



Sri Thyagaraja Aradhana

March 17, 2018

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Thyagaraja Aradhana Souvenir & Spring 2018 SRUTI Notes

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Cover Photo: With kind courtesy of Jaganmohan Palace Art gallery, Mysuru; portrait of Saint Thyagaraja, painted by the Court Artist K. Keshaviah around 1940s; oil on canvas, approx. 18"x24"

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From the President's Desk

By Srikant Raghavachari



My Dear Friends,

On behalf of the SRUTI Board of Directors I would like to extend a very warm welcome to our 2018 music season. It was a wonderful 2017 and I thank Nari Narayanan and the 2017 board for another stellar year of great concerts.

On board with me on this journey during 2018 will be:

- Shankar Muthuswami, our 2017 Director of Resource & Development, who has been elected as the President-Elect (President for 2019)
- Four past presidents: Santi Kanumalla as Treasurer, Dinakar Subramanian as Secretary, Balaji Raghothaman as Director of Resource & Development and Nari Narayanan as Director of Publications and Outreach
- Srini Raghavan as director of marketing, who continues to help promote our events through various channels
- Uma Sivakumar as Director I and Revathi Subramony as Director II, who with their musical background complement this board with their artistic input to our event planning

To broaden the audience for our events and also to reduce our presentation expenses, we are partnering with other organizations. I am excited to say that we will be collaborating with Cross Roads Music, Community Music School, Montgomery County Community College and the Hindu Temple of Delaware for our 2018 events.

To overcome the difficulty of getting auditoriums in time for our events we are expanding to new cities and will be presenting a few events in new auditoriums that we hope will provide great ambience and comfort for the rasikas to enjoy our concerts.

It gives me great pleasure to present our upcoming concerts. I believe we have an interesting mix of Vocal, Dance and Instrumental music programs planned for this year. We have tried to keep a balance between well-known performers and emerging talents who will appear on the SRUTI stage for the first time.

We will be starting the season with Sri Thyagaraja Aradhana on March 17th, for which the Utsava Sampradaya Kritis and Pancharatna Kritis will be rendered by groups led by Dinakar Subramanian and Kiranavali Vidyasankar respectively. The Main Vocal Concert in the afternoon will be presented by Aishwarya Vidhya Raghunath.

We will have our first regular concert on April 14th by Sri. Ramakrishnan Murthy followed by “Vivartana” - A Bharatanatyam dance performance by Rama Vaidyanathan and group on April 21st. Our third event of spring will be a collaboration with Hindu Temple of Delaware, a Vocal Concert by "Sangeetha Kalanidhi" Smt. Sudha Raghunathan on May 6th. We continue our spring with a Grand Guitar Concert by Guitar Prasanna, a collaboration with Cross Roads Music on May 19th. Our spring season will conclude with a Carnatic Trinity Aradhana, an all day event on June 2nd, that will feature Bala Bhavam, community performances, lectures and two main concerts. The main concerts for the day will be a Veena Concert by the highly talented prodigy Ramana Balachandar and a vocal Concert by Rithvik Raja.

To benefit children of our community, we will also be conducting a Bharatanatyam workshop on April 22nd by Rama Vaidyanthan. We intend to do more workshops in fall with all of your support.

We also have very exciting events planned for the Fall season, that includes a vocal Concert by Pantula Rama, a violin viola duet by VVS Murari and Vittal Ramamurthy and a Mohiniyaatam performance by Dr. Sunanda Nair.

Through all these and more, we hope to disperse immense joy through the air for this and many seasons to come.

All these will not be possible without your generous support. We urge anyone who is not a sponsor yet, to become one for 2018 and enjoy all our events. We have a premium Concert Patron category of \$2000, which the patron can designate to the concert of his/ her choice. SRUTI will recognize the patron(s) on stage and in our publicity material. I request people who are interested in this category to contact me directly or at president@sruti.org

Please mark your calendars to enjoy all our events.

Musically Yours,
Srikant Raghavachari
President SRUTI 2018

From the Publications & Outreach Committee

By Nari Narayanan and Prabhakar Chitrapu



Dear Sruti Supporters, Music and Dance Enthusiasts,

The Publications & Outreach committee welcomes you to the 32nd annual Thyagaraja Aradhana celebrations and is pleased to present the first Sruti publication of 2018, which includes the Aradhana souvenir and Sruti Notes for spring. In addition to the notes from the various committees, you can also read some very interesting articles written by some long-time members of the Sruti community and some special contributors. My sincere thanks to the Publications and Outreach committee for putting together this souvenir, especially to Prabhakar Chitrapu for his great work in content coordination with the authors and Srikant Raghavachari for the cover design. Please read the explanation of the articles by Prabhakar in the next page.

Today's day-long event traditionally marks the beginning of Sruti's spring concert series and is a showcase for our local Carnatic music artists and students. This year's featured artist is Vidushi Aishwarya Vidhya Raghunath, accompanied by KVS Vinay on the Violin and Delhi Sairam on the Mridangam. We had an overwhelming interest in the individual and group-singing category. So, sit back, relax and enjoy this music-filled day.

Sruti has already facilitated an outreach event this year at the Please Touch Museum and is planning additional outreach events including a musical program at the Philadelphia Museum of Arts in October this year.

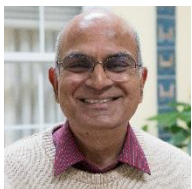
SRUTI welcomes suggestions to improve the publications, outreach and website content to make them more relevant and engaging to you. Please send email with your comments and suggestions to publications@sruti.org.

If you would like to write articles for Sruti publications or participate in Sruti's outreach events as an artist, please express your interest by emailing publications@sruti.org or by talking to me.

Thank you and wish you an exciting SRUTI music and dance season ahead.

Nari Narayanan, for Sruti Publications and Outreach Committee

Members: Prabhakar Chitrapu; T. Sarada; V.V Raman; Prithi Rajan; VR Murthy Ravinuthala



Dear Readers,

We are happy and proud to offer you an excellent collection of ten articles, devoted to tyAgarAja and his annual Aradhana. The articles are beautifully written and are both informative and fun to read.

The first set of articles is about the tyAgarAja Aradhana itself, with the first being a combination of brief history of the Aradhana and personal memories thereof by P. Swaminathan. The latter is a review of a book on the person who was centrally responsible for the Aradhana to have become what it is today, namely Bangalore Nagaratnamma. The article is by Balaji Raghothaman.

The second set of three articles is about the musical compositions associated with the Aradhana and Thyagaraja in general. The first article is a comprehensive analysis and selective appreciation of the popular utsava sampradAya kIrtanas by Mani Subramaniam and Prabhakar Chitrapu. The next is a scholarly analytical article on one of the ghana rAga pancaratnas, namely sAdhincenE and the ettugaDa line (refrain) samayAniki tagumATalADenE by N. Ramanathan. Final article is by William Jackson on one of the musical dramas of tyAgaraja, namely naukA caritram.

The last set of five articles addresses tyAgarAja's music and life in general. The first is an interesting appreciation of tyAgarAja and his global and lasting appeal from a scientific point of view, by Sumanth Swaminathan. The next is an exploration by Gayathri Rao on how vAlmiki and tyAgarAja addressed a key concept of Hinduism, namely SaraNAgati. Parasaran Thyagarajan's article follows, in which he discusses how tyAgarAja regarded & celebrated the kAvEri river in its physical & spiritual beauty. This is followed by an interesting discussion on some of the rare (apUrva) rAgas employed by tyAgarAja. Finally, Sarada Thyagarajan gives an interesting account of various illustrious people that visited tyAgarAja.

In conclusion, I would like to thank the authors sincerely for readily and enthusiastically accepting our request/invitation to write and for professionally & promptly delivering high quality articles on time. This issue is made possible mainly by their contributions,

With respectful regards

Prabhakar Chitrapu

Content Coordinator, Thyagaraja Aradhana Souvenir 2018

Sruti Publications and Outreach Committee

From the Resources and Development Committee

By Balaji Raghothaman



On behalf of the Resources and Development Committee (RC), I would like to take this opportunity to introduce the Committee members and provide a glimpse of our ongoing and upcoming efforts. We have a strong team this year, with the continued participation of Raji Venkatesan, Pitchumani Sivakumar, Renuka Adiraju & Rajee Padmanabhan. They will be joined by Shankar Muthuswami, who was the director for the RC committee for the past two years and brings his wealth of experience to the task.

Efforts from the past year have brought us good outcomes to start the year off on a great note. We have been awarded a grant towards a community event from the Pennsylvania Council of Arts, and the board is in the midst of planning for the event. We have also submitted an interim application to Pennsylvania Partners in the Arts for funding under their Program Stream. Additionally, the committee has identified several promising foundation and corporate grants, and they are currently being pursued with submission deadlines during spring 2017.

We submitted a strong application to the Pew Center for Arts and Heritage in October 2017, but unfortunately we did not succeed in getting past their initial review. We are working to understand the reasons for this outcome and to put together a proposal for the next cycle.

We are continuing to pursue United Way funding from Sruti patrons for donations made by them via large corporates. As there are no large foundation grants for programming this year, we need support from generous Sruti patrons and matching corporation grants. Your help and support for securing matching grants or donations from corporations and friends / family are essential to achieve Sruti's mission of presenting high-caliber programming to the Philadelphia area communities. Please contact the RC committee (resources@sruti.org) with any grant and donation opportunities that we can pursue to support our programming.

Balaji Raghothaman

On behalf of Resources & Development Committee

Members: Raji Venkatesan; Rajee Padmanabhan; Pitchumani Sivakumar; Renuka Adiraju;
Shankar Muthuswami

From the Marketing and Publicity Committee

By Srinivasan Raghavan



Sruti Marketing team would like to thank you for your outstanding support of Sruti events during 2017 and would like you to continue your support in attending our events in greater numbers. Sruti Marketing team is currently reaching out to augment its Committee with additional members to continue providing excellent contributions to the marketing committee in 2018. As mentioned in the President's note in this issue, Sruti continues the trend of providing varied and exciting programs for you during 2018. This lineup includes performances by leading musicians, instrumentalists and dancers. They include Aishwarya

Vidhya Raghunath, Ramakrishnan Murthy, Rithvik Raja, Rama Vaidyanathan, Guitar Prasanna and Ramana Balachandar (Veena).

You can enjoy all these concerts and events at a single low price by signing up for Sruti 2018 sponsorship at <http://sruti.org/sruti/srutiMembership.asp>

The Sruti sponsorship provides you with priority seating for the concerts and MP3 music downloads of the full concerts. You will also have the satisfaction of supporting a world class organization such as Sruti that is working hard to maintain the Indian classical performing arts alive in our region.

We encourage you to participate as a "Concert Sponsor" for supporting specific concerts and events. We are actively looking for families to be Concert Sponsors for 2018. Please email contact@sruti.org if you would like to be recognized as a Concert Sponsor. To ensure that Sruti can continue bringing these outstanding concerts to our area, we would need your support in publicizing Sruti. We look forward to seeing you at all Sruti events.

We are looking forward to Bheem Bhat, Vibha Agrawal, Santi Kanumalla and Avinash Ramdas to provide their invaluable contributions to the marketing committee in 2018.

Srinivasan Raghavan,
On behalf of the Marketing and Publicity Committee

Members: Vibha Agrawal; Bheem Bhat; Santi Kanumalla; Avinash Ramdas

Two centuries after Saint Thyagaraja, Aradana still going!!!

By Dr P. Swaminathan



“Are you sure the train has left the station? You must be kidding me! Aren’t you?” I exclaimed. The clerk at the ticket counter at Chennai Egmore station maintained a cool composure. She showed me the computer screen showing the departure time of the train as 10:30PM. It was 10:45PM on January 4th, 2018 when we arrived at the station to catch the train to Thanjavur. We were given the time of departure as 11:30 PM when we

booked our ticket in October 2017. We were not aware that the schedules had been changed starting Jan 1, 2018. The place was Chennai Egmore railway station where my musician son Sumanth, wife and I were waiting to board the train bound for Thanjavur *en-route* to Thiruvaiyaru to participate in the 171st aradana celebration in honor of Saint Thyagaraja. That was the last train leaving Chennai on that day and the station master was getting ready to close down the shop. My son Sumanth Swaminathan was scheduled to perform the following day in Thiruvaiyaru. It came to a point whether to go or not to go to Thiruvaiyaru. The option of “No Go” was not acceptable since it was a rare opportunity for Sumanth to get to perform at the Saint’s Samadhi. We discussed our options and with the help of the station master we were able to hire a taxi at that late hour and decided to undertake an all-night journey to reach Thanjavur which is about 350 kilometers from Chennai. We left Chennai in the rental car at 12:30AM. Sumanth had the presence of mind to acquire some emergency medicine for motion sickness, pain killers and quick snacks that late in the night to manage the upcoming long journey travelling in the cramped space of a small car. As the car meandered through Anna salai, Meenambakkam and Tambaram *en route* to Thanjavur, I settled down in the passenger seat and started reminiscing about my early visits to Thiruvaiyaru.

It was the year 1956. I was in elementary school in Lalgudi. My neighbor being an accomplished vocalist was going to Thiruvaiyaru to participate in Thyagaraja aradana. He invited my father and me to join him during that trip. Our journey to Thiruvaiyaru took the whole day travelling bullock carts, boat and a bus. We stayed in one of our relatives’ house in Bhavasamy Agraharam which is two blocks from Thirumanjana Veedi where Saint Thyagaraja lived most of his life. On the day of the aradhana, our musician neighbor, my father and I followed the unchavriti, witnessed the abhishekam for the saint and joined the pancharatna krithi rendition. Even though I was totally ignorant of carnatic music then, seeing a large assembled audience singing in chorus the pancharatna krithis gave me an exhilarating feeling. I was mesmerized by the chorus and excitement and enthusiasm of the assembled musicians. That was my first exposure to Thyagaraja’s music. After that I visited Thiruvaiyaru at least six times either to accompany my guests or for sightseeing and also participate in the annual aradana. Every time I came back more and more mystified and attracted to Thyagaraja and his music.

Brief History

It is recorded that Saint Thyagaraja passed away on January 6th 1847 on the panchami after the full moon (bahula panchami) in the month of Pushya. His disciples buried his mortal remains and erected a memorial on the banks of the Cauvery River adjacent to where other saints were buried. They returned to their respective hometowns and observed his death anniversary in their native places by singing his music. Years went by. The memorial was soon forgotten and it was in ruins covered under wild growth of vegetation. At the turn of the 20th century two of his disciples from Umayalpuram returned to Thiruvaiyaru to check up on the memorial. They were shocked to see the place in ruins. The two brothers renovated the place and for the first time celebrated Saint's aradana in a grand scale. In the following years several factions of his disciples took active part in celebrating the aradana at different times until the arrival of Bangalore Nagarathnamma in the scene. She dedicated her life's earnings to purchase the land around the memorial and built a temple for Saint Thyagaraja and installed an idol of the saint. For the first time she also fought and reformed the then prevailing tradition of discriminating women from performing in front of the Samadhi and led the way for women to show their musical talent similar to men. Later in the year 1940, under the guidance of Hon. S.Y. Krishnaswamy, ICS, Thyagaraja Brahmotsava Sabha, as we know today, was formed and the aradana celebration is being observed on the Pushya Bahula Panchami day every year. The current tradition of pancharatna rendering was adopted after Harikesanallur Muthiah Bhagavata recommended the five krithis (popularly known as pancharatna krithis) as best suited for group singing. The choral rendition of the five songs became an integral feature of the aradana today, following unchavriti and the abhishekam for the saint.

In India as well as throughout the world several cities like Chennai, Bangalore, Thiruvananthapuram, Hyderabad, Bombay and New Delhi, Melbourne in Australia, Manchester, London in UK, Lagos in Nigeria, New York, Philadelphia, Cleveland, Chicago, Dallas, San Francisco, Los Angeles (USA) etc., just to name a few, have established carnatic music organizations to celebrate Thyagaraja aradana and pay their homage to Saint Thyagaraja. During the seventies I migrated to the city of Madison in the state of Wisconsin, USA for advanced studies. By then, Madison had a very small population of carnatic music lovers. Still there was a lot of enthusiasm and support from the community when a group of music enthusiasts arranged Thyagaraja aradana for the first time in 1978 in the university students' community hall. Music lovers from 100 mile radius around Madison all attended braving the cold weather. In the succeeding years we had arranged Thyagaraja aradana in nearby places like West Bend, Milwaukee and Chicago etc. As the years progressed with the arrival of more and more immigrants (with musical interest) from India, especially south India, several big cities formed multiple associations dedicated to carnatic music and started celebrating Saint Thyagaraja aradana. This was augmented further with the formation of numerous Hindu temples where Thyagaraja aradana is celebrated annually. How can you not appreciate the weeklong celebration of Cleveland Thyagaraja Festival?

The legacy of Saint Thyagaraja is proven beyond doubt with details of his musical prowess, his originality and his devotion to Lord Rama. He was a good human being and truly a saint. He expressed his message of love, devotion, service to society and oneness through his pristine music. He was a great teacher with a large circle of disciples all over India who carried the torch ignited by him and helped spread his music throughout the world which is live and breathing even today. We cannot speak of any other composer even distantly close to his accomplishments. He is second to none. There might have been several factions among his disciples in the early years. Every difference simply melts away when his music is performed and people unite as one group. His music helped dissolve the gender discrimination thanks to Bangalore Nagarathnamma long ago, while the rest of the world is still struggling with it. When I see children from kindergarten to college excelling in music competitions singing Thyagaraja's compositions I get goose bumps. Little did I dream that my son Sumanth Swaminathan

growing up in USA would perform in front of Saint’s memorial this year in Thiruvaiyaru. With the advent of high-speed internet Thyagaraja’s music is even more appealing to citizens of the world from all walks of life. Advances in science and technology especially in acoustics have taken his music to enormous heights. His music plays a crucial role in promoting universal peace and harmony. His compositions contributed to growth and development of language and literature.

The musical trinity in general and Saint Thyagaraja in particular, provided new direction and imparted strength to our tradition of carnatic music as we know today. Carnatic music is known for its eclectic approach towards adopting completely foreign entities and make it indigenous; for example the western musical instruments like violin, mandolin, saxophone, clarinet and guitar are all part and parcel of carnatic music performance today. While retaining the core of our traditional music, younger generation should be encouraged to inject new impulses into our music following the footsteps of Saint Thyagaraja. This is the best homage we can pay to Saint Thyagaraja, in addition to celebrating the aradana every year. In these turbulent times with lot of unrest, intolerance and violence prevailing in different parts of the world in general and USA in particular, this celebration of Saint Thyagaraja by singing his pancharatna krithis will inculcate deeper friendship and love resulting in peace and harmony among the citizens of the world. Who else can emphasize the importance of peace and harmony better than his music “शान्तमुलेक सौख्यमुलेदु सारसदलनयन”?

I heard my son calling me ‘Dad! Wake up. We reached the hotel’. On waking up I realized that I was dreaming



Photo: Author’s son Sumanth Swaminathan performing at Thiruvaiyyaru

About the Author:

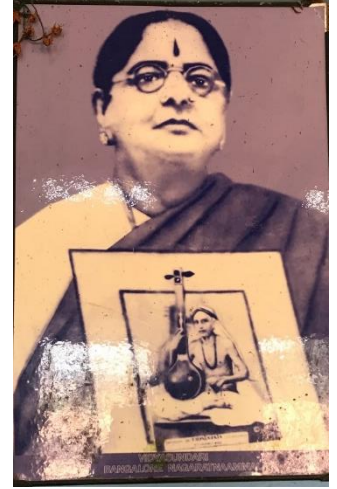
Dr. P. Swaminathan is connoisseur of music and dance. He is a past president of SRUTI. He is an ardent supporter of SRUTI. He frequently contributes to SRUTI publications

Bangalore Nagaratnamma - a Book Review & an Appreciation

By Balaji Raghothaman



The day that Saint Tyagaraja attained his samadhi is said to be pushya bahula pancami according to the Indian calendar, which normally occurs in January. This is the time when the streets of Tiruvaiyaru are filled with the Carnatic cognoscenti, who mark the day with the thundering mass rendering of the pancaratna kritis, offering their music as an ahooti in propitiation of the great soul whose remains are interred there. While a few fortunate members of the Sruti community manage to attend the event and bask in the glow of the music and enjoy the mild climes of the cauvery delta, most of us spend that time of the year in the deep freeze of the harsh North American winter. This year during the weeks leading up to the day, I happened to read an engrossing biographical work by Sriram Venkatakrishnan that illuminated many aspects of the Tyagaraja Aradhana that I was previously unaware of. The biography was not one of Tyagaraja himself, but of another personality who has played a critical role in nurturing the festival in its infancy. She is Bangalore Nagaratnamma, whose story is implausible even in today's world, much less a century ago, and as fascinating a life as anyone can imagine. The book is called "The Devadasi and the Saint: The life and times of Bangalore Nagaratnamma". Sriram V. is an avid historian and chronicler of South Indian heritage, the history of Carnatic music and that of the city of Madras (Chennai) being his particular abiding interests. He has produced a passionate and at the same time scholarly work, teeming with references to back each factual claim and inference. It was a pleasure to read the outcome of such a thorough effort, in the midst of so much mediocrity that exists in the world of cultural and art history, where all too often, opinion - even borrowed, copied, plagiarized opinion - masquerades as fact. This book is a few years old, but the story is timeless, hence worth reviewing. We will first attempt to provide a succinct summary of the account of her life as told by Sriram, though it is not an easy task.



Nagaratnamma was born near Mysore in 1878 to Putta Lakshmi, a Devadasi attached to the Srikanteswara temple in Nanjangud. Putta Lakshmi enjoyed the patronage of some of the ruling class that graced the Mysore court under the Wodeyar family rule. Nagaratnamma showed immense promise as a young child prodigy, becoming a skilled singer as well as a scholar in Sanskrit, Kannada, and Telugu. But the mother fell out with her patron and as a result lost many of her privileges, and they both moved to Bangalore to live with Putta Lakshmi's brother. There Nagaratnamma took lessons in violin, vocal music as well as dance from some of the best artists in the area. Eventually, she got an opportunity to perform at the residence of Veena Seshanna in Mysore, and this launched her career. Even Mysore Vasudevachar has made a favorable mention of that concert in his memoirs. Thereafter she found new benefactors both in Mysore and Bangalore to advance her interests, even as an anti-Devadasi movement was gaining ground in the Mysore state.

Nagaratnamma moved to Madras at the age of 25, and became a prime addition to the intense artistic atmosphere in the city. She also joined the select group of prominent women from the Devadasi community that were excelling in music, led by an aging Veenai Dhanammal. She came under the tutelage of 'Poochi' Srinivasa Iyengar (who himself was 'Patnam' Subramania Iyer's student). She acquired fame and wealth with her performances, and was even part of the first ever wave of gramophone recordings in Carnatic music. Around this time is when she took on the moniker of 'Bangalore' in her name, to distinguish her from other namesakes. As she learned under the masters and performed prolifically, she developed an affinity - one could even say devotion - to Tyagaraja's body of work. It seems that destiny conspired to bring her to this point, since around the same time, her original (adi) guru, Bidaram Krishnappa from Mysore, wrote her a letter stating that he was visiting Tiruvaiyaru, and found the great composer's samadhi in a very neglected state, and that she should do something about it. "To Nagaratnamma, Krishnappa's word was law" to quote Sriram, and she sprung into action with the same enthusiasm and intensity she showed in every other pursuit in her life.

Tyagaraja's grandson Pancapakesiah originally performed the annual rites at his samadhi, from 1847 to 1855, when he himself suddenly passed away. From then, till about 1903, the site fell into disrepair, until 'rediscovered' by the Umayalpuram brothers, who performed a minimal renovation. Shortly thereafter, the aradhana tradition was started by a few interested musicians and benefactors, led by the brothers Narasimha Bhagavathar and Panju Bhagavathar. Soon, however, the festival split into two separate and parallel events conducted by competing factions known as the Periya Katchi and Chinna Katchi (elder and younger party), due to an acrimonious and long drawn-out dispute between the brothers. While the two factions disagreed on who should perform the main shraadda, they were in full agreement that certain segments should NOT be allowed to perform near the samadhi, such as nadaswaram vidwans, who were thought to be of impure lineage, or any women, not just those from the devadasi community. Also, while they collected money and organized elaborate music festivals with food, they did not use any of the funds for the betterment of the sanctum itself.

Nagaratnamma took great offence to this situation, and took several steps to rectify it. First she moved to Tiruvaiyaru, and second she bought the land on which the samadhi stood, along with adjacent properties, in exchange sacrificing much more fertile land that she owned elsewhere in the tanjore region. She oversaw the reconstruction of the samadhi premises into a temple, also installed Ganapati and Hanuman shrines. She then approached the two aradhana factions and attempted to effect a reconciliation, with limited success. She wielded her ownership of the samadhi land itself as a weapon, and extracted several concessions from them. She had to go through many trials and tribulations, including having to organize yet another parallel festival with only women performers. In the end she prevailed, and was able to normalize the presence of women on the kutcheri stage, starting with her. Eventually the two factions merged after the passing of their principal protagonists. Over time, the aradhana went through more changes, with the increasing influence of 'big' society of Madras, both in musical and in financial terms.

Nagaratnamma continued to improve the samadhi, put up walls and a passage around it. There is an engraved slab in her name placed in 1938 at the culmination of these efforts. She toured multiple states and gave performances, solely for the purpose of procuring funds for this exercise. She dedicated the rest of her life to this endeavor, and passed away on the breezy river banks of Tiruvaiyaru in 1952, where she was buried as well. Today, she remains half-forgotten, half-remembered, barely acknowledged. She has been commemorated with a stone idol, but in a seemingly very symbolic rebuke, during the aradhana, this idol is denied a direct view to the Tyagaraja shrine due to the pandal.

In addition to the bare basics of her story outlined above, the Sriram makes numerous useful digressions that lay out the historical and social context masterfully. He describes the devadasi system and tracks the political winds that lead to its demise, happening in parallel to this story. He details Nagaratnamma's literary efforts, including the publication, prohibition and eventual emancipation of her work Radhika Swantwanamu. There are myriad anecdotes about interactions between Nagaratnamma and the world around her, be it leading lights of the day, or be it her favorite dog. He brings out her humanity, her erudition, her passion, and all her facets, good or bad. As he states in his conclusion, he truly welcomed this 'other woman' into his life, and in turn entered her life through diligent research and has given us all something of value to ponder. In light of all the recent discussions and commentary regarding the role of the devadasi community in preserving and enhancing the classical arts, I found this book a valuable additional point of view in enhancing my understanding of this issue. The many references in this book will lead the reader down other engrossing avenues of inquiry, which is one of the functions of a well written work of scholarship.

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Utsava sampradAya kIrtanas of Thyagaraja

By M.M. Subramaniam and Prabhakar Chitrapu

Thyagaraja was one of the greatest composers of classical music, arguably in any genre. Here was a simple man who lived in a small village (Thiruvaiyaru) in South India and died more than 170 years ago. He poured his heart out in songs, known as kritis and kIrtanas, full of devotion to his ishTa daivata, Sri Rama, and in so doing, basically defined Carnatic music as we know it today. It is not known how many songs Thyagaraja composed. However, according to our latest analysis of all available sources, there are 736 compositions, (although the authenticity of some 30 of them is doubtful) and in an amazing total of 215 rAgams!

Most of his kritis are of such depth and weightiness that only professional musicians can do full justice to them. However, he also composed many kIrtanas that can be sung in groups, say in temples or puja rooms, by persons who are not necessarily highly trained, but have a good voice, an ear for music and would like to sing. Two such groupings are the divya nAma kIrtanas, also known as bhajana sampradAya kIrtanas and utsava sampradAya kIrtanas.

The lyrics for divya nAma kIrtanas are fairly simple and are mostly about Rama, extolling His various attributes and seeking His grace. They have multiple caraNams usually of the same dhAtu (melody) – the longest of them “jaya jaya Sri raghu” in mangaLa kaiSiki rAgam & Adi tALam has as many as 23 caraNams (this kIrtana is also sung in gouri rAgam [SR]). One or more persons lead the group by singing a few lines at a time and the group follows as a chorus. The melodies in these kIrtanas are also simple, many of them spanning just about one to one and half octaves. Thyagaraja chose fairly well known rAgams such as bhairavi, sAvEri, SankarAbharaNam for these songs. It should be emphasized that, though the melody is uncomplicated, there is no sacrifice of raga svarUpam in any of them. For instance, in the bhairavi kIrtana, rAma kOdanda rAma, the rAga comes out unmistakably. Obviously, the rAga is not elaborated as, say in koluvai unnADE or upacaaramu cEsEvAru or many of his other kritis that bristle with the extensive beauty of bhairavi. The other set of compositions for group singing is the utsava sampradAya kIrtanas, the subject of this article.

What are the utsava sampradAya kIrtanas?

Broadly speaking, in this set of kIrtanas, Thyagaraja envisions a day (actually an evening running into the next morning) in Rama’s life. The kIrtanas are grouped depicting different facets of the evening’s activities.

The number and list of the kIrtanas and the groups unfortunately vary among various sources. For the purpose of this article, we consulted 5 sources by reputed authors [SR], [TKG], [KVS], [TP] & [BNR&TSP] and found that there are 24-27 kIrtanas organized into 11-12 groups. Based on a careful analysis of the discrepancies, we propose a reasonable ‘definition’ of the utsava sampradAya kIrtanas and various groups.

Groups: Let us first look at the groups, since these essentially define different phases of Rama’s daily life addressed in the utsava sampradAya kIrtanas. The collection of all the groups listed in all of our 5 sources is: cUrNika (Invocation), 1. heccarika (Welcome), 2. koluvu (Holding audience), 3. kaLyANam (Wedding), 4. nalugu (Ceremonial bath), 5. (nalugu) mangaLam (Blessings after bath), 6. (nalugu) hArati (Ceremonial lamp), 7. SObhanam (Salutations), 8. Aragimpu (Eating), 9. pavvalimpu (Sleep), 10. lAli / Unjal (Swing), 11. jOla (Lullabies), 12. mElu kolupu / tirupalli ezhuci (Waking up), 13. raksha (Protection against negativities), 14. (Final) mangaLam (Blessings), 15. (Final) hArati (Ceremonial lamp).

There is general agreement among the sources for most of the groups, except for a few: koluvu is mentioned only in [BVR&TSP], whereas Aragimpu, raksha and Final hArati are only mentioned in [KVS].

Although, the koluvu group appears only in [BNR&TSP], the only song in this group, namely koluvaiyunnADE in rAga dEvagAndhAri, is also listed in [KVS] and [SR] in the heccarika group and Annex respectively. Similarly, the raksha group that appears only in [KVS] also has only one song, raksha peTTarE in rAga bhairavi, which is also listed in [TP], [TKG] & [BNR&TSP]. Finally, the Final hArati group that appears only in [KVS] also has only one song, namely patiki mangaLa hArati in rAga Arabhi, which occurs in all the other sources as well.

Based on the above observations, going by the majority (while recognizing that majority may not always represent ‘facts’!), we think keeping the koluvu and raksha groups and discounting the Aragimpu group. Although the Final hArati sub-group occurs only in one source, we feel that it probably belongs at the end, being consistent with the general order of mangaLam followed by hArati (which is a usual custom in South India and also occurs after the nalugu sub-group).

Next, we examine the *order* in which these groups occur in our sources. While there is general consistency for most groups, there is ambiguity only in the raksha group. Specifically, the sole kIrtana in this group, namely raksha peTTarE, occurs in the lAli sub-group in [TP] & [TKG] and after the mElukolupu group in [KVS] & [BNR&TSP]. From our judgement, the latter seems more appropriate to invoke protection from negativities after waking up and starting one’s day, rather than before sleeping. It is also not uncommon to find this practice in South India.

Accordingly, we think that the following would be a logical groupings and order for the utsava sampradAya kIrtanas: cUrNika; 1. heccarika; 2. koluvu; 3. kaLyANam; 4. nalugu; 5. nalugu mangaLam; 6. hArati; 7. SObhanam; 8. pavvalimpu; 9. lAli / Unjal; 10. jOla; 11. mElu kolupu / tirupalli ezhuci; 12. raksha; 13. Final mangaLam; 14. Final hArati.

kIrtanas: Next, we consider the number and list of songs in the utsava sampradAya kIrtana set. Here again, we find that there is some disagreement among the sources that we consulted, which we now analyze.

The collection of all songs in all the 5 sources is: cUrNika; 1. heccarikagA - yadukula kAmbhOji – khanDa cApu; 2. koluvaiyunnADE - dEvagAndhAri – Adi; 3. sItA kalyANa - SankarAbharaNam - khanDa cApu; 4. nA pAli SrI rAma – SankarAbharaNam - Adi; 5. nagumOmu galavAni - madhyamAvati – Adi; 6. jaya mangaLam - ghanTa – khanDa cApu; 7. jaya mangaLam - nAdanAmakriya – Adi; 8. patiki hArati - suraTi – Adi; 9. patiki mangaLa - Arabhi – Adi; 10. SObhAnE - pantuvarALi – rUpaka; 11. Aragimpave - tODi – rUpaka; 12. pUlapAnpu - Ahiri - triSra laghu/rUpaka; 13. baDalikadIra - rItigowLa – Adi; 14. uyyAla lUgavayya - nIlAmbari – khanDa cApu; 15. lAli lAliyani – harikAmbhOji/khamAs – dESAdi; 16. lAli lAlayya - kEdAragowLa – khanDa cApu; 17. rAma SrI rAma lAli - SankarAbharaNam – Adi; 18. lAli yUgavE - nIlAmbari – rUpakam; 19. SrI rAma rAma rAma - nIlAmbari – khanDa cApu; 20. rAma rAma rAma lAli - Sahana – cApu; 21. kshIrasAgara vihArA - Ananda bhairavi – khanDa cApu; 22. jO jO rAma - rItigowLa – Adi; 23. mElukOvayya - bowLi – khanDa cApu; 24. mElukO dayAnidhi - sourAshTra – rUpaka; 25. raksha beTTarE – bhairavi; 26. mA kulamuna kiha-suraTi-cApu; 27. jAnaki nAyakunaku - dhanyAsi – Adi; 28. mA rAmacandrunaku - kEdAragowLa – Adi; 29. jaya mangaLam-mOhana-khanDa cApu; 30. nI nAma rUpamulaku-sourAshTra-Adi.

Among these, most songs are listed in all our sources, except the following disagreements: koluvaiyunnADE (dEvagAndhAri) is not listed in [SR] & [TKG], whereas raksha beTTarE (bhairavi) is not listed only in [SR]. On the other hand, mAkulamuna kiha (suraTi), jaya mangaLam (mOhana) & nI nAma rUpamulaku (sourAshTra) are only listed in [BNR&TSP], whereas that sources does not list patiki mangaLa (Arabhi), uyyAla lUgavayya (nIlAmbari) & kshIrasAgara vihArA (Ananda bhairavi). Finally, Aragimpave (tODi) is listed only in [KVS].

Based on the analysis done earlier in the context of the groups within the utsava sampradAya kIrtanas, we propose keeping all the kIrtanas in the utsava sampradAya, with the exception of Aragimpave (tODi), mA kulamuna kiha

(suraTi), jaya mangaLam (mOhana) and nI nAma rupamulaku (sourAshTra). This results in a total of 26 songs plus cUrNika.

We now present the final result of our analysis of what exactly constitute the utsava sampradAya kIrtanas group, based on the 5 sources mentioned above.

Sub-Group	kIrtana
cUrNika	jayatu jayatu – Arabhi/yadukulakAmbhOji
1. heccarika	1. heccarikagA - yadukula kAmbhOji - khanDa cApu
2. koluvu	2. koluvaiyunnADE - dEvagAndhAri - Adi
3. kaLyANam	3. sItA kalyANa - SankarAbharaNam - khanDa laghu
4. nalugu	4. nA pAli SrI rAma – SankarAbharaNam - Adi
	5. nagumOmu galavAni - madhyamAvati - Adi
5. (nalugu) mangaLam	6. jaya mangaLam - ghanTa – khanDa cApu
	7. jaya mangaLam - nAdanAmakriya - Adi
6. (nalugu) hArati	8. patiki hArati - suraTi – Adi
7. SObhane	9. SObhAnE - pantuvarALi - rUpakam
8. pavvalimpu	10. pUlapAnpu - Ahiri - triSra laghu/rUpaka
	11. baDalikadIra - rItigowLa - Adi
9. lAli / Unjal	12. uyyAla lUgavayya - nIlAmbari – khanDa cApu
	13. lAli lAliyani – harikAmbhOji/khamAs – dESAdi
	14. lAli lAlayya - kEdAragowLa – khanDa cApu
	15. rAma SrI rAma lAli - SankarAbharaNam – Adi
	16. lAli yUgavE - nIlAmbari – rUpakam
	17. SrI rAma rAma rAma - nIlAmbari – khanDa cApu
	18. rAma rAma rAma lAli - Sahana – cApu
	19. kshIrasAgara vihArA - Ananda bhairavi – khanDa cApu
10. jOla	20. jO jO rAma - rItigowLa – Adi
11. mElu kolupu / tirupalli ezhuci	21. mElukOvayya - bowLi - khanDa cApu
	22. mElukO dayAnidhi - sourAshTra – rUpaka
12. raksha	23. raksha beTTarE - bhairavi
13. (Final) mangaLam	24. jAnaki nAyakunaku - dhanyAsi – Adi
	25. mA rAmacandrunaku - kEdAragowLa - Adi
14. (Final) hArati	26. patiki mangaLa - Arabhi - Adi

Note that only [SR] includes this ghanTa kIrtana in the Final mangaLam instead of in the nalugu mangaLam. So, we decided to keep it in the latter group.

Appreciation: The interpretation for the theme of the utsava sampradAya kIrtanas alluded to earlier in the article can now be elaborated. The scene starts in the evening, when Rama is welcomed to everyone's attention (heccarika), after which he graces the royal court (koluvu). Then, a ceremonial wedding (kalyANam) is performed for him and his consort Sita. It is now time to retire for the day, and Rama is given a ceremonial bath, with cleansing pastes applied to his body (nalugu). After that, he is given mangaLam and hArati. Afterwards he is invited to retire (Sobhanam) and to the bed of flowers (pavvalimpu). Then he is gently swung (lAli) and sung lullabies (jOla). It is now time for Rama to sleep. Early next morning, he is woken up with respectful invocations (mElukolupu), after which protection (raksha) is sought for him and concluded with grand mangaLam.

Now, we present selected kIrtanAs, with some appreciatory notes. The detailed lyrics in multiple languages, the gist of the meaning as well as word-by-word meaning can be found in the excellent website of SrI V. gOvindan [VG].

- Welcome – heccarikagA rAra (yadukula kambhOdhi, khanDa cApu): In the third caraNam, Thyagaraja conjures up a pretty image of Rama’s (vishNu’s) sister (pArvati as visualized in mInAkshi) who has come to visit with a bird in her hand that merrily voices praising Rama in a mind pleasing manner.
- Marriage to Sita - Sita kalyANa vaibhOgame – (SankarAbharaNam, khanDa cApu): In many of his compositions, Thyagaraja has used the prevailing folk tunes in toto or with some modifications; Here Sita kalyANa vaibhOgame has the same melody as the popular gouri kalyANa vaibhOgame still sung at many marriages and other auspicious occasions.
- nalugu songs – nagumOmu galavAni (madhymAvati, Adi), nApAli (SankarAbharaNam, Adi): The lyrics as well as the music exemplify the jolly mood of the occasion especially the delectable and lilting madhyamAvati.
- lAli, Unjal songs – uyyAla lUgavayya (nIlAmbari, khanDa cApu), lAli yugavE (nIlAmbari, rUpakam): nIlAmbari is often associated with sleep inducing mood. It is interesting that Thyagaraja has chosen this rAgam for two of these songs.
- lAli / Unjal songs - rAma rAma rAma lAli SrI rAma (Sahana): This is one of the less common kIrtanas, but one with fascinating lyrics. The kIrtana has a pallavi, no anupallavi and an unusually large number of 16 caraNas. Here we shall give a free styled appreciation only. Please note that the accuracy was compromised for the sake of readability.

From a meaning point of view, the pallavi is straight forward: “rAma rAma rAma lAli SrI rAma rAma rAma lAvANya lAli”, which is simply inviting rAma to sleep.

The first 3 caraNams are also straight forward in the meanings: Thyagaraja is showering rAma with numerous praises - rAma as the unattainable treasure, as the lord of lords, as a boon, as a rarity even for the Gods, as the fruit of puNya of past janma(s) and as wealth in this world.

The remaining 13 caraNas are a dialogue between rAma and his mother (kausalya). In the first 2 of these caraNas, kausalya is inquiring why rAma is not coming to her in his usual bubbly manner. She wonders whether it is because rAma is hungry and asks him to tell her the reason for his dullness.

rAma replies saying that his mates called him to play and having played, told him not to come again to play and go!

kausalya then asks who it was that found fault with him and asked him not to come to play.

rAma says that they played hide-and-seek, closing his eyes and complaining that they are too big to be covered with their hands!

kausalya laments wondering why he had to have such lovely big eyes in the first place!

She notices the sweat on rAma’s forehead and asks what that story is all about!

rAma replies saying he would run and hide, but that the light of his body would give him away!

kausalya asks why his necklace is knotted up and why his anklets are dimpled.

rAma replies that the knots happened when his mates were trying to catch him and the dimples when they fell on his feet!

Finally, kausalya asks what they call him and how they look upon him.

rAma concludes by saying that they invite him to be an impartial referee and that he is like God himself!

- mElukolupu – mElukOvayya (bouLi, khanDa cApu), mElukO dayAnidhi (sourAshTram, rUpakam): Again, the selections of rAgams for this phase is quite appropriate. bouLi is a morning raga often used in suprabhAtams. sourAshTram is thought of an auspicious raga and dIkshitar used it for his salutations to the Sun god (sUryamUrtE namOstutE, Matya). And interestingly, Rama is a scion of Sun lineage (sUrya vamSam).
- It is worthy to note is that the musical as well as lyrical levels of some of the compositions rise to a level fit to be rendered in concerts, sometimes with nereval and kalpana svarams; e.g. heccarikagA rAra, patiki hArathIre, lAli songs.

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'Sādhincēne': The Problem of Ettugaḍa

By N Ramanathan

'Sādhincēne' is the opening word of a ghana-rAga Pañcaratna-kīrtana of Tyāgarāja, set in the rāga Ārabhi, with all the five kīrtana-s, in that set, being set to Ādi-tāla. While four of the five kīrtana-s, namely, 'jagadānandakāraka' (Nāṭa rāga), 'duḍukugala' (Gaṇḍa rāga), Sādhincēne (Ārabhi rāga) and 'Endarō mahānubhāvulu' (Śrīrāga) have been available almost in their entirety in publications since the last quarter of 19th century, the fifth one 'kanakana rucira' (Varāli rāga) in its present form is seen, for the first time, only in the book of Rāmasvāmi Ayyar, S.A (1933). All the other four kīrtana-s display forms totally different from one another.

The song 'sādhincēne' has three sections, Pallavi, Anupallavi and Carāṇa, with a rendering format of Pallavi-Anupallavi-Pallavi-Carāṇa-Pallavi. The carāṇa has eight Khaṇḍa-s/ Kaṇḍikā-s (lines), with the first kaṇḍikā having the words 'samayāniki-tagu māṭalāḍene' of the duration of one Āvarta. After singing the first kaṇḍikā, a series of seven (eight, in one version) 'Svara-sāhitya' passages is rendered. At the end of each svara-sāhitya passage, there is a return to the line 'samayāniki-tagu māṭalāḍene'. In other words, 'samayāniki' becomes the 'Ettugaḍa' or the 'Refrain', namely, the repeating passage. After all the svara-sāhitya passages have been sung, the

first kaṇḍikā, 'samayāniki' is sung again, followed by the remaining kaṇḍikā-s of the caraṇam. At the end of the last kaṇḍikā, there is a return to the pallavi 'sādhiñcene' and the song concludes.

In Karnāṭaka music the terms 'Ettugaḍa' and 'Eḍuppu' (lit. commencement) are used in the sense of 'Refrain', as met with in the Varṇam form where the Caraṇa section has an opening line, called 'Ettugaḍa', that repeats after the rendering of each of the Svara / Svara-sāhitya passage following it. We observe that in this kīrtana, there are two passages that function as Ettugaḍa. 'Sādhiñcene' standing for the Pallavi section is the Ettugaḍa after the singing of the Anupallavi and again after the Caraṇa. Further, the line 'samayāniki' standing for the first kaṇḍikā of the Caraṇa is the Ettugaḍa for all the Svara-sāhitya passages.

In the post 1950 period, musician-scholar, N Ch Kṛṣṇamācāryulu, had expressed his view that, even for the Svara-sāhitya passages, the Ettugaḍa line should be 'sādhiñcene' and not 'samayāniki' and presented his arguments in defence of that. Many performing artists were convinced by his view and altered their version (cf. <https://youtu.be/LIZ6o8-I9o0> ; <https://youtu.be/h2s0Lp8L0HA>). Recently Musician-scholar, T K Saroja of Hyderabad, a student of Kṛṣṇamācāryulu, had circulated the arguments of her teacher through 'Whatsapp' and pleaded for this version to be adopted.

This paper examines the view of Kṛṣṇamācāryulu and argues that the format of rendering the kīrtana that has been coming down in tradition is quite appropriate and requires no modification.

The summary of the arguments presented by T K Saroja –

The stalwart musician who suggested this –Śrīmān N.Ch. Krishnamacharyulu.

The book of Kallūri Veerabhadra Śāstri has the notation of Svara-sāhitya-s linked to 'sādhiñcene'.

- After every svara-sahityam the line 'sādhiñcene' has to be sung instead of 'samāyaniki tagu māṭalāḍene'.
- If the composition is arranged in such a way that the svara-sāhitya passages are linked to the line 'samāyaniki', there is a disconnect in the meaning that Tyāgarāja wanted to propose through this composition.
- The word 'sādhiñcene' has two meanings. One is achieving something and the other is 'tormenting' or a kind of 'irritating', 'pestering'. e.g., at the end of the svarasāhitya "harē rāmacandra sarasīruha-dalākṣa-yanucu veḍukonna nannu tā brōvakanu" –'samayāniki tagu māṭalāḍene' seems meaningless; 'nannu brovakanu' – 'sādhiñcene' ("He is irritating me by not coming to my rescue") is appropriate.
- Also by isolating the line 'samāyaniki' from the Caraṇa section, the lines 'sadbhaktula naḍatalu', become the Caraṇa which has no prasa alignment. The prāsa akṣaram 'ma' is present in the four lines commencing with 'samayāniki', 'amarikaga', 'vimukhula' and 'damaśamādi' respectively.

There are basically two issues, one of 'samayāniki' not being appropriate, meaning-wise, to form a refrain passage at the completion of each svara-sāhitya passage, when considered with the meaning 'tormenting', associated with the word 'sādhiñcene' and the other of 'dvitīyākṣara prāsa' when 'samayāniki' is taken separately. These issues are being addressed below.

Sādhiñcene: meaning

It is not certain if the word 'sādhiñcene' conveys the sense of 'tormenting' 'irritating' or 'pestering' as has been claimed. The common dictionaries like those of Percival and Brown do not appear to refer to such allusions. Normally the meaning associated is 'has succeeded or achieved' and 'achieved through perseverance'. In Tamiz language, 'sādiccuṭṭāṇ' used in the sense of 'has achieved by hook or by crook', comes close to what Tyāgarāja seems to be implying. It is well known that, Tyāgarāja's ancestors had migrated from Āndhra region to the Tamiz country and often the Telugu usages in his Kīrtana-s, are said to reflect those native to the Tamiz region. For instance, in the Anupallavi section of the kīrtana 'cakkani rājamārgamu' (Kharaharapriya rāga), in the sāhitya passage 'cikkani pālu mīgaḍa yuṇḍaga cīyanu gaṅgāsāgaramēla', the phrase 'gaṅgāsāgaramu' denotes 'toddy' (PārthasārathiTS 1988:96), a usage that is perhaps not met with in the Āndhra country (as mentioned by the Musician R.Vēdavalli in a lecture). Hence the tone of the phrase 'sādhiñcene' might have been closer to that prevalent in the Tamiz country.

Ettugaḍa: 'samayāniki' or 'sādhiñcene'?

A musical passage to discharge the role of an Ettugaḍa, should satisfy the requirements of melody, time-measure and of the text (sāhitya).

Melodically, both 'samayāniki' and 'sādhiñcene' commence on the svara 'pañcama', so that for the various Svvara-sāhitya passages concluding on the svara 'madhyama', the melodic commencement would be equally suitable.

From the point of Tāla, the commencement of the both 'samayaniki' and 'sādhiñcene' coinciding with the first kriyā of the āvarta, would be ideally suited to connect to the Svvara-sāhitya passages concluding on the last kriyā of a tāla-āvarta.

The two passages for Ettugaḍa under dispute are notated below.

4 | O | O ||
p , , , m p m g r r s s ṇḍ , ḍ , | s , , , , ḍ s | r , m g r s r m ||
sā dhiñ ce . | nē ō . | . . ma na sā . . . ||

_____ | | ||
p , p , p , , , p , p , m , p , ḍ p | m , p , , , p , | m p m g r s r m ||
sa . ma . yā ni . ki . ta . gu . . . | . . mā ta . | lā ḍe . ne . ||

The sāhitya of the Ettugaḍa must also be in a position such that the Svvara-sāhitya passages should require joining with it in order to complete their meaning. The text of the song 'sādhiñcene' is being presented below with meaning, to check the appropriateness of either of the two lines to serve as the 'Ettugaḍa'.

Pallavi

sādhiñcenē ō manasā

sādhiñcene – 'Has succeeded / achieved / established; 'achieved through perseverance'

Note: It is not clear what relevance the phrase 'ō manasā' has here.

Anupallavi

bōdhiñcina sanmārga vacanamula boṅkujēsi tā paṭṭina paṭṭu

sādhiñcenē ō manasā

he has falsified moral teachings and has achieved his standpoint.

In Tamiz there is a usage – "tāṇ piḍicca muyalukku mūṇē kāl eṇṇu sādhiñcān"

"He asserted that the rabbit he caught had only three legs". It is this tone that is heard in 'paṭṭina paṭṭu'

Caraṇa - kaṇḍikā-1

samayāniki-tagu māṭalāḍene

Meaning:

He speaks as it suits the occasion.

Svvara-sāhitya -1

dēvakī vasudēvulanu ēgiñcinaṭu -

samayāniki-tagu māṭalāḍene [– appropriate]; sādhiñcenē [– not appropriate]

Meaning:

Just as he teased Dēvakī and Vasudēva - he speaks as the occasion demands

Svvara-sāhitya -2

raṅgēśuḍu sadgaṅgājanakuḍu saṅgīta-sāmpradāyakuḍu -

samayāniki-tagu māṭalāḍene [– appropriate];

Since the words are merely adjectives, 'sādhiñcene' will also be appropriate as the Ettugaḍa.

Meaning:

Lord Raṅganātha, Viṣṇu <gaṅgājanaka>, expert in traditional music.

Svvara-sāhitya -3

gōpijana manōrathamosaṅgalēkanē gēliyu jēsē vāḍu -

samayāniki-tagu māṭalāḍene [– appropriate]; sādhiñcenē [– not appropriate]

Meaning:

Without granting the wishes of Gōpi-s, he who ridicules/ teases them - speaks as the occasion demands

Svara-sāhitya -4

vanitala sadā sokka jēyucunu mrokkajēsē-paramātmuḍadiyu-gāka, yaśōda tanayudañcu mudambu nanu muddubetṭa navvucuṇḍu hari -

samayāniki-tagu māṭalāḍene [– appropriate]; sādhiñcenē [– not appropriate]

Meaning:

He is an almighty, one who always makes girls fall for him even without enticing them; on top of that Yaśōda fondly kisses him and Hari (mischievously) smiles– (and which) Hari - speaks as the occasion demands

Svara-sāhitya -5

parama bhaktavatsaluḍu, suguṇa pārāvāruṇḍ ājanmamu anaghuḍu, ī kalibādhala dīrcuvāḍu anucu, nē hṛdamḥbujamuna jūcucuṇḍaga –

samayāniki-tagu māṭalāḍene [– appropriate]; sādhiñcenē [– not appropriate]

Meaning:

One who has great affection for his devotees, blemishless since birth, and while considering him as one to relieve us from the pain of Kali-yuga and meditating on him in my heart – (yet) he is speaking as the occasion demands (without any concern for me)

Svara-sāhitya -6

harē rāmacandra, raghukulēśa, mṛdusubhāṣa, śēśaśayana, paranārī sōdaru, aja, virāja, turagarāja, rājanuta, nirāmaya-apaghana, sarasīruhadalākṣa-yanucu vēḍukonna nannu tā brōvakanu -

samayāniki-tagu māṭalāḍene [– appropriate]; sādhiñcenē [– not appropriate]

Meaning:

Ō Rāmacandra! King in the lineage of Raghu! Soft spoken! One who rests on Śēśa (Snake God)! A brother to the wives of others ! Existing since eternity ! A Rider on Garuḍa ! One worshipped by Kings ! One endowed with pure limbs ! Lotus-eyed ! – Despite my praying to you (Being endowed with the above qualities), you have not protected me and instead – been speaking as the occasion demands

Svara-sāhitya -7

śrī veṅkatēśa! suprakāśa! sarvōnnata! sajjana-mānasa-nikētana! kanakāmbara-dhara! lasan-makuṭa, kuṇḍala-virājita! harēyanucu, nē pogaḍaga tyāgarāja-gēyudu mānavēndruḍaina-rāmacandruḍu -

samayāniki-tagu māṭalāḍene [– appropriate]; sādhiñcenē [– not appropriate]

Meaning:

Ō Vēṅkatēśa! Surrounded by halo! Supreme being! One taking as his abode, the minds of good persons! One wearing a golden dress! One with a shining crown and ear rings adorning him! (and this) Rāmacandra, the greatest among human beings, sung upon by Tyāgarāja, when praised by me as 'Hari' – chooses to speak as the occasion demands

Kaṇḍikā-s

1) samayāniki-tagu māṭalāḍene; (2) sadbhaktula naḍatalu iṭṭanenē

3) amarikagā nā pūja konanē; (4) aluka vaddananē

5) vimukhulatō cērabōkumu ananē; (6) veta-galgitē tālukommu anenē

7) dama-śamādi-sukhadāyakuḍagu śrī (8) tyāgarājanutuḍu centarākanē -

Pallavi

sādhiñcenē ō manasā

Meaning:

1) he speaks as the occasion demands; (2) (but) narrated the ways of good devotees;

3) gracefully accepted my worship; (4) told me to discard evil

5) told me not to mingle with evil faced; (6) told me to bear with any distress

7) gave me the ability to have endurance and patience;

8) (yet) the one worshipped by Tyāgarāja, without coming near me – managed to achieve (have his way)

Prāsa: Syllabic Concordance

The fear that, with 'samayāniki' becoming the Ettugaḍa, the syllabic concordance (Prāsa) is being disturbed, also seems unfounded. After all the Svāra-sāhitya passages have been sung, then 'samayāniki-tagu māṭalāḍene', the first Kaṇḍikā of the Caraṇa is sung again, followed by the seven other Kaṇḍikā-s as shown below.

- 1) samayāniki-tagu māṭalāḍene; (2) sadbhaktula naḍatalu iṭṭanenē
- 3) amarikagā nā pūja konanē; (4) aluka vaddananē
- 5) vimukhulatō cērabōkumu ananē; (6) veta-galgitē tāḷukommu anenē
- 7) dama-śamādi-sukhadāyakuḍagu śrī (8) tyāgarājanutuḍu centarākanē

In the above passage we see the Prāsa (Dvītīyākṣara-prāsa or second letter concordance, 'Edugai' in Tamiz) being observed as in 'sama', 'ama', 'vimu' and 'dama'. We also see the mōnai/ muhana/ yati (first letter concordance) being faithfully observed between Kaṇḍikā-s 1&2, 3&4, 5&6 and 7&8.

Additional Points:

- 1 While composing these five kīrtana-s, Tyāgarāja seems to have had a plan or strategy in organising their forms differently. First of all these songs would come close to a Svarajati form like that popularised by Śyāma Śāstrī, than to a Kīrtana form.
- a) 'Jagadānandakāraka' has a Pallavi followed by an Anupallavi and then a return to the Pallavi. The Pallavi then takes on the role of a Refrain or Ettugaḍa for a number of Svāra-sāhitya passages.
- b) 'Duḍukugala' has a structure similar to that of 'Jagadānandakāraka' but after the final Svāra-sāhityam passage is sung with a return to Pallavi, there is an appendix-like section with a fluid melodic texture, akin to that of Pallavi and Anupallavi, but unlike the rhythmically rigid / regimented texture of the Svāra-sāhitya passages.
- c) 'Endarō mahānubhāvu' has a structure not very different from that of 'Duḍukugala'. But in that song, Tyāgarāja, it appears, has tried to adopt and adapt the features of a 14 mātrā Aṭa-tāla Tāna-varṇa into an 8 mātrā Ādi-tāla composition. (See Ramanathan 2018:16-19)
- d) In organising 'Sādhiṇcene', Tyāgarāja seems to have wanted to fashion its structure similar to that of an early Varṇa form (Subbarāma Dīkṣita 1904:05:50). The Varṇa too had the usual Pallavi-Anupallavi-Pallavi-Caraṇa-Pallavi format of a Kīrtana. But in the Caraṇa, after the first Kaṇḍikā, a number of Svāra-sāhitya passages would be sung with that Kaṇḍikā being the Ettugaḍa. Then all the Kaṇḍikā-s would be sung and the song will return to the Pallavi and conclude. The famous 'viribhōṇi' varṇa in Bhairavi rāga is a fine illustration of this structure (Subbarāma Dīkṣita 1904:495-504), except that for the Kaṇḍikā 'cirunavvu mōmuna', there are only Svāra passages following it and not Svāra-sāhitya. However today, the second and the succeeding kaṇḍikā-s are not sung and thus there is no return to the Pallavi and the song concludes on 'ciru navvu'. Subbarāma Dīkṣita mentions that in a Varṇam, a set of Svāra-sāhitya passages may be sung after not only the first Kaṇḍikā but after the second and later kaṇḍikā-s too. The Pada varṇam 'entani nē delupudu' in the rāga Kamāsa by Subbarāma Dīkṣita (874-877) is an illustration of this.

Thus making 'sādhiṇcene' the Ettugaḍa for the Svāra-sāhitya passage might tamper with the form for the composition that Tyāgarāja might have envisaged.

- e) There is, further, a nomenclature issue relating to the sections. In all the other four Kīrtana-s, namely, 'jagadānandakāraka' and others, the Svāra-sāhitya passages are referred to as Caraṇa passages. In general, most Kīrtana-s of Tyāgarāja have multiple Caraṇa passages, but with the same melodic setting. But in these four Kīrtana-s and in a few others like 'śrī raghuvarāpramēya' (Kāmbhōji rāga), 'brōcēvā revarē' (Śrīrāṅjani rāga) and 'enduku nirdaya' (Harikāmbhōji rāga), the various Caraṇa-s differ in their melodic settings. In the Kīrtana 'Sādhiṇcene' however, there is a separate 'Caraṇa' section, starting with the line 'samayāniki' and ending with the line 'tyāgarājanutuḍu'. Now if the line 'Sādhiṇcene' is viewed as the Ettugaḍa, then the Svāra-sāhitya passages would have to be designated as another set of Caraṇa passages.

- 2 In the Pañcaratna kīrtana-s we observe that the svāra-sāhitya passages are set as Madhyama-kāla-sāhitya passages (with an average distribution of four short syllables for a tāla time-unit) as different from the Pallavi and Anupallavi which have normally a Viḷamba-kāla sāhitya (with an average distribution of two short syllables for a tāla time-unit). However, we observe that, Tyāgarāja has set the commencement of the Ettugaḍa in each Kīrtana

with two hrasva akṣara-s in the first tāla kriyā so that the dovetailing from Madhyama-kāla sāhitya to the Ettugaḍa is smooth, e.g., ja-ga-(dānanda), du-ḍu-(kugala), sa-ma-(yāniki), ka-na-(kana) and e-nda-(rō). Sādhiñcene with a commencing dīrgha akṣara 'Sā', placed in the first tāla-kriyā, will not musically suit as an ettugaḍa in the same way 'samayāniki' or the ettugaḍa-s in the other kīrtana-s do.

- 3 We must also bear in mind that in the text of the kīrtana 'sādhiñcene', in the Pallavi, Anupallavi and Caraṇa, no God is named or addressed. It is only in the svara-sāhitya passages that the nāyaka is seen as God Viṣṇu in general. Raṅganātha, Rāmacandra, Vēṅkaṭēśa, Śēṣaśayana and others are general attributes of Viṣṇu and not of Rāma or Kṛṣṇa in particular. In fact there is no direct mention of Kṛṣṇa or his synonyms in this song; all references are only implied. Similarly 'Rāmacandra' and 'Vēṅkaṭēśa' need not necessarily be associated with the respective avatāra-s of Viṣṇu.
- 4 Finally today there is no early source available, written or oral, which could be cited to authenticate the change of Ettugaḍa from 'samayāniki' to 'sādhiñcene'. The publication by Kallūri Vīrabhadra Śāstrī came out only in 1948.

The creations of Tyāgarāja should be viewed primarily as musical compositions and not as poetry or discourse set to music. Hence any analysis should try not to lose sight of the musical context or the musical form within which the melody, time and verbal elements have been organised.

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Thyagaraja's birth-house in Thiruvarur



Sign to Thyagaraja's house



Thyagaraja (Siva) Temple



Thyagaraja Temple exterior



Thyagaraja's house where he lived



House Interior



Thyagaraja's statue in Pooja Mandapam



Water Well behind the house

Photos: Courtesy Prabhakar Chitrapu



Thyagaraja's Statue flanked by Narada and Tumubura



Thyagaraja with his famous disciple
Valaipet Venkataramana Bhagavata



Thiagarajan (Descendent of Thyagaraja (from his
brother's side) along with his wife in Tanjavur)



Thyagaraja's Samadhi
Temple In Thiruvayyaru

Photos: Courtesy
Prabhakar Chitrapu

Tyagaraja's Boat Story

By William J. Jackson



Exploring the *Nauka Caritram* (“*Boat Story*” or “*Boat-ride Reverie*,”) Tyagaraja’s Telegu song cycle set within a poetic narrative, is very enchanting. In this work consisting of 21 songs and a variety of poems, Tyagaraja employs the central image of a silver boat in which the child Krishna and the *gopis* go out in a holiday mood and sport on the Yamuna river. This boat imagery is more often found in North India, in stories in Bengali poetry and North Indian paintings. Although in the south, Nammalvar in a brief verse depicts the human condition as a boat tossed in the ocean of births and deaths, and there are probably other examples there too.

In the introduction, in which Tyagaraja says he bows to his teacher and to all true poets, he also says “Unknowingly I wrote gracefully these verses about Lord Krishna.” “Unknowingly” can be a suggestion of humility, gratitude for inspiration, and spiritual surrender—becoming a vessel, an empty flute of Krishna. It can mean “somehow, I don’t know how, these songs came to me and I wrote them down.” By emptying the ego, one becomes a flute for Krishna’s music-making. In many of these songs he calls himself “Tyagaraja the friend of Krishna.”

When the *gopis*’ egos swell at their having this great treat of being alone with Krishna in such an enchanting atmosphere, a great storm engulfs the boat.

“Madhava... brought on at that time great thunder from many clouds, and terrible whirlwinds. And darkness thick with rain... and in this way, a hole was torn in the boat, and now water was beginning to seep in... Indra, to cause some more amusements, gave a command for more rain to storm, and for hailstones to fall from the sky...”

The wild weather is further depicted in songs 12 and 13. Here are selected verses:

“Oh Mother Goddess Yamuna, it has all become a chaos! ... please save us!... Winds and rains have become so thick, shall we fall, making a mockery of our actions? ... Whatever work women do it seems to end up in a deluge! It has become chaos, oh Mother Goddess Yamuna, please bring an end to our distress!”

And Brahma and Indra and the gods in the sky were watching this spectacle as an entertainment, and saying, “Look at the way they keep pleading to survive in this pint-size Yamuna river! When boon-giving Lord Krishna is there, able to rescue them from the entire ocean of existence, saying: ‘Am I not the Other Shore!’ ”

And in song 14 the narration says the *gopis* wondered, “Was it for this that we did so many things, just to lose our young lives in the water?”

And then Krishna told them to take off their blouses and saris and to use them to plug the leaks in the boat. They resisted this command at first, but then they trust Krishna, saying his words are like a scriptural decree, so they must obey.

In this dramatic moment their bare souls, their inner truth, was revealed.

And they prayed with closed eyes, and after seeing “the shining of an effulgence,” the thick darkness of rain subsided, and all was well again. Then they dressed themselves, praised Krishna, and returned home.

How better to depict the beauty and bliss of devotion than with Krishna and the *gopis* on a holiday excursion? How better to depict the dire crisis which causes a realization of human dependence, than with an out of control storm threatening lives, and then a rescue, in which the pious find peace?

In this charming and dramatic song cycle, Tyagaraja found the perfect way to dramatize the human condition. Ego becomes arrogant, and brings the need to be humbled. An archetypal crisis arises, and the need to pray for help; then the realization of the need to rely on a higher power. Then a calming of turbulence.

A great man once recalled an experience on the turbulent ocean like this:

“Our voyage was of only eighteen days. But as though to warn us of the coming real storm on land, a terrible gale overtook us... The gale in which we were caught was so violent and prolonged that the passengers became alarmed. It was a solemn scene. All became one in face of the common danger. They forgot their differences and began to think of the one and only God—Muslims, Hindus, Christians and all. Some took various vows... Every minute were heard sounds and crashes which forboded breaches and leaks. The ship rocked and rolled to such an extent that it seemed as though she would capsize at any moment. It was out of the question for anyone to remain on deck. ‘His will be done’ was the only cry on every lip. So far as I can recollect we must have been in this plight for about twenty-four hours. At last the sky cleared, the sun made his appearance, and the captain said that the storm had blown over. People’s faces beamed with gladness, and with the disappearance of danger disappeared also the name of God from their lips... The fear of death was gone, and the momentary mood of earnest prayer gave place to *maya*.”

That recollection of a storm was written by Mahatma Gandhi, in his *Autobiography*.

In a mode filled with beauty designed to enact the logic of *prapatti*, surrender to the divine will, Tyagaraja composed the *Nauka Caritram*. It is still timely 200 years later. It lives on in individual songs, and as a colorful dance drama performed by youthful *gopis*.

Studying Tyagaraja’s life and translating his songs has been a rich experience in my life, humbling and rewarding in a variety of ways. I am indebted to many people who helped me learn, and am grateful, knowing money can’t buy that kind of help. T.S. Parthasarathy guided me in studying songs, and Dr. G.V.S. Krishnamurthy of the University of Madras Telugu Department guided me through the Telugu poetry. Professor N. Ramanathan has always been a friendly, patient, and most knowledgeable guide to the world of Tyagaraja and south Indian music.

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William J. Jackson was born in Rock Island, Illinois. He has lived in New York City, in northern Vermont, in Massachusetts and other parts of America, and has spent a total of three and a half years in India. He studied traditions and literature of India at Harvard, where he earned his PhD. He taught courses on Comparative Religion, Asian Religions and Indian culture for many years at Indiana University-Purdue University, Indianapolis. He is the author of several books about south Indian musician-saints, three of them published by Oxford University Press. He wrote "The Singer by the River," an historical novel about the life and times of Tyagaraja (published by Sruti in Chennai, and available at amazon.com) while researching his study "Tyagaraja—Life and Lyrics" (Oxford University Press).

The Relentlessly Engaging Composer

By Sumanth Swaminathan



Lovers of music often compare Thyagaraja to timeless world composers like Mozart, Beethoven, Bach, and others whose work has echoed through generations of human history. The similarities between these musical giants are fairly obvious when considering the innovation of their compositions and the global response. I would suggest, however, that the great artists, scientists, and innovators in history share something in common that is bigger than their particular craft. In

particular, they have managed to continuously engage the attention of people of all ethnic, social, and economic classes. It is this aspect of Thyagaraja's contributions that I intend to explore in this article.

Before continuing, let me start by noting that this piece is not a scholarly work, but rather a collection of observations by a scientist and experienced performer of Indian Classical music. The question of what particular characteristic(s) of Thyagaraja's life and work has made his music continuously engage broad, global populations is one that should be studied in a doctoral dissertation or a well-cited, comprehensive historical review.

Suppose that we asked a related question: how has Isaac Newton's work engaged people throughout history? Many would probably say that Newtonian mechanics is the backbone of technological innovation, so the framework of mechanics has paved the way for mankind's growth and prosperity. Essentially, people have been continuously engaged by Isaac Newton's work because the natural world forces people to be engaged. This argument can be extended to Einstein, Gauss, Maxwell, and other leaders in scientific discovery as well. Artists like Thyagaraja, by contrast, have a different, and in some ways larger, task in maintaining eternal relevance because their work isn't anchored by an immovable object or concept (like nature).

Thyagaraja's music has had to be dynamic enough for people to invest themselves in it even as generational social norms, musical modalities, and economic landscapes have shifted. This is not necessarily true about iconic scientists and technologists whose discoveries are unambiguously valid and reproducibly accurate so long as the natural continues to behave the way that it does.

So what is it about Thyagaraja's work, in particular, that has been so engaging for so long? Well, the answer is not simple, but consider the following:

1. Like most great composers, Thyagaraja was gifted at composing melodies that were simple to understand, varied enough to attract a diverse set of listeners, replete with repeatable units for establishing listener friendly patterns, and directional enough to create a journey from an origin to a climax.
2. His compositions span a range of performance difficulty from the short, early education kritis (Utsava Sampradaya kritis, Samaja Varagamana, Bantureethi Kolu, Sarasa Samadhana, etc), through the intermediate complexity rights of passage (the Pancharatna Kritis), through some of the more difficult, highly ornamented and rhythmically intricate pieces in classical music (O Ranga Sayee, Marakathamani, Kaligiyunte, etc). Performers in the vocal and instrumental traditions alike study Thyagaraja from the early days of their education through their most advanced stages of training.
3. Thyagaraja's composition structure (pallavi, anupallavi, charanam) was simply accessible by a broad listening base and sufficiently sparse to fit different modes of improvisation (a shared contribution of Purandara Dasa and the remaining members of the trinity). Hence, it has been copied and executed by many other composers since its inception.
4. If we consider the fundamental building blocks of music (rhythm, tone, and composition), Thyagaraja has composed pieces that span the full range of each building block
 - a. His compositions are slow and fast in pace with varied rhythmic cycles, making for a dynamic listener response.
 - b. He has composed numerous compositions in all of the major Melakarta and Janya, which has created a varied emotional experience for those who have explored his work.
 - c. He has varied the qualitative treatment of the components of his kritis. Compare, for example, the rhythmically charged charanam of Yochana to the more familiar short, mid-tonal range charanam of Manavyalakincha. Compare also the pallavi of Chakkani Raja Margamu (which is like a standalone composition in itself) to that of Mokshamu Galada, which is more succinct though comparable in complexity.
5. The output of Thyagaraja's compositions is considerably higher in volume than the other two members of the trinity: Muthswami Dikshitar and Syama Sastri.
6. He educated and passed on his ideas to disciples who have disseminated his work in diverse channels.

7. His devotion to Rama, and the spiritually charged nature of his lyrics has attracted people whose passions rest in poetry and religious doctrine.
8. Thyagaraja festivals around the world continue to provide opportunities for admirers of all ages and musical experience to participate and honor his works

While I'm sure that my list isn't entirely comprehensive, it is clear that Thyagaraja's body of work offered something for everyone. The world has continued to be engaged by Thyagaraja because he provided so many avenues to personal fulfillment. There is, of course, no natural law that will ensure the persistence of the status quo, but my personal view upon examining the evidence of history is that Thyagaraja will engage the world for the remainder of the human experience.

About the author:

Dr. Sumanth Swaminathan is a South Indian Classical Saxophonist and the senior disciple of Padmashree Dr. Kadri Gopalnath. He is a performer, recording artist, and teacher with a longstanding commitment to the advancement of carnatic saxophone. Sumanth has a Bachelor's degree in chemical engineering and a PhD in applied mathematics. He currently resides in New York City where he serves as chief data scientist of the digital therapeutics startup, Revon Systems Inc.

Saranagati: Valmiki and Tyagaraja

By Gayathri Rao

Saint Valmiki and Saint Tyagaraja are two great poets, whose names instantly bring to mind the Ramayana and images of Sri Rama. For me personally they also bring back memories of my childhood, the daily readings of the Valmiki Ramayana by my father who was a devout worshipper of Rama and a Ramayana scholar. Often as I would be getting ready for school in the morning I would hear my father discussing an episode from the Ramayana with my mother and grandmother, using Tyagaraja kritis to illustrate a point.

Tyagaraja was initiated to teachings of Valmiki Ramayana at an early age by his father, Rama Brahmam who was an expert in expounding Ramayana. Several Tyagaraja kritis contain references to incidents in Ramayana from the Bala Kanda to the Yuddha Kanda². Harikatha artists have often used Tyagaraja kritis in their presentations of the Ramayana.

In this article, I highlight a Vibhishana episode from Yuddha Kanda and three compositions of Tyagaraja that beautifully describe it. This episode is often used to illustrate Saranagati, a doctrine of Hindu philosophy that refers to total surrender of one's self to the higher Self or God for enlightenment or protection. It is derived from the Sanskrit words sarana, meaning "refuge" "protection" or "shelter" and agati, meaning "to come to".

This doctrine is succinctly captured in Bhagavad Gita, Chapter 18, Verse 66 where Krishna says

Sarva-dharmaan parityajya mam ekam saranam vraja
Aham tvam sarva papebhyo mokshayishyami ma suchah

Abandon all varieties of dharmas and simply surrender unto me alone. I shall liberate you from all sinful reactions, do not fear!

Valmiki portrays Sri Rama as a supreme embodiment of Saranagata-rakshaka, his protection is assured to those seeking refuge under him as is best evidenced by his protection of Vibhishana. Tyagaraja refers to this attribute of Sri Rama as "Saranagata-jana-paripalana-birudanka" in his kriti "Saramegani" (Pantuvrali)¹.

In Yuddha Kanda (Chapter 10 verse 22), Vibhishana implores his brother Ravana after he abducts Sita, to give her back to Sri Rama...Vaidehi Raghavaaya pradiiyatham... but to no avail. He leaves Lanka and comes to Sri

Rama seeking refuge at his feet. Sugriva is not convinced of his intentions and warns Sri Rama not to trust him.

Sri Rama replies:

Yuddha Kanda Chapter 18 (verses 33-35):

Sakrid eva prapanaaya tavaasmi iti cha yaachate
Abhayam sarva bhuutebhyo dadhaam etat vratam mama
Aanaya evam harishreshta dattam asya abhayam mayaa
Vibhishanovaa Sugriva yadivaa Ravanah svayam

"He who seeks refuge in me just once, telling me that I am yours', I shall give him assurance of safety against all types of beings. This is my solemn pledge O, Sugriva, the chief of monkeys! Let him either be Vibhishana or even Ravana himself; I have given an assurance of safety to him. Bring him here⁴."

Tyagaraja describes and elaborates brilliantly on this episode in six compositions: **rAma raghu kula (kApi)**, **nA morAlakimpa (dEvagAndhAri)**, **munnu rAvaNa (tODi)**, **EnnaDo rakshincitE (saurAshtraM)**, **evvarE rAmayya (gAngEyabhUshaNi)** and **pariyAcakamA (vanaspati)**.

Relevant extracts from three compositions are presented here³:

1. rAma raghu kula (kApi)

Charanam 1

SaraN(A)gata jana rakshaka sura pAla mukha jita sudhA-
kara ninnu vibhIshaNuDu SaraN(a)nagAnE
sura muni jana vairi sahO daruD(a)nucunu(n)encaka nI
birudunu pogaDucu lankA pura patigA jEsina SrI (rAma)

O Protector (rakshaka) of those (jana) who have sought (Agata) Your refuge (SaraNa) (SaraNAgata)! O Protector (pAla) of the celestials (sura)! O Lord (splendour of) whose face (mukha) vanquishes (jita) the moon (sudhA-kara) O Lord SrI rAma who -as soon as vibhIshaNa (vibhIshaNuDu) sought (anagAnE) Your (ninnu) refuge (SaraNu) (SaraNanagAnE), without considering (encaka) that (anucunu) he is the brother (sahOdaruD) (sahOdaruDanucununenencaka) of the sworn enemy (vairi) of celestials (sura) and ascetics (muni jana), declaring (pogaDucu) (literally eulogising) Your (and Your race's) (nI) appellations (birudunu), made (jEsina) him the King (patigA) of the City (pura) of lankA! Sri (rAma)

2. nA morAlakimpa (dEvagAndhAri)

caraNam 2

oka niSicaruD-anna mATalu-Orvaka SaraNu-anaga-A
Suka vacanamulaku nAdu palukulu-anni vibhIshaNamA (nA)

When a (oka) night (niSi) prowler (caruD) (vibhIshaNa), unable to bear (Orvaka) the words (mATalu) (mATalOrvaka) uttered by his elder brother (anna) (caruDanna), sought (anaga) Your refuge (SaraNu), for those (A) (SaraNanagA) parrot-like (Suka) sweet words (vacanamulaku) (of vibhIshaNa), do all (anni) my (nAdu) words (palukulu) (palukulanni) sound hoarse (vibhIshaNamA) (literally terrifying) to You (that You protected him and not me)?

O Lord SrI rAma! Why is that You won't listen to my entreaty? (You protected vibhIshaNa – one with a terrifying voice; but You are not showing similar mercy towards me; is it because my words sound hoarse – vibhIshaNa)

3. munnu rAvaNa (tODi)

pallavi
munnu rAvaNa bAdhanu-Orvaka
vibhIshaNuDu mora peTTaga rAmacandra

O Lord SrI rAmacandra! Earlier (munnu), unable to bear (Orvaka) the trouble(s) (bAdhanu) (bAdhanOrvaka) created by his elder brother rAvaNa, when vibhIshaNa (vibhIshaNuDu) entreated (mora peTTaga) You

anupallavi
mannintunu-anucu kula birudulanu pogaDina
mATala maracitivO SrI rAmacandra (munnu)

O Lord SrI rAmacandra! have You forgotten the (maracitivO) words spoken (mATala) by You eulogising (pogaDina) the appellations (birudulanu) of Your dynasty (kula) and saying that (anucu) 'I shall honour (mannintunu) (mannintunanucu) him' (vibhIshaNa)?

Sri Rama is the embodiment of Saranagata-Rakshaka as portrayed by Valmiki and Tyagaraja is the embodiment of a true Saranagata who sought refuge in his Ishta-Devata with complete devotion. His total faith in Sri Rama is evident in his kriti “Ni chittamu”(Vijaya Vasantha)

Ni chittamu na bhagyamayya nirupaadhika ni vaadanayya
Yochinchi karyamuledanuchu Noka paari sarananukontinayya

Tyagaraja says “O Lord, I am yours and your will is my fortune. Why should I be meaninglessly brooding, when I have, once and for all, taken refuge in you?”¹

I conclude this article with these lines from Tyagaraja's kriti Kalaharana (Suddha Saveri) that capture beautifully the total surrender of one's self to the Lord.

Dinadinamunu tirigi tirigi dikkuleka saranu jochi
Tanuvu dhanamu nide yanti Tyagarajavinuta Rama

Having wandered day in and day out, finding refuge nowhere, I have sought your feet and surrendered myself, my body and its possessions as your own.¹

References:

1. The Spiritual Heritage of Tyagaraja by C.Ramanujachari.
2. Tyagaraja Ramayana-T.S. Parthasarathy (carnatica.net) - <http://www.carnatica.net/special/tsp-ramayana-ii.htm>
3. Thyagaraja-vaibhavam.blogspot.com - <http://thyagaraja-vaibhavam.blogspot.com/2009/03/tyagaraja-kritis-alphabetical-list.html>
4. Valmikiramayan.net

About the Author:

Gayathri Rao is a Sruti supporter who has served as Chairperson and member of the Publications and Outreach Committee. She is a pediatrician practicing in Collegeville, PA. This article was inspired by a talk titled “Doctrine of Surrender”, given in studios of AIR, Pondicherry in 1970 by her father Mr. Ch. Ramakrishna Rao.)

Kaveri River and Thyagaraja

By T. Parasaran



Kaveri is one of the sacred rivers mentioned in Vedic rituals. It is also the life blood of people in South India. It is mentioned in many sacred literatures in Tamil. In the Aarati song of Lord Muruga, for example, Arunagiri Nathar includes the river. Sri Thyagaraja appeared to have been especially fond of the river and its sacredness.

One of his earliest associations with it was the context for his famous song, “Kanugontini” in Bilahari [1, 2]. The story goes that when he came to learn that the Rama idols he was worshipping were thrown in Kaveri by his brother in a fit of anger, he was in great grief. The river was in floods at that time and hence he was at a loss as to how he would find them. The floods subsided just then showing him where the idols were, making him break into raptures. The song is also considered to be one of his compositions for celebrating his completion of two crore of Rama Nama japam. (One crore is ten million.)

Thyagaraja had much pride and respect for Thiruvaiyaru, or Panchanada, the five rivers city, where he lived. He was proud that he was a native of the Tanjavur region which he would refer as “Chola Seema”. In his song, “Muripemu galige gadh”, “O Rama are you not happy that you have secured a charming and excellent place known as Panchanada Kshetram in the Chola country, on the banks of beautiful Kaveri? The place is worthy of being coveted even by Lord Siva.”

In the song, “Sari vedalina i Kaverini judare” Thyagaraja paid glowing tributes to Kaveri. “Look at Kaveri, gloriously moving, graciously fulfilling the desires of all people without differentiation. She moves rapidly, she roars fearfully and she remains still with full grace. She is worshipped by devotees and compared to Goddess Rajarajeswari by them” A note here about the choice of the raga A-Saveri for this composition. It was believed to have been intentional and was chosen with ironic humor, says an account of this choice [2]. A popular saying in those days was that the bank of Kaveri and the melody of Saveri are equally transporting. It was used by Muthuswami Dikshitar referring to Lord Ganesa on the bank of Kaveri, in the pallavi of his Saveri raga kriti, “Karikalabha mukham”. He wrote, “Kaveri thata stitham Saveri raga nutam”.

In the second charana of his kriti, “Ennado rakshincite”, in Saurashtra, Thyagaraja sees Kaveri as an embodiment of divinity and his Rama, ever concerned with saving human beings. “Does she not share their concern for the need for water and send in advance the western wind and start the spring? She is thus a harbinger of the abiding love of Lord Rama.”

In the Kriti, “E papamu jesitira”, in Atana he again sang that Lord Rama should bless him since Thyagaraja lived in panchnadapura! Here Thyagaraja played a clear pun on the word Nada. “Rama is Nada Rupam and the place I am living in is Nada pura, or place of Nada. I have heard that you are Nada Rupam and I believe that. So I am asking you, even though I am also living in Nada Puram why are you slighting me?”

In his Srirangam trip he was linking Kaveri with everything he said about Ranganatha swami. In, “Vinarada”, raga Devagandhari, he appealed to Ranganatha of Kaveri to listen to him, implying that like the river he should

listen to people. In the song “Raju vedalenu” in raga Todi he went into raptures about Ranga puri made holy by river Kaveri and fit to be the abode of Lakshmi Devi.

Thyagaraja thus echoed the profound love and feelings of residents of Karnataka and Tamil Nadu for the life giving river, Kaveri. The additional delight is Thyagaraja’s sentiments are clothed in beautiful poetry and melodious music and will stay for eternity.

References

- [1] Sri Thyagaraja Swami Kirthanas. T. S Parthasarathy. Higginbothams Chennai., 4th edition 1982.
[2] Thesis by Dr V Raghavan in Spiritual Heritage of Sri Thyagaraja, By C Ramanujachari. Sri Ramakrishna Math Chennai 1966.

Acknowledgement: Sarada for some background work, suggestions and typing the article.

About the author:

Along with his sister Sarada, T. Parasaran has been a strong supporter of Sruti for many years. Parasaran participates actively in everything Sarada undertakes. He enjoys Music, Indian and western classical including operas. He has been a volunteer for Bharatiya Temple for many years.

Apurva Ragas and Thyagaraja *Ashraya Ananthanarayanan*



Apurva ragas (those which are rare in nature) are quite appealing, despite their simplicity. However, one must delve into deep consideration to ascertain why their prevalence is quite so little in classical composition. Often times, the lack of presence of apurva ragas in popularly known classical composition can be ascribed to the lack of ability to expand upon the abstract concepts that idealize through the ragas. Nonetheless, this has been challenged and enhanced through the works of renowned composers, such as Shri Thyagarajar, Muthuswami Dikshithar, Syama Sastri, etc., each of whom have incorporated such stylistic elements as alapanas and niravals to exemplify the beauty of the ragas.

Shri Thyagarajar’s brilliant compositions using rare ragas can primarily be seen reflected in his Kriti works. These particular pieces of art bring out the best of rich, melodic expression. He uses apurva ragas such as Kaikavasi, Kesari, Kiranavali, Jayatasri, Umabharanam, Bahudari, Jukahuli etc., and immortalized them. Prof P. Sambamurthy (author of “Great Composers”, Book II) provides readers with a list of 83 janya ragas and 22 melakarta ragas in which Shri Thyagarajar was the first to compose.

Prior to Shri Thyagarajar’s work with them, there is no evidence to contribute towards the potential existence of the vinta ragas (vichitra ragas) through the at-the-time limited constraints of classical music composition. There are about 83 such ragas, some examples being: vardhani (manasa mana), supradIpam (varashikhi vAhana), jayantashrI (marugElarA), kokilavarALi (samukhana nilva) etc...

Amongst those ragas that we refer to as melakartas today, at least two owe their important status in Carnatic music entirely to him —Kharaharapriya and Harikhamboji. Sri Thyagaraja himself gives the name “vinta rAgAs” to these rAgAs in his songs “mitri bhAgyamE” in *kharaharapriyA* and “muccaTa brahmAdulaku” in *madhyamAvati*.

A dissection of five of the 83 rare ragas which were brought into light for the first time by Shri Thyagarajar:

Bahudari

[ārohaṇa](#) : S G3 M1 P D2 N2 S

avarohana : S N2 P M1 G3 S

This raga is a janya of the 28th melakarta, Harikambhoji. “It is found in Sangraha choodamani.” It has also been described as “A melodic raga wherein kampaviheena prayogas are also met with.” Shri Thyagarajar made use of this raga for the first time, and gave it popularity through “Brovo bharama” set to Adi tala, in Telugu.

The abovementioned composition embodies the karuna rasa. Shri Thyagarajar asks the creator of the universe if it would be a burden for the creator to protect him. The phrases „p d n s p“ „p d n , p m“, „g m p m g p m g s“ are characteristic phrases in this kriti, which, in turn, gave identity to the raga Bahudari. We can see that the Sancharas range diversely from mandrasthayi panchamam to tarasthayi panchamam.

Chitharanjani

Aa: S R2 G2 M1 P D2 N2

Av: N2 D2 P M1 G2 R2 S

A derivative of the 22nd melakarta, Shri Thyagarajar introduced this raga to Carnatic music through his composition „Nadathanumanisam“ set to Adi talam in Sanskrit.

The kriti „nadatanumanisam“ expresses adbhutha rasa; Thyagarajar states that Siva is the embodiment of nada, and from his five faces are born the divine saptha swaras. Although it is a peculiar idea to contemplate in the present day, one is forced to consider the following question: Is a raga without shadjam even possible? Shri Thyagarajar proved that it is, indeed, possible, as this ragam excludes the thara shadjam. “P , d n d n” is a characteristic phrase of the kriti, one which is absolutely enlightening for the listener. The kriti starts in rishabham and expresses the divine beauty of the raga as it extends from mandra nishadam to madhya nishadam.

Deepakam

Aa: S R2 M2 P D1 P S

Av: S N3 D1 N3 P M2 G3 R1 S

Proof of the existence of this particular raga first comes from Ramamatya’s “Swaramelakalanidhi” of the 1550s, which lists 20 mela ragas and 64 janyas. This raga was classified as a janya of Shuddharamakriya, which is today’s Kamavardhini. Sancharas of the raga extend from mandra sthayi nishada to tarasthayi panchama.

Shri Thyagarajar was the first to compose in this raga; his composition exemplifying this is the kriti „Kalalanerchina“ set to Desadi tala, bringing to light the shoka rasa. This is the only kriti in this raga. In the kriti, the narrator states that destiny is an unparalleled force often with lack of regard to equity of hard work. Antara gandhara is an important note in this raga, and the phrases „p m g r“, p m g m g r s“, are the characteristic phrases of the kriti.

Hamsanadam

Aa: S R2 M2 P D3 N3 S

Av: S N3 D3 P M2 R2 S

This raga is a Neetimati janyam. The first exemplified presence of this ragam can be seen in the kriti “Bantureeti Koluva”, in which the bhakthi rasam can be seen in its peak form. It is a beautiful kriti in Telugu composed by Shri Thyagarajar, set to Adadhi talam. In this piece, he can be seen as pleading to Lord Rama to allow him to be Rama’s guard. In this manner, he could always remain in the presence of the glory of his lord.

Phrases such as “p m d , p m, p n p n p m r” stand as pillars of this raga, and „p , r s n” is a special prayoga which adds charm to the raga.

Jingla

Aa: S R2 G2 M1 P D1 N2 D1 P S

Av: S N2 D1 P M1 G2 R2 S

This is a naTabhairavi janya and brought to light by the composition of Shri Thyagarajar, “Anathudanu”. It is set to Adi tala, and describes the bhakthi and the shringara rasas. In this, the shringara rasa brings out the love and faith that the narrator had for his lord, as he asserts in this piece that the lord is always there to protect him, and he is never an orphan, since the lord has taken him into his fold.

In summary, there are a multitude of aspects that one must take into consideration when delving into the rich history of melodic progression in Carnatic music. The changes made to ragas to have their appeal broadcasted has been lost over time, and must be revived through practice and performance for an artist to truly achieve entirety of comprehension and capability.

About the author:

Ashraya Ananthanarayanan learnt Carnatic music (vocal & violin) from her father since she was three years old and has a deep interest in the subject and huge respect for this art form. She has also had the opportunity to have master classes with Shri. Maharajapuram Ramachandran and Kumaresh (of the Ganesh- Kumaresh duo). Ashraya is also a Bharatnatyam dancer and teaches dance in PA & MA (<http://www.ashrayanrityam.com/>). She is completing her BA degree in Bharatanatyam from the Alagappa university and is pursuing legal studies at Harvard University.

Illustrious Visitors of Thyagaraja

By T. Sarada



In the days when communication was word to mouth and travel meant foot or slow carts, it is amazing that Sri Thyagaraja’s name and fame spread all the way to distant places like Varanasi. Even within South India, Thivaiyaru and Guntur or Thiruvananthapuram are not that close for news to travel fast enough to make great impact. Still there were many illustrious visitors who came all the way to see him and pay their respects to him. That they expressed their respect bordering on reverence in verses and songs are on record. That Thyagaraja treated them all with grace and respect is also well recorded. No one that he met was considered insignificant or below respect by him. He shared his thoughts and appreciation much to their delight.

This article is about five such encounters. One of them wrote a few Padyam on Thyagaraja. One included him with reverence in a song on God Siva. One had Thyagaraja acknowledging in a song as to what great honor it was, to be recognized by such a visitor. In another Thyagaraja sang along with his students to show how much respect he had for such great souls. Finally one is just a record of the meeting of two great people of those days who had mutual respect for one another but no record of the words spoken by either one is available.

1. **Tumu Narasimha Dasu** from Guntur. He was a Sanskrit and Telugu Scholar famous for Bhajans and devotional songs. He visited Thyagaraja in 1821. He was delighted by the divine music of the composer. He praised Thyagaraja as “Narada on earth” and wrote a Padyam in praise of the saint, as Thyagaraja was referred

to, by many. Unfortunately I do not have the original Padyam (Padyam is a poetic verse which is sometimes rendered musically). Here is a literal translation of a Tamil translation of the original Telugu composition [1].

“I listened to the divine music.

The Bhava and beauty enraptured me.

I saw him surrounded by disciples and devotees.

I heard the beautiful music of the unparalleled saint.

I understood his humility, grace, knowledge, Rama Bhakti.

I found out that such experience can not be obtained even by Brahma, the creator.

I learnt that in this world Thyagaraja represents all truth and goodness.

I was swimming in the ocean of supreme happiness”

In yet another verse Dasu garu added that Thyagaraja’s Rama Bhakti had no parallel. If he called Lord Rama even once with love, Rama would appear right away and tell him, “Thyagaraja, here I am.”

2. **Gopinath Bhattacharya.** Lived in Varanasi and was a very famous Hindustani Music scholar and performing artist. He said that many pilgrims visiting Varanasi would talk about Thyagaraja and his devotional music. He told Thyagaraja that his dream to visit him in person had finally come true. Thyagaraja was very touched by that and sang the famous “Dasarathe Nee Runamu” in Todi. He thanked Sri Rama for making him so famous even in such far away places. Thyagaraja asked Rama how he was going to replay the huge debt that he owed Rama for his grace and benevolence by blessing him with such fame and name.

3. **Govinda Marar.** He was from Kerala he was a musician of outstanding capabilities. He was one of the three musicians of those days known as a “Shad Kala Gayaka” since he could hold the rhythm of a song in six different paces without missing the talam. When he visited Thyagaraja there was a huge devotional gathering in his house for a regular Ekadasi Bhajan in which Thyagaraja was participating. Marar, as was the custom, was invited to sing. After listening to his pure handling of the sixth fast pace Thyagaraja showed his appreciation and to honor the visitor sang along with his sishyas, “Endaro Mahanu Bhavulu” (I bow to the numerous blessed souls [1, 3]). This Kirtana was written on an earlier occasion but was frequently used by him and his disciples during their morning rituals.

4. **Muthuswami Dikshitar.** Some accounts say that the two great Vaggeyakarakas met a few times but this one event stands out. Learning that Dikshtar was visiting the Thiruvaiyaru temple Thyagaraja invited him to his house during an Utsavam for Rama which was a frequent event Thyagaraja’s house. On this occasion, Thyagaraja and his disciples sang, “Koluvai Unnaade” in Bhairavi. On his turn Dikshtar sang, “Maamava Pattabhi Rama” in Manirangu delighting all those present. A few years later, Thyagaraja showed his great grief at the passing away of Dikshtar while blessing the seven year old, Subbarama Dikshtar, the nephew of Dikshitar [2].

5. **Gopalakrishna Bharati.** [1] This account will not be complete without mentioning Bharati’s visit. After this event Bharati became famous due to his devotional songs on Lord Siva and his Nandanar Charitram, a musical drama or Geya Natakam.

He was the one who sang for Thyagaraja a newly composed song in Abhogi which subtly puts Thyagaraja on the same level as Bharati’s Ishta Deivam, Lord Siva. “It will be rare to find such a person with a wealth of graciousness like you in this world.” (“ Kripa nidhi Ivaraippola Kidaikkume indha Dharaniyil” in Tamil). The

words on the outside were in praise of Siva but Bharati could not resist showing Thyagaraja that he was held with same reverence. Every encounter of the many visitors proves that these words are very appropriate for Thyagaraja. References.

1. Thyagaraja. Professor P. Sambhamoorthy. National Book Trust, New Delhi 1967.
2. Muthuswami Dikshtar. T. L. Venkatarama Iyer. National Book Trust, New Delhi 1970
3. This event is on records, as compiled by Thyagaraja's Valajapet disciples.

About the Author:

Sarada has been a strong supporter of Sruti for many years. Sarada worked in the library/publication committee for a few years. She enjoys Music, Indian and western classical including operas. She has been a volunteer for Bharatiya Temple for many years. Sarada also organizes seminars once in an year in Temple University Life Long learning programs.

Sruti Youth Group (SYG) - Call for Participation

SRUTI is pleased to invite local youth to be a part of the Sruti Youth Group (SYG) with an aim to promote involvement of young and energetic kids in Indian performing arts and music. Children of SRUTI members who are in grades 6 and above are eligible. SYG members support Sruti by helping with event management, artist interviews, outreach activities, presentations and audio/video recordings as well as managing Sruti's YouTube presence. The SYG provides an excellent platform to learn and grow and to have an opportunity to interact with like-minded peers and high caliber artists. In addition, all SYG members receive a certificate and volunteer credits. Interested members should contact the SYG coordinator, Uma Sivakumar sivakumarumal@gmail.com

Aradhana Program Schedule

Morning Session (Starts at 8 AM)

- Pooja
- Saxophone recital by Sumanth Swaminathan, Swetha Narasimhan on Violin and Srihari Bhaskar on Mridangam.
- Utsava Sampradaya Kirtanas led by Dinakar Subramanian
- Chetulara (Bhairavi) - Flute recital by Akshaya Raman, Swetha Narasimhan on Violin and Srihari Bhaskar on Mridangam.
- Pancharatna Kritis led by Kiranavali Vidyasankar, with Swetha Narasimhan on the Violin and P.Sivakumar on the Mridangam.
- Individual/Group Singing

Afternoon Session

- Lunch
- Sruti Board of Directors introduction
- **Vocal Concert by Aishwarya Vidhya Raghunath, KVS Vinay on Violin and Delhi Sairam on Mridangam**
- Individual/Group Singing (Continued)
- Mangalam and Harathi

About the Artists



Aishwarya Vidhya Raghunath

Aishwarya Vidhya Raghunath is among the popular musicians of her generation and holds great promise in the field of Carnatic Music. Born into a family of connoisseurs of classical music, Aishwarya was initiated into the world of music at the age of three. Her style is an amalgamation of classicism and spontaneity, laced with a touch of elegance. Each of her concerts is an experience.

An A-graded artiste of the All India Radio and Doordarshan, Aishwarya has the honour of being the disciple of musical stalwarts - Sangita Kalacharya (Late) Smt Seethalakshmi Venkatesan, Padma Bhushan Sri P S Narayanaswamy and Sangeetha Kala Sagaram Smt Vegavahini Vijayaraghavan, thus being moulded into the

Semmangudi bani and the Veena Dhanammal bani. Aishwarya was awarded the Government of India scholarship (Ministry of Culture) between the years 2008-2010.

K.V.S. Vinay

K.V.S. Vinay is a seasoned violinist who has recently moved to South Bend, Indiana after being an integral part of Boston area and larger East Coast Carnatic community over 15 years.

Vinay comes from a family dedicated to Carnatic music. He is the grandson of Sangeeta Kalanidhi T.K. Jayarama Iyer, noted violinist and the pioneer of orchestration in Carnatic music. Born and raised in New Delhi, Vinay was initiated into music by Vidushi A. Vanaja. He subsequently received advanced training under Vidwan V. Janakiraman of Delhi and his uncle Vidwan Kovai B. Dakshinamurthy of Chennai.

A concert performer since his teens, Vinay has had the privilege of accompanying many leading musicians, including multiple Sangeetha Kalanidhis and many current stars. Vinay has performed extensively in various Sabhas in India and across the US including organizations like CMANA, Shruti, Learnquest, MITHAS etc. He has performed on national radio and TV in India and has won an Indian government scholarship for training in music.

Delhi Sairam

Delhi Sairam is a disciple of Kalaimamani Mridangam Maestro Thiruvarur Shri. Bhaktavatsalam. He has several accolades to his credit and has accompanied eminent and popular musicians. Special mention should be made of the Ambujam Krishna award that he received from the Madras Music Academy in the Spirit of Youth festival held in 2003.

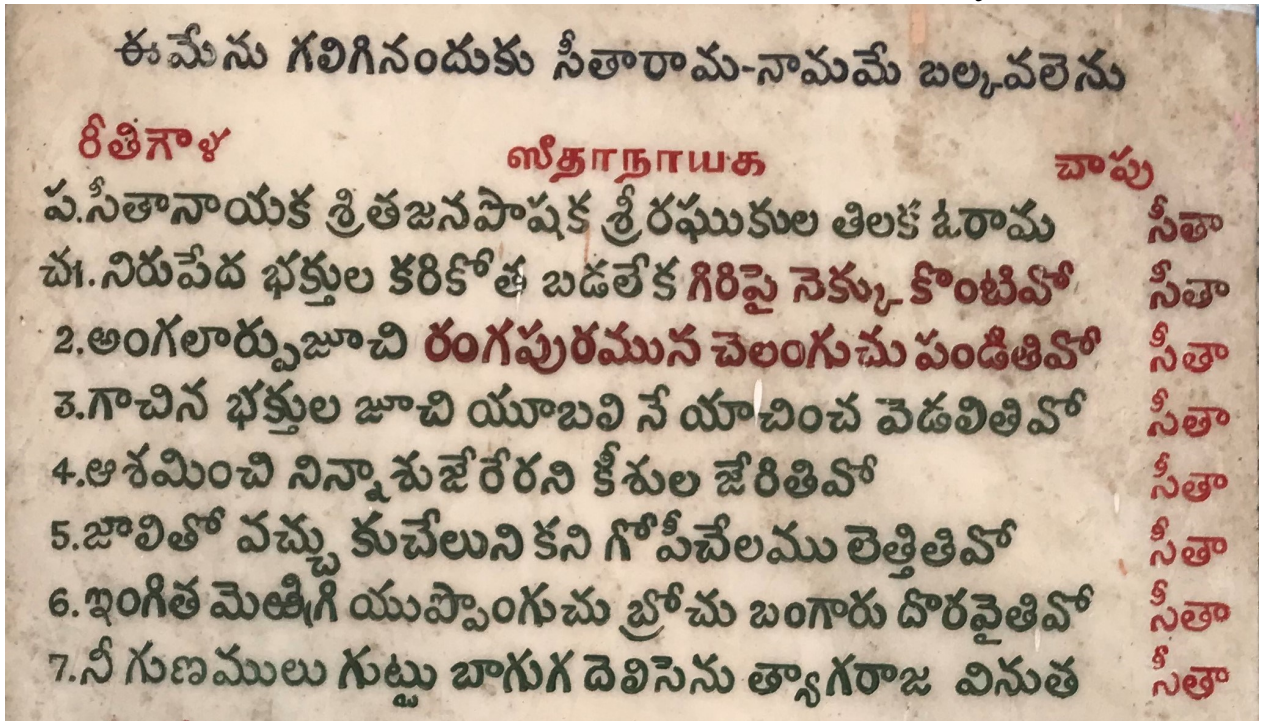
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Overlooking the tranquil Kaveri river in Tiruvavayyaru, where Thyagaraja's mortal remains rest in his Samadhi for eternity



One of the inscriptions of Thyagaraja's compositions on the walls of the temple

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275 S Ithan Ave, Bryn Mawr, PA 19010



Vivartana by “Kalai Mamani”
Rama Vaidyanathan and Group

Saturday April 21, 04:30 pm

Life Sciences Building, Del Val University
101 Admission Drive, Doylestown, PA 18901



Vocal Concert by “Sangeetha Kalanidhi”
Sudha Raghunathan

Sunday May 6, 05:00 pm

Hindu Temple of Delaware
760 Yorklyn Road, Hockessin, DE



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Crossroads Music Collaboration
Saturday May 19, 03:00 pm

Ibrahim Theater , International House
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Veena Concert by Ramana Balachandar

Saturday June 2, 09:00 am

Tohickon Middle School,
5051 Old Easton Rd, Doylestown, PA 18902



Vocal Concert by Rithvik Raja
Saturday June 2, 05:00 pm

Tohickon Middle School,
5051 Old Easton Rd, Doylestown, PA 18902



Fall 2018

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