miisamu*) and bloats (*krovvi*) that he is himself (*thaanani*) is an image (*rupamu*) of Manmatha ! Jumping (*paduchunu*) in hops (*dhati dhati*) and talking (*balukuchunu*) in this way (*ivvidhamuna*) he (*tha*) laughs (*navvuchu*) in waves (*paka paka*) !

In the last charanam, Thyagaraja wraps up talking about Dauvarika's singing. He is dancing (*natanalu cheyuchunu*) exceedingly well (*baagu meera*), thinking (*thalachuchunu*) by himself (*tha*) of the Savior (*paavanuni*) of the Fallen (*Pathitha*), singing (*paduchunu*) songs (*gathulanu*) set to Raga and Tala, and praising (*poguduchunu*) the One sung (*nuthuni*) by Thyagaraja.

What a picturesque description of a common man of those times ! What a valuable piece of information to Historians and Sociologists studying that period of time in South India !

I have heard this kriti on more than one occasion, in live performances as well as in prerecorded cassettes. In all the instances, the artists had chosen to present the Pallavi, Anupallavi and only the last Charanam. Frankly, the last charanam is a winding-up charanam - in which, as in most other kritis Thyagaraja is paying respects to his beloved God Sri Rama, incorporating his own *mudra* etc. What a pity that the charming second and third charanams had been completely left out ! The choice of words and the general style and flow of ideas in the composition indicate a spontaneous, cheerful, happy frame of mind of Thyagaraja, when he composed this kriti. Unfortunately, the last charanam alone does not completely bring out this mood of the composer.

There are several other kritis which shed interesting flashes of light on Thyagaraja the Human - not Thyagaraja the Saint. But unfortunately by trimming the kriti to the bare minimum - perhaps just enough for the musical structure to be complete - the singers, and the listeners (who are in much larger numbers) miss out on the opportunity to learn about the personality of Thyagaraja, while enjoying the magnificent music that he created, and without having to read some drab second hand biographical accounts of him. What better than to appreciate Thyagaraja's own *autobiography* -namely the rich collection of his kritis.

It is therefore my humble request to the talented and accomplished singers of Thyagaraja kritis to take the little extra trouble of learning and singing for the benefit of many, the complete unabridged Thyagaraja kritis.

I shall end this essay by describing another often heard kriti in Madhyamavathi raga. I hope you will agree with me that the meaning of the song is as revealing and interesting as the music itself. I leave it for you to judge the loss to the listeners if all but the last wrapping-up charanam are trimmed out.

P. Nadupai Palikeru Narulu, Sri Rama !
A. Veda Sannutha, Bhavamu Veru Chesitini+anuchu !
C1. Panchasara Janaka ! Prapanchamuna gala Sukhamu
Manchu-vale nanachu madini+enchithi gani,
Panchu-koni, Dhanamulu+Arjinchukoni,
Sari-yevvaranchu, Mari Gathiyu ledhamchu balkithina ?
C2. Dinamu Nityotsavammuna kaana chendithina ?
Manamuna+Illu Okatani+unti gani !
Anu-dinamu Orula melunu jhuchi taala-lekanu
Rendu seya-valenu+Anuchu Palkithina ?
C3. Pranamepati+ani Maanane melu+antigaani,
Sri Rama ! Parama+ananda-jaladhi ! Srinatha !
Kulamulo leni darini batti
Jaanedu+Udaramu Nimpanu+Orula Pogadithina ?
C4. Ajanu Bahu Yuga ! Sri Janaki Pathi !
Payoja+Aksha ! Sr Thyagaraja Nuta Charana !
Ii Jagathilo Ninnu Pujinchu-vaarini
Avyajamuna Broche Su-Raja ! Ni vaadaina
(Naadupai Palikeru Marulu !)

P. Oh Sri Rama ! People (*narulu*) are talking (*palikeru*) about me (*nadupai*) !

A. Oh the One worshipped (*sannutha*) in the Vedas ! (People are talking about me), saying (*anuchu*) that I have split (*veru chesithini*) the household (*bhavamu*) !

C1. Oh Vishnu, Father (*janaka*) of Manmatha, who wields the five (*pancha*) arrows (*sara*) (of desire) ! I have only considered (*enchithini-gani*) in my heart (*madini*) worldly (*prapanchamuna gala*) pleasures (*sukhamu*) as the (transient) morning dew (*manchu vale*). Have I ever said (*palkithina*) that I would split (*panchukoni*) (the family), earn (*arjinchukoni*) wealths (*dhanamulu*) and claim to have no equal (*sari evvaranchu*) ?

C2. Have I attempted (*chendithina*) to see/perform (*kaana*) (expensive) Utsavas daily (*nitya*) ? I have only maintained (*unti gaani*) that I keep a (simple) home (*illu*) in my heart (*manamuna*) (for worshipping you) ! Unable to bear (*taala-leka*) the well being (*melunu*) of others (*orula*) every day (*anu-dinamu*), have I said (*palkithina*) that I should make (*seya valenu*) two (*rendu*) parts ?

C3. How much (*Epati*) is even Life (*Pranamu*) ? I have only said (*anti gaani*) that Honor (*maaname*) is much better (*melu*). Oh Sri Rama ! Ocean (*Jaladhi*) of Ethereal (*Parama*) Joy (*Ananda*) ! Lord (*Natha*) of Lakshmi (*Sri*) ! Have I tread paths (*darini patti*) not fitting in the family (*kulamulo leni*) and flattered (*pogidithina*) others (*orula*) to fill (*nimpanu*) this inches-long (*jaanedu*) stomach (*udaramu*) ?

C4. Oh One with a pair (*yuga*) of knee-long (*ajanu*) arms (*bahu*)! Husband (*pati*) of Sri Janaki ! One with eyes (*aksha*) like lotus (*payoja*) petals ! One with feet (*charana*) praised (*nuta*) by Sri Thyagaraja ! Oh the Good (*Su*) Lord (*Raja*), who protects (*broche*) those (*vaarini*) who worship (*pujinchu*) you (*ninnu*) in this world (*Ii jagathilo*) by showing the absence of fraud (*avyajamuna*) ! About me (*naadupai*), who am yours (*ni vaadaina*) - People are talking about (*palikeru narulu*) !

[1] As it happens ever so often in my attempts to translate Thyagaraja's songs (and even more so Annamacharya's songs), I was quite unable to determine the accurate meaning of the third line. I decided to publish the rest of the 'incomplete' translation anyway, only because the beauty of the rest of the song was so deserving of wider spread understanding. I hope the readers will pardon me for the 'imperfection'.

Prabhakar Chitrapu has frequently contributed to Sruti publications. His interests include music, writing and philosophy.

Kriti Nadupai
Raga Madhyamavati

This song refers to the criticism made by the kith and kin that Sri Thyagaraja was responsible for partitioning the family property. In the first three charanams Sri Thyagaraja outlines his ideals of life and emphatically says that he felt contented with the abode he has given to Sri Rama in his heart.

"The unique Thyagaraja"

By Santosh Adipudi

Why do we have Thyagaraja Aradhana every year? Why is this Aradhana celebrated all over the world? What makes Thyagaraja unique? After all, there have been other famous, popular and skillful composers of Carnatic Music.

First and foremost, Thyagaraja's love for Rama was unequivocal. Unlike other great Ramabhaktas like Bhadrachala Ramadas, who, in his most desperate moments used harsh words to blame Rama (ex: Ikshwaku kula tilaka), even in moments of despair, frustration or anger, Thyagayya shows us why he is a true Saint by never blaming Lord Rama for any of his hardships. The best he can ever do in his 'NindaStuti' is to question the Lord's judgement: Take, for example, 'Yuktamu Gadu' in Sri Raga, wherein Thyagaraja wonders why the Lord has disappeared (Thyagaraja's idols of Sri Rama were thrown into the river by his brother), exclaiming in despair that it is not proper on Rama's part not to protect him. In fact, the Pallavi literally means,"This is not proper of you, Lord". Even in this mood of questioning or doubting, Thyagaraja lets the 'stuti' shine through his 'ninda' or blame. He wonders whether Sita advised Rama not to respond; whether Lakshmana, in a fit of anger, told Rama not to worry about him (Thyagayya); whether Brahma untruthfully said that he, Thyagaraja, lost his devotion to Rama. He even defends Rama wondering whether Rama's capacity to save his Bhaktas has been exhausted because of the many so far saved! He would rather blame himself-"perhaps, I, Thyagaraja, myself forgot to keep you, Oh Lord, in my heart". Can anyone doubt his devotion?

Thyagaraja practiced what he preached through his compositions, showing his disdain for worldly possessions, wealth or fame and choosing Rama's presence instead: 'Nidhi chala sukhama... Ramuni sannidhi chala sukhama' in Kalyani or Theliyaleru Rama in Dhenuka, 'Durmargacharadhamulanu dorani-vanajalara' in Ranjani and 'Narayana Hari' in Yamuna Kalyani clearly show his resolve to sing the praise of God only and live a simple life accepting only Bhiksha; 'Rukalu padivelu' in Desiya Todi, 'Varijanayana' in Kedaragowla also bring forth his total identification with God and his belief that one should spend one's life in His service. What a contrast to the philosophy of most current-day leaders!

Thyagaraja sang from his heart. Through most of his compositions, he spoke to Rama- praised Him, extolled His virtues, asked for His presence, pleaded with Him to show the way- all without much conscious effort. He did not recruit Sishyas- they came on their own and they loved him, worshipped him and wrote down his compositions on 'Talapatras' and preserved them for posterity. Thyagaraja's Bhakti was transparent, unconditional. He knew he was the messenger and he loved every minute of it- 'Ragaratna malikache' in

Ritigowla, 'Dasaradhi nee runamu' in Todi, 'Ye paniko janmamichiti' in Asaveri give expression to the supreme gratification of this Saint, born to fulfill the noble mission entrusted to him by the Lord.

And finally, Thyagaraja brought music to the common man by using simple day-to-day words and expressions- hence the use of the adjective 'Draksharasa' in describing his compositions. His choice of raga and sahitya in simple words capture the mood and message so eloquently that even those that do not know Telugu understand the bhavam of his compositions. "Endaro Mahanubhavulu, andariki vandanamulu"- the fact that even those that are not into Carnatic Music use this line of Thyagaraja is proof positive of his capacity to reach out and touch us all with his music. And that is why we pay tribute to him through these Aradhanas all over the world and will continue to do so for generations to come.

Santosh, 16 years old, is a Junior and an Honors student at Cherry Hill High School East. His guru is his mother, Rajyalakshmi Adipudi. Santosh has been an active participant in Sruti activities and has given several concerts in Washington, Pittsburgh, Bridgewater, Vijayawada (India) and at the Sruti Thyagaraja Aradhana as featured junior artist

Kriti: Hechcharikagaa Rara
Raga Yadukula Kambhoji

P: Hechcharikagaa-rara-Hey Ramchandra
Hechcharikagaa-rara-Hey Sugunasaandra
A: Pachchaviltuni-ganna-paalita surendra
C: Ninnujoodavachchu-bhagini-karambhu-chikula
Manasu-ranjila-nee-mahimalanu-paluka
Minuvaasulella-virulanu-chaala-jiluka
Ghana-Thyagaraja-kanugona-muddu-guluka

This is the first of the Utsava sampradaya kirtana. This song has two more charanams in which Sri Thyagaraja paints the scene of Rama's decorative jewels worshipped by Sanaka and other sages, with Indra and Brahma on his side.

Source: 'Know your Thyagaraja', By S.V. Krishnamurthy

Solutions to crossword puzzle

ACROSS

1. Todi
4. Amma
8. Aarabhi
9. Hindola
10. Atana
12. Mara
13. Gana
15. Sama
16. Ragam
19. Mela
20. Kanada
23. Sri
24. Kakarlas
26. Ramapriya

DOWN

1. Thanam
2. Darbar
3. Sahana
5. Mohanam
6. Gowla
7. Varali
11. Talam
14. Nata
17. Abheri
18. Meluko
21. Nadam
22. Ahiri
25. Rasa

Kriti Banturiti
Raga Hamsanadham

P: Banturiti-kolu-viyavayya-Rama
(*Rama! Pray grant me the previlege of a servant in your august assembly*)
A: Tundavinti-vaani-modalaina
madaadula-batti-nela-goola-jeyu-nija
(*Grant me service to you, who quells all the formidable forces like lust*)
C: Romaanchamane-ghanakanchukamu
Rama-bhaktudane-mudra-billayu
Rama-naamane-vara-khadgamivi
Raajillu-nayya-Thyagarajaunike
(*Hair standing on ends is my armour. The qualification Rama Bhakta is my badge. Rama nama is the sword I wield. So take me as your servant, Sri Rama*)

SRUTI MUSIC CONCERT TAPES

The following recorded music tapes are available for distribution among the patrons of Sruti. To receive any of these tapes, please contact Viji Swaminathan at (215)-643-2145. The year of the concert and the number of cassettes (within parentheses) are given. Prices for Sruti members (unless noted otherwise) are: $10 for a two-cassette set and $15 for a three-cassette set. Non-members should add $2 to the cost of each set. Please add $2.00 per concert for shipping & handling.

1. Dr. M. Balamuralikrishna (Vocal), Purna Chandar (violin), Balasai (flute), Dara Appala Srinivas (mridangam) 1989 (2)
2. Dr. M. Balamuralikrishna (Vocal) & Pandit Bhimsen Joshi (Vocal), Solo & Jugalbandi 1990 (3)
3. Dr. M.Balamuralikrishna (vocal), Raghavendra Rao (violin), Solo & Jugalbandi, Dara Appala Srinivas (mridangam), Pandit Hariprasad Chaurasia (flute), Anuradha Chaurasia (tanpura), Madan Misra (tabla) 1991 (3)
4. Lalgudi G. Jayaraman, G.J.R. Krishnan & J. Vijayalakshmi (violin), Trichy Sankaran (mridangam), Vinayakaram (ghatam), V.Nagarajan (Khanjira) 1993 (2)
5. N. Ramani (flute), N. Muralidharan (violin), S. Raja Rao (mridangam) 1989 (2)
6. N. Ramani (flute), Kanyakumari (violin), Guruvayor Dorai (mridangam) 1992 (2)
7. Dr. C. Chittibabu (veena), N. Somayajulu (mridangam), U.K. Narayana swamy (ghatam) 1994 (2)
8. U. Srinivas (mandolin), Sikkil Bhaskaran (violin), Palghat Raghu (mridangam) 1990 (2)
9. U. Srinivas (mandolin), P. S. Ramamurthy (violin), K. V. Prasad (mridangam) 1993 (2)
10. Sudha Raghunathan (vocal), V. V. Ravi (violin), T. Vaidyanathan (mridangam) 1992 (3)
11. Maharajapuram Santhanam & Srinivasan (vocal), Nagai Muralidharan (violin), Vellore Ramabhadran (mridangam) 1989 (2)
12. T.N. Seshagopalan (vocal), G. Chandramouli (violin), Neyveli Narayanan (mridangam) 1992 (2)
13. Nedunuri Krishnamurthi (vocal), Thiruparkadal S. Veeraraghavan, Padmasri Umayalpuram K. Sivaraman 1991(2)
14. Saroja & Lalitha (Bombay Sisters) (vocal), M. Narasimhamurthi (violin), T. Narendran (mridangam), M. Govindarajan (ghatam) 1989 (3)
15. Ravi Kiran (chitraveena), P. Sunder Rajan (violin), Vellore Ramabhadran (mridangam) 1994 (2)
16. K.V.Narayanaswamy (vocal), Nagai Muralidharan (violin), Vellore Ramabhadran (mridangam) 1993 (2)

17. Kadiri Gopalnath (Saxophone), T.S. Srinivasan (Violin), T.R. Ramakrishnan (Mridangam) 1987 (2)
18. T.V. Sankaranarayanan (Vocal), T.K.V. Ramanujacharyulu (Violin), B. Harikumar (Mridangam) 1994 (2)
19. Trichur V. Ramachandran (Vocal), V. V. Ravi (Violin), S. V. Raja Rao (Mridangam) 1992 (2)
20. Lalgudi Srimathi Brahmanandam (Violin), Prakash Rao (Mridangam) 1990 (2)
21. Rudrapatnam Brothers (Vocal), R.N. Thyagarajan (Violin), R.N. Tharanathan (Mridangam) 1991 (2)
22. T.K. Govinda Rao (Vocal), N. Shashidhar (Violin), Satish Pathakota (Mridangam) 1990 (2)
23. T. R. Subramanyam (Vocal), Vasantha Kannan (Violin), Trichur Mohan (Mridangam) 1988 (3)
24. T.N.Bala (Vocal), Sashidhar (Violin), Balachander & Murali (Mridangam) 1994 (2)
25. S.P. Ramh (Vocal), Shashidhar (Violin), Satish Pathakota (Mridangam) 1994 (2)
26. Vijay Siva (Vocal), Shriram Kumar (Violin), J.Vaidhyanathan (mridangam) 1993 (2)
27. Sheela Ramaswamy (Vocal), K.S. Mani (Violin), M.S. Venkatesh (Mridangam) 1987 (2)
28. Charumathi Ramachandran (Vocal), M.S. Anantharaman (Violin), Skandaprasad (Mridangam) 1994 (2)
29. Bombay Jayashri (Vocal), Vittal Ramamurthy (Violin), Palani Chakravarthy (Mridangam) 1995 (2)
30. Sowmya (Vocal), Narmada (Violin), Balaji (Mridangam) 1995 (2)
31. Sanjay Subramaniam (Vocal), R.K. Sriramkumar (Violin), K. Arun Prakash (Mridangam) 1995 (2)
32. Vani Satish (Vocal), Satish (Violin), Mahesh Krishnamurthy (Mridangam) 1995 (2)
33. Nithyasree (Vocal), Embar Kannan (Violin), Siva Kumar (Mridangam) 1996 (2)
34. M.S. Sheela (Vocal), Nalina Mohan (Violin), Anoor Ananthakrishna Sharma (Mridangam), Sukanya Ramgopal (Ghatam) 1996 (3)
35. Jayanthi & Padmavathi (Veena Duet) 1996 (2)
36. Shashank (Flute), Gopinath (Violin), Satish Kumar (Mridangam), Tripunithira Radhakrishnan (Ghatam) 1996 (2)
38. O.S. Thyagarajan (Vocal), Srikanth Venkataraman (Violin), Srimushnam Raja Rao (Mridangam) 1997 (3)
39. Balaji Shankar (Vocal), Ganesh Prasad (Violin), Poongulam Subramaniam (Mridangam) 1997 (2)
40. T.N. Krishnan & Viji Krishnan Natarajan (Violin), B. Harikumar (Mridangam), Vaikkom R. Gopalakrishnan (Ghatam) 1997 (2)
41. Kadri Gopalanath (Saxophone), Kanyakumari (Violin), Guruvayur Durai (Mridangam) 1997 (2)

List of Participants in Aradhana'98

Please note that this list contains names of only those individuals who contacted us before 20th February, 1998

Junior Participants

Acharya, Arundhathi
Adipudi, Pratiba
Adipudi, Santosh
Adiraju, Shreya
Bharadwaj, Shyam
Bharadwaj, Swetha
Bhargava, Samhita
Bhargava, Vikram
Char, Radhika
Chitrapu, Anjani
Enamandram, Monica
Iyer, Priya
Jois, Malasa
Jois, Mallika
Kanumalla, Sangitha
Krishnamani, Pavithra
Menon, Sowmya
Muthuswamy, Ashwin
Nagulapalli, Kiran
Nagulapalli Nathan
Narayan, Nikhil
Narayan, Shilpa
Nataraj, Chiraag
Paruchuri, Bobby
Prabhakar, Janani
Prabhakar, Ranjani
Prabhakar, Satya
Ramaprasad, Priti
Rangarajan, Divya
Rao, Srikant
Rao, Vandana
Reddy, Silpa
Sagaram, Aparna
Sagaram, Deepika
Seth, Anita
Somasundaram, Pavitra
Srinivasan, Swetha
Sundaram, Sanjay
Sundaram, Shawn
Surya, Shantala
Surya, Venu
Swaminathan, Sumanth
Vathsan, Jayanth
Vemuri Padma
Visharath, Srinivas

Adult Participants

Chidambaram
Chitrapu, Prabhakar
Dantuluri, Sushila
Iyengar, Kavitha
Iyer, Srividya
Krishnan, Srinithya
Muthukumar, Madhu
Narayan, Poornima
Nataraj, Latha
Raghavan, Vasanthi
Raghunandan, Sathi
Ramani, Kalyani
Ramaprasad, K.R.
Reddy, Srinivasa
Sahasranaman, Uma
Saintainge, Ranjana Devi
Sakthivel, Isaimani
Sankaran, Sam
Selvanathan, Shanthi
Sena, Bharati
Shashidhar, Jaya
Sridharan, Malini
Srinivasan, Mythili
Subramanian, Dinakar
Subramaniam, Prabha
Swaminathan, P.
Swaminathan, Viji
Varadarajan, Sushila
Venkateswaran, Kamala
Venkateswaran, Nalini