

16TH
THAALAVAADYOTHSAVA-1997



MUDICONDAN VENKATRAMA IYER
(BIRTH CENTENARY)



Palghat T. S. Mani Iyer
(Memorial Award)

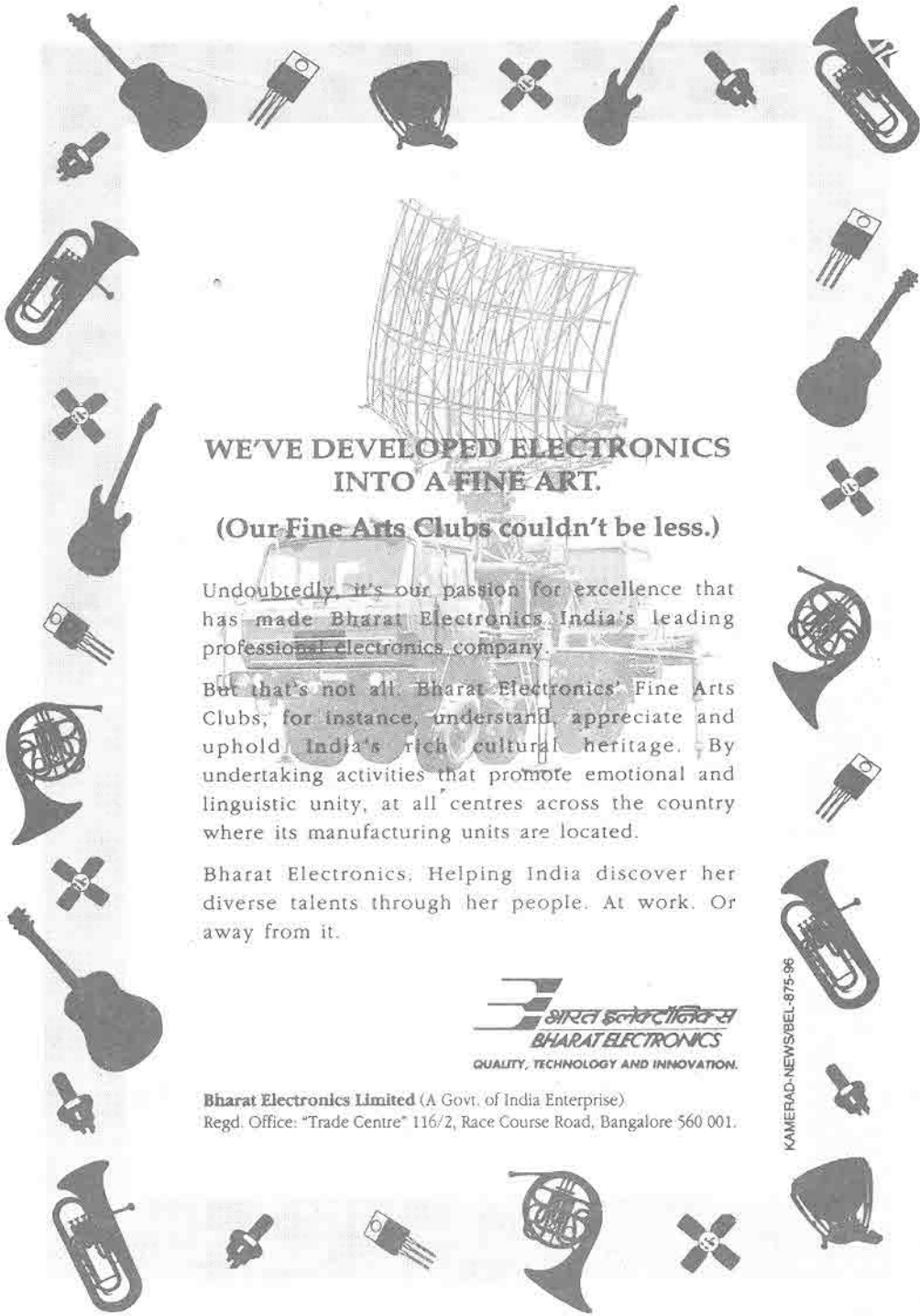


Palani Subramanya Pillai
(Memorial Award)

PERCUSSIVE ARTS CENTRE (Regd.)

(Palghat Mani Iyer Memorial Art Centre)

BANGALORE



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PERCUSSIVE ARTS CENTRE (Regd.)

BANGALORE

THAALAVAADYOTHSAV '97

SIXTEENTH PERCUSSIVE ARTS FESTIVAL CUM CONFERENCE

150TH ARADHANA OF SAINT THYAGARAJA,

BIRTH CENTENARY OF

**MUDIKONDAN VENKATARAMA IYER & 50
YEARS OF IMPROVEMENT IN ART MUSIC**

under joint auspices with Bangalore Gayana Samaja

From 27.5.1997 to 30.5.1997

at Gayana Samaja Auditorium

and

on 31.5.1997

at CHOWDIAH MEMORIAL HALL

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183, 8th Cross, 2nd Block, Jayanagar, Bangalore - 560 011.

**SIXTEENTH PERCUSSIVE ARTS FESTIVAL CUM
CONFERENCE**

**150TH ARADHANA OF SAINT THYAGARAJA
BIRTH CENTENARY OF MUDICONDAN
VENKATARAMA IYER &
50 YEARS OF INDEPENDANCE &
UNESCO - GROWTH OF MUSICAL ART**

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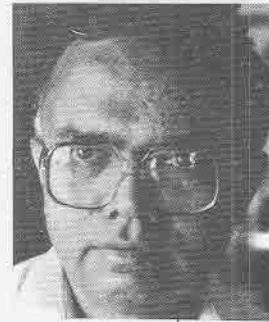
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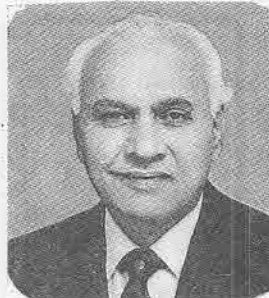
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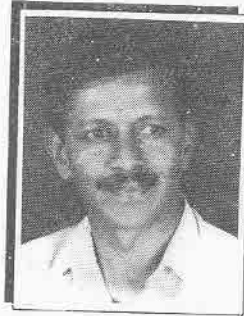
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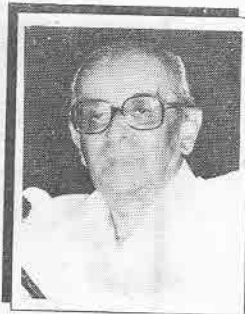
Prof. G. PADMANABAN
*Director, Indian Institute of
Science, inaugurates and presents
Palani Subramanya Pillai Award*



N. G. SRINIVASA
*Director, Dooradarshan Kendra
Bangalore, presents K. Puttu Rao
Memorial Palghat Mani Award*



Y. K. MUDDUKRISHNA
*Director, Kannada & Culture, presents
H. Puttachar Memorial Award*



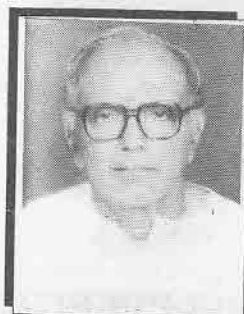
B. V. K. SASTRY
releases the Souvenir



T. N. SESHAGOPALAN
Delivers Valedictory address



Smt SUDHA RAO & Dr. A. H. RAMARAO,
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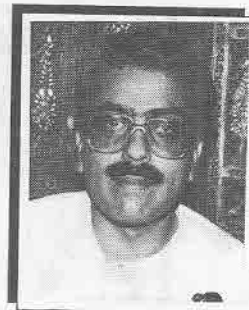
V. NAGARAJAN
(Palani Subramanya Pillai Awardee)



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(Memorial Award)



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(H. Puttachar
Memorial Award donor)



D. BALAKRISHNA
(H. Puttachar
Memorial Awardee)



K. PUTTU RAO
(Memorial Award)



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Donor)*



A. V. ANAND
*(K. Puttu Rao Memorial Palghat Mani
Awardee)*



Prof. R. VISWESWARAN receiving Palani Award



M. T. RAJAKESARI receiving **H. Puttachar Memorial Award**

DRAMA V. A.



GURUVAYUR DORAI receiving **K. Puttu Rao Memorial Palghat Mani Award**

PROF. K. VIKRAMAN RECEIVING PUNJABI AWARD



A. R. CHANDRAHASA GUPTA inaugurating photographic exhibition displayed by **N. SUNDARRAJ**



Tanjore Vaidyanatha Iyer Birth Centenary
(Dr. Rajaramanna, honouring Dr. T. K. Murthy)

ABOUT OUR ACTIVITIES

This Art Centre was founded with the twin objectives of (a) Perpetuating the haloed memory of maestro non-pareil of mridangam art, Palghat T.S. Mani Iyer and (b) Promotion of dissemination of greater awareness among laymen and scholars alike of the knowledge of finer aspects of Percussive Arts.

It was inaugurated as "Palghat Mani Iyer Memorial Art centre" on the Vijayadasami in 1981 by Late S.Y. Krishnaswamy, IAS a devoted admirer, connoisseur, art critic and an authority of Palghat Mani's multi-dimensional eloquence. ***This is the First Music Centre established to commemorate the invaluable services of Palghat Mani Iyer of Music.*** In his inaugural address, S.Y. Krishnaswamy observed and hoped that, "If this new venture should enable the audience to understanding what the Mrudangam Vidwan is doing with greater interest and greater knowledge than everbefore, then this Centre would have served a very useful purpose". The necessity for forming ***an exclusive organisation for promotion the interests in the intricates of Laya and Taala*** had been long felt. It was though fit to name this Centre after the maestro Palghat Mani Iyer, considering the ***contribution of this great artist in elevating the status of percussion accompanists*** in general. Palghat Mani is mostly responsible for the recognition and the present uniform remuneration of similarly graded artistes in mass-media like Akashvani and Doordarshan.

This Art Centre was registered in August 1985 as **Percussive Arts Centre** (Palghat Mani Iyer memorial Arts Centre) with a wider perspective of achieving the objects set forth. Details of the programmes organised thus far has been furnished elsewhere in this publication for the perusal of interested connoisseurs for comments and suggestions for improvement. GETHU VAADYA, the ancient stringed percussion instrument was introduced in a Percussion Ensemble for the first time. Several Temple and Folk- Stick-instruments like SAMMELA, CHANDE, CHOWDIKE were introduced, in addition to TABLA TARANG to provide melody besides **Rhythm. New concepts and compositional forms are being tried.** All these have paved a **fresh approach and concept of Laya.** The international Mini Drum Festival organised with the Indian Council for Cultural Relations of Central Government for the first time in Bangalore provided a new dimension in the appreciation of Percussive Arts.

The Art Centre depends mainly on the munificent support from Patrons, Donors, Advertisers, and Govt. agencies. Fortunately, support from these bodies have stood by us admirably. Thanks mainly to this support, the Centre has been organising "Thaalavaadyotsav", the Percussive Arts Festival cum Conference as an annual feature and has organised **fifteen** Festivals so far. The 16th Festival has been scheduled for five days from 27th to 31 My 1997. A project of **Talent Promotion** was taken up and some progress has been made in this direction, while plans are afoot to activise this. **Youth Forum** of the Art Centre has been doing some praise worthy work in promotion of awareness among young artists. **Inter State Cultural Exchange of classical musicians** has been taken up.

Birth centenary of the great maestro Mudicondan Venkatarama Iyer, 150th Aradhana of Saint Thyagaraja, 50 years of Independence and UNESCO - growth of musical Art, are celebrated this year. Bangalore Gayana Samaja the oldest, 90 years old sabha of the nation is co-sponsaring the festival for 4 days from the 27th to 30th May 1997 withus. We are grateful to the Managing Committee of the Samaja & Sri H. Kamalanath, the President, in particular for this gesture.

We have been conferring annual awards to outstanding percussionists. An Award has been instituted by K.K. Murthy, President, Academy of Music, Bangalore in memory of his father, "K. PUTTU RAO MEMORIAL PALGHAT MANI AWARD". The award includes a citation, a cash award, shawl and the title "Mrudanga Kalaa Shiromani". This year the awardee is Vidwan A.V. Anand. "PALANI SUBRAMANYA PILLAI AWARD" was initiated by Mrudangam Vidwan Erode Gururajan in 1990. Mridanga Kalaa Shiromani Prof. Trichy Sankaran of Canada to donated this award in from 1991 to 1993. This award is new being donated by Ramasudha Charities from 1994 and the title "LAYA KALAA NIPUNA" is being conferred on Vidwan V. Nagarajan. Khanjari Kalaa Shiromani H.P. Ramachar has donated for the H. Puttachar Memorial Award to be presented to a deserving talented artist in the mid-age group (of having crossed the youth but not reached the age of 60's. Vidwan D. Balakrishna gets this award this year.

Since the inception of the Centre, despite several financial constraints, the Centre has managed to bring out several publications.

Dr. Sreedevi and Dr. H.K. Chandrasekhar of USA, have created an endowment to organise the HCK Bhatta memorial Lecturers, some of which the already been released as monographs. The Centre conducted several

Lecture-Demonstrations, Study Circles and Seminars on topics related to Laya, Thaala and Percussive Arts by acknowledged scholars and outstanding exponents. These have been received well by the erudite and the lay alike. Several concerts were also organised to supplement these activities. The Centre has undertaken several projects and, the SEMINARS participated by artists from several States have been acclaimed a unique success. Our Quarterly Newsletter "PERCUSSIVE ART" is a medium through which our activities are published. Documenting eminent artistes has been taken up and four artistes have already been covered. Ramasudha Charities have been sponsoring this item.

The maintenance grant of the Govt. of Karnataka has infused a confidence in us to enlarge our academic contents of the activities and we have successfully conducted Study Circles, Seminars, Lecture Demonstrations etc. Govt. of India, Sangeet Natak Akademi, New Delhi have been very kind in assisting the Centre with their grants. The State Govt. have supported with their grants. We are deeply obliged to all these bodies. Our sponsorers and advertisers have kept our spirits flying and have supported our efforts very nobly. We express our thanks to them all. We are particularly grateful to U.D.N. Rao our Patron-in- Chief. Our thanks to M.R. Doraiswamy Iyengar, Chairman for the whole hearted support. V. Krishnan, our Patron has been our perennial support in augmenting our finances. We have the guidance of our President Justice Nittoor Sreenivasa Rau in all our activities. Members of our various committees extend support in all our endeavours. Advertisers, Donors and Sponsors have been extending their co-operation. With the support of these connoisseurs, we hope to do better. We convey our gratitude to all our previous office bearers for their invaluable help and support. We seek the continued patronage of all our benefactors in our future endeavours in a like manner to enable further contributing our mite in future years as well.

We thank all those who have directly and indirectly been associated with us and have helped us in our efforts in the cause of promotion of Percussive Arts.

Bangalore K. Venkataram
Executive Director

PERCUSSION ENSEMBLE OF PERCUSSIVE ARTS CENTRE

Indian music had identified several percussion instruments which largely accompanied different forms of musical expressions. The Sociobiological necessity of percussions in music, is a fact established of late, but the ancient Indian musicians had identified and immortalised the necessity of percussions at the rim of folk-lore and classical overtures.

The Indian percussion instruments could be segmented and applied in different demographic and social situations such as folk-lore, temple rituals and indoor classical concerts where each form had its own charm and methodology. For instance, Mridanga, Khanjari, Ghata, Morching (Karnatak) and Pakhwaj, Tabla (Hindustani) are exclusively used in indoor classical concerts, whereas sammela, Chande, Dolu (Thavi) and Cymbal (Thala) are representative of the folk-lore and temple ritualistic forms. As for the utility, the folklore forms largely remained out of the realm of the classical forms, for they neither had an identifiable shruti nor a definite set-pattern. Nevertheless the folk-lore sound patterns had an organic amalgamation with the culture that had sustained it and therefore, till recently very few attempts were made to synthesise these two forms of percussion instruments. ***Till recently, percussions were considered only for supportive role, and only recently it is recognised that percussions have an independent identity of their own,*** as in Western ensembles.

This presentation is under a project of "Professional groups for specified performing arts covering rare forms and other traditional forms for music ensembles-orchestrations". This PERCUSSION ENSEMBLE is planned for presentation cum Video taping/audio-taping for preservation and possible analysis for further innovations and development of these thematic expressions. This is an attempt of blending these hitherto different forms of percussion where the charm of folklore is not dispensed at the cost of tone value. To drive this idea home, tabla tarang had been included in the ensemble where rhythm and melody are given the requisite priorities. For the first time, Gethu Vadya, an ancient stringed percussion instrument is included. Unlike others, Gethu Vadya is the only stringed percussion instrument, a shruti vadya and a taala vadya. The other instruments used differ in sound, their timbre, texture, and attempt to strike a balance between classical norms and in giving an independent identity to these instruments. The artistes conditioned mainly to classical music are ***attempting to look beyond into new rhythmic areas and innovations-adventures.*** This earnestness has to match with proper thought and planning and also create an awareness into the potentialities and also limitations of the different instruments.

Future attempts include innovations into electronic instruments and computerised music etc. Some instruments practiced by other backward community members are also put to use.

LAYA VRUSHTI

'Laya Vrushti', which means a shower of rhythm, is the first in a series of Audio Cassettes planned to exclusively present some of the innovative thoughts mentioned earlier. In three parts, Laya Vrushti presents an innovatory item LAYA SAMMILAN, followed by a classical rendition, MRIDANGAM SYMPHONY, and the conventional percussion round with a blend of different Instruments named PERCUSSION ENSEMBLE.

Laya Vrushti attempts to reveal the potentialities of the related instruments and stimulate exploration of new dimensions in music. The interesting feature of this presentation is the individual contribution made by each member to produce an overall enjoyable performance. The variety in the items presented and the innovations attempted establish a step towards the identification of the independent personality of each instruments.

This was released by "Sangeetha" Master recording Co, Madras.

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ಪರ್ಕಸ್ಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (೦)
183, 8ನೇ ಅಡ್ಡರಸ್ತೆ, 2ನೇ ಬ್ಲಾಕ್,
ಜಯನಗರ, ಬೆಂಗಳೂರು-11

ಬೆಂಗಳೂರು ಗಾಯನ ಸಮಾಜ (೦)
ಕೆ. ಆರ್. ರಸ್ತೆ, ಬೆಂಗಳೂರು - 4

16 ನೇ ತಾಳವಾದ್ಯೋತ್ಸವ
'97-ಉದ್ಘಾಟನಾ ಸಮಾರಂಭ
ಪಾಠ್ಯ

ಪಳನಿ ಸುಬ್ರಹ್ಮಣ್ಯ ಪಿಳ್ಳೆ ಪ್ರಶಸ್ತಿ ಪ್ರದಾನ

27-5-97 ರಂದು ಮಂಗಳವಾರ ಸಂಜೆ 5-15 ಗಂಟೆಗೆ
ಗಾಯನ ಸಮಾಜ ಸಭಾಂಗಣದಲ್ಲಿ

ಪ್ರೊ || ಜಿ. ಪದ್ಮನಾಭನ್

(ನಿರ್ದೇಶಕರು, ಇಂಡಿಯನ್ ಇನ್ಸ್ಟಿಟ್ಯೂಟ್
ಆಫ್ ಸೈನ್ಸ್)

ಸಮಾರಂಭ ಉದ್ಘಾಟಿಸಿ

"ಪಳನಿ ಸುಬ್ರಹ್ಮಣ್ಯ ಪಿಳ್ಳೆ ಪ್ರಶಸ್ತಿ" ಯನ್ನು

(ಶ್ರೀಮತಿ ಸುಧಾರಾವ್ ಮತ್ತು

ಡಾ|| ಎ. ಹೆಚ್. ರಾಮರಾವ್ ರಾಮಸುಧಾ

ಚ್ಯಾರಿಟಿಬಲ್ ಟ್ರಸ್ಟ್‌ರವರ ಕೊಡುಗೆ

ವಿದ್ವಾನ್ ವಿ. ನಾಗರಾಜನ್

ಅವರಿಗೆ ನೀಡುವರು

ಸಂಗೀತ ಕಲಾರತ್ನ ಶ್ರೀ ಬಿ. ವಿ. ಕೆ. ಶಾಸ್ತ್ರಿ
(ಖ್ಯಾತ ಕಲಾ ವಿವರಣಕರು)

ಇವರು ಅಭಿನಂದಿಸಿ ನೆನಪಿನ ಸಂಚಿಕೆಯನ್ನು
ಬಿಡುಗಡೆ ಮಾಡುವರು.

ಸಮಾರಂಭದ ನಂತರ ಡಿ. ಬಾಲಕೃಷ್ಣ ರವರಿಂದ ವೀಣೆ.

ಟಿ. ಎ. ಎಸ್. ಮಣಿ (ಮೃದಂಗ),

ವಿ. ನಾಗರಾಜನ್ (ಖಂಜರಿ)

ತಮಗೆ ಆದರದ ಸ್ವಾಗತ

ಸೂಚನೆ : ಪೂರ್ಣಕುಂಭ ಸ್ವಾಗತ ಸಂಜೆ 5-00
ಗಂಟೆಗೆ ಸಕಾಲಕ್ಕೆ ಬರಬೇಕಾಗಿ ವಿನಂತಿ.

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PERCUSSIVE ARTS CENTRE (R)

183, 8th Cross, 2nd Block,
Jayanagar, Bangalore - 11.

BANGALORE GAYANA SAMAJA (R)

K. R. Road, Bangalore-4.

16TH THAALAVAADYOTHSAV '97
INAUGURAL FUNCTION

AND

PALANI SUBRAMANYA PILLAI
AWARD

Prof. G. PADMANABAN

(Director, Indian Institute of Science)

will inaugurate and present the

PALANI SUBRAMANYA PIL-
LAI AWARD

(Donated by Smt. Sudha Rao &
Dr. A. H. Rama Rao of
Ramasudha Charitable Trust)

to

VIDWAN V. NAGARAJAN

Sangeetha Kalaratna

B. V. K. SASTRY

(Noted Art Critic)

will felicitate and release the Souvenir,
on Tuesday the 27th May 1997 at 5-15 p.m.
at Gayana Samaja Auditorium, K. R.
Road, Bangalore - 4.

Followed by Veena recital

by D. Balakrishna

T. A. S. Mani (Mrudanga), V.

Nagarajan (Khanjari)

Music Lovers and connoisseurs
are all cordially invited

Note : Poonakumbha Swagatha
at 5-00 p.m. Please come in time.

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ಪರ್ಕಸ್ಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (೦)
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ಕೆ. ಆರ್. ರಸ್ತೆ, ಬೆಂಗಳೂರು - 4

16 ನೇ ತಾಳವಾದ್ಯೋತ್ಸವ '97 -
ಹೆಚ್. ಪುಟ್ಟಾಚಾರ್ ಸ್ಮಾರಕ
ಪ್ರಶಸ್ತಿ ಪ್ರದಾನ

29-5-97 ರಂದು ಗುರುವಾರ ಸಂಜೆ 5-15 ಗಂಟೆಗೆ
ಗಾಯನ ಸಮಾಜ ಸಭಾಂಗಣದಲ್ಲಿ

ಶ್ರೀ ವೈ. ಕೆ. ಮುದ್ದುಕೃಷ್ಣ
(ನಿರ್ದೇಶಕರು, ಕನ್ನಡ ಮತ್ತು ಸಂಸ್ಕೃತಿ ಇಲಾಖೆ)
'ಹೆಚ್. ಪುಟ್ಟಾಚಾರ್ ಸ್ಮಾರಕ ಪ್ರಶಸ್ತಿ' ಯನ್ನು
(ಲಯ ಕಲಾ ನಿರ್ವಹಣೆ, ಖಂಜರಿ ಕಲಾ ಶಿರೋಮಣಿ
ಹೆಚ್. ಪಿ. ರಾಮಾಚಾರ್ ಅವರ ಕೊಡುಗೆ)

ವಿದ್ವಾನ್ ಡಿ. ಬಾಲಕೃಷ್ಣ
ಅವರಿಗೆ ನೀಡುವರು

ಡಾ || ರಾಜಾ ರಾಮಣ್ಣ
(ನಿರ್ದೇಶಕರು, ನಾಷ್ವನಲ್ ಇನ್ಸ್ಟಿಟ್ಯೂಟ್ ಆಫ್
ಆಡ್ವಾನ್ಸ್ ಸ್ಟಡೀಸ್)

ಇವರು ಅಭಿನಂದಿಸಿ ಕಲಾಕೇಂದ್ರದ
ಹೆಚ್. ಸಿ. ಕೆ. ಭಟ್ಟ ಸ್ಮಾರಕ ವಿಶೇಷ "ತಾಳ ಮತ್ತು ಲಯ
ಬಗ್ಗೆ ಪ್ರಬಂಧಗಳು"

(ಡಾ || ಎನ್. ರಾಮನಾಥನ್ ವಿರಚಿತ)
ಪ್ರಕಟಣೆ ಬಿಡುಗಡೆ ಮಾಡುವರು.

ಸಮಾರಂಭದ ನಂತರ ಸಂಜೆಯ್ ಸುಬ್ರಹ್ಮಣ್ಯಂ
ಅವರ ಗಾಯನ ಎಸ್. ವಿ. ನಾರಾಯಣ್ -
ಪಿಟೀಲು, ಅರ್ಜುನ್‌ಕುಮಾರ್ - ಮೃದಂಗ,
ಬಿ. ಎಸ್. ಪುರುಷೋತ್ತಮ್ -ಖಂಜರಿ

ತಮಗೆ ಆದರದ ಸ್ವಾಗತ

ಸೂಚನೆ : ಪೂರ್ಣಕುಂಭ ಸ್ವಾಗತ ಸಂಜೆ 5-00
ಗಂಟೆಗೆ. ಸಕಾಲಕ್ಕೆ ಬರಬೇಕಾಗಿ ವಿನಂತಿ.

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PERCUSSIVE ARTS CENTRE (R)
183, 8th Cross, 2nd Block,
Jayanagar, Bangalore - 11.

BANGALORE GAYANA SAMAJA (R)
K. R. Road, Bangalore-4.

16TH THAALAVAADYOTHSAV '97
H. PUTTACHAR MEMORIAL AWARD

Sri Y. K. MUDDUKRISHNA
(Director, Kannada and Culture)

will present the

H. PUTTACHAR MEMORIAL
AWARD

(Donated by Laya Kalaa Nipuna,
Khanjari Kalaa Shiromani,
H. P. Ramachar)

to

VIDWAN D. BALAKRISHNA

DR. RAJA RAMANNA

(Director, National Institute of Ad-
vanced Studies)

will felicitate and release the

H. C. K. Bhatta Memorial
Publication of the Art Centre
"Essays on Taala & Laya" by
Dr. N. Ramanathan

on Thursday the 29th May 1997
at 5.15 p.m.

at Gayana Samaja Auditorium,
K. R. Road, Bangalore - 4.

Followed by Vocal recital of Sanjay
Subramanyam S. V. Narayan - Violin,
Arjun Kumar - Mridanga, B. S.
Purushotham - Khanjari

Music Lovers and connoisseurs
are all cordially invited

Note : Poonakumbha Swagatha at
5-00 p.m. Please come in time.

☎ : 6630079

ಪರ್ಕಸ್ಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ಠ)
183, 8ನೇ ಅಡ್ಡರಸ್ತೆ, 2ನೇ ಬ್ಲಾಕ್, ಜಯನಗರ,
ಬೆಂಗಳೂರು - 11

16 ನೇ ತಾಳವಾದ್ಯೋತ್ಸವ '97
ಸಮಾರೋಹ ಸಮಾರಂಭ
ಪಾಗೂ
ಕೆ. ಪುಟ್ಟುರಾವ್ ಸ್ಮಾರಕ ಪಾಲ್ಗಾಟ್ ಮಣಿ
ಪ್ರಶಸ್ತಿ ಪ್ರದಾನ

31-5-97 ರಂದು ಶನಿವಾರ ಸಂಜೆ 6-00 ಗಂಟೆಗೆ
ಚೌಡಯ್ಯ ಸ್ಮಾರಕ ಭವನದಲ್ಲಿ

ಶ್ರೀ ಎನ್. ಜಿ. ಶ್ರೀನಿವಾಸ
(ನಿರ್ದೇಶಕರು, ದೂರದರ್ಶನ ಕೇಂದ್ರ, ಬೆಂಗಳೂರು)

'ಕೆ. ಪುಟ್ಟುರಾವ್ ಸ್ಮಾರಕ ಪಾಲ್ಗಾಟ್
ಮಣಿ ಪ್ರಶಸ್ತಿ' ಯನ್ನು
(ಅಕಾಡೆಮಿ ಆಫ್ ಮ್ಯೂಜಿಕ್ ಆಫ್ ಇಂಡಿಯಾ, ಶ್ರೀ ಕೆ. ಕೆ.
ಮೂರ್ತಿಯವರ ಕೊಡುಗೆ)

ವಿದ್ವಾನ್ ಶ್ರೀ ಎ. ವಿ. ಆನಂದ್
ಅವರಿಗೆ ನೀಡುವರು

ವಿದ್ವಾನ್ ಮಧುರೈ
ಟಿ. ಎನ್. ಶೇಷಗೋಪಾಲನ್
ಇವರು ಅಭಿನಂದಿಸಿ ಸಮಾರೋಹ ಭಾಷಣ
ಮಾಡುವರು.

ಸಮಾರಂಭದ ನಂತರ ಮಧುರೈ ಟಿ. ಎನ್.
ಶೇಷಗೋಪಾಲನ್ ಮತ್ತು ವೈದದವರಿಂದ
ಗಾಯನ ಕಾರ್ಯಕ್ರಮ
(ಕೃಪೆ : ಶ್ರೀ ಎ. ಕೃಷ್ಣನ್, ಪಾರ್ಥಸಾರಥಿ ಸ್ವಾಮಿ ಸಭೆ)

ತಮಗೆ ಆದರದ ಸ್ವಾಗತ

ಸೂಚನೆ : ಪೂರ್ಣಕುಂಭ ಸ್ವಾಗತ ಸಂಜೆ 5-00
ಗಂಟೆಗೆ. ಸಕಾಲಕ್ಕೆ ಬರಬೇಕಾಗಿ ವಿನಂತಿ.

☎ : 6630079

PERCUSSIVE ARTS CENTRE (R)
183, 8th Cross, 2nd Block,
Jayanagar, Bangalore - 11.

16TH THAALAVAADYOTH-
SAV '97

VALEDICTORY FUNCTION

AND

K. PUTTU RAO MEMORIAL
PALGHAT MANI AWARD

Sri N. G. SRINIVASA

(Director, Doordarshan Kendra,
Bangalore)

will present the

K. PUTTU RAO MEMORIAL
PALGHAT MANI AWARD

(Donated by Sri K. K. Murthy, President,
Academy of Music, Bangalore)

to

VIDWAN A. V. ANAND

VIDWAN MADURAI

T. N. SESHAGOPALAN

will felicitate and deliver the Valedic-
tory Address

on Saturday the 31st May 1997 at
6.00 p.m.

at Chowdiah Memorial Hall, Bangalore

Followed by Vocal recital of
Madurai T. N. Seshagopalan & Party
(Courtesy : V. Krishnan, Par-
thasarathy Swamy Sabha)

Music Lovers and connoisseurs are
all cordially invited

Note : Poonakumbha Swagatha at
5-00 p.m. Please come in time.

16TH ANNUAL THAALAVAADYOTHSAV

Programme (Subject to alterations)

Under Joint auspices with Bangalore Gayana Samaja from 27th to 30th May 1997 at Samaja Auditorium, K. R. Road, Bangalore - 4.

- 27-5-1997 5 p.m. : Inaugural function, Presentation of Palani Subramanya Pillai Award to Khanjari Vidwan V. Nagarajan followed by Veena Recital of D. Balakrishna, T. A. S. Mani - Mrudanga, V. Nagarajan - Khanjari.
- 28-5-1997 9.30 a.m. to 12.30 Noon : 150th Aradhana of Saint Thyagaraja R. K. Srikantan Endowment - Participants : Prof. S. R. Janakiraman: Different Schools of Versions of the Krithis of Thyagaraja - Umayalpuram, Walajapet, Thillaisthanam parampara, M. A. Narasimhachar - Thillaisthanam School, Dr. T. Lokanadha Sarma - Nayana Pillai School, Dr. T. Sachi Devi - Walajapet Versions, Change in Ragas, Dr. T. N. Padma - Spurious & Eka Krithi Ragas and others.
5 p.m. **V. K. Raman** - Flute, H. K. - Narasimha Murthy - Violin, Sadgurucharan - Mrudanga, B. K. Chandramouli - Khanjari Guruprasanna - Morching.
7 p.m. **R. Vedavalli** - Vocal, Nalina Mohan - Violin, V. Krishna - Mrudanga, M. A. Krishnamurthy - Ghata
- 29-5-1997 9.30 to 12.30 Noon - Birth Centenary of Mudicondan Venkatarama Iyer, Participants : R. Vedavalli - Thanam & Traditional Pallavi, Sadgurucharan - Panchamukhi & Shanmukhi Talas, Prof. T. R. Subramanyam - Unique Soplisticated Pallavi, Dr. N. Ramanathan - Mudicondan's Contribution, M. S. Sheela - Mela Thala Pallavi, R. A. Ramamani - Ashtothhara Thala Pallavi, Padma Gurudutt - Avadhana Pallavi, T. S. Sathyavathy - Yathi Pallavi and oters.
5 p.m. Presentation of H. Puttachar Memorial Award to Veena Vidwan D. Balakrishna Release of HCK Bhatta Memorial Volume "Essays on Taala and Laya" of Dr. N. Ramanathan,
7 p.m. **Sanjay Subramaniam** - Vocal, S. V. Narayan - Violin, Arjuna Kumar - Mrudanga, B. S. Purshotham - Khanjari
- 30-5-1997 9.30 a.m. to 12.30 Noon "50 Years of Independence of UNESCO - Growth of Musical Art"
-
-

Participants : Dr. T. Lokanadha Sarma, Development Center of Musical Instruments-Development of Musical Instruments
B. M. Sundaram-New Compositions,
Nagavalli Nagaraj - H. Geetha - Shathavadhani R. Ganesh,
Film Music,
K. S. Nagarjan-Changing Complexions of Promoters, Performers & audiences.
S. Shankar and party - Patriotic songs of Mayuram Vishwantha Shastry, Shivu & Bali - Percussions,
B. R. C. Iyengar - Improvements in Art Music over the half century and others.

5 p.m. **Dr. R. N. Srilatha** - Vocal, B. Raghuram - Violin, H. P. Ramachar - Mrudanga, K. N. Krishnamurthy - Ghata

7 p.m. **T. R. Subramanyam** - Vocal, S. Seshagiri Rao - Violin with Laya Lahari percussion ensemble of Ayyanar College of Music, Bangalore.

31-5-1997 CHOWDIAH MEMORIAL HALL

6 p.m. Presentation of K. Puttu Rao Memorial Palghat Mani Award to Murudanga Vidwan A. V. Anand Valedictory function followed by vocal recital of Madurai T. N. Seshagopalan.

16ನೇ ತಾಳವಾದ್ಯೋತ್ಸವ

ಕಾರ್ಯಕ್ರಮ (ಬದಲಾವಣೆಗೊಳಪಟ್ಟು)

27-5-1997 ರಿಂದ 30-5-1997 ರವರೆಗೆ ಬೆಂಗಳೂರು ಗಾಯನ ಸಮಾಜದ ಸಂಯುಕ್ತ ಆಶ್ರಯದಲ್ಲಿ

ಸ್ಥಳ: ಗಾಯನ ಸಮಾಜ ಸಭಾಂಗಣ, ಕೆ. ಆರ್. ರಸ್ತೆ, ಬೆಂಗಳೂರು - 560 004

- 27-5-1997 5 ಗಂಟೆಗೆ ಉದ್ಘಾಟನೆ, "ಪಳನಿ ಸುಬ್ರಹ್ಮಣ್ಯ ಪಿಳ್ಳೆ ಪ್ರಶಸ್ತಿ" ಪ್ರದಾನ ಹಾಗೂ "ಲಯ ಕಲಾ ನಿಪುಣ" ಬಿರುದು ಖಂಜರಿ ವಿದ್ವಾನ್ ವಿ. ನಾಗರಾಜನ್ ಅವರಿಗೆ ನೀಡಿಕೆ. ವಿದ್ವಾನ್. ಡಿ. ಬಾಲಕೃಷ್ಣ - ವೀಣೆ ಟಿ. ಎ. ಎಸ್. ಮಣಿ-ಮೃದಂಗ. ವಿ. ನಾಗರಾಜನ್ - ಖಂಜರಿ
- 28-5-1997 ಬೆಳಿಗ್ಗೆ 9.30 ರಿಂದ 12-30 ಆರ್. ಕೆ. ಶ್ರೀಕಂಠನ್ ದತ್ತಿ - ಸಂತ ತ್ಯಾಗರಾಜರ 150ನೇ ಆರಾಧನಾ ಮಹೋತ್ಸವ. ಭಾಗವಹಿಸುವವರು : ಪ್ರೊ|| ಎಸ್. ಆರ್. ಜಾನಕಿರಾಮನ್ -ತ್ಯಾಗರಾಜರ ಕೃತಿಗಳ ವಿವಿಧ ಪಾಠಾಂತರಗಳು - ಉಮಯಾಳಪುರಂ, ವಾಲಾಜಾಪೇಟೆ, ತಿಲ್ಲೈ ಸ್ಥಾನಂ ಶೈಲಿಗಳು
ಎಂ. ಎ. ನರಸಿಂಹಾಚಾರ್-ತಿಲ್ಲೈ ಸ್ಥಾನಂ ಪಾಠಾಂತರ
ಡಾ || ಟಿ. ಲೋಕನಾಥ ಶರ್ಮ -ನಾಯನಾಪಿಳ್ಳೆ ಪಾಠಾಂತರ
ಡಾ || ಟಿ. ಶಚೀದೇವಿ - ವಾಲಾಜಾಪೇಟೆ ಪಾಠಾಂತರ, ರಾಗಗಳಲ್ಲಿ ಬದಲಾವಣೆಗಳು
ಡಾ || ಟಿ ಎಸ್. ಪದ್ಮಾ -ಪುಕ್ಕಿಪ್ಪೆ ಕೃತಿಗಳು -ಏಕಕೃತಿಗಳು ಹಾಗೂ ಇತರರು.
ಸಂಜೆ 5 ಗಂಟೆಗೆ ವಿ. ಕೆ. ರಾಮನ್ - ಕೊಳಲು, ಹೆಚ್. ಕೆ. ನರಸಿಂಹಮೂರ್ತಿ - ಪಿಟೀಲು, ಸದ್ಗುರುಚರಣ್ - ಮೃದಂಗ, ಬಿ. ಕೆ. ಚಂದ್ರಮೌಳಿ - ಖಂಜರಿ, ಗುರುಪ್ರಸನ್ನ-ಮೋರ್ಚಿಂಗ್

- 7 ಗಂಟೆಗೆ ಆರ್. ವೇದವಲ್ಲಿ - ಗಾಯನ, ನಳಿನ ಮೋಹನ್ - ಒಟೀಲು. ವಿ. ಕೃಷ್ಣ - ಮೈದಂಗ, ಎಂ. ಎ. ಕೃಷ್ಣಮೂರ್ತಿ-ಘಟ
- 29-5-1997 ಬೆಳಿಗ್ಗೆ 9.30 ರಿಂದ 12.30 ಮುಡಿಕೊಂಡಾನ್ ವೆಂಕಟರಾಮ ಐಯರ್ ಜನ್ಮ ಶತಮಾನೋತ್ಸವ ಭಾಗವಹಿಸುವವರು : ಆರ್. ವೇದವಲ್ಲಿ - ತಾನ ಮತ್ತು ಸಾಂಪ್ರದಾಯಿಕ ಪಲ್ಲವಿ, ಸದ್ಗುರುಚರಣ್ - ಪಂಚಮುಖಿ ಮತ್ತು ಷಣ್ಮುಖಿ ತಾಳಗಳು, ಪ್ರೋ || ಟಿ. ಆರ್. ಸುಬ್ರಹ್ಮಣ್ಯಂ - ಕ್ಲಿಷ್ಣ ವಿಶೇಷ ಪಲ್ಲವಿ, ಡಾ || ಎನ್. ರಾಮನಾಥನ್ -ಮುಡಿಕೊಂಡಾನ್‌ರವರ ಕೊಡುಗೆ, ಎಂ. ಎಸ್. ಶೀಲ - ಮೇಳತಾಳ ಪಲ್ಲವಿ, ಆರ್. ಎ. ರಮಾಮಣಿ -ಅಷ್ಟೋತ್ತರ ತಾಳ ಪಲ್ಲವಿ , ಪದ್ಮ ಗುರುದತ್ -ಅವಧಾನ ಪಲ್ಲವಿ ಟಿ. ಎಸ್. ಸತ್ಯವತಿ -ಯತಿತಾಳಪಲ್ಲವಿ ಹಾಗೂ ಇತರರು.
- ಸಂಜೆ 5 ಗಂಟೆಗೆ ಹೆಚ್. ಪುಟ್ಟಾಚಾರ್ ಸ್ಮಾರಕ ಪ್ರಶಸ್ತಿ ಪ್ರದಾನ ವಿದ್ವಾನ್ ಡಿ. ಬಾಲಕೃಷ್ಣ ಅವರಿಗೆ ನೀಡಿಕೆ, ಹೆಚ್. ಸಿ. ಕೆ. ಭಟ್ಟ ಸ್ಮಾರಕ ಉಪನ್ಯಾಸ ಮಾಲೆಯ ಪ್ರಸ್ತಕ ಡಾ || ಎನ್. ರಾಮನಾಥನ್" ಲಯದ ಬಗ್ಗೆ ಪ್ರಬಂಧಗಳು" ಬಿಡುಗಡೆ.
- 7 ಗಂಟೆಗೆ ಸಂಜಯ್ ಸುಬ್ರಹ್ಮಣ್ಯಂ - ಗಾಯನ, ಎಸ್. ವಿ. ನಾರಾಯಣ್ - ಒಟೀಲು, ಅರ್ಜುನ್ ಕುಮಾರ್ - ಮೈದಂಗ, ಬಿ. ಎಸ್. ಪುರುಷೋತ್ತಮ್ -ಖಿಂಜರಿ
- 30-5-1997 ಬೆಳಿಗ್ಗೆ 9.30 ರಿಂದ 12.30 "50 ವರ್ಷಗಳ ಸ್ವಾತಂತ್ರ್ಯ ಮತ್ತು ಯುನೆಸ್ಕೊ -ಸಂಗೀತ ಕ್ಷೇತ್ರದ ಬೆಳವಣಿಗೆ" ಭಾಗವಹಿಸುವವರು : ಡಾ || ಟಿ. ಲೋಕನಾಥ್ ಶರ್ಮ, ಸಂಗೀತ ವಾದ್ಯಗಳು ವಿಕಾಸ ಕೇಂದ್ರ - ವಾದ್ಯಗಳ ಅಭಿವೃದ್ಧಿ, ಬಿ. ಎಂ. ಸುಂದರಂ -ಹೊಸ ರಚನೆಗಳು ನಾಗವಲ್ಲಿ ನಾಗರಾಜ್, ಹೆಚ್. ಗೀತ, ಶತಾವಧಾನಿ ಆರ್. ಗಣೇಶ್ - ಚಿತ್ರ ಸಂಗೀತ ಶ್ರೀ ಕೆ. ಎಸ್. ನಾಗರಾಜನ್ -ಪೋತ್ನಾಕರ, ಕಲಾವಿದರ, ಶ್ಲೋಕಗಳಲ್ಲಿ ಬದಲಾಗುತ್ತಿರುವ ಚಹರೆಗಳು, ಎಸ್. ಶಂಕರ್-ಮಯೂರಂ ವಿಶ್ವನಾಥ ಶಾಸ್ತ್ರಿ ವಿರಚಿತ ದೇಶಭಕ್ತಿ ಗೀತೆಗಳು, ಶಿವು, ಬಾಲಿ-ತಾಳವಾದ್ಯಗಳು, ಬಿ. ಆರ್. ಸಿ. ಅಯ್ಯಂಗಾರ್, ಅರ್ಧ ಶತಮನದಲ್ಲಿ ಕಲಾ ಸಂಗೀತದಲ್ಲಿ ಪ್ರಗತಿ ಮತ್ತು ಇತರರು.
- ಸಂಜೆ 5 ಗಂಟೆಗೆ ಡಾ || ಆರ್. ಎನ್. ಶ್ರೀಲತಾ -ಗಾಯನ, ಬಿ. ರಘುರಾಂ - ಒಟೀಲು, ಹೆಚ್. ಪಿ. ರಾಮಾಚಾರ್ - ಮೈದಂಗ, ಕೆ. ಎಸ್. ಕೃಷ್ಣಮೂರ್ತಿ -ಘಟ
- 7 ಗಂಟೆಗೆ ಪ್ರೋ || ಟಿ. ಆರ್. ಸುಬ್ರಹ್ಮಣ್ಯಂ -ಗಾಯನ, ಎಸ್. ಶೇಷಗಿರಿರಾವ್ - ಒಟೀಲು ಬೆಂಗಳೂರು ಅಯ್ಯನಾರ್ ಕಲಾಶಾಲೆಯ "ಲಯ ಲಹರಿ" ತಾಳವಾದ್ಯ ವೃಂದದೊಂದಿಗೆ
- 31-5-1997 ಚೌಡಯ್ಯ ಸ್ಮಾರಕ ಭವನದಲ್ಲಿ
- 6 ಗಂಟೆಗೆ "ಕೆ. ಪುಟ್ಟರಾವ್ ಸ್ಮಾರಕ ಪಾಲ್ವಟ ಮಣಿ ಅಯ್ಯರ್ ಪ್ರಶಸ್ತಿ ಪ್ರದಾನ" "ಮೈದಂಗ ಕಲಾ ಶಿರೋಮಣಿ" ಬಿರುದು ಮೈದಂಗ ವಿದ್ವಾನ್ ಎ. ವಿ. ಆನಂದ್ ಅವರಿಗೆ ನೀಡಿಕೆ ಸಮಾರೋಪ ಸಮಾರಂಭ
- ಮಧುರೈ ಟಿ. ಎಸ್. ಶೇಷಗೋಪಾಲನ್ - ಗಾಯನ

PALANI SUBRAMNYA PILLAI

Born on 20-4-1908, son of the great Kanjira Vidwan Palani Muthiah Pillai, belonged to a tribe of great giants in the field of Mrudangam and Kanjira. He represented all that was aesthetic in music: a rare sensitivity, introspection, balance, finesse, classicism and an intellectual approach. Palani had a unique bani or style, characterised by Sunaadam, the beautiful synchronisation of the right and left sides (valanthalai and thoppi) of the instrument. He was the appointed Asthana Vidwan of Travancore in 1942 and was Professor of Mrudanga Studies in the Central College of Carnatic music, Madras. He was also a Professor of Mrudanga Studies at the music college of Tamil Isai Sangam of Madras. Palani could sing very well also. His accompaniment to all the leading Vidwans of his time are well remembered and his combination with Palghat Mani are cherished memories still. The great vidwan passed away on 27-5-1962.

To perpetuate the memory of the great vidwan, PALANI SUBRAMANYA PILLAI AWARD has been instituted and presented to a leading vidwan proficient in Laya with the title LAYA KALAA NIPUNA in the THAAVAVAADYOTHSAVA organised by the Percussive Arts Centre. This award, donated by Smt. Sudha R. Rao and Dr. A.H. Rama Rao of Ramasudha Charities, is presented to **Vidwan V. Nagarajan**.

RAMSUDHA CHARITABLE TRUST

RAMSUDHA CHARITABLE TRUST was started in 1992 with a simple theme SHARE YOUR JOY WITH OTHERS. It has a very humble beginning. The primary focus being to alleviate the sufferings of the downtrodden people of village 'JANGALPALYA' near Bannerghatta at 20 km on Bangalore - Anekal Road. Here they have started a Balvihara, a tailoring section for women of the village, Mahila Mandal, Mahila Samruddhi Yojane, free coaching classes for Kannada Medium students of SSLC, and a paper cover manufacturing unit. They have also started literacy programme for about 300 villages. Further, they are also involved in helping the Government Higher Primary School at Mantapa. This village school has a strength about 225, catering to the needs of seven villages. About 100 students are from SC, ST and the rest are all from Backward Class.

Its trustees have contributed financially to the well known educational and cultural institutions in no small measure. They have donated to recent earthquake relief; houses for the aged, institutions run for the disabled and the like.

The Trustees have kindly donated the PALANI SUBRAMANYA PILLAI AWARD to be presented to Vidwan **V. Nagarajan** for the year 1997.

V. NAGARAJAN

Born on 30th July 1930, as Son of the violin maestro Sangeetha Kalanidhi Papa K.S. Venkataramaiah, Nagarajan had his initial training from the illustrious mridanga Vidwan Tanjore Vaidyanatha Iyer and continued his training under the great mridangam maestro Palghat Mani Iyer both in Mridangam and Kanjira. The traditional methods and techniques of Kanjira play were taught to Nagarajan by Palghat Mani Iyer. Nagarajan made his debut at Trichy with the great Alathur Brothers in 1995. He has accompanied a galaxy of maestros of the past and provided Kanjira accompaniment to artists of great merit. Nagarajan introduced the instrument Kanjira to the American

audience at the Wesleyan University in 1967. Again in 1974, he taught the American students in Berkeley for an year and has trained a number of Ful Bright Scholarship students. He has toured extensively abroad and has a number of cassettes and LPs to his credit.

He has performed in all major organisations for over 40 years and has been honoured as the Asthana Vidwan of Kanchi Sankara Mutt and has been conferred 'Kalai Mamani' award in 1994, and several other titles. In recognition of his services, Nagarajan receives the Palani Subramanya Pillai Award this year.

H. PUTTACHAR

Veteran mridangist late H. Puttachar was instrumental in popularising the mridanga and according a pride of place in the Carnatic concerts in Karnataka. He hailed from a family of Yakshagana artists. It was but natural that his initial training was in maddale under the guidance of his father Honnachar. He learnt vocal, harmonium and violin from Chickanna. Then he learnt tabla from Puttacharya of Kanchi in Gurukula tradition. He accompanied on the mridanga various leading drama troupes. T. Chowdiah & B. Devendrappa's counsel prevailed upon him and he stuck to mridanga play.

Puttachar was regarded as an accomplished accompanist and he lived upto his reputation. He trained a good number of aspirants. he was honoured by various organisations including Bangalore Gayana Samaja. Karnataka Sangeetha Nataka Academy felicitated him with the award.

An award is endowed under the banner of the Percussive Arts Centre in his name by his reputed Khanjari player-son H.P. Ramachar. This award will be presented annually, to a middle aged versatile musician in recognition of the contribution to the field of carnatic music. Vidwan **D. Balakrishna** gets this award for 1997.

LAYA KALA NIPUNA H.P. RAMACHAR

Vidwan H.P. Ramachar, the son of great mridanga maestro Late H. PUTTACHAR born on 9.7.1925 has been a byword for the Khanjira play. Hailing from a family of Yakshagana artists he started learning mridanga from his father. However, he was attracted towards Khanjira and become an adept player of the instrument. At an early age of seven, he started accompanying his father. Impressed by the boy Ramachar's talents, Sir Krishnaraja Wodeyar conferred upon him the title 'Master Bala Vidwan'.

Ramachar has the credit of accompanying almost all the doyens of Carnatic Music of his time. Besides electronic media performances, his stint beyond the seas have won paens of praise from all quarters. he has also participated in the percussion ensembles with Zakir Hussain and Vellore Ramabhadran. Ramachar has added new dimensions to the Khanjira - play with his innovative approach and creative imagination. His lecture demonstrations are educative and enlightening. As a staff artist of AIR, his contribution was noteworthy.

Ramachar designed and directed a unique percussion ensemble comprising only lady artists. This exclusive women percussion ensemble "Mahila Laya Madhuri" made a name within and outside the country.

Ramachar, with a vast experience of playing for dramas, dance recitals and music concerts, has been profusely presented with titles and awards. Among

them, the Kannada Rajyotsava Award, PAC's Palani Subramanya Pillai Award and the title "Laya Kala Nipuna and prestigious "K. Puttu Rao memorial Palghat Mani Award" and the title "Khanjari Kalaa Shiromani" need special mention.

Ramachar has instituted "H. Puttchar Memorial Award" (an award in memory of his father H. Puttchar) to be awarded to a middle aged versatile musician. This award is presented to **Vidwan D. Balakrishna** this year.

D. BALAKRISHNA

Born on 26th August, 1955, as the son of the great Veena Maestro Dr. V. Doreswamy Iyengar, Balakrishna had his training in Veena under his father. He received the first prize in the All India Radio music competition in 1976 and received the first prize in the music competition of the Tarangini Academy, Bombay 1978. Balakrishna received the Best Veena player awards of the Madras Music Academy in 1979, 1991 and 1996 and received the Best Junior Instrumentalist Award of the Bangalore Gayana Samaja in 1979. Balakrishna performed in USSR in the festival of India in 1987 and in Germany in 1991. He participated 'Vadyothsav' organised by Sangeet Natak Aademi, Delhi in 1991 and has released audio cassettes. He is an 'A' Grade artist of the AIR and Doordarshan, Balakrishna is known for his adherence to traditional values and chaste music. He receives the H. Puttchar memorial Award this year.

PALGHAT MANI IYER

Born on 12th June 1912 of Smt Anandambal and Sri. Tiruvilvamaalai R. Sesa Bhagavata, a well-known musician, at Pazhayannur, Mani Iyer had his first lessons in Mridangam, when he was nine years old, from Sathapuram Subbier and later under Sri Viswanath Iyer; he started first accompanying Harikatha performances for his father when he was only ten years of age, and later of Sri Rama Bhagavata, Ennappadam Venkatarama Bhagavata and for Chembai Vaidyanatha Bhagavata. With the last, he had a successful all-India tour. His debut was in the Music Academy when he was only 14 years of age. Iyer came into contact with Mridangam Vidwan Tanjore Vaidyanatha Iyer with whom he had further training in the intricacies of the art. He became closely associated in numerous performances with Pudukkottai Dakshinamurthi Pillai; there has hardly been a musician who did not covet having him accompany on Mridangam; Mani Iyer trained a large number of pupils and became the foremost Mrudangist of the time. He received Presidential Award for Carnatic Instrumental in 1956. He was invited in 1965 to participate in the Commonwealth Music Festival in London and in the Edinburgh Festival. He dominated the field as the outstanding genius of Mridangam the very art of playing which the vadya evolved into a new technique in his hands. Music Academy, Madras conferred on him the Sangeetha Kalanidhi award in 1966-67. Mani Iyer passed away on 30.5.1981.

This Art Centre has been named after Palghat Mani Iyer. Sri K.K. Murthy, President, Academy of Music, Bangalore has instituted the K. PUTTU RAO MEMORIAL PALGHAT MANI AWARD. Noted mridanga Vidwan A.V. ANAND gets this Award this year.

SRI K. PUTTU RAO

Sri K. PUTTU RAO, one of the leading advocates of Mysore was a great connoisseur of music and admirer of the great Violin maestro Mysore T. Chowdiah. He was the President of the prestigious Bidaram Krishnappa Rama Mandiram with T. Chowdiah as Secretary for a number of years. He was on the Board of National Institute of Engineering and served on various Co-operative institutions as President, Vice President, Director, etc.

In his fond memory, his son K.K. Murthy has been donating the prestigious Palghat Mani Award to an eminent percussion artist. Noted mridanga Vidwan A.V. ANAND is receiving this award this year.

SRI K.K. MURTHY

Born in 1933, son of K. Puttu Rao, K.K. Murthy a Science graduate is a Congress-I activist since 1970. Murthy served as Managing Director of Karnataka Film Industry Development Board between 1972 and 1975, as Chairman of the Dasara Cultural Committee of the Govt of Karnataka in 1972-74, as Chairman of the Bangalore Development Authority in 1981-83. Murthy was the Chairman of the Karnataka Journal Publications, Pvt Ltd running four (2 Dailies and 2 Weeklies) publications, Times of Deccan, Munjane, Prajaprabhutva and Chitramanjari. He served on various Boards in Karnataka as Director, Member etc. K.K. MURTHY is the brain behind building the internationally known monumental Chowdiah Memorial Hall, the only one of its kind, the violin shaped A.C. Auditorium.

Murthy has been donating the prestigious K. PUTTU RAO MEMORIAL PALGHAT MANI AWARD to an eminent percussionist.

A.V. ANAND

Born on 16th April 1936, as son of Sri A. Venkobachar who himself was a Percussionist. Underwent intensive training under the maestro K.S. Manjunathan. Anand made his debut in his 12th year with the great violin maestro Mysore T. Chowdiah. A.V. Anand has provided mridangam accompaniment to maestros like Chembai, Mali, M.D. Ramanathan, R.K. Srikantan, Dr. Doreswamy Iyengar, Chintanapalli Ramachandra Rao, Titte, A. Subba Rao, Lalgudi, N. Ramani, Dr. Balamurali, Anoor Ramakrishna and several others. An 'A' Grade artist of AIR featured in the National programmes and Radio Sangeetha Sammelans. Anand has toured extensively abroad. he has received several honours like 'Mridanga Vadana Chakravarthy', 'Kala Bhushana', 'Kala Jyothi', and received the Palani Subramanya Pillai award with the title 'Laya Kala Nipuna' of the Percussive Arts Centre. Anand was honoured by the Bangalore Gayana Samaj as the artist of the year in 1996 and receives the K. Puttu Rao memorial Palghat Mani Award this year.

BIRTH CENTENARY OF MUDIKONDAN VENKATARAM IYER

Born on 15th October 1897 in a musical family and son of Sri Mudicondan Chakrapani Iyer, Vidvan Mudicondan C. Venkatarama Iyer learnt music from Sri Vedaranyam Swaminatha Iyer, Sri Konerirajapuram Vaidyanatha Iyer, Sri Tiruvizhandur Kannusami Pillai, and Sri Simizhi Sundaram Iyer. He had been honoured at Samsthanams, was well-grounded in critical scholarship, and had published many papers and editions of compositions. He was the Principal and Professor of Vocal Music at the teacher's College of Music of the Music Academy, Madras. One of the senior most Vidvans and a staunch upholder of Sampradaya, he was a specialist in singing Ragas, particularly rare ones, Tana, Neraval and Pallavi. "Sangeetha Kalanidhi" was conferred on him in 1949 by the Music Academy, Madras. Received President's Award (Sangeet Natak Akademi) in 1960. He passed away on 13.9.1975.

(Some extracts from Music Academy Journal XXI. Courtesy : Music Academy, Madras)

EXTRACTS FROM PRESIDENTIAL ADDRESS OF VIDVAN MUDICONDAN VENKATARAMA AIYAR ON 23.12.1949

Comparing the music of thirty years ago with what was now prevalent, the President said that a lowering of standard was noticeable along with departure from tradition (sampradaya). There was a tendency now to overstress the importance of theory and grammar (lakshana) to the detriment of practice and usage (lakshya). He was of the opinion that lakshya must receive greater attention than lakshana. It was possible that those who had not the natural facilities to demonstrate could delve deep into the science of music and with the help of research widen musical knowledge. But he would remind everyone that Sangita was a nadavidya and was an art to be learnt by practice. Who could learn the subtlety of gamakas or the singing of raga, tana, pallavi, swaras etc. by the mere theoretical description of what they are? There was no doubt that they could be understood better if they were actually demonstrated by one having a trained voice. He would, therefore, urge those in charge of musical institutions not to over-rate the value of theory in musical training.

MUSICAL TRAINING

It was true, that music had spread out to a large extent among the people now than some years ago. Thanks to the radio, cinema, gramophone and musical institutions, the number of those practising music as well as of listeners had greatly multiplied. *But one could not say if quality had*

remained unimpaired. One should have a natural taste for it and this had to be developed by training under a guru, by listening, by teaching others and by experience. Sangita was similar to pranayama. A votary of nada, singing with concentration to the accompaniment of tamboora sruti would forget himself and commune with the infinite.

Music was of various kinds - light, heavy, emotional and divine. It was capable of appealing to all types of people. As Vidwan Inayat Khan had said, "Lay people like light music; intellectual people like heavy music; spiritual people like divine music." Its appeal was thus universal.

Addressing himself to those training themselves for concerts, the Vidvan emphasised the need for proficiency in singing in chowka, madhyama and druta kala. They must also respect tradition and be good at both lakshya and lakshana. Music was the language of emotion and like other things might also be degraded. **It was therefore the responsibility of practising Vidvans to correctly shape the taste of the listeners by maintaining a high standard.**

Continuing, he said that the art of raga alapana, singing of tana, pallavi, swara etc., had definitely deteriorated in recent years. While some of these were disappearing, the others were poorer in standard and lacked method. Those who have not had the advantage of listening to old Vidvans like Ramnad Srinivasa Iyengar, Konerirajapuram Vaidyanatha Aiyar, Palghat Anantarama Bhagavatar, Madura Pushpavanam Aiyar, and Bidaram Krishnappa should make it a point to listen to some of those still with us and who had heard and enjoyed the music of those days. Music could come into its own again only with the help of such Vidvans who have had a link with the earlier generation. Raga alapana according to tradition was now practised by some leading Hindustani musicians and some Nagaswara Vidvans of the South. As raga was the essence of Indian music, the President appealed to Vidvans to **study the various aspects of raga alapana** which would help them to widen their knowledge and imagination. He also stressed the need for singing in the mandra sthayi.

The President then referred to the study of sruti. he said that it had been stated clearly by authorities like Bharata, Sarngadeva and others that 22 srutis could be identified in an octave (sthayi) making up the seven swaras Sa ri ga ma pa dha ni. Sruti could be defined as Nada which was pleasant to the ear and made up of a fixed but determinable number of sound vibrations. Ahobala had explained in his "Sangeeta Parijata" the exact places occupied by the various swaras on a vibrating string and the intervals between them. With the advent of modern scientific research, sruti had come for deep study at the hands of men like Pandit Bhatkande, Mr. Clements, Dr. V.G. Paranjpye in the North and learned research workers in the South. Their conclusions on the sound value of a swara or sruti had differed slightly in some respects. But it should be noted that the basis of

their research was the music that was now prevalent. Would it be proper for us to judge the views of Bharata and Sarngadeva who had based their study on the music of those ancient days? The sruti was likely to vary either way in a swarasthana in accordance with the sancharakrama. There was also the question whether the vikriti swaras were handled by Bharata and others in the same way as we do. Srutis might be compared to the steps leading up to a building. The width of each step represented the limits of oscillation of the relevant swara dependent on the raga bhava and the consequent gamaka. In view of the fact that our music was enriched by gamakas, any attempt to determine the precise character of a sruti could only be approximate. The sound value of a swarasthana might also vary slightly depending on the practice, skill and imagination of the singer. It would not be correct, therefore, to determine swarasthanas from the conclusions of many individual researchers, each necessarily influenced by his own peculiar equipment and experience. Practical musicians of experience should be asked to sing at length and the research worker who had a full knowledge of lakshya and lakshana in addition to modern scientific methods could determine the sound values. It was worth noting that Venkatamakhi had given the sruti values only for the swaras of his mela ragas. Earlier authorities had given us raga lakshanas only in the form of swara krama but not in sruti values.

The President next pointed out that the present vogue in the singing of vikriti swaras (observed in the 72 melakarta scheme) was to identify suddha gandhara with chatusruti rishabha, suddha nishada with chatusruti dhaivata, shatsruti rishabha with sadharana gandhara and shatsruti dhaivata with kaisiki nishada. The speaker held a different view. He would request the Vidvans and research workers to determine if it was proper, for example, to equate suddha gandhara of 5 srutis with the swara sthana of 4 srutis. While it had been suggested by learned men in the past that suddha gandhara should be produced at the chatusra rishabha fret on the Veena, it had not been stated that the same swarasthana was to be played. He also appealed to everyone to devise a small handy pitchpipe-like instrument which could serve as the standard for 'adhara sruti' (drone). This was necessary as the harmonium had gone out of use and tambura had got its rightful place.

Referring to musical appreciation in general, the President said that there was a tendency by the public to applaud any type of music with the result that the singer got a licence to sing as he liked and what he liked. The enthusiasm to learn pieces in the traditional way was waning and the practice of changing even the dhatu of kritis and altering or mutilating the sangatis at will was on the increase. There were several versions of one and the same kriti current among the musicians. The President declared that the responsibility of determining the traditional patha of kritis and of resolving the existing confusion rested with the Academy. While determining

raga lakshanas it was necessary to enunciate the old and traditional ones instead of trying to fix up a new lakshana to the lakshya now in vogue. He referred in particular to Pantuvarali, Chittaranjani, Dileepakam and Tarangini ragas which in the present day had deviated from tradition. He appealed to the Academy to take up the matter afresh and establish their old and correct raga lakshana. It was possible that ragas had got changed and patha of kritis altered on account of the difficulty experienced by some singers of less than average ability to handle the swaras correctly. Ragas differed in the matter of rakti. It was not proper to acquiesce in the recent departures from tradition on the basis of mere pleasantness to the ear of ranjakatwa. We would be guilty of limiting the scope of sangita which was an ocean in its expanse.

Addressing students of music, the President stressed the need for undergoing apprenticeship under an experienced singer after a course of schooling is over. Tala, he added, had no doubt an important place in music, but it should not by any chance spoil the sweetness or pleasantness of a piece. He mentioned the various features of pallavi-singing and emphasised that in the process of development one must never lose sight of the raga bhava. He had heard pallavis sung by Talanayar Somu Bhagavata and his son Radhakrishna Aiyar. They laid great store by the sarva laghu, whatever the variety of tala handled. The President requested the Vidvans of to-day to emulate their example instead of taking odd tala measures which would merely bewilder the listener but not please. He said that we could not flatter ourselves that we had added to the knowledge of tala either. The compositions in rare talas that had been left to us by eminent men like Ramaswami Dikshitar, Maha Vaidyanatha Aiyar and Ramnad Srinivasa Iyengar were still unsurpassed. The importance of raga in any pallavi or tala composition would be realised if one remembered how Vidvans Tiruvayyar Subramanya Aiyar, Mannargudi Chinna Pakkiri Pillai, Semponnar kovil Ramaswami Pillai and others kept thousands of listeners spell bound by the way they handled raga and pallavi. Similarly in swara singing, the speaker pointed out the need for a correct understanding of tala. The svara-phrases used must be on the pattern of a tana varna. He also appealed to Vidvans to revive correct tana singing.

Speaking of the use of the mike in concerts, the President felt that this amenity tended to make an audience listen carelessly. He knew how Vidvans in the past had entertained big audiences without the help of a mike and how the listeners would listen attentively. This apparatus was also likely to hide the defects of a voice and make it unnatural too. He concluded with an appeal to all fellow-vidvans to offer their fullest co-operation to the Music Academy and do their best to further the cause of carnatic music on the right lines.

(Courtesy : Madras Music Academy - Journal Vol XXI, 1950)

PERCUSSIVE ARTS CENTRE (Regd)

(Palghat Mani Iyer Memorial Art Centre)

183, 8th Cross, 2nd Block, Jayanagar, Bangalore - 560 011

Report for the period 1996-97

Founded in 1981 "Palghat Mani Iyer Memorial Art Centre" to promote the interests of Percussive Arts and highlight the role of Laya in Music, this was registered as "Percussive Arts Centre" in August 1985, as a purely non-commercial, non-profit Cultural Organisation.

Members of the Arts Centre include the Founder Members and the Members of the Reception and other Sub-Committees. Programmes are being organised to emphasise the role of Laya and Thaala in concerts, intended to educate the intelligent listeners on better appreciation of these aspects. The focus of all these activities is the annual THAALAVAADYOTHSAV (Percussive Arts Festival cum Conference). K. PUTTU RAO MEMORIAL PALGHAT MANI IYER AWARD created by Sri K.K. Murthy, President, Academy of Music, Bangalore and PALANI SUBRAMANYA PILLAI AWARD donated by Smt. Sudha R. Rao & Dr. A.H. Rama Rao of Ramasudha Charitable Trust are the two important contents of this Festival-cum-conference. Veteran percussionist H.P. Ramachar has come out with a donation for H. PUTTACHAR MEMORIAL PRE-PAARANGATH AWARD to be presented to a versatile middle-aged artist in recognition of the merit and provide encouragement to that group of artists who have passed the Youth Stage and yet to reach the Veteran age. Several other programmes are intended to enlighten the scope of the role of Laya in Music. Vidwan GURUVAYUR DORAI was presented the K. PUTTURAO MEMORIAL PALGHAT MANI AWARD by Lalgudi G. Jayaraman. PALANI SUBRAMANYA PILLAI AWARD was presented to the noted artiste Vidwan Prof. R. VISWESWARAN by A.R. Chandrasah Gupta, Secretary, Kannada & Culture Dept., Govt. of Karnataka. Vidwan M.T. RAJAKESARI received the H. PUTTACHAR MEMORIAL AWARD from Justice Nittoor Sreenivasa Rau.

BIRTH CENTENARIES of the Great maestros Chembai Vaidyantha Bhagavathar and Maharajapuram Vishwanatha Iyer were celebrated. N.S. Krishnamurthy & S. Krishnamurthy, former Station Directors, AIR & other dignitaries participated. Several programmes were conducted under the Talent Promotion scheme and Inter-State Cultural Exchange of Classical Musicians. Monthly 1 1/2 hour programme including Raga, Thana & Pallavi are regularly held. The Youth forum of the Arts Centre Organised special Listening sessions, Krishnothsava & other programmes. Details are enclosed.

Video Documentaries of eminent artists have already been on our anvil. Veterans late Thitte Krishna Iyengar, R.K. Srikantan, Dr. V. Doreswamy Iyengar and late Anoor S. Ramakrishna have already been covered; this scheme is subsidised by Smt Sudha R. Rao & Dr. A.H. Rama Rao of Ramasudha Charitable trust. The Art Centre has also been publishing the newsletter PERCUSSIVE ART quarterly, carrying authentic notations of select compositions and events concerning the Percussive Arts. Sangeet Natak Akademi, New Delhi, Dept. of Culture, Ministry of HRD - Govt. of India, Directorate of Kannada & Culture - Govt. of Karnataka, South Zone Cultural Centre have helped us with their grants-in-aid. We are particularly indebted to Sri Y.K. Muddukrishna, Director, Kannada & Culture & Sri A.R. Chandrasah Gupta, Secretary, Kannada & Culture, Dr. Sreedevi & Dr. H.K. Chandrasekhar of USA have helped with their Endowment for the H.C.K. Bhatta Memorial Programmes, most of which have been brought out as Monographs. Endowments instituted so far are Ghatam K.S. Manjunathan Memorial (M. Vishnu), Thailambal G.Krishnaswamy Endt., M.S. Sheela B.K. Ramaswamy Endt., B.S. Somanath Endt., Meena Nagarajan Memorial Endt., (Dr. N. Nagarajan, USA), Rukmini Memorial Endt. (Rukmini Charities). Usha Char Endt., has been enhanced on our request, Bangalore K. Venkatram Shashtipoorthy, Anoor Ramakrishna Shashtipoorthy Endt., & C. Narasingha Rao Memorial Endt., (N. Gurudutt & Family) are the other Endts. Morching L. Bhimachar Endt., has been instituted by B. Dhruvaraj & B. Rajashekar this year.

Salem Viyaraghavacharyar Endt., (V. Krishnan), M. Krishnaswamy memorial Endowment (Vidushi Parvathy Krishnaswamy) are the Endts for the Krishnothsava, Youth Forum Programmes. R.K. Sreekantan has made an Endt., for a programme in the Thaalavaadyoathsav.

Gokhale Institute of Public Affairs, Indian Institute of World Culture, Ayyanar College of Music-Bangalore, Academy of Music, "Saree House", Malleswaram Sangeetha Sabha, Samaja Sevathangha and others helped in co-sponsoring our programmes. Several organisations like the ITI, M/s. Mekaster Pvt. Ltd., Murugappa Electronics Ltd., and conoisseurs like Sri D.R. Srikantiah, Sri N. Ramachandran, Sri P.S. Ramesh, Sri K.K. Murthy, Dr. A.H. Rama Rao have assisted us through their valuable contributions & donations. Our gratitude to all of them. We are greatly indebted to Sri U.D.N. Rao for kindly consenting to be our Patron-in-chief and supporting us in all the above activities, Justice Nittoor Sreenivasa Rau has been kind to associate himself actively as the President. Dr. Raja Ramanna and Dr. A.H. Rama Rao have kindly consented to be our Hon. Director and Vice-President respectively.

We are grateful to all the Patrons and Organisations who helped us in organising these events. We convey our gratitude to the Chairman and members of the various Committees who have extended their support.

We hope their support and co-operation will continue in all our future endeavours also in the cause of promotion of Percussive Arts.

We invite all our members to give us their valuable views, suggestions, active support and also help us in achieving the noble goals we have set for ourselves.

for BOARD OF MANAGEMENT
BANGALORE K. VENKATARAM
Executive Director

PERCUSSIVE ARTS CENTRE (REGD.)

(Palghat Mani Iyer Memorial Art Centre)

183, 8th Cross, 2nd Block, Jayanagar, Bangalore - 560 011

PROGRAMMEE ORGANISED IN 1996-97

- 13.4.96
IWC C. Narasinga Rao memorial Endowment (Donated by N. Gurudutt & Family) : recital of Abhayamba Navavarana Kritis by Salla Subramanyam, T.S. Vasundara, Kanakaswamy & Padma Gurudutt with Jyothsna (violin) and N. Amrith (Mrudanga)
- 27.4.96
IWC Ghatam K.S. Manjunathan Memorial Endowment (Donated by M. Vishnu) "Laya Milana" Percussion Ensemble of Mukambika Talavadya Kala Shale.
- 27.5.96 to 31.5.96 : 15th Thaalavaadyothesav**
- 27.5.96
Yavanika Inauguration & Presentation of Palani Subramanya Pillai Award (donated by Sudha Rao & Dr. A.H. Ram Rao) to Vidwan Prof. R. Visveswaran by A.R. Chandrasaha Gupta, Secretary, Kannada & Culture, Govt. Of Karnataka. Release of Souvenir by N.S. Krishnamurthy, Former S. D. AIR, Prof. R. Visveswaran-Veena, M.T. Rajakesari & M.A. Krishnamurthy (Ghata)
- 28.9.96
Yavanika Presentation of H. Puttachar Memorial Award (donated by H.P. Ramachar) to Vidwan M.T. Rajakesari by Justice Nitoor Sreenivasa Rau, release of "Proceedings of Talavaadya Seminar - 3 on Dolu, Morching & Gethu" by S. Krishnamurthy, former SD, AIR
HCK. Bhatta Memorial Prog. (donated by Dr. Sreedevi & Dr. H.K. Chandrashekar USA), Special Musical Feature "Laya in Sugama Sangeetha" presented by S. Bali. Participants: C. Aswath, Y.K. Mudukrishna, Rathnamala Prakash & Malathi Sharma (Vocals), S. Bali, D. Devambu, Kashyap, N.S. Prasad & N.S. Muralidhara (Orchestra)
- 29.5.96
Yavanika Laya Vinyas by Valayapatty Malarvannam (Dolu), R. Yogaraj (Mrudanga) & Papanasanam Sethuraman (Khanjari). Symposium on Chembai Vaidyanatha Bhagavathar Birth Centenary - Dr. N. Ramanathan, B.M. Sundaram. Dr. V. Doreswamy Iyengar presided. M. Venkateshachar (Vocal) S.V. Narayan (Violin) with Laya Lahari of Ayyanar College of Music, Bangalore.
- 30.5.96
Yavanika R.K. Sreekantan Endowment Prog - Symposium on Maharajapuram Viswanatha Iyer Birth Centenary. Dr. N. Ramanathan, Garland N. Rajagopalan, BVK Sastry presided. Maharajapuram S. Srinivasan with M.S. Govindaswamy, A.V. Anand & R.A. Rajagopalan.
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- Display of select Photographs of Laya Vidwans by Late N. Sundar Raj, Editor, Indian Photography & Cinematography & Managing Editor, Phoenix.
- 31.5.96
CMH Presentation of K. Puttu Rao Memorial Palghat Mani Award (Donated by K.K. Murthy, President, Academy of Music, Bangalore), to Vidwan Guruvayur Dorai, Valedictory address and release of "Proceedings of Talavadya Seminar - 2 on Ghata & Khanjari" by Lalgudi G. Jayaraman, Neiveli Santhagopalan, Mysore Nagaraj, Guruvayur Dorai, H.P. Ramachar.
- 26.6.96
GIPA, MVM With Malleswaram Sangeeta Sabha, Dasanjali by B. Hussain Sab- Hindustani Vocal, Hemanth Kulkarni (Tabla)
- 22.6.96
GIPA Welcome-Home Concert for Artists back from USA / Canada - M.S. Sheela, Nalina Mohan, Anoor Anantha Krishna Sharma, N.R. Coly Sukanya Ramgopal
- 29.6.96
IIBC Thailambal G. Krishnaswamy Endt: H.S. Anasuya Kulkarni - Anklung, J.K. Sridhar, B.K. Chandramouli, N. Amrith (Khanjari)
- 27.7.96
IIBC M.S. Sheela, B.K. Ramaswamy Endt; Usha char, Dr. Jyothsna, N.G. Ravi, B.R. Ravikumar
- 24.8.96
IIBC Usha Char Endt; G.R. Jaya - Dr. S. Natarajamurthy, T. Srinivas, B. Bhagyalakshmi
- 1.9.96
PAC YF : Listening Session - Chembai, Lalgudi, Palghat Mani
- 6.9.96 - 10.9.96 YF - Krishnothsawa**
- 6.9.96
GIPA Inauguration by V. Krishnan, President: Justice Nittoor Sreenivasa Rau, A.P. Sarvotham (Flute), Jyothsna Manjunath, T.N. Ramesh & A.S. Kumar (Khanjari)
- 7.9.96
GIPA Salem Vijayaraghavacharyar Memorial Endt; (Donated by V. Krishnan), V. Shankaranarayan, Prema, B.R. Srinivasan, Omkar, Chief Guest, Neela Ramgopal
- 8.9.96
GIPA Meena Nagarajan Memorial Endt Prog : (Donated by Dr. N. Nagarajan & Lakshmi, USA) Dr. Karaikudi K. Subramanyam (Veena), Shankari Krishnan (Vocal), K.S. Sudhaman (Mrudanga)
- 9.9.96
GIPA Srikantham Nagendra Sastry, Charulatha, N.S. Mahesh, S. Prashanth (Khanjari), Chief guest; R.K. Padmanabha
- 10.8.96
GIPA M. Krishnaswamy Memorial Endt; (donated by Vidushi Parvathi Krishnaswamy) Srivardhini A.P. Srinivas, Maheshwara Sastry, Narayana Murthy (Ghata), Chief Guest; A. Veerabhadriah
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14.9.96 SSS	With Samaj Seva Sangha - Feature on Lord Krishna by T.N. Padmanabhan. S. Shankar & P. Shashidhar (Vocal), B. Raghuram, V. Krishna
15.9.96 PAC	YF Listening session : Maharajapuram Vishwanatha Iyer, Kumbakonam Rajamanikyam Pillai, Madurai Krishna Iyengar
27.9.96 IWC	Shaila Subramnyam, T.S. Krishnamurthy, V.R. Chandrashekar
11.10.96 ACM	YF Listening session; "Palani Subramanya Pillai's Mrudangam Play" Chief Guest: A.V. Anand assisted by H.S. Sudheendra
26.10.96 IWC	Rukmini Pushpavanam, D. Suryaprabha, N.G. Ravi
9.11.96 GIPA	YF Children's Day & Karnataka Rajyothsava Celebrations - Group singing by students of V. Kalavathi, Chief Guest; K. Amarnath
16.11.96 IWC	N. Channakeshaviah Birth Centenary - Anoor Ramakrishna Sashtipoorthy Endt; D.N. Guruduth, S. Chandrashekar, T. Srinivas, A.V. Kashinath (Khanjari)
17.11.96 GIPA MVM	With Malleswaram Sangeetha Sabha; Bharatha Natyam by Kum. M.V. Deepika
14.11.96 IWC	Programme Courtesy : Saree House Geetha Ramanand - Veena, M.T. Rajakesari & R.A. Rajgopalan
10.1.97 ACM	Bangalore K. Venkataram Sashtipoorthy Endt; Lecdem by T.S. Sathyavathi: "Raga Vistaara Krama"
11.1.97 IWC	R. Chandrashekar Memorial Prog. (Courtesy; Vidushi Saraswathi Ramachandran); Sangeethopanyasa by Belur H.A. Vasanthalakshmi on Purandara Dasa
22.2.97 IWC	Rukmini Sreeram Memorial Endt; (Donated by Rukmini Charities, Bangalore) Nagavalli Nagaraj, Balu Rahuram, Anoor Dattatreya Sharma, A.V. Kashinath
22.3.97 IAWC	C. Narasinga Rao Memorial Endt., (Donated by N. Gurudutt & Family) Padma Gurudutt, R. Raghuram & A.V. Anand

ACM	: Ayyanar College of Music, Bangalore
CMH	: Chowdiah Memorial Hall
GIPA	: Gokhale Institute of Public Affairs,
IWC	: Indian Institute of World Culture, Basavanagudi
PAC	: Art Centre Premises, Jayanagar
SSS	: Samaja Seva Sangha, Jayanagar
YF	: Youth Forum

N. SUNDAR RAJ

He was no musician, much less did he have anything to do with the art of dance. Nor was he conversant with the salient features of the twin arts to appreciate their subtleties. But there were few dancers and fewer musicians who didn't know him. Rather. Most of his friends were from that tribe and those who had cultivated writing on that subject. His launching of PHOENIX, the monthly journal on music had dance had drawn the artistic community closer to him.

He was the dear departed N. Sundarraj. Though a jeweller by profession, having inherited the family business, he had abiding love for photography, an art which had won him friends and admirers all over the country. It was his proficiency in membership that had qualified him to become the editor of the renowned photographic journal *n* Photography and Cinematography. The 18-year old journal published from Bangalore had wide readership in the fraternity, reaching out to all the nooks and corners of the country. Sundar as a photographer had made a mark in both portrait and the pictorial divisions. Indeed, there were hardly any Salon in which he had not participated walked out empty-handed. His suggestions were also sought by organisers of photographic camps and workshops all over.

It this professional touch of him in the camera technique that opened for him the fascinating world of journalism. The now defunct weekly CITY TAB first had availed of his services to illustrate its stories with telling pictures. That was the forum from where Sundar had started indulging in pen-pushing exercises, firstly by giving his own captions to his pictures to reach a stage when he would discharge the duties of a reporter as efficiently.

That foundation in journalism emboldened him to undertake the onerous task of editorship of his professional journal and made a success of it instantly. Just before his premature and unexpected end, he was happy to announce that his IPC was out of the read and he become completely self-sufficient.

Sundarraaj was a confident of putting PHOENIX on an even keel. He was very optimistic about its success as wherever he went, including places like, Delhi, Bombay and Madras, the readers had a good word to say about the content and quality of the journal. The number of subscribers was steadily increasing, though the journal was yet to make an impact on the ad front. But there was no dearth of sponsors to keep his spirits upbeat. By just when everything was looking bright, alas, Sundar was snatched away, to leave the future of his fond venture in a cloud of uncertainty.

The association of PAC (Percussive Arts Centre) with this genial photo artiste is as fond. It recalls with gratitude the impressive photographic exhibition of percussion artistes Sundar had organised during the Talavadyotsav last year. It was fortunate that some friendly photographer had the presence of mind to click when Sundar was honoured as a token of our appreciation of his thoughtful exposition.



Justice Nittor Sreenivas Rau felicitating Sundarraaj on 29.5.1996

PERCUSSIVE ARTS CENTRE (Regd.)

(Palghat Mani Iyer Memorial Art Centre) Bangalore.

Some of the Programmes Orgnised so far

PALAGHAT MANI MEMORIAL LECTURES

- 30.5.82 1. "Pudukkotai and Tanjore Styles of Mrudangam Play"
T. Sankaran, Director, Tamil Isai Kalloori, Madras,
(Printed in Lecture Jewels Casket)
- 20.5.83 2. "What is Carnatic Music?" by Dr. V. K. Narayana Memon,
Chairman, Sangeet Natak Akademi, New Delhi.
(Printed in Lecture Jewels Casket)
- 27.5.84 3. "Music & Rhythms" by Prof. Ashok Ranade, Bombay,
(Printed in Lecture Jewels Casket)
- 2.6.86 4. "Great Laya Vaadyakaaraas of Karnataka Music".
By B. M. Sundaram, Pondicherry (Monograph released)
- 1.6.86 5. "Science & Art of Traditional Tabala Play" by
Pandit Nikhil Ghosh, Bombay (Monograph released- Out of print)
- 30.5.97 6. "Taala Dasapraana" by Prof. S. R. Janakiraman,
Tirupathi (Monograph released)
- 4.6.88 7. "Indian Tala Heritage & Folklore" by
Padmashri Komal Kothari, Jodhpur
- 29.5.89 8. "Manipuri Taala Systems" By Guru Bipin Sinha,
Calcutta assisted by Dharshana Jhaveri, Calcutta
(Monograph released)
- 26.5.91 10. Decennial celebrations & Lecture Session: "Laya in Raga"
by Prof. R. Visweswaran, "Teaching Methodology"
by Dr. Sulchana Rajendran, "Evolution of Mrudangam"
by B. M. Sundaram (Booklet released)
- 26.5.91 11. "Problems of mutual appreciation" of Hindustani and
Karnataka Music (Booklet released)
- 30.5.93 12. Symposium on "Veda & Laya" by Prof. T. V. Kuppuswamy
(New Delhi) & Prof. S. K. Ramachandra Rao
- 14.4.94 13. Symposium on "Contribution of Purandaradas to Karnatak Music"
- 29.5.95 14. Birth Centenary of Tanjore Vaidhyanatha Iyer
- 29.5.96 15. Birth Centenary of Chembai Vaidyanatha Bhagavathar
- 30.5.96 16. Birth Centenary of Maharajapuram Vishwanatha Iyer
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K. PUTTA RAO MEMORIAL PALGHAT MANI AWARDS

- 30.5.83 1. Palghat R. Raghu
31.5.84 2. Vellore Ramabhadran
31.5.85 3. C. S. Murugabhoopathy
31.5.86 4. M. S. Ramiah
31.5.87 5. Dr. T. K. Murthy
31.5.88 6. Umayalpuram K. Sivaraman
31.5.89 7. V. Kamalakara Rao
31.5.90 8. Prof. Trichy Sankaran
31.5.91 9. T. V. Gopalkrishnan
31.5.92 10. Late K. M. Vaidyanathan
31.5.93 11. H. P. Ramachar
31.5.94 12. Dandamudi Rammohan Rao
31.5.95 13. Valayapatti A. R. Subramaniam
31.5.96 14. Guruvayur Dorai

PALANI SUBRAMANYA PILLAI AWARDS

- 27.5.90 1. H. P. Ramachar
26.5.91 2. R. R. Keshavamurthy
27.5.92 3. R. K. Srikantan
27.5.93 4. A. V. Anand
27.5.94 5. Late Anoor S. Ramakrishna
27.5.95 6. T.A.S. Mani
27.5.96 7. Prof. R. Visweswaran

H. PUTTACHAR MEMORIAL PRE-PAARANGATH AWARDS

- 28.5.95 1. S. Shankar
29.5.96 2. M. T. Rajakesari

H. C. K. BHATTA MEMORIAL LECTURES

- 13.9.94 1. "Role of Laya in Karnatak Music" by A. Subba Rao
5.9.85 2. "Reference to Taala Vaadyaas in Kannada Literature"
by B. V. K. Sastry (Monograph released)
22.9.86 3. "Psychology of Laya" by Prof. S. K. Ramachandra Rao
(Monograph released)
14.10.87 4. "Mysore Veena Parampare" Lecture by
Dr. V. Doreswamy Iyengar (Monograph released)-Kannada
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- 5.9.88 5. "Chandassinalli Taala Layagalu" by Prof. M. Rajagopalacharya, Udupi (Monograph released)-Kannada
- 19.9.89 6. "Thaalaas in Yakshagana" by Hothota Manjunatha Bhatta (Monograph released) - Kannada
- 14.12.90 7. "Contribution of Haridasa to Karnataka Taala System" by Tirumale Sisters.
- 25.9.91 8. Lecture by R. R. Keshava Murthy
- 18.1.92 9. "Music of Musical Trinity" by K. Padmanabhan (Monograph released)
- 13.10.93 10. "World Music" by Prof. R. Visveswaran (Monograph released)
- 14.4.94 11. "Contribution of Purandara Dasa to Karnatak Music" by Prof. S. K. Ramachandra Rao
- 7.3.96 12. Study circle on Pallavis by Prof. T. R. Subramanyam
- 28.5.96 13. Specil feature "Laya in Sugam sangeetha"
- SPECIAL LECTURES, FEATURES Etc.**
- 7.2.83 "References to Percussion Instruments in Sculpture" by B. V. K. Sastry
- 10.7.83 "Comparative Study of Hindustani and Karnatak Taala Systems" by Dr. M. R. Gautam, Vice Chancellor, Indira Kala Viswa Vidyalala, Khairagath.
- 27.9.83 "Drums of Karnataka" by Late S. Krishnaswamy
- 16.10.83 "Rerences to Taala and Laya in Kannda Literature" by Padma Gurudatt
- 20.11.83 "Studies in Rhythm-Mrudangam" by A. V. Anand
- 11.12.83 "Chapu, Desaadi-Madyaadi Taalas" by Dr. T. Sachidevi
- 21.8.84 Palani Subramanya Pillai Memorial Lecture by T. Sankaran, Canada "Art of Playing Mrudangam, Palani Style"
- 11.12.84 "Studies in Rhythm-Laya in Musical Compositions" by M. S. Sheela
- 2.12.84 "Laya in Harikatha" by Brahamashri T. S. Balakrishna Sastrigal
- 23.8.85 "Laya in Veda Mantraas" by Brahmashri B. S. Shivaswamy
- 18.7.86 Eka taala Sabha" by S. Seshagiri Rao on Violin
- 18.7.86 "Laya in Bharathanatya" by Lalitha Srinivasan and Manu Srinivasan
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- 18.9.86 "Laya in Kirthis of Thyagraja" by S. Usha Char (U.S.A.)
- 25.2.87 "Laya in Stage Music" by R. Paramasivan
- 31.7.87 "Innovations in Taala" by Dr. Balamurali Krishna
- 21.8.87 Satyamurthy Centenary Lecture by Tirumale Sisters
- 23.1.88 Electronic Tabala by G. Raj Narayan
- 21.5.88 "Laya in Neravali" by P. S. Vasantha
- 13.12.88 "Rhythm Composer" by Balasubramanyam
- 21.3.89 "Curative aspects of Rhythm" by Vemu Mukunda
- 25.8.90 "Tala and Laya" Illustrated Lecture by Veena Late Dr. S. Balachander
- 30.5.90 Lecture Demonstration "Intricacies of Laya" by Lalgudi G. Jayaraman
- 31.5.90 Birth Centenary of Kanjeevaram Nayana Pillai
- 27.12.90 125th Jayanathi of Mysore Vasudevacharya
- 31.12.90 Birth Centenary of Papanasam Sivan
- 22.3.91 "Thyagaraja Ramayana", - T. N. Padmanabhan
- 25.5.92 Birth Centenary of Panchakshri Gawai
to 31.5.92
- 30.3.93 R. K. Srikantan endowment lecture "Laya in the Music
of Musical Trinity" by Lalgudi G. Jayaraman.
- 23.10.93 Release of 'Asthothara Taala Thiruppagazhs' edited
by T. Ekambaram, Madras by B. V. K. Sastry,
Dr. V. Doreswamy Iyengar presided.
- 23.12.94 Recital of Compositions of T. Chowdiah at Madras Fine Arts Society
- 21.4.95 Nowka Charite of Thyagaraja by Dwaraki Krishnaswamy
- 27.5.94 Release of Audio Casette of compositions of Mysore T. Chowdia
- 27.7.94 Release of Audio cassette of Veena Kinhal
- 29.1.95 Release of Audio cassette "Laya Vrushti" Percussion
Ensemble of Art Centre
- 27.5.95 Birth Centenaries of Needamangalam Meenakshisundaram
to 31.5.95 Pillai and Tanjore Vaidyanatha Iyer
- SEMINARS AND OTHER ITEMS**
- 30.5.95 "Reference to Laya in Kannada Literature" by Ramaa Bennur.
Tala and Laya in Music" by T. R. Subramanyam, Delhi,
(Printed in Lecture Jewels Casket)
- 31.5.83 "Memories of a Madiocre man" by Late S. Y. Krishanaswamy,
ICS (Book released)
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26.2.85 to 27.2.85	International Mini Drum Festival with ICCR at Town Hall, Bangalore
31.5.87	Palani Krishna Iyer Commemoration day-Symposium on "Terracota Musical Art"
21.1.88 to 23.1.88	Pallavi Seminar
30.5.89	Symposium on "Intricacies of Laya - T. R. Subramanyam, A. V. Anand, Calacuta K. S. Krishnamurthy, Nagavalli, Chaired by R. K. Srikantan
27.5.90	Release of book "Ashothhara Thala Thrivappuazhs" edited by T. Ekambaram released by B.V.K. Sastry.
29.5.90	Symposium of Pallavi-chaired by R. K. Srikantan & V. Doreswamy Iyengar, Release Video Cassette "Pallavis" rendered by Prof. T. R. Subramanyam.
29.9.90	Symposium and Pallavis.
29.9.91	"Future of Classical Music" Dr. V. Doreswamy Iyengar & R. K. Srikantan
26.5.92 to 27.5.92	Seminar on "Problems of mutual appreciation of Karnatak & Hindustani System of Music".
16.10.93 to 17.10.93	Birth Centenary Celebrations of Mayuram Viswanatha Sastry-I, Bangalore
17.11.93 to 21.11.93	Birth Centenary Celebrations of Mayursam Viswanatha Sastry-II with Bharatiya Vidya Bhavan, Madras Kendra
23.2.92 to 24.2.92	Seminar - I on Talavadya-Vibrations, Talavadyaas of different region etc.
7.2.93 to 8.2.93	Seminar - 2 on Talavadya - Khanjari & Ghata
30.5.93	Symposium on "Laya on Vedas"
18.11.93 to 20.11.93	Seminar - 3 on Talavadyas - Dolu, Morching & Gethu at Madras at Bharatiya Vidya Bhavan
14.4.94	Symposium an "Contribution of Purandaradas to Karnatak Music"
29.5.94	Symposium on "Art and Personality of Mysore T. Chowdiah"
27.5.94 to 30.5.94	Birth Centenary of Mysore T. Chowdiah
16.11.96	Birth Centenary of N. Channakeshaviah

STUDY CIRCLES

- 22.12.88 Rare Varnas directed by B. M. Sundaram
& 23.12.88
- 13.3.89 Compositions of Kanaka Dasa directed by R. K. Srikan-
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