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From the Editors

Dear Readers,

You will all agree that 2005 had made us all pause and think of the mortality of human beings with the passing away of M. S. Subbulakshmi and the numerous natural disasters that followed. The year ended with the sad demise of a staunch supporter of Sruti — S. Sankaran. We are including one reminiscence by Ramaswamy Iyer— who was very respected and admired by M. S. Subbulakshmi. Ramaswamy Iyer says that she made trips even in her ripe age to visit him on a regular basis.

We have one review of the delightful fundraiser performance. We have a uplifting note of an Arangetram of a very young artist in a field of Music usually reserved for older artists. We have mentioned about some of the benefit performances in the area, all done by young Indian Americans. We are sure these will inspire others to follow their example. We are very proud of their talents, achievements and the efforts they are making for noble causes. This time we did better on Community news and we have one obituary.

Regarding the articles that we included in this issue we have mixed feelings; while we are grateful that some of our requests for articles were honored and many authors obliged us by taking the time and putting in the effort. That all the articles we could get reflects only one region in the Carnatic Music world, is purely a coincidence and not intentional by design. On the other hand, we could say that we did not succeed in our attempts to tempt authors to write about composers from other regions for Sruti Ranjani. Hope this aspect will change in future. We still have to point out that the articles received show without doubt how many good composers there are and how many more are still waiting to be rediscovered. We have just scratched the surface.

We do have an article from outside of the realm of Carnatic Music. It is from the western world and is on Music. We found the article very interesting and hope you find it too. We have included a few articles on people who have been associated with the cultural scene of Tamil Nadu (not intentional once again) and we want to assure you that these are spontaneous offerings by the author who has been contributing regularly in recent times. We do welcome articles on people who have inspired others in the field of performing arts, whatever the region be.

A note on one of the authors is appropriate here; you may not know him but he has done more for Carnatic Music in USA than some others and we are fortunate to get his contribution on S. Rajam. Along with a few friends of his he was responsible for bringing Indian Music to USA. We hope that we will hear more from V. K. Vishwanathan in the future.

Once again we do want to invite you all to be a part of the family of authors for Sruti.

Happy Holidays and let us hope that 2006 will be a happier year for all of us.

T. Sarada, V. V. Raman and R. Rungun

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Sruti is a registered non-profit volunteer organization dedicated to foster Indian classical music and dance in the Delaware valley. Membership information can be found on the web at <http://www.sruti.org>.

We welcome your articles and your feedback. We can be reached by e-mail at sruti@sruti.org, or by phone; the numbers are listed on the facing page.

Note (and thanks) to contributors

Sruti publications can only get better with active participation from the readers. Hence, your contributions are very welcome. In order to avoid any misunderstandings, and to protect the rights of our beloved organization, we would like to list a few guidelines. Your articles are extremely important to us and we hope these will not scare away any of you potential contributors! As always, feedback is welcome.

- Please note that submission to this and other Sruti publications implies that you are signing over the copyright to Sruti although Sruti will, in general, permit the authors to re-publish in other medium.
- Your submissions will also be edited for length, grammar, and clarity of content. If you have serious concerns about this, please request that you need to review the edited article before publication.
- All submitted material will be attributed to the author by name, unless withholding of the name is requested explicitly.
- The submissions need to be timely for inclusion in the publication.

Thank you so much for your wonderful articles that makes issues such as this one worth editing!

Editors

Acknowledgements for pictures used in this publication

1. Melakarta Chakra — www.chembur.com
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5. Shakespear—Tilted Forum Project
6. Lakshmi Kommineni—www.chandragowrinatyalaya.com

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<i>The opinions expressed by the contributors of articles and reviews are published in a spirit of openness of communication and freedom of expression, but do not necessarily reflect the views of Sruti's Board or its members.</i>		

Board of Directors Message
Dear Sruti Friends and Supporters,
It is our privilege to address you all and write a farewell note as the present Board completes its two year term. Although this column is generally written by the President alone, we decided to make it a collective letter from the entire board.
The last two years sped by at lightning speed, filled with hard work, excitement, tension, frustration and satisfaction! From your side, we sincerely hope that you were satisfied with the programs, their quality, their number and their presentation. From our side, we do feel happy at having brought to you a total of twelve programs in these two years in addition to the annual Thyagaraja Aradhana and Sruti Day functions. We had a good mix of programs: two Dance programs, two Hindusthani music concerts, one Hindusthani + Carnatic Jugulbandi music concert, one World music program, one Rhythm ensemble program, three Carnatic instrumental and four Carnatic vocal concerts. We do feel disappointed that both the Leela Samson's concert/workshop planned for early September and later a program by Malavika Surukkai did not materialize, due to cancellations from the artists' side.
While delivering quality programs, we tried to innovate in their nature and purpose. For example, we recognized that Sruti had no forum for presentation of local dance talent. So, we modified what used to be Composers' Day to Sruti Day, incorporating dance as a key component. We feel happy that our membership embraced the concept enthusiastically, as demonstrated by the participation of some eight groups so far!
We also introduced the concept of Fund Raiser concert for the first time in Sruti's history. We are thankful for the artists to have performed for Sruti accepting symbolic fees, thereby helping us raise about \$2500 (net).
In addition to discharging our primary responsibility of presenting high quality programs professionally, we devoted some time and energy to improving our organizational structure and its functioning.
Significant among them were changes to the Board structure, which the General Body approved. The future Boards will enjoy continuity
between successive Boards; improve the coordination of the Resource Development and Library functions with the Board; and introduce community Outreach as a formal Board function.
It is important and beneficial for Sruti to work with local institutions and organizations not only to develop goodwill but also to share publicity, presentation costs etc. For example, we joined hands with Kimmel Center in co-promoting each others' events: they promoted our Kathakali & Yesudas programs, while we promoted their Ravi & Anoushka Shankar concert.
We developed excellent relationship with Drexel University, who cosponsored Gajamukha dance program and Yesudas concert, both at the Mandell Theater. Villanova Indian student association continued to extend their cooperation to us. We held three programs at Villanova university. the Sruti day/GBM planned for 11 December 2005 will also be held at Villanova university. We are very grateful to them for their support. In addition to building a lot of good will, these contributed significantly to our cost management.
Similarly, we worked extremely well with the International House, in presenting the Rhythm Ensemble of Umayalpuram Sivaraman and Workshop by N Ramani. In turn, we also provided local dance teams (presented by Ramaa Ramesh and Viji Rao with their students) towards two of their annual international dance events. The former event was covered conspicuously on the cover page and center fold in International House's annual publication called Mosaic.
We also worked with the Annenberg Center of the University of Pennsylvania to present two major events, one in 2004 and another in 2005.
The publicity received by Sruti increased visibly in these two years. For instance, TV Asia interviewed the Sruti Board on the occasion of the L Shankar event, which was to be broadcast country wide. Philadelphia Music Makers, a prestigious magazine also interviewed the Sruti Board and published a three page article with four pictures in their fall issue. This magazine is distributed to mainstream music circles in Philadelphia and will no doubt increase our name recognition.

We continued to work with local arts funding and lobbying organizations, such as Pennsylvania Cultural Alliance, Advocates for the Arts, Philadelphia Music Project and Dance Advance. We are very happy to report that we received a number of grants during our tenure: two from Philadelphia Music Project (PMP), one from New England Federation of the Arts (NEFA), one from American Composers Forum (ACF) and one from Dance Advance (DA). The first PMP grant (which was proposed by the previous Board) supported three music programs, those of Sanjay Subramaniam, Umayalpuram Sivaraman and L Shankar. The second PMP grant was in support of Yesudas concert in 2005 and U Srinivas concert to be held in 2006. The NEFA grant partially offset the costs of the Gajamukha dance program. The grant from ACF (which was also proposed by the previous Board) fully supported the premiere presentation of the Muruga Rathnakaram of Sri TN Bala. The Dance Advance grant was in support of Leela Samson's dance program, which unfortunately we could not accept as the artists cancelled their tour.

On the Web front, we introduced the Paypal system for advance purchase of tickets. This worked very well for the Jesudas program. We hope that the next and subsequent boards may continue to use them. We are in the process of developing a database of music/dance teachers in the area and uploading it on our website as a service to the teachers as well for the benefit of those who need this information.

Finally, as you may recall, the Sruti Ranjani book sales were put on hold, following some issues raised by some of the authors. We are happy to report to you that these have been resolved satisfactorily and amicably and we have brought the books back into circulation, with the changes as

needed.

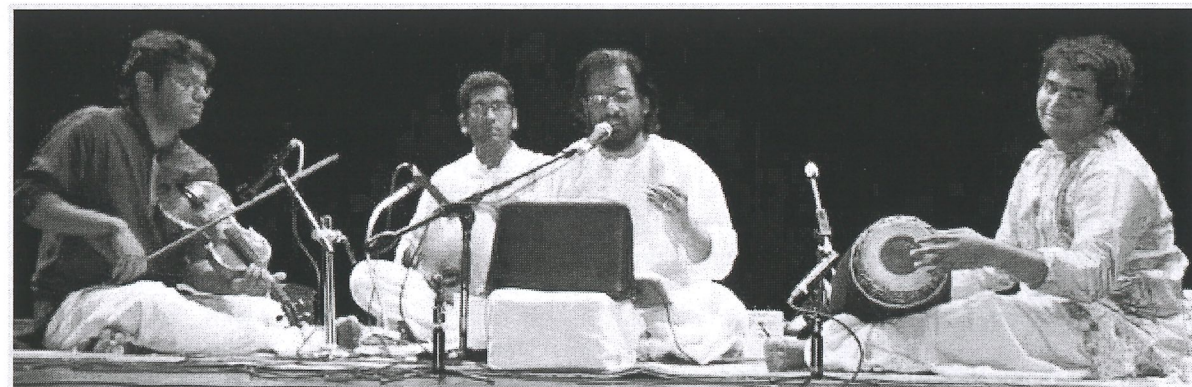
We could not have done all these by ourselves only – we were supported by several able, dedicated and hard working teams. We would like to thank the members of the Resource Committee (Viji Swaminathan, Balu Balakrishnan & Nandakumar), the Library Committee (Sarada Thyagarajan, V.V. Raman, Prabhu Parthasarathy, Kishore Pochiraju & Prasad Laskhminarayan), the Technical Committee (Rungun Nathan, P Swaminathan, Srinivas Pothukuchi), the Bye-Laws Ad-Hoc Committee (Sudhakar Rao, Bala Balasubramanian, T.S. Venkatraman, H.Y. Rajagopal) and the Sruti Ranjani Special Committee (Ramana Kanumalla, Ayyaswamy, Narayanan, Bala Balasubramanian). Our sincere thanks to you all. We also heartily thank the many other volunteers who helped us in various capacities throughout our tenure.

Ultimately, we are most thankful to YOU the general membership of Sruti, who had faith in us as a team and entrusted the steering of our beloved organization into our hands for a period of two years. We worked hard and tried to do our best – we had some tough moments, but we had fun too. As we look back, we do feel content that together we enriched the cultural life and landscape of Philadelphia with our rich Indian Classical Arts in a visible way. Thank you!

With warm wishes for happy holidays and a new beginning,

Your Board of Directors

Jeya Sankaran, Ponnal Nambi, Kishore Pochiraju, Rungun Nathan, Usha Bala, M.M. Subramaniam, Prabhakar Chitrapu.



An immersing moment during Yesudas concert—(L to R) Ganesh Prasad, Santosh Chandru, Dr. Yesudas, Ananth Krishnan

Kurai Onrum illai
Translation by Sarada and Parasaran

Raga: Raagamaalika Talam: Adi
Version: M.S. Subbulakshmi
Lyrics & Original Audio Courtesy: Lakshman Ragde
Aro/Ava information: Rani, www.karnatik.com
Courtesy, www.ChennaiOnline.com

(rAgA: shivaranjani)
Pallavi: kurai onrum illai maraimUrti kaNNA kurai onrum illai kaNNaa kurai onrum illai gOvinda

Anupallavi: kaNNukku teriyAmal nirkkirAi kaNNA kaNNukku teriyAmal ninrAluum enakku kurai onrum illai maraimUrti kaNNA

Charanam 1:
vEnDiyadai tandiDa vEnkaTEsan enrirukka vEnDiyadu vErillai maraimUrti kaNNA maNivaNNA malaiappa gOvinda gOvinda

(rAgA: kApi)
Charanam 2:
tiraiyin pin nirkinrAi kaNNA unnai marai Odum jnAniyar maTTumE KAN pAr enrAlum kurai onrum enakkilai kaNNA enrAlum kurai onrum enakkilai

Charanam 3:
kunrin mEl kallaAgi nirkinra varada kurai onrum illai maraimUrti kaNNA kurai onrum illai marai mUrti kaNNamaNivaNNA malaiappa gOvinda gOvinda

(rAgA: sindhubhairavi)
Charanam 4:
kalinALukkirangi kallilE irangi nilaiyAga kOyilil nirkinrAi kEshava kurai onrum illai marai mUrti kaNNA

Charanam 5:
yAdum marukkAda malaiyappa un mArbil Edum tara nirkkum karuNai kaDalannai enrum irundiDa Edu kurai enakku onrum kurai illai maraimUrti kaNNA maNivaNNA malaiappa gOvinda gOvinda gOvinda gOvinda gOvinda gOvinda gOvinda

Translation

Pallavi : I lack nothing, O Veda personified Kanna, I have no more needs, O Kanna; I have no unfulfilled desires, Govinda!

Anupallavi : You stand invisible to the eyes, Kanna; even if you are invisible to the eyes (I realize that you are there for me) and so I have no unfulfilled wants, O personification of Vedas!

Charanam1 : When Venkatesan is there to grant every desire, there is no unfulfilled desire, O Veda personified Kanna, O the sapphire hued lord, Malai-appa, Govinda, Govinda!

Charanam 2 : You are standing behind the screen (of Maya and I am not pious enough to see you), Kanna and only those saints reciting Vedas piously see you; yet I lack nothing, Kanna and I have no more wants!

Charanam 3 : On the hill top you are standing in the form of a stone, Varada and so I lack not a thing. I desire nothing (else), O Kanna, personification of Vedas, O Kanna, O sapphire hued Being, Malai-appa**, Govinda, Govinda!

Charanam 4 : Out of compassion for the days of Kali Yuga, descending into a rock (granite), for ever you are standing in the temple(of Tirupati), Kesava. Hence I lack nothing and I need nothing anymore, Veda personified!

Charanam 5 : Malai-appa you deny nothing and in your heart resides for ever your beloved (Lakshmi), the ocean of benevolence and mother of all. She is ready to give whatever is asked. And so why would I lack anything? I lack nothing anymore, O Kanna, O sapphire hued one, malai-appa, Govinda, Govinda...!

Note: The song is a beautiful rendering of the Visishta-Advaita philosophy of Prappatti; a sense of total reliance and acceptance of Divine grace as it is granted are implied in these verses. The acknowledgement of (spiritual) fulfillment is repeated in different ways.

*Kanna is a commonly used endearing form of addressing Krishna, literally meaning, precious like the eye, equivalent to Kanhaiya in Hindi or Muddu Krishna in Telugu.

** Malai-appa is a special name used for Sri Venkateswara of Tirupati hills since it is the only temple where Lord Vishnu resides on the top of a Hill or malai.

Authors' note: There are many translations available on the internet and one was published in the Hindu. Sahithyam was provided Usha Bala.

The above is an attempt by us to get the spirit of the song to the best of our ability. It is not easy to capture the profound thought process of Rajaji. He could express the basics of the philosophy of Prappatti in simple words.

His choice of words appears simple but conveys profound concepts. See, for example, the following. 1. Kali Naalukku iranghi (with compassion for the Kali days), kallile iranghi: descending into or manifesting as a stone for a temple; form worship being more easily accessible and suitable for our present age. Here is a word play on "iranghi, spelled with two different "r"s of the Tamil language, giving two different meanings. 2. The screen of ignorance hides our vision making Him

invisible but still gives us the confidence and knowledge that He is there when needed. (true devotees really see Him always) 3. His grace is assured because, the Mother who is full of compassion is always in His heart to make sure that the wishes of Devotees are granted and never denied.

Sarada is the Chairperson of the Sruti Library Committee.

Parasaran is a retired Chemist. He has been a Sruti Life member since its inception and is a music lover.

Recollections of MS Prof. S. Ramaswamy Iyer



She sang rapturously every time, showing when she sang, an exquisite grace and ease. It seemed as if there was no person singing but the song rolled out on its own. I saw the films she acted in - Meera, Sakunthala and Sevasadan - and marvel at the exquisite performance that she gave as a film actress for which she had received no specific training. Her voice was a unique gift from God to her and was perhaps the divinest voice that any musician has ever known.

My next contact with her was at Sankara Mutt at Kanchi, when she and her husband showed a matchless intensity of devotion to the great Paramacharya. On Sivarathri night, MS would sing a select band of Keerthanas when the Paramacharya performed the all night Sivapujai. It so happened that my niece's husband Vaidyanathan was employed with KALKI, which Sadasivam and R Krishnamurthy were running. On important occasions in Vaidyanathan's house I used to be present and when MS and Sadasivam came in they were received with devotional welcome normally accorded only to Royalty. This led me to closer and more frequent contact with MS and Sadasivam.

Sadasivam and MS were great devotees of Lord Venkateswara of Thirumalai. When they performed Sahasra Kalasabhishekam at Thirumalai, I was invited to join the party leaving for Thirumalai. On that occasion, the Abhishekam was done by Sadasivam and MS and family alone, and not as it happens now by a group of large number of per-

I first saw MS as a very young girl, singing magnificently and melodiously at one of the platforms of the All India Music Conference, held in Madras, in the year 1927. It also happened to be the occasion for the foundation of the Madras Music Academy. Satyamurthy, the brilliant debater, a great parliamentarian and a good rasika, proposed the vote of thanks to MS and said in his speech that he looked forward to a tremendous development of the Saarira (voice culture) of the singer. From that time onwards I used to attend her concert recitals now and again when they were held in Madras.

sons. Sadasivam brought his car to my house to pick me up. He and MS occupied the rear seat and I occupied the front. The journey to Thirumalai was the occasion for a good deal of pleasant conversation. In the course of our conversation, I discovered that MS's concerts were a regular certainty every time a marriage was held at T. R. Venkarama Iyer's (legal luminary) house. MS was treated like a member of TRV's family.

Rajaji who was the de facto Editor of Kasa Subba Rao's SWARAJYA invited me now and again to his cottage in Kalki Gardens. That gave me more opportunities to meet Sadasivam and MS. However, I cannot claim and don't claim the intimacy with Sadasivam Dampathy which others lay claim to. Later on I had an opportunity of meeting MS at her house in Kotturpuram where she offered me SUKKU kashaya coffee. I had the most interesting conversation that related mostly to Paramacharya. I requested her to write down her impression of her meeting with Paramacharya. She modestly said that it is far too precious for her to set it on paper.

I met her number of times on weddings in the families of common friends. Every time I met her she gave me the impression of a person of exquisite modesty, generous understanding and profound courtesy. Her nephew Athma was a friend of mine and I used to keep in touch with Athma making enquiry of the well being of MS.

I have often wondered how MS made herself into quiet an unostentatious benefactor of hundreds of noble cause, never taking home with her any remuneration offered to her for her concerts. This was from my point of view an altogether unique phenomenon. She was indeed a true Bharat Rathna - one of the very few who deserve the honor and got it unsought.

Prof S. Ramaswamy Iyer is a retired Professor of English, Presidency College, University of Madras. He has to his credit several publications on critical study of English literature. The books are in the syllabus in some of the universities here for Post Graduate studies in English.



Local music teachers and volunteers rendering Utsava Sampradhya Kritis on the occasion of Thyagaraja Ardhana in March 2005



A scene from the Kathakali dance concert

S.Rajam - Acharya, Consummate Artist par Excellence
V.K.Viswanathan



S.Rajam has been aptly described as "A Simple Man of singular achievements in a plurality of fields"- Musician and Artist-(By Late SRUTI Pattabhiraman- Sruti magazine issue 83, August 1991- to this I will add Acharya which completes the description. We discuss here mostly his contributions in Music and Painting.

His musical connections span at least the last three generations of musical giants (excluding the current one!). He is the only expert I know who can and does authoritatively discuss their contributions. Add to this extensive research (through extended visits to various archeological sites, temples and discussions with experts) and studies of Hindu Iconography and other texts. One quickly realizes that we are dealing with an authentic genius in the Fine Arts Arena of twentieth century South India.

His first music teacher was Soundaram (mother-in-law of S.Balakrishnan brother of danseuse Padma Subramanian). This was later supplemented by an array of teachers that reads like a who's who of Carnatic music in twentieth century! Veena Maestro Karaikudi Sambasiva Iyer, Violin

virtuoso Tiruvalngadu Sundaresa Iyer (who Vembu Iyer, the great person who took such great care of Mani Iyer, chose him as the BEST accompanist for Madurai Mani Iyer and about whom Rajam himself has said: "I have never met another violinist like him") taught him. Ariyakudi (the doyen of twentieth century carnatic music who formulated the pattern for concerts still being mostly emulated), Maharajapuram Viswanatha Iyer, Madurai Mani Iyer, Harikesanallur Muthiah Bhagavathar, the immortal premier composer of our century Papanasam Sivan, Harikatha singer Ramachandra Iyer (of the legendary Tirupazhanam Panchapakesa Sastri's party) taught him Thyagaraja kritis, Ambi Dhikshithar (descendent of Muthuswamy Dhikshithar) taught him Dhikshithar kritis, and Mylapore Gowri Ammal (guru of famous T.Balasaraswathi) taught him Padams. Consequently any rendering of any composition by practically any major composer by S.Rajam is likely to be the most authentic rendering.

It is not surprising SENIORS like Maharajapuram Viswanatha Iyer, M.S.Subbulakshmi and others learnt specific songs from him. He won the Music Academy's general music composition in 1933 (he was second to G.N.B. in '32) and in '34 won the Purandaradasar compositions competition from Lathangi (M.L.V's mother; both of them are responsible for popularizing Dasar compositions in Tamil Nadu) who had taught him the kritis! He still remembers the pat he received from Tiger Varadachariar on that occasion! He was the second to perform in All India Radio in Madras (D.K.Pattammal being the first). They were both asked to repeat the same content with the same accompanists on the occasion of the silver jubilee of AIR!

He was the music supervisor in AIR, Madras from '43 to '79; was responsible for many innovations expanding the horizons of Carnatic music resulting in new compositions by many composers being heard by the listeners. In my opinion his rendering of ALL the seventy-two melakartha compositions of Koteeswara Iyer (Kandha Ganamutham on Murugan without doubt one of the highlights in Carnatic music for all time) is a service that is without equal in artistry and magnitude. His expert presentations (and explanations also!) of Vivadi Mela Ragas (avoided by most musicians citing supersti-

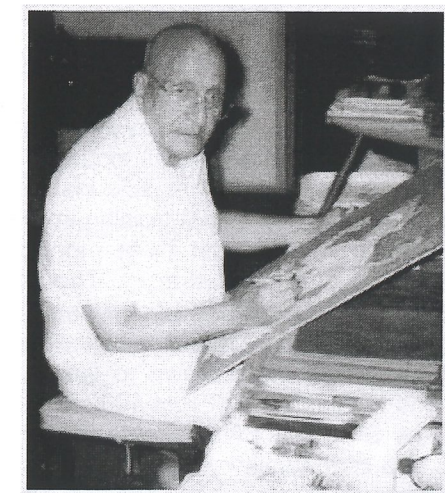
tious excuses but mostly because of the difficulties and discipline needed! -- inability to maintain Sruti and swarasthana Suddham!) have immensely expanded the depth and scope of Carnatic music. No wonder he is called a "Musician's Musician"!

Brief mention must be made of the fact he was the hero of the first talkie (movie) made in India. His entire family appeared in 1933 in the Prabhat Film Company production "Seeta Kalyanam". It was a first for Rajam as well as Papanasam Sivan (who composed the music). In his second talkie (Rukmini Kalyanam) the music composer and director was Harikesanallur Muthiah Bhagavathar (popularized Hamsanandi raga in Tamil Nadu) who composed a special piece in Hamsanandi! After appearing in Siva Kavi with M.K.Thyagaraja Bhagavathar in 1941 he quit acting in films at his wife's request.

As a painter he is admired universally for the unique style that incorporates the best in Indian painting. While his paintings are somewhat in the Santiniketan style with suggestions of Ajanta Frescoes, in reality they belong to a style he has invented himself (and it includes even the paper and the various washes involved in producing the paintings). Quoting Sruti Pattabhiraman again: "While singing he paints the hues of the ragas literally, figuratively. And while he actually puts brush to paper he paints musical figures - the sangheeta devatas, great composers, vaggeyakaras, and the images of songs, ragas". Like our image of Saraswathi is what Ravi Varma's painting conveys to us, the paintings of Rajam literally presents us with what Thyagaraja, Dhikshithar and Shyama Sastri would have looked like in real life. Yet as my wife pointed out, he is one artist who treats experts and lay persons equally alike irrespective of their age, knowledge, or expertise. He never says I have this or that painting for sale; instead he asks the person what he should paint for the person. A rare person of both genius and humility! Artists from France and USA among other countries have written books about him. The Hindu Temple in Hawaii is preserving his paintings in an air-conditioned vault for posterity after digitizing them. Every issue of "Hinduism Today" has his paintings included. But there has been no exhibition in India of his paintings. The only exhibition of his paintings was held in Los Alamos, New Mexico, USA at the request of the local arts center director. On his own an American took a video of his paintings, how he sings, paints etc. This video was shown on the local television by request for over 15 years!

Finally as a teacher he is still teaches music and painting to students (beginners, advanced as well as professional) at the age of eighty six. He is active in the Experts committee in Music Academy, Akandam in Sadguru Sangeetha Samajam, and through his music appreciation columns in magazines like Sruti. Just one excerpt from his music appreciation notes in Sruti illustrates his mastery in connecting and covering so many different aspects involved: "Papanasam Sivan has composed more than half a dozen kritis in Harikambhoji raga, all in Tamil. The song beginning with the linked words "Paamaalaiku Inayundo" (his tribute to the poetic genius of Subramania Bharathi) was made his own by another Subramania known by the more popular name of Madurai Mani Iyer. It was a marvelous and soul satisfying experience to listen to the maestro from Madurai rendering this song. I can personally attest to his description, having searched for close to twenty years for a recording of this song by the maestro from Madurai!

Mylapore is hallowed ground for anyone who grew up in Madras in the twentieth century. Apart from the inspiring Kapaleswarar temple and 'P.S.High School (where countless number of memorable concerts took place) it was home to Koteeswara Iyer, Papanasam Sivan, and Madurai Mani Iyer to name a few of the angels of music. It also has been home to S.Rajam and the house he is living in was modified to have a music hall at the suggestion of legendary violinist Malaikottai Govindaswami Pillai and Pudukkottai Dakshinamurthy Pillai (inventor of the Kanjira). The house at 41, Nadu Street, Mylapore should be preserved as a Historic residence. Even today I get excited just imagining Papanasam Sivan, Ariyakudi, GNB, and Madurai

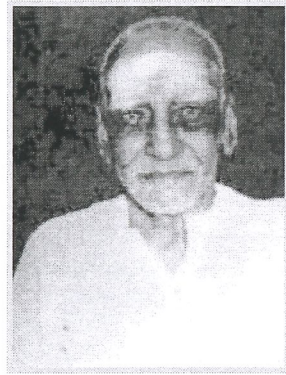


Mani Iyer among others visiting and climbing those steps! That Maharajapuram Viswanatha Iyer listened to Bala Ghandarva there on his way to his own concert brings so many of his renderings vividly before one's eyes. I feel very fortunate to have known this genius of distinction and great talent. I fervently hope and pray that at least Indians who are aware of such greatness make efforts to recognize and perpetuate the contributions of persons like S.Rajam.

I feel my introduction of S.Rajam to an audience in Denver in 1981 sums up my assessment: "If India has a category called National Treasures, Sri.S.Rajam's name will occupy one of the ten top spots on that list."

V.K.Viswanathan spent the first 25 years of his life in Tamil Nadu (mostly around Chennai and its suburbs) and now lives in Los Alamos in New Mexico. He was exposed to Sri.S.Rajam through his paintings in Tamil magazines like Kalki, Kalaimagal etc. In 1954 his paintings in Kalaimagal (with K.V.Jagannathan's commentary) of the Navagrahas made him follow his career in music and painting. He spent over six years producing a video on S.Rajam (The video, his paintings, and part of a concert can be downloaded for free from the non-commercial website: www.vidvan.com) which was released in Chennai. He is currently co-authoring a book with S.Rajam: 'Mythologies, Mysteries and Modern Facts' of the "Nine Planets" to be released this winter.

Papanasam Sivan T. Parasaran



The prodigious 20th century Mukhya Vaggeyakarar Papanasam Sivan neither hails from Papanasam nor was named Sivan by his parents. More on this later.

He was born as Ramiah in a village called Polagam in Tanjavor District, Tamil Nadu in 1890. He lost his father when he was seven and went to live in Tiruvanandapuram with his mother. Hearing his mother and grandfather sing inspired him to take up music. His earliest training in the rudiments of music was for just three months from Nurani Mahadeva Bhagavathar. Though Mahadeva Bhagavathar advised him to seek an accomplished teacher for formal musical training, young Ramiah was more drawn to the music of Bhajans and Harikathas. From 1902 to 1903 he attended the Bhajans of Neelakanta Sivan. Because of the dire family circumstances Ramiah had to depend on

"Oothupurai". This was the charitable feeding of poor families by the king's family in Tiruvanandapuram. During this period he learnt Sanskrit and Malayalam at the King's school and in future would use Sanskrit freely in many of his compositions. Later in life he worked for ten years and compiled a dictionary of Sanskrit called, "Samskruta Bhasha Sabda Samughara".

When his mother died in 1910 he returned to Tamil Nadu to his brother's house in Papanasam. His brother was a teacher and Ramiah started going to all the temples, attending Bhajans, and Harikathas in the neighborhood. He was thin and wore a short dhoti around his waist and lots of Vibhuti on his forehead. He appeared to many as a "Siva pazham" (a ripe Siva Bhakta). In those days Sivan used to sing mellifluous and soulful bhajans on Lord Siva, and hence many in the area started referring to him as Papanasam Sivan and the name stuck. Although he was Papanasam Sivan to all and his birth name was Ramiah, his Mudra in his compositions was always, "Ramadasan".

In 1912 Sivan started listening to Classical music seriously after hearing Konerirajapuram Vaidyanatha Iyer and started following him to many places and in his own words adopted him as his, "Manasika guru". He had the opportunity to listen and discuss music with stalwarts like Harikesanallur Muthiah Bhagavathar, Madurai Pushpavanam, Umaiyalpuram Swaminatha Iyer, Boodalur Krishnamurthy Sastrigal and others. Then when he

started composing; he used to sit down and set to music songs of Bhakti that occurred to him spontaneously, practice the Pallavi several times and then go to Anupallavai and Charanam. He never wrote the words beforehand. But once he was satisfied with the Ragam, "Swara Amaippu", the Pallavi, Anupallavi and Charanam, he wrote the whole song down. According to his daughter Rukmini Ramani he wrote more than 2000 songs but some of them were lost due to improper care in saving them. She later compiled many of his compositions and published them. Her son Ashok Ramani has incorporated highlights in his CDRom on Sivan.

In 1933 Sivan was introduced to Rukmini Arundel who had him teach Carnatic Music in Kalakshetra and write Dance music. These included music for Andal Kalyanam, and Dasavataram. He was with Kalakshetra and Theosophical society for three years. About this time the doyen of Tamil Films, Director K. Subramaniam and S.S. Vasan persuaded Sivan to act in Kalki's "Thyagaboomi". This is a tale of idealism and patriotism, originally published as a serial in the weekly, Ananda Vikatan. His association with the film industry lasted for 15 years during which time he produced and set to music about 1000 songs in nearly 100 films. The list includes, Haridas, Asok Kumar, Meera, Nandanar and so on. The themes were religious and the songs were full of Bhakti. Many of these songs are still popular and people sing along with them with great joy even to this day.

Many of Sivan's songs are in Tamil and many in Manipravalam, which is a combination of Sanskrit and Tamil; that is Tamil with many commonly used words from Sanskrit. Madurai Mani Iyer was amongst the many who popularized his songs as early as 1950. There are many that are popular even from those days. A few examples will be "Kapali" in Mohanam, "Kaana Kan Kodi" in Kam-bodi, "Ka va va" in Varali, and "Karpagame" in Madyamavathi. Ariyakkudi Ramanuja Iyengar, Semmangudi Srinivasa Iyer, G. N.Balasubramanyam, M. S. Subbulakshmi, M. L. Vasanthakumari, D. K. Pattammal and many others have sung many of his compositions. In recent days T. V. Sankaranarayanan, Sanjay Subramanyam, Maharajapuram Santanam, Ashok Ramani all have devoted entire evenings to Sivan's compositions. S. Rajam, the great teacher and exponent of Carnatic Music, (about whom an article appears in this issue), says that he learnt about 200 songs of Sivan from Sivan himself. Rajam explains Sivan's original style by a demonstra-

tion of Natabhairavi with a Suddha daivatham Eduppu as in the case of Nagumomu in Abheri that brings out the Bhavam better. Sivan's great admirer Lalgudi Jayaraman says that after Lalgudi accompanied Sivan during his rendering of "Yenna tavam Seydanai" in Kapi, Sivan was so touched by the accompaniment that he felt that the song was probably written especially for Jayaraman's way of rendering. Jayaraman observes that Sivan's music was imbibed with musical acumen, devotion and mastery of words. When Sivan sang, "Unnai tudikka" in Kundalavarali during the Brahmotsavam in Tiruvarur, one Sri Sundaram Iyer, a local dignitary, was so touched by his music that he embraced Sivan and called him, "Tamil Thyagayyar". Subbudu, the fearless connoisseur and critic of Carnatic Music concerts says that Sivan combined the outstanding features of Carnatic Music Trimurthies, Thyagaraja, Dikshitar and Syama Sastri in his music.

He received many awards including Padma Bhushan, President's Award and Fellowship in the Sangeeta Natak Academy besides conferment of the title "Shiva Punya Ganamani" by Sri Sankaracharya of Kanchi Kamakoti Peetam that he cherished very much till the end. Tamil Isai Sangam gave him the title of "Isai Peraringar" He passed away in 1973 stating that he had finished his job and it was time to go.

Sources and Recommended reading/viewing, besides Internet:

1. Doordarshan video on Papanasam Sivan.
2. Lecture Demonstration, by S. Rajam. Cassettes
3. "Enadu Ninaivuk kadal" by Papanasam Sivan.
4. Siva Sakti Keerthana Maalai and Thiruvarur pancharatnam. Compilation of Papanasam Sivan compositions by Rukmini Ramani.
5. CDRom on Papanasam Sivan by Ashok Ramani
6. Papanasam Sivan Paattu Cirappu in Tamil; Published by Manimekalai Prasuram, Chennai 1986.

Parasaran is a retired Chemist. He has been a Sruti Life member since its inception and is a music lover.

Harikesanallur Muthaiah Bhagavathar
Poornima Narayan

Muthaiah Bhagavathar was an illustrious Carnatic musician of the 20th century. He was a composer, a singer, a Harikatha Bhagavathar and a musicologist. He is known to have enriched Carnatic music by composing songs in ragas that he discovered. Some of those ragas are Mohanakalyani, Valaji, Goudamalhar, Niroshtha, Karnarajani and Hamsanandi. He composed songs in 4 languages - Sanskrit, Telugu, Tamil and Kannada. Muthaiah Bhagavathar was a prolific composer. He composed more than 400 songs in various musical forms such as tana-varna, pada-varna, thillana, raga-malika, navavarana, navagraha, patriotic songs and folk tunes. He used the ankita of Harikesa in his compositions.



Muthaiah Bhagavathar was born in 1877 in Harikesanallur in Tamilnadu. His uncle Lakshman Suri taught him Sanskrit and music. Later he studied Carnatic music in Thiruvaiyur under Sambasiva Iyer and Sabesa Iyer. He became a popular concert musician in a short period of time thanks to his sonorous voice. He was honored as a court musician by Maharaja Mulam Tirunal of Travancore in 1887.

In 1904, in addition to being a vocal artist, he took up Harikatha Kalakshepam. His knowledge of puranas, captivating voice and colorful personality attracted the public to his Harikatha performances. He became a leading Harikatha performer and came to be known as Harikesanallur Muthaiah Bhagavathar. He composed kirtanas suitable for Kalakshepam.

In 1927, Muthaiah Bhagavathar attended the annual Dussera festivities in Mysore and gave a concert in the court of Maharaja Krishnaraja Wodeyar. The Maharaja was greatly impressed and conferred the title of 'Gayaka Shikhamani' and appointed Bhagavathar as an Asthana Vidwan. When he was at the Mysore court, Muthaiah Bha-

gavathar composed keerthanas on goddess Chamundeshwari in Kannada and shlokas on Shiva in Sanskrit. He also proved himself a skilled musician by composing varnas and thillanas at that time.

In 1930, he was awarded the title of 'Sangeetha Kalanidhi' by the Madras Music Academy and became the first recipient of that title.

In 1938, Muthaiah Bhagavathar became the 1st principal of Swati Tirunal Music Academy. During this time he wrote a treatise on music theory in Tamil, called Sangeetha Kalpadruma. Travancore University honored him with a doctorate for this work. He saved and popularized many valuable kritis of Swathi Thirunal by systematizing the notations for the songs.

Many of Bhagavathar's disciples distinguished themselves as popular concert artists. Among them, names of Madurai Mani Iyer, Budaloor Krishnamurthy Shastrigal and Sankar Sivan stand out.

Muthiah Bhagavathar holds a special place in the world of Carnatic music as a versatile genius - excellent singer, gifted composer, brilliant Harikatha performer and an erudite musicologist.

Glossary

Harikatha Kalakshepam: A narrative style of story telling that uses songs and drama

Ankita: Signature

Puranas: Mythological stories

Asthana Vidwan: Resident artist

Poornima Narayan is a music and dance enthusiast and a life member of Sruti.

Harikesanallur Muthaiah Bhagavathar
Dinakar Subramanian

Muthiah Bhagavathar (referred henceforth as MB) was born in 1877 to Lingam Iyer and Anandam in Punalveli village in Tirunelveli district in Tamil Nadu state. At birth, MB was named Muthu Subramanya after his maternal grandfather. This was shortened to Muthiah and it stayed this way since. MB had an elder sister Kanthimathi and a younger brother Hariharan. His mother's family and father's family were both well versed in the classical arts including having several Sanskrit scholars. MB's father and maternal uncle M. Lakshmana Suri were both Sanskrit scholars.

Soon after MB's birth, his hometown area was afflicted by a breakdown in law and order and this forced the whole family to move to Harikesanallur, which was safer. MB started learning music from a young age from Appakudam Sastry. He also lost his father when he was seven years old. As a result, his maternal uncle M. Lakshmana Suri took care of his sister and her 3 children (including MB).

Though the music lessons continued under Sastry, MB was enamored of the theatre movement (Harikatha) that was prevalent at that time. Apparently, MB boldly approached a famous Harikatha troupe for a role and actually acted in it. Hearing of this, his uncle Lakshmana Suri was very upset with MB and some reports say that MB was sent away to Tiruvaiyaru to learn music.

At that time, Tiruvaiyaru was the seat of Carnatic music, since Thyagaraja had just passed away thirty odd years ago and the legendary Mahavaidyanatha Sivan and Patnam Subramania Iyer and other musicians were living there. MB approached Padinaidumandapam Sambasiva Iyer to learn music from. Sambasiva Iyer was not only the violin accompanist for Mahavaidyanatha Sivan but also a very good vocal music teacher. He taught MB for several years in Tiruvaiyaru.

Sambasiva Iyer and his family left for Madras and MB accompanied them and stayed with them. MB and Sambasiva Iyer's son Sabhesa took turns in accompanying Sambasiva Iyer at concerts. After a few travails in Madras where MB had to leave Sambasiva Iyer's household, MB traveled around Chennai and started establishing a name for himself with his singing and soon returned to Harikesanallur where he practiced harder and perfected

his singing.

MB's fame grew in the neighboring areas where he gave many performances and was remunerated well for them. He was made the Asthana Vidwan in Travancore just before the year 1900. Unfortunately, MB lost his voice for a short time during which he returned to Thanjavur. At this time of his life, MB started visiting the Saraswati Mahal library in Thanjavur where he researched various music and drama articles. He also learned to play the Mridangam and also the Gottuvadyam while recuperating.

In 1899, MB married Sivakami. They had a daughter Kanthimathi. MB became increasingly interested in Harikatha, and given his ebullient personality and knowledge of the puranas and sastras, he started performing Harikatha and was extremely successful in this art form. MB also had great respect for Thyagaraja and performed *Thyagaraja Charitam* as a Harikatha where he performed Thyagaraja's kritis with great diligence. MB also founded a music school in Madurai called the Sri Thyagaraja Sangeetha Vidyalayam out of which came Madurai Mani Iyer as a star student.

MB then visited Mysore and after impressing the Maharaja Nalwadi Krishnarajendra Wodeyar, became the Asthana Vidwan of Mysore where he composed many krithis. It was at this stage in his life that his daughter died of smallpox. MB and his wife were devastated and went to Benares to fulfill a pilgrimage. There, MB was impressed with the music culture that he absorbed many elements of Hindustani music. On his return from Benares, he presented songs in ragas not heard in Carnatic music including Gaud Malhar. At this stage, the Maharaja of Mysore bestowed on him the title of Gayaka Shikhamani.

An interesting anecdote will fit here. Apparently, when Maharaja Krishnarajendra Wodeyar was suffering from boils on his lips that prevented him from closing his lips, MB out of sympathy, created a Raaga called Niroshtha (meaning without lips) where the singer did not need to touch his/her lips as there is no Ma or Pa in this Raaga.

Around the same time (late 1920's), there was a movement to establish a Music Academy in Madras. After work done by many musicians, the first

conference of the Music Academy was held in 1929 that MB attended and was involved with for several years after.

In 1936, MB was approached by the Travancore Royal family to focus on resurrecting Swati Tirunal's compositions. MB spent a lot of time and effort in unearthing many songs, correcting errors and the popularity of Swati Tirunal's compositions was almost completely due to MB.

In 1940, MB also completed Srimad Tyagaraja Vijayam, a composition consisting of 486 slokas set to seven sargas. In 1942, MB also completed the Sangeeta Kalpadrumam, his magnum opus that took several years to complete and MB received a doctorate from Travancore University.

After a life that started in Tirunelveli, and passed through Tiruvaiyaru, Thanjavur, Madras, Travancore and Mysore, MB became ill with pleurisy in

1945 and died in Mysore on June 30th. He was given a great funeral.

Among MB's disciples were Madurai Mani Iyer, Budalur Krishnamurthy Sastrigal (the famous Harikatha exponent), his adopted son Harikesanallur Vaidyalingam, T. L. Venkatarama Iyer and Ramnad Sankarasivam (T. N. Seshagopalan's guru).

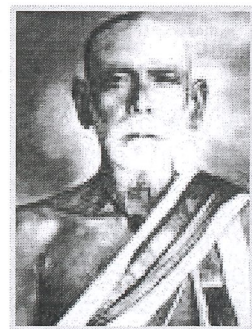
The above is an abridged version of Muthiah Bhagavathar life and readers are referred to the references to get a bigger picture of this great man and contributor to Carnatic music.

References: Sruti Magazine – Issues 242 and 243 (2004).

Dinakar Subramanian is a former president of Sruti and a frequent contributor to Sruti publications.

KOTEESWARA IYER (1870-1940)

Nalinakshan and Bharati



versed in the Vedas, Sastras, Mantras, Sanskrit and Tamil. The king honored the young Koteeswaran with the title Kavi Kunjara Bharati.

Since Koteeswara Iyer lost his father while he was young, his grandfather, Kavi Kunjara Bharati, brought him under his tutelage. He taught him music, Sanskrit and Tamil. Even while he was a student, he composed Siddhivinayakar padikam, Shanmukha Malai, Sundareswara Padikam, Kayarkanni pattu, Meenakshi Andadi etc. in Tamil, which excel in language and poetic beauty. He also performed Harikatha Kalashepams on Skanda Puranam.

He had two sons - K.Nagamani and K.Subramani. K.Nagamani was employed in the Life Insurance Corporation of Madras, who himself was a composer of pieces of authentic verses and took lot of interest and efforts to publish in 1963 Azhagar Kuravanji, the first Kuravanji in Tamil to present with notation. His other son K.Subramani was also a dedicated, though not much known as musician, but the feeling with which he sang some of his father's kirthanas was well remembered by many who regularly attended the Saturday night music sessions in their family home at Vadavur Selva Vinayakar Koti Street in Mylapore. Koteeswara Iyer had three daughters and K.Viramani, who was

Koteeswara Iyer was the grandson of the great scholar and composer Kavi Kunjara Bharathi (1810-1896), who authored the Skanda Purana Kirthanas, Azhagar Kuravanji and several Kirthanas. His father was Naganatha Iyer and he belonged to Nandanur village. Popularly known as Kavi Kunjara Dasan, Koteeswara Iyer was the grandson (daughter's son) of the great poet and vaggeyakara, Kavi Kunjara Bharati, whose name was also Koteeswaran, named after the presiding deity, Koteeswara Lingam, of Mavoor in which he was born. Kavi Kunjara Bharati's forefathers were in Tirunelveli, but after some time they were invited by the Raja of Ramnad, Hiranyagarbha Tirumalai Setupati, to come and settle in Perunkarai, a village in Ramnad district. They were all well

the popular light and devotional music singer especially of Ayyappa songs, was a grandson through one of them.

Koteeswara Iyer had his schooling at Manamadurai and completed his degree (BA) in Tiruchinapalli and accepted a job as an English lecturer at the Ayurvedic College (run by the Venkataramana Dispensary) and also the Sanskrit college in Mylapore, Chennai. After Muthaiah Bhagavathar, who held a Doctorate in Musicology, Koteeswara Iyer was the next graduate to become a vaggeyakara. He worked for a while in the Criminal Investigation Department (CID) and later as a translator in the Madras High Court.

On the musical side Koteeswara Iyer studied under stalwarts such as Ramnad Sreenivasa Iyengar and later under Patnam Subramania Iyer. It appears that there was thus a parallel line of activity throughout, one for livelihood and other as life's ruling passion.

Koteeswara Iyer was the first composer (after Muthuswamy Dikshitar of course) to compose Krithis in all 72 melakarta ragas. His historic work 'Kandha Ganamudam' has songs in all 72 melams in chaste Tamil. They are all in praise of Lord Muruga his 'Ishta Devata'. Some of them are very philosophical. The Raga (mela) mudra of each krithi is cleverly woven into the tamil text through double meanings, a monumental task indeed! The author has also used the mudra 'Kavi Kunjara Dasa' or its equivalent in all these songs.

Koteeswara Iyer had no Lakshana gitas of these Mela karta ragas before him to follow and develop. The swara outlines of ragas had to be combined and interlinked to form musical phrases with bhavas. There from the distinct identity of the raga was shaped; then the nyasa and jiva swaras had to be determined and sancharas with rakti prayogas had to be formulated. On this base work, the krithis had to be composed in flowing sahithya, suffused with bhakthi and delineating the delicate contours of the raga.

It is very natural that Koteeswara Iyer had to spend enormous time and effort for each composition. The result was the historic 'Kanda Ganamudam'. His sahitya is not only classical and musical, but also provides insight into the personal philosophy of a man who accepted life the way it came. He also reflects his extraordinary love for Tamil in which the composition flowered.

Those were days when forty of the Melakarta ragas were deemed as Vikriti ragas (Vivadi ragas) and hence 'dosha ragas', that could not be sung in concerts. Before Koteeswara Iyer's period, Maha Vaidyanatha Sivan had composed a lengthy Ragamalika in the 72-mela ragas. But Koteeswara Iyer was the first one to compose separate songs in Tamil in all the Melakarta ragas with his vaggeyakara mudra, 'Kavi Kunjara Dasan' and also the raga mudra, which blended smoothly with the lyrics. All the songs are dedicated to his kuladeva (family deity), Muruga and hence titled 'Kanda Ganamudam'. The songs are highly poetic and are adorned with swarakshara sandhis, beautiful sangatis (musical phrases), raga bhava and depth. Even vidwans considered Vivadi ragas as difficult to handle. But Koteeswara Iyer, at the age of 47, not only composed his Melaraga kritis but also demonstrated and popularized them.

In those days Tamil kritis were not very popular and until his time, did not receive elaborate treatment. Music concerts mainly consisted of Tyagaraja, Dikshitar and Syama Sastri kritis. Though there were kritis in Tamil by Muthutandavar, Gopalakrishna Bharati and Arunachala Kavi, they were sung as tailpieces. Tevaram, Tiruvachakam, Tiruppugazh and Prabandham were sung mostly in temples. So, great personalities like S Satyamoorti, Rajaji, Kalki, TKC and others took pains to propagate Tamil songs in concerts.

After he did his first group of 36 songs, Koteeswara Iyer invited prominent artistes and musicologists and sang all the songs himself. They appreciated his work and also encouraged him to continue his Herculean task. His songs were a mixture of Sanskrit and Tamil, and were highly poetical with a natural flow and excellent raga bhava (example, 'Amponn ammaye' in Sriragam). He himself has written the meanings, Pada Urai, of the songs. He has used many varieties of Talas in various eduppus. He had the highest regard for Dikshitar and Tyagaraja and has composed songs on both of them. He followed the Sampoorana mela paddhati of Ramamatya, which Tyagaraja followed. Like Tyagaraja kritis, his songs also had many sangatis. But like Dikshitar his songs also had chittaswaras, raga and vaggeyakara mudras. Thus he was influenced by both of them. Even though Dikshitar had composed songs in most of these ragas, his was the Asampoorna mela paddhati of Venkatamakhin and were not called Melaraga kritis. Koteeswara Iyer however did not compose even a single song with Samashti Cha-

ranam, although Dikshitar has to his credit many such songs. Nevertheless, the musical approach and pattern of Koteeswara Iyer's songs is the same as that of Dikshitar.

T L Venkatarama Iyer, D K Pattammal, Parur Sundaram Iyer, V V Sadagopan, S V Parthasarathy and Banni Bai are few of the popular musicians who learnt the melakarta kritis from him. These were popularized by musicians like Kalakad Ramanarayana Iyer, S V Parthasarathy and N C Vasanthakokilam. Credit also goes to the All India Radio in this regard. It conducted a series of concerts, each with two kritis (including raga, kriti, nereval and kalpanaswaras), one in Suddha Madhyama raga and the other in Prati Madhyama raga, every Thursday in the 1950s, sung by S Rajam and G Vaidehi. The former is one of the very few musicians who can render all the kritis of Koteeswara Iyer with authenticity.

While Koteeswara Iyer has the credit for composing krithis in all 72 melakarta ragas, musicians like M.S.Subbalakshmi and S.Balachandar have the unique distinction of singing all the 72 krithis.

Some of the popular krithis of Koteeswara Iyer which have been widely sung on the various concert platforms by different musicians are as follows:

'Ayyene Atkolmeyane' in Kambhoji
'Easan Kanakasabesan' in Begada
'Gaanamuda Paanam' in Jyothiswaroopini

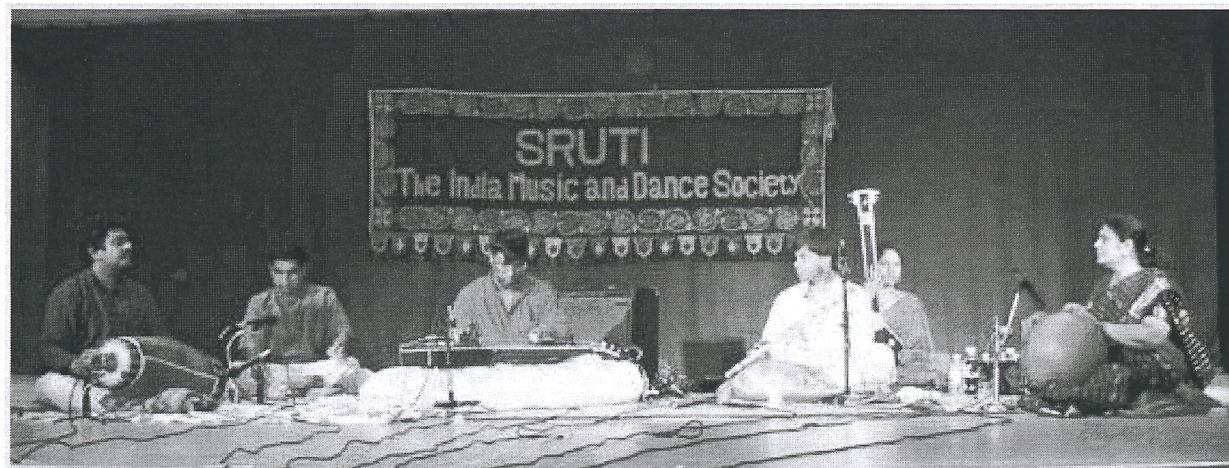
'Irangadaa Saaminatha' in Naatakapiya
'Kali Thira' in Thodi
'Kripai Paraiyaa' in Danyasi
'Mohanakara Muthukumara' in Nitimati
'Ullam Ariyada' in Sriranjani
'Varanaa Mukhava' in Hamsadwani
'Velaiya' in Saveri
'Velava Va' in Kiravani.

A saintly Soul and a great composer, his still unpublished pieces are a delightful Poornachandrika Krithi 'Sangita' and an Asaveri Krithi in praise of the Mylapore deity Karpagavalli.

During the span of about 70 years of his life time (the date of his demise is given as 1936, 1938 and 1940 by different sources) he achieved a musical output of over 200 pieces and had secured himself an enduring place in the galaxy of distinguished composers.

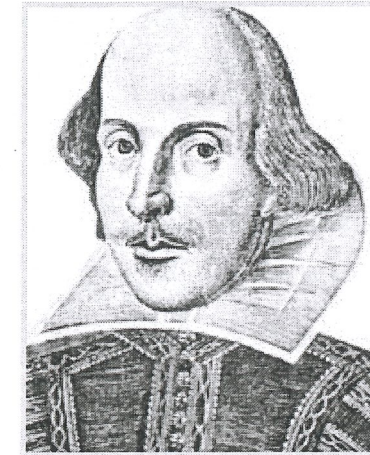
1. 'Great Composers' by Dr Gowri Kuppuswamy and Dr M.Hariharan.
2. Kanta Kanamutham Vol I, Madras 1932.
3. A Gentle Introduction to South Indian Classical (Karnatik) Music Part II of IV By Mahadevan, Ramesh.

Nalinakshan and Bharati are lovers of Music and amateur singers. They have been regular contributors to Sruti Ranjani. They share their time between Chennai, Mumbai and Virginia.



Lute and Flute concert— From left to right Satish Kumar, Phalgun, Ravikiran, Shashank, Shirisha, & Sukanya Ramgopal

Music and Shakespeare Dr. G. Veeraswamy



The reading public, in general, knows Shakespeare as a playwright, but the students of Shakespeare and the Shakespearean scholars know that the 'Bard of Avon' was also a poet, author of more than 150 sonnets and a few long poems. But very few even among the second group mentioned above have ever considered the connection between Shakespeare and music.

There are several references to music in Shakespeare's plays.

Of the thirty-seven plays that he wrote, only five are barren of any musical allusion, let alone employment of music as a structural element. His sonnets, on the other hand, possess several subtle passages relative to the art. For example, one of his most popular romances, the 'Twelfth Night' opens with Orsino's plea to the musicians:

"If music be the food of love, play on." The plea was probably directed to the string players. Shakespeare's plays include much instrumental music and a little more than one hundred songs in all. This was perhaps because during the Golden age of English music, string instruments in particular conveyed the concept of the perfection of God's universe, often referred to as the 'Music of the Spheres'. There are references to music and songs themselves in several of Shakespeare's plays, such as "a Mid-Summer Night's Dream", "The Tempest", "Pericles", and "Troilus and Cressida". For want of space, I refrain from quoting from these plays.

Shakespeare scholars often categorize his music as stage music, magic music, character music, change of tone music and so on. These are topics for doctoral dissertation and not for common consumption. But from the minuteness and details with which Shakespeare refers to music, Shakespeare lovers tend to conclude that Shakespeare was himself a singer. We must remember that this is merely opinion and that too of Shakespeare fans.

Not only Shakespeare, but other playwrights of his time also, included music and songs in their plays. From time immemorial, men of theater have found it useful to intersperse spoken plays with music for various reasons. The audiences subjected to an exclusive diet of speech soon became satiated with it and often get restless. Music was a means to alleviate that condition. Also, music added another dimension to the plays conveying ideas otherwise impossible to set forth in verbal discourse. Lastly, since

music was usually inserted between the acts, it provided the actors the much-needed rest when the singers entertained the audience with music. For these reasons, music became an integral part of the plays in Shakespeare's time.

Shakespeare's association with music has had a lasting effect on the succeeding generations. A few symphonic works, and more particularly Shakespearean operas became very successful since his time. In the 19th century alone more than 200 operas have been written based on his plays. Also, many present-day musical comedies owe their origin to Shakespeare's plays. Among these only three have become Broadway hits. Shakespeare's play, "The Comedy of Errors" gave Richard Rodgers the story for his "The Boys from Syracuse". "Kiss Me, Kate" by Cole Porter was a musical rendering of Shakespeare's "Taming of the Shrew". Every one is familiar with Leonard Bernstein's musical "The West Side Story" which is an adaptation of "Romeo and Juliet". This musical was also projected as a warning to New York gangs of the 60's and the 70's.

Veeraswamy taught English at National College, Tiruchi and has a Ph.D in English Literature from the University of South Carolina, Columbia. He has been teaching English in the public school system in Columbia after a brief period of teaching at a local college. He is the father of Renuka Adiraju.

Anandhi Mami - The Classy All-Rounder!

Kamakshi Mallikarjun



I was watching an episode of the Amazing Race the other day. The contestants were driving through Botswana and an incredible array of animals crossed their path – giraffes swishing their tails, African elephants, lions, warthog, deer, zebras. My aunt Anandhi Mami (Smt Anandhi Ramachandran) would have loved not only to see this show but actually take part in it!

The multifaceted Anandhi Ramachandran - Guru (Teacher) Extraordinaire, dancer, scholar (dance, Tamil, music), inveterate traveler, published author, expert (on nature, naturopathy, Montessori principles, Vedanta, South Indian temples etc.), avid and skillful gardener, voracious reader, fund raiser par excellence, charismatic public speaker, philanthropist, prolific letter writer ...

How does one try to capture the essence of this rare individual who truly lived life to the fullest? The song from Sound of Music comes to mind:

"How do you catch a cloud and pin it down?
How do you keep a wave upon the sand?
How do you hold a moonbeam in your hand?"

Family

Anandhi Mami was the daughter of Kalki Krishnamurthy and his wife Rukmini. Her father Kalki was an all-rounder himself, a legendary writer/author in Tamil, social activist, music critic and crusader for the introduction of Tamil compositions in Carnatic Music. She married N.Ramachandran who was the nephew of Sri Sadasivam and Smt M.S.Subbulakshmi when she was 16 years old. She is survived by 3 children, Gowri Ramnarayan (a journalist/music critic with the Hindu newspa-

per), Shankar and Rukmini, and also by her brother Rajendran.

My mother Thangam who knew Anandhi Mami even before becoming her sister-in-law recalls that Kalki used to take his children to all the events he attended – concerts, dance performances, patti manrams (debates), speeches etc from a very young age. He used to also write letters to his family when he was away, including ones directed to his 2-year-old daughter! The letters written by Kalki to his children and some of their replies have been published as a book and they are incredibly interesting. In one of the letters, he writes to his daughter saying that she should practice dance well so that the next time she performs people will say that she is dancing just like Rukmini Devi! It is also fascinating to read Anandhi Mami's letters written when she was a teenager where she frequently discusses things like the nuances of Tamil literature with Kalki, Rajaji and TKC (T.K.Chidambaram Mudaliar, a Tamil scholar). One can also notice similarities in the way father and daughter describe the places they visit in their travels.

Just like her father had introduced her to the grandeur of literature, to the allure of music, love of nature etc Anandhi Mami did the same to her children, grandchildren, students, nieces and nephews. She was not just a mother or an aunt; as Gowri put it, she was also our guru who guided us in so many, many things. I recall from the time I was just 4 or 5 years old that she would take all of us (her kids, nieces, friends' children) to see the Kalakshetra dance dramas every year. She would explain the story before hand, feed us tiffin, get us all decked up in our pattu pavadais, braid our long hair and march us off to the auditorium. It is thanks to her that we have all grown to appreciate dance so much. Music was a part of the family since we were also the grandchildren of Smt. M.S. Subbulakshmi. It was Anandhi Mami who explained the nuances of music to us from the melakarta scheme to sruti bhedams, beauty of various compositions and helped us learn to really appreciate it. She had an incredible number of books in her house and egged us on to be avid readers like her. She would just drop by and say, "Let me take you to see 'Roman Holiday'. It is a beautiful

film starring Audrey Hepburn. You will love it!" and I did! And as the decades rolled by, this aspect did not change at all. When she visited me last year, she brought me a book by Sheila Dhar called "Here is someone I would like you to meet". She brought it all the way from London because she knew I would enjoy it. I absolutely loved the book because it is a heartfelt and humorous account of encounters with musicians I was familiar with, like Siddheswari Devi etc When I visited India 3 years back, Anandhi Mami took me to see Alarmel Valli perform at Krishna Gana Sabha procuring incredibly good seats; again, because we both really enjoy Valli's dance. The amazing part of this is that Anandhi Mami had this kind of special bond with each of her children, her nieces, so many of her students and friends, not to mention her grandkids and grandnieces!

Let me share an amusing anecdote that arose from her constant desire to impart culture to us! She asked her son Shankar and my brother Raju if they would like to go with her to hear Prof Higgins. Surprisingly, they both assented - that was because they thought it was Rex Harrison's 'My Fair Lady' that they were going to see. To their consternation, they ended up being taken to a Carnatic Music concert given by Jon Higgins!

Just as she taught us, she was also always open to hearing what we had to say, from what we had read, to listening to the latest song we had learnt. The only time she was less receptive was when it came to film songs. She felt strongly that films seemed to contribute to the weaning of children from the classical arts. Despite that, she still took Rukmini and I to many of Amitabh's movies when we were in our teens. Now, when I watch some of those movies like Amar Akbar Anthony, I shudder to think what I put Anandhi Mami through!

A Pioneer

Anandhi Mami was a pioneer in many ways. Her learning dance is a great example. She has written a beautiful article describing the preparations for her joint arangetram with Radha (Shri Sadasivam's daughter). They both learnt from Vazhuvoor Ramiah Pillai. They had the legendary M.S. sing Padams for them. As she taught me the song, Anandhi Mami has told me how thrilling it was to perform with M.S. singing Theruvil Varano (Khamas). For their arangetram, Papanasam Sivan composed the now famous varnam Nee Indha Mayam (Ragam: Dhanyasi). Their arangetram was revolutionary in multiple ways –

the very fact that they were performing; they danced to Tamil songs (in the middle of the Tamil Isai movement); they also performed to patriotic songs (right during the Independence movement).

In quite a contrast to her artistic roots, she was a trendsetter in other ways too. She was quite the tomboy when she was young and learnt to drive the bicycle, quite a rarity I am sure in the 1940s and 50s for a girl to ride a bike in her flowing skirts! She learnt to drive a car; again not that many women at the wheel in the 50s – 70s in Madras, India! .

Years at Kalakshetra

When Anandhi Mami was upset that she had not been able to achieve her dream of going to college, her father took her to meet Smt. Rukmini Devi who admitted her into Kalakshetra after extracting the promise that she would complete the entire 4-year course (Bharatanatyam + music). Anandhi Mami not only did that but also completed the teacher's training and joined Kalakshetra as part of the faculty and continued to teach the dance postgraduate theory course even after she retired. Anandhi Mami and Kalakshetra were inseparable. She worshipped Athai (Smt Rukmini Devi). She was passionate about her students. She involved herself in every facet of Kalakshetra and Besant School. Her house used to be filled with visitors related in some way to Kalakshetra – students who stayed over the summer months, former students visiting from abroad etc She used to also take students on tours with her so that they can get to see the majestic temples in Thanjavur, Chidambaram and Madurai.

The Kalakshetra influence permeated every aspect of her life from her love of art, erudition, predilection towards the intricately designed broad border sarees, her love of Ghana ragams like Bhairavi, Varali, her intrinsic good taste, favorite color mustard to her ramrod straight back!

Author

Anandhi Mami is most well known for the fact that she completed the novel 'Amara Tara' when her father Kalki passed away suddenly in the middle of writing it. Writing continued to be a big part of her life. She wrote a popular series in the Tamil magazine Kalki about the different temples, their sthala puranas, as well as songs associated with that temple. As part of this endeavor, she traveled to the most obscure parts of South India, scouting

the beautiful temples that were not as well known. She has also written many articles in English for the publication *Hinduism Today*, which I believe is associated with the Iraiyan temple in Kauai, Hawaii that she also visited. She also frequently wrote about her travels – many places around the world (US, Japan, Norway, Europe etc.) as well as in India (South India, Rajasthan, Himalayan haunts etc.). Something close to her heart were the various places she visited as part of attending Kalki's 100th birthday celebrations.

I am not sure if she chronicled what happened when the lady at the British Embassy said that Anandhi Mami had to get a written letter of 'permission' from her husband indicating he was aware of her travel before she can get her visa!! My uncle of course had a field day composing the letter and regaling everyone with it!

Navadisha Educational Trust (www.navadisha.org)

Once the new rules resulted in her retirement from Kalakshetra, her passion and zeal were fully devoted to the Navadisha Educational trust. Education was always very near and dear to Anandhi Mami's heart. "Navadisha Educational Trust was set up to promote the ideals of Montessori education. To work for the integrated development of the child and to create a social awareness about the needs of young child is it's primary objective." Her daughter Rukmini started a school based on Montessori principles and Anandhi Mami was a pivotal player in every aspect of this effort: from proliferate fund raising, to finding innovative approaches to teaching Tamil in the Montessori way, to training teachers, teaching music, dance and Tamil at the school, to enlightening the gardener on what trees to plant! When trying to find simple secular Tamil songs to teach children (nursery rhymes in Tamil!), she discovered a whole set of songs describing nature and even set some of them to simple tunes in ragas like Kadanakothuhalam, Behag etc. Anandhi Patti's stories were of course a big hit with all the children. Starting with one student a few years back, this school has grown to over 100 children now and is based in Velachery, Madras. Even the school buildings have been built to Montessori standards with the full realm of materials. A major milestone was achieved this month with the first set of graduates from the Montessori Teacher's Training conducted by Rukmini. An interesting note is that when Kalki admitted Anandhi Mami into the 'pre-school' at Besant School, Maria Montessori herself was one of the teachers.

Philly Connections

Anandhi Mami has been a frequent visitor to our area starting in 1991 when my daughter Amritha was born. She has a plethora of new and long time friends in this area. Anandhi Mami knew Prabha Subramaniam from the times they were in Kalakshetra when Prabha was doing her 4-year course in music. Jaya Sankaran was also a long time friend. Jaya's father Sunda was Kalki's biographer. Shoba Sharma had also known Anandhi Mami in India. When she met Anandhi Mami again at Prabha's house she learnt an interesting tidbit that it was Shobha's grandmother Dr. Kantamani who had delivered Anandhi Mami as a baby.

Shoba invited Anandhi Mami multiple times to Naatya where Anandhi Mami tremendously enjoyed teaching the children various dance items and also talking to them about Kalakshetra and Rukmini Devi. The kids were amazed to hear that Anandhi Mami was in her seventies at that time because she was so full of boundless energy and enthusiasm! Anandhi Mami was of course very happy to hear that Naatya was celebrating the 100th birthday of Rukmini Devi and it was she who helped me meet Krishnaveni Akka and Chinna Sarada teacher so that I could interview them for the brochure that was produced as part of the Naatya celebrations.

She thoroughly enjoyed the interaction with friends as well as the places we took her to visit, from Longwood Gardens, Smithsonian museums, to whale watching in Cape Cod. If I had not objected, I am sure she would have gone horseback riding and biking with my daughter and husband!

When Anandhi Mami visited, it was a time of constant fun and enrichment for all of us (not to mention the fabulous food). She taught me music; she taught Amritha dance; she explained music theory to my husband. And many of my friends and their children were also part of this learning! She was so happy and impressed when Aditi Balakrishnan learnt Malai Pozhuthinile (composed by Kalki) in just a few days from her and when Soumya Menon interviewed her about Rukmini Devi for a final year project. Anandhi Mami was also delighted when Meena Pennathur asked her to speak about her father Kalki at a small gathering at Meena's house.

Let me conclude with quoting a beautiful song that Anandhi Mami taught me. When she visited last year, I was in the throes of a demanding and

highly challenging project at work. Humming this song sure helped ease the pressure! When I explained the meaning of this song to my boss, he joked that it would be great if my aunt taught it to everyone at work!

The song is called Shorvu Kollade (Raga Desh), composed by her father Kalki. Loosely translated, it goes like this:

Oh Mind! Don't be disheartened!
Your enthusiasm will surely be rewarded one

day.
Just like the enveloping darkness of night
Gives rise to the dawn of a new day
The earth comes to life, the lotus blooms
The bees' frolic, the sun also rises
Oh Mind! Don't be disheartened!

Kamakshi is a member of Sruti and lover of music and dance; she contributes articles and was the editor, publisher of Sruti's special issue on M. S. Subbalakshmi.

Shridhar and Anuradha's Mahabharata

H.Y. Rajagopal



Shridhar, Anuradha along with Viji Rao and students of Threeaksha Institute of Performing Arts

For all its dramatic richness and intensity, Mahabharata is rarely seen on stage, in particular, the Bharatanatyam stage. The last time I had seen it in its entirety was the stunning 9-hour production by Peter Brook at the Brooklyn Academy of Music nearly twenty years ago. I therefore was quite curious to see what was in store when I heard about the program by Shridhar and Anuradha, the Bharatanatyam dancing couple from Bangalore. The program was sponsored by Triveni arts Group, the artistic wing of Triveni, the Kannada Association of the Tri-State area in collaboration with the Villanova Indian Students Association at Villanova on Saturday, September 17, 2005. The announcement was rather cryptic. It didn't say much about the program, which further raised my curiosity.

So I went. There were a number of dance numbers by beginners for almost three-quarters of an hour before the main event. But once it started, the attention of the audience was riveted to the stage for the next two and a half hours. The program presented eighteen episodes, one from each parva, with no intermission and maintaining the high tension of Mahabharata intact. And at the end of the program the audience rose to a man in a burst of long, sustained applause.

Shridhar and Anuradha's presentation was artistically remarkable and satisfying. For the multitude of characters that cross the stage in Mahabharata, there were only two players for the entire length of the dance drama, who deftly transformed themselves into various characters at the wink of an

eye and conveyed the sense of wholeness to the play. In the tradition of truly great theater, Shridhar and Anuradha made their presentation a bare stage, with no props of any kind.

Mahabharata is reputed to be the longest epic in the world - and perhaps the most complex one too. To bring it all on stage in a span of a mere two and a half hours and so crisply at that is no mean achievement. The biggest challenge, according to Shridhar, was to select the most appropriate episode from each parva, the most telling moment that contains the quintessence of that section and provides for continuity of the story. I think Shridhar who prepared the script has been remarkably successful in this.

Shridhar started with an introduction to the classical dance theater of India as handed down by Sage Bharata, clarifying the difference between what Bharata codified as *nrutta*, *nrutya* and *natya* and the present-day Bharatanatyam, a term coined by Rukmini Devi Arundel. Through a sloka sung as part of the background music Shridhar persistently reminded the audience of how Bharata regarded the *Natyashastra* as the *panchamaveda*, the fifth Veda that informs mortals of the knowledge of the universe ("vishvavicharam"). Shridhar also explained that the form of his presentation was close to the *Banika* style (in which one actor portrays various characters), as categorized by Dhananjaya, author of *Dasarupaka*, and an ancient, authoritative commentator of Bharata's *Natyashastra*. According to him, *nrutya* depends on *bhava* or *abhinaya* whereas *natya* depends on evocation of *rasa* for a successful exposition.

Shridhar is a handsome man, strong, agile and virile and his wife Anuradha, a classical beauty. Together they slipped into a multiplicity of roles convincingly and effortlessly. Anuradha was Draupadi, Kunti, Gandhari and even Yudhishtira and Duryodhana, and similarly Shridhar played a number of different roles. I must applaud the economy of action and its eloquence. It was not like a David Lean movie with thousands in the cast, but a suggestion of multitudes with but two players. Some of the sequences were heart-rending, like the meeting of Kunti and Karna, where Kunti reveals to him his true identity and entices him to defect to the Pandava camp with the promise of kingship. Karna refuses. His allegiance to Duryodhana is unshakable for when Karna was despised on an earlier occasion for his lack of royal credentials it was Duryodhana that had installed him as the

King of Anga and restored his honor.

Another was the visit of Dhritarashtra and Gandhari, one blind and the other blindfolded, to the battlefield in search of their dead sons. Shridhar explained in a subsequent conversation that *Stree Parva* was one of the most challenging parts to present. There lies the most utterly devastating picture of the ravages of war, be it the Kurukshetra war or any war of the modern era. The episode of the dice game and the dishonoring of Draupadi were equally effective.

The run of the play followed the sequential pattern of the original. Shridhar said he mostly depended on Rajaji's rendering (as did Peter Brook). The presentation did not attempt any new interpretations but was content to tell the story as we are accustomed to hearing it. The episodes from various parvas were connected with a suitable commentary in the background. The background music consisted of slokas from the original text and the Bhagavadgita and slokas in Sanskrit, specially composed for this dance drama by Dr. Ganesh, a very versatile Kannada and Sanskrit scholar. These were set to music by Nagavalli Nagaraj, Shridhar and Tirumale Srinivas (orchestra). The musical rendering was effective, if not outstanding.

As I observed earlier, Mahabharata is somewhat of a rarity on dance stage. After the close of the performance Shridhar and Anuradha were available for discussion and I brought up the question of why this was so. For one thing, it is very long. Artistically, Shridhar said, it is difficult because there isn't one protagonist but many. Unless one digests them all, it is difficult to play them on stage. On the other hand, in *Ramayana* or *Bhagavata*, there is only one protagonist, everything revolves around him, and it is easier to structure one's play about that character. I also hazarded the view that watching Mahabharata is a shattering experience. It is one of the harshest and most unsentimental commentaries on life. It leaves you with almost an existential feeling about the futility and desolation of life. (This is probably why the Bhagavadgita was introduced into it.) The Bharatanatyam dance stage, on the other hand, is life asserting. It upholds love between man and woman, between man and god. As opposed to the romances *Ramayana* and *Bhagavata*, Mahabharata has very little of *sringara* that Bharatanatyam so loves to portray.

It also seems to me that the advent of Bhakti movement might have pushed Mahabharata to the

backwaters and brought *Ramayana* and *Bhagavata* to the fore. Shridhar recalled the puranic legend that after writing Mahabharata, Vyasa felt so restless and troubled that Sage Narada advised him that his suffering was due to his non-dedication of himself to Vishnu (although arguably Vyasa has done ample justice to Krishna in Mahabharata) and that in order to expiate himself, he ought to compose Bhagavata, with a feeling of bhakti or total surrender guiding his hand. Clearly, one can see how the Bhakti movement came to dominate artistic and literary expression in India.

Shridhar did attempt to assuage this feeling of restlessness by accentuating on *shanta rasa* at the culmination of the story in *svargarohana parva*. When all of life's battles have been fought, all scores are settled and all dues paid, it is time to renounce the earthly bonds, give up one's anger, and turn one's thoughts toward the ultimate. Shridhar tried to create this mood through repeated chanting of Omkara and verses from the Gita. But I am not sure he succeeded in it, for the enormity of the story cannot be easily overcome. I feel even the Bhagavadgita has not been able to provide that kind of solace.

But Mahabharata will live on. What started as a short 'Jayakavya' has grown over the centuries into the present Mahabharata? They say that what you have in Mahabharata, you may find elsewhere too, but what you don't have in Mahabharata, you don't find anywhere else. As A.K. Ramanujan, the great linguist and India scholar and Kannada poet put it, no Indian hears *Ramayana* and Mahabharata for the first time. They are in their genes, as it were.

As daring and ambitious as Shridhar and Anuradha's venture was, it was as much of a triumph. The Villanova stage lacked the sophistication of lighting that the performance called for. The stage lights could not be dimmed, which robbed certain scenes of the heightened effect that dimming produces. The narrative could be improved, to make it more attractive to non-Indian audiences. A handbill containing program notes

about Mahabharata and the story line would likewise be most helpful to younger audiences and those unfamiliar with the story. But I would say, despite these disadvantages, the performance went home to the audience.

Shridhar and Anuradha trained at Kalakshetra, Adyar. They live in Bangalore and run a dance school called the Khechara Academy of Bharatanatyam (www.khechara.com). They have trained hundreds of students in Bharatanatyam. Shridhar is a very articulate man. On a previous visit, I had the opportunity of arranging a talk by him at our literary group Prastaapa, in which he had talked about the problems of a male Bharatanatyam dancer, and also of his plans to adapt some sequences from Kannada classics to the Bharatanatyam stage. With their artistry, zeal and daring, I am sure Shridhar and Anuradha will bring us many great classics. At the end of the show when I said to them that the Karna-Kunti episode was one of the most moving moments of the play, Anuradha said that Shridhar is planning a whole dance drama on Karna. I would think this would be truly remarkable, for by any reckoning Karna is one of those great characters in world literature, an archetypal tragic hero. Shridhar also told me that when they presented this show at the University of North Carolina, the faculty and students felt so captivated that they invited them to come back - with *Ramayana*. I for one would eagerly look forward to it.

I must congratulate Triveni and the Villanova Indian Students Association on bringing this fine performance to the Delaware valley. I recall in this connection a beautiful program, *Panchali*, presented by Triveni last year in which Bhramari Shivaprakash gave an outstanding performance in Bharata Natyam/Yakshagana style portraying the life of Draupadi. In a field where most of the programs are item based and conventional, such thematic presentations are a most welcome departure.

H. Y. Rajagopal is a member of long standing and a frequent contributor to Sruti publications.



Lakshmi Kommineni - An eclectic Natya Visaradha!

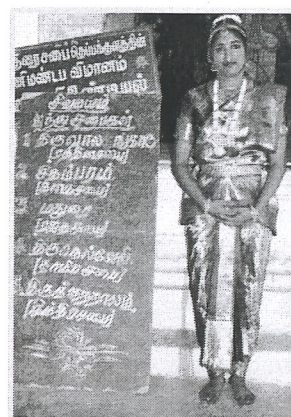
Kamakshi Mallikarjun

I met Lakshmi Kommineni for the first time last summer when my aunt Anandhi Ramachandran and I visited her and watched one of the dance classes she was conducting. Anandhi Mami and I were both struck by the neatness in her lines, her picture perfect NatyaRambha, musical cadences of her sollu kattus and effortless and skillful nattuvangam. As we conversed, we learnt so many interesting tidbits - that Lakshmi's mother Chandra had learnt Bharatanatyam under the legendary Mylapore Gowri Ammal who in turn was one of the first gurus for Rukmini Devi, the founder of Kalakshetra where Anandhi Mami had taught for so many decades; Lakshmi had worked with 2 Kalakshetra alumni - Jayashree Narayanan and Leela Samson (Anandhi Mami mentioned how beautifully Jayashree used to portray Kaikeyi in the Ramayana dance dramas at Kalakshetra); Lakshmi had also learnt music under Rama Ravi one of Anandhi Mami's favorite musicians as a result of her soulful rendering of padams.

With my daughter Amritha attending Lakshmi's school - The Chandra Gowri Natyalaya for the past year, I continued to learn more nuggets about Lakshmi's artistic background and so I decided to interview her to learn the details - I was intrigued by her enthusiasm for learning and the pursuit of the classical arts, her wide repertoire and her association with so many renowned performers and gurus. I was equally fascinated by her mother Chandra, who was one of the pioneer students of Bharatanatyam just like my aunt Anandhi Mami was.

Tutelage under Legendary Gurus

Lakshmi's maternal grandfather Shri Madhuranthakam R Kodandarama Iyengar seems to have been someone way ahead of his times in that he had a heartfelt desire to teach his daughter Bharatanatyam (totally unheard of in those times!) He even moved his family to Madras for a while because there was so much consternation in his hometown when he started dance lessons for his daughter! (How similar to what Anandhi Mami used to describe about the upheaval her dance lessons caused in her village when the nattuvan-



nar came in his bullock cart for the monthly lessons!) Chandra learned nritta from various gurus including Thiruvengada nattuvannar, Sakthivel Pillai, Thiruvudai Madhur Kuppiyah Pillai. She came under Mylapore Gowri Ammal's tutelage with Sakthivel Pillai's help. In the world of Bharatanatyam, Mylapore Gowri Ammal is a legend, one of the greatest dancers of her day, someone renowned for her abhinaya. In terms of dance history also she is noteworthy because she was one of the teachers of Rukmini Devi who in turn was instrumental in Bharatanatyam becoming an accepted and popular art form.

Gowri Ammal and her 3 grand daughters actually stayed with Chandra's family at Kuppumuttu Mudali Street, Triplicane, Chennai when she was teaching her dance. Chandra recalls that Gowri Ammal used to teach her at all times of the day and night; sometimes, even waking her up because Gowri Ammal remembered one more sanchari! Gowri Ammal was plagued by problems with her eyes, she had lost some of her eye sight as well; as part of her guru sevai, Chandra used to grind a lot of vilvakkai (a seed) so that it could be applied as a paste to cool the eye. Gowri Ammal taught Chandra many well known Padams, Javalis and Kritis like Paiyyada (Nadanamakriya), Ksheerasagara (Devagandhari), Vachama Gocha, Enakku Iru Padam, Padari Varruggudu, Ethalai Sonnalum ... I was almost transported back to that time when Lakshmi showed me her mother's dance notebook with all the songs written neatly in Tamil. Chandra had her arangetram in the 1950s when she was in her early teens and also gave performances at many of the famous venues of that day like Gokhale Hall, Senate House, RR Sabha. An interesting souvenir is the certificate presented to Chandra after one of the performances (very similar to certificates of achievement that are given all the time to kids today!). It says "Certificate of Honor is awarded to Kumari Chandra for Dance Display in appreciation of excellence of performance in the presence of the Honorable Bhaktavatsalam".

Chandra got married and moved to Delhi with her husband and stopped performing. Her teaching

career began as a result of an offer to teach at an unlikely place - The American Embassy in Delhi! She continued to teach dance for the next 30 years, including starting her own school in Chengleput called the Gowri Natyalaya, named after her guru Mylapore Gowri Ammal. Chandra and her husband used to conduct Hari Bhajans every month and I was surprised to hear that Shri Madurai T N Seshagopalan has also participated! I recall an article that mentions that TNS is a Hari katha expert.

Lakshmi started to learn dance from her mother at the age of three and had her arangetram when she was 8 1/2. She performed the Sakhiye Varnam in AnandaBhairavi, the Khamas Tillana as well as the Javali Mathura Nagarilo. She performed in multiple venues. She participated in the dance drama her mother choreographed called Madhava Madhu Sudhana in 1979, started teaching dance alongside her mother and Lakshmi's students performed the same dance drama in 1989!

Lakshmi attended the Madras Music College for 3 years and upon graduation received the Natya Visaradha title. At the Madras Music College she learnt dance, dance music & theory as well as Carnatic music as an ancillary subject. Lakshmi learnt dance music from S Rajeshwari (a well known singer who used to sing for Kamala Lakshman) and carnatic music from stalwarts such as R. Vedavalli and Rukmini Ramani (Papanasam Sivan's daughter). She learnt dance from Chandra Dandayudhapani Pillai, the wife of the illustrious nattuvannar Dandayudhapaani Pillai. In the same period, Lakshmi also worked at Natya Kalalayam - the school established by Dandayudhapaani Pillai. Nandini Ramani writes about him in the Hindu "His theermanams had clarity and were an aural delight and a joy to dance to. Being a perfectionist, Vadyar was particular about the Kalapramana (timing) and the arudis (flourish). His sense of Talam was astounding," writes Vijayanthimala Bali in a tribute to her teacher. She imbibed the bani in all its purity of lines, posture and execution. The veteran Nattuvanar, after he left Kalakshetra, turned to composing pure Tamil compositions for Bharatanatyam, to suit students of different age groups. The Bharatanatyam stage today reverberates with many of his original Jati compositions, enchanting Varnams, sparkling Jatiswarams and Tillanas."

The imbibing of the best of different styles continued when Lakshmi was appointed as a dance lecturer in the Bharatiyaar Palkalai Koodam in Pondi-

cherry where she worked under Jayashree Narayan, a Kalakshetra alumnus. Lakshmi related an interesting anecdote about how she got the job. She took a bus trip by herself to Pondicherry, the morning after a performance and over slept! The bus's final stop was at Tiruchi. The conductor learning of her predicament helped her board a bus back to Pondicherry. When she reached the university, the attendant told her the interview was being conducted at the Secretariat building and offered her a ride on the back of his bicycle! As she trooped in exhausted into this gargantuan building it was nearly 4 pm and the interviewers were ready to wrap up. Lakshmi recalls that Jayashree after hearing what happened, persuaded the others to interview Lakshmi; asked her if she needed to eat something, then conducted the interview. She asked Lakshmi to first recite the solukattu for the alarippu, then perform it as well as other adavus/korvais. After the interview, many months elapsed before Lakshmi got the appointment letter. When she asked Jayashree about the gap, Jayashree told her that they had to wait until Lakshmi reached the minimum age of 21 before they could hire her!

Lakshmi mentions that she learnt how beautifully adavus could be performed and the fundamentals of the Kalkshetra style by watching and learning from Jayashree - the attention to the details, the beauty of the lines. She also learnt Kalakshetra compositions such as the Paras, Hindolam Thillanas, the Sri Ranjani varnam, Roopamu Juchi, Thayale Unnai, Kalla Krishnan etc. Lakshmi got the opportunity to work with another stellar Kalakshetra alumnus Leela Samson some years later when Lakshmi was a student at the Gandharva Maha Vidyalaya in Delhi. Lakshmi was learning music under Rama Ravi and a chance encounter led to her meeting Leela Samson and also teaching some of her junior students.

During these many decades of teaching at various institutions, Lakshmi continued to have private students and also performed nattuvangam for performances of other dancers.

She seems to be the quintessential life long student! While in Delhi, she learnt Kathak at the Kathak Kendra from Munnalal Shuklaji (Birju Maharaj's Mama).

Continuing the tradition of her mother who started a school in her teacher's memory, Gowri Natyalaya, Lakshmi has started the Chandra Gowri Natyalaya in Exton, PA honoring her guru and mother

Chandra and her mother's guru Gowri Ammal. Chandra's dance lessons began under Mylapore Gowri Ammal on Ganesh Chaturthi and Lakshmi's new school also commenced on Ganesh Chaturthi in 2004. When Lakshmi comes back after her trip to India where she is performing in the Pancha Ambala Kshetras (Thiruvallam kadu (Rathna (Gem) sabai), Madurai Meenakshi Koil (Velli (Silver) sabai), Thirunulveli (Tamra (Lotus) sabai), Thiru kutralam (Chitra sabai), Chidambaram (Por (golden) sabai)), the first anniversary of the school will be celebrated this Ganesh Chaturthi. Lakshmi also teaches at the ISKCON temple in Philadelphia. She is a member of CID

An evening of Charitable Cultural Program of Bharatanatyam by Shubha Bhat of USA in Malaysia
Radha Subramaniam and Deva Kunjari (Kaulalumpur, Malaysia)

Shubha Bhat has done it again. The 18-year-old High School Senior of Baldwin School, Bryn Mawr, PA, USA has raised funds for yet another needy cause. This time she danced solo for one and half hours in far away Kuala Lumpur, Malaysia, at the Netaji Auditorium at the Indian High commission on Saturday 21st May 2005. Her Bharata Natyam recital was to raise funds for the Ramakrishna Mission's Single Mother support Programme and the educational needs of the underprivileged children at the Mission's Kindergarten. The Guest of Honor was the Parliamentary Secretary to the Malaysian Ministry of Education, Smt. Komala Krishnamurthy. Other dignitaries attending included His Excellency the Indian High Commissioner, Mr. K.L.Narayanan and Her Excellency the Deputy High Commissioner of the Mauritian High Commission, Ms Dilshaad Uteem.

The Ramakrishna Mission and Math, based in West Bengal India, in July 2001 affiliated a Malaysian society the "Persatuan Sri Ramakrishna Sarada Malaysia" (PSRSM) that has been implementing Sri Ramakrishna's teaching of serving God by serving Man for the last 30 years. Their principal service projects are the Single Mother Support Program and a kindergarten that is attended by children from urban poor areas. These children are transported from their homes to the colorfully equipped classroom in the Mission premises in a beautiful part of Petaling Jaya, which evolved as a satellite township to the Malaysian capital of Kuala Lumpur. Currently the Mission supports 18 single mothers by supplying them every month with dry food provisions, and addressing other needs including the educational

(International Dance Council - CID - the UNESCO official umbrella organization for all forms of dance in all countries of the world') and will be participating in their 19th World Congress on Dance Research in Cypress this November.

As I learn some of the beautiful Dandayudhapaani pillai compositions from her, I realize that through Lakshmi's Abhyasa and her link points to so many luminaries of the dance and music worlds, her students can get a glimpse of the beauty and grandeur and exposure to the various facets of the majestic art form of BharataNatyam.

and medical requirements of their children, and their housing problems.

Shubha's performance was "a thing of beauty". If anything was at fault, it was her love for the dance. The Dhananjayans of Bharata Kalanjali (Chennai) and Shubha's guru, Smt Shobha Sharma, can truly be proud of her. Though young, she danced like a veteran. Her dancing would have melted the heart of even the angry, awe inspiring Tyagesa, whom she portrayed in the Varnam, "Rupamu Juchi".

Smt Meera Venugopal, an alumna of Bharata Kalanjali who helped Shubha with her make-up and costumes, and who runs a dance school in Kuala Lumpur, remarked, "Why can't God send me a student like Shubha?"

Shubha's meticulous attention to detail – be it on or off-stage – was unbelievable. Nothing was left to chance. Every aspect of the program smacked of perfection. If her dancing was impressive, one look at the accomplishments of Shubha, who will be attending Harvard college this September, will bring to mind lines from Oliver Goldsmith's "Village Schoolmaster": "and still they (the audience) gazed, and still the wonder grew; That one small head could carry all he (she) knew."

More About PSRSM: The foundations for the PSRSM were laid by Toh Puan Umasundari Sambanthan who is a founder member of what started of in the early 1960s, as the Sri Sarada Sangha, a society for the study and practice of Vedanta. She is the wife of the late Tun ("Sir") V.T. Sambanthan,

a signatory of the declaration of Malaysian independence, who represented the Malaysian Indians in Malaya's first cabinet. The Sri Sarada Sangha provided a focus for the Hindu community in Kuala

Lumpur, the capital city, in the early 1960s. The PSRSM was registered in the 1970s and expanded its scope to include social service as the needs of the community had changed.

Review of JugalBandi—Fund raiser concert
Bharathi Sena

Thanks to Sruti organizers, we the members were treated with a melodious Jugalbandi concert on 10/29/05. The very talented Sandhya Srinath on the Violin and the extraordinary Allyn Miner on the Sitar gave a heart-warming performance. They were supported by Srinath Bala on the Mridangam and Aqeel Bhatti on the Tabala. This was a great opportunity to see the similarity and the differences of the two major systems of Music, Carnatic and Hindustani.

Sandhya began the concert with Raga Hamsadwani in traditional Carnatic style showing her expertise in the depth of spontaneity and sophistication. Allyn Miner joined to play the sitar taking the tough Carnatic based raga to show the softer side of this raga by enhancing through swara sancharas. Sandhya truly out did the elaboration on "pranava swaroopa". The second piece was in Rag Madhuvanti which is more of a Hindustani based raga and gave a head start for the Sitar and together got on splendidly as it is such a tantalizing raga brought out an aesthetic feeling and the audience loved it.

The main piece was RTP in raga Bimplas also called Abheri in Carnatic music. As the raga was dominated by both the artists, they literally took the audience into a trance. This was a very moving experience for me. The Tanam was truly impeccable on sitar. Allyn Miner showed her sophistication and all necessary parts of that designation. The pallavi for this piece was specially written for this occasion "Sushobhita sammelane suswagatham srutilaya sangham". As this concert was a fund raising event, it was a very thoughtful gesture of Sandhya Srinath and we thank her for that; this rendition truly harmonized the feeling. It also followed by the interludes of ragas, the rag Tillang by violin, rag Kamach by sitar, Hindolam by violin, rag Abhogi by sitar, rag Hamsanadam by violin, then came a rare raga called Shyam Kalyan which was brilliantly played by both the artists.

Bharati Sena has a passion for music and Dance. Herself a singer she is a life member and a strong supporter of Sruti.



Jugalbandi—Fund raiser concert. From left to right : Srinath Bala, Sandhya Srinath, Allyn Miner and Aqeel Bhatti

Community News

S. Sankaran
A Memoriam

Sruti community mourns the passing away of S. Sankaran on November 1, 2005.

Sankaran was truly a man of multiple interests. With an undergraduate degree in Physics from Madras University, he shifted to graduate work in Philosophy at Washington University in St. Louis and ended up working for a career in UNISYS where he taught Computer programming languages etc. He was not only interested in Carnatic music but also was a keen student of Western classical music. He was particularly fond of Mozart's compositions and operas.

Sankaran was more than just a life member of Sruti of long standing. He was keenly involved in the development of the organization. His expertise in electronics, especially, was utilized in developing the very good audio system that Sruti possesses. He was a frequent contributor to Sruti Notes either as a reviewer or making incisive comments on music.

He was a great personal friend not only of the undersigned but also to many in the larger community for whom he was like a brother. We would all miss him sorely. May his soul rest in peace.

M.M. Subramaniam and Prabhakar Chitrapu

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UNICEF/HIV AIDS Fund Raiser

Anita Ranjani raised \$4000.00, through a Bharatanatyam performance for UNICEF/HIV-AIDS. Anita is a disciple of Shoba Sharma and has been learning Bharatanatyam for over 14 years. Children's cause has been a passion of Anita since her visit to Chennai in 2002.

Anita is a recipient of the Apprenticeship Award from the Penn Council of the Arts for 2005 to study Bharatanatyam under Master V.P. Danajayan. Anita will be traveling to Chennai to fulfill her apprenticeship award. While in Chennai she will be participating in, "Satyam Sivam Sundaram", a

dance production by the Dananjayans. The production will be presented in Chennai, Coimbatore and Cochin during the December Season.

Meena Pennathur, Anita's mother.

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Mrindagam Debut by Harsha Kanumalla

On October 30, 2005, Harsha Kanumalla, son of Ramana and Santi Kanumalla, gave his debut mridangam performance at the Gywnedd Mercy College Auditorium in Lower Gywnedd, PA. Support for the recital were provided by Lata Suresh (vocal), Sandhya Srinath (violin) and Ravi Balasubramanian (ghatam). The concert, which lasted over two hours, showed the mastery that Harsha has achieved over the percussion instrument. Throughout the recital, Harsha displayed a calm demeanor that spoke of his maturity despite being just a 12 year-old (!) as he accompanied fairly complex pieces including, Meenakshi in Raga poorvikalyani in Adi tala. He performed the Tani Ayavartanam to this piece and was well supported by Ravi on ghatam. His fingering was flawless as one could hear the distinct tones and sounds that he intended to produce on the instrument. The accompanists, who are well recognized and accomplished artists themselves, were encouraging and ensured that Harsha was given ample opportunity to display his expertise.

Harsha, a 12-year old seventh grade student at the Wissahickon Middle School, trained in mridangam for the past three years under Sri Palani Kumar from Chennai. He will go far if his present attitude to learning continues.

Prabha (Mani)

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Benefit show for Eye foundation

On November 5th, 2005 Nava Nritya Dance academy of Blue Bell under the directorship of Anwesha Dutta presented a Benefit performance on behalf of Sankara Eye Foundation, USA. The

event was well attended and took place in the Bharatiya temple Cultural Hall. Traditional pieces of Ganesha stotram, Varnam, Varsha Mangal, Thillana were presented in Bharatanaty style. It was followed by guest performances of Ballet to Vivaldi's music and a tap dance all presented in the first half of the program. After intermission, Rabindranath Tagore's "Tasher Desh", a dance drama, rounded off of a very enjoyable dance evening. Many local artists joined Anwesha for the program.

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Master Balamuralikrishna at Bharatiya temple

On November 11th, 2005 a Carnatic Music program, featuring vocalist Master Balamuralikrishna, violinist B.U. Ganesh Prasad and mridangamist

Trivandrum V. Balaji, was offered to the audience again in the Bharatiya Temple Cultural center, Montgomeryville, PA. Master Balamuralikrishna is only 20 years old and had his initial training under Neyveli Santanagopalan. Currently he is a student of P. S. Narayanaswami. He rendered the alapana and kritis in great style and with much confidence. He was assisted ably on the violin by Ganesh Prasad, a student of Basavangudi Nataraj, S. Sankar and V. Subramaniam. Mridangamist Balaji had his training under Palghat R. Raghu and others. He displayed his dexterity of rhythm with aplomb. The program went into late evening delighting and surprising the audience, with versatility and charm.

T. Parasaran



An enjoyable moment—Each artist is deeply engrossed in the music and so were the audience. From left to right : Sriram Kumar, Purushothaman, Krishna, Dinakar Subramaniam, Arun Prakash.

SRUTI CONCERT RECORDINGS

The following recorded tapes and CDs of Sruti concerts are available for distribution among patrons of Sruti. To order any of these tapes or CDs, please contact Dr. P. Swaminathan (215-643-2145). The year of the concert and the number of cassettes (within parentheses) are given. CDs are marked as such.

1. M.L. Vasanthakumari (Vocal)	1986(2)	Vellore Ramabhadran (Mridangam)	
Kanyakumari (Violin),		16. T.N.Seshagopalan (Vocal)	1992(2)
Ramnad Raghavan (Mridangam)		G. Chandramouli (Violin)	
2. Kadri Gopalnath (Saxophone)	1987(2)	Neyveli Narayanan (Mridangam)	
T.S. Srinivasan (Violin),		17. Nedunuri Krishnamurthi	1991(2)
T.R. Ramakrishnan (Mridangam)		Thiruparkadal S. Veeraraghavan	
3. Smt. Sheela Ramaswamy (Vocal)	1987(2)	Padmasri Umayalpuram K. Sivaraman	
K.S. Mani (Violin),		18. Saroja & Lalitha (Bombay Sisters)(Vocal)	1989(3)
M.S. Venkatesh (Mridangam)		M. Narasimhamurthi (Violin)	
4. T. R. Subramanyam (Vocal)	1988(3)	T. Narendran (Mridangam)	
Vasanth Kannan (Violin),		M. Govindarajan (Ghatam)	
Trichur Mohan (Mridangam)		19. Ravi Kiran (Chitra Veena)	1994(2)
5. Dr. M. Balamuralikrishna (Vocal)	1989(2)	P. Sunder Rajan (Violin)	
Purna Chandar (violin),		Vellore Ramabhadran (Mridangam)	
B. Balasai (flute),		20. K.V.Narayanawamy (Vocal)	1993(2)
Dara Appala Srinivas (mridangam)		Nagai Muralidharan (Violin)	
6. Dr. M. Balamuralikrishna (Vocal)	1990(3)	Vellore Ramabhadran (Mridangam)	
Pandit Bhimsen Joshi (Vocal) Solo & Jugalbandi		21. Kadiri Gopalnath (Saxophone)	1987(2)
7. Dr. M. Balamurali Krishna (vocal)	1991(3)	T.S. Srinivasan (Violin)	
Raghavendra Rao (violin) Solo & Jugalbandi		T.R. Ramakrishnan (Mridangam)	
Dara Appala Srinivas (Mridangam)		22. T.V. Sankaranarayanan (Vocal)	1994(2)
Pandit Hariprasad Chaurasia (flute)		T.K.V. Ramanujacharyulu (Violin)	
Anuradha Chaurasia (tanpura)		B. Harikumar (Mridangam)	
Madan Misra (tabla)		23. Trichur V. Ramachandran (Vocal)	1992(2)
8. Lalgudi G. Jayaraman (Violin)	1993(2)	V. V. Ravi (Violin)	
G.J.R. Krishnan & J. Vijayalakshmi (violin)		S. V. Raja Rao (Mridangam)	
Trichy Sankaran (Mridangam)		24. Lalgudi Srimathi Brahmanandam (Violin)	1990(2)
Vinayakaram (Ghatam),		Prakash Rao (Mridangam)	
V. Nagarajan (Khanjira)		25. Rudrapatnam Brothers (Vocal)	1991(2)
9. N. Ramani (Flute)	1989(2)	R.N. Thyagarajan (Violin)	
N. Muralidharan (Violin)		R.N. Tharanathan (Mridangam)	
S. Raja Rao (Mridangam)		26. T.K. Govinda Rao (Vocal)	1990(2)
10. N. Ramani (Flute)	1992(2)	N. Shashidhar (Violin)	
Kanyakumari (Violin)		Satish Pathakota (Mridangam)	
Guruvayor Dorai (Mridangam)		27. T. R. Subramanyam (Vocal)	1988(3)
11. Dr. C. Chittibabu (Veena)	1994(2)	Vasanth Kannan (Violin)	
N. Somayajulu (Mridangam)		Trichur Mohan (Mridangam)	
U.K. Narayanawamy (Ghatam)		28. T. N. Bala (Vocal)	1994(2)
12. U. Srinivas (Mandolin)	1990(2)	Sashidhar (Violin)	
Sikkil Bhaskaran (Violin)		Balachander & Murali (Mridangam)	
Palghat Raghu (Mridangam)		29. S.P. Ramh (Vocal)	1994(2)
13. U. Srinivas	1993(2)	Shashidhar (Violin)	
P. S. Ramamurthy (Violin)		Satish Pathakota (Mridangam)	
K. V. Prasad (Mridangam)		30. Vijay Siva (Vocal)	1993(2)
14. Sudha Raghunathan (Vocal)	1992(3)	Shriram Kumar (Violin)	
V. V. Ravi (Violin)		J. Vaidyanathan (mridangam)	
T. Vaidyanathan (Mridangam)		31. Charumathi Ramachandran (Vocal)	1994(2)
15. Maharajapuram Santhanam (Vocal)	1989(2)	M.S. Anantharaman (Violin)	
& Srinivasan		Skandaprasad (Mridangam)	
Nagai Muralidharan (Violin)		32. Bombay Jayashri (Vocal)	1995(2)
		Vittal Ramamurthy (Violin)	
		Palani Chakravathy (Mridangam)	
		33. Sowmya (Vocal)	1995(2)
		Narmada (Violin)	
		Balaji (Mridangam)	
		34. Sanjay Subramaniam (Vocal)	1995(2)
		R.K. Sriramkumar (Violin)	
		K. Arun Prakash (Mridangam)	

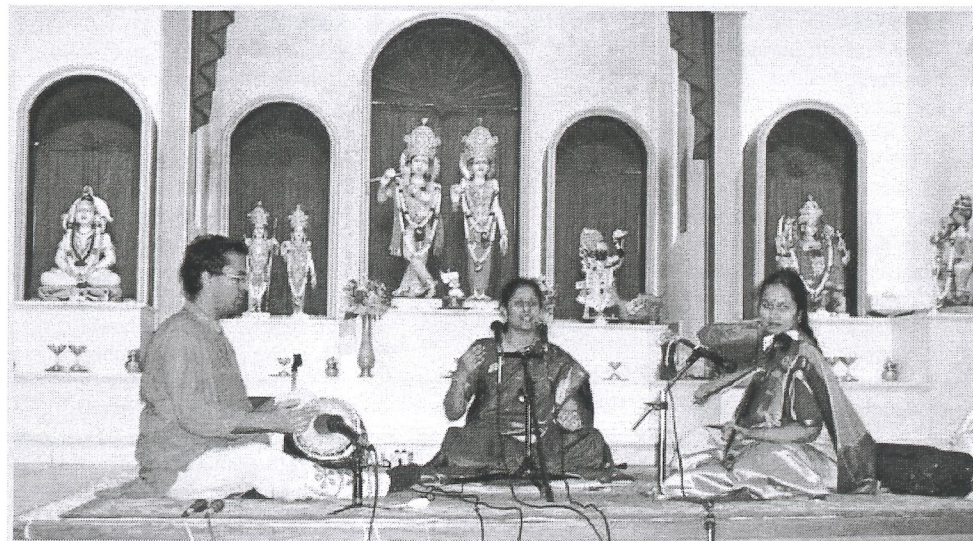
35. Vani Satish (Vocal)	1995(2)	B. Raghavendra Rao (Violin)	
Satish (Violin)		J. Vaidyanatha (Mridangam)	
37. Nithyasree (Vocal)	1996(2)	58. Mysore Nagaraj & Manjunath (Violin)	2001(2)
Embar Kannan (Violin)		Srimushnam Raja Rao (Mridangam)	
Siva Kumar (Mridangam)		59. M.S. Sheela (Vocal)	2001(2)
38. M.S. Sheela (Vocal)	1996(3)	Radhika Mani (Violin),	
Nalina Mohan (Violin)		A. R. Dattatreya Sharma (Mridangam),	
Anoor Ananthakrishna Sharma (Mridangam)		V. Kashinath (Kanjira),	
Sukanya Ramgopal (Ghatam)		Rudrapatnam Sathyakumar (Ghatam)	
39. Jayanthi & Padmavathi (Veena Duet)	1996(2)	60. P. Unnikrishnan (Vocal)	2001(2)
Thiruvapur Vaidyanathan (Mridangam)		Vittal Ramamurthy (Violin)	
40. Shashank (Flute)	1996(2)	Trichur Narendran (Mridangam)	
Gopinath (Violin)		61. Hyderabad Brothers (Vocal)	2001(2)
Satish Kumar (Mridangam)		Delhi Sundararajan (violin),	
Tripunithira Radhakrishnan (Ghatam)		S. Raja Rao (Mridangam)	
41. O.S. Thyagarajan (Vocal)	1997(3)	62. Bombay Jayashri (Vocal)	2001(2)
Srikanth Venkataraman (Violin)		R.K. Sriramkumar (Violin),	
Srimushnam Raja Rao (Mridangam)		K. Arun Prakash (Mridangam)	
42. Balaji Shankar	1997(2)	63. Rajeswari Satish (Vocal)	2002(2)
Ganesh Prasad (Violin)		Radhika Mani (Violin),	
Poongulam Subramaniam (Mridangam)		C.G. Balachandran (Mridangam),	
43. T. N. Krishnan &	1997(2)	Murali Balachandran (Ghatam)	
Viji Krishnan Natarajan (Violin)		64. S. Shashank (Flute)	2002(2)
B. Harikumar (Mridangam)		B.U. Ganesh Prasad (Violin),	
Vaikkom R. Gopalakrishnan (Ghatam)		Satish Kumar (Mridangam),	
44. Kadri Gopalanath (Saxophone)	1997(2)	T. Radhakrishnan (Ghatam),	
Kanyakumari (Violin)		M. Gururaj (Morsing)	
Guruvayur Durai (Mridangam)		65. Ustad Shahid Pervez Khan (Sitar)	2002(2)
45. N. Ramani-Flute	1998(2)	Ustad Kadar Khan (Tabla)	
Srikant Venkataraman (Violin)		66. Malladi Brothers (Vocal)	2002(3)
Srimushnam Rajarao (Mridangam)		R. Swaminadhan (violin),	
46. Lalgudi G.R. Krishnan (Violin)	1998(2)	Palani C. Kumar (mridangam)	
Vellore Ramabhadran (mridangam)		67. Pandit Vishwamohan Bhatt (Mohan Vina) &	
V. Nagarajan (kanjira)		Chitravina Ravikiran (Chitravina)	2002(3)
47. Sanjay Subrahmanyam (Vocal)	1998(2)	Subrata Bhattacharya (tabla),	
Ananthakrishnan (Violin)		Subhashchandran (mridangam)	
Palghat Raghu (Mridangam)		68. T.M. Krishna (Vocal)	2002(3)
48. T.M. Krishna (Vocal)	1998(2)	B.U. Ganesh Prasad (Violin),	
Bombay Gayathri (violin)		J. Vaidyanathan (Mridangam)	
K. Arun Prakash (mridangam)		69. Rama Ravi (Vocal)	2002(3)
50. N. Ravikiran (Chitravina)	1998(2)	B.V. Raghavendra Rao (Violin)	
Ananthakrishnan (Violin)		Prakash Rao (mridangam)	
Master Anand (Mridangam)		70. Aparna Balaji (vocal)	2003(2)
51. Neyveli Santhanagopalan-Vocal	1999(2)	Radha Mani (violin)	
Delhi Sundararajan (Violin)		Vijay Gopalakrishnan (mridangam)	
Srimushnam Rajarao (Mridangam)		70. Aruna Sairam (Vocal)	2003 (3Cd)
52. Mysore Nagaraj & Manjunath (Violin)	1999(2)	B.V. Raghavendra Rao (Violin)	
Thiruvapur Bhakthavathsalam (Mridangam)		J. Vaidyanathan (mridangam)	
53. Sikkil Mala Chandrasekhar (Flute)	1999(2)	71. Ganesh & Kumaresh (violin duet)	2003 (3Cd)
H.N. Bhaskar (Violin), M. Suresh (Mridangam)		Neiveli Venkatesh (mridangam)	
54. T. N. Seshagopalan (Vocal)	2000(2)	Giridhar Uduppa (ghatam)	
Jayasankaran Bala (Violin)		72. Kadri Gopalnath (Saxophone)	2003 (3Cd)
Vaidyanathan (Mridangam)		A. Kanyakumari (violin)	
55. Maharajapuram Ramachandran	2000(2)	Denkanikotta Mani (Thavil)	
M. Chandramouli (Violin)		Sumanth Swaminathan (saxophone)	
Kumbakonam Ganesh (Mridangam)		73. O.S. Thiagarajan (vocal)	2003 (3Cd)
56. M.S.Gopalakrishnan	2000(2)&	Delhi Sundararajan (violin)	
Narmadha (Violin)		Neiveli Narayanan (mridangam)	
Tiruvapur Bhakthavathsalam (Mridangam)		74. V. K. Raman	2004 (2Cd)
57. Priya Sisters (Vocal)	2000(2)	Jay Shankar Balan (violin)	
		Mali Santhanakrishnan (mridangam)	
		75. Vijay Siva (vocal)	2004 (2Cd)

Sruti Rajani—2005

R.K. Shriramkumar, Violin		Unnikrishnan (Thimila, Edakka & Sanku)	
J. Vaidyanathan, Mridangam		80. T. N. Bala (vocal) & party	2004 (1Cd)
76. Dr. N. Ramani (Flute)	2004 (1Cd)	Murugaratnamala	
C.S. Anuroop (violin)		81. Savitha Rao (Vocal)	2005 (2Cd)
P.K. Swaminathan (mridangam)		Sandhya Srinath (Violin) &	
77. Kanya Kumari (violin)	2004 (2Cd)	Srinath Bala (Mridangam)	
Embar Kannan (Violin)		81. Ravikiran (Chitravina) & Shashank (flute)	2005 (3Cd)
Thiruvavar Vaidyanathan (Mridangam)		Satish Kumat (Mridangam),	
78. Sanjay Subrahmanyam (vocal)	2004 (3Cd)	Phalgun (Kanjira)	
Nagai Muralidharan (Violin)		Sukanya Ramgopal (Ghatam)	
Mannargudi A. Easwaran (Mridangam)		82. T. M. Krishna (Vocal)	2005 (3Cd)
79. Umayalpuram K. Sivaraman (Mridangam)	2004 (2Cd)	R.K. Shriramkumar (Violin),	
Nemani Somayajulu (Jalatharangam),		K. Arun Prakash (Mridangam) &	
E. M. Subramanian (Ghatam),		B. Purshothaman (Kanjira)	
Nagai Sriram (Violin),			
Mattanur Sankarankutty (Chenda)			



Sruti day celebrations— The next generation assuming the stage.

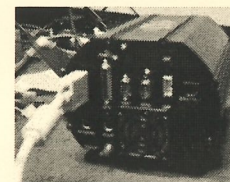


Thyagaraja Aradhana 2005—main artist Savitha Rao with Srinath Bala and Sandhya Srinath.

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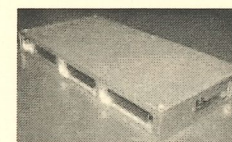
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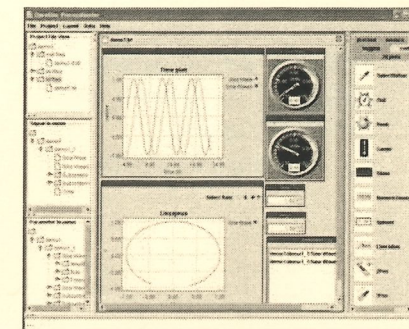
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