

P. Chitra

**SRUTI RANJANI**

March 1995

**Thyagaraja Aradhana  
Souvenir**



**SRUTI**

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

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## Thyagaraja Aradhana Souvenir

### SAINT TYĀGARĀJA DHYĀNA ŚLŌKAM

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

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

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

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



## EDITORIAL

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

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

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

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

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

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

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

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

Prabhakar Chitrapu

Uma Prabhakar

Sundar Subramaniam

## PRESIDENT'S MESSAGE

Dear Friends,

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

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

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

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

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

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

Sincerely  
Renuka Adiraju

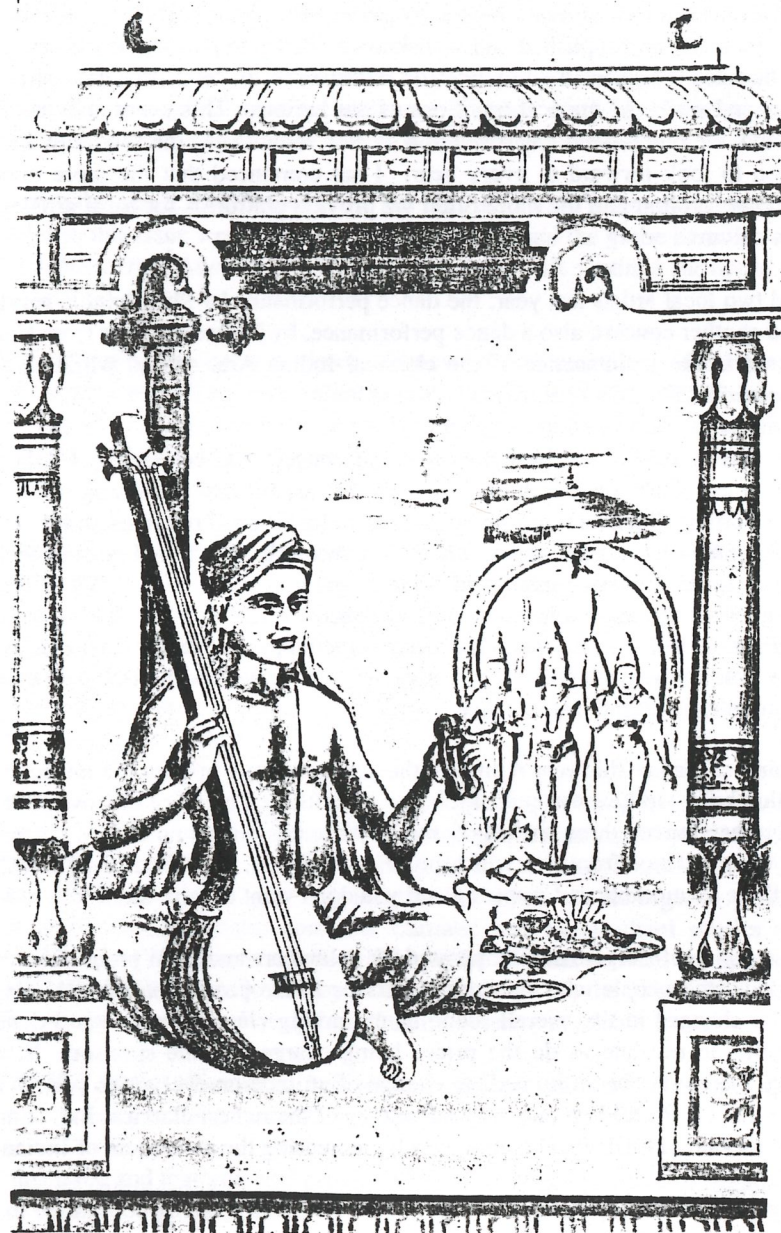
## Managing Committee

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

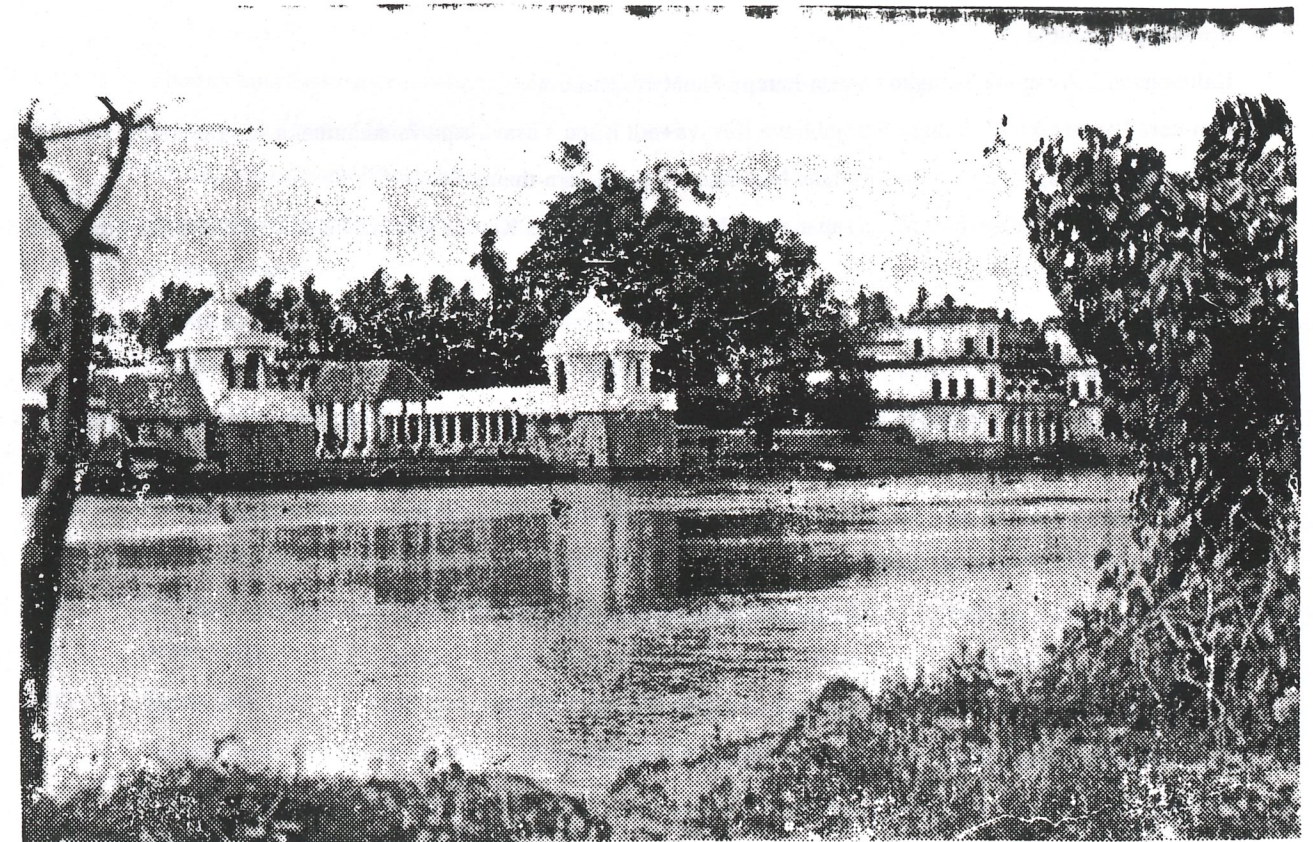
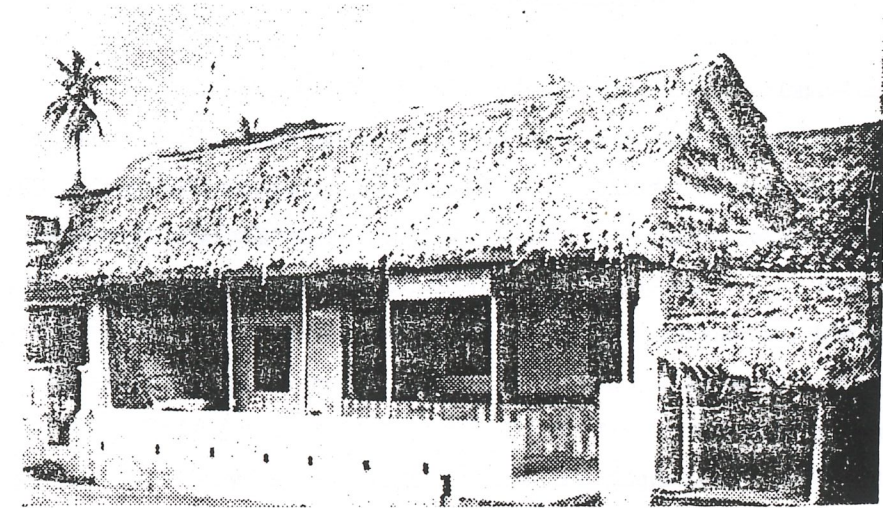
Vice President: P. Narayanan  
Recording Secretary: S.G. Ramanathan  
Members-at-large: Sundar Subramaniam & Prabhakar Chitrapu



**Sri Kakarla Thyagaraja**



**Thyagaraja's Birthplace**



**Thyagaraja's Samadhi**



## GHANA RÀGA PANCHARATHNA KIRTANAS

### 1. Nàta Ràga - Àdi Thàla

- Jagada+ananda-kàraka Jaya Jànnaki Pràna-nàyaka
1. Gagana+adhipa Satkulaja Ràja Ràjeswara Sugunàkara Sura-sèvyà Bhavya-dàyaka Sada Sakala
  2. Amara-thàraka Nichaya-kumuda-hitha Pari-pùrna+anagha Sura Sura-bhùja Dadhi-payòdhi-vàsa Harana  
Sundara-thara Vadana Sudhà-maya Vachò-brunda Gòvinda Sànnanda Māvāra+ajaràpta Subhakara+anèka
  3. Nigama Nīraja+amruta Poshaka+animisha-vairi Vārīda Samīrana Khaga-thuranga Satkavi Hrudàlaya Aganitha  
Vānara+adhipa Nathāmgri Yuga
  4. Indra-nīla-mani Sannibhāpa-ghana Chandra Sūrya-nayana+apramēya Vāgīndra Janaka Sakalēsa Subhra Nāgēndra-  
sayana Samana-vairi Sannuta
  5. Pāda Vijitha Mauni-sāpa Sava Paripāla Vara-mantra Grahana Lōla Parama Sāntha-chittha Janakaja+adhipa Sarōja-  
bhava Varada+akhila
  6. Srushti-sthityanta-kàraka Amita-kāmita Phalada Asamāna Gāthra Sachipathi Suthābdhi Sudhākara Kusuma Vimāna  
Surasāripu Karābja
  7. Lālitacharana Avaguna Suragana Mada-harana Sanātanā-janutha
  8. Om-kāra Panjara-kīra Purahara Sarōjabhava Kēsava+adi Rūpa Vāsava-ripu Janakānthaka Kalā-dharāpta Ghrunākara  
Saranāgatha Janapālana Sumanò-ramana Nirvikāra Nigama-sāra-thara
  9. Kara-dhrutha Sarajāla+asura Mada+apaharanā Vanīsurā Surāvana Kavīna Bilaja Mauni Kruta-charitra Sannuta Sri  
Thyāgarāja Sannutha
  10. Purāna-purusha Nruvara+athmaja+asritha Para+adhīna Khara-virādha-rāvana Virāvana Anagha Parāsara Manōhara  
Avikruta Thyāgarāja Sannutha
  11. Aganitha-guna Kanaka-chēla Sālavidalana Arunābha Samāna-charana Apāra Mahima+adbhutha Sukavijana Hrut-  
sadana Sura-muni-gana Vihita Kalasa Nīranidhijā-ramana Pāpa Gaja Nrusimha Thyāgarāja+adi-nutha

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### 2. Gowla Ràga - Àdi Thàla

- Dudukù-gala Nannē Dora-koduku Bròchurà Enthò
1. Kadu Durvishaya-krushtudai Gadiya Gadiyaku Nindàru
  2. Sri Vanitha Hruthkumudabja Avāng-mānasa Gòchara
  3. Sakala Bhùthamula-yandu Nivai-yundagà Madi-lēka-bōyina
  4. Chiruta-prāyamula-nādē Bhajanāmruta Rasavīhina Kutarkudaina
  5. Paradhanamula-koraku Norula Madi-karaga-balki Kadupu- nimpa Thirigi-natti
  6. Thana-madini Bhuvini Saukhyapu Jivanamē Yanuchu Sadā Dinamulu Gadipē

7. Thēliyani Nata-vita-kshudrulu Vanitalu Svavasamauta Kupadisinchī Santasilli Swara-layambu Lerungakanu  
Silāthmulai Subhakthulaku Samānamanu
8. Dhrushtiki Sārambagu Lalanā Sadanārbhaka Sēnāmītha Dhanādulanu, Dēvādi-Dēva Nera Nammīthi-gākanu, Nī  
Padābja-Bhajanambu Marachina
9. Chakkani Mukha Kamalambunu Sadā Nā Madilō Smarana Lēkanē Durmadandha Janula Kōri Pari thāpamulachē  
Dagili Nogili Durvishaya Durāsalanu Rōyalēka Sathathama Parādhinai Chapalachitthudanaina
10. Mānavathanu Durlabha-manuchu Nenchī Paramānanda- monda-lēka; Mada Matsara Kāma Lōbha Mōhulaku Dāsudai  
Mōsabōthi Gāka; Modati-kulajudaguchu Bhuvini Sudrula Panulu Salpuchu Nuntini Gāka; Narādhmulanu Rōya Rasa  
Vihīnamayinanu Sādhimpa Thārumāru
11. Sathulaku Konnallasthikai Suthulaku Konnāllu Dhanathathulakai Thirigithinayya Thyāgarājāptha Ituvanti

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### 3. Àrabhi Ràga - Àdi Thàla

- Sādhinchanē O Manasā
1. Bōdhinchina Sanmārga-Vachanamula Bōnku-chēsī Thā-pattinattu
  2. Samayāniki Thagu Mātālādenē
  3. Dēvaki Vasudēvula Nēginchinatu
  4. Rangēsudu Sadgangā Janakudu Sangītha Sampradāyakudu
  5. Gōpi-Manōradha Mosanga-lēkanē Gēliyu Chēsē-vādu
  6. Vanithala Sadā Sokka Jēyuchunu Mrokka Chēsē Paramātmu-dadhiyu-gāka Yasōdha Thanayundanchu  
Mudhambunanu Muddhu-betta Navvuchundu Hari
  7. Parama Bhaktha Vatsaludu Suguna Pārāvārundu Àjanmam-anghudi Kali Bādhalā Thīrchu Vādanuchunē-  
hrudayambujamuna Jūchuchundaga
  8. Harē Rāmachandra Raghukulēsa Mrudubhāsha Sēshasayana Paranāri Sōdharā Javirāja Thuranga Rājarāja Vinutha  
Nirāmāyāpaghana Sarasīruha Dhalāksha Yanuchu Vēdukonnānu Thā Brōvakānu
  9. Sri Venkatēsa Suprakāsa Sarvōnnatha Sajjanamānasa Nikēthana Kankāmaradhara Lasanmakuta Kundala Virājītha  
Harē! Yanuchu Nē Pogadagā Thyāgarāja-gēyudu Mānavēndrudaina Rāmachandrudu
  10. Samayāniki Thagu Mātālādenē; Sādhbhakthula Nadatha Litlanenē Amarikagā Nā; Pūja-konenē Alugavaddhanenē;  
Vimukhulathō Jērabōku-manenē; Vetha Galgina Thālukommanenē; Damasamādi Sukhadāyakudagu Sri  
Thyāgarājanuthudu Chentha Rākanē

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#### 4. Varàli Ràga - Àdi Thàla

- Kana Kana Ruchirà Kanakavasana Ninnu
1. Dina Dinamunu Manasuna Chanavuna Ninnu
  2. Pàlugàru Mòmunu Sri Yapàra Mahima Danaru Ninnu
  3. Kala Kala-manu Mukha-kala Galigina Sìtha Kulukuchu Ora-kannulachè Ninnu
  4. Bālarkābhasu Chèla Manimaya Mālālamkrutha Kamdhara Sarasijāksha Varaka Pòla Suruchira Kiritadhara Sathathambu Manasàraga
  5. Sàpathnīmāthayow Suruchichè-karna Sūlamaina-màta Vinula Chuirukkana Thàlaka Sri Harini Dhyānimchi Sukhimpaga-lèda Yatu
  6. Mrugamadalalāma Subhanitala Varajatāyu Mòkshaphalada Pavanamānasutudu Nīdhu Mahima Delpa Sīta Thelisi Valachi Sokkalèdharīthi Ninnu
  7. Sukhāspada Vimukhambudhara Pavana Vidēhamānasa Vihārāptha Surabhūja Mānitha Gunāmka Chidānanda Khaga Thuranga Dhrutaradhānga Parama Dayākara Karunārasa Varunālaya Bhayāpahārā Sri Raghupathè
  8. Kāminchi Prēmamīra Karamula Nīdu Pādakamalamula Battukonuvādu Sākshi Rāmanāma Rasikudu Kailāsa Sadhanudu Sākshi Mariyu Nārada Parāsara Suka Saunaka Purandara Nagajā Dharaja Mukhyulu Sākshigāda Sundarēsa Sukha Kalāmbudhi Vāsāsrithulakè
  9. Sathathamu Prēma Pūrithudagu Thyāgarāja nuta mukhajitha Kumudahitha Varada Ninnu

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#### 5. Sri Ràga - Àdi Thàla

- Endarò Mahānubhāvulu+Andariki Vandanamul+endarò
1. Chanduru Varnuni Anda-chandamunu Hrudaya+ aravindamunu Jūchi Brahma+ananda+manubhavinchu Vār+endarò
  2. Sāma-gāna-lōla Manasija-lāvanya Dhanya-mūrdhanyul+ endarò
  3. Mānasa Vana-chara Vara Sanchāramu Nilipi Mūrthi Bāguga Podaganè Vār+endarò
  4. Saraguna Pādamulaku Svāntamanu Sarōjamunu Samarpanamu Sēyuvār+endarò
  5. Pathitha Pāvanudanè Parāthparuni Gurinchi Paramārdhamagu Nija-mārgamuthonu Pāduchunu Sallāpamuthò Swara-laya+adi Rāgamula Teliyu Vār+endarò
  6. Hari-guna Manulagu Saramulu Galamuna Sōbhillu Bhaktha-kotul+ilalò Thelivito Chelimitò Karuna+kalgi Jagamellanu Sudhā-drushtichè Brōchu Vār+endarò
  7. Hoyalu-mīra Nadalu+kalgu Sarasuni Sadā Kanula Jūchuchunu Pulaka-sarīrulai Ananda Payōdhi Nimagnulai Mudambunanu Yasamu Gala Vār+endarò

8. Parama Bhāgavatha Mauni-vara Sasivibhakara Sanaka-sanandana Digisa Sura Kimpurusha Kanakasipu-suta Nārada Thumburu Pavana-sūnu Bālachandra-dhara Suka-sarōja-bhava Bhū-sura-varulu Parama-pāvanulu Ghanulu Sāsvathulu Kamala-bhava-sukhamu Sada+anubhavulu Gāka Endarò
9. Nī Mēnu Nāma Vaibhavammulanu Nī Parākrama Dhairyamula Sāntha Mānasamu Nīvulanu Vachana Satyamunu Raghuvāra! Nī Yeda Sadbhakthiyu Janinchakanu Durmathamulanu Kalla Chēsinnatti Nī Madi Neringi Samthathambunanu Guna-bhajana+ananda Kīrtanamū Sēyu Vār+endarò
10. Bhāgavatha Rāmāyana Gīta+adi Sruthi Sāsthra Purānapu Marmamulan Siva+adi Shan-mathamula Gūḍhamula Muppadi Mukkōti Sura+antharangamula Bhāvamula Neringi Bhāva-rāga Laya+adi Saukhyamulache Chira+ayuvul+kalgi Nirapadhi Sukha+atmulai Thyāgarāja+aptulaina Vār+endarò
11. Prema Muppiri-gonu-vēla Nāmamunu Dalachè-vāru Rāma- bhakthudaina Thyāgarāja-nuthuniki Nija-dāsul+endarò

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#### A word about the Script:

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

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

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



## KṢĒTRA KṚTIS OF SAINT TYĀGARĀJA

P. P. Narayanaswami (Canada)

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

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

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

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

Kṛtis on Pañcanadīśa	
<i>Illalō Pranātārthihara</i>	Athāṇā
<i>Evarunnāru</i>	Mālavaśrī
<i>Ēhi Trijagadīśa</i>	Sāraṅga
<i>Muccaṭa Brahmādula</i>	Madhyamāvatī
<i>Darśanamū Sēya</i>	Nārāyaṇagauḷa
<i>Śiva Śiva yena</i>	Pantuvarālī
<i>Dēvādī dēva Sadāśiva</i>	Sindurāmakriya

Kṛtis on Dharmasainvarddhani	
<i>Karuṇajūtavammā</i>	Tōḍi
<i>Parāśakti Manuparāda</i>	Sāvēri
<i>Nīvu brōvavalē</i>	Sāvēri
<i>Bālē Bālēndu</i>	Rītigaḷa
<i>Amma Dharmasainvarddhani</i>	Athāṇā
<i>Vidhi Śakrādulaku</i>	Yamunākalyāṇi
<i>Śivē Pāhimām</i>	Kalyāṇi
<i>Bālē Bālēndu</i>	Rītigaḷa
<i>Innāllavalē</i>	Dēśya Tōḍi
<i>Nannu Kanna Talli</i>	Kēsari
<i>Amba Ninnu Nammiti</i>	Ārabhi

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

Kṛtis on Varadarājasvāmī	
<i>Varada Navanītāśā</i>	Rāgapāñcamam
<i>Varadarāja Ninnukōri</i>	Svarabhūṣaṇi

Kṛti on Kāñci Kāmākṣi	
<i>Vināyakuni valenu</i>	Madhyamāvatī

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

Tiruvotṭiyūr Pañcaratnam	
<i>Kanna Talli</i>	Sāvēri
<i>Sundari Ninnu</i>	Ārabhi
<i>Sundari Nannindarilō</i>	Bēgaḍā
<i>Sundari Nī Divya</i>	Kalyāṇi
<i>Dharinī Telusukonti</i>	Śuddhasāvēri

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

Kōvūr Pañcaratnam	
<i>Ī Vasudhā</i>	Sahānā
<i>Kōri sēvimṇavē</i>	Kharaharapriya
<i>Śambhō Mahādēva</i>	Pantuvarālī
<i>Nammi Vaccina</i>	Kalyāṇi
<i>Sundarēśvaruni</i>	Śaṅkarābharaṇam

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

Śrīraṅgam Pañcaratnam	
<i>Jūtā Murārē</i>	Ārabhi
<i>Ō Raṅgāsāyī</i>	Kāmbhōji
<i>Karuṇa Jūtumayyā</i>	Sāraṅga
<i>Rājuvedala</i>	Tōḍi
<i>Vinarāda</i>	Dēvagāndhāri

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

Lālgudi Pañcaratnam	
<i>Gatī Nīvē</i>	Tōḍi
<i>Lalitē Śrī</i>	Bhairavi
<i>Dēva Śrī</i>	Madhyamāvatī
<i>Mahita Pravṛddha</i>	Kāmbhōji
<i>Īśa Pāhi Mām</i>	Kalyāṇi

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

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

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

Kṛtis on Āñjanēya	
<i>Narasimhā Nannu</i>	Bilahari
<i>Pāhi Rāmadūta</i>	Vasantavarālī
<i>Kalugunā Padanīraja</i>	Pūrṇalalita

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

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

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

Kṛtis on Saṅgītam (Nādam)	
<i>Ānada Sāgarā</i>	Garudadhvani
<i>Mōkṣamu Galadā</i>	Sāramati
<i>Nādaloludai</i>	Kalyāṇa navasantam
<i>Nādasudhārasam</i>	Ārabhi
<i>Nādasudhārasa</i>	Bēgaḍā
<i>Svararāga Sudhā</i>	Śaṅkarābharaṇam
<i>Śrīpapriya</i>	Athāṇā
<i>Saṅgītaśāstra</i>	Mukhāri
<i>Sogasogā</i>	Śrīraṅjani
<i>Sōbillu</i>	Jaganmōhini
<i>Saṅgīta Jīānamu</i>	Dhanyāśi
<i>Vidulaka</i>	Māyamālāvagauḷa
<i>Vararāga</i>	Cenjukāmbhōji
<i>Nādatanum</i>	Cittaraṅjani
<i>Rāgaratnamālīka</i>	Rītigaḷa
<i>Nāmakusuma</i>	Śrī
<i>Saṅgīta Śāstra</i>	Sālakabhairavi
<i>Sītāvara</i>	Dēvagāndhāri



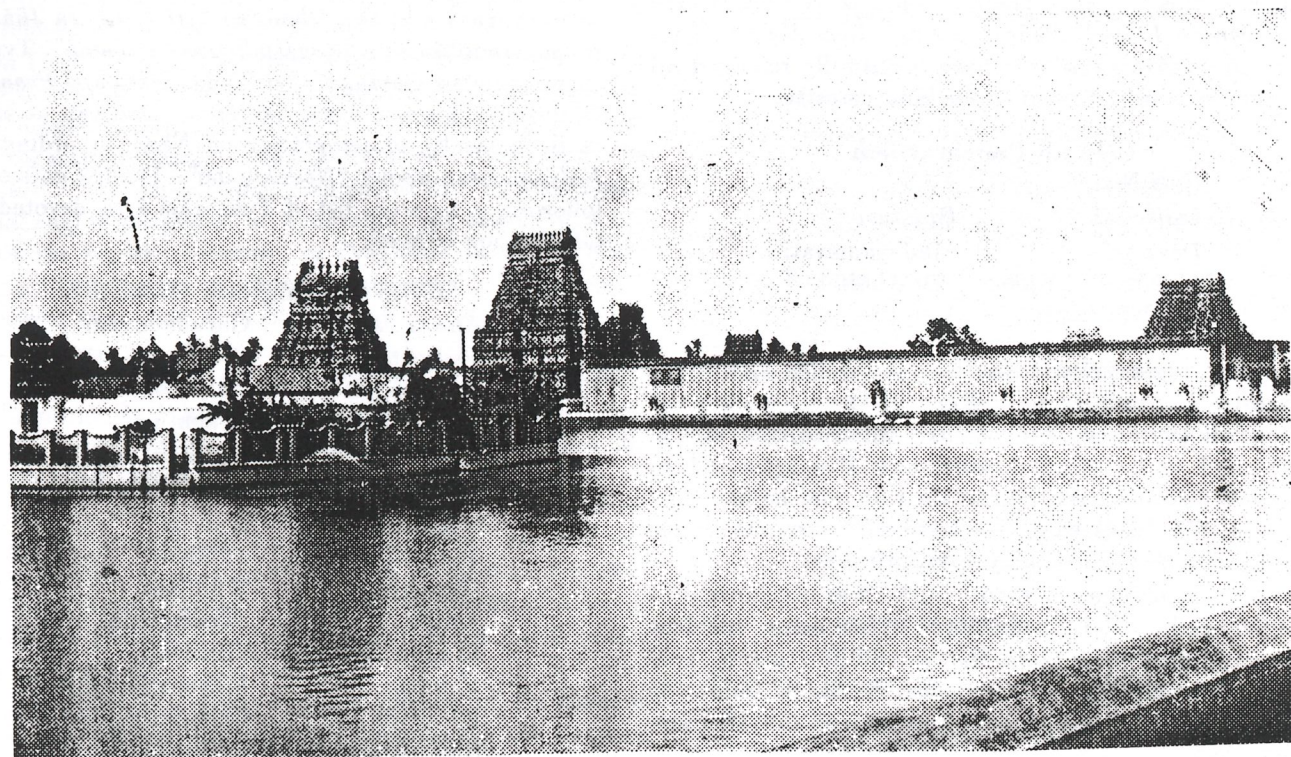
In conclusion, we offer our humble homage to Saint Tyāgarāja through the following majestic *Ślōkam*, composed by Walajapet Krishnaswamy (the eldest son of Walajapet Venkataramana Bhagavathar, the foremost disciple of Saint Tyāgarāja), which beautifully crystalizes the sacredness and depth of this divine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

त्यागराज स्तुतिः

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

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

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Sri Thyagaraja (Shiva) Temple in Thiruvavur

## This Is No Devotion

*Prabhakar Chitrapu*

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

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

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

**Kriti:**

Teliya Leru Rama Bhakti Margamu ||

Ilanathata Tiruguchu Kaluvarinchere Gani ||

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

**Pallavi:**

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

(They) cannot comprehend the path of devotion.

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

**Anupallavi:**

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

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

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

**Charanam:**

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

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

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

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

**Reflection:**

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

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

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## MUSIC, GOD AND SAINT THYAGARAJA

Pratima Adipudi

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

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

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

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

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

## God - Human Consciousness - Classical Indian Music

Frank M. Fragale

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

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

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

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

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

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

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

## Sri M. D. Ramanathan - a brief biography

Mohan Ayyar

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

### His life

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

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

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

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

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

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

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

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

### His Music

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

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

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



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

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

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

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

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

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

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

### Stage Mannerisms

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

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

### His compositions

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

### Some of his compositions:

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

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

Vinave, Gowla, Adi, Telugu

### MDR's Bilahari Tillana in Adi talam

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

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

Ch.  
thripurasundari manOhara trijagadiSa vAlmIka purESa  
prabhalamaina kalAkshEtramunu kApadumaiya varadadASa  
sannutha

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

this last section has the following notation:

x 1 2 3 x . x  
S', ,S'N'D P D n P D P M G R G | P , , M G R S , I , S , S R G P D ||  
S'S'N'D S'R'G'P' M'G'R'S'N'D G'R' , S'N'D R'S , N I D P D P , G P D ||

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## Comparison between Karnatak and Hindustani systems of Music

Immaneni Ashok & Umesh Mokate

### PART 1

Immaneni Ashok

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

#### Historical:

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

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

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

#### Ornamentation of notes:

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

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

In karnatak, subtle srutis (frequencies inbetween the 12 note positions) are emphasized by use of simple and complex combinations of two or more notes. Fast oscillatory "gamakas" that use two successive notes of a raga are very common. Take two notes of frequencies A and B. When you

oscillate between A and B, you can spend a fraction of time, say 'f' ( $0 < f < 1.0$ ), at A and the rest of the time (1-f) at B. This combination will emphasize the srutis around the frequency  $Af+B(1-f)$ . The commonly used fractions are 0.25, 0.5 and 0.75. For any given raga, certain notes are sung plain, certain notes are sung with slight trills around the note, certain notes are sung with combination of their successive notes with oscillations of certain 'f'. For example, take 'ri' of Mayamalavagowla and Gowla. Both use suddha 'ri' (it is called komal ri in hindustani). In Mayamalavagowla, 'ri' is usually sung with a slight trill or combined with 'sa' with an  $f = 0.5$ . In Gowla, 'ri' is \*never\* sung plain or with trill, but \*always\* combined with 'sa' with an  $f = 0.25$  (that is, srutis very close to 'sa' are emphasized).

#### Philosophical Difference:

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

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

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

#### Some comments on creativity:

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

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

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

### PART 2

Umesh Mokate

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

#### History of Hindustani Music

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

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

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

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

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

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

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

#### Ornamentations in Hindustani music

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

#### Improvisation in the two systems

Apart from ornamentations, the presentation of a raag has some similarities and differences in the two systems. In Karnatak music, the artist elaborates the raag in aalap first.



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

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

### Concert format in the two systems

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

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

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### KALYANI Ragam :

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

#### SRUTI Staff

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

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

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

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

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

The scale of Kalyani lends itself to some Graha bhedam (also known as Chaya) whereby by shifting the Aadhar

Sruti (the Tonic) an impression of hearing another ragam is established. For example shifting the tonic to the lower octave Ni will yield Todi. Similarly shifting the tonic to Ma and appropriately skipping certain swarams will produce Hindolam.

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

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

#### Tape 1:

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

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



The text of the song is as follows:

Kamalaambaam Bhajare, Re Maanasa,  
Kalpitha Maayaa Kaaryam Thyajare ||

Kamala Vaani Sevitha Paarsvaam, Kambu Jayagrivaam,  
Nathadevaam |  
Kamalaapura Sadanaam, Mridugadanaam, Kamaniya Radanaam,  
Kamala Nayanaam ||

Sarvaasaa Paripuraka Chakra Swaminim,  
Parama Siva Kaaminim,  
Duurvaasarchitha Guptha Yoginim,  
Dukhadhwamsinim,  
Hamsinim,  
Nirvaana Nija Sukha Daayinim,  
Nithya Kalyanim,  
Kaathyayanim,  
Sarvanim,  
Madhupa Vijayavenim,  
Sadguru Guha Jananim,  
Niranjanim,  
Garvitha Bhandaasura Bhamjanim,  
Kaama Karshanyaadi Ranjanim,  
Nirvisesha Chaitanya Svarupinim,  
Urvithathvaadi Swarupinim ||

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

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

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

In fact, all the Navaavarana Kritis have such a characteristic: The first Kriti is in Prathama (first) Vibhakthi, the second Kriti in Dwithiya Vibhakthi ... the seventh in the Sapthama

Vibhakthi and the eighth in the Sambodhana Prathama Vibhakthi. As there are no more Vibhakthis in Sanskrit grammar, the ninth Kriti is structured to have all the Vibhakthis !

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

Nive Gathiyani Ninu Nera Nammithi  
Nirajaaksha Krishna, Ika ||

Nive Panchaalini Prahladuni  
Brovalada Sri Vasudeva ||

Nive Anadarana Chesithe,  
Evvaru Nannika Brochevaru ?  
Deva Deva Sri Rukmini Ramana  
Bhima Loka Rakshana Dhurina ||

#### Tape 2:

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

(2) As mentioned earlier, many composers apart from the Trinity have added to the repertoire of kritis in Kalyani. In this next piece, the veteran Palkkad K.V. Narayanaswamy accompanied by Nagai Muralidharan and V. Ramabhadran has rendered a kriti by a contemporary composer Swarna Venkatesa Dikshitar. The kriti 'Swarna Kala Bhairavam' is set to an unusual talam - Sankeerna Tripura talam of 13 beats (9+2+2).

(3) The next piece is a crisply rendered Tirupukazh by Vijaya Siva accompanied by R.K. Sriram Kumar, and J. Vaidyanathan.

#### Tape 3:

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

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

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

#### Kalyani Tape 1

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

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

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

#### Kalyani Tape 2

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

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

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

#### Kalyani Tape 3

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

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



## Review of 1994 SRUTI Concerts

T.N. Bala's Vocal concert  
March 5, 1994.

P. Swaminathan

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

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

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

Having excited the audience with *Sriranjani*, Bala and his team went on to entertain them with the brilliant rendering of *Upacharamulanu Chekonavayya* (in *Bhairavi*) after rendering *Adigi Sukhamu* (in *Madhyamavathi*). The alapana

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

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

## Review of 1994 SRUTI Concerts

Charumathy Ramachandran exhibits Graha Bhedam  
April 23, 1994

Rasikan

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

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

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

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

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

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

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

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

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

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

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



## Review of 1994 SRUTI Concerts

Chitraveena by a Virtuoso  
May 8, 1994

Sumathi Sarangan

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

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

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

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

Next, he gave a quick and crisp version of "Bantureethi Koluviyyavayya" in Hamsanadam before he went on to delight us with a scintillating alapana in Shankarabharanam

and an another Thyagaraja krithi, "Endhuku Bethala". He even sidestepped the norm and played Kadhanakuthuhalam after Shankarabharanam just to graciously please a fan who requested "Raghu Vamsa Sudha".

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

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

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

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

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

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*Sumathi Sarangan is very interested in Carnatic Music and has given vocal performances. She also teaches Carnatic Music to several students in the Philadelphia area.*

## Review of 1994 SRUTI Concerts

Jaya Jaya Devi - An Operatic Ballet  
June 6, 1994

Rasikan

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

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

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

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

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

The first segment after the intermission portrayed Devi, the destroyer of evil in the world. The demon Mahishasura, protected by a boon from death by any man, runs amok in

the world. Little did he imagine that Goddess Durga, not only can challenge him to a war but actually destroy him. The destruction of evil by Durga is celebrated annually in Bengal and many parts of India, over a period of 9 days during Navarathri.

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

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

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

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

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



## Review of 1994 SRUTI Concerts

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

P. Swaminathan

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

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

After a crisp rendering of Purandara Dasa's kriti *Barayya Venkataramana* in *Saveri*, TVS gave a scintillating performance of Thyagaraja's *Chakkani rajamargamu* in *Kharaharapriya*. Being a janaka raga, *Kharaharapriya* offers a lot of scope for elaboration and improvisation for an experienced musician. TVS demonstrated his innovative skills, imagination and extraordinary flair for raga alapana in *Kharaharapriya*. The rendering of the kriti itself demonstrated the maturity and the depth of knowledge of

TVS. He built the tempo of the song step by step offering a lively challenge to the accompanists which they readily answered. Ramanujacharyulu's accompaniment was brilliant and Hari Kumar gave the best support on the mridangam and a great thani avarthanam.

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

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

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

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

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

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

## Review of 1994 SRUTI Concerts

Delightful Dance Program by  
Rama Ramesh  
October 8, 1994

Kavitha Sarangan

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

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

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

A padam by Uthukadu, "Suthukara Kalli", was the next piece. This was immediately followed by a padam in the ragam Abheeri, "Bajare Re Manasa". This was a beautiful piece on Lord Rama which Rama had also choreographed

herself. Rama easily conveyed the grandeur and majesty of Lord Rama's reign by relating events from the Ramayana.

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

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

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

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

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

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



### Review of 1994 SRUTI Concerts

Some observations on the  
Veena concert by Chittibabu  
Oct. 8, 1994.

S. Sankaran

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

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

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

He then announced the song 'Saamaja Varagamana..' in Hindholam and played the song in a peaceful style appropriate to the raga without his idiosyncrasies and chopeed up notes.

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

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

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

### Review of 1994 SRUTI Concerts

A delectable concert by Santhanagopalan  
November 12, 1994

Rasikan

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

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

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

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

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

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

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

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

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

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

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

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



## SRUTI MUSIC TAPES

### EKA RAGA TAPES

#### Kalyani Tape 1

- \* Rudrapatnam Brothers (R.N. Thyagarajan & R.N. Tharanathan), June 1, 1991  
*Vanajakshi (Varnam)- Ata - Pallavi Gopala Iyer*
- \* Dr. M. Balamuralikrishna, (Purna Chandar (violin), B. Balasai (flute) Dara Appala Srinivas (mrudangam))  
*Kamalambam - Adi - Dikshithar*
- \* T. R. Subramanyam (Vasanth Kannan & Trichur Mohan)  
*Neeve Gathi - Adi - Thyagaraja*

#### Kalyani Tape 2

- \* N. Ramani (N. Muralidharan & S. Raja Rao), 1989  
*RTP*
- \* K.V. Narayanaswamy (Nagai Muralidharan and Vellore Ramabhadran), June 5, 1993  
*Swarna Kala Bhairavam - SwarnaVenkatesha Dikshithar*
- \* Vijay Siva (Shriram Kumar & J. Vaidhyathan), October 2, 1993  
*Thiruppugazh*

#### Kalyani Tape 3

- \* Sudha Raghunathan (V. V. Ravi (violin), T. Vaidyanathan (mrudangam)) December 5, 1992  
*RTP - Tharaka Brahma Swarupini*
- \* Dr. M. Balamuralikrishna and Pandit Bhimsen Joshi September 22, 1990  
*Sangithame Vara Sukha Dayi*

#### Madhyamavathi Tape 1

- \* Maharajapuram Santhanam & Srinivasan (Nagai Muralidharan & Vellore Ramabhadran)  
*Aadadhu Asangadhu - Uthukkadu Venkata Subba Iyer*
- \* Trichur V. Ramachandran (V. V. Ravi (violin), S. V. Raja Rao (mrudangam)), June 13, 1992  
*Ramakatha - Thyagaraja*
- \* N. Ramani (N. Muralidharan & S. Raja Rao) April 1989  
*Thillana*

#### Madhyamavathi Tape 2

- \* T. N. Bala (Sashidhar, Balachander & Murali), March 5, 1994  
*Adigechudhamma - Thyagaraja*
- \* Saroja & Lalitha (Bombay Sisters ) (M. Narasimhamurthi, T. Narendran & M. Govindarajan)  
*Rama Katha Sudha - Thyagaraja*
- \* Vijay Siva (Shriram Kumar & J. Vaidhyathan), October 2, 1993  
*Karpagame - Papanasam Sivan*
- \* Nedunuri Krishnamurthi (Thiruparkadal S. Veeraraghavan and Padmasri Umayalpuram K. Sivaraman), April 20, 1991  
*Karpagame - P. Sivan*

#### Hindolam Tape 1

- \* T.N.Seshagopalan (G. Chandramouli and Neyveli Narayanan), May 2, 1992  
*Neerajakshi Kamakshi - Dikshitar*
- \* Maharajapuram Santhanam & Srinivasan (Nagai Muralidharan & Vellore Ramabhadran)  
*Chandrasekhara Saraswathi - M. Santhanam*
- \* Dr. C. Chittibabu (N. Somayajulu (Mridangam) U.K. Narayanaswamy (Ghatam)) Oct 8, 1994  
*Saamajavara Gamana - Thyagaraja*
- \* Sudha Raghunathan (V. V. Ravi (violin), T. Vaidyanathan (mrudangam)), December 5, 1992  
*Manasuloni - Thyagaraja*
- \* Trichur V. Ramachandran (V. V. Ravi (violin), S. V. Raja Rao (mrudangam)), June 13, 1992  
*Samajavaragamana - Thyagaraja*
- \* U. Srinivas (P. S. Ramamurthy and K. V. Prasad), May 2, 1993  
*Govardhana Gireesam - Dikshithar*

#### Mohanam Tape 1

- \* Maharajapuram Santhanam & Srinivasan (Nagai Muralidharan & Vellore Ramabhadran)  
*Raktha Ganapathim - Dikshitar*
- \* Balamurali, September 22, 1990  
*Nannu Palimpa - Thyagaraja*
- \* T. R. Subramanyam (Vasanth Kannan & Trichur Mohan)  
*Vadige Gopalunini - Kshetrajna*

#### Mohanam Tape 2

- \* U. Srinivas (Sikkil Bhaskaran and Palghat Raghu), May 5, 1990  
*Nannu Palimpa - Thyagaraja*
- \* Lalgudi G. Jayaraman, G.J.R. Krishnan & J. Vijayalakshmi (Trichy Sankaran, Vinayakaram & V. Nagarajan), September 18, 1993  
*Mohana Rama - Thyagaraja*

#### Varali Tape 1

- \* Smt. Sheela Ramaswamy (K.S. Mani and M.S. Venkatesh)  
*Yeti Janmamithi - Thyagaraja*
- \* Sudha Raghunathan (V. V. Ravi (violin), T. Vaidyanathan (mrudangam)), December 5, 1992  
*Aazhimazhai Kanna - Tiruppavai*
- \* Ravi Kiran (P. Sunder Rajan (Violin) Vellore Ramabhadran (Mridnagam)), May 8, 1994  
*RTP - "Mathini Matragathani, Varali, Veni"*
- \* Lalgudi Smt. Brahmanandam (Prakash Rao), August 25, 1990  
*Kaa Vaa Vaa - Papanasam Sivan*

#### Thodi Tape 1

- \* S.P. Ramh (Shashidhar, Satish Pathakota), June 26, 1994  
*Gathi Niveyani - Thyagaraja*
- \* Dr. M. Balamuralikrishna (Purna Chandar (violin), B. Balasai (flute), Dara Appala Srinivas (mrudangam))  
*Ma Maanini - Balamurali*

#### Thodi Tape 2

- \* Ravi Kiran (P. Sunder Rajan (Violin) Vellore Ramabhadran (Mridnagam)), May 8, 1994  
*Raave Himagiri Kumari - Syama Sastry*
- \* U. Srinivas (P. S. Ramamurthy and K. V. Prasad), May 2, 1993  
*RTP*
- \* Charumathi Ramachandran (M.S. Anantharaman (Violin) Skandaprasad (Mridangam))  
*RTP*

## CONCERT TAPES

*Dr. M. Balamuralikrishna  
Purna Chandar (violin), B. Balasai (flute)  
Dara Appala Srinivas (mrudangam)  
September, 1989*

Jaya Jaya Guru - Desakshi - Balamurali  
Mahadeva Sutham - Arabhi - Balamurali  
Kamalambam - Kalyani - Dikshithar  
Ma Maanini - Thodi - Balamurali  
Jagadhodharana - Karnataka Kapi - Purandara Dasa  
Radhika - Nadha Simhodhini - Jayadeva  
Vekkhal Intha Vridha - Naga Varali - Annamayya  
Thillana - Kadhanakuthuhalam  
Ammamma Ananda Ragini - Ghambira Nattai - Balamurali  
Marula Minchera - Jenjuti  
Om Kara Karini - Lavangi - Balamurali  
Mangalam - Navroj - Ramadas

*Dr. M. Balamuralikrishna and  
Pandit Bhimsen Joshi  
September 22, 1990*

*Dr. M. Balamuralikrishna (solo)*

Shobillu - Jaganmohini - Thyagaraja  
Mokshamu Galada - Saramathi - Thyagaraja  
Nannu Palimpa - Mohanam - Thyagaraja  
Gandamu - Punnavarali - Thyagaraja

*Pandit Bhimsen Joshi (solo)*  
Raag Jaijivanti - Vilambit Jap Taal; Drut Ek Taal  
Raag Khamaj - Thumri  
Marathi Abhanga  
Jo Bhajare Hari ko Sada - Raag Bhairavi -  
Brahmanandu- Yaman (Hindustani)

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

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

*Dr. M. Balamurali Krishna (solo)*  
Jaya Jaya Gurudeva - Desakshi - Balamurali  
Baagayanayya - Chandrajyothi - Thyagaraja  
Nagumomu Kanalen - Abheri - Thyagaraja  
Narayana Yenna - Bilahari - Purandara Dasa  
Sakhiya Ramitha - Gowri Manohari - Jayadeva  
Arulvaye - Sindhu Bhairavi - Balamurali  
Pibare Raamarasam - Ahir Bhairav - Sadaasiva Brahmendra



*Pandit Hariprasad Chaurasia (flute) (solo)*  
Bhupali - Theen Taal, Rupak Taal

*Jugalbundi*  
Bhajare Guru Devam - Sindhu Bhairavi (carnatic),  
Bhairavi (hindustani)

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

Varnam - Valaji - Lalgudi G. Jayaraman  
Maha Ganapathim - Natai - Dikshithar  
Paramathmudu - Vagadeeswari - Thyagaraja  
Nadaloludai - Kalyana Vasantham - Thyagaraja  
Mohana Rama - Mohanam - Thyagaraja  
Sarasamukhi - Gowda Malhar - Muthiah Bhagavathar  
RTP - Simhendra Madhyamam- Ninnarul Thandhida Thamadhama  
Dayapuri Amba  
(Ragamalika swarams - Sahana, Vasantha, Saranga, Kanada, Bindumalini, Hindolam)  
Percussion Ensemble  
Venkatachala Nilayam - Sindhu Bhairavi - Purandara Dasa  
Enna Thavam - Kapi - Papanasam Sivan  
Srinivasa - Hamsanandi - Papanasam Sivan  
Thillana - Revathi - Lalgudi G. Jayaraman  
Thillana - Thilang - Lalgudi G. Jayaraman  
Chinnan Chiru Kiliye - Ragamalika - Bharathi

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

Viriboni (Varnam) - Bhairavi - Pachimiriyam Adiappa  
Vara Vallabha Ramana - Hamsadhwani - G.N. Balasubramaniam  
Darini Telusu Kondi - Suddha Saveri - Thyagaraja  
Ragu Vamsa Sudha - Kadhanakuthuhalam - Patnam Subramania Iyer  
Theliyaledhu Rama - Dhenuka - Thyagaraja  
RTP - Kalyani  
Chinnanchiru Kiliye - Ragamalika - Bharathiyar  
Krishna Nee - Yaman Kalyani - Purandara Dasa  
Mahudi - Punthagavarali  
Alai Payudhe Kanna - Kanada - Oothukadu Venkata Subba Iyer  
Dheera Sameera Yamuna Theere - Dwijavanthi - Jayadeva  
Velan Vandhu Varam Tharuvan - Sindhu Bhairavi  
Tillana - Madhyamavathi  
Mangalam - Sowrashtram - Thyagaraja

*N. Ramani  
Kanyakumari and Guruvayor Dorai  
May 17, 1992*

Chalamela (Varnam) - Natakurinji - Rangaswami Nattuvanar  
Namami Vigna Vinayaka - Hamsadhwani - Krishnaswamy Ayyar  
Dinamani Vamsa - Harikambhojhi - Thyagaraja  
Nadaloludai - Kalyana Vasantham - Thyagaraja

Nenarunchinanu - Malavi - Thyagaraja  
Marivere - Lathangi - Patnam Subramanya Iyer  
Balagopala - Bhairavi - Dikshitar  
Akhilandeshwari - Dwijavanthi - Dikshitar  
Paramathmudu - Vagadeeswari - Thyagaraja  
RTP - Madhyamavathi  
Muralidhara - Mand - Periyaswami Thooran  
Yadhavaraya - Ragamalika  
Tillana - Bindumalini - Ramani  
Mangalam - Sowrashtram - Thyagaraja

*Dr. C. Chittibabu (Veena)  
N. Somayajulu (Mridangam)  
U.K. Narayanaswamy (Ghatam)  
Oct 8, 1994*

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

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

Sarasijaksha - Kambhoji - Swati Tirunal  
Gajananam - Chakravakam - Dikshitar  
Jagadanandakaraka - Nata - Thyagaraja  
Parandhamavati - Dharmavati - Dikshitar  
Janani Ninuvina - Reethigowla - Subbaraya Sastri  
Inthanuchu Varnimpa Tarama - Gontakriya - Thyagaraja  
Nannu Palimpa - Mohanam - Thyagaraja  
RTP - Bindumalini - Mishra Chapu Talam  
ragamalika swaram: Bhairavi, Brindavana Saranga, Kalyani)  
Manasa Sancharare - Sama - Sadashiva Brahmendra  
Ranjanimala - Ragamalika - Thanjavur Sankara Iyer  
Karpagame - Madhyamavati - Papanasam Sivan  
Thillana - Madhuvanti - Lalgudi Jayaraman  
Mangalam - Sowrashtram - Thyagaraja

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

Intha Kopame - Ragamalika - Kalahasti Venkataswamy Naidu  
Vallabha Nayaka - Begada - Dikshithar  
Enthanuchi - Gontakriya - Thyagaraja  
Govardhana Gireesam - Hindolam - Dikshithar  
Varanarada - Vijayasree - Thyagaraja  
Nadachi Nadachi - Kharaharapriya - Thyagaraja  
Anathudanugana- Jingala - Thyagaraja  
RTP - Thodi  
(Ragamalika swarams - Kedaram, Kanada, Nasika Bhooshini)

Kaa Vaa Vaa - Varali - Papanasam Sivan  
Venkatachalanilayam - Sindhu Bhairavi - Purandara Dasa  
Tillana - Dhanasri - Swati Tirunal  
Mangalam - Sowrashtram - Thyagaraja

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

Varnam - Ranjani - G. N. Balasubramanian  
Saranu Saranu - Sowrashtram - Purandara Dasa  
Manasuloni - Hindolam - Thyagaraja  
Sarasadalanayana - Khamas - Dikshitar  
Aazhimazhai Kanna - Varali - Tiruppavai  
Padamethunai - Valaji - Papanasam Sivan  
Pakkala Nila Pati - Kharaharapriya - Thyagaraja  
Chandra Chooda - Ragamalika - Purandara Dasa  
Ragasudharasa - Andolika - Thyagaraja  
RTP - Kalyani  
"Taraka Brahma Swaroopini, Tamarasa Vilochini"  
Thani avarthanam  
Innudayabarade - Kalyana Vasantham - Purandara Dasa  
Dikkutheriyada - Behag - Subrahmanya Bharathiyar  
Aaramo Aaval - Maund - Kannan Iyengar  
Thillana - Revathi - Lalgudi Jayaraman  
Mangalam - Sowrashtram - Thyagaraja

*Maharajapuram Santhanam & Srinivasan  
Nagai Muralidharan & Vellore Ramabadhran  
September 1989*

Nera Nammithi (Varnam) - Kanada  
Raktha Ganapathim - Mohanam - Dikshitar  
Manasaramathi - Saramathi - Papanasan Sivan  
Dinamani Vamsa - Harikambodhi - Thyagaraja  
Chandrasekhara Saraswathi - Hindolam - M. Santhanam  
Pahimam - Janaranjani - Vaidyanatha Iyer  
Aadadhu Asangadhu - Madhyamavathi - Uthukkadu Venkata Subba Iyer  
Raghuvamsa - Kadanakuthuhalam - Patnam Subramania Iyer  
Maa Janaki - Kambodhi - Thyagaraja  
Manasa Sancharare - Sama - Sadasiva Brahmendra  
Bhuvaneswariye - Mohana Kalyani - Muthiah Bhagavathar  
Yarige Vadhu Vaguve - Ragamalika - Purandara Dasa  
Raghavendra - Misra Sivaranjani - Purandara Dasa  
Aparadhi Nanalla - Revathi - Purandara Dasa  
Govinda Ninna - Nadha Simhodhini - Purandara Dasa  
Vilayada Idhu Nerama - Shanmughapriya - T.N. Bala  
Thillana - Basant Bahar - M. Santhanam  
Mangalam - Sowrashtram - Thyagarajaa

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

Rama Nannu - Harikambhojhi - Thyagaraja  
Vandanamu - Sahana - Thyagaraja  
Ennadu Ne - Vachaspathi - Patnam Subramaniam Iyer  
Neerajakshi Kamakshi - Hindolam - Dikshitar  
Kathiruvenu - Ranjani - Ambujam Krishna  
Ranganayakam - Nayaki - Dikshitar  
RTP - Kiravani

(ragamalika swaram: Bahudari, Hamir Kalyani, Subha Panthuvarali, Katana Kutuhalam)  
Viruttham - Kamas  
Kannallavo - Surati - Utthukkadu Venkata Subba Iyer  
Guruvayurappane - Reethigowla - Ambujam Krishna  
Kakkai siragi - Brindavana Saranga - Bharathiyar  
Tirupati Venkataramana - Hamsanandi - Purandara Dasa  
Mangalam - Sowrashtram - Thyagaraja

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

Rama Nipai - Kedara - Thyagaraja  
Janaki Ramana - Sudha Simanthini - Thyagaraja  
Ramabhirama - Darbar - Thyagaraja  
Appa Ramabhakthi - Kamavardhini - Thyagaraja  
Brahma Kadigina - Mukhari - Annamacharya  
Narayana Nalina - Sama - P. Sivan  
Karpagame - Madhyamavathi - P. Sivan  
Dorakuna - Bilahari - Thyagaraja  
Emani Vegintune - Huseni - Thyagaraja  
Nanoru Vilayattu - Navarasa Kannada - P. Sivan  
Narayana - Sudha Dhanyasi - Purandara Dasa  
Venkatachala Nilayam - Sindhubhairavi - Purandara Dasa

*Saroja & Lalitha (Bombay Sisters )  
M. Narasimhamurthi, T. Narendran & M. Govindarajan  
April 1989*

Viriboni (varnam) - Bhairavi  
Neene Bhajana - Nattai - Thyagaraja  
Mokshamu Galadha - Saramathi - Thyagaraja  
Naradamuni - Panthuvarali - Thyagaraja  
Bhogindra Sayinam - Kunthalavarali - Swati Tirunal  
Rama Katha Sudha - Madhyamavathi - Thyagaraja  
Vararagalaye - Chenchu Kambodhi - Thyagaraja  
RTP - Shanmughapriya  
Narayana Ninna Namada - Suddha Dhanyasi - Purandara Dasa  
Kaliyuga Varadan - Brindavan Saranga - Periyaswamu Thooran  
Harichiththa Sathya - Jonpuri  
Makara Kundala - Ragamalika  
Mangalam - Sowrashtram - Thyagaraja

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

Gajavadana - Sriranjani - P. Sivan  
Shobhillu - Jaganmohini - Thyagaraja  
Sevikkavendum Ayya - Andolika - Muthu Thandavar  
Raave Himagiri Kumari - Thodi - Syama Sastry  
Bantureethi - Hamsanadham - Thayagaraja  
Enduku Bethala - Sankarabharanam - Thyagaraja  
Thani Avarthanam  
Raghuvamsa Sudha - Kathankuthuhalam - Patnam Subramania Ayyar  
RTP - Varali - "Mathini Matragathani, Varali, Veni"  
Govardhana Giridhara - Darbari Kanada - Narayana Theerthar  
Ennathavam - Kapi - P. Sivan



Venkatachala Nilayam - Sindhubhairavi - Purandara Daasa  
Thillana - Bhimpalas - Swati Tirunal  
Kaliyuga Varadhan - Brindavana Saranga - P. Thhoran  
Mangalam - Sourashtram - Thyagaraja

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

Evvari - Abhogi - Patnam Subramanya Iyer  
Sripathe - Nagaswaravali - Thyagaraja  
Gopalaka Pahimam - Revagupthi - Swathi Thirunal  
Brovavamma - Manji - Syama Sastri  
Swarna Kala Bhairavam - Kalyani - SwarnaVenkatesha Dikshithar  
Muruga Muruga - Saveri - Periyaswamy Thooran  
RTP - Sahana  
(Ragamalika swarams - Bilahari, Atana, Varali, Sama, Sindhu Bhairavi)  
Anri Ulagam - Sindhu Bhairavi - Andal Thiruppavai  
Thillana - Paras - Poochi Srinivasa Iyengar  
Mangalam - Sourashtram - Thyagarajaa

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

Jaganandakaraka - Nata - Thyagaraja  
Ganamurthe - Ganamurthi - Thyagaraja  
Intakanna Anandame - Bilahari - Thyagaraja  
Sri Chakra Raja - Sivasakthi - G.N. Balasubramaniam  
Raghuvamsa Sudha - Kadanakuthuhalam - Patnam Subramaniya Iyer  
Chakkani Raja - Kharaharapriya - Thyagaraja  
Baro Krishnayya - Ragamalika - Kanaka Dasa  
Na Naati Brathuku - Revathi - Annamcharya  
Ramachandraya - Navaroz - Ramadas  
Pavamana - Sowrashtram - Thyagaraja

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

Sri Ganapathenee - Sourashtram - Thyagarja  
Sogasuchuda Tharamaa - Kannada Gowla - Thyagaraja  
Bhuvaneswariya - Mohana Kalyani - Muthiah Bhagavathar  
Baaraiyya Venkataramana - Saveri - Purandara Daasa  
Chakkani Raaja Maargamu - Kharaharapriya - Thyagaraja  
RTP - Hamsanaadam  
Pachchai Mamalai Pol Meni - Poem in Kapi - Azhvarhal  
Enna Thavam Cheyghanai - Kapi - P. Sivan

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

Evvaribodhana - Abhogi - Pattanam Subramaniyyer  
Vinayaka Vignanasaka - Chakravakam - Muthuswamy Dikshitar  
Nenendu Vedakukura - Karnataka Behag - Thyagaraja  
Nee Samanam evaru - Supa Panthuvrali - GNB  
Paridhana - Bilahari - Pattanam Subramaniyyer  
Samajavaragamana - Hindolam - Thyagaraja

Ramakatha - Madhyamavathi - Thyagaraja  
Thikkutheriyada - Behag - Subramanya Bharathiyar  
Karanam Kettu - Hamsanandi - Suddhananda Bharathi  
Karuni So Ranga - Jogiya  
Jagado darana - Kaapi - Purandara Dasa  
Narayana - Sudhdha Dhanyasi - Purandara Dasa  
Maadava Mamava - Neelambari - Narayana Theertha  
Radha Samedha Krishna - Yaman  
Javali - Paras  
Muralidhara - Maand - Periyasami Thooran  
Mangalam - Sourashtram

*Lalgudi Smt. Brahmanandam*  
*Prakash Rao*  
*August 25, 1990*

Varnam - Asaveri - Lalgudi Jayaraman  
Mahaganapathim - Nata - Dikshitar  
Endaro Mahanubhavulu - Sri - Thyagaraja  
Ela Nee Dayaradu - Atana - Thyagaraja  
Kanta Judu - Vachaspati - Thyagaraja  
Janani - Reetigowla - Subbaraya Sastri  
Kaa Vaa Vaa - Varali - Papanasam Sivan  
Brochevarevaru - Khamas - Vasudevachar  
Sobillu Sapthaswara - Jaganmohini - Thyagaraja  
Rama Katha Sudha - Madhyamavathi - Thyagaraja  
Akhilandeshwari - Dwijavanti - Dikshitar  
Yenna Thavam - Kaapi - Papanasam Sivan  
Thillana - Kanada - Lalgudi Jayaraman  
Thirada Vilayattu Pillai - Ragamalika - Bharathiyar  
Mangalam - Sowrashtram - Thyagaraja

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

Vanajakshi - Kalyani - Pallavi Gopala Iyer  
Sarasiruha - Nata - Puliur Doraiswamy Iyer  
Teliyaleru Rama - Dhenuka - Thaygaraja  
Rama Rama Gunaseema - Simhendra Madhyamam - Swati Tirunal  
Enta Nerchina - Udayaravichandrika - Thyagaraja  
Sitavara - Devagandhari - Thyagaraja  
Chalamelara - Margahindolam - Thyagaraja  
Thyagaraja Namasthe - Begada - Dikshitar  
Adaddella Oliithe Ayithu - Purvikalyani - P. Dasa  
Mayamma - Natakurinji - Syama Sastri  
Smara Sundaranga - Paras - Dharmapuri Subbaiyer  
Karpagame - Madhyamavathi - Papanasam Sivan  
Madhura Madhura - Atana - O. Venkata Subbaiyer  
Mangalam - Sowrashtram - Thyagarajaaga

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

Meenakshi - Poorvikalyani - Dikshitar  
Ganamurthe - Ganamurthi - Thyagaraja  
Sakala Graha - Atana - Purandara Dasa  
Samaja Varagamana - Hindolam - Thyagaraja  
Mohana Rama - Mohanam - Thyagaraja  
Varuvaro - Sama - Gopalakrishna Bharathy

O Rangasayee - Kambhoji - Thyagaraja  
Ragamalika - Nadanamakriya, Hamsanandi, Shanmukhapriya,  
Madhyamavathi  
Pahi Ramachandra - Yadukulakambhoji - Thyagaraja  
Beeth Gaye Din - Yaman Kalyan - Kabir Das  
Mangalam - Sowrashtram - Thyagaraja

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

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

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

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

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

Entha Prema Thomu - Bahaduri - Lalgudi Jayaraman  
Vallabha Naayaka - Begada - Dikshitar  
Sri Rama Padama - Amritha Vaahini - Thyagaraja  
Janani Ninu Vina - Reethi Gowla - Subbaraya Sastry  
Maakelara - Ravichandrika - Thyagaraja  
Himagiri Thanaye - Sudhdha Dhanyasi - Muthiah Bhagavathar  
Gathi Niveyani - Thodi - Thyagaraja  
Shobhillu Saptaswara - Jaganmohini - Thyagaraja  
O Rangasaayi - Kambhoji - Thyagaraja  
Enna Thavam - Kapi - Papanasam Sivan  
Virutham -  
Ragamalika in Bilahari, Bhairavi, Madhuvanthi, Brindavana Saranga  
Kaliyuga Varadan - Brindavana Saranga - Thooran  
Thillana - Revathi - Lalgudi Jayaraman  
Thillana - Nalina Kanthi - Lalgudi Jayaraman  
Mangalam - Sourashtram - Thyagaraja

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

Viriboni - Bhairavi - Paschimiriya Adiappa  
Smarane Onde - Malayamarutham - Purandara Dasa  
Kamalamba - Ananda Bhairavi - Dikshithar  
Seethapathe - Kamas - Thyagaraja  
Mayamma - Ahiri - Syama Sastry  
Sogasujudatharama - Kannada Gowla - Thyagaraja  
RTP - Subha Panthuvrali  
Pallavi - Vaa, Viraindhu Vaa, Marai Nidhiye Vaa,  
Ninaindhurugum, Ennai Andarula  
Thani avarthanam  
Viruttham - Kanada, Dhanyasi, Sama  
Gandhi Mahan Pirandhai - Abheri - Periyaswamy Thooran  
Thillana - Bilahari - Ariyakudi Ramanujam Iyyengar  
Vazhgane yamma - Bharathiyar  
Gandhiyai Ninaipome - Chenchurutti - Aanai Vaidhyathan Iyyer  
Bharatha Punya Bhoomi - Kuntalavarali - Papanasam Sivan  
Desa Sevai Cheyya - Chenchurutti - Papanasam Sivan  
Karpagame - Madhyamavathi - Papanasam Sivan  
Thiruppugazh - Kalyani  
Santhi Nilavendum - Thillang - Sethu Madhava Rao

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

(Varnam) - Kedara Gowla  
Sri Gananathaya - Gowla  
Nannu Ganna Thalli - Sindhu Ramakriya  
Bhajanaseya - Dharmavathi  
Ganamurthe - Ganamurthi  
Anupama Gunambudhi - Atana - Thyagaraja  
Yeti Janmamithi - Varali - Thyagaraja  
Nanoru Vilayattu - Navarasakannada  
Prakkala Nilabadi - Kharaharapriya - Thyagaraja  
Annapurne Visalakshi - Sama - Dikshitar  
Saramaina Maata - Behag  
Innudayabarade - Kalyani Vasantha  
Jagadodharana - Karnataka Kaapi - Purandara Dasa  
Muddugare Yashoda - Kurinji - Annamayya  
Valliyin Kalyanamadhai - Kavadi Sindhu  
Gandhamu - Punnagavarali - Thyagaraja  
Thillana - Paras  
Mangalam - Sowrashtram

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

Mathe - Kamas - Muthiah Bhagavathar  
Varanamuhavaa - Hamsadhwani - Kotiswara Iyer  
Ramanatham - Panthuvrali - Dikshitar  
Kathasravana mado - Rithigowla - Purandara Dasa  
Nanu Palimpa - Mohana - Thyagaraja  
Himagiri Thanaye - Suddha Dhanyasi - Muthiah Bhagavathar  
Om Namo Narayana - Karnaranjani - Ambujam Krishna  
Niravadhi Sukhada - Ravichandrika - Thyagaraja  
RTP - Thodi - Charumathi Ramachandran  
Ranjani Niranjani - Ranjani - GN Balasubramaniam  
Yadava Raya - Ragamalika - Kanakadasa  
Tharana - Brindavana Saranga - Charumathi Ramachandran  
Mangalam



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