

N. Ramanathan

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ಪರ್ಕಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ರಿಜಿಸ್ಟರ್ಡ್)  
**PERCUSSIVE ARTS CENTRE (REGD.)**

183, 8th CROSS, 2nd BLOCK, JAYANAGAR, BANGALORE-560011. INDIA

೨೪ನೇ ತಾಳವಾದ್ಯೋತ್ಸವ ೨೦೦೫  
**24th THAALAVAADYOTHSAVA 2005**

ಗೋಟುವಾದ್ಯ ನಾರಾಯಣ ಐಯ್ಯಂಗಾರ್, ಟಿ.ಶಂಕರನ್  
ಹಾಗೂ ಎಸ್.ಬಿ.ಕಿಟ್ಟಪ್ಪ ಅವರ ಜನ್ಮ ಶತಮಾನೋತ್ಸವ



**GOTTUVAADYAM  
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(Birth Centenary)



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ಪರ್ಕಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ರಿಜಿಸ್ಟರ್ಡ್)

**PERCUSSIVE ARTS CENTRE** (REGD.)

FOUNDER : *Sangeetha Kala Rathna* BANGALORE K. VENKATARAM

183, 8th CROSS, 2ND BLOCK, JAYANAGAR, BANGALORE-560 011. INDIA

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**Birth Centenary Celebrations of Gottuvaadyam Narayana Iyengar,  
S.G.Kittappa & T.Sankaran**

Under joint auspices with J.S.S. Sangeetha Sabha, Mysore

**VENUES :**

27<sup>th</sup>, 29<sup>th</sup>, 30<sup>th</sup> May

**Shivarathreeshwara Kendra**, J.S.S. Campus, 8<sup>th</sup> block, Jayanagar, Bangalore-82.

28<sup>th</sup> May

**Ananya Sabhangana**, 4<sup>th</sup> Main, Malleswaram, Bangalore.

31<sup>st</sup> May

**Chowdiah Memorial Hall**, Bangalore-03.

# PERCUSSIVE ARTS CENTRE (REGD.)

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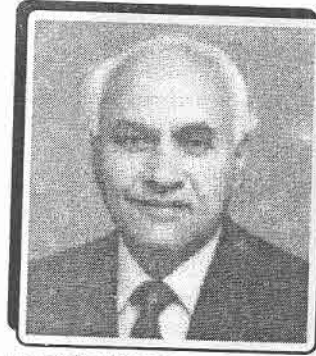
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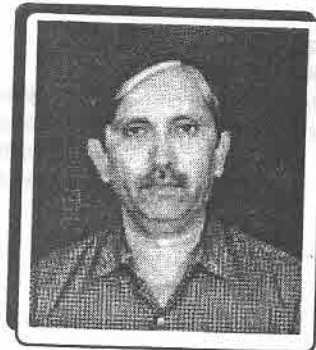
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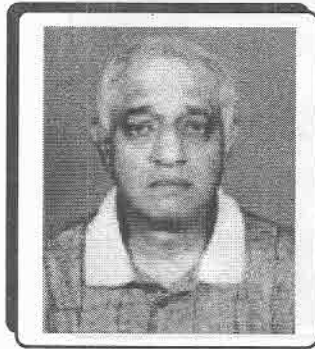
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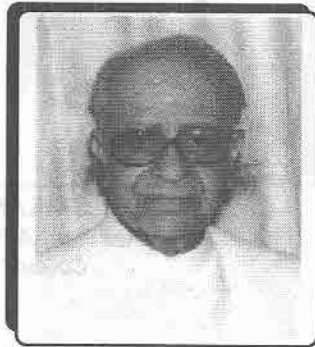
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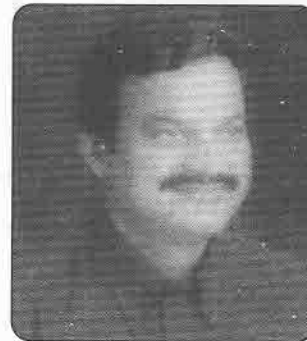
**Sri K.P. Lakshmana Rao**  
*(Principal Accountant General,  
C & CA, Karnataka)*  
*inaugurates, presents  
Palani Award and  
H. Puttachar Award*



**Sri Chiranjiv Singh**  
*(former Ambassador of India  
to UNESCO)*  
*presents CMANA Prize and releases  
Souvenir*



**His Excellency Sri T.N. Chaturvedi**  
*(Governor of Karnataka)*  
*presents K. Puttu Rao  
Memorial Palghat Mani Iyer Award*



**I.M. Vittala Murthy, IAS**  
*(Managing Director, KSIIDC)*  
*delivers Valedictory Address &  
Distributes Prizes for Amruthur  
Janaki Ammal Memorial Percussion  
Music Competition*



# AWARDEES - 2005



**Dr.M.Balamuralikrishna**  
**'Palghat Mani Iyer Awardee'**



**L.Bhimachar**  
**'Palani Subramanya Pillai Awardee'**



**H.S.Sudhindra**  
**H.Puttachar Memorial Awardee**



**B.C.Manjunath**  
**CMANA prize winner**

**SEMINAR-10 ON THAALAVADYAS**  
**29th MAY, 2005**

Manipuri Khol, Shri Khol, Bangla Dol, Kara Nakara



**Tabla maestro, Rajyotsava Awardee**  
**Pt. Ravindra Yavagal**  
inaugurates Seminar 10 on Talavaadyas



**Internationally renowned Ubhaya Gana Vidushi**  
**Guru Shyamala G. Bhave**  
renders Valedictory address for the Seminar

**Participants**

**MANIPURI KHOL - Sri Kunja Sing,**

**SHRI KHOL - Sri Rabi Sankar Bhattacharjee**

**BANGLA DOL - Sri Kallol Majumder**

**KARA NAKARA - Sri Dullal Krishna Adhikary**

**(COURTESY : SANGEET NATAK ACADEMY, NEW DELHI)**

**Venue:**

Shivarathreeshwara Kendra, J.S.S. Campus, 1st Main,  
8th Block, Jayanagar, Bangalore - 82.



**Sri Sri Sri Avani Jagadguru Abhinava Vidyashankara Bharathi Mahaswamiji  
inaugurates Thaalavaadyothsava-2004 by lighting the lamp**



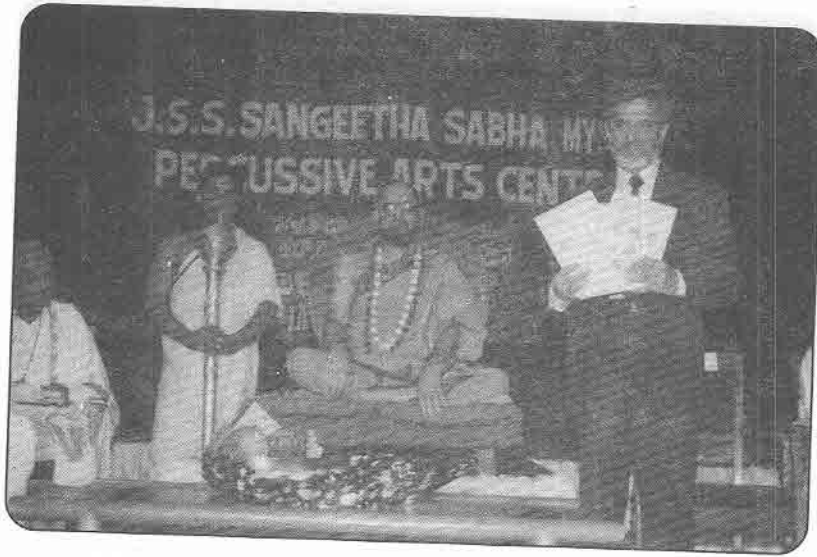
**Sri M. Vasudeva Rao receives the Palani Subramanya Pillai award  
from Avani Jagadguru**



**Dr. M.S. Thimmappa, Vice-Chancellor, Bangalore University presents H. Puttachar Memorial Award to Sri Anoor Dathathreya Sharma.**



**Sri N. Amrit receives CMANA prizes from Dr. M.S.Thimmappa**



**Dr. M.S. Thimmappa releases the souvenir publication of the Arts Centre**



**Sri Sri Sri Avani Jagadguru releases "Pahimaam Annapoorne", audio-cassette of Vidushi V.Kalavathy Avadhoot**



**His Excellency Sri T.N. Chaturvedi, Governor of Karnataka presents  
K. Puttu Rao memorial Palghat Mani Iyer Award to Dr. L. Subramaniam  
Also seen from L to R : V. Krishna, Dr. A.H. Rama Rao,  
Justice Nittoor Sreenivasa Rao and Dr. U. R. Anantha Murthy**



**V. Krishna felicitating His Excellency Sri T.N. Chaturvedi**



Violin recital by Dr. L. Subramaniam ; T.A.S. Mani (Mridangam) ;  
H.P. Ramachar (Khanjari) ; Giridhar Udupa (Ghatam) ; S.V. Balakrishna (Morching)



Nittoor sharing a light moment with H.E. Sri T.N. Chaturvedi

## **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 on Palghat Mani's multi-dimensional eloquence. This is the First Music Centre established to commemorate the invaluable services of Palghat Mani Iyer to Music. In his inaugural address, S.Y. Krishnaswamy observed and hoped that, "If this new venture should enable the audience to understand 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 of the interests in the intricacies of Laya and Taala had been long felt. It was thought 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. 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 to the 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. Percussion Ensemble of the Art Centre has drawn appreciation for its fresh innovative concepts and new presentations.

The Centre has been organising "Thaalavaadyotsavas", the Percussive Arts Festival cum Conference as an annual feature. A project of Talent Promotion has been taken up. Youth Forum of the Art Centre has been doing some praise-worthy work in the promotion of awareness among young artists. Inter State Cultural Exchange of classical musicians has also been taken up.

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 IYER AWARD". The award includes a citation, a cash award, shawl and the title "MRUDANGA KALAA SHIROMANI". "PALANI SUBRAMANYA PILLAI



AWARD" is donated by Sudha Rao and Dr. A.H. Rama Rao of Ramasudha Charities from 1994 and the title "LAYA KALAA NIPUNA" is being conferred. Khanjari Kalaa Shiromani H.P. Ramachar has been donating for the H. PUTTACHAR MEMORIAL AWARD to be presented to a deserving talented artist in the mid-age group carrying the title "LAYA/SANGEETHA KALAA PRATHIBHA MANI". The Carnatic Music Association of North America (CMANA) have come forward to institute an Endowment for a Prize for an junior percussionist aged 30 or below. This is being effected from the year 2003.

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 Programmes, some of which have already been released as monographs. The Centre has 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 laymen alike. Several concerts are also being organised to supplement these activities. The Centre has undertaken several projects and the SEMINARS on TALA VADYAS participated by artists from several States have been acclaimed a unique success. Our Quarterly Newsletter (earlier PERCUSSIVE ART) "THAALAVADYA" is a medium through which our activities are published.

Documenting the services of eminent artistes has been taken up and some 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 the academic contents of our 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 sponsors and advertisers have kept our spirits flying and have supported our efforts very nobly. We express our thanks to them all. Our Director, V. Krishnan, has been our perennial support in augmenting our finances. We have the guidance of our M.R. Doraiswamy Iyengar 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.

**V. Krishna**  
Executive Director

## PERCUSSION ENSEMBLE OF THE PERCUSSIVE ARTS CENTRE

This is a non-theatric group involving percussion instruments. Till recently, percussions were considered only for their supportive role, and only recently, it is recognised that percussions have an independent identity of their own, as in western Ensembles.

Percussion Ensemble of the Percussive Arts Centre has so far presented several innovative attempts. "Laya Vrushti" an audio cassette had attempted to reveal the potentialities of the different instruments & stimulate exploration of new dimensions in percussion music. This innovation attempted to establish a step towards the identification of the independent personality of the different instruments. This had been released by "Sangeetha" Master Recording Company, Madras.

The present attempt is to establish a "Harmony with melodic and rhythmic structures in Percussion Ensemble" with Karnatak Classical Music. Whenever a Varna or Krithi is rendered (in vocal or instrumental recitals), the percussionists support them individually and collectively playing free-hand extempore depending on their individual manodharma. When two or more percussionists play together, especially in an Ensemble, while the different percussionists play to their own manodharma, there can not be a uniform content in their play. When the audio aspect of this is examined, there is a lot of overlapping in their combined effort. To avoid this and to produce a combined concerted out-put of all the different percussions, an attempt has not now been made for the first time, to plan and notate the percussion themes to suit and support the "Kalpitha Sangeetha" (Composed music).

The established classical masterpiece thye Atta Thala Bhairavi Varna, the Navaraagamalika Varna and the noted Krithi "Gam Ganapathi" in Hamsadhwani set to thisra nadai Adi have been selected for this novel experimentation. A Pallavi in Bhairavi in Misra Tripata, a Pallavi in Janaranjani in Adi- 2 Kalai with ¼ eduppu, have been planned. Notated themes have been directed and rehearsed individually & collectively by all the percussionists. Then they are rehearsed with the vocals and a "harmony of these melodic patterns of kalpitha Sangeetha (composed music) is attempted with the planned-rehearsed-rhythmic structures."

**Some of the Extracts of observations  
of noted scholars and musicians :-**

**1. Music Education Trust - Delhi  
(Madras Chapter)**

The participants in the Ensemble are all highly accomplished performers in their own right, but the perfect co-ordination with which they presented the programme was something unique and exemplary. It was not a mere Tani but a percussion performance of absorbing interest. The quality of the programme can be judged by the fact that many listeners have asked for a repeat of the performance. We will surely arrange the programme again not only at Madras but also at Delhi and other Centres. May Lord Almighty bless you with long life and good health and enable you continue you are laudable service in the cause of music.

Regards

*Prof. T.R. SUBRAMANYAM*

2. **Ganakala Bhushana**  
**M.R. Doraswamy**

"Harmony with Melodic & Rhythmic structures" - As observed rightly by the veteran percussionist Vidwan Guruvayur Dore, this is a novel attempt and has to be presented all over India. The Plan of a notation system of "Sols" drawn to match the varnam and the Chitta Swaras of "Gam Ganapathe" for percussionists in an ensemble is worth emulating. While the individuality of each artist will appear curtailed, when several such Thaalavadyaas are played in tandem together, such an artistic restriction is very welcome to present a uniform planned Rhythmic structure to match the melodic patterns of the presentation. The ensemble included Vocals, Mrudangas, Ghata, Khanjari, Konagolu and Rhythm Pad. I wish the attempt all success and congratulate all the participants and especially, Shivu, the guide. The Art Centre has achieved one more, out of its several goals.

With best wishes

*M. R. DORASWAMY*

3. **Prof. & Head of Dept. of Music,**  
**Madras University,**

I was struck by your proposed attempt to establish a "Harmony with melodic and rhythmic structures in Percussion Ensemble". It is a very good venture. I have always felt bad about the very informal and ad-hoc way of presenting songs in a concert with the laya-vadya performers not quite determined about how they are going to accompany. In

most cases what is going to be played is the outcome of an on-the-spot decision or something impulsive, which many would describe as being 'spontaneous and inspired'. Only a very senior and experienced vidwan or a prodigy is able to come up with a great performance rendered spontaneously. In greater number of occasions it is cacophony than symphony. Since concert presentation with active participation by laya-vadya-s has come to stay (unlike as in Hindustani where in the Khayala and instrumental tradition, the tabla is giving only theka of the tala during melodic structuring; and as in the case of Narayanasami Appa we hear about his having played only sarvalaghu on the mrudangam irrespective of the gator rhythmic pattern of the melodic structure), your attempt is really laudable. I am sure a day will come when our vaggeyakara-s, like Beethoven and Mozart, will be able to write the notation of their songs for all the parts, melodic and rhythmic in a manner they conceive of their presentation in a concert.

*Dr. N. RAMANATHAN*

4. **Laya Kalaa Nipuna Prof**  
**T.R.Subramanyam of Delhi Music**  
**Education Trust**

Rhythm, that is, Layam is a great component of the greatest system of music in the World, ie, Karnatak music. I enquired in the various parts of their world whenever I happened to visit those countries and I found out that there is only one organisation in the world that is dedicated itself to Laya,

this rhythm, that is the Percussive Arts Centre of Bangalore. The Percussive Arts Centre of Bangalore has produced this Ensemble which is so educative and entertaining and at a time when there is a wide spread complaint that people go to the canteens, when there is Thani. Here, it is not at all so. It started with Thani: here, people came for Thani and every year Sangeetha Sevaniratha Bangalore Venkataram (who is the proud father of this mrudanga vidwan and that Vocalist) is running this Organisation.

5. **Sangeetha Kalacharya S. Rajam**  
(Translated from remarks made in Tamil)

Fusion, Fusion they say. This is fusion. In this, at first Bhairavi varnam – this is a known varnam. A combination in the known varnam. All the instruments with their individual level without exceeding, as our Venkataram said, played sustained, Very much all were very happy. Very good Kaala pramaanam. As Sanjay stated, it was well spread over 3, 5, 7 & 9, along with this, mixing with melody, in the second item sung and played, very high class. One melody mathra along with rhythm patterns of 3, 4, 5, 7 & 9 in small phrases – one of our existing great violin genius is reminded. Lalgudi. He will do small bits like this. We have to definitely state this with great pride. They sang beautifully, the Voice well controlled and sustained. Anoor Ananthakrishna Sharma has done this beautifully. Swara patterns are very good. I must congratulate. They should

present programmes like this often, varshaa varsham (every year) with different motifs.

6. **Mrudanga Kalaashiromani Vocal maestro Te. Ve. Gopalkrishnan of Academy of Indian Music & Arts**

(Translated from remarks made in Tamil)

What can I say after this exhilarating performance? Basically, supposed to be Laya oriented, but so much of intellectual and aesthetic activity has gone on the stage this evening that I don't have enough words to explain. Beauty in every thing. That is important. Whether it is Vocal, whether it is Thaalavadya, Layavaadya, sollu, way of handling the vaadyaas, all Beauty. This is a very important aspect in Shivu. Today, that is not being found. What a beauty in Laya alone? Today, from the beginning, from the Varnam, till this Thillana, to what extent concentration of mind and feeling. Concentration only is not sufficient. What is done will not be In that, bhava will not be there. When you concentrate, bhava will not be there. Here, it was very different. Unarchyode, Unarvode, and a ella unarvode, ragabhavathode, layabhavathode, Odaame, izhukkaaame, aana adule adirchi padaame romba nanna azhaga inda isai nigazzhi- engalukku amainthu kodutthirukkaanga.

These programmes have been presented before invited audiences at different cities & venues.

## PARTICIPANTS OF THE ENSEMBLE 2004-2005 :

### JANAPADA VAIBHAVYA (Grandeur of Folk Percussion)

The ensemble highlights the beauty and diversity of folk percussions of India. The presentation orchestrates and choreographs to bring out the individual and group identity of each of the percussions. The instruments will be played individually and in select groups with flute providing the melodic base at significant portions. The result will be a breathtaking fusion of melody and rhythm, of aesthetics and captivating percussion mathematics.

The ensemble is directed by versatile percussionist ANOOR ANANTHA-KRISHNA SHARMA and presented by V. KRISHNA, Director, Percussive Arts Centre. The performing artistes are -

Anoor Ananthakrishna Sharma, YK Krishna, Praveen Godkindi, Arun Sukumar, Madhusudan, Harsha Samaga, Sathyamurthy K.R., and Jagadeesh.

The folk percussions presented include:-  
Nagari, Nakaara, Khanjari, Tamate, Khol, Dholak, Base Dholak, Dollu, Pambai, Pakhawaj, Tabla, Taala, Gejje, Kamsale, Dikki Tarang, Udukkai, Chande - Mangalore style, Chande - Kerala style, Ghata Singari, Sticks, Morching, Dholki, and other small percussions.

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.

## CASSETTES RELEASED

### LAYA VRUSHTI

Laya Vrushthi, which means a shower of rhythm, is the first in a series of Audio Cassettes planned to present exclusively some of the innovative thoughts mentioned earlier. In three parts, Laya Vrushthi presents an innovative 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 Vrushthi 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 instrument. This was released by "Sangeetha" Master recording Co, Madras.

### LAYA VINYASA

Percussion Ensemble produced under the Scheme of Professional Groups in the year 1999-2000 is an experimental and innovative recital with eight instruments. In addition to the conventional Karnatak percussions Mrudanga, Khanjari, Ghata, Morching and Konagolu, Hindustani Percussion Pakhawaj, Open-air instrument Dolu and Rhythm Pad are used to highlight the infrequent eleven - counts time gait and Khanda Chapu. Cassette released in 2000.

## ABOUT THE ART CENTRE AND PUBLICATIONS

".....I appreciate the excellent work done in the field of Taala - by you. I am proud to have friends like you and it is my earnest desire that you may succeed in all the ventures that you undertake in the field of music." ...

*Pandit Nikhil Ghosh,  
Bombay*

"...The Percussive Arts Centre, Bangalore, under the able direction of Sri Bangalore K. Venkataram deserves all compliments, for having undertaken to print and publish Taala Sangraha ..I am sure that this will be a very valuable contribution to the field of music."

*Padmabhushan  
Dr. V. Doreswamy Iyengar*

".....The Percussive Arts Centre formed some years back to make people better informed about this area of music. .... This Centre through a series of programmes including papers, demonstrations etc has highlighted the manifold aspects of Tala and Laya as to inform even lay people. Some of them have been published in the form of monographs. But the major event is Annual Taalavaadyothesava where emphasis is on Thala and Laya. Perhaps, this is the only such Festival held in the country....."

*Justice E.S. Venkataramiah*

"..... As I see from Delhi "This conference has a significance and a validity beyond what has been discussed" here. I can say so with some authority as I am here, presently chairing a Committee in UNESCO which is having very "knowledgeable" discussions on cultural dimensions of development. .... It would also be appropriate to me that "the establishment of the Percussive Arts Centre itself has been an important event." The development

of the Centre within a short time to the present status, we owe to Venkataram. Bangalore and Venkataram have become inseparable. .... "Institutions like the Percussive Arts Centre, Seminars and conferences such as of today, I am sure contribute a great deal towards these objectives. ....

*J. Veeraraghavan,  
Delh*

"..I am happy that the Percussive Art Centre of Bangalore has undertaken Publishing this work (Taala Sangraha, a compendium of Taalas in Karnatak music). I welcome and appreciate their gesture. It is noticed that the Percussive Art Centre has been striving to enlighten the general public on the proper appreciation of the art of Laya to the Laya and Thala which are so essential in perception, preservation and propagation of music....."

*H. Kamalanath, President,  
Bangalore Gayana Samaja*

"...We have every reason to be proud of this Centre, and to me it is a matter of deep appreciation to associate myself with the centre..." ".... The Percussive Arts Centre has been doing Yeomen services in the promotion and dissemination of greater awareness and the knowledge of various aspects of percussive arts and instruments among musicians, scholars and rasikas alike.

Valedictory address of Taalavaadya Seminar - 1.... The Percussive Art Centre is striving hard to promote the interests of Percussive arts and to highlight the role of rhythm and taala in our music ....

Key Note address for the Taalavaadya Seminar No. 2

*Sangeetha Kalanidhi Dr. R.K. Srikantan*

"... Sri Bangalore K. Venkataram, our popular percussionist and the Director of the Percussive Arts Centre, deserves compliments for his persuasive encouragement to Sri Sundaram to work out this unique volume (Taala Sangraha), for publication by the Percussive Art Centre. The Centre, although still in its tender years, has already done well in the cause of Percussive art and its research. My best wishes to the Art Centre, with fond hope that its progress would be better and higher still with march of time..."

*Ganakala Bhushana A. Subba Rao*

"..... The object of the Percussive Art Centre is to highlight these distinct characters and the fascinating world opened up by these instruments and make the people really conscious of the vast potentialities of these instruments and the beauty they reveal. Through numerous programmes, the Centre has highlighted interesting features and landmarks of this fascinating rhythmic world during these past several years..." "... even the range and quantum of the present collections itself is an achievement which is certainly a valuable contribution in the realm of rhythm in Indian music." Seminars where different Talavadyas are taken up as the main subjects, is a grey area not only to music enthusiasts but also musicians themselves. The instruments are studied from different angles like the Historical, Technical, Scientific, Aesthetic etc. ... These seminars, not only enlighten the public but also enrich knowledge available about these instruments and this leads to further improvements.

Preface to proceedings of Talavaadyas Seminar - 2

*Sangeetha Kalarathna B.V.K. Sastry*

".....Quarterly Newsletter of the Percussive Arts Centre. ....is really good and fine that such a

newsletter comes out from Percussive Arts Centre, Bangalore ....

*Sangeetha Kalanidhi, Padmabhushan  
Umayalpuram K. Sivaraman*

"... All in all, Thaalavaadyothsav was a very useful festival, one which has made the need and presence of an institution devoted to "Talavadya" felt emphatically. There is no doubt that it has attracted the attention of fresh blood which should augur well both for our classical music and the Centre in particular, which means the purpose of the festival has been served ....." The musical tree in India has two basic divisions - Raaga and Taala, while raaga governs its melodic element, taala helps to maintain the balance... Yet taala has not received as much attention on the academic level. It is to fill this lacunae that the Percussive Arts Centre was founded. In a short span, the Centre which is only one of its kind in the country, has done pioneering work in creating awareness on the various aspects of the system as also the characteristics of the different percussion instruments or Taalavaadyas .....

Preface to proceedings of Talavaadya Seminar - 1.

*Karnataka Kalaathilaka  
S.N. Chandrasekhar*

"... Percussive Arts Centre who have been organising planned programmes to highlight the role of laya in music have been doing remarkable service in this direction and I wish the centre an precedented sucess in their efforts..."... I hereby record my deep senge of appreciation of your venture of promoting the cause of performing arts and artistes ....

*Dr. K.N. Bhowmick, Prof.  
Dept of Applied Mathematics,  
Institute of Technology,  
B.H.U., Varanasi*

The cause you are trying to promote is admirable. I have the greatest regard for the art of rhythm ... Yours is the only institution of its kind in the country; at best there is no parallel of it in North India. ....

*Prof. S.K. Saxena, Roopnagar,  
Delhi - 7*

Services rendered by the Percussive Arts Centre, to the fulfilment of the percussive arts of India is unparalleled in India. During these years the Centre has placed the Meastros of the Mridangam in equal status with the Vocalist, honoured their art and dedication with awards and public acclaim. Along with the practice of the art, the Science of the art and the synthesiser of laya and tala have been the topics of Lec-dems, helping deeper understanding and appreciation of this art. The Centre remains very active through the year, - as one can see from the number of programmes organised in a year. It covers a wide span of artistic and education oriented events.

*Prof. R.C. Mehta,  
Indian Musicological Society,  
Baroda*

Your Centre for percussion arts has been doing yeoman service to the appreciation of music for several years. It is clear from the dedication of hard working people like you in Bangalore that the Centre is recognized as a premier institution for tala vadya. The list of publications from the Centre and the galaxy of worthy awardees who have been recognized by the Centre are very impressive indeed ....

*A. Madhav, Pittsburgh,  
USA*

I observed that the whole team of PAC is fully devoted for up-keep of Indian Percussive

art with disciplined zeal, positive spirit, modesty and creative mind ..... to the best of my knowledge PAC, Bangalore is the only institution to think and work in support of Percussive arts and Percussionists of Indian music.... Pandit L.D. Dixit, Former Director of Programmes (Music),

*All India Radio,  
New Delhi*

K. Venkataram through the PAC has been doing a great contribution to the understanding and propagation of the Percussive Arts, Instruments, and concepts relating to tala and laya. I am all admiration for the activities of the centre and am only too happy to associate myself with its academic projects.

Preface to publication "Essays on Tala and Laya"

*Prof. Dr. N. Ramanathan,  
Head, Dept of Music,  
University of Madras*

... I am astounded at your energy and drive. Your day appears to have 48 hours. By concentrating on one subject viz. Percussion, you have placed it on the musical map of the world. To my knowledge there is no institution like the Percussive Arts Centre anywhere in the world, not a periodical exclusively devoted to percussion. You have beaten hollow Buddy Rich, the American 'percussion king' who collected 400 different kinds of drum from all over the world.

*Sangita Kala Acharya  
T.S. Parthasarathy,*

*Fellow - Sangeet Natak Akademi, Emeritus  
Fellow - Dept. of Culture - Govt of India*



## ಪರ್ಕಸ್ಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ರಿ.)

### PERCUSSIVE ARTS CENTRE (R.)

183, 8th Cross, 2nd Block, Jayanagar, Bangalore-560011.

“ಪರ್ಕಸ್ಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ರಿ)”..... “ತಾಳವಾದ್ಯ ಕಲಾಕೇಂದ್ರ (ರಿ)” ಸಂಸ್ಥೆಯು ಜನಸಾಮಾನ್ಯರಲ್ಲಿ ತಾಳ - ಲಯಗಳ ಬಗ್ಗೆ ಹೆಚ್ಚು ಮಾಹಿತಿ ನೀಡಿ ಈ ಬಗ್ಗೆ ಸಾಕಷ್ಟು ಪರಿಚಯ ಒದಗಿಸುತ್ತಿರುವ ಒಂದು ಕಲಾಕೇಂದ್ರ.

ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತದಲ್ಲಿ ತಾಳವಾದ್ಯಗಳ ಅವಶ್ಯಕತೆ, ಪ್ರಾಮುಖ್ಯತೆಗಳ ಬಗ್ಗೆ ತಿಳುವಳಿಕೆ ನೀಡಿ ಈ ವಾದ್ಯಗಳಿಗೆ ಸೂಕ್ತ ಪ್ರಸಾರ, ಪ್ರಚಾರ ಸಿಗಲು ಪ್ರಯತ್ನಿಸುತ್ತಿದೆ. ತಾಳವಾದ್ಯದ ನೆರವಿಲ್ಲದ ಸಂಗೀತ ಶೋಕ ಸಂಗೀತ (Mourning Music) ವಾಗುತ್ತದೆಂಬುದನ್ನು ಎಲ್ಲರೂ ಬಲ್ಲವರಾದರೂ, ಈ ವಾದ್ಯಗಳ ಬಗ್ಗೆ ಈ ಕಲಾವಿದರಿಗೆ ಸಿಗುತ್ತಿರುವ ಮಾನ್ಯತೆ, ಪುರಸ್ಕಾರ, ಉತ್ತೇಜನಗಳು ಸಾಲದು. ನಮ್ಮ ಕಲಾಕೇಂದ್ರ ಈ ಬಗ್ಗೆ ಸೂಕ್ತ ಕ್ರಮಗಳನ್ನು ತೆಗೆದುಕೊಂಡು ಈ ಕಲೆಗಳ ಪುರೋಭಿವೃದ್ಧಿಗೆ, ಈ ಕಲಾವಿದರ ಗೌರವ ರಕ್ಷಣೆಗೆ ಕೆಲಸ ಮಾಡುತ್ತಿದೆ. ಪ್ರತಿ ತಿಂಗಳೂ, ಇಡೀ ವರ್ಷ, ನಗರದ ವಿವಿಧ ಭಾಗಗಳಲ್ಲಿ ತಾಳಲಯಗಳಿಗೆ ಸಂಬಂಧಿಸಿದ ಸಂಗೀತ ಕಾರ್ಯಕ್ರಮಗಳು, ಸೋದಾಹರಣ ಭಾಷಣಗಳು, ವಿಚಾರ ಸಂಕಿರಣ, ವಿಶೇಷ ಪ್ರಾತ್ಯಕ್ಷಿಕೆ, ಉಪನ್ಯಾಸಗಳನ್ನೇರ್ಪಡಿಸುತ್ತಿದೆ. ಸಭಾಂಗಣ ಬಾಡಿಗೆ, ವಾಹನ ಸೌಕರ್ಯ ಮುಂತಾದ ಖರ್ಚುಗಳಿದ್ದಾಗ್ಯೂ ಈ ಎಲ್ಲ ಕಾರ್ಯಕ್ರಮಗಳೂ ಸಾರ್ವಜನಿಕರಲ್ಲರಿಗೂ ಉಚಿತ ಪ್ರವೇಶ ಎಂಬುದು ಗಮನಿಸಬೇಕಾದ ವಿಷಯ.

ಅಪೂರ್ವ ವರ್ಣಗಳು, ಕನಕದಾಸರ ಕೃತಿಗಳು, ವಾದಿರಾಜರ ಕೃತಿಗಳು - ಇತ್ಯಾದಿಗಳ ಅಧ್ಯಯನ ಗೋಷ್ಠಿಗಳು ನಡೆದು ಅನೇಕ ವಿದ್ವಾಂಸ ವಿದುಷಿಯರು, ಸಂಗೀತ ವಿದ್ಯಾರ್ಥಿಗಳೂ, ಅಭಿಮಾನಿಗಳೂ ಇವುಗಳ ಪ್ರಯೋಜನ ಪಡೆದಿದ್ದಾರೆ. ವಾರ್ಷಿಕ ತಾಳವಾದ್ಯೋತ್ಸವಗಳ ನ್ನೇರ್ಪಡಿಸಿ ಲಯ ವಿಭಾಗದ ಬಗ್ಗೆ ವಿಶೇಷ ಕಾರ್ಯಕ್ರಮಗಳಲ್ಲದೇ, ತಾಳ-ಲಯ ವಿದ್ವಾಂಸರಿಗೆ ಪ್ರಶಸ್ತಿ ನೀಡಿ ಗೌರವಿಸುತ್ತಿದೆ. ಪ್ರತಿಭಾ ಅನ್ವೇಷಣೆ (Talent Search) ಮತ್ತು ಪ್ರತಿಭಾ ಪೋಷಣೆ (Talent Promotion) ಗಳ ವಿಶೇಷ ಕಾರ್ಯಕ್ರಮಗಳನ್ನೂ ಹಮ್ಮಿಕೊಂಡಿದೆ. ಅಂತರ ರಾಜ್ಯ ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತ

ಕಲಾವಿದರ ವಿನಿಮಯ ಯೋಜನೆಯಲ್ಲಿ ರಾಜ್ಯದ ಕಲಾವಿದರಿಗೆ ನೆರೆ ರಾಜ್ಯಗಳಲ್ಲಿ ಪ್ರತಿಭಾ ಪ್ರದರ್ಶನದ ವಿಶೇಷ ಕಾರ್ಯಕ್ರಮಗಳನ್ನೂ ಕೈಗೊಂಡಿದೆ.

ಎಲ್ಲಕ್ಕಿಂತ ಮಿಗಿಲಾಗಿ ತಾಳಲಯಗಳ ಬಗ್ಗೆ ಅಖಿಲ ಭಾರತ ಲಯವಿದ್ವಾಂಸರುಗಳಿಂದ ವಿಶೇಷ ವಿದ್ವತ್ ತಾಂತ್ರಿಕ (Academic Technical) ವಿಷಯಗಳ ಬಗ್ಗೆ ಭಾಷಣಗಳನ್ನೇರ್ಪಡಿಸಿ ಅವುಗಳನ್ನು ಪ್ರಕಟಿಸಿದೆ. ಕನ್ನಡ ಸಾಹಿತ್ಯದಲ್ಲಿ ತಾಳವಾದ್ಯಗಳ ಉಲ್ಲೇಖ, ಛಂದಸ್ಸಿನಲ್ಲಿ ತಾಳ ಲಯಗಳು, Psychology of Laya, ತಾಳ ಸಂಗ್ರಹ, ತಾಳವಾದ್ಯ ವಿಚಾರ ಗೋಷ್ಠಿಗಳ ನಡವಳಿಗಳು, ಪಲ್ಲವಿಗಳು ಹೀಗೆ 40 ಪ್ರಕಟಣೆಗಳು ಹೊರಬಂದಿವೆ. ಈ ರೀತಿಯ ತಾಳ-ಲಯಗಳ ಪ್ರಕಟಣೆಗಳು ರಾಷ್ಟ್ರದಲ್ಲೇ ಮೊದಲು. ರಾಜ್ಯದ ವಿದ್ವಾಂಸರ ಹಾಗೂ ನಿಷ್ಣಾತರ ವಿದಿಯೋ ಚಿತ್ರೀಕರಣ ಮಾಡಿ ದಾಖಲಿಸಿದೆ. ಈ ರೀತಿಯ ವಿಶೇಷ ಸೇವೆ ಸಲ್ಲಿಸುತ್ತಿರುವ ಸಂಸ್ಥೆ ಇಡೀ ರಾಷ್ಟ್ರದಲ್ಲೇ ಇದೊಂದೇ ಎಂಬುದು ಅನೇಕ ತಜ್ಞರ ಅಭಿಪ್ರಾಯ.

ಅನೇಕ ಅಪರೂಪ ತಾಳವಾದ್ಯಗಳನ್ನೂ ಪ್ರದರ್ಶಿಸಿ ಮೊದಲ ಬಾರಿ ಪ್ರಚಾರ ನೀಡಿದೆ. ಚಂಡೆ, ಸಮ್ಮೇಳ, ಪಂಚವಾದ್ಯ, ತಾಳ, ಚೌಡಿಕೆ ಮುಂತಾದ ಜಾನಪದ ತಾಳವಾದ್ಯಗಳು, ಗೆತ್ತುವಾದ್ಯದಂತಹಾ ಪ್ರಾಚೀನ ತಂತೀ ತಾಳವಾದ್ಯ, ಅನೇಕ “ಲಯವಿನ್ಯಾಸ” ಕಾರ್ಯಕ್ರಮಗಳು, ಇವೆಲ್ಲಾ ಈ ಕೇಂದ್ರದ ಸಾಧನೆಗಳಲ್ಲಿ ಹಲವು. ಭಾರತದ ಇತರ ಭಾಗಗಳ ತಾಳಲಯಗಳು - ರಾಜಸ್ಥಾನದ ವಾದ್ಯಗಳು, ಮಣೀಪುರೀ ತಾಳಗಳು ಇತ್ಯಾದಿಗಳು ಮೊದಲ ಬಾರಿಗೆ ನಮ್ಮಲ್ಲಿ ನಡೆದಿವೆ. ‘ಲಯ ವೃಷ್ಟಿ’, ‘ಲಯ ವಿನ್ಯಾಸ’ ಧ್ವನಿ ಸುರುಳಿಗಳು ಬಿಡುಗಡೆಯಾಗಿವೆ. ಕೇಂದ್ರದ ಲಯ ವಾದ್ಯ ವೃಂದದ (Percussion Ensemble of Percussive Art Centre) ವಿಶೇಷ ಕೊಡುಗೆ. ಈ ಲಯವಾದ್ಯ ವೃಂದ ಹಲವಾರು ವಿಶೇಷ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ರಾಜ್ಯದಲ್ಲೂ, ದೆಹಲಿ, ಮುಂಬೈ, ಚೆನ್ನೈ ಮುಂತಾದ ರಾಜ್ಯೇತರ ಕೇಂದ್ರಗಳಲ್ಲೂ ನೀಡಿ ಮೆಚ್ಚುಗೆ ಪಡೆದಿದೆ.

## ಜೆ.ಎಸ್.ಎಸ್. ಸಂಗೀತ ಸಭೆ. ಮೈಸೂರು

ಮೈಸೂರು ಜಿಲ್ಲೆಯ ಇತಿಹಾಸ ಪ್ರಸಿದ್ಧವಾದ ಶ್ರೀ ಸುತ್ತೂರು ಮಠವು ಸಾವಿರ ವರ್ಷಗಳಿಂದ ಭಕ್ತರ ಉದ್ಧಾರಕ್ಕಾಗಿ ನಾನಾರೀತಿಯ ಸೇವೆ ಸಲ್ಲಿಸುತ್ತಾ ಬಂದಿರುವ ಸಂಸ್ಥೆ. ಶ್ರೀಮಠದ ಜಗದ್ಗುರುಗಳಲ್ಲಿ ಕೆಲವರು ಸ್ವತಃ ವಿದ್ವಾಂಸರಾಗಿದ್ದು ಕಾವ್ಯಗಳನ್ನು ವಚನಗಳನ್ನು ರಚಿಸಿ ಪ್ರಖ್ಯಾತರಾಗಿದ್ದಾರೆ. ಶ್ರೀಮಠವು ಮೊದಲಿನಿಂದಲೂ ವಿದ್ಯಾದಾನ, ಅನ್ನದಾನಗಳಷ್ಟೇ ಅಲ್ಲದೇ ಕಲೆ, ಸಾಹಿತ್ಯ, ಸಂಗೀತ, ಸಂಸ್ಕೃತಿಗಳಿಗೂ ಪ್ರೋತ್ಸಾಹ ನೀಡುತ್ತಾ ಬಂದಿದೆ.

ಶ್ರೀಮಠದ 23ನೇ ಜಗದ್ಗುರುಗಳಾದ ಶ್ರೀಮನ್ ಮಹಾರಾಜ ರಾಜಗುರುತಿಲಕ ಜಗದ್ಗುರು ಡಾ|| ಶ್ರೀ ಶಿವರಾತ್ರಿ ರಾಜೇಂದ್ರ ಮಹಾಸ್ವಾಮಿಗಳವರು ನಾಡಿಗೆ ನಾನಾ ಮುಖರಾದ ಸೇವೆಸಲ್ಲಿಸಿದ ಮಹಾನುಭಾವರು. ಸ್ವತಃ ಕಲಾಭಿಮಾನಿಗಳೂ, ಸಂಸ್ಕೃತಸಾಹಿತ್ಯದಲ್ಲಿ ವಿದ್ವತ್ ಪಡೆದವರೂ ಆದ ಜಗದ್ಗುರುಗಳವರು ವಿದ್ಯಾರ್ಥಿ ನಿಲಯಗಳನ್ನೂ, ನೂರಾರೂ ವಿದ್ಯಾ ಸಂಸ್ಥೆಗಳನ್ನು ಸ್ಥಾಪಿಸಿದ್ದೇ ಅಲ್ಲದೆ, ತಾವೇ ವಿದ್ಯಾರ್ಥಿಜೀವನದಲ್ಲಿ ಸಂಗೀತಾಭ್ಯಾಸಕ್ಕೆ ಪ್ರಯತ್ನಿಸಿದ್ದರು. ಸಂಗೀತರತ್ನ ಟಿ.ಚೌಡಯ್ಯ, ಗಾನವಿಶಾರದ ಡಾ|| ದೇವೇಂದ್ರಪ್ಪ, ಆಸ್ಥಾನವಿದ್ವಾನ್ ಎ.ಎಸ್.ಶಿವರುದ್ರಪ್ಪ, ಎಸ್.ಎನ್. ಮರಿಯಪ್ಪ, ಶಿವಣ್ಣ ಮುಂತಾದವರ ನಿಕಟಸಂಪರ್ಕವಿದ್ದು ಅನೇಕ ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ಸಂಗೀತಾಭ್ಯಾಸಕ್ಕಾಗಿ ಆಶ್ರಯನೀಡಿ ಪ್ರೋತ್ಸಾಹಿಸಿದ್ದರು. ಪ್ರೌಢಶಾಲೆಗಳಲ್ಲಿ ಸಂಗೀತ ಶಿಕ್ಷಣ ವ್ಯವಸ್ಥೆಯನ್ನೂ ಮಾಡಿದ್ದರು.

ಒಂದು ಕಾಲಕ್ಕೆ ಮೈಸೂರಿನಲ್ಲಿ ರಾಜಮನೆತನದವರು ಸಂಗೀತದ ಕಲೆಗೆ ಪ್ರೋತ್ಸಾಹ ನೀಡುತ್ತಿದ್ದರು. ಸ್ವಾತಂತ್ರ್ಯಾನಂತರ ರಾಜರ ಆಳ್ವಿಕೆ ಕೊನೆಗೊಂಡಮೇಲೆ ಸಂಗೀತಾಭಿಮಾನಿಗಳು ತಾವೇ ಸಂಸ್ಥೆಗಳನ್ನು ರಚಿಸಿಕೊಂಡು ಕಲೆಯನ್ನು ಬೆಳೆಸಲು ಶ್ರಮಿಸುತ್ತಿರುವುದನ್ನು ಗಮನಿಸಿದ ಜಗದ್ಗುರುಗಳವರು ಸಂಗೀತಾಸಕ್ತರ ಸಹಕಾರದಿಂದ ಜಗದ್ಗುರು ಶ್ರೀ ಶಿವರಾತ್ರಿಶ್ವರ ಸಂಗೀತ ಸಭೆಯನ್ನು ಸ್ಥಾಪಿಸಲು ಸಂಕಲ್ಪಿಸಿದರು. ಅದರಂತೆ 21.2.1983ರಲ್ಲಿ ಮೈಸೂರು ಜಿಲ್ಲಾ ರಿಜಿಸ್ಟ್ರಾರ್ ರವರ ಕಛೇರಿಯಲ್ಲಿ 187/82-83ರ ಸಂಖ್ಯೆಯಲ್ಲಿ ಸಭೆಯನ್ನು ನೋಂದಾಯಿಸಲಾಯಿತು.

ದಿನಾಂಕ 13.6.1983ರಂದು ಜೆ.ಎಸ್.ಎಸ್. ಸಂಗೀತ ಸಭೆ ಯನ್ನು ಪೂಜ್ಯ ಜಗದ್ಗುರು ಡಾ|| ಶ್ರೀ ಶಿವರಾತ್ರಿ ರಾಜೇಂದ್ರ ಮಹಾಸ್ವಾಮಿಗಳವರು ಉದ್ಘಾಟಿಸಿದರು. ಹಿರಿಯ ಸಂಗೀತ ವಿದ್ವಾನ್ ಡಾ|| ಬಿ. ದೇವೇಂದ್ರಪ್ಪ ನವರು ಮುಖ್ಯ ಅತಿಥಿಗಳಾಗಿ ಆಗಮಿಸಿ ಸಭೆಯ ಅಗತ್ಯವನ್ನು ಮುಕ್ತಕಂಠದಿಂದ ಪ್ರಶಂಸಿಸಿ ಉದ್ಘಾಟನಾ ಸಂಗೀತ ಕಛೇರಿಯನ್ನು ನಡೆಸಿಕೊಟ್ಟರು. ಅಂದಿನಿಂದ ಇಂದಿನವರೆಗೂ ತಪ್ಪದೇ ಸಂಗೀತ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ನಡೆಸಿಕೊಡುತ್ತಾ ಬಂದಿರುವ ಈ ಸಭೆಯ ವೇದಿಕೆಯಲ್ಲಿ ಸ್ಥಳೀಯ ಕಲಾವಿದರಿಗೂ, ಪರಸ್ಥಳದ ಖ್ಯಾತವಿದ್ವಾಂಸರಿಗೂ ಪ್ರೋತ್ಸಾಹ ನೀಡಿ ಸಂಗೀತಾಭಿಮಾನಿಗಳಿಗೆ ತನ್ನದೇ ಆದ ವಿಶಿಷ್ಟ ರೀತಿಯಲ್ಲಿ ಉಚಿತವಾಗಿ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ನೀಡುತ್ತಾ ಬಂದಿದೆ. ರಾಷ್ಟ್ರೀಯ ಮತ್ತು ಅಂತರರಾಷ್ಟ್ರೀಯ ಖ್ಯಾತಿಯ ವಿದ್ವಾಂಸರುಗಳು, ವಿದುಷಿಯರಾದ ಟಿ.ವಿ.ಶಂಕರನಾರಾಯಣ್, ಬಾಂಬೆ ಸಹೋದರಿಯರು, ಟ್ರಿಚೂರ್ ವಿ.ರಾಮಚಂದ್ರನ್, ಚಿಟ್ಟಿಬಾಬು, ಡಾ|| ಎಸ್. ಬಾಲಚಂದರ್, ಎನ್.ರಮಣಿ, ಪಾಲಘಾಟ್ ಕೆ.ವಿ.ನಾರಾಯಣಸ್ವಾಮಿ, ಕೆ.ಎಸ್.ಗೋಪಾಲ ಕೃಷ್ಣನ್, ಸಿಕ್ಕಿಲ್ ಸಹೋದರಿಯರು, ಮ್ಯಾಂಡೊಲಿನ್ ಯು.ಶ್ರೀನಿವಾಸ್, ರವಿಕಿರಣ್, ಎಂ. ಚಂದ್ರಶೇಖರನ್, ಡಾ|| ಎಂ.ಎಲ್.ವಸಂತಕುಮಾರಿ, ಒ.ಎಸ್. ತ್ಯಾಗರಾಜನ್, ವಿಜಯಶಿವ, ಹೈದ್ರಾಬಾದ್ ಸಹೋದರರು, ಡಾ|| ದೇವೇಂದ್ರಪ್ಪನವರು, ಟಿ.ಎನ್. ಶೇಷಗೋಪಾಲನ್, ತಿಟ್ಟಿ ಕೃಷ್ಣಅಯ್ಯಂಗಾರ್ ಡಾ|| ವಿ.ದೊರೆಸ್ವಾಮಿ ಅಯ್ಯಂಗಾರ್, ಕಲ್ಯಾಣರಾಮನ್, ಎಲ್.ಸುಬ್ರಮಣ್ಯಂ, ಮೈಸೂರು ಎಂ.ನಾಗರಾಜ್, ಡಾ|| ಎಂ.ಮಂಜುನಾಥ್, ವಿದ್ಯಾಭೂಷಣರು, ಬಾಲಾಜಿ ಶಂಕರ್, ಆರ್.ಕೆ. ಶ್ರೀಕಂಠನ್, ಎಂ.ಎಸ್. ಶೀಲ, ನಾಗವಲ್ಲಿ ನಾಗರಾಜ್, ಸುಕನ್ಯಾ ಪ್ರಭಾಕರ್, ವೆಂಕಟೇಶ ಕುಮಾರ್, ಸೋಮನಾಥ ಮರ್ಡೂರ್, ಮುಂತಾದವರನ್ನು ಸಭೆಗೆ ಕರೆಸಿ ಅವರ ಕಲಾಸೇವೆಯಿಂದ ಕಲಾಭಿಮಾನಿಗಳನ್ನು ತಣಿಸಿದೆ.

ಸಂಗೀತ ಸಭೆಯ ಆಶ್ರಯದಲ್ಲಿ ಹಲವು ವಿಶಿಷ್ಟ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ಹಮ್ಮಿಕೊಳ್ಳಲಾಗಿದ್ದು ಪ್ರತಿವರ್ಷವೂ

ಸಂಗೀತ ತ್ರಿಮೂರ್ತಿಗಳ ಆರಾಧನ ಮಹೋತ್ಸವ, ಪುರಂದರ ತ್ಯಾಗರಾಜರ ಸಂಗೀತೋತ್ಸವ, ನಿಜಗುಣರು, ಕನಕದಾಸರು ಇತ್ಯಾದಿ ಮಹಾನುಭಾವರ ಸಂಸ್ಕರಣೋತ್ಸವಗಳನ್ನು ವ್ಯವಸ್ಥೆ ಮಾಡುವುದೇ ಅಲ್ಲದೇ ಪ್ರತಿವರ್ಷದ ವಾರ್ಷಿಕೋತ್ಸವದ ಸಂದರ್ಭದಲ್ಲಿ ಕೂಸೂರಿನ ಶ್ರೀ ಜೆ.ವಿ.ಚಂದ್ರಶೇಖರವರು ಇಟ್ಟಿರುವ ಪುನುವಚ್ಚಿನ ನೆರವಿನಿಂದ ವಚನಗಾಯನ ಸ್ಪರ್ಧೆ ಏರ್ಪಡಿಸಿ ಬಸವಜಯಂತಿ ಕಾರ್ಯಕ್ರಮವನ್ನು ಆದ್ವಾರಿಯಾಗಿ ನಡೆಸಿಕೊಂಡು ಬರುತ್ತಿದೆ.

ಜೆ.ಎಸ್.ಎಸ್.ಸಂಗೀತ ಸಭೆಯ ಸಂಸ್ಥಾಪಕ ಡಾ|| ಶ್ರೀ ಶಿವರಾತ್ರಿ ರಾಜೇಂದ್ರ ಮಹಾಸ್ವಾಮಿಗಳವರು 1986ರ ಡಿಸೆಂಬರ್ 6ರಂದು ಲಿಂಗೈಕ್ಯರಾದ ಮೇಲೆ, ಈಗಿನ ಜಗದ್ಗುರುಗಳಾದ ಶ್ರೀ ಶ್ರೀ ಶಿವರಾತ್ರಿ ದೇಶಿಕೇಂದ್ರ ಮಹಾಸ್ವಾಮಿಗಳವರು ಸಭೆಯ ಗೌರವಾನ್ವಿತರಾಗಿ ಸಭೆಯ ಕಾರ್ಯ ಚಟುವಟಿಕೆಗಳಿಗೆ ಹೆಚ್ಚಿನ ಪ್ರೋತ್ಸಾಹ ನೀಡುತ್ತಿದ್ದಾರೆ. 1987 ರಿಂದ ಪ್ರತಿವರ್ಷ ಡಿಸೆಂಬರ್‌ನಲ್ಲಿ ಡಾ|| ಶ್ರೀ ಶಿವರಾತ್ರಿ ರಾಜೇಂದ್ರ ಮಹಾಸ್ವಾಮಿಗಳವರ ಸಂಸ್ಕರಣ ಸಂಗೀತೋತ್ಸವವನ್ನು ಏರ್ಪಡಿಸುತ್ತಿದ್ದು 1994ರ ಡಿಸೆಂಬರ್‌ನಿಂದ ಡಾ|| ಶ್ರೀ ಶಿವರಾತ್ರಿ ರಾಜೇಂದ್ರ ಮಹಾಸ್ವಾಮಿಗಳವರ ಸಂಸ್ಕರಣ ಸಂಗೀತ ಸಮ್ಮೇಳನವನ್ನು ಯಶಸ್ವಿಯಾಗಿ ನಡೆಸಿಕೊಂಡು ಬರುತ್ತಿದೆ. ಈ ಹಿಂದೆ ಯಾವುದೇ ಸಂಗೀತಸಮ್ಮೇಳನಗಳಲ್ಲಿ ಅಧ್ಯಕ್ಷರಾಗಿಲ್ಲದ ವಿದ್ವಾಂಸರುಗಳಿಗೆ ಸಮ್ಮೇಳನಾಧ್ಯಕ್ಷರಾಗುವ ಗೌರವ ನೀಡಿ ಸನ್ಮಾನಿಸಲಾಗುತ್ತಿದೆ. "ಸಂಗೀತ ವಿದ್ಯಾನಿಧಿ" ಬಿರುದನ್ನು ಪ್ರದಾನ ಮಾಡಲಾಗುತ್ತಿದೆ. ಕಳೆದ ಎಂಟು ವರ್ಷಗಳಲ್ಲಿ ಸರ್ವ ಶ್ರೀ ವಿದ್ಯಾಭೂಷಣ ತೀರ್ಥ ಸ್ವಾಮಿಗಳು, ಶ್ರೀ ಶ್ರೀ ಗಣಪತಿ ಸಚ್ಚಿದಾನಂದ ಸ್ವಾಮಿಗಳು, ವಿದ್ವಾನ್ ಬಳ್ಳಾರಿ ಎಂ.ವೆಂಕಟೇಶಾಚಾರ್, ಪ್ರೊ|| ಬಿ. ಕೃಷ್ಣಪ್ಪ, ವಿದ್ವಾನ್ ಎಸ್. ಮಹದೇವಪ್ಪ, ಡಾ|| ಪದ್ಮಾಮೂರ್ತಿಯವರು, ಡಾ|| ವಿ. ಎಸ್. ಸಂಪತ್ ಕುಮಾರಾಚಾರ್ಯ, ಎಸ್. ಶಂಕರ್, ಹೆಚ್.ಎಸ್. ಮಹಾಲಕ್ಷ್ಮಿ ರವರು ಸಂಗೀತ ಸಮ್ಮೇಳನಾಧ್ಯಕ್ಷರಾಗಿ ಕಾರ್ಯ ನಿರ್ವಹಿಸಿರುತ್ತಾರೆ. ಐದು

ದಿನಗಳ ಕಾಲ ನಡೆಯುವ ಈ ಉತ್ಸವದಲ್ಲಿ ಬೆಳಗಿನ ವೇಳೆ ಚರ್ಚಾಗೋಷ್ಠಿ, ಪ್ರಾತ್ಯಕ್ಷಿಕೆ, ವಿಚಾರಸಂಕಿರಣ ಮತ್ತು ಯುವಪ್ರತಿಭೆಯವರ ಕಛೇರಿ ಗಳಿದ್ದರೆ, ಸಾಯಂಕಾಲ ಅತ್ಯುತ್ತಮ ಮಟ್ಟದ ಕಛೇರಿಗಳ ವ್ಯವಸ್ಥೆ ಆಗುತ್ತಿದೆ. ಮೈಸೂರು ನಗರದ ವಿವಿಧ ಭಾಗಗಳಲ್ಲಿ ಸಂಗೀತ ಕಾರ್ಯಕ್ರಮ ಗಳನ್ನು ಏರ್ಪಡಿಸುತ್ತಿರುವುದೇ ಅಲ್ಲದೆ, ಅಭಿಮಾನಿಗಳ ಒತ್ತಾಯದ ಮೇರೆಗೆ ನಂಜನಗೂಡಿನಲ್ಲಿ ಒಂದು ಶಾಖೆಯನ್ನು ತೆರೆದು ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ನಡೆಸಲಾಗುತ್ತಿದೆ. ಸಭೆಯ ವತಿಯಿಂದ ಊಟಿಯಲ್ಲೂ ಸಹ ಒಂದು ಸಂಗೀತ ಕಾರ್ಯಕ್ರಮ ಹಮ್ಮಿಕೊಳ್ಳಲಾಗಿತ್ತು. ಗ್ರಾಮೀಣ ಪ್ರದೇಶದಲ್ಲೂ ಕರ್ನಾಟಕ ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತದ ಬಗ್ಗೆ ಒಲವು ಮೂಡಿಸಲು ಸುತ್ತೂರಿನಲ್ಲೂ ಕಛೇರಿಗಳನ್ನು ಏರ್ಪಡಿಸಲಾಗಿತ್ತು.

ಈ ಸಭೆಯ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ಪ್ರೋತ್ಸಾಹಿಸುತ್ತಾ ಬಂದಿರುವ ಜಗದ್ಗುರುಗಳವರಿಗೂ ಶ್ರೀ ಸುತ್ತೂರು ಮಠದ ಅಭಿಮಾನಿಗಳಿಗೂ, ಸಂಗೀತ ವಿದ್ವಾಂಸರುಗಳಿಗೂ ಕಲಾಭಿಮಾನಿಗಳಿಗೂ, ಪ್ರೋತ್ಸಾಹ ನೀಡುತ್ತಿರುವ ಕನ್ನಡ ಮತ್ತು ಸಂಸ್ಕೃತಿ ಇಲಾಖೆಗೂ, ಮಹಾಜನತೆಗೂ ಸಂಗೀತ ಸಭೆ ಅಭಾರಿಯಾಗಿದೆ. ಇನ್ನು ಮುಂದೆಯೂ ಈ ಸಭೆಯು ಎಲ್ಲರ ನೆರವಿನಿಂದ ಕಲಾಪ್ರಪಂಚಕ್ಕೆ ಹೆಚ್ಚಿನ ಸೇವೆಯನ್ನು ಸಲ್ಲಿಸಲು ಶಕ್ತಿ, ಸಾಮರ್ಥ್ಯ, ಸೌಲಭ್ಯಗಳನ್ನು ಒದಗಿಸುವಂತೆ ಭಗವಂತನನ್ನು ಪ್ರಾರ್ಥಿಸುತ್ತದೆ.

18 ರಿಂದ 23ನೆ ಆರು ತಾಳವಾದ್ಯ ಮಹೋತ್ಸವಗಳನ್ನು ತಾಳವಾದ್ಯ ಕಲಾ ಕೇಂದ್ರ (ಪರ್ಕಿಸ್ಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್) ದೊಂದಿಗೆ ಸಂಯುಕ್ತ ಆಶ್ರಯದಲ್ಲಿ ನಡೆಸಲು ಶ್ರೀ ಶ್ರೀ ಶ್ರೀಗಳ ಸಮ್ಮತಿ, ಅನುಗ್ರಹದಿಂದ ಬೆಂಗಳೂರಿನ ಜೆ.ಎಸ್.ಎಸ್. ಮಹಾವಿದ್ಯಾಪೀಠದ ಶಿವರಾತ್ರಿಶ್ವರ ಕೇಂದ್ರದಲ್ಲಿ ನಡೆಸಿದ್ದು ಸರ್ವವಿದಿತ. ಶ್ರೀ ಶ್ರೀಗಳ ಪ್ರೋತ್ಸಾಹ ಮತ್ತು ಅನುಗ್ರಹದಿಂದ ಈ ವರ್ಷ 24ನೇಯ ತಾಳವಾದ್ಯ ಮಹೋತ್ಸವವೂ ಇದೇ ರೀತಿ ಸಂಯುಕ್ತ ಆಶ್ರಯದಲ್ಲಿ ನಡೆಯುತ್ತಿರುವುದು ಗಮನಾರ್ಹ.

## **PERCUSSIVE ARTS CENTRE (R)**

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

### **REPORT FOR THE PERIOD 2004-2005**

Palghat Mani Iyer Memorial Arts Centre was founded in 1981, to promote the interests of Percussive Arts and highlight the Role of Laya in Music. This was registered as "Percussive Arts Centre" in

Aug 1985, as a purely non-commercial, non-profit, cultural organisation. Members of the Arts Centre include the Founder Members, members of the Reception and other Sub-committees. Programmes are being organised to emphasise the 'Role of Laya and Thala' in Concerts, intended to educate intelligent listeners on better appreciation of these aspects. The Focus of all these activities culminate in 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 SUBBRAMANYA PILLAI AWARD donated by Smt. Sudha 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 been donating for the H. PUTTACHAR MEMORIAL PRE-PAARANGATH AWARD presented to a versatile middle-aged artist in recognition of the merit and provide recognition to that group of artists.

Carnatic Music Association of North America (CMANA) came out with a proposal to give a Prize for a

Percussionist in age group of 30 years and below. A sum of Rs. 25,000 has already been received from them for this purpose. The prize was initiated in the year 2003 and is being continued.

The 23rd Annual THAALAVAADYOTHSAV was celebrated as 150th Birth Anniversary Celebrations of Veena Subbanna, 125th Birth Anniversary of Palani Muthaiah Pillai and Birth Centenary of Madhurai Srirangam Iyengar of Mannargudi. K. PUTTU RAO MEMORIAL PALGHAT MANI IYER AWARD was presented to Dr. L. Subramaniam by His Excellency Sri T.N. Chaturvedi, Governor of Karnataka. Dr. U.R. Anantha Murthy, Jnanapeeth Awardee, delivered the Valedictory address of the Festival and presented the prizes of the Amruthur Janaki Ammal music competition for Percussions (donated by M.R.Doraiswamy Iyengar). He lauded the efforts of the Arts Centre in promoting Percussion Art & Artists. PALANI SUBBRAMANYA PILLAI AWARD was presented to Vidwan M. Vasudeva Rao by Sri Sri Sri Avani Jagadguru Abhinava Vidyashankara Bharathi Mahaswarmiji. Swamiji released "Paahimaam Annapoorne" audio-cassette of Vidushi V. Kalavathy Avadooth. Dr. M.S. Thimmappa, Vice-chancellor, Bangalore University presided and presented H. PUTTACHAR

MEMORIAL PRE-PAARANGATH AWARD to Vidwan Anoor Dathathreya Sharma and CMANA prize for year 2004 to Vidwan N. Amrit. Dr. M.S. Thimmappa released the Souvenir Publication. Papers were presented to mark the 150th Birth Year of Veena Subbanna, 125th Birth year of Palani Muthaiah Pillai and Birth Centenary of Madurai Srirangam Iyengar of Mannargudi. Several dignitaries participated.

Programmes were conducted under the Talent Promotion Scheme and Inter State Cultural Exchange for Classical musicians. Monthly programmes were organised at Suchitra Kala Kendra. The YOUTH FORUM of the Arts Centre organised listening Sessions - with Veena Pani Centre for Arts. Study circles, Krishnothsava, Children's Day programmes, including the Amruthur Janaki Ammal Memorial Competition for Percussions (donated by M.R.Doraiswamy Iyengar, President) were conducted. The Percussion competition was co-sponsored by the Rotary Club of Bangalore.

Details of all the programmes conducted during the Year are furnished separately.

The special projects undertaken this year included (1) Percussion Ensemble of the Arts Centre - Harmony with Melodic and Rhythmic Structures" and "Rhythmic innovations for Percussion Ensembles" presented at various places. (2) National Festival of Percussions under assistance of Department of Kannada & Culture, G O K (3) Thaalavadhya Seminar-9 on ' PANCHVA VADHYAM & THAYAMBAKA -

temple art forms of Kerala under the assistance of Sangeet Natak Akademi, New Delhi.

Video Documentaries of eminent artists have already been on our anvil. Veterans Thitte Krishna Iyengar, R.K.Srikantan, Dr. V. Doreswamy Iyengar, Anoor S. Ramakrishna and veteran violin maestro R.R. Keshavamurthy, A.V. Anand have so far been covered. The Arts Centre has also been publishing a newsletter PERCUSSIVE ART quarterly for the last 12 years. Due to certain administrative and technical difficulties, this had to be discontinued. Instead, a new newsletter THAALAVADYA is being published from April 2002 and the Certificate of Registration has been accorded by the Registrar of Newspapers in India, New Delhi. After the untimely demise of Founder Director Bangalore K. Venkataram who was the Chief Editor of the Newsletter we requested Sri N.S. Krishnamurthy, former Director of All India Radio, to write the Editorial. He has kindly consented and already six newsletters have been brought out and has been received well. Sangeet Natak Akademi, New Delhi, Dept. of Culture - Govt. of India, Directorate of Kannada & Culture -Govt. of Karnataka, have helped us with their grants-in-aid. We are particularly indebted to Director of Dept. of Kannada & Culture, Sri Muddu Mohan. Dr. Sridevi & Dr. H.K. Chandrasekhar of USA have helped with their Endowment for the "H.C.K. Bhatta Memorial" programmes, some of which have already been brought as Monographs. Dr. Anasuya Kulkarni & Sri N.R.Kulkarni have been assisting in meeting the

printing expenses of some of our publications. Proceedings of the Thaalavadya Seminars 5,6 & 7 have already been published and documented for preservation. Proceedings of Seminars 8 & 9 will be brought about shortly.

Endowments instituted earlier so far, are Ghatam K.S.Manjunathan Memorial Endt. (M.Vishnu), Thailambal G. Krishnaswamy Endt (G.R.Jaya), Usha Char Endowment (since enhanced to Rs. 22,000, this year), M.S.Sheela & B.K.Ramaswamy Endt., B.S.Somanath Endt, Meena Nagarajan Memorial Endt (Dr. N. Nagarajan & Lakshmi, USA), Rukmini Sreeram Memorial Endt - Rukmini Charities (since enhanced to Rs. 20,000), Morching L. Bhimachar Endt (B.Dhruvaraj & B.Rajashekhar), Nagamma & A. Venkobachar Memorial Endt. (A.V.Anand), R.K.Srikantan Endt (for an Academic event in the Thaalavaadyothsav). Bangalore K.Venkataram Shashtipoorthy Endt, Anoor S. Ramakrishna.Shashtipoorthy Endt & C. Narasinga Rao Memorial Endt (N.Gurudutt & family) are the other endowments.

Salem Vijayaraghavachariar Endt (V.Krishnan), M.Krishnaswamy memorial Endt (Parvathy Krishnaswamy), Ganakala Bhushana Anoor S. Ramakrishna Memorial Endt (Anoor R. Ananthakrishna Sharma), G.V. Rangaswamy Memorial Endt (P.S.Seethamma), are the Endowments for Krishnothsava. Ramadevi Ramanujam has donated a further amount of Rs. 5,000 this Year for the Masti Venkatesha Iyengar &

Pankajamma memorial Endt for Krishnothsava. Rukmini Charities and Sangeetha Kalaa Sevamani, Ganakala Bhushana R.K.Padmanabha have been donating for programmes in this Series. We remember with gratitude the support Late Sri U.D.N. Rao, our Patron-in-chief who was actively associating himself with all our activities. Nalini Rao and family have created an Endt with U.D.N.Rao's sister R.N.Yamuna Devi (daughter of U.D.Narayana Murthy, retired Sessions Judge and himself a connoisseur and a conservative music critic).

A major financial problem has arisen with certain establishments like Karnataka Power Corporation (KPC) deciding not to renew the Fixed Deposits and having returned the Deposit amounts for not being able to the give Annual Interests stipulated earlier. Our investments at UTI underwent heavy setbacks in the dividend-incomes. Other Establishments like HDFC have been reducing their rates of interests to around 6% which is likely to go down further. Under these circumstances, we would be compelled to request the Endowment Donors to increase their Endowment amounts, failing which we would be constrained to club 2, 3 or more Endowments together to meet the expenses which are steadily going up. Auditorium rentals, conveyance, boarding & lodging, printing & postage and the resultant increase in our small Honoraria to artists, are causing anxiety.

Gokhale Institute of Public Affairs- N.R.Colony, Ananya GML Cultural Academy, Indian Institute of World

Culture, Ayyanar College of Music, Veena Pani Centre for Arts, Malleswaram Sangeetha Sabha, Bangalore Gayana Samaja, Samaja Seva Sangha - Jayanagar, have been helping us in co-sponsoring our programmes. Suchitra Kala Kendra have come out with the Ramasudha Sangeetha Vani series with the support of our Director Dr. A.H.Rama Rao and thus, our monthly programmes are being regularly held in their neat compact auditorium. Several organisations like MICO and connoisseurs like V.Krishnan, D.R.Srikantiah, P.S.Ramesh, have assisted us through their valuable contributions and donations. We wish to convey our gratitude to all of them. M.R.Doraisamy Iyengar has kindly consented to take over as the president of Arts Centre. Sangeetha Kalanidhi Dr. R.K. Srikantan is the Chairman of our Advisory Council. We are grateful to all of them and all our Patrons, Organisations who have helped us in organising these events. We convey our gratitude to the Chairman, Convenors 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 in the cause of promotion of percussive arts.

A Website has been created for the Art Centre and may be accessed at [www.percussiveartscentre.org](http://www.percussiveartscentre.org). The

Newsletter of the Arts Centre is also uploaded on to the website for global access. We have received critical acclaim from our friends in other countries and this has really given us a shot in the arm to seek higher goals.

The demise of greats such as Justice Nittoor Sreenivasa Rao & Dr.Raja Ramanna (over the last year) who were largely responsible for the pre-eminent status of PAC, has left a huge void, difficult to fill. Efforts have to be made to draw inspiration from their lives and take the Arts Centre forward. The Arts Centre has been recognised all over the country and abroad not only for the type of programmes conducted but also for the numerous publications it has brought, which possess priceless material which have been thus preserved for posterity. The Arts Centre, which has already carved a niche for itself, should scale greater heights and become an organisation where great souls are constantly involved and great music pervades all the time. All the novel initiatives undertaken will be continued to source and preserve all material with regard to percussion art forms across the world, for posterity.

for BOARD OF MANAGEMENT  
**V. KRISHNA**  
Executive Director

## PERCUSSIVE ARTS CENTRE (R)

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

### PROGRAMMES CONDUCTED DURING THE YEAR 2004 - 2005

**Friday** 6.30 p.m. under joint auspices with and at SUCHITRA KALA  
**23.04.2004** KENDRA, 36, 9th Main, BSK 2nd Stage, Bangalore - 560 070.  
Ramasudha Sangeetha Vani - 38. C. Narasinga Rao Memorial Music  
concert (Courtesy Vidushi Padma Gurudutt) by Manorama Prasad  
(Vocal), Veena Suresh (Violin), M.A. Krishna Murthy (Mrudangam),  
K. Sadagopalan (Khanjari).

**Friday** 6.30 p.m. PEPAC at SRI KRISHNA SANGEETHA SABHA,  
**14.05.2004** Jayanagar, Bangalore.  
- Percussion Ensemble of the Percussive Arts Centre-1

**27th to 31st May 2004 - 23rd THAALAVADHYOTSAVA.**  
under Joint auspices with J.S.S. Sangeetha Sabha, Mysore at Shivarathreeshwara  
Centre, JSS Campus, 1st Main, 38th Cross, 8th Block, Jayanagar, Bangalore-82  
and on 31-5-2003 at Chowdaiah Memoiral Hall.

**Thursday** 5.30 p.m. : Nagaswara Swaagatha 6.00 p.m. : Inauguration and  
**27-05-04** Presentation of PALANI SUBRAMANYA PILLAI AWARD  
(Donated by Smt. Sudha Rao and Dr. A.H. Rama Rao, Ramasudha  
Charitable Trust) to Vidwan M. VASUDEVA RAO; Presentation of  
H.PUTTACHAR AWARD (Donated by Vidwan H.P. Ramachar) to  
Vidwan ANOOR DATTATREYA SHARMA; Presentation of  
CMANA Prize (donated by Carnatic Music Association of North  
America) to Vidwan N. AMRIT and release of Souvenir.  
7.00 p.m. : H.C.K. Bhatta Memorial programme (donated by Dr.  
Sridevi & Dr. H.K.Chandrashekar, USA): Padma Gurudutt - Vocal;  
Dr. Jyotsna Srikanth - violin; M. Vasudeva Rao - mridangam; Arun  
Sukumar - morching

**Friday** 6.30 p.m. : T.R.Srinath - flute; S.Seshagiri Rao - violin; Anoor  
**28-05-04** Dattatreya Sharma - mridangam; A. S. N. Swamy - khanjari

**Saturday** 6.00 p.m. : 150th birth year celebrations of Veena Subbanna - Lecture  
**29-05-04** on the life and compositions of Veena Subbana by Vidushi T. Sharada



**Sunday**  
**30-05-04**

(Sangeetha Kalanidhi R.K. Srikantan Endt. programme) 6.30 p.m. :  
O.S. Thyagarajan - vocal; H.K.Venkataram - violin; A.V.Anand -  
mridangam; N.Amrit - khanjari  
5.30 p.m. : 125th birth year celebrations of Palani Muthiah Pillai &  
Birth Centenary celebrations of Madurai Srirangam Iyengar of  
Mannargudi - Lecture by Sangeetha Shastra Kovida B.M.Sundaram  
(Nagamma & A.Venkobachar memorial Endt. - donated by Mridanga  
Kala Shiromani A.V.Anand) 6.30 p.m. : U.D.N. Rao Memorial  
Programme (Donated by Smt. Nalini Rao & family) &  
U.D.Narayanamurthy Memorial Programme (Donated by Smt.  
Yamunadevi & family): C. Saroja & C. Lalitha (Bombay Sisters) -  
vocal; Mysore Srikanth- violin; Tumkur B. Ravishankar - Mridanga;  
Ranganatha Chakravarthi - ghatam

**Monday**  
**31-05-04**

VALEDICTORY FUNCTION at CHOWDIAH MEMORIAL HALL  
5.30 p.m. : Nagaswara Swaagatha 6.00 p.m. : Valedictory function;  
Presentation of K. Puttu Rao Memorial Palghat Mani Iyer Award,  
(Donated by K.K.MURTHY, President, Academy of Music,  
Bangalore) to Vidwan L.SUBRAMANIAM; Distribution of prizes  
of Amruthur Janaki Ammal Percussion Competition (Courtesy -  
M.R.Doraiswamy Iyengar) 7.30 p.m : L.Subramaniam - violin;  
T.A.S.Mani - mridangam, H.P.Ramachar - khanjari; Giridhar Udupa  
- ghatam S.V.Balakrishna - morching (Courtesy - V. Krishnan,  
Parthasarathy Swamy Sabha)

**Friday**  
**11.06.2004**

6.30 p.m. PEPAC at Sumukha Ganapahi Seva Mandali, M.N.Jois  
Road, Mysore.  
- Percussion Emsemble of the Percussive Arts Centre-2

**Friday**  
**25.06.2004**

6.30 p.m. under joint auspices and at SUCHITRA KALA KENDRA,  
36, 9th Main, BSK 2nd Stage, Bangalore - 560 070. Ramasudha  
Sangeetha Vani 39 - B.S. Somanath Endowment Music Concert by  
G. Rajnarayan (Flute), Radhika Rajnarayan (Veena), B.N. Ramesh  
(Mrudangam), N.S. Krishnaprasad (Ghatam).

**Friday**  
**23.07.2004**

6.30 p.m. under joint auspices with and at SUCHITRA KALA  
KENDRA, 36, 9th Main, BSK 2nd Stage, Bangalore - 560 070.  
Ramasudha Sangeetha Vani - 40. Thylambal Endt. Programme by  
Ushachar (Vocal), Nalina Mohan (Violin), B.K. Chandramouli  
(Mrudangam), G. Guruprasanna (Khanjari).

**Wednesday** 6.30 p.m. under joint auspices with and at SUCHITRA KALA  
**25.08.2004** KENDRA, Ramasudha Sangeetha Vani 41 - M.S. Sheela and B.K. Ramaswamy Endt. Programme. Concert by Yogavandana (Veena), K.V. Ravishankar Sharma (Mrudangam), Raghavendra Prakash (Ghatam).

**KRISHNOTHSAVA : 9th to 13th of September 2004**

from 6.00 - 8.00 p.m. under joint auspices with and at  
Gokhale Institute of Public Affairs, Bull Temple Road, N.R. Colony, Bangalore.

**Thursday** Vamshidhar (Flute), Mysore Rajesh (Violin), P. Padamanabhan  
**9-9-2004** (Mrudangam) Bharadwaj Sathavalli (Morching)

**Friday** Karthik Hebbar (Vocal), B.K. Raghu (Violin), B.R. Srinivas  
**10-9-2004** (Mrudangam), P. Srinivasamurthy (Ghatam)

**Saturday** Balasai (Flute), Srinidhi (Violin), Renuka Prasad (Mrudangam),  
**11-9-2004** G.Omkar (Ghatam)

**Sunday** Ranjani Hebbar (Vocal), M. Jayashree (Violin), N. Vasudev  
**12-9-2004** (Mrudangam), Vyasa Vittala (Khanjari)

**Monday** Ashok-Hariharan (Vocal-Duet), A.V. Sathyanarayana (Violin),  
**13-9-2004** G.S. Ramanujam (Mrudangam), A. Somashekar (Ghatam).

**Sponsors :** Sri V. Krishnan; Sri V.C. Sriram, Rukmini Charities; Vidwan R.K. Padmanabha ; Sri G.R. Doreiswamy and Sri G.R. Ramachandra ; Smt. Ramadevi Ramanujam ; Vidwan Anoor Ananthakrishna Sharma

**Friday** under joint auspices with and at SUCHITRA KALA KENDRA No.  
**29.10.2004** 36, 9th Main, BSK 2nd Stage, Bangalore -560070 6.00 p.m., Shradhanjali to Dr. Raja Ramanna 6.30 p.m. Meena Nagarajan Endowment Program: Bhuvana Rajagopalan (Vocal), T.S. Krishnamurthy (Violin), T.S. Chandrashekar (Mridanga) Ramasudha Sangeetha Vani - 42.

**CHILDREN'S DAY CELEBRATIONS : MUSIC AND DANCE FESTIVAL**

Under Joint Auspices with and at SUCHITRA KALA KENDRA,

**Thursday** Ramasudha Sangeetha Vani - 43.  
**18.11.2004** Anoor Ramakrishna Shastyabhipurthi Endowment Program  
6.30 to 7.15 p.m. : N.S. Jyothsna (Vocal), Aditya (Violin),  
G.D. Raghava (Mridanga)  
7.15 to 7.30 p.m. : Percussion Ensemble by Students of  
Sri Ayyanar College of Music

**Friday**  
**19.11.2004**

7.30 to 8.15 p.m. : B.S.R. Deepak and U.N. Niranjan (Violin duet),  
Karna (Mridanga), Sharath (Ghata)  
L. Bhimachar Endowment Program

6.30 to 7.15 p.m. : J. Shubha (Veena), C.Nitin (Mridanga), N.  
Amrith Kumar (Morching)

7.15 to 7.30 p.m. : Mridangam Solo by K.N. Sachin

7.30 to 8.15 p.m. : T.S. Kamaldeep (Flute), Sughosh Pavan  
(Violin), M.R. Purushotham (Mridanga),  
G. Lakshminarayana (Morching)

**Saturday**  
**20.11.2004**

6.30 to 8.00 p.m. : Music and Dance program by Students of  
Sanskriti

6.30 to 8.00 p.m. : Music and Dance program by Students of  
Sanskriti

**Sunday**  
**5.12.2004**

from 10 a.m. onwards AMRUTHUR JANAKI AMMAL MEMORIAL  
PERCUSSION MUSIC COMPETITIONS (donated by  
M.R.Doraiswamy Iyengar) for Mridanga, Ghata, Khanjari, Morching,  
Konagolu, Dolu. (Co-sponsored by : Rotary Club, Bangalore)

**Friday**  
**17.12.2004**

6.30 p.m. PEPAC at Sri Ayyanar College of Music, Jayanagar,  
Bangalore  
- Percussion Emsemble of the Percussive Arts Centre - 3

**Sunday**  
**19.12.2004**

at 4.15 p.m. under joint auspices with Malleswaram Sangeetha Sabha  
at Sri Rama Mandiram, East Part Road, Malleswaram. Veena  
Venkatasubbiah Memorial Program. Veena recital by M.K. Saraswathi,  
S.V. Balakrishna (Mridanga), Dayananda Mohite (Ghata). Ramasudha  
Sangeetha Vani - 44.

**Friday**  
**24.12.2004**

6.15 p.m. under joint auspices with and at Sri Ayyanar College of  
Music, 11th Main, 4th Block Jayanagar, Bangalore, Madurai R. Sunder  
(Vocal), J.K. Sridhar (Violin), G. Guruprasanna (Mridanga),  
B.R. Ravikumar (Ghata)

**Thursday**  
**27.01.2005**

7 p.m. PEPAC at Indian Institute of Science for Department of  
Aerospace Engineering  
- Percussion Emsemble of the Percussive Arts Centre -4

- Saturday**  
**29.01.2005** Ramasudha Sangeetha Vani - 45 under joint auspices with and at Gokhale Institute of Public Affairs, Bull Temple Road, N.R. Colony, Bangalore. 6.00 p.m., Bangalore K.Venkataram Shashtyabधि Poorthi Endowment Programme. Subhadra Raghuraman (Veena), Senkottai Rajamani (Mridanga), G.Omkar (Ghata).
- Wednesday**  
**23.02.2005** Ramasudha Sangeetha Vani - 46 under joint auspices with and at Indian Institute of World Culture B.P. Wadia Road, Bangalore. 6.00 p.m., Rukmini Sreeram Memorial Endowment Programme (Courtesy : Rukmini Charities) N.R.Harini & N.R. Sharada (Vocal duet), Nalina Mohan (Violin), K.U.Jayachandra Rao (Mridanga), R.Karthik (Khanjira).
- Saturday**  
**26.02.2005** 7 p.m. PEPAC at Gayana Sabha, Davanagere.  
- Percussion Emsemble of the Percussive Arts Centre - 5
- Wednesday**  
**9.03.2005** 6 p.m. PEPAC at Ananya , Malleswaram, Bangalore  
- Percussion Emsemble of the Percussive Arts Centre - 6
- Saturday**  
**12.03.2005** Ramasudha Sangeetha Vani - 47 under joint auspices with and at Gokhale Institute of Public Affairs, Bull Temple Road, N.R. Colony, Bangalore. 6.00 p.m., Ghatam K.S.Manjunath Memorial Endowment Programme. (Courtesy : M.Vishnu) C.K.Pavandeep (Vocal), C.N. Chandrashekar (Violin), S.Prashanth (Mridanga), R.Ramesh (Ghata).
- Monday**  
**28.03.2005** 6 p.m. PEPAC at Purandara Bhavana, Indiranagar, Bangalore  
Presentation of the Production.  
- Percussion Emsemble of the Percussive Arts Centre - 7

SRI SHIVARATHREESHWARAYA NAMAHA

**JAGADGURU SRI SHIVARATHRI DESHIKENDRAMAHASWAMIGALU**

JAGADGURU SRI VEERASIMHASANA MATH, SUTTUR SRIKSHETHRA, MYSORE DISTRICT 571 159

*SRI SUTTUR MATH, (MYSORE BRANCH) MYSORE 570 004*

**MESSAGE**

We are extremely happy that the Percussive Arts Centre has organized the birth centenary celebrations of great artists, as part of its 24th Annual Thaalavaadyothsava at Bangalore during May 27 - 31, 2005, The Centre has been rendering yeomen service for the last 23 years.

As an exclusive organization for the promotion of percussive arts, the Centre has indeed achieved a distinctive status in its objective of dissemination of greater awareness among laymen and scholars to promote the interests in Laya and Taala.

Indian music has a long and glorious tradition. Our artists, both vocalists and instrumentalists, have always thought of music as one of the pathways for the realisation of the self and of God. The efforts of the Percussive Arts Centre to keep this tradition beautifully alive are highly praise-worthy.

As Virgil Thompson succinctly expressed, "Intellectual autonomy is the ideal state for any profession, both for its own wellbeing and for its contribution to culture." A profession which is not intellectually autonomous, merely becomes a trade and its product merely a consumer commodity. The artists should cautiously safeguard their interests in this delicate situation and prove their professional sophistication.

We wish the Annual Festival every success.

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ಪರ್ಕಸ್ಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ನೋಂ)

183, 8ನೇ ಅಡ್ಡ ರಸ್ತೆ, 2ನೇ ಬ್ಲಾಕ್, ಜಯನಗರ, ಬೆಂ-11

ಮತ್ತು

ಜೆ. ಎಸ್. ಎಸ್. ಸಂಗೀತ ಸಭೆ, ಮೈಸೂರು

ಸಂಯುಕ್ತ ಆಶ್ರಯದಲ್ಲಿ

**24ನೇ ತಾಳವಾದ್ಯೋತ್ಸವ 2005**

ಉದ್ಘಾಟನಾ ಸಮಾರಂಭ

**27-5-2005** ರಂದು ಗುರುವಾರ ಸಂಜೆ **6.00** ಘಂಟೆಗೆ

ಜೆ.ಎಸ್.ಎಸ್. ಸಮುಚ್ಚಯ ಸಭಾಂಗಣ, 1ನೇ ಮೈನ್, 8ನೇ ಬ್ಲಾಕ್, ಜಯನಗರ, ಬೆಂಗಳೂರು - 560 082.

ಶ್ರೀ ಕೆ.ಪಿ.ಲಕ್ಷ್ಮಣ ರಾವ್

(ಪ್ರಧಾನ ಮಹಾ ಲೇಖಾಪಾಲರು, ಲೇಖಾ ಪರೀಕ್ಷೆ, ಕರ್ನಾಟಕ)

ಸಮಾರಂಭ ಉದ್ಘಾಟಿಸಿ,

“ಪಳನಿ ಸುಬ್ರಮಣ್ಯ ಪಿಳ್ಳೆ ಪ್ರಶಸ್ತಿ”

(ಶ್ರೀಮತಿ ಸುಧಾರಾವ್ ಮತ್ತು

ಡಾ|| ಎ.ಹೆಚ್. ರಾಮರಾವ್,

ರಾಮಸುಧಾ ಚ್ಯಾರಿಟಿಬಲ್ ಟ್ರಸ್ಟ್‌ರವರ ಕೊಡುಗೆ) ಯನ್ನು

ವಿದ್ವಾನ್ ಶ್ರೀ ಎಲ್. ಭೀಮಾಚಾರ್ ಅವರಿಗೂ

“ಹೆಚ್.ಪುಟ್ಟಾಚಾರ್ ಸ್ಮಾರಕ ಪ್ರಶಸ್ತಿ”

(ಲಯಕಲಾ ನಿಪುಣ ಖಂಜರಿ ಕಲಾಶಿರೋಮಣಿ

ಹೆಚ್.ಪಿ.ರಾಮಾಚಾರ್ ರವರ ಕೊಡುಗೆ) ಯನ್ನು

ವಿದ್ವಾನ್ ಹೆಚ್.ಎಸ್. ಸುಧೀಂದ್ರ ಅವರಿಗೆ ನೀಡುವರು.

ಶ್ರೀ ಚಿರಂಜೀವ್ ಸಿಂಗ್

(ಯುನೆಸ್ಕೋಗೆ ಭಾರತದ ಮಾಜಿ ರಾಯಭಾರಿ)

ಸಿಮಾನ ಪ್ರಶಸ್ತಿ

(ಕರ್ನಾಟಕ್ ಮ್ಯೂಸಿಕ್ ಅಸೋಸಿಯೇಷನ್ ಆಫ್ ನಾರ್ತ್

ಅಮೇರಿಕ ಅವರ ಕೊಡುಗೆ) ಯನ್ನು

ವಿದ್ವಾನ್ ಬಿ.ಪಿ. ಮಂಜುನಾಥ್

ಅವರಿಗೆ ನೀಡಿ, ನೆನಪಿನ ಸಂಚಿಕೆಯನ್ನು ಬಿಡುಗಡೆ

ಮಾಡುವರು.

ಸಮಾರಂಭದ ನಂತರ

ವಿದ್ವಾನ್ ಟಿ.ವಿ.ಗೋಪಾಲಕೃಷ್ಣನ್ ಅವರಿಂದ

ಗಾಯನ ಕಾರ್ಯಕ್ರಮ ಮೈಸೂರು ಮಂಜುನಾಥ್

(ಪಿಟೀಲು), ಟಿ.ವಿ.ವಾಸನ್ (ಮೃದಂಗ),

ಜಿ.ಗುರುಪ್ರಸನ್ನ (ಖಂಜರಿ).

ಕಲಾಪೋಷಕರು, ಕಲಾವಿದರು ಮತ್ತು

ಕಲಾಭಿಮಾನಿಗಳಿಗೆಲ್ಲಾ ಆದರದ ಸ್ವಾಗತ

ಸೂಚನೆ : ಸಂಜೆ 5.30 ಘಂಟೆಗೆ ನಾಗಸ್ವರ ಸ್ವಾಗತ ಸ್ವಾಗತ.

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**PERCUSSIVE ARTS CENTRE(R)**

183, 8th Cross, 2nd Block, Jayanagar, B'lore-11.

UNDER JOINT AUSPICES WITH

**J. S. S. SANGEETHA SABHA, MYSORE**

**24th THAALAVAADYOTHSAVA 2005**

**Inaugural Function**

**Sri K.P. LAKSHMANA RAO**

(Principal Accountant General, C & CA,  
Karnataka)

will inaugurate and present the

**PALANI SUBRAMANYA PILLAI AWARD**

(donated by **Smt. SUDHA RAO** and  
**Dr. A.H. RAMA RAO**

of Ramasudha Charitable Trust)

to

**Vidwan L. BHIMACHAR**

&

**H.PUTTACHAR MEMORIAL AWARD**

(donated by **Laya Kalaa Nipuna, Khanjari**  
**Kalaa Shiromani H.P. RAMACHAR**)

to

**Vidwan H.S.SUDHINDRA**

**Sri CHIRANJIV SINGH**

(former Ambassador of India to UNESCO)

will release the Souvenir and present the

**CMANA (USA) PRIZE**

(donated by Carnatic Music Association of North  
America)

to

**Vidwan B.C.MANJUNATH**

on Friday, the 27th May, 2005 at 6-00 p.m.  
at Shivarathreeswara Kendra J. S. S. Campus,  
1st Main, 8th Block, Jayanagar, Bangalore - 82.

Inaugural function is followed by vocal recital by Vidwan  
T.V.Gopalakrishnan,

Mysore Manjunath (violin), T.V.Vasan  
(mridangam), G.Guruprasanna (khanjari)

**MUSIC LOVERS AND CONNOISSEURS  
ARE ALL CORDIALLY INVITED**

NOTE: NAGASWARA SWAAGATHA  
AT 5-30 P.M.

ಪರ್ಕಸ್ಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ನೋಂ)  
183, 8ನೇ ಅಡ್ಡ ರಸ್ತೆ, 2ನೇ ಬ್ಲಾಕ್, ಜಯನಗರ, ಬೆಂ-11

ಮತ್ತು  
ಜೆ. ಎಸ್. ಎಸ್. ಸಂಗೀತ ಸಭೆ, ಮೈಸೂರು  
ಸಂಯುಕ್ತ ಆಶ್ರಯದಲ್ಲಿ

**24ನೇ ತಾಳವಾದ್ಯೋತ್ಸವ 2005**

ಸಮಾರೋಪ ಸಮಾರಂಭ ಹಾಗೂ  
ಕೆ.ಪುಟ್ಟೂರಾವ್ ಸ್ಮಾರಕ ಪಾಲ್ಗಾಟ್ ಮಣಿ  
ಅಯ್ಯರ್ ಪ್ರಶಸ್ತಿ ಪ್ರದಾನ

31-5-2005ರಂದು ಸೋಮವಾರ ಸಂಜೆ 6.00 ಘಂಟೆಗೆ  
ಚೌಡಯ್ಯ ಸ್ಮಾರಕ ಭವನದಲ್ಲಿ

ಗೌರವಾನ್ವಿತ ಶ್ರೀ ಟಿ.ಎನ್. ಚತುರ್ವೇದಿ  
(ರಾಜ್ಯಪಾಲರು, ಕರ್ನಾಟಕ ರಾಜ್ಯ)

"ಕೆ.ಪುಟ್ಟೂರಾವ್ ಸ್ಮಾರಕ

ಪಾಲ್ಗಾಟ್ ಮಣಿ ಅಯ್ಯರ್ ಪ್ರಶಸ್ತಿ" ಯನ್ನು  
(ಅಕಾಡೆಮಿ ಆಫ್ ಮ್ಯೂಸಿಕ್ ನ ಅಧ್ಯಕ್ಷರು ಶ್ರೀ ಕೆ.ಕೆ.ಮೂರ್ತಿಯವರ ಕೊಡುಗೆ)  
ಡಾ|| ಎಂ.ಬಾಲಮುರಳಿಕೃಷ್ಣ ಅವರಿಗೆ ನೀಡುತ್ತಾರೆ.

ಶ್ರೀ ಐ.ಎಂ.ವಿಠಲ ಮೂರ್ತಿ ಭಾ.ಆ.ಸೇ.

(ವ್ಯವಸ್ಥಾಪಕ ನಿರ್ದೇಶಕರು, ಕರ್ನಾಟಕ ರಾಜ್ಯ ಕೈಗಾರಿಕಾ  
ಬಂಡವಾಳ ಮತ್ತು ಅಭಿವೃದ್ಧಿ ನಿಗಮ ನಿಯಮಿತ)

ಪ್ರಶಸ್ತಿ ವಿಜೇತರನ್ನು ಅಭಿನಂದಿಸಿ,

ಅಮೃತೂರ್ ಜಾನಕಿ ಅಮ್ಮಾಳ್ ತಾಳವಾದ್ಯ

ಸ್ಪರ್ಧೆಯ ಬಹುಮಾನಗಳನ್ನು

(ಎಂ.ಆರ್.ದೊರೈಸ್ವಾಮಿ ಅಯ್ಯಂಗಾರವರ ಕೊಡುಗೆ ಹಾಗೂ  
ರೋಟರಿ ಕ್ಲಬ್, ಬೆಂಗಳೂರು ರವರ ಸಹ ಪ್ರಾಯಜಕತ್ವ)

ನೀಡಿ ಸಮಾರೋಪ ಭಾಷಣ ಮಾಡುವರು.

ಸಮಾರಂಭದ ನಂತರ ವಿದ್ವಾನ್ ಪಿ.ಉನ್ನಿಕೃಷ್ಣನ್

ರವರಿಂದ ಗಾಯನ ಕಾರ್ಯಕ್ರಮ.

ಪಿಟೀಲು - ಹೆಚ್.ಕೆ.ವೆಂಕಟರಾಂ

ಮೃದಂಗ - ಬಿ.ಹರಿಕುಮಾರ್

ಖಿಂಜರಿ - ಎನ್ ಅಮೃತ್

(ಕೃಪೆ : ಪಾರ್ಥಸಾರಥಿ ಸ್ವಾಮಿ ಸಭೆಯ ಶ್ರೀ ವಿ.ಕೃಷ್ಣನ್)

ಕಲಾಪೋಷಕರು, ಕಲಾವಿದರು ಮತ್ತು ಕಲಾಭಿಮಾನಿಗಳಿಗಲ್ಲಾ ಆದರದ ಸ್ವಾಗತ

☎ 26563079

**PERCUSSIVE ARTS CENTRE(R)**

183, 8th Cross, 2nd Block, Jayanagar,  
Bangalore-560011.

**24th THAALAVAADYOTHSAVA 2005**

**VALEDICTORY FUNCTION &  
PRESENTATION OF  
K. PUTTU RAO MEMORIAL  
PALGHAT MANI IYER AWARD**

His Excellency

**Sri T. N. CHATURVEDI**  
(Governor of Karnataka)

will present the

**K. PUTTU RAO MEMORIAL  
PALGHAT MANI IYER AWARD**  
(donated by **Sri K. K. MURTHY**, President,  
Academy of Music, Bangalore) to

**Dr. M.BALAMURALIKRISHNA**  
**SRI I.M.VITTALA MURTHY, I.A.S.**  
(Managing Director, Karnataka State Industrial  
Investment & Development Corporation Ltd.)

will distribute prizes of

**AMRUTHUR JANAKI AMMAL  
MEMORIAL COMPETITION FOR  
PERCUSSIONS**

(donated by **M. R. DORAISWAMY IYENGAR**)  
and co-sponsored by **ROTARY CLUB OF  
BANGALORE**)

and deliver the Valedictory Address  
on Monday, the 31st May 2005, at 6-00 p.m.  
at Chowdiah Memorial Hall, B'lore-3.  
followed by Vocal recital by

**Vidwan P.UNNIKRISHNAN**

Violin - Vidwan H.K. VENKATARAM  
Mridangam - Vidwan B. HARIKUMAR  
Khanjari - Vidwan N. AMRIT

(Courtesy **V. KRISHNAN**,  
Parthasarathy Swamy Sabha)

**Music Lovers and Connoisseurs are  
all cordially invited**

# ಪರ್ಕಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ರಿಜಿಸ್ಟರ್ಡ್)

ಸಂಸ್ಥಾಪಕರು : ಸಂಗೀತ ಕಲಾರತ್ನ ಬೆಂಗಳೂರು ಕೆ.ವೆಂಕಟರಾಂ  
183, 8ನೇ ಕ್ರಾಸ್, 2ನೇ ಬ್ಲಾಕ್, ಜಯನಗರ, ಬೆಂಗಳೂರು - 560 011.

## 24ನೇ ತಾಳವಾದ್ಯೋತ್ಸವ - 2005

ಜೆ.ಎಸ್.ಎಸ್ ಸಂಗೀತ ಸಭೆ, ಮೈಸೂರು ಇವರ ಸಂಯುಕ್ತಾಶ್ರಯದಲ್ಲಿ

ಗೋಟುವಾಡ್ಯ ನಾರಾಯಣ ಐಯ್ಯಂಗಾರ್, ಟಿ.ಶಂಕರನ್ ಹಾಗೂ ಎಸ್.ಜಿ.ಕಿಟ್ಟಪ್ಪ ಅವರ ಜನ್ಮ ಶತಮಾನೋತ್ಸವ

ಸ್ಥಳ : 27, 29, 30 ಮೇ - ಶಿವರಾತ್ರೀಶ್ವರ ಕೇಂದ್ರ, ಜೆ.ಎಸ್.ಎಸ್.ಶಿಕ್ಷಣ ಸಮುದಾಯ, 1ನೇ ಮೈನ್, 38ನೇ ಕ್ರಾಸ್, 8ನೇ ಬ್ಲಾಕ್, ಜಯನಗರ, ಬೆಂಗಳೂರು, 28 ಮೇ - ಅನನ್ಯ ಸಭಾಂಗಣ, 4ನೇ ಮೈನ್, ಮಲ್ಲೇಶ್ವರ, ಬೆಂಗಳೂರು, 31 ಮೇ - ಚೌಡಯ್ಯ ಸ್ಮಾರಕ ಭವನ, ಬೆಂಗಳೂರು

### ಕಾರ್ಯಕ್ರಮಗಳು (ಬದಲಾವಣೆಗೊಳಪಟ್ಟು)

ಶುಕ್ರವಾರ, 27.05.05 - ಉದ್ಘಾಟನಾ ಸಮಾರಂಭ - ಶಿವರಾತ್ರೀಶ್ವರ ಕೇಂದ್ರ : ಸಂಜೆ 5.30 ಘಂಟೆಗೆ ನಾಗಸ್ವರ ಸ್ವಾಗತ - 6 ಘಂಟೆಗೆ: ಉದ್ಘಾಟನೆ ; ವಿದ್ವಾನ್ ಎಲ್. ಭೀಮಾಚಾರ್ ರವರಿಗೆ "ಪಳನಿ ಸುಬ್ರಹ್ಮಣ್ಯ ಪಿಳ್ಳೆ ಪ್ರಶಸ್ತಿ" ಪ್ರದಾನ (ಶ್ರೀಮತಿ ಸುಧಾರಾವ್ ಮತ್ತು ಡಾ||ಎ.ಹೆಚ್.ರಾಮರಾವ್ ರವರ ಕೊಡುಗೆ) ; ವಿದ್ವಾನ್ ಹೆಚ್.ಎಸ್. ಸುಧೀಂದ್ರ ರವರಿಗೆ "ಹೆಚ್.ಫುಲ್ಪಾಚಾರ್ ಪ್ರಶಸ್ತಿ ಪ್ರದಾನ" (ಖಂಜರಿ ಕಲಾಶಿರೋಮಣಿ ಹೆಚ್.ಪಿ.ರಾಮಾಚಾರ್ ರವರ ಕೊಡುಗೆ) ; ವಿದ್ವಾನ್ ಬಿ.ಪಿ. ಮಂಜುನಾಥ್ ರವರಿಗೆ ಸಿಮಾನ ಬಹುಮಾನ (ಉತ್ತರ ಅಮೆರಿಕದ ಕರ್ನಾಟಕ ಮ್ಯೂಸಿಕ್ ಅಸೋಸಿಯೇಷನ್ ರವರ ದತ್ತಿ) ಮತ್ತು ನೆನಪಿನ ಸಂಚಿಕೆ ಬಿಡುಗಡೆ. 7 ಘಂಟೆಗೆ : ಹೆಚ್.ಸಿ.ಕೆ.ಭಟ್ಟ ಸ್ಮಾರಕ ಕಾರ್ಯಕ್ರಮ (ಕೃಪೆ: ಡಾ|| ಶ್ರೀದೇವಿ, ಮತ್ತು ಡಾ||ಹೆಚ್.ಕೆ.ಚಂದ್ರಶೇಖರ್, USA) ವಿದ್ವಾನ್ ಟಿ.ವಿ.ಗೋಪಾಲಕೃಷ್ಣನ್ (ಗಾಯನ), ಮೈಸೂರು ಮಂಜುನಾಥ್ (ಪಿಟೀಲು), ಟಿ.ವಿ.ವಾಸನ್ (ಮೃದಂಗ) , ಜಿ.ಗುರುಪ್ರಸನ್ನ (ಖಂಜರಿ).

ಶನಿವಾರ, 28.05.05 : ಸಂಜೆ 6 ಘಂಟೆಗೆ : ಅನನ್ಯ ಸಭಾಂಗಣ : ಗೋಟುವಾಡ್ಯ ನಾರಾಯಣ ಐಯ್ಯಂಗಾರ್ ಅವರ ಜನ್ಮ ಶತಮಾನೋತ್ಸವದ ಆಚರಣೆ. ವಿದ್ವಾನ್ ಅಲ್ಲಂ ದುರ್ಗಾಪ್ರಸಾದ್ (ಗೋಟುವಾಡ್ಯ), ಹೆಚ್.ಕೆ.ನರಸಿಂಹಮೂರ್ತಿ (ಪಿಟೀಲು), ಬಿ.ಪಿ.ಮಂಜುನಾಥ್ (ಮೃದಂಗ), ಜಿ. ಓಂಕಾರ್ (ಘಟ).

ಭಾನುವಾರ, 29.05.05 : ಬೆಳಿಗ್ಗೆ 10 ಘಂಟೆಗೆ - ಶಿವರಾತ್ರೀಶ್ವರ ಕೇಂದ್ರ, ಸಂಗೀತ ಶಾಸ್ತ್ರಜ್ಞ ಟಿ.ಶಂಕರನ್ ಅವರ ಜನ್ಮ ಶತಮಾನೋತ್ಸವದ ಆಚರಣೆ. ಡಾ|| ಆರ್.ಕೆ.ಶ್ರೀಕಂಠನ್ ರವರ ದತ್ತಿ ಕಾರ್ಯಕ್ರಮ - ಉಪನ್ಯಾಸ : ಸಂಗೀತ ಶಾಸ್ತ್ರ ಕೋವಿದ ಬಿ.ಎಂ.ಸುಂದರಂ ರವರಿಂದ ತಾಳವಾದ್ಯ ವಿಚಾರ ಸಂಕರಣ - 10 , ಮಣಿಪುರಿ ಖೋಲ್, ಬಾಂಗ್ಲಾ ಧೋಲ್, ಶ್ರೀ ಕೋಲ್, ಕಾರ ನಕಾರ ಸಂಜೆ 5 ಘಂಟೆಗೆ ನಾಗಮ್ಮ ಮತ್ತು ಎ.ವೆಂಕೋಬಾಚಾರ್ ಸ್ಮಾರಕ ದತ್ತಿ ಕಾರ್ಯಕ್ರಮ (ಕೃಪೆ: ಎ.ವಿ. ಆನಂದ್) - ವಿಶೇಷ ಲಯವಿನ್ಯಾಸ ವಿದ್ವಾನ್ ಆನೂರು ಅನಂತಕೃಷ್ಣ ಶರ್ಮ ಅವರಿಂದ 6.30ಕ್ಕೆ ಯು.ಡಿ.ಎನ್.ರಾವ್ ಸ್ಮಾರಕ ಕಾರ್ಯಕ್ರಮ (ಕೃಪೆ: ನಳಿನಿ ರಾವ್ ಮತ್ತು ಕುಟುಂಬ) ಹಾಗೂ ಯು.ಡಿ.ನಾರಾಯಣರಾವ್ ಸ್ಮಾರಕ ಕಾರ್ಯಕ್ರಮ (ಕೃಪೆ: ಯಮುನ ದೇವಿ ಮತ್ತು ಕುಟುಂಬ) : ಸಂಗೀತ ಕಲಾನಿಧಿ ಡಾ|| ಆರ್.ಕೆ.ಶ್ರೀಕಂಠನ್ (ಗಾಯನ), ಆರ್.ಎಸ್.ರಮಾಕಾಂತ್ (ಗಾಯನ ಸಹಕಾರ) ಹೆಚ್.ಎನ್.ಭಾಸ್ಕರ್ (ಪಿಟೀಲು), ಹೆಚ್.ಎಸ್.ಸುಧೀಂದ್ರ (ಮೃದಂಗ) , ಎಲ್.ಭೀಮಾಚಾರ್ (ಮೋರ್ಚಿಂಗ್), ಗಿರಿಧರ್ ಉಡುಪ (ಘಟ) ಸೋಮವಾರ, 30.05.05 : ಸಂಜೆ 6 ಘಂಟೆಗೆ - ಶಿವರಾತ್ರೀಶ್ವರ ಕೇಂದ್ರ, ಎಸ್.ಜಿ.ಕಿಟ್ಟಪ್ಪ ಅವರ ಜನ್ಮ ಶತಮಾನೋತ್ಸವದ ಆಚರಣೆ - ಉಪನ್ಯಾಸ : ಬಿ.ಎಂ.ಸುಂದರಂ ಅವರಿಂದ 6.30ಕ್ಕೆ ವಿದುಷಿ ವಿ.ಕಲಾವತಿ ಅವಧೂತ್ (ಗಾಯನ), ಚಾರುಲತ ರಾಮಾನುಜಂ (ಪಿಟೀಲು), ಗಣಪತಿರಾಮನ್ (ಮೃದಂಗ), ಸಿ.ಪಿ.ವ್ಯಾಸವಿಠಲ (ಖಂಜರಿ)

ಮಂಗಳವಾರ, 31.05.05 : ಸಮಾರೋಪ ಸಮಾರಂಭ - ಚೌಡಯ್ಯ ಸ್ಮಾರಕ ಭವನದಲ್ಲಿ ಸಂಜೆ 5.30 ಘಂಟೆಗೆ ನಾಗಸ್ವರ ಸ್ವಾಗತ, 6 ಘಂಟೆಗೆ ಡಾ|| ಎಂ.ಬಾಲಮುರಳಿಕೃಷ್ಣ ರವರಿಗೆ ಕೆ.ಫುಟ್ಟೂರಾವ್ ಸ್ಮಾರಕ ಪಾಲ್ಕಾಟ್ ಮಣಿ ಪ್ರಶಸ್ತಿ ಪ್ರದಾನ (ಬೆಂಗಳೂರು ಅಕೆಡೆಮಿ ಆಫ್ ಮ್ಯೂಸಿಕ್ ನ ಅಧ್ಯಕ್ಷ: ಕೆ.ಕೆ.ಮೂರ್ತಿ ರವರ ಕೊಡುಗೆ) ; ಅಮೃತೂರ್ ಜಾನಕಿ ಅಮ್ಮಾಳ್ ಸ್ಪರ್ಧೆಗಳ ತಾಳವಾದ್ಯ ಬಹುಮಾನ ವಿತರಣೆ. (ಕೃಪೆ: ಎಂ.ಆರ್. ದೊರೈಸ್ವಾಮಿ ಅಯ್ಯಂಗಾರ್), 7 ಘಂಟೆಗೆ - ವಿದ್ವಾನ್ ಪಿ.ಉನ್ನಿಕೃಷ್ಣನ್ (ಗಾಯನ), ಹೆಚ್.ಕೆ.ವೆಂಕಟರಾಂ (ಪಿಟೀಲು), ಬಿ.ಹರಿಕುಮಾರ್ (ಮೃದಂಗ) , ಎನ್ ಅಮೃತ್ (ಖಂಜರಿ) (ಕೃಪೆ: ವಿ.ಕೃಷ್ಣನ್, ಪಾರ್ಥಸಾರಥಿ ಸ್ವಾಮಿ ಸಭಾ)

ಕಲಾ ಪ್ರೋಪಕರು, ಕಲಾವಿದರು, ಕಲಾಭಿಮಾನಿಗಳಿಗಿಲ್ಲಾ ಆದರದ ಸ್ವಾಗತ



# PERCUSSIVE ARTS CENTRE (REGD.)

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

## 24th THAALAVAADYOTHSAVA 2005

under joint auspices with **J.S.S.SANGEETHA SABHA, MYSORE**  
from Friday 27.5.2005 to Tuesday 31.5.2005, Birth Centenary Celebrations of  
Gottuvaadyam Narayana Iyengar, S.G.Kittappa & T.Sankaran

**VENUES** : 27<sup>th</sup>, 29<sup>th</sup>, 30<sup>th</sup> May - Shivarathreeshwara Kendra, J.S.S. Campus, 8<sup>th</sup> block, Jayanagar, Bangalore, 28<sup>th</sup> May - Ananya Sabhangana, 4<sup>th</sup> Main, Malleswaram, Bangalore, 31<sup>st</sup> May - Chowdiah Memorial Hall, Bangalore

### PROGRAMMES (SUBJECT TO ALTERATIONS)

**FRIDAY, 27TH MAY 2005 - 6.00 PM - SHIVARATHREESHWARA KENDRA** : Inauguration and presentation of Awards Palani Subramanya Pillai Memorial Award (Courtesy: RAMASUDHA CHARITIES), to Vidwan **L.BHEEMACHAR**, H.Puttachar Memorial Award (Courtesy: Vidwan H.P.RAMACHAR) to Vidwan **H.S.SUDHINDRA**, CMANA Endowment Prize (Courtesy: CMANA - USA) to Vidwan **B.C.MANJUNATH** Release of Souvenir followed by H.C.K.Bhatta memorial programme (Courtesy : Dr.Sridevi & H.K.Chandrashekar, U.S.A) : Vocal concert by Vidwan **T.V.GOPALAKRISHNAN, Mysore Manjunath** (violin), **T.V.Vasan** (mridangam), **G.Guruprasanna** (khanjari)

**SATURDAY, 28TH MAY 2005 - 6.00 PM - ANANYA SABHANGANA, GOTTUVADYAM NARAYANA IYENGAR** Birth Centenary Celebrations Gottuvadyam concert by Vidwan **ALLAM DURGAPRASAD**, **H.K.Narasimhamurthy** (violin), **B.C.Manjunath** (mridangam), **G. Omkar** (ghatam),

**SUNDAY, 29TH MAY 2005 - SHIVARATHREESHWARA KENDRA, 10.00 am onwards** Birth Centenary Celebrations of **T.SANKARAN**, Musicologist and music historian – talk by Sangita Shastra Kovida **B.M.SUNDARAM** (Dr. R.K.Srikantan Endowment Programme), **'SEMINAR 10 ON THAALAVADYAS'** - Manipuri khol, Bangla dhol, Shri khol, Kara nakara **5.00 pm** - Special laya vinyasa by **VIDWAN ANOOR ANANTHAKRISHNA SHARMA** – Nagamma & A.Venkobachar Memorial Endowment Programme (Courtesy : Mridanga Kalashiromani A.V.Anand) **6.30 pm** U.D.N.Rao Memorial programme (Courtesy: Nalini Rao & Family) & U.D.Narayanamurthy Memorial Programme (Courtesy : Smt.Yamuna Devi & Family) Vocal concert by **Sangitha Kalanidhi Dr. R.K.SRIKANTAN, R.S Ramakanth** (vocal support), **H.N.Bhaskar** (violin), **H.S.Sudhindra** (mridangam), **L.Bheemachar** (morching), **Giridhar Udupa** (ghatam)

**MONDAY, 30TH MAY 2005 - 6.00 PM - SHIVARATHREESHWARA KENDRA** : Birth Centenary Celebrations of **S.G.KITTAPPA**– talk by Sangita Shastra Kovida **B.M.SUNDARAM**, Vocal concert by **Vidushi V.KALAVATHY AVADHOOT**, Charulatha Ramanujam (violin), **Ganapathiraman** (mridangam), **C.P.Vyasa Vittala** (khanjari)

**TUESDAY, 31ST MAY 2005 - 6.00 PM - CHOWDIAH MEMORIAL HALL**, Valedictory and presentation of K. Puttu Rao Memorial Palghat Mani Iyer Award to **Dr.M.BALAMURALIKRISHNA** (Courtesy : **Sri K.K. MURTHY**, President, Academy of Music, Bangalore) **Distribution of prizes of Amruthur Janaki Ammal Percussion competition** (Courtesy: **M.R.Doraiswamy Iyengar**) Award Ceremony followed by Vocal concert by **Vidwan P. UNNIKRISHNAN, H.K.Venkataram** (violin), **Changanassery B.Harikumar** (mridangam), **N.Amrit** (khanjari) (Courtesy : **V. KRISHNAN**, Parthasarathy Swamy Sabha)

**MUSIC LOVERS AND CONNOISSEURS ARE ALL CORDIALLY INVITED**

**CMANA** is a non-profit, tax-exempt organization whose objective is to promote the learning, understanding and appreciation of Carnatic Music in the USA. CMANA was founded in 1976 and is run by elected volunteer trustees. Every year, CMANA sponsors concert tours of USA by eminent Carnatic musicians. CMANA also conducts music concerts, lecture demonstrations, and music contests for Children at NJ. They have endowed a Prize to be presented to a young Percussion Artist below the age of 30. B.C. Manjunath receives this prize for the year 2005.

### B. C. MANJUNATH



**B. C. Manjunath**, born in 1976, a talented young artiste has many achievements in the sphere of music to his credit. His Grandmother, Rajyaprashathi awardee Karnataka Kalasree Vidushi A Rajamma Keshavamurthy is a renowned vocalist, His father Karnataka Kalasree Vidwan B K Chandramouli is a veteran Mridanga Artiste and has travelled worldwide.

Manjunath revealed an innate talent in music even when as a young boy. He imbibed the best in Carnatic Talavadya from his parents. Later he enlarged this musical perspective by undergoing training in Mridanga under

Karnataka Kalasree K N Krishna Murthy. Presently he is also trained by Sangeetha Kalanidhi Sri T.K.Murthy. His art was further enriched by an in-depth study of Laya from Sri Anoor Anantha Krishna Sharma (Shivu). Manjunath's creative impulses have flowered in various forms, from the classical to fusion. In order to reinforce these faculties, he also learned to recite Konnakkol, giving full expression to his talent through a wide repertoire of compositions. His performances reveal his command over the Laya those lines under his distinct style. He has accompanied many greats from India and Abroad. Naming a few are Sangeetha Kalaratna Sri R R Keshavamurthy, Sangeetha Kalaratna Sri H P Ramachar, Sri T N Seshagopalan and the list goes on.

Manjunath has performed in all the major cultural centres of South India. He has toured Malaysia, Germany, Holland, Spain, Belgium, Italy, Croatia, Turkey, France, Singapore, Taiwan, South Korea, Australia, South Africa, Denmark, and Sweden with some very good musicians. He also played for some very good composers like Rafael Reina, Riccardo Nova, members of Bhedam and organisations like Conservatorium of Amsterdam, The Carnatic lab festival 2001 and 2003, Zagreb Music Biennale 2003, North Sea Jazz festival 2003, Fabrica Italy, United Colors of Benetton, Amsterdam percussion group. He's a Regular member of Bhedam and Osmosis contemporary Jazz Music Groups from Amsterdam, Holland with which he has travelled all over Europe giving performances. Besides accompanying famous artistes, Manjunath also has given solo performances, participated in Jugalbandhi recitals and fusion music concerts. He holds the record of securing the First Rank in all three levels of exam i.e. Junior, Senior and Vidwath. In May 2002

Manjunath won Ananya Yuva Puraskar, an award given to a talented percussion player from Karnataka. Adding to his merits he has also won Best Mridangam player in Bangalore Gayana Samaja, Karanataka Ganakala Parishat, Malleswaram Sangeetha sabha and the list goes on. He has won prize for On the Spot Pallavi Competition held by Percussive arts Centre Bangalore. He learnt the art of following Pallavi from Sri Chintalapalli Krishnamurthy. He has worked with many percussion artistes of India and abroad. He has been a regular member of Percussion Ensemble of Percussive arts centre. He has many cassettes and CD's to his credit like Laya Vinyasa of Percussive Arts Centre, Bangalore, Rikshaw Chase from Bhedam, Slick Road with Timucin Sahin, Turkish Guitar player and more.

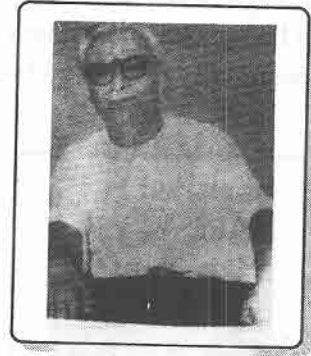
Manjunath was further encouraged by renowned artistes and Organisations like Sangeetha Kalaratna Sri Bangalore K Venkatram, Smt. Suma Sudhindra, Smt. Jahnvi Jayaprakash, Sri Anoor Anantha Krishna Sharma, Sri Tyagaraja Gana Sabha, Karnataka Ganakala Parishath, Malleswaram Sangeetha Sabha and many others.

At Present Manjunath has embarked on a tour with Akram Khan dance company (a very renowned dance company from England) as a percussion player for their contemporary piece 'MA' with which he has been on tour to all over Europe, parts of Asia, Australia, South Africa. The Tour is set to continue till May 2006 to rest of the world.

In recognition of his promising career B.C. Manjunath is awarded the **CMANA** Prize instituted by the Carnatic Music Association of North America for a Junior Percussionist, in age group of 30 or less.

## H. PUTTACHAR

Born in 1898, Veteran mrudangist late H. Puttchar was instru-mental in popularising the mridanga and according a pride of place in the Karnatak 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.



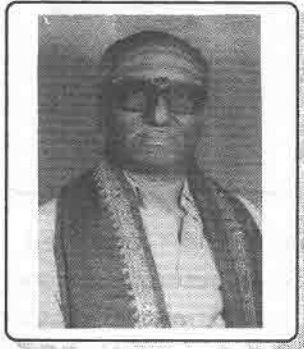
Puttchar was regarded as an accomplished accompanist and he lived upto his reputation. He trained a good number of aspirants. He was honoured by various organisations including Bangalore Gayana Samaja, Karnataka Ganakala Parishat, Karnataka Sangeetha Nataka Academy felicitated him with the award. He passed away on 11-12-1981.

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 young versatile musician in recognition of the contribution to the field of carnatic music. Vidwan H.S. Sudhindra gets this award for 2005.

### **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 all the doyens of Karnatak 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 Sangeetha Kalarathna of Bangalore Gayana Samaja need special mention.

Ramachar has instituted "H. Puttchar Memorial Pre-Parangath Award" (an award in memory of his father H. Puttchar) to be awarded to an young versatile musician. This award is presented to Vidwan H.S. Sudhindra this year 2005.

### **H.S. SUDHINDRA**

Born on 20<sup>th</sup> November 1968 to Smt. S. Indira and Sri. H. Srinivasa Rao, in a musically inclined family trained extensively in Carnatic Music, his innate musical talent was recognized and he was encouraged to pursue music from a very young age.



His career in music began at the age of eleven in the year 1979 with vocal, from which he later switched over to Mridangam. He is an engineering graduate who took to music as his profession.

He has been under the tutelage of two great gurus Vidwan Sri. M.Vasudeva Rao and Vidwan Sri. Srimushnam.V.Raja Rao, two outstanding exponents of the Art of Playing Mridangam, widely respected both as performers and teachers.

He started to perform at the tender age of thirteen and has never looked back. He has been serving the field of music for nearly 24 years. He has accompanied most of the leading Carnatic musicians and has captured the hearts of music lovers in India as well as abroad with his versatile performance on the Mridangam. His strict adherence to tradition, aesthetic sense, innovative approach and adaptability to different styles of music has received acclaim from musicians, connoisseurs, laymen and the media alike. His deep devotion and commitment to the field of music is highly appreciable.

He owes these accomplishments to his revered Parents and Gurus; whose genius provides abiding guidance in his career.

Graded B-High he performs for AIR, Doordarshan and other private networks. He

regularly performs during the festivals like Ramanavami, Ganesh Chaturthi, Dasara etc, with leading artists. He has toured extensively in India giving performances under the auspices of various renowned cultural organizations, during the special anniversaries, annual conferences and monthly programs. He has also toured Germany, England & Muscat to promote our culture and traditions on several occasions.

He has to his credit several commercial audio CD & Cassettes recordings, with leading performers such as: Dr.R.K.Srikantan, Sri.T N Sheshagopalan, Sri.Vidyabhushan, Sri. R.K.Padmanabha & Sri. D.V.Nagrajan, Sri. Erode. Rajamani, T.Sharada, Sri.Deshikhachar.V, Smt. Padmavathi Ananthagopalan, Smt. Padmagurudutt in addition to percussion ensembles.

He has performed in a number of concerts in the "December Music Festival", held at Chennai since 1994, in addition to performing in the National Programme of Music-Doordarshan. He has also had ample opportunities of playing double mridangam with one of his Gurus Sri Srimushnam V Raja Rao. He has played with many leading percussion ensembles as well as in Jugalbandi concerts with many leading artistes

He has many Laurels and Awards to his credit. Some of which are:

1993 - Passed Vidwat Grade with First Rank in the Examination conducted by "Karnataka State Secondary Education Board".

1995 - Awarded National Scholarship by the Central Government, "Centre for Cultural Resources and Training", New Delhi.

1995 - I Prize in the Inter-State Level Competition (Mridangam Solo) conducted by the "South Central Zone Cultural Centre", Nagpur.

1997 - Awarded "Ananya Yuvapuraskar", by "Karnataka Gana Kala Parishat" and "Ananya GML Cultural Academy".

1999 - Awarded "Junior Fellowship" by the Department of & nbsp; Culture, Government, of India.

1999-2000 – Awarded "Best Mridangam Artist" by "Indian Fine Arts Society", Chennai.

2002-2003 – Awarded "Palani Subramania Pillai prize" from "The Music Academy", Chennai.

2003-2004 – Awarded "Vellore Gopalachari Memorial Prize" from "The Music Academy", Chennai.

2004-2005 – Awarded "Best Senior Mridangam Artist" by "The Indian Fine Arts Society", Chennai.

Besides performing he also composes music.

He has directed a few audio recordings for commercial companies. He has also presented many papers on music. Some of which are:

Ø 1998-A paper on "Uniform Percussion Notation System and Analysis of available texts and publications" at Percussive Arts Centre®.

Ø 2001-Participated in a symposium organised by "Karnataka Gana Kala Parishath ® ", and presented a paper on the 21<sup>st</sup> Century Carnatic Music.

Ø 2002- Presented a paper on Individual and Independent Personalities of Percussion Instruments at Percussive Arts Centre®.

He also serves as the member of the Textbook Committee for Talavadya Exams, Government of Karnataka and the Department of Karnataka Secondary Education Board for conducting the examinations.

He is the founder trustee and principal of Suswaralaya College Of Music®. The main objective of this is to promote Carnatic classical music, providing ample opportunities

to youngsters and to extend financial assistance for emergency medical expenses of needy professional Carnatic Musicians. He is training many students some of who are recipients of Central and State Government Scholarships and most of whom are performers. He has produced many CD's and cassettes from this organization. Special mention has to be made about the initiative taken by him in compiling and publishing "Directory Of Karnatak Musicians (Karnataka)" which is extremely popular among the musical fraternity.

### **PALANI SUBRAMANYA 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 sycronization 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 THAALAVAADYOTHSAVA 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 L Bhimachar for the year 2005.

### **RAMASUDHA CHARITABLE TRUST**

RAMASUDHA CHARITABLE TRUST was started in 1992 with a simple theme SHARE YOUR JOY WITH OTHERS. It had 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 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.

Ramasudha Charitable Trust is actively engaged in the development of primary education in a large number of villages

in and around Annekal. It has conducted Chaithinya Shibiraas to educated Women Panchayat Members and Women Members of Mahila Mandalies to know their duties and responsibilities, the literary programmes, the differents aspects of Women class.

Its trustees have contributed financially to the well known educational and cultural institutions in a big way. 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



**Smt. SUDHA RAO**



**Dr. A. H. RAMARAO**

PALANI SUBRAMANYA PILLAI AWARD to be presented to Vidwan L. Bhimachar for the year 2005.

### **L. BHIMACHAR**

L. Bhimachar is a morching artist of international repute.

Born in 1931 is one of the very few who can ably perform on morching in carnatic style of South Indian Music. A traditional jewellery manufacturer, he started his music pursuit when he was 15. He learnt vocal music first and later

took up mridangam under Vidwan H.Puttachar, a great mridangam maestro of Karnataka. On his advice, Bhimachar took up morching & ably attained incredible acumen in playing this instrument.

Since his debut in 1952, Bhimachar has been an active morching player. He has accompanied many eminent music personalities like T.Chowdiah, P.Bhuvaneshwaraiah, Ialgudi Jayaraman, R.R.Keshavamurthy, Flute Mahalingam, C.M.Madhuranath, Sikkil Sisters, B.S.Raja Iyengar, M.Balamularikrishna, T.K.Govinda Rao, Chintalapalli Ramachandra Rao, D.K.Jayaraman, A.Subba Rao, R.K.Srikantan, Radha Jayalakshmi, Bombay Sisters, T.V.Shankaranarayan, Nedanuri



Krishnamurthy, A.K.C.Natarajan, Kadri Gopalnath, Mandolin U Srinivas and others. He is a performing artist of AIR (B-high) has also given a number of T.V.Programmes. He has to his credit many cassette recording, two L.P.records with flute maestro T.R.Mahalingam and P.Bhuvaneshwaraiah. In 1984 he visited European Countries to play for percussion ensemble.

Bhimachar has a unique achievement of conducting "Morching Tarang", an example of six morchings played by himself, sons & daughter. The ensemble, first of its kind in the country, has won appreciation from musicians

and general public. An album relating to this has been released.

Bhimachar has been honoured with a number of titles and honours, name a few like "Laya vadya Praveena", "Morching Tarang Bhushana", "Morching Emperor", "Layavadya Kalanidhi", "Layavadya Kalaratna", "Karnataka Kala Shree" [Karnataka Sangeetha Nruthya Academy], "Ananya Puraskar" by Ananya GML cultural academy, "Laya Vadya Kala Bhushana" by Sri Thyagaraja Gana Sabha, Bangalore Gayana Samaja honoured him at its 23rd Sangeetha Sammelana in 1994, Karnataka Gana Kala Parishat honoured him at its 23rd Sangeetha sammelana in 1994, Karnataka Gana Kala Parishat honoured him at its Musicians 31st Conference, Purandara Vittala Prashasthi" by Sri Purandara Seva Samithi, Mulabagilu. He was also awarded the "Excellence-91" Award by International Peace Foundation.

Bhimachar has brought up his two sons also as musicians. Elder son B.Druvaraj is a mridangam artiste & the younger son, B.Rajashekar, daughter B.Bhagyalakshmi are reputed morching artistes.

### **PALGHAT MANI IYER**

Born on 12th June 1912 of Smt Anandambal and Sri Tiruvilmalai R. Sesa Bhagavatar, a well-known musician, at Pazhayalur, 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 Palghat Rama Bhagavatar, Ennappadam Venkatarama Bhagavatar and for Chembai Vaidyanatha Bhagavatar. 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. He 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 Karnatak Instrument in 1956. He was invited in 1965 to participate in the Common Wealth 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. Versatile musician & composer Dr. M. Balamuralikrishna gets this Award for the year 2005.

### 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 artist. Versatile musician and composer Dr. M. Balamuralikrishna gets this Award for the year 2005.

### 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 artist.

### **Dr. M. BALAMURALIKRISHNA**



Dr. M. Balamuralikrishna was born at Sankaraguptham in Andhra Pradesh on 6th of July 1930 to musician parents Smt. Suryakanthamma and Sri Pattabhiramayya. A child prodigy, he has learnt music without much of guru-shishya tradition except for a brief spell with Vidwan Parupalli Ramakrishniah Pantulu and is a fifth generation descendant in the Guru Shishya Parampara of Saint composer Sri Thyagaraja.

He made his debut at the age of eight and presented his first Radio concert was at the age of nine. He went on to become a versatile,

popular vocalist and composer at a very young age and at the tender age of sixteen he had composed songs in all the 72-melakartha ragas. Dr.Balamuralikrishna is endowed with the unique ability of being an accomplished instrumentalist in addition to being a legendary vocalist. He plays the violin, viola, khanjari, veena and the mridangam with equal ease. As a violinist he has accompanied Ariyakudi, Chembai, Maharajapuram, GNB, and many others. He has also provided mridangam accompaniment to many stalwarts including his Guru.

Dynamism with creativity, avante garde without over emphasis - and all within the ample portals of the vast mansion of classicism and its hoary traditions - mark his renditions. Romantic brilliance, aesthetic appeal, cascading lakshya-based melody and scintillating rendition combine to provide a rare musical experience to listeners. His tonal artifices and effortless bhava-laden delivery peppered with subtleties confer immense solace and satisfaction. The magnetic capacity of his voice and music has pulled crowds for all his concerts for over 6 decades. His Jugalbandhis performed with renowned musicians and instrumentalists from North Indian classical music have been a rage and have helped to bring about National Integration through music. Reminiscent of old masters he is popular for giving audiences intervals at concerts.

“It is not frequent that a nation discovers a Balamuralikrishna in its history” were the words of Swami Chinmayananda. Not every one among the performing artistes is fortunate enough to become a legend in his own lifetime, but this rare distinction has come to stay in the case of Dr.Balamuralikrishna. It is very difficult to express in exact terms Dr. Balamuralikrishna’s rich contribution to Indian

Classical Music. His sustained efforts were responsible for resurrecting ragas not in vogue such as Narthaki, Sunadhavinodhini etc besides creating new ragas like Lavangi, Mahathi, Manorama, Murali, Omkari, Prathimadhyanavathi, Rohini, Sarvashree, Sumukham, Sushma, Ganapathy, Siddhi, Pushkara Godavari etc. He is also credited with innovating Tala systems. He has over 400 compositions to his credit including varnams, kritis, javalis, devotional songs, and thillanas.

In the realm of films, he has appropriately played the role of Narada besides other roles. His contribution to film music in the form of a playback singer, composer, conductor and director in languages such as telugu, kannada, tamil, malayalam, sanskrit etc is immense and praiseworthy.

Some of the awards and honours conferred on Dr. Balamuralikrishna include - Padma Vibhushan (1991), Chevalier des arts et lettres by Govt. of France - 2005, National Artiste of India - Govt. of India 2004, Bharatha Jyothi - Bharathiya Vidya Bhavan New York, Best Play Singer National Award, Best Music Director National Award, Kalidas Sanman Award of Govt. of Madhya Pradesh, Desh Rathna Award of Govt. of Orissa, National Citizen of India, Sangeetha Kalanidhi by Music Academy Chennai, Isai Perarignar by President of India Dr. Abdul Kalam, Gana Sarvabhowma by Chief Minister of Karnataka Sri S.M.Krishna - 2002, Sangeetha Bhoopathi - Sri Lanka, Sangeetha

Sarvabhowma - USA and countless others. He has awarded the Ph.D. by Andhra University, Vishakapatnam, and D.Litt. by Sri Venkateshwara University, Tirupathi, D.Litt. by Central University, Hyderabad, D.Sc. by Jawaharlal Nehru Technological University, Hyderabad, D.Litt. by Rabindra University Kolkata, D.Litt. by University of Madras, Chennai.

He was honoured as Honorary First Citizen of Vijayawada and handed over the Golden Key. A road has also been named after him in Vijayawada and a Kalyana Mandapam has been constructed in his name in Vishakapatnam. He was the first producer in AIR and pioneered early morning broadcasting called 'Bhakthi Ranjani'. He was the first principal of the Govt. Music College, Vijayawada. He is the state musician of Tamil Nadu, Andhra Pradesh, and the Asthana Vidwan of Sringeri Sharada Peetam and Tirumala and Tirupathi Devasthanams. He is the member of the Expert Advisory Committee, Music Academy, Executive Committee Member of Kalakshetra Foundation, ICCR and Central Sangeet Natak Academy.

To record and print all his creations for preservation for posterity, a Trust by name VIPANCHEE has been created and the work is under progress under the direction of Chairperson Dr.Saraswathi, a versatile artiste. In recognition of his achievements, he receives the K. Puttu Rao Memorial Palghat Mani Iyer Award for the year 2005.

# Of M.S.Subbulakshmi & Others

– Sangeetha Kalaarathna Bangalore K.Venkataram

Maithreem bhajathaam akhila nrujethri ||  
Aathmava deva paraanapi pashyatha  
Yudham thyajatha sphardhaam thyajatha  
Thyajatha pareshva kramamaakramanam ||  
Jananee pruthuvee kaama dugaasthe  
Janako devaha sakala dayaalo  
Daamyatha datha dayadhvam janatha  
Shreyo bhooyaath sakala janaanaam ||

The above sloka was rendered by Smt.M.S.Subbulakshmi (MSS hereafter) on the 23rd October 1966 at the United Nations. This concert was the pinnacle of the hundreds of her concerts. She was the first ever Indian musician to have presented Indian Karnatak music at the world body. After years of planning, she literally had to sing before the whole world. On the previous day, her voice had choked and she could not even speak loudly! She had fervently meditated and prayed to her spiritual Guru Kanchi seer His Holiness Paramacharya Chandrasekharendra Saraswathi Maha Swamiji (1893-1994). Her prayers were answered and her voice became crystal clear the next day! The above piece is said to have been composed by the veteran scholar, musicologist, Dr.V.Raghavan and submitted to the Paramacharya, who blessed and gave His approval. Needless to say that the spirit of Indian philosophical thinking was conveyed literally with that rendition.

While one records a fairly detailed cross section of the *Music of MSS*, it would perhaps be ideal to look into the different stages and phases

of evolution of her great contribution to the field of music. It could be classified into her entry to the music field, her pre-cinema ventures, her characteristic roles and sweet melodic singing in cinema, her intense study of Karnatak Classical Art music in the sampradaic way and mastery over the intricacies therein, her meteoric rise from regional to national status, her immense consideration for human values for which numerous Charity & Benefit recitals were given for deserving causes, and finally to be shot up to International status by being the first ever Indian Karnatak musician to be projected in UN

Born on 16.9.1916, to Veena Madurai Shanmugavadivu, M.S.Subbulakshmi learnt music in her childhood from mother Kunjamma, as she was affectionately called, began accompanying her mother in her veena recitals from her tenth year and continued giving performances together with her mother. At the age of 10, in 1915, Subbulakshmi gave a gramophone record 'Maragatha vadivu' in chenjuruti on one side and 'Oothi kuhiyile', a snake charmer's song on the other side announcing herself as 'I am Madurai Subbulakshmi'. She had her debut in 1933 at the age of 17 in the major performance series of the Music Madras Academy in the 4th Annual Music Conference. In 1940, when she married T.Sadasivam, she entered a new phase of her musical career when her golden voice was available to the services of all noble causes.

Music & Movies : In the Cinematic perspective, great illuminaries like Musiri, D.K.Pattamal, V.V.Satagopan, N.C. Vasanthakokilam, Papanasam Sivan, G.N.B., M.L.Vasanthakumari, T.N.Rajarathnam, S.Rajam, M.K.Thyagaraja Bhagavthar were all featured in films those days. Tamil film music was a part of life among Tamilians and a good part of the credit should go undoubtedly to Papanasam Sivan, classical music maestro, legend in his life time, legend that still lives even after his demise, hailed as Tamizh Thyaghiah. His contribution to Tamil cinema, its music, it is more precisely his songs - rich and outstanding. He truly laid the foundation for film songs to become popular in 1930-40s almost single handedly. Besides he made Karnatak music popular among common folk with his scintillating melodious film songs. If a list of immortal songs of Tamil Cinema is taken, a good number of them of the early decades would be his creations. It would not be inappropriate to say a few sentences about this great savant. His nama 'Papanasam Sivan' is a misnomer as he was neither from Papanasam nor his name was Sivan. His actual name was Polagam Ramiah. He spent his early years in poverty in Travancore where he learnt music under the noted Composer Neckanta Sivan. He called himself as Sivan. He composed songs in Classical Karnatak style in many ragas. He migrated to Madras and found the Mylapore advocate V.Sundaram an ardent connoisseur. Sundaram Iyer became his friend, philosopher and patron. Sivan taught music to his children, the handsome S.Rajam, the youngest, and a lad of six watching and absorbed in music who later emerged as a multifaceted genius of music and movies Veena virtuoso S.Balachander. Sivan chose

tunes and melody of the songs of Saints Thyagaraja (Telugu) and Purandaradasa (Kannada) and wrote Tamil words using same raga, laya and melody for the film tunes. Sivan not only wrote the lyrics but also set tune by singing himself as he wrote. "Seetha Kalyanam" was a success and his songs rendered mostly by S.Rajam became popular. Sivan, the genius knew the pulse of the listeners and chose ragas which could be easily sung or hummed by the common man. Until early 1950s he dominated the Tamil film horizon. Thus he helped the growth of not only film music rooted in classical music but also the Tamzh Isai through cinema. With advancing age and changing trends in tamil film music under the impact of Hindi film and western music, Sivan began to move away from movies and dedicated himself to classical music. In those years, two of his film songs, 'Maa ramanan, Umaa Ramanan' and Manane Kanamum maravaade' were sung regularly by Classical Karnatak musicians in their concerts and won popularity. 'Maa Ramanan' in Hindolam was rendered by M.S.Subbulakshmi (MSS) in Sevasadanam in 1938. The other interesting items were 'Needu charana' in Kalyani, 'Syamasundra madana mohana'.

Cinema began to talk and sing in Tamil by 1931 when H.M.Reddy produced Kalidas in Bombay. MSS was featured as Shakuntala with GNB, Shartakalathur Shama & others: in 1941, in Savithri as Narada rendering 'Deviyai Poojai Seivaay; Meera in 1947 changed the entire career of MSS into a national heroine.

In mid 1930s, it was the time when Ariyakkudi, Chembai, Maharajapuram Vishwanatha Iyer, Chittoor Subramanya Pillai, Musiri,

Semmagudi and some of the film stars like M.K.Thyagaraja Bhagavathar, were there. Before them were Palghat Rama Bhagavathar and later, Alathoor Brothers, GNB, T.K.Rangachari, Sathur Subrahmanyam, Tanjavur Nanu, were on the scene.

Ariyakkudi democratised Art music and made classical music appealing to the common man. In 1930-40s the Tamizh Isai movement started with the ideas of Raja Annmalai Chettair, supported by Rajaji, Kalki and others, insisting that Tamil compositions only to be rendered. 'The Hindu' was perhaps the solitary agency which did not agree with this linguistic fanaticism. Those were the days when Ariyakkudi, Dandapani Desigar N.C.Vasanthakokilam were in great demand.

Careers in music & dance in those days were the preserve of the 'Devadasis' community. Rukmini Devi, one of the most vibrant personalities of the 20th Century, who not only blazed a trail across the firmament of Indian music of her period, but was also one of the leading spirits of Cultural renaissance in early 1920s. Special efforts were made to revive and bring them back to the mainstream of Indian Cultural life. What Rukmini Devi was to Bharatnatyam, MSS was to Classical music.

In 1944-45 with Gandhiji, Rajaji, MSS was scheduled for Benefit Concerts for Kasturba Memorial Trust and a fresh new image of MSS was built. With the Hindi version of Meera, MSS became a national heroine. Her admirers' list included such illuminaries like Rajaji the first Governor General, Viceroy Mountbatten, Rajendra Prasad, Jawaharlal Nehru, Dr.S.Radhakrishnan, Sarojini Naidu, Dr.S.Radhakrishnan, Sarojini Naidu, Pope Paul, Mother Teresa and so on.

Her later recordings were multi-lingual, multi-composer wise, multipurpose oriented. Several of these were Bhakthi oriented and Bhakthi dominated, rendered with utmost feeling and dedication bringing out the essence of the ragas and the meanings clearly communicated. Some of these were Devaranamas like 'Daasana maadiko enna' in Nadanamakriya. When 'Jagadodhharana' popularised earlier by B.S.Raja Iyengar was rendered in his presence at the 3rd annual Musicians' Conference of Karnataka Ganakala Parishat, Raja Iyengar was literally in tears on listening to her rendition in Bangalore at the Malleswaram Rama Mandiram hall.

D.V.Gundappa the great luminary in the literary, cultural and social fields was always longing to listen to MSS and her delightful melodious renditions of some of the select pieces from his 'Anthahpura geethegalu' were a connoisseur's delight. Her recitals of some of the patriotic songs of Bhrathiyar were always sought after by the music-elite.

Devotionals were an acknowledged forte of MSS and no musician has so far equalled her in this sphere. Some of these were the Suprabhaathaas - Venkateshwara, Kamakshi, Vishnu Sahasra Nama to name a few, Bhaja govindam, etc. Some of the very popular items ever-in-demand were 'Kurai onrum illai', 'Naagendra haaraaya', etc. Her Meera Bhajans were hits throughout the nation and 'Hari thuma haro' is too well known to be referred to. It is a tribute that Mahatma Gandhiji wanted to hear this from MSS! "Maithreem bhajathaam" has, of course took the world by storm rendered at the World body UN with that message of Peace for mankind!

The Classical master piece, the 72-mela-

ragamalika may be said to be her maiden contribution for the archival music of Karnatak Classical Art music. The span of this piece reveals the identity of the 72 Janaka ragas, composed by the great Maha Vaidyanatha Sivan. This had earlier been rendered and recorded for Akashvani, Bangalore by M.S.Selvapullai Iyengar & R.K.Srikantan, the paataanthara of which was from Sabesha Iyer direct to Selvapullai Iyengar at the Annamalai University. The permanent recordings HMV SCHVS 847847 on Audio and CDNF 147702 on Compact Disc are a bonanza for future. This is one of her significant contributions to the Concert - Art - Music, which no other musician has ever tried and succeeded.

Several honours and awards came searching for her. She received Padma Bhushan in 1954, the Presidential (Sangeet Natak Akademi) Award for Karnatak music in 1956, participated in the Edinburgh Festival & Scotland in 1963, sang before the General Assembly of the U.N. in 1966 (UN concert is available on HMV audios 3-piece album (SCHVS847779 to 81) when U.Thant was the Secretary General, and had a coast-to-coast concert tour of the US the same year; was awarded the Doctorate of Literature by the Rabindra Bharathi University in 1967; 1968- Sangeetha Kalanidhi of Madras Music Academy; 1971 - Doctorate of Venkateswara University; Tirupathi, 1973 - Doctorate of Delhi University; 1974 - Raman Magsaysay Award for Public service which was donated to Bharatiya Vidya Bhavan & Hospitals in Madras, and Vedic Study Centre in Kumbakonam, Padmavibhushan, Fellowship of the Sangeet Nataak Akademi (before T.Balasaraswathi, Ravishankar & Semmangudi), 1976 - Coast-to-coast concert

tour of US and performed at the Carnegie Hall, 3 disc-albums of these (HMV audio STHVS 847794 to 96) have been released, the royalties of which are earmarked for different temples, 1981 - D.Litt of Indira Vishwavidyalaya - Kairagarh, Elected Member d'honneur by UNESCO sponsored International Music Council, Asthana Vidwan of Andhra Pradesh, Emeritus Producer of AIR which she relinquished later, 1982 - Royal Albert Hall-Festival of India in Britain, 1985- Opening of Festival of India in Paris, 1991 - Santhinikethan, 1998 - Bharatha Rathna (Jewel of India literally).

On 24th May 1986 at Shanmukhananda hall, Bombay, a benefit programme for the Raajagopuram of Srirangam, collected around 8 lakhs. She rendered 'O, Rangashaaye' and elaborated 'Bhooloka vaikunta'.

MSS, the eldest of the Lady trio of Classical Karnatak music of those days, was 3 years elder to her contemporary D.K.Pattammal (DKP) and 12 years elder to the other popular lady artist Dr.M.L.Vasanthakumari. Music of DKP with her husky voice at a fairy low sruthi was a musician's delight. She was also called ('paadu patta amma!) Her music was conservative and richly sampradaic (tradition bound). MLV had an illustrious career and her recitals were always a big draw. She was known for her special pallavi renditions and rich manodharma in alaapana and swaraprasthara. MSS was very different from the other two, in that she rose from regional to national and then to international status with the support and encouragement of her husband T.Sadasivam. MSS had the requisite charisma, quality of art music with a mellifluous voice, proper

judgement of the needs of a Classical art musician. Her Bhakthi predominant music cajoled the hearts of millions of the rasikas.

Her Classical music was of a very high order. Those who have heard her rendition of 'Sarojaldanethri' of Syama sastry and the detailed sahithya prasthara (nerval) at 'Saama gaana vinodini' will vouch safe for this. Her pallavis bore the test of times and with accompanists of the calibre of Mysore T.Chowdiah, with his seven stringed violin or Thiruvallangadu Sundaresa Iyer on violin and seasoned artists like Dr.T.K.Murthy on mrudangam, MSS was always very comfortable.

Her Presidentship of the Madras Music Academy in 1968 is an example of her artistry in Classical idiom. She was the first ever Lady musician to be showered this honour and distinction. Her Highness Maharani Sethu Parvathi Bai of Travancore inaugurated the conference. Her Presidential address was noteworthy for the salient aspects she covered therein. The participants of this Conference included Dr.M.L.Vasanthakumari who rendered the prayer, welcome address by T.L.Venkarama Iyer, Mudicondan Venkatarama Iyer, who proposed and Semmangudi Srinivasa Iyer, C.Saraswathi Bai & Dr.V.K.Narayana Menon seconded, Dr.Karan Singh, who conferred the title 'Sangeetha Kalanidhi', T.K.Jayarama Iyer

reading the citation, T.Balasaraswathi who garlanded etc. Those who participated in the Academic deliberations presided by MSS included personalities like Dr.B.V.Keskar, Chairman, National Book Trust, for release of book on Dikshithar by T.L.Venkatarama Iyer and Lecdemms on topics 'Gamaka' by Vidya Shankar, Veena recital by K.S.Narayanaswamy & MSS, Special concert by Madurai Srirangam Iyengar with Lalgudi and Palghat Mani, 'Rare Talas' by K.C.Thyagarajan, 'Raga & rasa' by D.Subbaramaiah, release of a book on mrudangam of Dharmala Ramamurthy by Palghat Mani, special veena recital by S.Balachander etc.

Perhaps the greatest contribution of MSS have been her numerous charity concerts, which have fetched large sums of money for several genuine causes like religious mutts, great institutions, temples, etc. Ramakrishna mission, Kasturba Memorials, Bharatiya Vidya Bhavan, Kamala Nehru hospital, TTD devasthanams are just a few examples. Her renditions of soulful melodies of several devotionals like the Suprabhathas etc, are great exhibitions of her music. Simple tunes with only the thamboora drone at the back ground without any sort of external accompaniment indicative of the soulful divine prayer, offering to Almighty.

There are some all-time-greats called Men of the century like Nagaswaram Rajarathnam, Flute Mali, Palghat Mani and perhaps a woman MSS could be included in this list.



## BIRTH CENTENARY CELEBRATIONS

### GOTTUVADYAM K.S. NARAYANA AYYANGAR

Narayana Ayyangar was born to Sri Sreenivasa Ayyangar and Smt. Seevaramangai at Boothapandy, a picturesque town in Kanyakumari district in 1906. He inherited his interest in music from his father. He had his preliminary tuition under Kodaganallur Subbiah Bhagavathar in music. He was a good disciple with a good voice and took his training very seriously. He later took to gottuvadyam and was able to bring out subtle expressive nuances by hard training. He had advanced training under Tiruvaidaimarudur Sakharama Roa. In 1922 he gave up his occupation

as a photographer and took to music full time. With Mysore as his headquarters he toured far and wide and gave hundreds of concerts, which were both classical and popular. He even performed once in front of Mahatma Gandhi in Hyderabad. The Mysore Maharaja Krishna Wodeyar was a great admirer of Narayana Ayyangar. He died soon after giving a concert on January 11th 1959. His son Narasimhan was a gottuvadyam artiste of AIR and his grandson Ravikiran was child prodigy and is an acclaimed gottuvadyam maestro.

### T.SANKARAN

He was a great musicologist and musician. Born as the grandson of the great Veenai Dhanamma, he was a repository of Padams, Jhavalis as well as many rare krutis. He learnt music from Dhanamma and Kancheepuram Naina Pillai. Mainly his inspiration came from the Violin maestro, Govindasvami Pillai. He served in All India Radio for many years and then in Tamil Isai Kalloori at Chennai. He was a chronicler of music and musicians and would narrate various entertaining and educative

anecdotes about the artistes of the previous century and contemporary. He was a writer of great merit and has contributed to various magazines—all about music and dance—and has some books to his credit. Musicians considered him as a torch-bearer of tradition. He has also given vocal concerts and was a regular broadcaster from All India Radio. Many came to him to enlarge their own repertoire and he happily taught them the required compositions.

### S.G. KITTAPPA

When Music was fully dominating the Tamil stage, Kittappa appeared on the scene. He hailed from Shencottai in the Tirunelveli district. He started to take part in the dramas from his fifth year, since his elder brothers were already in the Stage troupes. Endowed with a golden voice (after him no had it till date), he enchanted all the listeners. His rasikas included Govindasvami Pillai, Mysore Chowdaiah, Rajaratnam Pillai and such others.

For few years, he was given training in music by Harikesanallur Muthayya Bhagavatar. He went to Ceylon at the age of eight and enraptured the citizens. During his second trip to Ceylon, he met K.B. Sundarambal there and these two became husband and wife. Kittappa has luckily left for us some gramophone records, which stand proof to his unbelievable, high-pitched voice and rival-less musical imagination.

**PERCUSSIVE ARTS CENTRE (Regd.)**  
(Palghat Mani Iyer Memorial Art Centre) BANGALORE

SOME OF THE PROGRAMMES ORGANISED SO FAR

**K. PUTTU RAO MEMORIAL PALGHAT MANI AWARDS**

30.5.83	1.	Palghat R. Raghu	Mrudanga Kalaa Shiromani
31.5.84	2.	Vellore Ramabhadran	"
31.5.85	3.	Late Ramanathapuram C.S.Murugabhoopathy	"
31.5.86	4.	M. S. Ramiah, Bangalore	"
31.5.87	5.	Thanjavur T. K. Murthy	"
31.5.88	6.	Umayalpuram K. Sivaraman	"
31.5.89	7.	V. Kamalakara Rao, Rajmahendry	"
31.5.90	8.	Prof. Trichy Sankaran, Canada	"
31.5.91	9.	Te. Ve. Gopalkrishnan	"
31.5.92	10.	Late K. M. Vaidyanathan, Pondicherry	"
31.5.93	11.	H. P. Ramachar, Bangalore	"
31.5.94	12.	Dandamudi Rammohan Rao, Vishakhapatnam	"
31.5.95	13.	Valayapatti A. R. Subramaniam	Thavil Kalaa Shiromani
31.5.96	14.	Guruvayur Dorai	Mrudanga Kalaa Shiromani
31.5.97	15.	A. V. Anand, Bangalore	"
31.5.98	16.	Haridwaramangalam A.K. Palanivel	Thavil Kalaa Shiromani
31.5.99	17.	Madras A. Kannan	Mrudanga Kalaa shiromani
31.5.00	18.	Prof. Yella Venkateshwara Rao	"
31.5.01	19.	T.A.S. Mani, Bangalore	"
31.5.02	20.	S. Rajam	Sangeetha Kalaa Shiromani
31.5.03	21.	T.H. Vinayakaram	Ghatam Kalaa Shiromani
31.5.04	22.	Dr.L.Subramaniam	Violin Kalaa Shiromani

**PALANI SUBRAMANYA PILLAI AWARDS**

27.5.90	1.	H. P. Ramachar	Laya Kalaa Nipuna
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	"
27.5.97	8.	Late V. Nagarajan	"
27.5.98	9.	K.N. Krishnamurthy	"
27.5.99	10.	V.V. Ranganathan	"
27.5.00	11.	P.G. Lakshminarayan	"
27.5.01	12.	T.R. Subramanyam, Delhi	"
28.5.02	13.	Lalgudi Jayaraman	"
28.5.03	14.	T.N. Seshagopalan	"
27.5.03	15.	M.Vasudeva Rao	"

**H. PUTTACHAR MEMORIAL AWARDS**

28.5.95	1.	S. Shankar	Sanngeetha Kaalaa Prathibhaa Mani
28.5.96	2.	M. T. Rajakesari	Laya Kalaa Prathibhaa Mani
28.5.97	3.	D. Balakrishna	Sanngeetha Kaalaa Prathibhaa Mani

28.5.98	4.	T. S. Chandrasekhar	Laya Kalaa Prathibhaa Mani
28.5.99	5.	V. Praveen	"
28.5.00	6.	Anoor Ananthakrishna Sharma	"
27.5.01	7.	Sukanya Ramgopal	"
27.5.02	8.	B. Rajasekhar	"
27.5.03	9.	Tirumale Srinivas	"
27.5.04	10.	Anoor R.Dathatreya Shama	"

#### CMANA PRIZES

27.5.03	1	B.S.Purushotham
27.5.04	2	N.Amrit

#### H. C. K. BHATTA MEMORIAL PROGRAMMES

13.9.84	1.	"Role of Laya in Karnatak Music" by A. Subba Rao
05.9.85	2.	"Reference to Taala Vaadyaas in Kannada Literature" by B. V. K. Sastry (Monograph released) - Kannada.
22.9.86	3.	"Psychology of Laya" by Prof. S. K. Ramachandra Rao (Monograph released)
14.10.87	4.	"Mysore Veena Parampare" Lecture by Late Dr. V. Doreswamy Iyengar (Monograph released)-Kannada
05.9.88	5.	"Chandassinalli Taala Layagalu" by Late Prof. M. Rajagopalacharya, Udupi (Monograph released)-Kannada
19.9.89	6.	"Thaalaas in Yakshagana" by Hosthota Manjunatha Bhatta(Monograph released) - Kannada
14.12.90	7.	"Contribution of Haridasas to Karnatak Taala System" by Tirumale Sisters.
25.09.91	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
07.3.96	12.	Study circle on Pallavis by Prof. T. R. Subramanyam
28.5.96	13.	Special feature on "Laya in Sugam sangeetha"
25.5.97	14.	"Essays on Tala and Laya" by Dr. N. Ramanathan (Book released)
30.5.98	15.	Thavil (Dolu) - Haridwaramangalam Palanivel
30.5.99	16.	Vocal recital of Sangeetha Kalanidhi R. K. Srikantan
30.5.00	17.	Violin duet by Mysore M. Nagaraj & Dr. M. Manjunath
30.5.01	18.	Vocal duet by Rudrapatnam Bros - R.N.Thyagarajan & Dr. R.N.Tharanathan
30.5.02	19.	Violin duet by Lalgudi G.J.R.Krishnan & Vijayalakshmi
30.5.03	20.	Classical Music Ensemble lead and directed by Tirumale Srinivas
27.5.04	21.	Vocal recital by Vidushi Padma Gurudutt

#### SPECIAL LECTURES, FEATURES Etc.,

30.5.82	"Pudukkottai and Tanjore Styles of Mrudangam Play" by Late. T. Sankaran, Director, Tamil Isai Kalloori, Madras, (Printed in Lecture Jewels Casket)
07.2.83	"References to Percussion Instruments in Sculpture" by B. V. K. Sastry
20.5.83	"What is Carnatic Music?" by Late Dr. V. K. Narayana Memon, Chairman, Sangeet Natak Akademi, New Delhi. (Printed in Lecture Jewels Casket)
10.7.83	"Comparative Study of Hindustani and Karnatak Taala Systems" by Dr. M. R. Gautam, Vice Chancellor, Indira Kala Viswa Vidyayalala, Khairagarh.
27.9.83	"Drums of Karnataka" by Late S. Krishnaswamy
16.10.83	"References to Taala and Laya in Kannada 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  
27.5.84 "Music & Rhythms" by Prof. Ashok Ranade, Bombay, (Printed in Lecture Jewels Casket)
- 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  
02.12.84 "Laya in Harikatha" by Brahamashri T. S. Balakrishna Sastrigal  
23.8.85 "Laya in Veda Mantraas" by Brahmashri Late. B. S. Shivaswamy  
01.6.86 "Science & Art of Traditional Tabala Play" by Late Pandit Nikhil Ghosh, Bombay (Monograph released- Out of print)
- 02.6.86 "Great Laya Vaadyakaaraas of Karnatak Music". By B. M. Sundaram. Pondicherry (Monograph released)
- 18.7.86 Eka taala Sabha" by S. Seshagiri Rao on Violin  
18.7.86 "Laya in Bharathanatya" by Lalitha Srinivasan  
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  
30.5.87 "Taala Dasapraana" by Prof. S. R. Janakiraman, Tirupathi (Monograph released)  
31.7.87 "Innovations in Taala" by Dr. Balamurali Krishna  
23.1.88 Electronic Tabla by G. Raj Narayan  
21.5.88 "Laya in Neraval" by P. S. Vasantha  
04.6.88 "Indian Tala Heritage & Folklore" by Padmashri Komal Kothari, Jodhpur  
13.12.88 "Rhythm Composer" by Balasubramanyam  
29.5.89 "Manipuri Taala Systems" By Late Guru Bipin Sinha, Calcutta, assisted by Dharshana Jhaveri, Calcutta (Monograph released)
- 25.8.90 "Tala and Laya" Illustrated Lecture by Veena Late Dr. S. Balachander  
30.5.90 Lecture and Karnatak Music (Booklet released)
- 25 - 31.5.92 Birth Centenary of Panchakshari Gawai  
30.3.93 "Laya in the Music of Musical Trinity" by Lalgudi G. Jayaraman.  
30.5.93 Symposium on "Veda & Laya" by Prof. T. V. Kuppaswamy (New Delhi) & Prof S. K. Ramachandra Rao
- 23.10.93 Release of 'Asthothara Taala Thiruppagazhs' edited by T. Ekambaram, Madras by B. V. K. Sastry, Dr. V. Doreswamy Iyengar presided.
- 16 - 17.10.93 Birth Centenary Celebrations of Mayuram Viswanatha Sastry-1, at Bangalore  
3.11.93 Birth Centenary Celebrations of Dwaram Venkataswamy Naidu, at Bangalore  
17- 21.11.93 Birth Centenary Celebrations of Mayuram Viswanatha Sastry-2 with Bharatiya Vidya Bhavan, Madras Kendra
- 27 - 30.5.94 Birth Centenary of Mysore T. Chowdiah  
23.12.94 Recital of Compositions of T. Chowdiah at Madras Fine Arts Society  
14.4.94 Symposium on "Contribution of Purandaradasa to Karnatak Music  
21.4.95 "Nowka Charita" of Thyagaraja by Dwaraki Krishnaswamy  
27.5.94 Release of Audio Casette of compositions of Mysore T. Chowdiah  
27.7.94 Release of Audio cassette of Veena Kinhal  
29.1.95 Release of Audio cassette "Laya Vrushti" - Percussion Ensemble of Art Centre  
29&30.5.95 Birth Centenaries of Tanjore Vaidyanatha Iyer & Needamangalam Meenakshisundaram Pillai
- 27.9.95 Birth Centenary of H. Yoganarasimham  
29&30.5.96 Birth Centenaries of Chembai Vaidyanatha Bhagavathar Maharajapuram Vishwanatha Iyer
- 27-31.5.96 Display of select Photographs of Laya Vidwans by Late. N. Sundarraj.  
16.11.96 Birth Centenary of N. Channakeshaviah  
27 - 31.5.97 Birth Centenary of Mudicondan Venkatarama Iyer

- 27-30.5.98 Birth Centenary of T.N. Rajarathnam Pillai  
 21.3.98 Birth Centenary of Kumbakonam Rangu Iyengar  
 14.8.98 Birth Centenary of Kumbakonam Rajamanickam Pillai  
 15.8.98 Birth Centenary of Chittoor Subramanya Pillai  
 16.8.98 Birth Centenary of Flute T.N. Swaminatha Pillai  
 17.8.98 Birth Centenary of H. Puttchar  
 30.5.99 Birth Centenary of Musiri Subramanya Iyer, B. Devendrappa, Annaswamy  
 Bhagavathar and Umayalpuram Kodandarama Iyer  
 12.11.99 Birth Centenary of Veena Venkatasubbiah.  
 24.3.0 Birth Centenary of Thiruvaalangu Sundaresha Iyer  
 27.5.01 Birth Centenary of Lalgudi Gopala Iyer  
 30.5.01 Birth Centenary of Prof. P.Sambamurthy  
 30.5.01 Birth Centenary of B.S.Raja Iyengar  
 30.5.01 Birth Centenary of Karaikkudi Muthu Iyer  
 30.5.01 Birth Centenary of T.S. Vilwadri Iyer  
 30.6.01 & 1.7.01 Birth Centenary of R. Rangaramanuja Iyengar  
 15 & 16.12.01 LECDEM on Mela Ragas by S. Rajam  
 27.5.02 Birth Centenary of Morching Mannargudi Natessa Pillai  
 29.5.02 Birth Centenary of Papa K.S.Venkataramiah & Varahoor Muthuswamy Iyer  
 24.11.02 Birth Centenary of Titte Krishna Iyengar  
 28.5.03 125th Birth Year of Dr. L. Muthiah Bhagavathar and Birth Centenary of  
 C.S. Sankarasivam  
 29.5.03 125th Birth Year of Bangalore Nagarathnamma  
 30.5.03 Birth Centenary of B.K. Padmanabha Rao and D. Subbaramaiah  
 29.5.04 150th Birth Year Celebrations of Veena Subbanna, Lecture on the life & compositions  
 of Veena Subbanna by Vidushi T.Sharada  
 30.5.04 125th Birth year Celebrations of Palani Muthaiah Pillai & Birth Centenary Celebrations  
 of Madurai Srirangam Iyengar of Mannargudi. Lecture by Sri B.M.Sundaram

#### SEMINARS AND OTHER ITEMS

- 31.5.83 "Memories of a Mediocre man" by Late S. Y. Krishanaswamy, ICS (Book released)  
 30.5.85 "Reference to Laya in Kannada Literature" by Ramaa Bennur. Tala and Laya in  
 Music" by T. R. Subramanyam, Delhi, (Printed in Lecture Jewels Casket)  
 26 - 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- 23.1.88 Pallavi Seminar  
 30.5.89 Symposium on "Intricacies of Laya" - T. R. Subramanyam, A. V. Anand, Calcutta  
 K. S. Krishnamurthy, Nagavalli Nagaraj, Chaired by R. K. Srikantan  
 27.5.90 Release of book "Ashothhara Thala Thriruppuazhs" edited by Late T. Ekambaram,  
 released by B.V.K. Sastry.  
 29.5.90 Symposium on Pallavi-chaired by R. K. Srikantan & V. Doreswamy Iyengar, Re-  
 lease Video Cassette "Pallavis" rendered by Prof. T. R. Subramanyam.  
 29.9.91 "Future of Classical Music" : Late Dr. V. Doreswamy Iyengar & R. K. Srikantan  
 26 - 27.5.92 Seminar on "Problems of mutual appreciation of Karnatak & Hindustani Systems  
 of Music".  
 23 - 24.2.92 Seminar - I on Talavadyas - Vibrations, Talavadyaas of different regions etc.  
 7 - 8.2.93 Seminar - 2 on Talavadyas - Khanjari & Ghata  
 30.5.93 Symposium on "Laya on Vedas"  
 18 - 20.11.93 Seminar - 3 on Talavadyas - Dolu, Morching & Gethu at Bharatiya Vidya Bhavan,  
 Madras

14.4.94	Symposium on "Contribution of Purandaradas to Karnatak Music"
29.5.94	Symposium on "Art and Personality of Mysore T. Chowdiah"
11.2.98	Seminar - 4 on Talavadyas - Tabla, Pakhwaj, Naquara.
24-26.5-98	Achivements in the field of Percussive Arts over 50 years.
8.2.99	Seminar - 5 on Talavadyas - Chandes, Drums of Papua New Guinea
1999-2000	Percussion Ensemble of Percussive Arts Centre.
9 & 10 2001	Seminar - 6 on Talavadyas - Folk Drums of Karnataka
20.1.02	Seminar -7 on Talavadyas - Individual & Independent personality of Percussions
15.3.03	Seminar - 8 on Talaavadyas - Role of Mrudanga in Bhartanaty
13.3.04	National Festival of Percussions
14.3.04	Seminar - 9 on Talaavadyas - Panchavadyam & Thampayaka

### STUDY CIRCLES

22 - 23.12.88	Rare Varnas directed by B. M. Sundaram
13 - 23.3.89	Compositions of Kanaka Dasa directed by R. K. Srikantan
20 - 29.9.89	Compositions of Vadiraja directed by Late Anoor S. Ramakrishna
13-23.1.93	Abhayaamba Navaavarana Krithis directed by R. K. Srikantan
29 -2.6.93	Lalgudis' compositions directed by Lalgudi G. Jayaraman
28.5.94	Mysore T. Chowdiah's Compositions directed by Late Anoor S. Ramakrishna
18-19.10.95	Dikshithar's krithis directed by R. K. Padmanabha
06.3.96	Pallavis directed by Prof. T. R. Subramaniam
1 - 14.5.97	Select Thillanas of Dr. M. Balamuralikrishna directed by Nagavalli Nagaraj
12-17.10.98	Devi Krithis directed by M.S. Sheela
1 to 5.6.02:	72 Melas under the guidance of Sangeetha Kala Shiromni S. Rajam

### LIST OF PUBLICATIONS and details thereon:-

	Rupees
1. Great Laya Vaadyakaaraas of Karnatak Music by B. M. Sundaram (Talk on 2.6.1985), Released on 1.6.86	20/-
2. The Art & Science of Tabla by Pandit Nikhil Ghosh (Demo on 31.5.87, out of print)	-
3. Kannada Saahityadalli Taalavaadyagala Ullekha in Kannada by B. V. K. Sastry (Talk on 5.9.95), Released on 1.6.87	20/-
4. Taala Sangraha (Compliation of data for over 1200 Taalas) by B. M. Sundaram, Released on 31.7.87(out of print)	-
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