

ESTD : 1981



ಹರ್ಷಸ್ಥಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ನೋಂ.) PERCUSSIVE ARTS CENTRE (R)

(Palghat Mani Iyer Memorial Arts Centre)

Founder : Sangeetha Kalarathna BANGALORE K. VENKATARAM

ತಾಳವಾದ್ಯೋತ್ಸವ - 2012 THALAVADYOTSAV - 2012

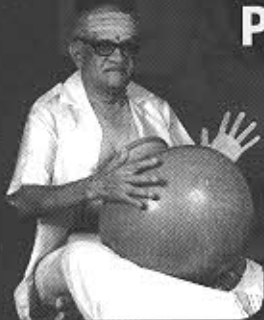


Sangeetha Kalanidhi

PALGHAT T.S. MANI IYER

Birth Centenary Celebrations

15th to 22nd JULY 2012



*Bangalore K. Venkataram
(Founder)*



Palani Subramania Pillai

ACKNOWLEDGEMENTS

The Arts Centre gratefully acknowledges the kind gesture of the following, whose helping hand has made it possible to organise the 31st Thalavadyotsav and bring out this souvenir. With confidence, we look forward to their continued support for all the future endeavours of the Arts Centre in the promotion of percussive arts.

Sri Basavaraj, IAS. Secretary, Directorate of Kannada & Culture, GOK
Sri K.R. Ramakrishna, KAS, Commissioner, Directorate of Kannada & Culture, GOK.
Sangeet Natak Akademi, New Delhi
Smt. Sudha R. Rao and Dr. A. H. Rama Rao, Rama Sudha Charities.
Sri. Shekhar Vasana & Sri. F.R. Singhvi, Sansera Foundation
Dr. H.S. Anasuya Kulkarni and Sri N. R. Kulkarni
Mr. P.A. Murali, Chief Finance Officer, United Spirits Ltd.
Smt. K. Radha, W/o Sri. Late V. Krishnan
Sri S. D. Shibulal, Sarojini Damodaran Trust, Bangalore
Sri D.R. Srikantiah, M/s Associated Trading Corporation
Dr. K.R. Gururaja Rao, Shanthi Nursing Home
Vidushi G. R. Jaya
Vidushi Padma Gurudutt & Vidushi Dr. T.S. Sathyavathy
Vidwan S. Shankar (Vidushi Vallabham Kalyanasundaram Birth Centenary Program)
Sri Anoor Ananthakrishna Sharma & the Vrushti team
V. Krishna, M.K. Pranesh, G. Guruprasanna, B.S. Arunkumar, Pramath Kiran,
Madhusudan, Jagadeesh Kurtkoti & Kiran Godkhindi.
Sri Vallish, BASE Educational Services Pvt. Ltd.
Smt. H.S. Manorama, U.K
Sri A. Vishwanath & Smt Janaki Vishwanath (Sri A. Ananthakrishnan Memorial Program)
Vidushi B.R. Latha
Col. H.S. Shankar, Alpha Design Technologies Pvt. Ltd.
Smt. Radhika and Sri Raj Narayan, Radel Electronics
Sri Y.G. Madhusudan, Managing Director, Yadalam Group
Vidwan Arjunkumar
Vidwan K. U. Jayachandra Rao
Vidwan B. C. Manjunath
Vidwan B.S. Arunkumar
Sri. H. Maruthi Prasad
Smt. Usha and Sri. Arun
Sri S. Bhagavan & Smt. Anuradha Bhagavan
Sri. K.N. Venkatanarayana, President, Sir M. Visweswaraya Co-op. Bank
Sri. K.N. Anantharamaiah, BTM Cultural Academy

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Founder : Sangeetha Kala Rathna Bangalore K. Venkataram
183, 8th Cross, 2nd Block, Jayanagar, Bangalore - 560 011.

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'Sri Nilayam' Peravali, Guntur
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Mannargudi Eswaran

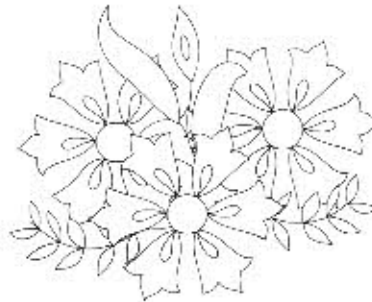
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R.A.Puram,
Chennai - 600 028
044-24643646

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Director - Patron



tha dhi gi na thora
in unison with cosmic rhythm



Dr. H.S. ANASUYA KULKARNI
Director - Patron



N.R. ANANTHANARAYANA
Director - Internal Auditor



G. R. JAYA
Director, Finance



V. KRISHNA
Executive Director

DIGNITARIES FOR INAUGURATION



Sangeetha Kalanidhi, Mridanga Kala Shiromani, Mridanga Chakravarthi

Dr. T.K. MURTHY

will inaugurate the festival



*Mridanga Kala Shiromani,
Mridanga Vidwanmani, Mridanga Sudhakara*

V. KAMALAKAR RAO

will release the Souvenir Publication



*Sangeetha Vidyanidhi,
Karnataka Kalashree, Kalabhushana*

B.K. CHANDRAMOULI

will be Guest of Honour

DIGNITARIES FOR VALEDICTORY



*Padmavibhushan Awardee,
Sangeetha Kalanidhi, Mrudangam Legend*

Dr. UMAYALPURAM K. SIVARAMAN

will present the Awards
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President, National Education Society

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*Padmabhushan Awardee,
Sangeetha Kalanidhi, Sangeetha Kalarathna*

Dr. R.K. SRIKANTAN



Mridanga Vidwan

PALGHAT T.R. RAJAMANI

will be Guests of Honour

THALAVADYOTSAV 2012 - AWARDEES



Vidwan **TRIVANDRUM V.SURENDRAN**
'Palghat Mani Iyer Memorial Awardee'



Vidwan **TRICHY J. VENKATRAMAN**
'Palani Subramanya Pillai Memorial Awardee'



Vidushi **SEETHALAKSHMI VENKATESAN**
'Bangalore K. Venkataram Memorial Awardee'



Vidwan **M. GURURAJ**
'H.Puttachar Memorial Awardee'



Vidwan **MYSORE A. RADHESH**
'PAC - CMANA Prize Winner'

ತಾಳವಾದ್ಯೋತ್ಸವ 2012

ಉದ್ಘಾಟನಾ ಸಮಾರಂಭ

ತಾ|| 15 ಜುಲೈ 2012, ಭಾನುವಾರ ಬೆಳಿಗ್ಗೆ 10 ಘಂಟೆಗೆ
(ಪೂರ್ಣಕುಂಭ ಸ್ವಾಗತ ಬೆಳಿಗ್ಗೆ 9-45 ಕ್ಕೆ)

ಸಂಗೀತ ಕಲಾನಿಧಿ, ಮೃದಂಗ ಕಲಾಶಿರೋಮಣಿ,
ಮೃದಂಗ ಚಕ್ರವರ್ತಿ

ಡಾ|| ಟಿ.ಕೆ. ಮೂರ್ತಿ

ಉತ್ಸವವನ್ನು ಉದ್ಘಾಟಿಸುವರು.

ಮೃದಂಗ ಕಲಾ ಶಿರೋಮಣಿ, ಮೃದಂಗ ವಿದ್ವಾನ್ಮಣಿ,
ಮೃದಂಗ ಸುಧಾಕರ

ಬಿ. ಕಮಲಾಕರ್ ರಾವ್

ಕಲಾಕೇಂದ್ರದ ಸ್ಮರಣ ಸಂಚಿಕೆಯನ್ನು
ಲೋಕಾರ್ಪಣೆ ಮಾಡುವರು.

ಸಂಗೀತ ವಿದ್ಯಾನಿಧಿ, ಕರ್ನಾಟಕ ಕಲಾಶ್ರೀ, ಕಲಾಭೂಷಣ

ಬಿ.ಕೆ. ಚಂದ್ರಮೌಳಿ

ಗೌರವ ಅತಿಥಿಗಳಾಗಿ ಆಗಮಿಸುವರು.

ಸಮಾರೋಪ ಸಮಾರಂಭ

ತಾ|| 22 ಜುಲೈ 2012, ಭಾನುವಾರ - ಬೆಳಿಗ್ಗೆ 10 ಘಂಟೆಗೆ
(ಪೂರ್ಣಕುಂಭ ಸ್ವಾಗತ ಬೆಳಿಗ್ಗೆ 9-45 ಕ್ಕೆ)

ಪದ್ಮವಿಭೂಷಣ ಪುರಸ್ಕೃತ, ಸಂಗೀತ ಕಲಾನಿಧಿ,
ಮೃದಂಗ ಕಲಾ ಶಿರೋಮಣಿ

ಡಾ|| ಉಮಯಾಚಾರ್ಪುರಂ ಕೆ. ಶಿವರಾಮನ್

ಪ್ರಶಸ್ತಿ ಪ್ರದಾನ ಮಾಡಿ ಸಮಾರೋಪ ಭಾಷಣ ಮಾಡುವರು.

ಡಾ|| ಎ. ಹೆಚ್. ರಾಮರಾವ್

ಅಧ್ಯಕ್ಷರು, ನ್ಯಾಷನಲ್ ಎಜುಕೇಷನ್ ಸೊಸೈಟಿ
ಅಧ್ಯಕ್ಷತೆ ವಹಿಸಿ, ತಾಳವಾದ್ಯ ಸ್ಪರ್ಧೆಯ ವಿಜೇತರಿಗೆ
ಬಹುಮಾನ ವಿತರಿಸುವರು.

ಪದ್ಮವಿಭೂಷಣ ಪುರಸ್ಕೃತ, ಸಂಗೀತ ಕಲಾನಿಧಿ, ಲಯ ಕಲಾ ನಿಪುಣ

ಡಾ|| ಆರ್.ಕೆ. ಶ್ರೀಕಂಠನ್

ಮತ್ತು

ಮೃದಂಗ ವಿದ್ವಾನ್

ಹಾಲ್ಟಾಟ್ ಟಿ.ಆರ್. ರಾಜಾಮಣಿ

ಗೌರವ ಅತಿಥಿಗಳಾಗಿ ಆಗಮಿಸುವರು.

THALAVADYOTSAV - 2012

INAUGURATION

ON SUNDAY, 15th JULY 2012 AT 10.00 AM
(Poornakumbha Swagatha at 9:45 am)

*Sangeetha Kalanidhi, Mridanga Kala Shiromani,
Mridanga Chakravarthi*

Dr. T.K. MURTHY

will inaugurate the festival

*Mridanga Kala Shiromani, Mridanga Vidwanmani,
Mridanga Sudhakara*

V. KAMALAKAR RAO

will release the Souvenir Publication

*Sangeetha Vidyanidhi, Karnataka Kalashree,
Kalabhushana*

B.K. CHANDRAMOULI

will be Guest of Honour

VALEDICTORY

ON SUNDAY, 22nd JULY 2012 AT 10.00 AM
(Poornakumbha Swagatha at 9.45 am)

*Padmavibhushan Awardee, Sangeetha Kalanidhi,
Mrudangam Legend*

Dr. UMAYALPURAM K. SIVARAMAN

*will present the Awards and deliver the
Valedictory Address*

Dr. A.H. RAMA RAO

*President, National Education Society
will preside and present prizes to percussion
competition winners*

*Padmabhushan Awardee, Sangeetha Kalanidhi,
Sangeetha Kalarathna*

Dr. R.K. SRIKANTAN

and

Mridanga Vidwan

PALGHAT T.R. RAJAMANI

will be Guests of Honour

ಪ್ರಶಸ್ತಿ ಪ್ರದಾನ

ಭಾನುವಾರ 22ನೇ ಜುಲೈ 2012

ಬೆಳಿಗ್ಗೆ 10-00 ಘಂಟೆಗೆ

ಜೀವಮಾನ ಸಾಧನೆಗಾಗಿ

ವಿದ್ವಾನ್ ತಿರುವನಂತಪುರಂ ವಿ. ಸುರೇಂದ್ರನ್ ಅವರಿಗೆ

ಪಾಲ್ವಳ್ ಮಣಿ ಅಯ್ಯರ್ ಸ್ಮಾರಕ ಪ್ರಶಸ್ತಿ ಮತ್ತು
'ಮೃದಂಗ ಕಲಾಶಿರೋಮಣಿ' ಜರುದು
(ಶ್ರೀಮತಿ ಸುಧಾರಾವ್ ಮತ್ತು ಡಾ|| ಎ.ಹೆಚ್.ರಾಮರಾವ್,
ರಾಮಸುಧಾ ಚ್ಯಾರಿಟಿಬಲ್ ಟ್ರಸ್ಟ್‌ರವರ ಕೊಡುಗೆ)

ವಿದ್ವಾನ್ ತಿರುಚ್ಚಿ ಜಿ. ವೆಂಕಟರಾಮನ್ ಅವರಿಗೆ

ಪಳನಿ ಸುಬ್ರಹ್ಮಣ್ಯಪಿಳ್ಳೈ ಸ್ಮಾರಕ ಪ್ರಶಸ್ತಿ ಮತ್ತು
'ಲಯ ಕಲಾನಿಪುಣ' ಜರುದು
(ಶ್ರೀಮತಿ ಸುಧಾರಾವ್ ಮತ್ತು ಡಾ|| ಎ.ಹೆಚ್.ರಾಮರಾವ್,
ರಾಮಸುಧಾ ಚ್ಯಾರಿಟಿಬಲ್ ಟ್ರಸ್ಟ್‌ರವರ ಕೊಡುಗೆ)

ವಿದುಷಿ ನಿಠಾಲಕ್ಷ್ಮಿ ವೆಂಕಟೇಶನ್ ಅವರಿಗೆ

ಬೆಂಗಳೂರು ಕೆ. ವೆಂಕಟರಾಂ ಸ್ಮಾರಕ ಪ್ರಶಸ್ತಿ ಮತ್ತು
'ಸಂಗೀತ ಕಲಾಐಷ್ಠ' ಜರುದು
(ವಿದುಷಿ ಡಾ|| ಅ.ಎಸ್. ಸತ್ಯವತಿ ಮತ್ತು
ವಿದುಷಿ ಪದ್ಮಾಗುರುದತ್ ಅವರ ಕೊಡುಗೆ)

ಯುವಸಾಧನೆಗಾಗಿ

ವಿದ್ವಾನ್ ಎಂ. ಗುರುರಾಜ್ ಅವರಿಗೆ

ಹೆಚ್.ಪುದ್ವಾಚಾರ್ ಸ್ಮಾರಕ ಪ್ರಶಸ್ತಿ ಮತ್ತು
'ಲಯಕಲಾ ಪ್ರತಿಭಾಮಣಿ' ಜರುದು
(ಸ್ಥಾಪನೆ ಖಂಜರಿ ಕಲಾ ಶಿರೋಮಣಿ ಎಚ್.ಪಿ.ರಾಮಾಚಾರ್,
ಕೃಪೆ : ವಿದುಷಿ ಬಿ.ಆರ್. ಲತ)

ವಿದ್ವಾನ್ ಮೈಸೂರು ಎ. ರಾಧೇಶ್ ಅವರಿಗೆ

ಪಿ.ಎ.ಸಿ - ಸಿ.ಎಂ.ಎ.ಎನ್.ಎ. ದತ್ತಿ ಬಹುಮಾನ
(ಕರ್ನಾಟಕ ಮ್ಯೂಸಿಕ್ ಅಸೋಸಿಯೇಷನ್ ಆಫ್ ನಾರ್ತ್
ಅಮೆರಿಕ ಅವರ ಕೊಡುಗೆ)

ಅಮೃತೂರ್ ಜಾನಕಿ ಅಮ್ಮಾಳ್

ತಾಳವಾದ್ಯ ಸ್ಪರ್ಧೆಯ ಬಹುಮಾನ ವಿತರಣೆ

ಕೃಪೆ : ಅಮೃತೂರ್ ಜಾನಕಿ ಅಮ್ಮಾಳ್ ಚ್ಯಾರಿಟಿಬಲ್ ಟ್ರಸ್ಟ್ ಮತ್ತು
ರೋಟರಿ ಕ್ಲಬ್ ಆಫ್ ಬೆಂಗಳೂರು, ಲ್ಯಾವೆಲ್ ರೋಡ್, ಬೆಂಗಳೂರು

ಜಿ.ಎಸ್. ಶ್ರೀರಾಮ್ ಸ್ಮಾರಕ ಬಹುಮಾನ ವಿತರಣೆ

(ಕೃಪೆ : ವಿದುಷಿ ರೇವತಿಮೂರ್ತಿ)

PRESENTATION OF AWARDS

On Sunday, 22nd JULY 2012 at 10.00 am
during Valedictory

LIFE TIME ACHIEVEMENT AWARDS

PALGHAT MANI IYER MEMORIAL AWARD

& title 'MRIDANGA KALA SHIROMANI'
to Vidwan

TRIVANDRUM V. SURENDRAN

(Courtesy: Dr. A.H.RAMA RAO & Smt. SUDHA R.RAO
RAMASUDHA CHARITIES)

PALANI SUBRAMANYA PILLAI MEMORIAL AWARD

& title 'LAYA KALA NIPUNA'

to Vidwan TRICHY J. VENKATRAMAN

(Courtesy: Dr. A.H.RAMA RAO & Smt. SUDHA R.RAO
RAMASUDHA CHARITIES)

BANGALORE K. VENKATARAM MEMORIAL AWARD

& title 'SANGEETHA KALABHIJNA'

to Vidushi SEETHALAKSHMI VENKATESAN

(Courtesy: Vidushi Dr.T.S.SATYAVATHY
and Vidushi PADMA GURUDUTT)

YOUTH ACHIEVEMENT AWARDS

H. PUTTACHAR MEMORIAL AWARD

& title 'LAYA KALA PRATHIBHA MANI'

to Vidwan M. GURURAJ

(Created by Khanjari Kala Shiromani H.P.RAMACHAR
- Courtesy: Vidushi B.R.LATHA)

PAC - CMANA ENDOWMENT PRIZE

to Vidwan M\ SORE A. RADHESH

(Courtesy: CARNATIC MUSIC ASSOCIATION
OF NORTH AMERICA, USA)

DISTRIBUTION OF PRIZES TO WINNERS OF AMRUTHUR JANAKI AMMAL MEMORIAL COMPETITION FOR PERCUSSIONS

(Courtesy : AMRUTHUR JANAKI AMMAL CHARITABLE TRUST
& ROTARY CLUB OF BANGALORE, LAVELLE ROAD, BANGALORE)

PRESENTATION OF G.S.SRIRAM MEMORIAL PRIZE

(Courtesy : Vidushi REVATHI MURTHY)

THALAVADYOTSAV - 2012

PROGRAM SCHEDULE

SUNDAY 15th July 2012

- 10.00 am : **INAUGURATION**
- 11.00 am : **Rudrapatnam Brothers - R.N.Tharanathan & R.N.Thyagarajan** (vocal duet)
Mysore V. Srikanth (violin), **V. Kamalakar Rao** (mridangam),
B.S.Purushottam (khanjari)
H.C.K. BHATTA MEMORIAL PROGRAM (Courtesy : Dr. SREEDEVI & Dr. H.K.CHANDRASHEKAR, U.S.A.)
- 6.00 pm : **Dr. R.K. Srikantan** (vocal), **R.S. Ramakanth** (vocal support)
H.K. Venkataram (violin), **Dr. T.K. Murthy** (mridangam),
B.C. Manjunath (mridangam) - A. ANANTHAKRISHNAN MEMORIAL PROGRAM
A. ANANTHAKRISHNA MEMORIAL PROGRAM (Courtesy : SRI A. VISHWANATH & FAMILY)

Monday 16th July 2012

- 5.00 pm : **'Reminiscences of Palghat Mani Iyer'** - A Chat Session with **Dr. T.K. Murthy**
NAGAMMA AND A.VENKOBACHAR MEMORIAL PROGRAM (Courtesy: Vidwan A.V.ANAND)
- 6.00 pm : **Dr. T.S.Sathyavathy** (vocal), **Nalina Mohan** (violin)
K.U. Jayachandra Rao (mridangam), **G.S.Ramanujam** (ghatam)
ANoor SURYANARAYANA MEMORIAL PROGRAM (Courtesy: Vidwan B.S. ARUN KUMAR)

TUESDAY 17th July 2012

- 5.00 pm : **'Palghat Mani Iyer and Palghat Raghu - A Comparative Study'**
Illustrated Talk by **B.R. Srinivas**
- 6.00 pm : Sangeetha Kalanidhi Madurai Mani Iyer Birth Centenary Program
T.V. Shankaranarayan (vocal), **C.N.Chandrashekar** (violin)
Srimushnam V. Raja Rao (mridangam) , **H.S.Sudhindra** (mridangam)
U.D.N. RAO MEMORIAL PROGRAM (Courtesy: Smt. NALINI RAO & family) and
U.D. NARAYANAMURTHY MEMORIAL PROGRAM (Courtesy : Smt. YAMUNA DEVI & family)

WEDNESDAY 18th July 2012

- 5.00 pm : Special Laya Vinyasa - **A. Renukprasad** (mridangam)
A.S.N. Swamy (khanjari), **L.V.Mukund** (flute support)
- 6.00 pm : **Jayanthi Kumaresh** (veena), **Kumaresh** (violin) **A.V. Anand** (mridangam),
U.N.Giridhar Udupa (ghatam)
V. KRISHNAN MEMORIAL PROGRAM (COURTESY : Smt. K. RADHA)

THURSDAY 19th July 2012

- 5.00 pm : **'Musical Thoughts of Palghat Mani Iyer - A Youngster's Perspective'**
Illustrated Talk by **Mysore A. Radhesh**
- 5.45 pm : Special Laya Vinyasa by **Denkanikottai V. Mani** (special thavil) **N. Amrit** (khanjari)

- 6.45 pm : Jugalbandhi by **Praveen Godkhindi** (hindustani flute) and
M.K.Pranesh (carnatic flute) with LAYA LAHARI (percussion ensemble of Ayyanar College of Music) -
Anoor R. Dathatreya Sharma (mridangam), **G. Guruprasanna** (khanjari),
T. Srinivas (maddale), **A. Somashekhar** (ghata), **R. Sathyakumar** (dholki),
B. Dhruvaraj (pakhawaj), **B.S. Arunkumar** (drums),
Pramath Kiran (morching and hand percussions), **B.R.Ravikumar** (dolu),
Madhusudan (tabla - top) **Jagadeesh Kurthkoti** (tabla - base) -
G. KRISHNASWAMY MEMORIAL PROGRAM (Courtesy : Vidushi RUPA SRIDHAR)

FRIDAY 20th July 2012

- 5.00 pm : 'Teaching - Learning Methodologies of the Palghat Mani Iyer School'
A Chat Session with **Trivandrum V. Surendran** - Dr. R.K. SRIKANTAN ENDOWMENT PROGRAM
- 6.00 pm : Vidushi Vallabham Kalyanasundaram Birth Centenary Program
S. Shankar (vocal), **Charulatha Ramanujam** (violin)
Trivandrum V. Surendran (mridangam), **M. Gururaj** (morsing)

SATURDAY 21st July 2012

- 10.00 am : **Seminar on Thalavadyas** (Courtesy : Sangeet Natak Academy, New Delhi)
'PALGHAT T.S. MANI IYER - BANI, MEMORIES AND FOOTPRINTS'
'Memories of Palghat Mani Iyer' - Presentation by **Palghat T.R. Rajamani**
'Discussion on the two legends
- Pudukottai Dakshinamurthy Pillai & Palghat Mani Iyer'
by **T.R. Rajamani** & **T.R. Rajaram**
Seminar Chairman - **Vidwan T.A.S. Mani**
- 6.00 pm : **Mysore M. Nagaraj** & **Dr. Mysore M. Manjunath** (violin duet)
Dr. Umayalpuram K. Sivaraman (mridangam) **G. Guruprasanna** (khanjari)
Vidushi SEETHALAKSHMI VENKATESAN ENDOWMENT PROGRAM (Courtesy: SANSERA FOUNDATION)

SUNDAY 22nd July 2012

- 10.00 am : **VALEDICTORY** (Poornakumbha Swagatha at 9.45 am)
CONFERRING OF AWARDS
Distribution of Prizes To Winners of
Amruthur Janaki Ammal Memorial Competition For Percussions -
Presentation of G.S. Sriram Memorial Prize
- 12.00 noon : Special Laya Vinyasa by Laya Tharanga percussion ensemble
K.U. Jayachandra Rao (mridangam)
U.N.Giridhar Udupa (ghatam)
B.S.Arunkumar (Jazz Drums)
Pramath Kiran (Hand Percussions)

ತಾಳವಾದ್ಯೋತ್ಸವ 2012

ಕಾರ್ಯಕ್ರಮಗಳು

15 ಜುಲೈ 2012, ಭಾನುವಾರ

ಬೆಳಿಗ್ಗೆ 10 ಘಂಟೆಗೆ : ಉದ್ಘಾಟನಾ ಸಮಾರಂಭ

11-00 ಕ್ಕೆ : ರುದ್ರಪಟ್ಟಣ ಸಹೋದರರಾದ - ಆರ್. ಎನ್. ತಾರಾನಾಥನ್ ಹಾಗೂ
ಆರ್.ಎನ್. ತ್ಯಾಗರಾಜನ್ (ಧ್ವಂಜ ಗಾಯನ) - ಮೈಸೂರು ವಿ. ಶ್ರೀಕಾಂತ್ (ಪಿಟೀಲು)
ವಿ. ಕಮಲಾಕರ್ ರಾವ್ (ಮೃದಂಗ) - ಬಿ.ವಿ.ಪಿ. ಪುರುಷೋತ್ತಮ (ಖಂಜರಿ)
ಹೆಚ್.ಸಿ.ಕೆ. ಭಟ್ಟ ಸ್ಮರಣಾರ್ಥ ಕಾರ್ಯಕ್ರಮ
(ಕೃಪೆ : ಡಾ|| ಶ್ರೀದೇವಿ ಮತ್ತು ಡಾ|| ಹೆಚ್.ಕೆ. ಚಂದ್ರಶೇಖರ್, ಯು.ಎಸ್.ಎ)

ಸಂಜೆ 6-00ಕ್ಕೆ : ಸಂಗೀತ ಕಲಾನಿಧಿ ಡಾ|| ಆರ್.ಕೆ. ಶ್ರೀಕಂಠನ್ (ಗಾಯನ)
ಆರ್. ಎಸ್. ರಮಾಕಾಂತ್ (ಸಹ ಗಾಯನ) - ಹೆಚ್. ಕೆ. ವೆಂಕಟರಾಂ (ಪಿಟೀಲು)
ಡಾ|| ಟಿ.ಕೆ. ಮೂರ್ತಿ (ಮೃದಂಗ), ಬಿ.ಸಿ. ಮಂಜುನಾಥ್ (ಮೃದಂಗ)
(ಎ. ಆನಂತಕೃಷ್ಣನ್ ಸ್ಮರಣಾರ್ಥ ಕಾರ್ಯಕ್ರಮ)

16 ಜುಲೈ 2012, ಸೋಮವಾರ

ಸಂಜೆ 5 ಘಂಟೆಗೆ : 'ಪಾಲ್ಟಾಟ್ ಮಣಿ ಅಯ್ಯರ್ ಬಗೆಗಿನ ಸವಿನೆನಪುಗಳು'
ಡಾ|| ಟಿ.ಕೆ. ಮೂರ್ತಿ ಅವರೊಂದಿಗೆ ಒಂದು ಸಂವಾದ
ನಾಗಮ್ಮ ಮತ್ತು ಎ. ವೆಂಕೋಬಾಚಾರ್ ಸ್ಮರಣಾರ್ಥ ಕಾರ್ಯಕ್ರಮ (ಕೃಪೆ : ವಿದ್ವಾನ್ ಎ.ವಿ. ಆನಂದ್)

6-00 ಕ್ಕೆ : ಡಾ|| ಟಿ.ಎಸ್. ಸತ್ಯವತಿ (ಗಾಯನ) - ನಳಿನಾ ಮೋಹನ್ (ಪಿಟೀಲು)
ಕೆ.ಯು. ಜಯಚಂದ್ರರಾವ್ (ಮೃದಂಗ) - ಜಿ.ಎಸ್. ರಾಮಾನುಜಂ (ಘಟಂ)
ಆಸೂರು ಸೂರ್ಯನಾರಾಯಣ ಸ್ಮರಣಾರ್ಥ ಕಾರ್ಯಕ್ರಮ (ಕೃಪೆ : ವಿದ್ವಾನ್ ಬಿ.ಎಸ್. ಅರುಣ್‌ಕುಮಾರ್)

17 ಜುಲೈ 2012, ಮಂಗಳವಾರ

ಸಂಜೆ 5 ಘಂಟೆಗೆ : 'ಪಾಲ್ಟಾಟ್ ಮಣಿ ಅಯ್ಯರ್ ಹಾಗೂ ಪಾಲ್ಟಾಟ್ ರಘು-ಒಂದು ತುಲನಾತ್ಮಕ ಅಧ್ಯಯನ'
ಸೋದಾಹರಣ ಭಾಷಣ - ಬಿ.ಆರ್. ಶ್ರೀನಿವಾಸ್

6-00ಕ್ಕೆ : ಸಂಗೀತ ಕಲಾನಿಧಿ ಮಧುರೈ ಮಣಿಅಯ್ಯರ್ ಜನ್ಮ ಶತಮಾನೋತ್ಸವ ಕಾರ್ಯಕ್ರಮ
ಟಿ.ವಿ. ಶಂಕರನಾರಾಯಣನ್ (ಗಾಯನ) ಸಿ.ಎನ್. ಚಂದ್ರಶೇಖರ್ (ಪಿಟೀಲು)
ಶ್ರೀಮುಷ್ಣಂ ವಿ. ರಾಜಾರಾವ್ (ಮೃದಂಗ) - ಹೆಚ್.ಎಸ್. ಸುಧೀಂದ್ರ (ಮೃದಂಗ)
ಯು.ಡಿ.ಎನ್. ರಾವ್ ಸ್ಮರಣಾರ್ಥ ಕಾರ್ಯಕ್ರಮ (ಕೃಪೆ : ಶ್ರೀಮತಿ ನಳಿನಿರಾವ್ ಕುಟುಂಬ)
ಯು.ಡಿ ನಾರಾಯಣಮೂರ್ತಿ ಸ್ಮರಣಾರ್ಥ ಕಾರ್ಯಕ್ರಮ
(ಕೃಪೆ : ಶ್ರೀಮತಿ ಯಮುನ ದೇವಿ ಮತ್ತು ಕುಟುಂಬ)

18 ಜುಲೈ 2012, ಬುಧವಾರ

ಸಂಜೆ 5 ಘಂಟೆಗೆ : ವಿಶೇಷ 'ಲಯ ವಿನ್ಯಾಸ' - ಎ. ರೇಣುಕಾಪ್ರಸಾದ್ (ಮೃದಂಗ)
ಎ.ಎಸ್.ಎನ್. ಸ್ವಾಮಿ (ಖಂಜರಿ) ಎಲ್.ವಿ. ಮುಕುಂದ್ (ಕೊಳಲು ಸಹಕಾರ)

6-00 ಕ್ಕೆ : ಜಯಂತಿ ಕುಮರೇಶ್ (ವೀಣೆ) - ಕುಮರೇಶ್ (ಪಿಟೀಲು) ಎ.ವಿ. ಆನಂದ್ (ಮೃದಂಗ)
ಯು.ಎನ್. ಗಿರಿಧರ ಉಡುಪ (ಘಟಂ) ವಿ. ಕೃಷ್ಣನ್ ಸ್ಮರಣಾರ್ಥ ಕಾರ್ಯಕ್ರಮ (ಕೃಪೆ : ಶ್ರೀಮತಿ ಕೆ. ರಾಧ)

19 ಜುಲೈ 2012, ಗುರುವಾರ

ಸಂಜೆ 5 ಘಂಟೆಗೆ : 'ಪಾಲ್ಟಾಟ್ ಮಣಿ ಅಯ್ಯರ್ ಅವರ ಸಂಗೀತ ಅಲೋಚನೆಗಳು ಒಬ್ಬ ಯುವಕಲಾವಿದನ ದೃಷ್ಟಿಕೋನದಲ್ಲಿ'
- ಸೋದಾಹರಣ ಭಾಷಣ ಮೈಸೂರು ಎ. ರಾಧೇಶ್ ಅವರಿಂದ

- 5-45ಕ್ಕೆ : ವಿಶೇಷ ಲಯ ವಿನ್ಯಾಸ
ದೇವಕನಿಕೋಟೈ ವಿ.ಮಣಿ (ವಿಶೇಷದೋಲು) ಎನ್. ಅಮೃತ್ (ಖಂಜರಿ)
- 6-45ಕ್ಕೆ : ಜುಗಲ್‌ಬಂದಿ ಕಾರ್ಯಕ್ರಮ ಪ್ರವೀಣ್ ಗೋಡ್‌ಖಂಡಿ (ಒಂದೂರನೇ ಕೊಳಲು)
ಹಾಗೂ ಎಂ.ಕೆ. ಪ್ರಾಣೇಶ್ (ಕರ್ನಾಟಕ ಶಾಸ್ತ್ರೀಯ ಕೊಳಲು) ಅಯ್ಯನಾರ್
ಸಂಗೀತ ಕಲಾಶಾಲೆಯ 'ಲಯಲಹರಿ' ತಾಳವಾದ್ಯವೃಂದದೊಂದಿಗೆ
ಅನೂರು ಆರ್. ದತ್ತಾತ್ರೇಯ ಶರ್ಮ (ಮೃದಂಗ), ಜಿ. ಗುರುಪ್ರಸನ್ನ (ಖಂಜರಿ), ಟಿ. ಶ್ರೀನಿವಾಸ್ (ಮದ್ದಳ),
ಎ. ಸೋಮಶೇಖರ್ (ಘಟ), ಆರ್. ಸತ್ಯಕುಮಾರ್ (ಹೋಲ್), ಬಿ. ಧೃವರಾಜ್ (ಶಬ್ದಾಜ್),
ಬಿ.ಎಸ್. ಅರುಣ್‌ಕುಮಾರ್ (ಡ್ರಮ್), ಪ್ರಮಥ್ ಕಿರಣ್ (ಮೋರ್ಚಿಂಗ್ ಮತ್ತು ಇತರ ತಾಳವಾದ್ಯಗಳು)
ಬಿ.ಆರ್.ರವಿಕುಮಾರ್ (ಹೋಲು), ಮಧುಸೂದನ್ (ತಬಲ) ಜಗದೀಶ್ ಕುರ್ತಕೋಟಿ (ತಬಲ)
ಜಿ. ಕೃಷ್ಣಸ್ವಾಮಿಯವರ ಸ್ಮರಣಾರ್ಥ ಕಾರ್ಯಕ್ರಮ (ಕೃಪೆ : ವಿಜಯ ರೂಪಾ ಶ್ರೀಧರ್)

20 ಜುಲೈ 2012, ಶುಕ್ರವಾರ

- ಸಂಜೆ 5 ಘಂಟೆಗೆ : 'ಪಾಲ್ಟಾಟ್ ಮಣಿ ಅಯ್ಯರ್ ಅವರ ಶಿಕ್ಷಣ ಪದ್ಧತಿ'
ಸೋದಾಹರಣ ಭಾಷಣ-ತಿರುವನಂತಪುರಂ ವಿ. ಸುರೇಂದ್ರನ್ ಅವರಿಂದ
(ಡಾ|| ಆರ್.ಕೆ. ಶ್ರೀಕಂಠನ್ ದತ್ತಿ ಕಾರ್ಯಕ್ರಮ)
- 6-00ಕ್ಕೆ : ವಿಜಯ ವಲ್ಲಭಂ ಕಲ್ಯಾಣಕುಂದರಂ ಜನ್ಮ ಶರಮಾನೋತ್ಸವ ಕಾರ್ಯಕ್ರಮ
ಎಸ್.ಶಂಕರ್ (ಗಾಯನ) - ಚಾರುಲತಾ ರಾಮಾನುಜಂ (ಓಟೀಲು)
ತಿರುವನಂತಪುರಂ ವಿ. ಸುರೇಂದ್ರನ್ (ಮೃದಂಗ) - ಎಂ. ಗುರುರಾಜ್ (ಮೋರ್ಚಿಂಗ್)

21 ಜುಲೈ 2012, ಶನಿವಾರ

- ಬೆಳಿಗ್ಗೆ 10 ಘಂಟೆಗೆ : ತಾಳವಾದ್ಯ ವಿಚಾರಸಂಕರಣ (ಕೃಪೆ : ಸಂಗೀತ ನಾಟಕ ಅಕ್ಯಾಡಮಿ, ನವದೆಹಲಿ)
'ಪಾಲ್ಟಾಟ್ ಆ.ಎನ್. ಮಣಿ ಅಯ್ಯರ್ - ಬಾಣಿ, ನೈರಣಿಯ ಫಟನೆಗಳು ಹಾಗೂ ಹೆಚ್ಚಿಗುರುರುಗಳು'
"ಪಾಲ್ಟಾಟ್ ಮಣಿಅಯ್ಯರ್ - ನೆನಪುಗಳು" - ಪಾಲ್ಟಾಟ್ ಟಿ.ಆರ್. ರಾಜಾಮಣಿ
"ಮದುಕೋಟೈ ದಕ್ಷಿಣಾಮೂರ್ತಿ ವಿಟ್ಟೈ ಹಾಗೂ ಪಾಲ್ಟಾಟ್ ಮಣಿ ಅಯ್ಯರ್ -
ಇಬ್ಬರು ಮೃದಂಗ ದಿಗ್ಗಜರುಗಳ ಕುರಿತು ಸಂವಾದ" - ಟಿ.ಆರ್. ರಾಜಾಮಣಿ
ಮತ್ತು ಟಿ.ಆರ್. ರಾಜಾರಾಮ್ ಸಭಾಧ್ಯಕ್ಷರು : ವಿದ್ವಾನ್ ಟಿ.ಎ.ಎಸ್. ಮಣಿ
- ಸಂಜೆ 6-00 ಕ್ಕೆ : ಮೈಸೂರು ಎಂ.ನಾಗರಾಜ್ ಮತ್ತು ಡಾ|| ಮೈಸೂರು ಎಂ. ಮಂಜುನಾಥ್ (ವೃಂದ ಓಟೀಲು ವಾದನ)
ಡಾ|| ಉಮಯಾಳ್‌ಪುರಂ ಕೆ. ಶಿವರಾಮನ್ (ಮೃದಂಗ), ಜಿ. ಗುರುಪ್ರಸನ್ನ (ಖಂಜರಿ)
ವಿಜಯ ಸೀತಾಲಕ್ಷ್ಮಿ ವೆಂಕಟೇಶನ್ ದತ್ತಿ ಕಾರ್ಯಕ್ರಮ (ಕೃಪೆ : ಸನ್‌ಸೆರಾ ಫೌಂಡೇಷನ್)

22 ಜುಲೈ 2012, ಭಾನುವಾರ

- ಬೆಳಿಗ್ಗೆ 10 ಘಂಟೆಗೆ : ನಮಾರೋಪ ನಮಾರಂಭ - (ಪೂರ್ಣಕುಂಬ ಸ್ವಾಗತ 9-45ಕ್ಕೆ)
ಪ್ರಪಂಚ ಪ್ರದಾನ ಅಮೃತೂರ್ ಬಾನಕಿ ಅಮ್ಮಾಳ್ ಸ್ಮಾರಕ ತಾಳವಾದ್ಯ ಸ್ಪರ್ಧೆಯ ವಿಜೇತರಿಗೆ
ಬಹುಮಾನ ವಿತರಣೆ ಜಿ.ಎಸ್. ಶ್ರೀರಾಮ್ ಸ್ಮಾರಕ ಬಹುಮಾನ ವಿತರಣೆ
- ಮಧ್ಯಾಹ್ನ 12-00ಕ್ಕೆ : 'ಲಯತರಂಗ' - ತಾಳವಾದ್ಯ ವೃಂದದವರಿಂದ ವಿಶೇಷ ಲಯವಿನ್ಯಾಸ
ಕೆ.ಯು. ಜಯಚಂದ್ರರಾವ್ (ಮೃದಂಗ)
ಯು.ಎನ್. ಗಿರಿಧರ ಉಡುಪ್ (ಘಟಂ)
ಬಿ.ಎಸ್. ಅರುಣ್‌ಕುಮಾರ್ (ಜಾನ್ ಡ್ರಮ್)
ಪ್ರಮಥ್ ಕಿರಣ್ (ವಿಶೇಷ ಲಯವಾದ್ಯಗಳು)

PALGHAT MANI IYER MEMORIAL AWARDEE - 2012

VIDWAN TRIVANDRUM V. SURENDRAN



Trivandrum V.Surendran was born to Sri R.Velayudhan Nair and Smt. P. Kamakshamma in Thiruvananthapuram district of Kerala in the Southern part of India on 14th August 1942.

He had his initial training in Mridangam under Prof. Mavelikkara K.Velukutty Nair, the veteran mridangam vidwan. He passed the Ganabhooshanam Diploma Course in mridangam from Swathi Thirunal Music College, Thiruvananthapuram 1962. He was awarded the Cultural scholarship of the Government of India. Then he had systematic advanced training under Mridangam Maestro **Padmabhushan Sangeetha Kalanidhi Palghat T.S. Mani Iyer** in the Gurukula system for 11 years. Surendran was able to understand all the nuances of the Thanjavur bani of mridangam playing, perfected and popularized by Sri. Mani Swami.

Later Sri Palghat Mani Iyer himself took the initiative to secure Surendran the post of staff artiste in All India Radio, Calicut

in January 1974. He was transferred to Trichur and later to Thiruvananthapuram, from where he retired as 'A' Top artiste in August 2002.

He also gives professional guidance in Mridangam for cultural scholarship students of Government of India. A number of shishyas are undergoing training under this scheme.

With his soft fingering and brilliant playing, Surendran had accompanied all top ranking vocalists and instrumentalists all over India, such as Chembai Vaidyanatha Bhagavathar, K.V.Narayanaswamy, Dr. R.K.Srikantan, Smt.D.K.Pattamal, Dr.M.Balamurali Krishna, Dr.K.J.Yesudas, Madurai Somasundaram, T.N Seshagopalan, T.V.Gopalakrishnan, T.V.Shankaranarayanan, Smt.Parasala B.Ponnammam, Neyyatinkara N.Vasudevan, M.G.Radhakrishnan, Dr. K Omanakutty, violinists such as T.N.Krishnan, Lalgudi G.Jayaraman, M.S Gopalakrishnan, M.Chandrasekharan, veena artistes such as S. Balachandar, Emani Sankara Sasthry, K.S Narayanaswami, Chitti Babu, Pichumani, R. Venkataraman, and flute artiste such as Dr N.Ramani, G.S.Sreekrishnan, Shri K.S Goplakrishnan and others.

Surendran has toured the world over and participated in several prestigious

festivals such as participated in the Festival of India 1992, in Germany, Holland and Australia conducted by the ICCR besides visiting Dubai, Qatar, Singapore and other Gulf countries on concert tours.

Surendran was adjudged the best junior mridangist by the Madras Music Academy in 1968 and as the sub senior mridangist in 1969.

Kerala Sasthra Samskarika Samithi conferred on him the Layarathna award in 1992. Besides these he has also been conferred with awards such as Kerala Sangeetha Nataka academy award, 1998, Madura Ganasudha award, 1999, 'A' Top grade, All India Radio, 2001, Nava Rasa Sangeetha Sabha award,

2002, Pranavavadya Kala Ratna Award from Singapore 2004, Sangeetha Thilakam Award, 2008, Kanchi Kamakodipeedham, Astana Vidwan 2009, Sangeetha Ratna Award, 2009, Mridangavadya Ratna Award, 2011, Laya Prathibha Award (Kottaram Sankunni Nair Award), 2012.

VIDWAN TRIVANDRUM V. SURENDRAN receives the **PALGHAT MANI IYER MEMORIAL AWARD** for the year 2012 and the title '**MRIDANGA KALA SHIROMANI**' presented by Percussive Arts Centre on 22nd July 2012 at the Vidwat Sadas during the Valedictory of Thalavadyotsav 2012 – the Arts Centre's 31st Annual Percussive Arts Festival and Music Conference.

With best Compliments from

Smt. & Sri. D. R. Srikantaiah



ತಿರುವನಂತಪುರಂ ವಿ. ಸುರೇಂದ್ರನ್

ತಿರುವನಂತಪುರಂ ವಿ. ಸುರೇಂದ್ರನ್ ಅವರು ದಿನಾಂಕ 14ನೇ ಆಗಸ್ಟ್ 1942ನೇ ಇಸವಿಯಲ್ಲಿ ಶ್ರೀ ಆರ್. ವೇಲಾಯುಧನ್ ನಾಯರ್ ಹಾಗೂ ಶ್ರೀಮತಿ ಪಿ. ಕಾಮಾಕ್ಷಿ ಅಮ್ಮಾ ದಂಪತಿಗಳಿಗೆ ಜನಿಸಿದರು.

ಪ್ರೊ|| ಮಾವೇಲಿಕ್ಕರ ಕೆ. ವೇಲುಕುಟ್ಟಿ ನಾಯರ್ ಅವರಲ್ಲಿ ತಮ್ಮ ಪ್ರಾಥಮಿಕ ಹಂತದ ಮೃದಂಗ ಶಿಕ್ಷಣವನ್ನು ಪಡೆದರು ಶ್ರೀ ಸುರೇಂದ್ರನ್. ಮುಂದೆ 1962ನೇ ಇಸವಿಯಲ್ಲಿ, ತಿರುವನಂತಪುರದ ಸ್ವಾತಿ ತಿರುನಾಳ್ ಮ್ಯೂಸಿಕ್ ಕಾಲೇಜಿನಿಂದ 'ಗಾನಭೂಷಣಂ ಡಿಪ್ಲೊಮಾ' ಕೋರ್ಸ್ ಮಾಡಿದರು. ಭಾರತ ಸರ್ಕಾರದ ವತಿಯಿಂದ ಕಲಾ ವಿದ್ಯಾರ್ಥಿವೇತನ ಪಡೆದ ಸುರೇಂದ್ರನ್ ಅವರಿಗೆ, ಮುಂದೆ ತಮ್ಮ ಪ್ರೌಢ ಶಿಕ್ಷಣವನ್ನು ಮೃದಂಗದ ದಂತಕಛಿಯಾಗಿರುವ ಪದ್ಮಭೂಷಣ, ಸಂಗೀತ ಕಲಾನಿಧಿ ಪಾಲ್ಘಾಟ್ ಟಿ.ಎಸ್. ಮಣಿ ಅಯ್ಯರ್ ಅವರಲ್ಲಿ ಪಡೆಯುವ ಸೌಭಾಗ್ಯ ದೊರೆಯಿತು. ಗುರುಕುಲ ಪದ್ಧತಿಯಲ್ಲಿ ಸುಮಾರು 11 ವರ್ಷಗಳ ಕಾಲ ಮಣಿ ಅಯ್ಯರ್ ಅವರಲ್ಲಿ ಶಿಕ್ಷಣವನ್ನು ಪಡೆದ ಸುರೇಂದ್ರನ್ ಅವರು ಮೃದಂಗವಾದನದಲ್ಲಿ ತಂಜಾವೂರು ಬಾನಿಯನ್ನು ಸಂಪೂರ್ಣವಾಗಿ ಅಭ್ಯಸಿಸಿಕೊಂಡವರು.

ನಯವಾದ ಹಾಗೂ ಅದ್ಭುತ ಕೈಚಳಕದಿಂದ ನುಡಿಸಿ ನಿಷ್ಣಾತರೆನಿಸಿರುವ ಶ್ರೀ ಸುರೇಂದ್ರನ್ ಅವರು ಅನೇಕ ಪ್ರಸಿದ್ಧ ಗಾಯಕ, ವಾದಕರಿಗೆ ತಮ್ಮ ಮೃದಂಗ ಸಹಕರವನ್ನು ನೀಡಿ, ಮನ್ನಣೆ ಪಡೆದಿದ್ದಾರೆ. ಚಿಂಬೈ ವೈದ್ಯನಾಥ ಭಾಗವತರ್, ಕೆ.ವಿ. ನಾರಾಯಣಸ್ವಾಮಿ, ಡಾ|| ಆರ್. ಕೆ. ಶ್ರೀಕಂಠನ್, ಡಿ.ಕೆ. ಪಟ್ಟಮ್ಮಾಳ್ ಪಾರ್ಸಾಲ ಪೊನ್ನಮ್ಮ, ಡಾ|| ಕೆ. ಓಮನಕುಟ್ಟಿ - ಮುಂತಾದ ಗಾಯಕರು ಹಾಗೂ ಟಿ.ಎನ್. ಕೃಷ್ಣನ್

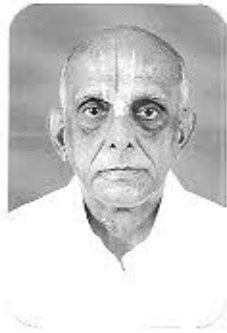
ಲಾಲ್‌ಗುಡಿ ಜಯರಾಮನ್, ಚಿಟ್ಟಿಬಾಬು, ಎಸ್. ಬಾಲಚಂದ್ರನ್, ಎನ್. ರಮಣಿ, ಮುಂತಾದ ಸುವಿಖ್ಯಾತವಾದಕರೊಂದಿಗೂ ವೇದಿಕೆಯನ್ನು ಹಂಚಿಕೊಂಡ ಹಿರಿಯರಾಗಿದ್ದಾರೆ.

ಆಕಾಶವಾಣಿಯ ಎ. ಟಿಪ್ ದರ್ಜೆಯ ಕಲಾವಿದರಾಗಿರುವ ಶ್ರೀಯುತರು ರಾಷ್ಟ್ರೀಯ ಕಾರ್ಯಕ್ರಮದಲ್ಲಿ ಭಾಗವಹಿಸಿದ್ದಾರೆ. ವಿಶ್ವಾದ್ಯಂತ ಸಂಚರಿಸಿ ಅನೇಕ ಅಂತರರಾಷ್ಟ್ರೀಯ ಸಂಗೀತ ಉತ್ಸವಗಳಲ್ಲಿ ಭಾಗಿಯಾಗಿದ್ದಾರೆ. ICCR Festival of India ಉತ್ಸವದಲ್ಲಿ ಜರ್ಮನಿ, ಹಾಲೆಂಡ್, ಆಸ್ಟ್ರೇಲಿಯ ಮುಂತಾದ ದೇಶಗಳಲ್ಲಿ ಸಂಚರಿಸಿದ್ದಾರೆ. ದುಬೈ, ಖಿತರ್, ಸಿಂಗಪೂರ್, ಹಾಗೂ ಇನ್ನೂ ಹಲವಾರು ಗಲ್ಫರಾಷ್ಟ್ರಗಳಲ್ಲಿ ನುಡಿಸಿ ಪ್ರಖ್ಯಾತಿ ಪಡೆದಿದ್ದಾರೆ.

ಮದರಾಸಿನ ಮ್ಯೂಸಿಕ್ ಅಕಾಡಮಿಯಿಂದ ಅತ್ಯುತ್ತಮ 'ಮೃದಂಗವಾದಕ' ಎಂಬ ಪ್ರಶಸ್ತಿಯನ್ನು ಪಡೆದಿರುವ ಶ್ರೀ ಸುರೇಂದ್ರನ್ ಅವರನ್ನು ಹಲವಾರು ಬಿರುದು, ಪ್ರಶಸ್ತಿಗಳು ಅರಸಿ ಬಂದಿವೆ :

1992ನೇ ಸಾಲಿನ ಕೇರಳ ಶಾಸ್ತ್ರ ಸಾಂಸ್ಕೃತಿಕ ಸಮಿತಿ ವತಿಯಿಂದ 'ಲಯರತ್ನ', ಕೇರಳ ಸಂಗೀತ ನಾಟಕ ಅಕಾಡಮಿ ಪ್ರಶಸ್ತಿ, 'ಮಧುರ ಗಾನಸುಧಾ' ಪ್ರಶಸ್ತಿ, 'ನವರಸ ಸಂಗೀತ ಸಭಾ' ಪ್ರಶಸ್ತಿ, ಸಿಂಗಪೂರಿನಲ್ಲಿ 2004 ನೇ ಸಾಲಿನ 'ಪೂವವಾದ್ಯ ಕಲಾರತ್ನ' ಪ್ರಶಸ್ತಿ, ಸಂಗೀತ ತಿಲಕಂ ಪ್ರಶಸ್ತಿ, ಕಂಚಿ ಕಾಮಕೊಟಿ ಪೀಠದ ಆಸ್ಥಾನ ವಿದ್ವಾನ್ ಪ್ರಶಸ್ತಿ, 'ಸಂಗೀತ ರತ್ನ', ಮೃದಂಗವಾದ್ಯ ರತ್ನ ಹಾಗೂ ಕೊಟ್ಟಿರಂ ಸಂಕುನ್ನಿ ನಾಯರ್ ಪ್ರಶಸ್ತಿ - ಮುಂತಾದ ಪ್ರಶಸ್ತಿಗಳು ಇವರಿಗೆ ಲಭಿಸಿದೆ.

VIDWAN TRICHY J. VENKATRAMAN



Trichy J. Venkatraman was born on July 5, 1934 in Tiruchirapalli in a family of musicians. His parents Late Sri K.V. Jayaraman Iyengar and Late Smt. Subbulakshmi Ammal were both hailing from a tradition which had Carnatic music as their hereditary wealth. Being the eldest of the five siblings, Venkatraman had the responsibility to uplift the family to a respectful position in the society. The expectations of the family members was that Sri JV will be taking some vocation other than music in order to bring some earnings. But JV took Carnatic music as his fulltime vocation and continued to do the same, right from the day of completing secondary schooling till today.

Starting his learning from father Sri K.V. Jayaraman Iyengar, he learnt many kritis of various composers for ten long years. Afterwards he was routed by his father to Alathur Sri Venkatesa Iyer for obtaining expert knowledge in **Pallavi**.

He learnt from Sri Venkatesa Iyer through “**Gurukulavaasam**” for five more years. Afterwards, he started his career by rendering several concerts.

Although JV got chances, the income from them was not enough to look after his family. This verge of poverty made him to move away from his family for a few days. There, he got the chance of visiting Palani Subramaniya Pillai which made a valuable turn in his career. Supported by Shri Kandasamy Pillai, he stayed for a fortnight in Shri Palani Anna's house. Sri Subramania Pillai stimulated the creativity in him. He taught him the ability to sing pallavi in different styles and encouraged the same. Though he insisted JV to stay back in Chennai, owing to family matters, he left to Tiruchirapalli. Then, he joined AIR, served there for more than 30 years and retired as an “A” Grade Artist.

During service, he composed several musical features and conducted special theme programmes like '**Isai payirchi**', '**Sangamam**', '**Keerthananjali**' etc. After retirement, he is conducting demonstrations and workshops in several colleges. He is a mentor for several artists and he is moulding many persons as musicians, percussionists, by teaching

them even today at the age of 78. Some of them who are familiar today are Smt. Lalitha Rukmini, Sri Pradeep, who are familiar today are Smt. Lalitha Rukmini, Sri Pradeep, Miss. Meghana, Smt. Vasanthi, Smt. Ranjani, etc. Besides his daughters Smt. Jayanthi and Smt. Kothai are following his footsteps by teaching many students. JV readily gives notes of all saahithyas along with swaras immediately when the students require. He does not maintain any library; rather he uses his mind as the same.

He has been awarded and accredited with several titles such as, "SANGEETHA CHINTHAMANI", "SANGEETHA ACHARYARATHNAM" (Sri Sathguru Sangeetha Sabha), "SANGEETHA SRESHTA"(Naradha Gaana Sabha),

"SWARALAYA SIGAMANI"(Sri Guruguha Gana Sabha), "SANGEETHA SAMRAT" (Bharathiya Vidhya Bhavan), "SANGEETHAKALA SAGARAM" (The Aaradhana Committee, Cleveland) etc.

Vidwan Trichy J. Venkatraman receives the PALANI SUBRAMANYA PILLAI MEMORIAL AWARD and the title 'LAYA KALANIPUNA' presented by Percussive Arts Centre on 22nd July 2012 at the Vidwat Sadas during the Valedictory of Thalavadyotsav 2012 – the Arts Centre's 31st Annual Percussive Arts Festival and Music Conference.



With Best Compliments From

SMT. USHA & SRI. ARUN

ಹಳನಿ ಸುಬ್ರಹ್ಮಣ್ಯ ಪಿಳ್ಳೆ ನ್ಯಾರಕ ಪ್ರಶಸ್ತಿ ಪುರಸ್ಕೃತರು-2012

ತಿರುಚ್ಚಿ ಜಿ. ವೆಂಕಟರಾಮನ್

1934 ನೇ ಇಸವಿ, ಜುಲೈ 5ನೇ ತಾರೀಖಿನಂದು ತಿರುಚಿರಾಪಳ್ಳಿಯಲ್ಲಿ ಜನಿಸಿದ ತಿರುಚ್ಚಿ ಜಿ. ವೆಂಕಟರಾಮನ್ ಅವರ ಮಾತಾಪಿತೃಗಳಾದ ದಿವಂಗತ ಶ್ರೀ ಕೆ.ವಿ. ಜಯರಾಮನ್ ಅಯ್ಯಂಗಾರ್ ಹಾಗೂ ದಿವಂಗತ ಶ್ರೀಮತಿ ಸುಬ್ಬುಲಕ್ಷ್ಮಿ ಅಮ್ಮಾಳ್ ಅವರು ಸಂಪ್ರದಾಯಸ್ಥರು ಹಾಗೂ ಕರ್ನಾಟಕ ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತವನ್ನೇ ತಮ್ಮ ಪರಂಪರಾಗತ ಸ್ವತ್ತು ಎಂದು ತಿಳಿದವರು.

ತಂದೆಯವರಾದ ಶ್ರೀ ಕೆ.ವಿ. ಜಯರಾಮನ್ ಅಯ್ಯಂಗಾರ್ ಅವರಲ್ಲಿ ಸಂಗೀತವನ್ನು ಕಲಿಯಲು ಪ್ರಾರಂಭಿಸಿದ ವೆಂಕಟರಾಮನ್ ಅವರು ಮುಂದೆ ತಂದೆಯವರ ಆಜ್ಞಾನುಸಾರ ಆಲತ್ತೂರು ಶ್ರೀ ವೆಂಕಟೇಶ್ ಅಯ್ಯರ್ ಅವರಲ್ಲಿ 'ಪಲ್ಲವಿ' ಪ್ರಕಾರದಲ್ಲಿ ವಿಶೇಷ ತರಬೇತಿಯನ್ನು ಪಡೆದರು. ಗುರುಕುಲ ಪದ್ಧತಿಯಲ್ಲಿ ಹಲವಾರು ವರುಷಗಳ ಕಾಲ ಆಲತ್ತೂರು ವೆಂಕಟೇಶ್ ಅಯ್ಯರ್ ಅವರಲ್ಲಿ ಶಿಕ್ಷಣ ಪಡೆದರು.

ವೆಂಕಟರಾಮನ್ ಅವರ ಸಂಗೀತ ಜೀವನದಲ್ಲಿ ಸುವಿಖ್ಯಾತ ವಿದ್ವಾನ್ ಪಳನಿ ಸುಬ್ರಹ್ಮಣ್ಯ ಪಿಳ್ಳೆಯವರು ಗಾಢವಾದ ಪರಿಣಾಮವನ್ನು ಬೀರಿದರು. ಶ್ರೀ ಕಂದಸ್ವಾಮಿ ಪಿಳ್ಳೆ ಹಾಗೂ ಸುಬ್ರಹ್ಮಣ್ಯ ಪಿಳ್ಳೆಯವರ ಪ್ರೋತ್ಸಾಹದಿಂದ ವೆಂಕಟರಾಮನ್ ಅವರಲ್ಲಿನ ಸಂಗೀತ ಸೃಜನಶೀಲತೆ ಸ್ಪಷ್ಟ ಸ್ವರೂಪವನ್ನು ಪಡೆದು, 'ಪಲ್ಲವಿ' ಪ್ರಕಾರದಲ್ಲಿ ವಿಶೇಷ ಪರಿಣತಿ ಪಡೆದ ವಿದ್ವಾಂಸನಾಗಿ ರೂಪುಗೊಳ್ಳಲು ಸಹಕರಿಸಿತು. ತಿರುಚಿರಾಪಳ್ಳಿಯಲ್ಲಿ ಆಕಾಶ ವಾಣಿಯಲ್ಲಿ ನಿಲನೆಯ ಕಲಾವಿದರಾಗಿ

ವೆಂಕಟರಾಮನ್ ಅವರು 30 ವರ್ಷಗಳಿಗೂ ಮೀರಿ ಸೇವೆ ಸಲ್ಲಿಸಿ 'ಎ' ದರ್ಜೆಯ ಕಲಾವಿದರಾಗಿ ನಿವೃತ್ತರಾದರು.

ಆಕಾಶವಾಣಿಯಲ್ಲಿ ಸೇವೆಯಲ್ಲಿದ್ದಾಗ ಹಲವಾರು ಸಂಗೀತ ರೂಪಕಗಳನ್ನು, ವಿಶೇಷ ಕಾರ್ಯಕ್ರಮಗಳನ್ನೂ ನಡೆಸಿಕೊಟ್ಟರು ವೆಂಕಟರಾಮನ್ ಅವರು. 'ಇಸೈ ಪಯಿರ್‌ಚಿ', 'ಸಂಗಮಂ', 'ಕೀರ್ತನಾಂಜಲಿ' ಮುಂತಾದ ಸಮಗೀತ ರೂಪಕಗಳು ವೆಂಕಟರಾಮನ್ ಅವರ ನೇತೃತ್ವದಲ್ಲಿ ನಡೆದಂಥವು. ಆಕಾಶವಾಣಿಯಿಂದ ನಿವೃತ್ತಿಯಾದ ನಂತರ ಹಲವಾರು ಸೋದಾಹರಣ ಭಾಷಣಗಳು ಹಾಗೂ ಸಂಗೀತ ಕಾರ್ಯಾಗಾರಗಳನ್ನು ಹಲವಾರು ಶಿಕ್ಷಣ ಸಂಸ್ಥೆಗಳಲ್ಲಿ ನಡೆಸುತ್ತಾ ಬಂದಿದ್ದಾರೆ.

ತಮ್ಮ ಸುದೀರ್ಘ ಸಂಗೀತ ಸೇವೆಯಲ್ಲಿ ತಿರುಚ್ಚಿ ಜಿ. ವೆಂಕಟರಾಮನ್ ಅವರು ತಮ್ಮ ಪುತ್ರಿಯರಾದ ಜಯಂತಿ, ಗೋದಾ ಅವರೊಂದಿಗೆ ಇನ್ನೂ ಹತ್ತು ಹಲವಾರು ಶಿಷ್ಯರನ್ನು ತಯಾರು ಮಾಡಿದ್ದಾರೆ.

ಇವರಿಗೆ ಸಂದ ಪ್ರಶಸ್ತಿಗಳು

'ಸಂಗೀತ ಚಿಂತಾಮಣಿ', ಬಿರುದು, ಶ್ರೀ ಸದ್ಗುರು ಸಂಗೀತ ಸಭೆಯಿಂದ 'ಸಂಗೀತ ಆಚಾರ್ಯ ರತ್ನಂ' ನಾರದ ಗಾನ ಸಭೆಯಿಂದ 'ಸಂಗೀತ ಶ್ರೇಷ್ಠ', ಶ್ರೀ ಗುರುಗುಹ ಗಾನ ಸಭೆಯಿಂದ 'ಸ್ವರಲಯ ಶಿಖಾಮಣಿ' ಭಾರತೀಯ ವಿದ್ಯಾಭವನದಿಂದ 'ಸಂಗೀತ ಸಾಮ್ರಾಟ್' ಅಮೆರಿಕಾದ ಕ್ಲೀವ್ ಲ್ಯಾಂಡಿನ ಆರಾಧನಾ ಕಮಿಟಿಯವರಿಂದ 'ಸಂಗೀತ ಕಲಾ ಸಾಗರಂ' ಬಿರುದು.

BANGALORE K. VENKATARAM MEMORIAL AWARDEE - 2012

VIDUSHI SEETHALAKSHMI VENKATESAN



Seethalakshmi Venkatesan was born in the year 1926 to Sri Sahasranamam, a professor of English and Smt Bhuvaneshwari. At a very early age, they saw the tremendous potential that young Seethalakshmi had and put her under the tutelage of Palghat Sri Vaidyanatha Iyer for her music lessons. Thereafter, she had the opportunity to learn from **Tanjore Sri Shankara Iyer**, a musical genius and renowned vageyakkara, for over six years. Later on, Seethalakshmi trained under the legendary Sangeetha Kalanidhi **Semmangudi Srinivasa Iyer**. At the age of thirteen, Seethalakshmi was married to Sri S.Venkatesan, whose immense encouragement allowed her to blossom into a fine musician.

Seethalakshmi Venkatesan's first performance was at the age of 10, at the Arts College, Trivandrum. When she was 11, Maharani Sethu Parvathi Bai was astounded on hearing her performance and gifted her with a gold chain. Seetha Mami's music is characterised by a rich,

bhava-laden style of rendering ragas. The development of her alapana is distinct, with each phrase poignant with the raga melody. Known to handle ragas with ease and deftness, she can spring into the Hindustani version of the raga with ease, by virtue of her training in Hindustani Music, under the great **Pandit Rama Rao Nayak**. Her swara singing is marked by beautiful sarvalaghu patterns. Soulful and electrifying neraval singing, with due respect given to the mood of the composer and an in-depth understanding of the meaning, have been known to leave the audience spellbound. Her expertise in Hindustani Bhajans is par excellence.

Seethalakshmi Venkatesan has performed at all the major sabhas across India. At one of her lecture demonstrations on Swati Tirunal's Hindustani Bhajans at The Music Academy, Dr.M.Balamuralikrishna who was present on the occasion, was stunned by her performance and garlanded her. An "A- Top" graded artiste in Carnatic Vocal music from A.I.R. Bangalore, she has performed in all kendras of A.I.R. all over the country. She has also performed in the National programs and Radio Sangeetha Sammelan programs of AIR,

on T.V. programs in Karnataka, Tamil Nadu, Delhi and other places. Her performances have been lauded at leading sabhas in Chennai such as The Music Academy, The Indian Fine Arts Society, Tamil Isai Sangam, Sri Krishna Gana Sabha; leading sabhas in Bangalore such as Bangalore Gayana Samaja, Malleswaram Sangeetha Sabha, Sri Krishna Sangeetha Sabha, Nada Bramha Sangeetha Sabha, Ranjani; leading sabhas in Bombay such as Music Triangle, Bharatiya Fine Arts Society, Sri Shanmukhananda Fine Arts and Sangeetha Sabha, besides leading sabhas such as Tamil Sangam, Kalaradhana, Karnataka Sangha, Ananthapur, Palghat Fine Arts Society, Palghat Goshti Gana Sabha, Ernakulam, Rasikapriyam, Madurai, and many others.

Seethalakshmi's contribution to music spans 64 grand years. Fondly known as Seetha Mami, her tutelage has been extended to many students which include VN Padmini, Kalavathi Avadooth, Saralaya Sisters, Aishwarya Vidhya Raghunath, Chitra Srikrishna, Shankar Rajan, Jyothsna and many others. Mami's effort also extended towards spreading music throughout the country, by means of a music troupe, comprising of 7 women, spear-headed by her. The troupe called "Sadguru Sangeetha Samiti" has travelled extensively and has been a tremendous success.

She has been conferred many titles, awards and honours such as **SANGEETHA KALAAACHARYA** (Music Academy, 2006), **SANGEETHA KALARATNA** (Bangalore Gayana Samaja), **KARNATAKA KALASHREE** (Sangeetha Nritya Academy), **KARNATAKA RAJYOTSAVA AWARD** (2001), **GANASARASWATHI** (TTD, 1978), **GOLD MEDAL** for Swathi Tirunal Compositions (Music Academy), **Best Junior Musician** (Music Academy, 1957), **Best Sub-Senior Musician** (Music Academy), **DK Pattammal Prize** (Music Academy), **GANAKALA PRAPURNA** (Hamsadhwani Gana Sabha), **SANGEETHA RATNA** (Chowdiah Memorial, 1995), **SANGEETHA RAGA NIDHI** (Ramakrishna Bhajana Sabha), **KALAJYOTHI** (Nadajyothi Sabha), **SWARA BHOOSHANI** (Swara Lipi Samsthana).

VIDUSHI SEETHALAKSHMI VENKATESAN receives the **BANGALORE K. VENKATARAM MEMORIAL AWARD** for the year 2012 and the title '**SANGEETHA KALABHIJNYA**', presented by Percussive Arts Centre on 22nd July 2011 at the Vidwat Sadas during the Valedictory of Thalavadyotsav 2012 - the Arts Centre's 31st Annual Percussive Arts Festival and Music Conference.

ವಿದುಷಿ ಸೀತಾಲಕ್ಷ್ಮಿ ವೆಂಕಟೇಶನ್

1926ನೇ ಇಸವಿಯಲ್ಲಿ ಜನಿಸಿದ ವಿದುಷಿ ಸೀತಾಲಕ್ಷ್ಮಿ ವೆಂಕಟೇಶನ್ ಅವರ ಮಾತಾಪಿತೃಗಳು ಆಂಗ್ಲಭಾಷೆಯ ಪ್ರೊಫೆಸರ್ ಆದ ಶ್ರೀ ಸಹಸ್ರನಾಮಮ್ ಹಾಗೂ ಶ್ರೀಮತಿ ಭುವನೇಶ್ವರಿಯವರು. ಬಾಲ್ಯದಲ್ಲೇ ಸೀತಾಲಕ್ಷ್ಮಿ ಅವರಿಗಿದ್ದ ಅತೀವವಾದ ಸಂಗೀತಾಸಕ್ತಿಯನ್ನು ಗಮನಿಸಿ, ತಂದೆ-ತಾಯಿಗಳು ಇವರನ್ನು ಪಾಲ್ಯಾಟ್ ಶ್ರೀ ವೈದ್ಯನಾಥ್ ಅಯ್ಯರ್ ಅವರಲ್ಲಿ ಸಂಗೀತ ಕಲಿಯಲು ಅನುವು ಮಾಡಿಕೊಟ್ಟರು. ಮುಂದೆ ಪ್ರಖ್ಯಾತ ವಾಗ್ಗೇಯಕಾರರು ಹಾಗೂ ಸುಪ್ರಸಿದ್ಧ ಸಂಗೀತ ವಿದ್ವಾಂಸರಾದ ತಂಜಾವೂರು ಶ್ರೀ ಶಂಕರ್ ಅಯ್ಯರ್ ಅವರಲ್ಲಿ ಕಲಿತ ಶ್ರೀಮತಿ ಸೀತಾಲಕ್ಷ್ಮಿಯವರಿಗೆ ಸಂಗೀತ ಕಲಾನಿಧಿ ಶೆಮ್ಮಂಗುಡಿ ಶ್ರೀನಿವಾಸ ಅಯ್ಯರ್ ಅವರಲ್ಲಿ ತಮ್ಮ ಸಂಗೀತ ಶಿಕ್ಷಣವನ್ನು ಮುಂದುವರೆಸುವ ಸದಾವಕಾಶ, ಭಾಗ್ಯ ದೊರೆಯಿತು. ಶ್ರೀ ಎಸ್. ವೆಂಕಟೇಶನ್ ಅವರನ್ನು ವಿವಾಹವಾದ ನಂತರ, ಪತಿಯ ಆಪಾರ ಪ್ರೋತ್ಸಾಹ ಮತ್ತು ಸಂಗೀತಾಸಕ್ತಿಯಿಂದ ಸೀತಾಲಕ್ಷ್ಮಿಯವರು ಸಂಗೀತ ಪ್ರಪಂಚದಲ್ಲಿ ಅದ್ವಿತೀಯರಾದ ವಿದ್ವಾಂಸವಾಣಿಯಾಗಲು ನೆರವು ದೊರೆಯಿತು.

ತಿರುವನಂತಪುರದ ಆರ್ಟ್ಸ್ ಕಾಲೇಜಿನಲ್ಲಿ ಸೀತಾಲಕ್ಷ್ಮಿಯವರ ಮೊದಲ ಕಾರ್ಯಕ್ರಮ ತಮ್ಮ ಹತ್ತನೇಯ ವಯಸ್ಸಿನಲ್ಲಿ ನಡೆಯಿತು. ಪಂಡಿತ್ ರಾಮ ರಾವ್ ನಾಯಕ್ ಅವರಲ್ಲಿ ಹಿಂದೂಸ್ಥಾನೀ ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತವನ್ನೂ ಅಭ್ಯಾಸ ಮಾಡಿರುವ ಸೀತಾಲಕ್ಷ್ಮಿಯವರು, ರಾಗಭಾವದಲ್ಲಿ ಅತ್ಯಂತ ಮಧುರ ಪ್ರಧಾನದ ರಸಗಳನ್ನು ತುಂಬುವುದರಲ್ಲಿ ನಿಷ್ಣಾತರು, ಹಿಂದೂಸ್ಥಾನೀ ಭಜನ್‌ಗಳನ್ನು ಹಾಡುವುದರಲ್ಲಿ ಇವರಿಗೆ ಅತ್ಯಂತ ವಿಶೇಷವಾದ ಪರಿಣತಿ ಇದೆ. ಅತ್ಯಂತ ಭಾವಮೂರಿತ ನೆರವಲ್ ಹಾಗೂ ಸರ್ವಲಭು ಸ್ವರಕಲ್ಪನೆಗೆ ಹೆಸರಾದ ಸೀತಾಲಕ್ಷ್ಮಿಯವರು ವಾಗ್ಗೇಯಕಾರನ ಮನಸ್ಸಿತ್ತಿಯನ್ನು ಅರಿತು ಹಾಡುವ ಪರಿಪಾಠದಲ್ಲಿ ಸಿದ್ಧಹಸ್ತರು.

ಆಕಾಶವಾಣಿಯ 'ಎ-ಟಾಪ್' ದರ್ಜೆಯ ಕಲಾವಿದರಾಗಿರುವ ಶ್ರೀಮತಿ ಸೀತಾಲಕ್ಷ್ಮಿಯವರ ಕಾರ್ಯಕ್ರಮಗಳು ಭಾರತದಾದ್ಯಂತ ಪ್ರತಿಷ್ಠಿತ ಸಂಘ-ಸಂಸ್ಥೆಗಳಿಂದ ಮನ್ನಣೆ ಪಡೆದಿದೆ. ಆಕಾಶವಾಣಿಯ ರೇಡಿಯೋ ಸಂಗೀತ ಸಮ್ಮೇಳನ, ರಾಷ್ಟ್ರೀಯ

ಕಾರ್ಯಕ್ರಮಗಳಲ್ಲಿ ಇವರ ಗಾಯನ ಬಿತ್ತರಗೊಂಡಿವೆ. ಚೆನ್ನೈನ ಪ್ರತಿಷ್ಠಿತ ಸಭೆಗಳಾದ ಮ್ಯೂಸಿಕ್ ಅಕಾಡೆಮಿ, ಇಂಡಿಯನ್ ಫೈನ್ ಆರ್ಟ್ಸ್ ಸೊಸೈಟಿ, ತಮಿಳು ಇನ್‌ಸೆಂಪಿಂಗಂ, ಕೃಷ್ಣ ಗಾನ ಸಭಾ, ಬೆಂಗಳೂರು ಗಾಯನ ಸಮಾಜ, ಶ್ರೀ ಕೃಷ್ಣಸಂಗೀತ ಸಭಾ, ಮಲ್ಲೇಶ್ವರಂ ಸಂಗೀತ ಸಭೆ - ಇಷ್ಟೇ ಅಲ್ಲದೆ ಮುಂಬಯಿ, ಪಾಲ್ಯಾಟ್, ಎರ್ನಾಕುಲಂ, ಮಧುರೈ ಹೀಗೆ ಹತ್ತು ಹಲವಾರು ಕಡೆಗಳಲ್ಲಿ ಇವರ ಗಾನ ಸುಧೆ ಹರಿದಿದೆ.

ಸುದೀರ್ಘವಾದ 64 ವರ್ಷಗಳಿಗೂ ಮೇಲ್ಪಟ್ಟು ಸಂಗೀತ ಕ್ಷೇತ್ರದಲ್ಲಿ ತಮ್ಮ ಭಾಷು ಮೂಡಿಸಿರುವ ಸೀತಾಲಕ್ಷ್ಮಿಯವರು 'ಸೀತಾಮಾಮಿ' ಎಂದೇ ಎಲ್ಲರಿಗೂ ಪ್ರಿಯರು. ಪ್ರವರ್ಧಮಾನಕ್ಕೆ ಬಂದಿರುವ ಅನೇಕ ಶಿಷ್ಯರನ್ನು ಕಾಣಿಕೆಯನ್ನಾಗಿಸಿರುವ ಹೆಗ್ಗಳಿಕೆ ಇವರದು. 'ಸದ್ಗುರು ಸಂಗೀತ ಸಮಿತಿ' ಹೆಸರಿನಲ್ಲಿ ಏಳು ಸಂಗೀತ ವಿದುಷಿಗಳನ್ನೊಳಗೊಂಡ ಒಂದು ಸಂಗೀತ ತಂಡವನ್ನು ನಿರ್ದೇಶಿಸಿ, ದೇಶಾದ್ಯಂತ ಸಂಚರಿಸಿ, ಯಶಸ್ವಿಯಾಗಿ ಸಂಗೀತ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ಪ್ರದರ್ಶಿಸಿರುವ ಕೀರ್ತಿ ಇವರಿಗೆ ಸಲ್ಲುತ್ತದೆ.

ಸುದೀರ್ಘವಾದ ಸೇವೆಯನ್ನು ಸಂಗೀತ ಕ್ಷೇತ್ರದಲ್ಲಿ ಸಲ್ಲಿಸಿರುವ ಸೀತಾಲಕ್ಷ್ಮಿ ವೆಂಕಟೇಶನ್ ಅವರನ್ನು ಹಲವಾರು ಬಿರುದು, ಪ್ರಶಸ್ತಿಗಳು ಅರಸಿ ಬಂದಿವೆ :

2006ನೇ ಸಾಲಿನ 'ಸಂಗೀತ ಕಲಾಚಾರ್ಯ' ಬೆಂಗಳೂರು ಗಾಯನ ಸಮಾಜದ 'ಸಂಗೀತ ಕಲಾರತ್ನ', ಸಂಗೀತ ನೃತ್ಯ ಅಕಾಡೆಮಿಯ 'ಕರ್ನಾಟಕ ಕಲಾಶ್ರೀ', 2001 ನೇ ಸಾಲಿನ ಕರ್ನಾಟಕ ರಾಜ್ಯೋತ್ಸವ ಪ್ರಶಸ್ತಿ ಟಿ.ಟಿ.ಡಿ ಸಂಸ್ಥೆಯ 'ಗಾನಸರಸ್ವತಿ' ಬಿರುದು ಮದರಾಸಿನ ಮ್ಯೂಸಿಕ್ ಅಕಾಡೆಮಿ ವತಿಯಿಂದ ಸ್ವಾತಿ ತಿರುನಾಳ್ ರಚನೆಗಳ ಉತ್ತಮ ಪ್ರದರ್ಶನಕ್ಕೆ ಸ್ವರ್ಣ ಪದಕ, ಡಿ.ಕೆ. ಪಟ್ಟಮ್ಮಾಳ್ ಬಹುಮಾನ, 'ಅತ್ಯುತ್ತಮ ಗಾಯಕಿ' ಪ್ರಶಸ್ತಿಗಳು ಹಂಸಧ್ವನಿ ಗಾನ ಸಭೆಯಿಂದ 'ಗಾನಕಲಾ ಪ್ರಮೋರ್' 1995ನೇ ಸಾಲಿನ ಬೌಡಯ್ಯ ಸ್ಮಾರಕ 'ಸಂಗೀತ ರತ್ನ' ರಾಮಕೃಷ್ಣ ಗಾನ ಸಭೆಯ 'ಸಂಗೀತ ರಾಗನಿಧಿ' ನಾದಜ್ಯೋತಿ ಸಭೆಯಿಂದ 'ಕಲಾಜ್ಯೋತಿ', ಸ್ವರಲಿಪಿ ಸಂಸ್ಥಾನದಿಂದ 'ಸ್ವರ ಭೂಷಣಿ' ಇತ್ಯಾದಿ ಪ್ರಶಸ್ತಿಗಳು ಲಭಿಸಿವೆ.

H.PUTTACHAR MEMORIAL AWARDEE - 2012

VIDWAN M. GURURAJ



M. Gururaj was born on 13th June 1963 to Smt. Varada Bai and Vidwan Bellary M. Venkatesh Achar. He comes from a rich lineage of musicians and connoisseurs of music. His father Vidwan Bellary M. Venkatesh Achar and his uncle Vidwan Bellary M. Seshagiri Achar were the renowned Bellary Brothers. His grandfather Vidwan Bellary M. Raghavendra Achar was a famous violinist of the yester years, who served as a Music lecturer at Queen Mary's College, Chennai from 1922 to 1928. His father's elder brother Vidwan Bellary M. Narasimhamurthy was a violinist besides being a vocalist and vainika. His father's younger brother Vidwan Bellary M. Ramesh was a morching artist and vocalist. His brother Vidwan Bellary M. Raghavendra, sister Vidushi Vani Sateesh & cousin sister Vidushi M.S. Vidya (daughter of Vidwan Bellary M. Seshagiri Achar) are performing vocalists in the family.

Gururaj learnt mridangam and morching under the tutelage of Mridanga Kala Shiromani Vidwan T.A.S. Mani. He gave his

first performance at the tender age of 9, accompanying on the morsing, his father and his uncle (Bellary Brothers) in the year 1972 and went on to secure the 2nd Rank in Mridangam in the proficiency music examination conducted by the Karnataka Secondary Education Board. He has developed his own style of playing the morching, with a playing technique which consists of rich tonal clarity & melodic beauty. He has been successful in impressing the artists & the audience alike. Critics & Connoisseurs of music have richly applauded his aesthetic presentation, professional maturity & talented projection of his art.

His music and performances have taken him throughout India and abroad, to countries such as UK, Germany, Switzerland, Canada, USA, Scotland, Hong Kong, Spain etc, where his performances have got him critical acclaim. Performances during the Akashvani Sangeetha Sammelan, Akshavani Trinity concerts and South Zone programmes of the Doordarshan, are some of his noteworthy performances.

Gururaj has provided morching accompaniment for most the leading artists of Karnatic music such as Trichy Swaminatha Iyer, Sandhyavandanam Srinivasa Rao, K.V. Narayanaswamy, Prof. T.R.

Subrahmanyam, D.K.Jayaraman, Dr.M.Balamuralikrishna, Vairamangalam Lakshminarayanan, B.V.Raman & B.V.Lakshmanan, Thiruvengadu Jayaraman, Maharajapuram Santhanam, K.J.Yesudas, Trichur V.Ramachandran, Dr.M.L.Vasanthakumari, R. Vedavalli, Mani Krishnaswamy, Nellai T.V. Krishnamurthy, Madhurai T.N. Seshagopalan, T.V. Shankaranarayanan, O.S. Thyagarajan, . D. Pashupathi, Naiyatinkara Vasudevan, Bombay Sisters, Sudha Raghunathan, Hyderabad Sisters, S.Soumya, Bombay Jayashree, Hyderabad Brothers, Rajkumar Bharathi, Sanjay Subrahmanyam, T.M. Krishna, Neyveli Santhanagopalan, Vijaya Siva, Palai C.K. Ramachandran, Malladi Brothers & many others.

Gururaj has been on stage with some of the leading mridangam artistes of the times such as Kuttralam Vishwanatha Iyer, Dr. T.K. Murthy, M.L. Veerabhadraiah, Vellore Ramabhadran, Palghat R. Raghu, Umayalpuram K. Sivaraman, Trichy Sankaran, Dandamudi Ramamohan Rao,

Pudukkode Krishnan, M.S. Ramaiah, T.V. Gopalakrishnan, Tanjore Upendran, Guruvayur Dorai, V.Kamalakar Rao, Palghat T.R. Rajamani, Erode A. Gururajan, T.A.S. Mani, A.V. Anand, Mannargudi Easwaran, mushnam Raja Rao, Yella Venkateshwara Rao, Trivandrum V.Surendran, Thiruvarur Bhaktavatsalam, K.V.Prasad, Trichur Narendran, R. Ramesh & many others.

His awards and accolades include, 'Best Sahavadyam Award' from Bangalore Gayana Samaja, 1980, 'Best Sahavadyam Award' from Karnataka Ganakala Parishath, 2000, conferment of 'ASTHANA VIDVAN' from Kanchi Kama Koti Peetham', Kanchipuram, Tamil Nadu. He is presently a staff artiste of the AIR.

Vidwan M. GURURAJ receives the H.PUTTACHAR MEMORIAL AWARD and the title 'Laya Kala Prathibha Mani' presented by Percussive Arts Centre on 22nd July 2012 at the Vidwat Sadas during the Valedictory of Thalavadyotsav 2012 – the Arts Centre's 31st Annual Percussive Arts Festival and Music Conference.

With Best Compliments From

**SMT. & DR. K.R. GURURAJA RAO,
SHANTHI NURSING HOME,
JAYANAGAR V BLOCK, BANGALORE**

ವಿದ್ವಾನ್ ಎಂ. ಗುರುರಾಜ್

ದಿನಾಂಕ 13 ಜೂನ್ 1963ರಲ್ಲಿ ಶ್ರೀಮತಿ ಪರದಾ ಬಾಯಿ ಹಾಗೂ ವಿದ್ವಾನ್ ಬೆಳ್ಳಾರಿ ಎಂ. ವೆಂಕಟೇಶ ಆಚಾರ್ ದಂಪತಿಗಳಿಗೆ ಜನಿಸಿದ ಎಂ. ಗುರುರಾಜ್ ಅವರು ಸಂಗೀತ ಪರಂಪರೆಯಲ್ಲಿ ಹಾಗೂ ಸಂಗೀತಾಸಕ್ತ ಕುಟುಂಬದಲ್ಲಿ ಜನಿಸಿದವರು. ಇವರ ತಂದೆ ವಿದ್ವಾನ್ ಬೆಳ್ಳಾರಿ ಎಂ. ವೆಂಕಟೇಶ ಆಚಾರ್ ಹಾಗೂ ಚಿಕ್ಕಪ್ಪನವರಾದ ದಿವಂಗತ ವಿದ್ವಾನ್ ಬೆಳ್ಳಾರಿ ಎಂ. ಶೇಷಗಿರಿ ಆಚಾರ್ ಅವರುಗಳು ಸುಪ್ರಖ್ಯಾತ ಬೆಳ್ಳಾರಿ ಸಹೋದರರೆಂದೇ ಖ್ಯಾತರಾದ ಗಾಯಕರು. ಗುರುರಾಜ್ ಅವರ ತಾತನವರಾದ ವಿದ್ವಾನ್ ಬೆಳ್ಳಾರಿ ಎಂ. ರಾಘವೇಂದ್ರ ಆಚಾರ್ ಅವರು ಹಿಂದಿನ ತಲೆಮಾರಿನ ಸುಪ್ರಸಿದ್ಧ ಒಟೇಲು ವಿದ್ವಾಂಸರಾಗಿ, ಚೆನ್ನೈನ ಕ್ವೀನ್ ಮೇರಿ ಕಾಲೇಜಿನಲ್ಲಿ 1922 ರಿಂದ 1928 ಇಸವಿಗಳಲ್ಲಿ ಸಂಗೀತ ಉಪನ್ಯಾಸಕರಾಗಿ ಸೇವೆ ಸಲ್ಲಿಸಿದ್ದರು. ಗುರುರಾಜ್ ಅವರ ದೊಡ್ಡಪ್ಪ ವಿದ್ವಾನ್ ಬೆಳ್ಳಾರಿ ಎಂ. ನರಸಿಂಹಮೂರ್ತಿ ಚಿಕ್ಕಪ್ಪನವರಾದ ಬೆಳ್ಳಾರಿ ಎಂ. ರಮೇಶ್ ಸಂಗೀತ ವಿದ್ವನ್ಮಣಿಗಳು. ಗುರುರಾಜ್ ಅವರ ಹಿರಿಯ ಸಹೋದರ ವಿದ್ವಾನ್ ಬೆಳ್ಳಾರಿ ಎಂ. ರಾಘವೇಂದ್ರ, ಸಹೋದರಿಯರಾದ ವಿದುಷಿ ವಾಣಿ ಸುತೀಶ್ ಹಾಗೂ ವಿದುಷಿ ಎಂ.ಎಸ್. ವಿದ್ಯಾ ಎಲ್ಲರೂ ಸಂಗೀತ ಕ್ಷೇತ್ರದಲ್ಲಿ ಪ್ರಖ್ಯಾತಿ ಹೊಂದಿರುವವರು.

ವಿದ್ವಾನ್ ಎಂ. ಗುರುರಾಜ್ ಅವರು ಮೃದಂಗ ಕಲಾಶಿರೋಮಣಿ ವಿದ್ವಾನ್ ಟಿ.ಎ.ಎಸ್. ಮಣಿ ಅವರಲ್ಲಿ ಮೃದಂಗ ಹಾಗೂ ಮೋರ್ಚಿಂಗ್ ವಾದನವನ್ನು ಕಲಿತರು. ತಮ್ಮ ಮೊದಲ ವೇದಿಕೆಯ ಅನುಭವವನ್ನು ತಮ್ಮ ಎಳೆಯ 9ನೇ ವಯಸ್ಸಿನಲ್ಲಿಯೇ ಪಡೆದರು. ಕರ್ನಾಟಕ ಸಂಗೀತ ಶಿಕ್ಷಣ ಮಂಡಳಿಯವರು ನಡೆಸುವ ಸಂಗೀತ ಪರೀಕ್ಷೆಗಳಲ್ಲಿ, ವಿದ್ವತ್ ದರ್ಜೆಯಲ್ಲಿ ಗುರುರಾಜ್ ದ್ವಿತೀಯ ರ್ಯಾಂಕ್ ಪಡೆದಿರುತ್ತಾರೆ. ತಮ್ಮದೇ ವಿಶಿಷ್ಟ ಶೈಲಿಯಲ್ಲಿ ಮೋರ್ಚಿಂಗ್ ವಾದನ ತಂತ್ರಗಳನ್ನು ಬೆಳೆಸಿಕೊಂಡಿರುವ ಗುರುರಾಜ್ ಅವರು ತಮ್ಮ ಸ್ವುಟವಾದ ನುಡಿಸುವಿಕೆಯಿಂದ ಸಂಗೀತ ವಿದ್ವಾಂಸ, ವಿದುಷಿಯರನ್ನು, ಸಂಗೀತಾಸಕ್ತರನ್ನೂ, ರಂಜಿಸುತ್ತ ಬಂದಿದ್ದಾರೆ.

ಭಾರತದಾದ್ಯಂತ ಪ್ರಮುಖ ಸಂಗೀತ ಸಭೆಗಳಲ್ಲಿ ನುಡಿಸಿರುವ ಗುರುರಾಜ್ ಯು.ಕೆ., ಜರ್ಮನಿ, ಸ್ವಿಟ್ಜರ್ ಲ್ಯಾಂಡ್, ಕ್ಯಾನಡಾ, ಅಮೆರಿಕಾ, ಸ್ಯಾಟ್‌ಲ್ಯಾಂಡ್, ಹಾಂಗ್‌ಕಾಂಗ್, ಸ್ವೈಸ್ ಮುಂತಾದ ದೇಶಗಳ ಪ್ರವಾಸ ಮಾಡಿ ಮೆಚ್ಚುಗೆ ಪಡೆದಿದ್ದಾರೆ. ಇವರ ಆಕಾಶವಾಣಿ ಸಂಗೀತ ಸಮ್ಮೇಳನ ಹಾಗೂ ದೂರದರ್ಶನದ ದಕ್ಷಿಣ ಪಲಯ ಸಂಗೀತ ಕಾರ್ಯಕ್ರಮಗಳು ಆಪಾರ ಮನ್ನಣೆ ಪಡೆದಿವೆ.

ಕರ್ನಾಟಕ ಶಾಸ್ತ್ರೀಯ ದಿಗ್ಗಜರೆನಿಸಿಕೊಂಡಿರುವ ಕೆ.ವಿ. ನಾರಾಯಣಸ್ವಾಮಿ, ಟಿ.ಆರ್. ಸುಬ್ರಹ್ಮಣ್ಯಂ, ಡಿ.ಕೆ. ಜಯರಾಮನ್, ಡಾ|| ಎಂ. ಬಾಲಮುರಳಿಕೃಷ್ಣ, ಡಾ|| ಎಂ.ಎಲ್ ವಸಂತಕುಮಾರಿ, ಆರ್. ವೇದವಲ್ಲಿ, ನೈವೇಲಿ ಸಂತಾನಗೋಪಾಲನ್, ವಿಜಯ ಶಿವ, ಮಲ್ಲಾಡಿ ಸಹೋದರರು ಹೀಗೆ ಹಲವಾರು ಪ್ರಸಿದ್ಧ ಕಲಾವಿದರಿಗೆ ತಮ್ಮ ಪಕ್ಕವಾದ್ಯ ಸಹಕಾರ ನೀಡಿದ್ದಾರೆ.

ಮುಂಚೂಣಿಯಲ್ಲಿರುವ ಹಿರಿಯ ಮೃದಂಗ ವಿದ್ವಾಂಸರಾದ ಡಾ|| ಟಿ.ಕೆ. ಮೂರ್ತಿ, ಎಂ.ಎಲ್. ವೀರಭದ್ರಯ್ಯ, ಪಾಲ್ಘಾಟ್ ರಘು, ಉಮಯಾಳ್‌ಪುರಂ, ಶಿವರಾಮನ್, ತಿರುಚ್ಚಿ ಶಂಕರನ್, ಎಂ.ಎಸ್. ರಾಮಯ್ಯ, ಟಿ.ಎ.ಎಸ್. ಮಣಿ, ಎ.ವಿ. ಆನಂದ್, ಪಾಲ್ಘಾಟ್ ರಾಜಾಮಣಿ ಇತ್ಯಾದಿ ಇನ್ನು ಹಲವಾರು ಹಿರಿಯ ವಿದ್ವಾಂಸರೊಂದಿಗೆ ವೇದಿಕೆಯನ್ನು ಹಂಚಿಕೊಂಡಿದ್ದಾರೆ.

ಪ್ರಸುತ ಬೆಂಗಳೂರು ಆಕಾಶವಾಣಿಯ ನಿಲಯದ ಕಲಾವಿದರಾಗಿರುವ ಗುರುರಾಜ್, ಆಕಾಶವಾಣಿಯಲ್ಲಿನ ವಿಶೇಷ ಕಾರ್ಯಕ್ರಮಗಳಿಗೆ ತಮ್ಮ ಸಂಪೂರ್ಣ ಸಹಕಾರ ನೀಡುತ್ತ ಬಂದಿದ್ದಾರೆ. ಇವರ ಸಾಧನೆಗಳಿಗೆ ಸಂದಿರುವ ಪ್ರಶಸ್ತಿಗಳು 1980 ಇಸವಿಯ 'ಬೆಂಗಳೂರು ಗಾಯನ ಸಮಾಜದ ಅತ್ಯುತ್ತಮ ಸಹವಾದ್ಯ ಪುರಸ್ತಿ', 2000 ಇಸವಿಯ 'ಕರ್ನಾಟಕ ಗಾನ ಕಲಾ ಪರಿಷತ್ತಿನ ಅತ್ಯುತ್ತಮ ಸಹವಾದ್ಯ ಪುರಸ್ತಿ', ಕಾಂಚೀಪುರದ, ಕಂಚಿ ಕಾಮಕೋಟ ಪೀಠದ 'ಆಸ್ಯಾನ ವಿದ್ವಾನ್ ಪುರಸ್ತಿ'.

PAC - CMANA ENDOWMENT PRIZE WINNER - 2012

VIDWAN MYSORE A. RADHESH



A. Radhesh was born on September 10th 1979 in Karnataka, to Sri.H.S.Ananthachar and Smt.S.Vasanthalakshmi. He hails from a family of musicians with his grandfather Sri Hemmige Srirangachar being a direct disciple of Vidwan Tiger Varadachariar. His aunts Vidushi H.S.Mahalakshmi and Vidushi H.S.Yadugiri are accomplished A-top grade artists of AIR, his sister Vidushi A. Vasudha Keshav an 'A' grade vocalist and his nephew Vidwan Dr.K.Vageesh, a A-top graded vocalist.

Radhesh has undergone rigorous training in mridangam in the gurukula system under Keerthishesha Vidwan Karnataka Kalashree P.G.Lakshminarayana for 15 years. He also has undergone training in vocal under his aunt Sangeetha Vidyanidhi Vidushi H.S.Mahalakshmi. He is a B-High graded artist in mridangam from AIR.

Radhesh has accompanied artistes of repute such as Mysore. M. Nagaraj, Dr.K.Vageesh, Neyveli Santhanagopalan, A.Vasudha

Keshav, Mala Chandrashekar and many others. He has to his credit many CD and Cassette recordings. Radhesh has performed extensively in different parts of the country in many prestigious sabhas and cultural gatherings.

Radhesh has numerous awards and accolades to his credit, some of which are - First Place in the National level competition of All India Radio, Scholarship from Karnataka Sangeetha Nritya Academy, '**Best Mridangist Award**' from Bangalore Gayana Samaja, 1997, '**Best Accompaniment**' during the Kum. Jyoti Subramanyam memorial Talent promotion concert of the Bangalore Gayana Samaja, '**NAADA KISHORA**' Award from Nadabrahma Sangeetha Sabha, Mysore, 2006, '**Best Accompaniment Award**' from Nadajyothi Sangeetha Sabha and Ananya, **PROF. G.T. NARAYANARAO AWARD** for outstanding young instrumentalist, 2012, **ANANYA PURASKARA** from Ananya, 2012.

Mysore A. Radhesh receives the PAC – CMANA Endowment Prize instituted by Carnatic Music Association of North America, Inc., presented by Percussive Arts Centre on 22nd July 2012 at the Vidwat Sadas during the Valedictory of Thalavadyotsav 2012 – the Arts Centre's 31st Annual Percussive Arts Festival and Music Conference.

ಪಿ.ವಿ.ಸಿ. - ಸೀಮಾನ ಬಹುಮಾನ ಪುರಸ್ಕೃತರು-2012

ವಿದ್ವಾನ್ ಎ. ರಾಧೇಶ್

ದಿನಾಂಕ 10 ಸೆಪ್ಟೆಂಬರ್ 1979ರಂದು ಶ್ರೀ ಹೆಚ್. ಎಸ್. ಅನಂತಾಚಾರ್ ಹಾಗೂ ಶ್ರೀಮತಿ ಎಸ್. ವಸಂತಲಕ್ಷ್ಮಿ ದಂಪತಿಗಳ ಸುಪುತ್ರನಾಗಿ ಜನಿಸಿರುವ ರಾಧೇಶ್ ಸಂಗೀತ ವಿದ್ವಾಂಸರ ಕುಟುಂಬದಲ್ಲಿ ಬೆಳೆದವರು. ಟೈಗರ್ ವರದಾಚಾರ್ಯರ ನೇರ ಶಿಷ್ಯರಾಗಿದ್ದರು ಇವರ ತಾತನವರಾದ ಶ್ರೀ ಹೆಮ್ಮಿಗೆ ಶ್ರೀರಂಗಾಚಾರ್ ಅವರು, ರಾಧೇಶ್ ಅವರ ಅತ್ತೆಯಂದಿರಾದ ವಿದುಷಿ ಹೆಚ್.ಎಸ್. ಮಹಾಲಕ್ಷ್ಮಿ ಹಾಗೂ ವಿದುಷಿ ಹೆಚ್.ಎಸ್. ಯದುಗಿರಿ ಯವರುಗಳು ಆಕಾಶವಾಣಿಯ ಎ-ಟಾಪ್ ದರ್ಜೆಯ ಕಲಾವಿದೆಯರು. ರಾಧೇಶ್ ಅವರ ಸಹೋದರಿ ವಿದುಷಿ ವಸುಧಾ ಕೇಶವ್ ಎ ದರ್ಜೆಯ ಗಾಯಕಿಯಾದರೆ, ಮಾವ ವಿದ್ವಾನ್ ಡಾ|| ಕೆ. ವಾಗೀಶ್‌ರವರು ಎ-ಟಾಪ್ ದರ್ಜೆಯ ಕಲಾವಿದರು.

ಕರ್ನಾಟಕ ಕಲಾಶ್ರೀ ಶ್ರೀ ಪಿ.ಜಿ. ಲಕ್ಷ್ಮಿನಾರಾಯಣ ಅವರಲ್ಲಿ 15 ವರುಷಗಳ ಕಾಲ ಗುರುಕುಲ ಪದ್ಧತಿಯಲ್ಲಿ ಮೃದಂಗವಾದನ ಶಿಕ್ಷಣ ಪಡೆದಿರುವ ರಾಧೇಶ್, ವಿದುಷಿ ಹೆಚ್.ಎಸ್. ಮಹಾಲಕ್ಷ್ಮಿಯವರಲ್ಲಿ ಗಾಯನ ಶಿಕ್ಷಣವನ್ನೂ ಪಡೆದಿರುತ್ತಾರೆ. ಆಕಾಶವಾಣಿಯಲ್ಲಿ ಬಿ.ಹೈ ದರ್ಜೆಯ ಕಲಾವಿದರಾಗಿ ಇವರು ಸೇವೆ ಸಲ್ಲಿಸುತ್ತಿದ್ದಾರೆ.

ಸುಪ್ರಖ್ಯಾತ ವಿದ್ವಾಂಸರಾದ ಮೈಸೂರು ಎಂ. ನಾಗರಾಜ್, ಡಾ|| ಕೆ. ವಾಗೀಶ್, ನೈವೇಲಿ ಸಂತಾನಗೋಪಾಲನ್, ಸಿಕ್ಕಿಲ್ ವಾಲಾ ಚಂದ್ರಶೇಖರ್ ಮುಂತಾದ ಕಲಾವಿದರಿಗೆ ಮೃದಂಗ ಸಹಕಾರ ನೀಡಿರುವ ರಾಧೇಶ್, ಭಾರತದಾದ್ಯಂತ ಹಲವಾರು ಪ್ರತಿಷ್ಠಿತ ಸಭೆ ಹಾಗೂ ಸಂಸ್ಥೆಗಳಲ್ಲಿ ನುಡಿಸಿ ಒಬ್ಬ ವರ್ಧಿಷ್ಠ ಕಲಾವಿದರಾಗಿ ಗುರುತಿಸಲ್ಪಟ್ಟಿದ್ದಾರೆ.

ರಾಧೇಶ್ ಅವರಿಗೆ ಸಂದಿರುವ ಪ್ರಶಸ್ತಿಗಳು : ಆಕಾಶವಾಣಿಯ ರಾಷ್ಟ್ರೀಯ ಸಂಗೀತ ಸ್ಪರ್ಧೆಯಲ್ಲಿ ಪ್ರಥಮ ಬಹುಮಾನ, ಕರ್ನಾಟಕ ಸಂಗೀತ ನೃತ್ಯ ಆಕಾಡಮಿಯಿಂದ ವಿದ್ಯಾರ್ಥಿ ವೇತನ 1997ನೇ ಸಾಲಿನ ಬೆಂಗಳೂರು ಗಾಯನ ಸಮಾಜದಿಂದ 'ಅತ್ಯುತ್ತಮ ಮೃದಂಗವಾದಕ' ಪ್ರಶಸ್ತಿ, ಬೆಂಗಳೂರು ಗಾಯನ ಸಮಾಜದಲ್ಲಿ ನಡೆದ ಕು. ಜ್ಯೋತಿ ಸುಬ್ರಹ್ಮಣ್ಯಂ ಸ್ಮಾರಕ ಪ್ರತಿಭಾ ಪೋಷಣ ಶಾರ್ಯುಕ್ತಮದಲ್ಲಿ 'ಅತ್ಯುತ್ತಮ ಪಕ್ಕವಾದ್ಯ ವಿದ್ವಾನ್ ಪ್ರಶಸ್ತಿ', 2006 ನೇ ಸಾಲಿನ ಮೈಸೂರಿನ ನಾದಬ್ರಹ್ಮ ಸಂಗೀತ ಸಭೆಯ ವತಿಯಿಂದ 'ನಾದ ಕಿಶೋರ' ಪ್ರಶಸ್ತಿ, ಪ್ಲೂ|| ಜಿ.ಟಿ. ನಾರಾಯಣರಾವ್ ಪ್ರಶಸ್ತಿ, ನಾದಜ್ಯೋತಿ ಸಂಗೀತ ಸಭೆಯ ವತಿಯಿಂದ 'ಅತ್ಯುತ್ತಮ ಪಕ್ಕವಾದ್ಯಗಾರ ಪ್ರಶಸ್ತಿ', 2012 ನೇ ಸಾಲಿನ 'ಅನನ್ಯ ಪುರಸ್ಕಾರ'.

With Best Compliments From
Smt. Anuradha & Sri. Bhagavan

AWARDS AND DONORS

PALGHAT MANI IYER MEMORIAL AWARD



Born on 12th June 1912 of Smt Anandambal and Sri Tiruvilvamai R. Sesa Bhagavata, a well-known musician, at Pazhayanur, 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 Bhagavata, Ennappadam Venkatarama Bhagavata and for Chembai Vaidyanatha Bhagavata. With the last, he had a successful all-India tour. His debut was in the Music Academy when he was only 14 years of age. 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 Mridangist 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. He was conferred the Padmabhushan award by the Govt of India in the year 1971. Mani Iyer passed away on 30.5.1981.

This Art Centre has been named after Palghat Mani Iyer. This award, donated by Smt. Sudha R. Rao and Dr. A.H. Rama Rao of Ramasudha Charities, is presented to Mridangam Vidwan Trivandrum V. Surendran for the year 2012.

PALANI SUBRAMANYA PILLAI MEMORIAL AWARD



Born on 20-4-1908, son of the great Kanjira Vidwan Palani Muthiah Pillai, Palani Subramanya Pillai belonged to a tribe of great giants in the field of Mridangam 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 synchronization 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 KALA NIPUNA in the THALAVADYOTHSAVA 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 Trichy J. Venkatraman for the year 2012.

RAMASUDHA CHARITABLE TRUST



→ DR. A.H. RAMA RAO & SUDHA R. RAO

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 different 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 PALGHAT MANI IYER MEMORIAL AWARD & the PALANI SUBRAMANYA PILLAI MEMORIAL AWARD.

**BANGALORE K. VENKATARAM
MEMORIAL AWARD**



Born on 10th January 1934 to Post Master S. Krishnaswamy Iyer & Smt. Lakshmi Bangalore K.Venkataram was a disciple of maestro Ghatam K.S.Manjunathan and also had guidance in vocal under Gana Kala Bhushana Anoor S. Ramakrishna.

Bangalore K.Venkataram made his debut in performing in Karnatak Classical music in 1946 and commenced playing with the renowned maestro Mysore T. Chowdiah who was in his prime at that time. Since then he had the privilege of accompanying stalwarts in the field like Mysore Vasudevacharya, Chembai Vaidyanatha Bhagavathar, Ariyakkudi Ramanuja Iyengar, Madurai Srirangam Iyengar of Mannargudi, Nagaswaram T.N.Rajarathnam Pillai, Musiri Subrahmanya Iyer, Dwaram Venkataswamy Naidu, Flute T.R.Mahalingam, Madurai Mani Iyer, G.N.Balasubramanyam, Chittoor Subrahmanya Pillai, Alathoor Brothers, Semmangudi Srinivasa Iyer, Dr. Balamurali Krishna, Veena S.Balachander, etc. He had to his credit the pleasure of having accompanied all leading artists like M.S.Subbulakshmi, D.K.Pattammal, M.L.Vasanthakumari, Emani Sankara Sastry, Sathur Subramanyam, T.K.Rangachari, M.D.Ramanathan, Dr.

V.Doreswamy Iyengar, Madurai Somu, Thitte Krishna Iyengar, Chintalapalli Ramachandra Rao, R.K.Srikantan, A. Subba Rao, Chitti Babu, Flute Ramani, Dr. S. Ramanathan, Radha Jayalakshmi, Bangalore Violin Trio of H.V.Krishnamurthy-Anoor Ramakrishna-A.Veerabhadriah, Prof. T.N.Krishnan, Lalgudi Jayaraman, M.S. Gopalakrishnan, R.R.Keshavamurthy, T.Gururajappa, etc. He had also accompanied all leading lights of the present generation such as Trichur V.Ramachandran, T.V.Shankaranarayanan, Mandolin Srinivas, Ravikiran, Bombay sisters, T.N.Seshagopalan, Hyderabad brothers, Sanjay Subramayam, Flute Shashank, Unnikrishnan, S.Shankar, R.K. Padmanabha-D.V.Nagarajan and others.

He had provided ghatam support with great masters like Kumbakonam Rangu Iyengar, Tanjore Ramadas Rao, Palghat Mani Iyer, Palani Subramanya Pillai, Ramanatahapuram Murugabhoopathy, T.K.Murthy, Palghat Raghu, Velloore Ramabhadran, Umayalpuram Sivaraman, RammohanRao, Kamakalakara Rao, Karaikkudi Mani, T.M.Puttaswamiah, C.K.Ayyamani Iyer, M.L.Veerabhadriah, etc. He also played double mridangam with Tanjore Upendran, A.V.Anand etc. Other activities of Venkataram included his contributions in the academic side like authoring, editing, publishing, several monographs on Percussive arts, serving prestigious organisations like Percussive Arts Centre (Director), Karnataka Ganakala Parishat (Founder Secretary and Vice President), Academy of Music - Bangalore (One of the founders), Bangalore Gayana Samaja (Experts' Committee member) and involved in several music teaching institutions like Ayyanar College of Music, Vijaya College of Music and the State Academy. He was the

Editor of the quarterly newsletter 'Thalavadya' of Percussive Arts Centre till his demise.

Venkataram had directed and presented Percussion Ensembles with innovative ideas and himself played the **Gethu Vaadya** in the Laya Lahari percussion ensemble. Venkataram served the Karnataka Sangeetha Nruthya Academy as member, Chairman of the Proficiency examinations of Govt. Examination Board, Chairman of the Text Book Committees for Talavadyas, Member of National Talent Scholarship - Govt. of India, Selection Committee Chairman of AIR for specific recruitments, Judge for AIR Music competitions etc., He had presented Special Features and Lecdem's on different topics on the AIR and at the Music Conferences of the Madras Music Academy, Indian Fine Arts Society - Chennai, Karnataka Ganakala Parishat, Bangalore Gayana Samaja, JSS Sangeetha Sabha - Mysore, Chembur Fine Arts Centre - Mumbai etc.

Venkataram had several Titles and honours to his credit, important among them being the Chowdiah Memorial Award (1992), State Academy Award - Karnataka Kala Thilaka (1993), Karnataka Rajyothsava Award of Govt. of Karnataka in Nov.2001 by Chief Minister S.M., Krishna, Recipient of Senior Fellowship of Dept. of Culture, Govt. of India. He presided over the 28-Music Conference of the Bangalore Gayana Samaja in their 90th Year, in 1996 and received the coveted honour 'Sangeetha Kalarathna', the first Ghata artist to get such an honour.

Bangalore K.Venkataram has left behind his wife Sangeetha Kaalaa Bhooshini Vidushi G.R.Jaya, son V.Krishna (Mrudanga), daughter V.Kalavathy Avadhoot (Vocal), daughter-in-law N.R.Harini (Vocal) all of whom are approved and graded artistes of AIR& DD, a rare combination of all the members of a single family being AIR approved musicians.

Proteges and those benefitted by his guidance include Flute B.N.Suresh, wife G.R.Jaya, T.S.Sathyavathy, Padma Gurudutt, Nilakanta Ramesh, Anoor Dattatreya Sharma, son V.Krishna etc.

The Arts Centre has instituted the Sangeetha Kalarathna BANGALORE K.VENKATARAM MEMORIAL AWARD in the name of its Founder. All persons connected with Indian Classical Music - musicians, musicologists, art critics and others (of age 70 years and above) who have served the cause of Indian Classical Music with distinction for several decades, will be considered for this Lifetime Achievement Award in memory of Sri Bangalore K. Venkataram.

Vidushi Padma Gurudutt & Vidushi Dr. T.S. Sathyavathy are sponsoring this award as a tribute to their Guru. Veteran Musician **Vidushi Seethlakshmi Venkatesan** receives the BANGALORE K.VENKATARAM MEMORIAL AWARD for the Year 2012.



Vid. PADMA GURUDUTT

Vidushi Padma Gurudutt was born on 1st November 1951 to Smt. Saraswathi Rao and Prof. R. Srinivas Rao. She had her initial music learning under Sarvashri H.V. Venkataramiah and T. Puttaswamiah and her later learning under Vidwan

T.K. Rangachari, G.R. Jaya and Sangeetha Kalarathna Bangalore K. Venkatram. She has also undergone training in Mridangam under Bangalore K. Venkatram. Vidushi Padma Gurudutt is an acknowledged expert in the rendition of Avadhana Pallavis and is an 'A' Graded Artist of All India Radio, Bangalore. She has done her B.A.(Hons) in Kannada and M.A.(Music).

She was awarded the Senior Fellowship of the Ministry of HRD, GOI for the topic "Rare and unpublished krithis of Mysore Composers". She has received awards for her contribution to music such as 'Kalaradhanashri' of Aradhana, 'Sangeetha Lakshmi Nidhi' of Harmonium Bheemaroo Trust, 'Shasthra Koustubha' of Ananya etc.



Vid. DR. T. S. SATHYAVATHY

Dr. T.S Sathyavathi was born on 30th June 1954, to Smt. Rangalakshmi and Sri. Sreenivasamurthy. She had her initial learning under her eldest sister Kalaradhanashri Vidushi. Vasanthamadhavi and further learning under Sangeeta Kalanidhi Dr. R.K. Srikantan. She also learnt mridangam under Sangeeta Kalaratna Bangalore K. Venkataram. She has also undergone training in musicology under Sangeeta Kalaratna B.V.K. Sastry. She has done her M.A., M.Phil

and Ph.D in Sanskrit. Her doctoral thesis was on 'Music in Manasollasa'.

Dr. T.S.Sathyavathi is recognized as a very versatile musician with an acknowledged expertise in the singing of complicated pallavis including Avadhana Pallavis. She is a widely respected teacher and speaker on varied topics on music and musicology.

She has received many awards and accolades, which include :-

'Best Lec-dem' – Madras Music Academy 1985 & 1995, 'Best Young Musician' - Madras Music academy – 1986, 'GANAKALASHREE', Karnataka Ganakala Parishat– 1995, 'ANANYA PURASKARA' from GML Cultural academy – 1996, 'KALABHUSHANA' – Thyagaraja Gana Sabha, Bangalore- 2004 'GANA VAARIDHI' – Ganakalabhushana M.A.Narasimhachar Foundation, Bangalore – 2006, 'Asthana Vidushi' – Avani Shankar Mutt, Bangalore – 2010, 'Asthana Vidushi' – ISCKON, Bangalore – 2011.

H. PUTTACHAR MEMORIAL AWARD



Born in 1898, Veteran mridangist late H. Puttachar was instrumental 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.

Puttachar was regarded as an accomplished accompanist and he lived upto his reputation. He trained a good number of aspirants. He was honoured by various organisations including Bangalore Gayana Samaja, Karnataka 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 M. Gururaj receives this award for 2012.

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 had also participated in the percussion ensembles with Zakir Hussain and Vellore Ramabhadran. Ramachar had added new dimensions to the Khanjira - play with his innovative approach and creative imagination. His lecture demonstrations were 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, had 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 had instituted "H. Puttachar Memorial Award" (an award in memory of his father H. Puttachar) to be awarded to a young versatile musician. After his demise his daughter Khanjari **Vidushi B.R. Latha** has kindly consented to donate the award. This award is presented to **Vidwan M. Gururaj** this year 2012.

CMANA

(Carnatic Music Association of North America, Inc.)

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 of Karnataka. **Mysore A. Radhesh** receives this prize for the year 2012.

G.S. SRIRAM MEMORIAL PRIZE



G.S. Sriram

G.S. Sriram, a promising ghatam artiste and a disciple of Late Vidwan R.A. Rajagopalan passed away under tragic circumstances at Gorur in the River Nethravathi. In his memory a prize has been instituted by his mother Vainika Vidushi Revathi Murthy. This Prize will be given to the 1st Prize winner in the junior category of the annual Amruthur Janaki Ammal Memorial Percussion Competition conducted by the Arts Centre.

Chi. Rakshith Sharma receives the prize this year.

PERCUSSIVE ARTS CENTRE (R)

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

Report for the period 2011-2012

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 the year's activities was THALAVADYOTSAV 2011 – the 30th Annual Percussive Arts Festival and Music Conference that happened from 6th to 10th July 2011. On the 6th July 2011 the festival was inaugurated by **Sri I. M. Vittala Murthy, I. A. S.**, Managing Director, Karnataka State Beverages Corporation Ltd., **Sri M.V. Seshan**, Asst. Commissioner of Police, Bangalore Metropolitan Task Force, was the Chief Guest and released the Souvenir Publication of the Arts Centre. **Prof. G. Venkatasubbiah**, Renowned Kannada Literateur, and **Sri K. R. Niranjana, I. A. S.**, Special Commissioner BBMP, were the Chief Guests for the valedictory on Sunday 10th July 2011, and presented Lifetime Achievement Awards to eminent artistes and Youth Awards to young reputed artists. **Dr.A.H.Rama Rao**, our Patron-in-chief and President, National Education Society, delivered the valedictory address, presented prizes to winners of Thalavadya Pratiyogitha - 2010 Amruthur Janaki Ammal Memorial Competition for Percussions (Courtesy: Amruthur Janaki Ammal Charitable Trust and Rotary Club of Bangalore) and the G.S.Sriram Memorial Prize (Courtesy: Vidushi Revathy Murthy).

PALGHAT MANI IYER MEMORIAL AWARD (Courtesy: Smt. Sudha R.Rao and Dr.A.H.Rama Rao, Ramasudha Charitable Trust) was presented to **GHATAM Vidwan M.A. Krishnamurthy**, **PALANI SUBRAMANYA PILLAI MEMORIAL AWARD** (Courtesy: Smt. Sudha R.Rao and Dr.A.H.Rama Rao, Ramasudha Charitable Trust) was presented to **VIDWAN Mullanpudi Sreeramamurthy**, **BANGALORE K. VENKATARAM MEMORIAL AWARD** (Courtesy: Vid. Padma Gurudutt & Vid. Dr. T.S. Sathyavathy) was presented to **Sri S. Krishnamurthy**, **H. PUTTACHAR MEMORIAL AWARD** (created by Khanjari Kala Shiromani H.P.Ramachar ; Courtesy: Vidushi B.R.Latha) was presented to **V. Ranganath Chakravarthy, PAC - CMANA Prize** (Courtesy: Carnatic Music Association Of North America) was presented to **R. Bharadwaj Sathavalli. G.S.Sriram Memorial Prize** was presented **Chi.Gomathi Shankar** – Ist Prize winner in the Amruthur Janaki Ammal Memorial Percussion Competition.

Programmes were conducted under the Talent Promotion Scheme and Inter State Cultural Exchange for Classical musicians. Besides monthly programs, Krishnothsava, Siri Chiguru - Children's Day festival, Amruthur Janaki Ammal Memorial Competition for Percussions (Courtesy: Amruthur Janaki Ammal Charitable Trust) and National Seminar on Thalavadyas 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 birth centenary celebrations of Sangeetha Kalanidhi Palghat T.S. Mani Iyer was inaugurated by Violin Vidwan

Dr. L. Subramanyan on Sunday 25th March 2012 under joint auspices with and at MES Kalavedi, Malleshwaram, Bangalore. Prof. Mysore V. Subramanya was the Chief Guest, Mridanga Vidwans Sri A.V. Anand & Sri T.A.S. Mani were the Guests of Honour while Vidwan B.K. Chandramouli delivered the valedictory address for the seminar that followed.

'Vrushti' - Percussion Ensemble of the Arts Centre - directed by Vidwan Anoor Ananthakrishna Sharma with thematic innovations was presented at various places, under assistance of Department of Culture, Ministry of Culture, Govt. of India. Video Documentaries of eminent artists such as Thitte Krishna Iyengar, R.K.Srikantan, R.R. Keshavamurthy, Dr. V. Doreswamy Iyengar, Anoor S. Ramakrishna and A.V. Anand have so far been covered. More such documentation is proposed for preserving the contributions of legendary artists for posterity.

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. 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 our publications and also patronising the Arts Centre's annual festivals.

Besides these endowments already instituted are Ghatam K.S.Manjunathan Memorial Endt. (M.Vishnu), Thylambal G. Krishnaswamy Endt (G.R.Jaya), Usha Char Endowment, M.S.Sheela & B.K.Ramaswamy Endt., B.S.Somanath Endt, Mecna Nagarajan Memorial Endt (Dr. N. Nagarajan & Lakshmi, USA), Rukmini Sreeram Memorial Endt - Rukmini Charities, Morching L. Bhimachar Endt (B.Dhruvaraj & B.Rajashkhar), Nagamma & A. Venkobachar Memorial Endt. (A.V.Anand), Dr. R.K.Srikantan Endt Bangalore K.Venkataram

Shashtipoorthy Endt, Anoor S. Ramakrishna Shashtipoorthy Endt & C. Narasinga Rao & Srinivasa 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), P.S. Seethamma - G.V. Rangaswamy - G.R. Ramachandra Memorial Endt (G.R.Doreswamy), Nandalala Philosophy Endowment (Ramadevi Ramanujam) are the Endowments 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).

The children of Justice Nittoor Sreenivasa Rao, Late Sri N.S.Chandrashekara, Jayaseetha Premanand, Lalitha Sudarshan & N.S.Subbana instituted the Justice Nittoor Sreenivasa Rao and Padmamma Sreenaivasa Rao Memorial Endowment for a program to be conducted in the month of January. Vidushi Revathi Murthy has instituted an endowment to present G.S.Sriram Memorial Prize to the 1st Prize Winner in the Junior Category in Thalavadya Pratiyogitha - Annual Amruthur Janaki Ammal Competition for Percussions. The Arts Centre expresses its gratitude to all the sponsors of the various endowments for their continued support.

Sri Jayarama Seva Mandali, Jayanagar, Bangalore, Ayyanar College of Music, Bangalore Indian Institute of World Culture, Veena Pani Centre for Arts, Ananya GML

Cultural Academy, MES Kalavedi have helped us in co-sponsoring our programmes. Several organisations such as M/s. Indian Bank, M/s. United Spirits Ltd, and connoisseurs such as Sri. S. D. Shibulal, Sarojini Damodaran Trust, Sri. D.R. Srikantiah, M/s Associated Trading Corporation, Dr. K.R. Gururaja Rao, Col. H.S. Shankar, Smt. Radhika and Sri Raj Narayan, Radel Systems, Sri Y.G. Madhusudan, Managing Director, Yadalam Group, Vidwan B.S. Arunkumar, Sri Vallish, BASE Educational Services Ltd., Sri Maruthi Prasad. Sri S.D. Chakravarthy, Dirak India Ltd., Sri S. Bhagavan, Sauter Race, Smt. Usha and Sri. Arun, Sri. K.N. Venkatanarayana, President, Sir M Viswesvaraya Co-operative Bank, Sri. H.P. Srinivasan, Sri. K. N. Anantharamaiah, BTM Cultural Academy, have assisted us through their valuable contributions and donations. Smt. Vimala Rangachar & Prof. T. T. Srinivasan have helped us every year in organising the National Seminar on Thalavadyas, under joint auspices with MES Kalavedi. We wish to convey our gratitude to all of them.

We are also happy to note that Sansera Foundation has come forward to sponsor one program during Festival in the name of one of our veteran musicians Sangeeta Kalarathna Vidushi. Seethalakshmi Venkatesan. This has been possible due to the kind gesture of Sri. Shekar Vasam & Sri. F.R. Singhvi. We are indebted to them for this.

M.R. Doraiswamy Iyengar, our President, has been a pillar of strength and has been guiding us in all our activities. The Amruthur Janaki Ammal Charitable Trust, under the stewardship of our President Sri. M.R. Doraiswamy Iyengar is completely sponsoring the Amruthur Janaki Ammal Memorial Competition for Percussions. This year, the Competition was organised on a South India Level and received enthusiastic participation.

The Competition is being co-sponsored by Rotary Club of Bangalore, Lavelle Road, We are thankful to them for this invaluable support.

Sangeetha Kalanidhi Dr. R.K. Srikantan is the Chairman of our Advisory Council. On my personal behalf I convey my gratitude to the President, Patrons, Chairman, Convenors and Members of the various Committees, who have extended their support. I hope their support and co-operation will continue in all our future endeavours in the cause of promotion of percussive arts.

We miss one of our Founder Directors Late Sri. V. Krishnan of the Parthasarathy Swamy Sabha. One program during the annual festival is being organised as 'V. Krishnan Memorial Program', kind courtesy Smt. K. Radha, wife of Late V. Krishnan.

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 website of the Arts Centre <http://percussiveartscentre.com> has been made functional from the past 8 months and is receiving good response. We thank Prof. Katte Subramanya, who has single handedly got the website running and has also taken the responsibility of maintaining it.

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 (Regd.)

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

PROGRAMMES CONDUCTED DURING THE YEAR 2011-2012

SATURDAY 16-4-2011, : at 6.30 pm, under joint auspices with and at SRI JAYARAMA SEVA MANDALI 492/A, 1st main, 8th block, Jayanagar, Bangalore. AS PART OF RAMANAVAMI CELEBRATIONS SRI C.NARASINGA RAO AND SRI R.SRINIVASA RAO MEMORIAL ENDOWMENT PROGRAM (Courtesy: Vidushi Padma Gurudutt & Smt. Saraswathi Rao) Gayathri Girish - vocal, K. Satyaprakash - violin, M.T. Rajakesari - mridangam, S. Srishaila - ghatam

'THALAVADYOTSAV – 2011'

30th ANNUAL PERCUSSIVE ARTS FESTIVAL & MUSIC CONFERENCE

From 6th to 10th July 2011. at BANGALORE GAYANA SAMAJA, K.R.ROAD, BANGALORE.

WEDNESDAY, 6th JULY 2011 – INAUGURATION

6.00 pm : INAUGURAL FUNCTION

7.00 pm : T.S. PATTABHIRAMA PANDIT (vocal), T.K.V RAMANUJACHARYALU (violin), A.V.ANAND (mridangam), M.A.KRISHNAMURTHY (ghatam), BHARADWAJ R. SATHAVALLI (morching)

THURSDAY, 7th JULY 2011

6.00 pm : Special Laya Vinyasa: C.PVYASA VITTAL (khanjari), SUKANYA RAMAGOPAL (ghatam)

6.45 pm : SUKANYA PRABHAKAR (vocal), C.N.CHANDRASEKHAR (violin), C.CHELUVARAJU (mridangam), C.PVYASA VITTAL (khanjari)

FRIDAY, 8th JULY 2011

5.45 pm : Laya Vinyasa by students of Shruti Sindhura
– directed by K.V.RAVISHANKAR SHARMA

6.00 pm : Special Laya Vinyasa: M.T.RAJAKESARI (mridangam), G.GURUPRASANNA (khanjari), N.RAJKAMAL (flute support)

6.45 pm : Dr. SUMA SUDHINDRA (veena), NALINA MOHAN (violin), ANOOR ANANTHAKRISHNA SHARMA (mridangam), RANGANATH CHAKRAVARTHY(ghatam)

SATURDAY, 9th JULY 2011

5.00 pm : Special Laya Vinyasa: MULLAPUDI SREERAMAMURTHY (mridangam), B.S.PURUSHOTHAM (khanjari)

5.30 pm : Ensemble of Global Percussions by 'Institute of Ethnomusic'
– directed by Dr. H.S. ANASUYA KULKARNI

6.45 pm : MALLADI BROTHERS (vocal), CHARULATHA RAMANUJAM (violin), M.L.N. RAJU (mridangam), B.S.PURUSHOTHAM (khanjari)

SUNDAY, 10th JULY 2011- VALEDICTORY SESSION

10.30 am : VALEDICTORY Felicitation to Padmabhushana Dr. R.K.SRIKANTAN

CONFERRING OF AWARDS

PALGHAT MANI IYER MEMORIAL AWARD & title LAYA VADYA KALA SHIROMANI
to Sri M.A.KRISHNAMURTHY

PALANI SUBRAMANYA PILLAI MEMORIAL AWARD & title LAYA KALA NIPUNA
to Sri. MULLAPUDI SREERAMAMURTHY

(Courtesy : Dr. A.H. Rama Rao & Sudha R. Rao Ramasudha Charities)

BANGALORE K. VENKATARAM MEMORIAL AWARD & title SANGEETHA KALABHIJNA
to Sri. S. KRISHNAMURTHY

(Courtesy : Vidushi Padma Gurudutt and Vidushi Dr. T.S. Sathyavathy)

H.PUTTACHAR MEMORIAL AWARD & title LAYA KALA PRATHIBHA MANI
to Sri V. RANAGANATH CHAKRAVARTHY

Created by Khanjari Kala Shiromani H.P. Ramachar (Courtesy : B.R. Latha)

PAC - CMANA Prize to Sri BHARADWAJ R. SATHAVALLI

(Courtesy : Carnatic Music Association of North America)

DISTRIBUTION OF PRIZES TO WINNERS OF
AMRUTHUR JANAKI AMMAL MEMORIAL COMPETITION FOR PERCUSSIONS
PRESENTATION OF G.S.SRIRAM MEMORIAL PRIZE

12.00 noon : LAYA VINYASA directed by ANOOR ANANTHAKRISHNA SHARMA
ANOOR ANANTHAKRISHNA SHARMA (mridangam), G.GURUPRASANNA (khanjari),
B.S.ARUN KUMAR (drums), PRAMATH KIRAN (marching and other percussions),
S. MADHUSUDAN (tabla), JAGADEESH D. KURTHKOTI (tabla)

'KRISHNOTSAVA'

under joint auspices with and at Sri Jayarama Seva Mandali
492/A, 1st main, 8th block, Jayanagar, Bangalore

WEDNESDAY : INAUGURATION BY Mridanga Vidwan V.S. RAJAGOPAL. Chief Guest Vidwan
G.V. KRISHNAPRASAD FOLLOWED BY PARVATHY KRISHNASWAMY & KRISHNASWAMY
17-8-2011 MEMORIAL ENDOWMENT PROGRAM 'NANDALALA PHILOSOPHY' ENDOWMENT
DR. SREEJAYANTHI MEMORIAL PROGRAM - COURTESY: Smt. RAMADEVI RAMANUJAM,
Chitra Srikrishna – vocal, J.K.Sridhar – violin,
V.S.Rajagopal – mridanga, Karthik Mani - ghata

THURSDAY : GANAKALA BHUSHANA R.K.PADMANABHA ENDOWMENT PROGRAM
18-8-2011 SALEM VIJAYARAGHAVACHARIAR MEMORIAL ENDOWMENT PROGRAM -
COURTESY: Late V.KRISHNAN Varsha Krishna - vocal, S. Yashaswi – violin
B.S.Prashanth – mridanga, R.Karthik - khanjari

FRIDAY : ANOOR RAMAKRISHNA MEMORIAL PROGRAM –
19-8-2011 COURTESY: ANOOR ANANTHAKRISHNA SHARMA
Krishnendra Wadikar – vocal, Ashwin Walwalkar – harmonium
Jagadeesh D. Kurthkoti – tabla

SATURDAY : P.S.SEETHAMMA & G.V. RANGASWAMY MEMORIAL PROGRAM
20-8-2011 COURTESY: G.R.DOESWAMY, 'NANDALALA PHILOSOPHY' ENDOWMENT
Dr. MASTI VENKATESHA IYENGAR & PANKAJAMMA MEMORIAL PROGRAM
COURTESY: Smt. RAMADEVI RAMANUJAM Ashwini Satish – vocal,
Kattepura Satyaprakash – violin B.S.Anand – mridanga, Dayananda Mohithe - ghata

'SIRI CHIGURU' CHILDREN'S FESTIVAL

under joint auspices with and at Samaja Seva Sangha
10th cross, 8th main corner, 2nd block, Jayanagar, Bangalore.
ON SATURDAY, 17TH DECEMBER 2011 FROM 5 PM ONWARDS

Invocation: Sanmathi
Vocal Group: Rachana, Sanjana, Agasthya, Nitish, Sakshi, Sanvi
Vocal Group: Sanjana, Sinchana, Sowmyashri
Vocal Group: Chandana, Divya, Apoorva, Ananya, Chandana
Vocal: Dattaprasad
Vocal Group: Nisarga, Prerana, Namitha, Varalakshmi, Poornashree
Vocal duet: Jahnvi & Sanmathi
Vocal duet: Madhavi & Nivedita
Vocal duet: Kusuma & Sanjana
Vocal duet: Yashasvini, Kavya, Shwetha
Vocal duet: Sanchitha & Anagha - krithi
Vocal Group: Rashmi, Gauthami, Sahana, Pooja, Megha
Vocal duet : Bhavana & Prajwal
Vocal: Vanishree
Vocal Group: Vanishree, Samana, Dattaprasad, Madhwaraj, Sharanya,
Vaishnavi & Savya
Mridangam Ensemble—Directed by Vidwan V. Krishna Shashank, Prajwal,
Adithya & Padmaksh
Mridangam solo – C. Shashank
Mridangam Ensemble – Directed by Vidwan Ravishankar Sharma Niranjan Srinivas,
Abhay G Rao, Rohan Chakravarthy, Sriharsha Srivatsa, Abhinava V
Mridangam Duet –Directed by Vidwan V. Krishna, Ashwin Bhagvan & Rahul Krishna
Vocal Group: Archana, Shruthi, Apoorva, Mahati
Vocal Group: Chinmayi, Shreya, Aishwarya
Vocal Group: Sri Aditya, Prajwal, Shashank, Suhas
Vocal Group: Harshitha, Shreya, Aashitha, Nagasmitha, Sri Ram

ENDOWMENTS

Gana Kala Bhushana ANOOR S. RAMAKRISHNA Shashtiabdhi Poorthi
Endowment program (Courtesy: Shashtiabdhi Poorthi Felicitation Committee)
Laya Kalaa Nipuna L. BHEEMACHAR Endowment Progra
(Coutesy: Vidwan B. Dhruvaraj and Vidwan B. Rajashekar)
Vidushi USHA CHAR Endowment Program
Vidushi M. S. SHEELA & Sri B. K. RAMASWAMY Endowment Program

SPECIAL SPONSORSHIPS

K.S. SATHYANATH Memorial Program (Courtesy: Sri. Ganesh Prasad & family)
Dr. H.S. ANASUYA KULKARNI & SRI. N. R. KULKARNI

SUNDAY : 'VRUSHTI'- PEPAC PROGRAMME at Suchitra Kalakendra, Banashankari 2nd Stage,
15-1-2012 Bangalore.

FRIDAY : under joint auspices with and at Sri Jayarama Seva Mandali, 10th cross, 8th main
20-1-2012 corner, 2nd block, Jayanagar, Bangalore. Kasi Vishalakshi – veena
A.S.N. Swamy – mridangam, Phanindra Bhaskar – ghatam
Asthana Vidwan VEENA VENKATASUBBAIAH - MEMORIAL ENDOWMENT PROGRAM
(Courtesy: Sri V. Balasubramanyam, Mysore)

	Smt. MEENA NAGARAJAN - MEMORIAL ENDOWMENT PROGRAM (Courtesy: Sri N.Nagarajan, U.S.A.)
SATURDAY 21-1-2012	: Hamsini Nagendra - vocal, B.Raghuram - violin, M.T.Rajakesari - mridangam, B.R.Ravikumar – ghatam, PADMAMMA SREENIVASA RAO & Justice NITTOOR SREENIVASA RAU, MEMORIAL ENDOWMENT PROGRAM & <i>Sangeetha Kalarathna</i> BANGALORE. K.VENKATARAM, SHAHTIABDHIPOORATHI ENDOWMENT PROGRAM
SUNDAY 21-1-2012	: AMRUTHUR JANAKIAMMAL MEMORIAL COMPETITION FOR PERCUSSIONS (Courtesy: Amruthur Janaki Ammal Charitable Trust & Rotary Club of Bangalore) FROM 10.00 AM ONWARDS, AT THE ROTARY HOUSE OF FRIENDSHIP, LAVELLE ROAD, BANGALORE 560001
SATURDAY, 18-2-2012	: under joint auspices with and at Indian Institute of World Culture B.P.Wadia Road, Basavanagudi, Bangalore. Smt. RUKMINI SREERAM and Sri V.C. SREERAM - MEMORIAL ENDOWMENT PROGRAMME, (Courtesy: Rukmini Charities) N.R.Prashanth –vocal , K. Satyaprakash - violin, A. Renukprasad – mridanga, Bhargava Haalambi –khanjari
TUESDAY 13-3-2012	: 'VRUSHTI'- PEPAC PROGRAMME at PESIT, South Campus (PES SE), Hosur Road, Bangalore.
FRIDAY 16-3-2012	: 'VRUSHTI'- PEPAC PROGRAMME at Vinayaka Seva Samithi, K.R. Puram, Bangalore.
WEDNESDAY 21-3-2012	: 'VRUSHTI'- PEPAC PROGRAMME at Amrutha School of Engineering, Sarjapur Road Bangalore .
THURSDAY 22-3-2012	: 'VRUSHTI'- PEPAC PROGRAMME at PESIT, West Campus, Hosakere halli, BSK 3rd Stage, Bangalore - 85.
SUNDAY 25-3-2012	: Inauguration of Birth Centenary Celebrations of Sangeetha Kalanidhi PALGHAT T.S. MANI IYER & Seminar on Thalavadyas 'THANI AVARTHANAMS IN RARE TALAS' (Courtesy: Sangeet Natak Akademi, New Delhi) under joint auspices with and at MES College, 15th Cross, Malleswaram, Bangalore. Padmabhushan L. SUBRAMANYAM inaugurates. Chief Guest - Sangeetha Kalaratna MYSORE V. SUBRAMANYA, Guests of Honour Sangeetha Kalaratna A.V. ANAND, Ganakalabhushana T.A.S. MANI, Valedictory Address Sangeetha Vidyanidhi B.K. CHANDRAMOULI, Chandas Tala - Vidwan T.A.S. MANI (mridangam), Vidwan T.N. RAMESH (konnakol) Khanda Jati Dhruva Tala, Vidwan A.V. ANAND (mridangam), Vidwan N. AMRIT (khanjari) Pancha Mukhi Adi Tala Vidwan M.T. RAJAKESARI (mridangam), Vidwan B.N. CHANDRAMOULI (khanjari) Thiruppugazh Tala Vidwan ANOOR R. ANANTHAKRISHNA SHARMA (mridangam), Vidwan G. GURUPRASANNA (khanjari), Vidwan U.N. GIRIDHAR UDUPA (ghatam), Vidwan B.S. ARUNKUMAR (morsing), Vidwan S.G. PRAMATH KIRAN (morsing)
MONDAY 26-3-2012	: 'VRUSHTI'- PEPAC PROGRAMME at NIAS Auditorium, IISc Campus, Bangalore.

THALAVADYOTSAV - 2011

A RE'VIEW"



Invocatory Percussion Ensemble during Inaugural Function
Participants (L-R) Shashank, Prajwal, Aditya and Padmaksh



I.M.Vittalamurthy, I.A.S., Managing Director, Karnataka State Beverages Corporation Ltd.,
inaugurates Thalavadyosav 2011. Also seen
(L-R) M.R.Doraiswamy Iyengar, M.V.Seshan, Dr.H.S.Anasuya Kulkarni, V.Krishna



M.V.Seshan, A.C.P., Bangalore Metropolitan Task Force,
releases the Souvenir publication for 2011



T.S. Pattabhirama Pandit (vocal), T.K.V Ramanujacharyalu (violin), A.V.Anand (mridangam),
M.A.Krishnamurthy (ghatam), Bharadwaj R. Sathavalli (morching)



Special Laya Vinyasa: **C.P.Vyasa Vittal** (khanjari), **Sukanya Ramagopal** (ghatam)
B.S.Prashanth (thala support)



Sukanya Prabhakar (vocal), **C.N.Chandrasekhar** (violin)
C.Cheluvareju (mridangam), **C.P.Vyasa Vittal** (khanjari)



Laya Vinyasa by students of Shruti Sindhura – directed by K.V.Ravishankar Sharma
 Participants (L-R) Sushruth, Santosh, Rakshith Sharma, Achyutha, Uttam



Special Laya Vinyasa: **M.T.Rajakesari** (mridangam),
G.Guruprasanna (khanjari), **N.Rajkamal** (flute support)



Dr. Suma Sudhindra (veena), Nalina Mohan (violin),
Anoor Ananthakrishna Sharma (mridangam), Ranganath Chakravarthy(ghatam)



Special Laya Vinyasa: **Mullapudi Sreeramamurthy** (mridangam),
B.S.Purushotham (khanjari) **M.L.N. Raju** (thala support)



On behalf of Percussive Arts Centre, M.R.Doraiswamy Iyengar, Dr. Anasuya Kulkarni and V.Krishna felicitating Dr. R.K.Srikantan on his receiving the Padmabhushan Award



Ensemble of Global Percussions – directed by Dr. H.S. Anasuya Kulkarni (Ankrang).



Malladi Brothers – Sriram Prasad, Ravikumar (vocal), Charulatha Ramanujam (violin), M.L.N. Raju (mridangam), B.S.Purushotham (khanjari)



Poornakumbha Swagatha to Dignitaries and Awardees during Valedictory



Invocatory percussion ensemble during Valedictory -
Participants (L-R) Ashwin Bhagavan, Rahul Krishna, Karan Rao and Shashank



Vidwan M.A.Krishnamurthy receives the Palghat Mani Iyer Memorial Award from Nadoja G.Venkatasubbiah (Renowned Kannada Litterateur). Also seen (L-R) V.Krishna, Dr.H.S.Anasuya Kulkarni, M.R.Doraiswamy Iyengar, K.R.Niranjan (I.A.S., Special Commissioner, Bruhat Bengaluru Mahanagara Palike)



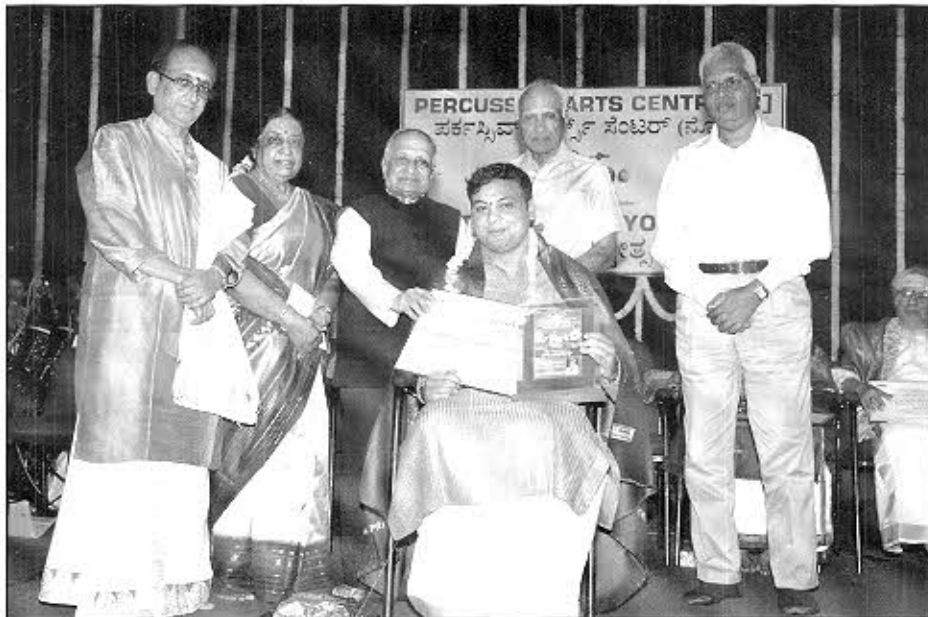
Vidwan Mullapudi Sreeramamurty receives the
Palani Subramanya Pillai Award from **Nadoja G.Venkatasubbiah**



Sri S. Krishnamurthy receives the **Bangalore K.Venkataram Memorial Award**
from **Nadoja G.Venkatasubbiah**



**Vidwan V.Ranganath Chakravarthy receives the
H.Puttachar Memorial Award from Nadoja G.Venkatasubbiah**



**Vidwan Bharadwaj R. Sathavalli receives the
CMANA-PAC Endowment Prize from Nadoja G.Venkatasubbiah**



Awardees of Thaavadyotsav 2011 with the Dignitaries. Standing (L-R) - Dr.H.S.Anasuya Kulkarni, M.R.Doraiswamy Iyengar, Nadoja G.Venkatasubbiah (Renowned Kannada Litterateur), K.R.Niranjan (I.A.S., Special Commissioner, Bruhat Bengaluru Mahanagara Palike), V.Krishna. Sitting (L-R) - Bharadwaj R.Sathavalli (CMANA-PAC Endowment Prize), S.Krishnamurthy (Bangalore K.Venkataram Memorial Award), M.A.Krishnamurthy (Palghat Mani Iyer Memorial Award), Mullapudi Sreeramamurthy (Palani Subramanya Pillai Award), V.Ranganath Chakravarthy (H.Puttachar Memorial Award)



Special Concluding Percussion Ensemble of the Festival directed by Anoor Ananthakrishna Sharma. Participants (L-R) Pramath Kiran (hand percussions), Jagadeesh D. Kurthkoti (tabla) Anoor Ananthakrishna Sharma (mridangam), G.Guruprasanna (khanjari), S. Madhusudan (tabla), B.S.Arun Kumar (drums).

ಪರ್ಕಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ರಿ.)

PERCUSSIVE ARTS CENTRE ®.)

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

“ಪರ್ಕಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್”.....ತಾಳವಾದ್ಯ ಕಲಾಕೇಂದ್ರ(ಲಿ) 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 ಪುರೋಧವಿದ್ದಿಗೆ, ಈ ಕಲಾವಿದರ ಗೌರವ ರಕ್ಷಣೆಗೆ ಕೆಲಸ ಮಾಡುತ್ತಿದೆ. ಪ್ರತಿತಿಂಗಳೂ, ಇಡೀ ವರ್ಷ, ನಗರದ ವಿವಿಧ ಭಾಗಗಳಲ್ಲಿ ತಾಳಲಯಗಳಿಗೆ ಸಂಬಂಧಿಸಿದ ಸಂಗೀತ ಕಾರ್ಯಕ್ರಮಗಳು, ಸೋದಾಹರಣ ಭಾಷಣಗಳು, ವಿಚಾರ ಸಂಕರಣ, ವಿಶೇಷ ಪ್ರಾತ್ಯಕ್ಷಿಕೆ, ಉಪನ್ಯಾಸಗಳನ್ನೇರ್ಪಡಿಸುತ್ತಿದೆ. ಸಭಾಂಗಣ ಬಾಡಿಗೆ, ವಾಹನ ಸೌಕರ್ಯ ಮುಂತಾದ ಖರ್ಚುಗಳಿದ್ದಾಗ್ಯೂ ಈ ಎಲ್ಲ ಕಾರ್ಯಕ್ರಮಗಳಿಗೂ ಸಾರ್ವಜನಿಕರಲ್ಲಿಗೂ ಉಚಿತ ಪ್ರವೇಶ ಎಂಬುದು ಗಮನಿಸಬೇಕಾದ ವಿಷಯ.

ಅಪೂರ್ವ ವರ್ಣಗಳು, ಕನಕದಾಸರ ಕೃತಿಗಳು, ವಾದಿರಾಜರ ಕೃತಿಗಳು - ಇತ್ಯಾದಿಗಳ ಅಧ್ಯಯನ ಗೋಷ್ಠಿಗಳು ನಡೆದು ಅನೇಕ ವಿದ್ವಾಂಸರ ವಿಮುಖಿಯರು, ಸಂಗೀತ ವಿದ್ವಾಂಸಗಳೂ, ಅಭಿಮಾನಿಗಳೂ ಇವುಗಳ ಪ್ರಯೋಜನ ಪಡೆದಿದ್ದಾರೆ. ವಾರ್ಷಿಕ ತಾಳವಾದ್ಯೋತ್ಸವಗಳನ್ನೇರ್ಪಡಿಸಿ ಲಯ ವಿಭಾಗದ ಬಗ್ಗೆ ವಿಶೇಷ ಕಾರ್ಯಕ್ರಮಗಳಲ್ಲದೇ, ತಾಳ-ಲಯ ವಿದ್ವಾಂಸರಿಗೆ ಪ್ರಶಸ್ತಿ ನೀಡಿ ಗೌರವಿಸುತ್ತಿದೆ. ಪ್ರತಿಭಾ ಅನ್ವೇಷಣೆ (Talent Search) ಮತ್ತು ಪ್ರತಿಭಾಪೋಷಣೆ 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 ಆಖಿಲ ಭಾರತ ಲಯವಿದ್ವಾಂಸರುಗಳಿಂದ ವಿಶೇಷ ವಿದ್ಯಾತ್ಮಕ (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 ಪಾಗೂ 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 ಚಾನಪದ ತಾಳವಾದ್ಯಗಳು, ಗೆತ್ತುವಾದ್ಯದಂತಹಾ ಪ್ರಾಚೀನ ತಂತೀ ತಾಳವಾದ್ಯ, ಅನೇಕ 'ಲಯವಿನ್ಯಾಸ್' ಕಾರ್ಯಕ್ರಮಗಳು, ಇವೆಲ್ಲಾ ಈ ಕೇಂದ್ರದ ಸಾಧನೆಗಳಲ್ಲಿ ಹಲವು. ಭಾರತದ ಇತರ ಭಾಗಗಳ ತಾಳಲಯಗಳು - ರಾಜಸ್ಥಾನದ ವಾದ್ಯಗಳು, ಮಣೀಪುರೀ ತಾಳಗಳು ಇತ್ಯಾದಿಗಳು ಮೊದಲ ಬಾರಿಗೆ ನಮ್ಮಲ್ಲಿ ನಡೆದಿವೆ. 'ಲಯ ವ್ಯಕ್ತಿ', 'ಲಯ ವಿನ್ಯಾಸ್' ಧ್ವನಿ ಸುರುಳಿಗಳು ಬಿಡುಗಡೆಯಾಗಿವೆ. ಇವುಗಳು 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.

'DOWN MEMORY LANE'

**Photographs and Articles on
Sangeetha Kalanidhi
PALGHAT T.S. MANI IYER**

Kind Courtesy :

***Vidwan* PALGHAT T. R. RAJAMANI,**

***S/o* Palghat Mani Iyer and**

Late Sangeetha Kalarathna

BANGALORE K. VENKATARAM

A GENIUS REMINISCES - ABOUT ANOTHER

Source : SRI PALGHAT MANI IYER TRUST, MADRAS SOUVENIR 1985

"MALI" was interviewed at Bangalore on behalf of the trust. He spoke in a reminiscent mood about his association with Sri Mani Iyer.

Long back, in 1939 at Palghat during Thyagaraja festival where we played together first, I was 13 years old he was 13 years senior in age to me. At that time, there was particular incident. There was a collector called Chettoor. He came and wanted to show off his audacity and smoked in front of the temple. People began shouting against his behaviour and it went to Mr. C.Rajagopalachari, who was then the Prime Minister of Madras. Now, we have Chief Ministers. He gave him punishment by postponing his promotion and transferring him.

Q: Do you recall anything special about that first concert ?

A: It was very interesting to both of us and more so for the public.

Q: You have played countless concerts with Mani Iyer as well as with other mridangists. Is there anything, which, to your mind sets him apart in a class by himself?

A: See, he belonged to a very high caliber and his specialty was, he can play according to the particular situation, particular audience and which is very hard to find in others. that was his specialty.

Q: as a main artist, would you like to point out any special aspect of his manner of blending with the music ?

A: He used to join in the proper way, at the proper time and you know how, when he joins, there is a special effect in it.

Q: His strong aversion for the mike and his refusal to play into it in the evening of his career are only too well known. What are your

views on this ?

A: There are conflicting views about it. But personally I feel, I don't think he meant it seriously I mean that is my view. But personally I am addicted to mike in crowded concerts because it can..... radiate. and also I feel, mike may not be necessary for drawing room concerts.

Q: Do you personally feel it will have an adverse effect on the quality of our music in the long run ?

A: Mike, you mean ?

Q: Yes.

A: I don't think so if it is properly tuned and if you have a proper mike. We see, you know, all sorts of mike making all sorts of noise... (laughing). I don't mean that mike..... I mean the real mike.

Q: We have heard that Mani Iyer in his early days while playing with Dakshinamoorthy Pillai used to play Thaniavarthanam for more than half an hour. they used to play two or three thani Avarthanams in a concert.....

A: Yes, I have attended so many performances when Dakshinamoorthy Pillai and Mani Iyer were playing together. It was so interesting and so musical also, not only for the learned but also for the lay audience, the masses, they were prepared to hear even for two hours....(laugh) yes..... I was prepared, atleast.

Q: How do we reconcile with his view in later years that there is no warrant for a Thaniavarthanam of more than 10 minutes' duration ?

A: It depends on the artist who plays on mridangam. It can be a long one if it is actually interesting both for the lay and learned as I told you. But I know Mani Iyer preferred only short and sharp thaniavarthanams and he was doing that.

Q: But would you throw light on why Mani Iyer preferred Thanivarthanams to be brief?

A: It is a difficult question..... Mridangam alone.....in Thanivarthanam....I do not think it is necessary to go on for long. If it is combined with some other instruments like Kanjira, Moharsing and all that, it can be prolonged.....naturally it will be prolonged. For mridangam alone, I think what he said is right.

Q: what is your comment on the view that mridangam does not play an important role in music concerts?

A: Mridangam is a part of the concert without which I don't think the picture is complete. Just like a man wants to see that all his organs are okay..... like that..... Mridangam IS important.

Q: But what do you think should be the role of Mridangam in a concert?

A: Make the concert successful, contribute his talent, all that.....

Q: What kind of support do you think the mridangist should give the main artist in a concert? What is your advice to younger mridangists on this subject?

A: They must find the right type of playing and try to improve on that. They must hear various great players like Mani Iyer. As far as mridangam is concerned, what I feel is, combination of Idanthalai and valanthalai is the most important, in which most of the mridangists fail now.

Q: What would you advise the youngsters to learn in particular from recorded concerts of Mani Iyer?

A: They should hear him.....hear him as much as possible, as long as possible, I mean my view of learning music is - Learning is 80% hearing.

Q: We have been talking about Mani Iyer the mridangist. Now coming to your impressions about the man.....

A: We used to meet in Madras in Hotel Manasarover where he used to stay near Star Talkies, Triplicane. Even though I was 13 juniors to him, we moved like adult friends. this is a bit strange.... because, with a difference of 13 years and talking about all private matters (laughs)

Q: We are setting up this music library with the objective of providing opportunities to youngsters to listen to the concerts of great musicians and benefit by the experience. Do you have any advice for the Trust in this endeavour?

A: Continue in the object of your project and see good mridangists are brought, through constant hearing and constant practice and devotion.

Q: We believe that, with the blessings of a great musician and genius like you.....

A: I am not a genius. I am only a musician.

Q: But the entire world calls you a genius.. that cannot be denied.

A: As a man in the field for more than 50 years, I wish all success for the project and I am sure, with proper effort and dedication, it is bound to be a real success, not only success, but real service.

Q: Thank you very much. We are confident that with such blessings and.....

A: I am too small for blessings and all that.

Q: With your good wishes, we hope to succeed in our endeavor.

A: Whatever, as long as I live, whatever help you can expect from me or whatever it is, I am always game, I am always there, and I am in the project, I am in the Trust.

* * * * *



(L-R) R.S. Ramakanth, Bangalore
K. Venkataram, V. Praveen,
R. S. Venkatarama Shastry,
Palghat Mani Iyer
Dr. R.K. Srikantan
M.L.Veerabhadriah

Palghat Mani Iyer
with T.R.Mahalingam



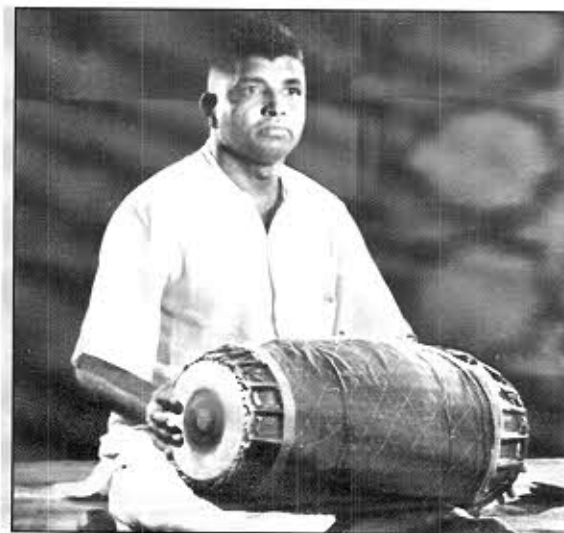
Palghat Mani Iyer
with Fernandes,
his favourite
mridangam maker

Maharajapuram Vishwanatha Iyer
– T.N.Krishnan – Palghat Mani Iyer



Chembai - Palghat Mani Iyer –
Palghat T.R.Rajamani

A Young Palghat Mani Iyer



TRIBUTE

- Flute T.R. MAHALINGAM

I was 'shocked' on hearing the news of the death of Palghat Mani Iyer. I felt I had lost some part of myself - something personal. Such a feeling had come over me only in the past - at the death of T.N.Rajaratnam Pillai. The void created by these two stalwarts is difficult to fill. We were such good friends and understood each other well. Mani Iyer had shown great affection and consideration towards me. In fact, when we last met, during the annual conference of the Bangalore Gayana Samaj, he had expressed a desire that we should come together for a concert with or without mike.

Many of Mani Iyer's disciples are masters of 'Vyavahara' - musical mathematics in the percussion art. Mani Iyer had never bothered much about display of 'Vyavahara' suo moto. If he had wanted he could have excelled all others in 'Vyavahara'.

Source : SHANMUKHA

(Journal of Shanmukhananda fine Arts & Sangeetha Sabha July 1981 Vol-VII Number 3.)

A METEOR THAT ILLUMINATED A HALF - CENTURY

- Y . G . DORAISWAMY

What can one say Palghat Mani Aiyar? A genius? A freak? A phenomenon? I don't find a sufficiently expressive word! He was named Ramaswamy during his namakarmam, but the rare gem that he was sparkled right from a tender age, so that, when introduced to the music world as a full fledged mridangam accompanist at the age of ten his name "Mani" seemed the most natural, the most appropriate for him.

Like a rocket he soared to the summit right from the first public exposure and never yielded primacy to anyone else as

long as he lived. Building upon the great training from his gurus in Kerala as well as Tanjore and rubbing shoulders with and jousting victoriously in the arena of music with his two immortal senior contemporaries Alaganambi Pillai and Dakshinamoorthy Pillai, sharpening his brain and wits with the grand varieties of drum vocabulary of Kerala, interacting with the orthodox tradition of Karnatic mridangam dialects, his growth to a mammoth stature at a very young age would be something unbelievable and

inconceivable to those who have not been his contemporaries. It was he who started the now prevalent trend of mridangam not just keeping the time with tekhas and mohras but actively accompanying the musical phrasings so as to be really a running rhythmic commentary reproducing on drum all the subtleties and rhythmic complexities of the musical compositions.

His solos or tanis became sensational and people who previously took such occasions as opportunities to slink away for a breath of air or a quiet soda or smoke, sat glued to their seats in awe and wonder at the splendour and sparkle of drum phrases chasing each other in great artistic array, the light and shade, the varied accents, the thunderous rumbling alternating with the cooing of pigeons, the soft tinkle of bells succeeded by the stampede of a cavalcade, these and many more pictures came to mind, so much so that Mani Aiyar tanis became interludes to be eagerly looked forward to. More often than not, the enthusiastic and wildly cheering audience would want him to play more than one tani in a concert. One very important aspect of Mani Aiyar's playing which like all his other techniques set the fashion for succeeding generations of mridangists was the exploitation of the value of silent intervals which coming at pregnant moments created most eloquent effects on the music and the listeners. His sensitivity made many a less sensitive musician more attentive to his own singing or playing. Very understandably he was jarred by the distortion produced by the microphone whose amplification not only deadened the delicate and sensitive aspects of music but also became a convenient cover

for local chats and diversions among the audience. This completely destroyed the concentration and rapport which, in a true two-way reciprocal traffic like musical rendering and audition, is crucially vital.

His tabooing of the mike for his own concerts was signal service in the cause of purification of karnatak music, but nobody can succeed where even he has not, in completely eradicating this monstrous broker who beggars both musician and listener without profit for itself. His example if followed by every musician and Sabha would certainly have cleansed our music as nothing else might have done, even in a huge acoustically far-from-perfect wilderness like the Music Academy Hall. Mani Aiyar playing for D.K.Pattammal on a festival night a few years ago proved that the tiniest sound, the subtlest sangati, the sweetest karvai could be heard perfectly by a fully packed auditorium because the people perforce listened in perfect silence and with rapt attention.

Mani Aiyar was real margadarsi. the handful of disciples trained by him can simultaneously pay their debt to their guru and further the cause of chaste karnatak music if they implicitly follow in the guru's footsteps and carry out his ideals with devotion. Mere commemoration trusts and meetings, where empty lip service to his greatness is paid by often newly created celebrities, will never serve any useful purpose. Adherence to practice even more than precept is the best way to keep alive tradition and sampradaya for revitalising treasured styles (banis or gharanas) which once lost can never be recaptured.

[Source: SRI PALGHAT MANI IYER TRUST, MADRAS - SOUVENIR 1985.]



Lalgudi – Palghat Mani Iyer



Alathur Bros - Chowdiah – Palghat Mani Iyer – Shanmukhananda SS, Mumbai



Chembai – TNK – Palghat Mani Iyer – Swaminatha Pillai

SANGEETHA KALANIDHI PALGHAT MANI IYER

- A TRIBUTE

- SEMMANGUDI R. SRINIVASA IYER

The Mridangam wizard Palghat Mani Iyer's demise at the end of June is an irreparable loss to classical Carnatic music. Even though he was 69 at the time of his death, he was in full possession of his faculties as an ace percussionist. I had a concrete experience of his powers when a few months back he and I were associated in cutting a gramophone record along with L.Shankar, the sparkling young violinist. Although he was now and then troubled by stiffness in the knee, it did not affect his Mridangam playing, so much so that his sudden exit came more or less as a shock to musicians and music lovers.

Mani Iyer, whose baptismal name was Ramaswami, was the eldest son of Sesha Bagavathar of Thiruvilwamalai. Hailed as a prodigy even when he was about 12 years old, Mani Iyer rapidly climbed the ladder of fame with his brilliant laya jnana, which he blended very nicely with an astoundingly sharp sense of musicianship. He had of course a kind of orthodox training at the hands of Sathapuram Subbiar (who was then accompanying the late Rama Bagavathar) and Sri Viswanatha Iyer, both of Palghat.

But the real turning point in his career was his stint as a pupil of the famous Tanjore Vaidyanatha Iyer ("Vaithanna") who was an extremely competent Mridangist himself but whose mind worked like a research laboratory all the time and who was affection personified towards his Sishyas.

The advent of a brilliant and talented Sishya like Mani Iyer sent Vaidyanatha Iyer into raptures because he could lavish all his own experience and vast learning on the young man. When Mani emerged from his

apprenticeship under such a capable and large-hearted Guru, he was ready to take on any veteran in Carnatic Music. This was the formative period of his career and many a time Mani Iyer himself has acknowledged the wonderful training imparted to him by Tanjore Vaidyanatha Iyer. The peculiar analytical character of his playing on the mridangam stemmed directly from the tuning up his mind received at that time.

It should be noted at this point that when Mani Iyer entered the field, giants like Dakshinamurthy Pillai and Azhaganambi Pillai were providing Kanjira and Mridangam accompaniment of an extraordinary caliber and were well-established in the line. As a teenager, Mani Iyer was called upon to prove his mettle against those giants. Chembai Vaidyanatha Bagavathar of blessed memory first introduced young Mani to audiences and with his own strength in Laya, shaped Mani into a strong contender. Those were days when professional jealousies were not absent.

It is said that efforts were made by some Vidwans to put down the young Mani by resorting to unsporting means e.g. not showing the Tala while singing a complex Pallavi. But Mani's great intelligence and flair for rising to the big occasion came to his rescue and "those who came to scarf remained to pray." Dakshinamurthy Pillai himself became one among Mani's admirers. Thereafter, they started playing as a great team. the very stature of Dakshinamoorthy Pillai as a great Laya vidwan enabled Mani to come up rapidly to full stature as a percussionist.

After the demise of the stalwarts, Mani

Iyer carved not only a monopoly for himself, but also a niche in the hearts of his listeners by his brilliant playing. He accompanied me for the first time in Chembai at Palghat to a temple festival in 1929. Thereafter, for nearly 35 years, he and I have been associated in hundreds of concerts, which his great talent helped to make memorable.

Vidwans Palladam Sanjiva Rao, Musiri Subramania Iyer, Ariakkudy Ramanuja Iyengar, my guru Maharajapuram Viswanatha Iyer and Chembai were then tutors of Carnatic Music and Mani Iyer enlarged his intellect and experience by accompanying them with a resounding reputation. Later came myself, G.N.B., Alathur Brothers, Madurai Mani, Flute T.R.Mahalingam, and for all of us, Mani Iyer was invariably the first choice for Mridangam accompaniment. Vidwans used to adjust their dates to suit Mani's engagement calendar, because with him at your side, the concert could never be a failure.

That brings me to a brief analysis of his playing methods. the most striking feature of Mani's playing was his unerring instinct for choosing the appropriate part of Kriti or Neraval to highlight it, with a series of strokes of magnificent lift and melody. In effect, the listener tasted the heady wine of a Tyagaraja or Dikshatar or Syama Sastri Kriti when Mani's nimble fingers lifted up the high spots with dainty charm. He was equally at home in a Vilambakala or a Dhurita piece - in the former case, he would fill the gaps with "Sollukkal" of depth and sonorosity and in the latter, his fingers moved like lightning. His pauses on the instrument were well-timed and calculated to enhance the musical effect.

Mani's crescendos were as conspicuous as his sweet Tekkas and Gumki. He brought a whole new dimension to the Pallavi. He could

dress it up with a series of brilliant strokes and even a beginner could understand the eduppu. Since Mani's supreme felicity of tone made his percussion a real ornament to the main music both technically and aesthetically he was non pareil.

His decision to play in "mike-less" concerts was not perhaps wholly understandable in the context of modern conditions - poor acoustics in concert halls, external noise of traffic and plane, not to speak of inattention on the part of listeners. Be that as it may, one consequence of that decision that he cut himself off from major musicians and the listening public became the poorer for it.

His unique integrity in the profession, his impeccable platform manners, the extraordinarily low profile he always adopted for one so famous, his sympathy for young artists and his utter simplicity in habits of diet, dress and general comportment (absolutely free from conceit) endeared him all the more to his colleagues in the profession and to the sponsoring Sabhas and institutions.

Many years ago, I suggested that he should wear only Khadi and to the end of his life, he wore only Khadi clothes. the picture of Mani Iyer sitting on the platform with his vivacious face, an amused glint in his eyes and attired in spotless Khadi, is one that nobody can forget. His contribution to the art through his memorable Tani Avarthanams - with their deep Laya base, striking melody and many innovations - is inestimable. Suffice it to say that Palghat Mani Iyer, a genius in his own right, gave immeasurable happiness to millions of Rasikas, as few before him had done. May his great soul rest in peace.

[Source : Bhavan's Journal - August 16, 1981.]



Palghat Mani Iyer – Ariyakudi –
Papa Venkataramaiah



Palghat Mani Iyer with the Khanjari



Ariyakudi – TN Krishnan – Palghat Mani Iyer

A TRYST IN TANJORE

- T.C. SATYANATH

He sits cross legged and shirtless on the sofa in his son's living room at Kalamassery. Palghat Mani Iyer is 69 years old and he has been mridangist nonpareil for as many decades as even people older than him can remember. He is being felicitated today at the Kerala Fine Arts Hall for his immense contribution to the world of music.

I had expected to see him in a sombre mood. News had reached him a few hours earlier that Alathur Srinivasa Iyer of the famous duo, Alathur Brothers had died that morning. with him has passed another great maestro of the era. Palghat had only recently paid a tribute to his outstanding qualities as a vocalist. If he is touched by his death, which we know he is, he does not show it by brooding, but he conveys his regrets and is politely definite when he excuses himself from being present to inaugurate the celebration of the Navarathri Festival at Ernakulam. After all, during his career spanning 60 years, he has seen almost every great contemporary of his pass away one by one. But Mani Iyer has none of the attitude of a man waiting for the inevitable. He is also not one who is prone reminisce unless he drawn into it. He is categoric in his views and the spark of defiance of a man who has never had to bow his head in submission to superior talents is quite manifest. He is quite unequivocal when he conveys his opinions through is various comments that the Golden Age of Carnatic Music is a thing of the past.

There are talented people today in the world of music, but the sort of deep

dedication he has known in his time is no longer in evidence. Any musician to be considered great, must hold a consistently high standard of performance for, say 50 years or atleast 25 years. That is the litmus test for greatness.

I ask him how many hours of practice he has been putting in. He says he has practiced for as long as he liked and when the mood took him. But, he adds, it is not practice that makes great musicians; there are many others who have put in more practice than himself without equal success, he says to prove his point. Only those people who are born with a God-given gift for music can be great. It would be futile for those, who are not, to seek greatness. "Nishprayojam" he repeats emphatically "Nishprayojam!"

What Mani Iyer has accepted unquestionably is that there is a mystique in Carnatic music which just cannot be explained away. It is unfathomable. and no other music has it to the extent Carnatic music has.

To demonstrate the indescribable, Mani Iyer brings out a metronome and turns it on. He says, he finds it difficult to keep to its steady, precise, unremitting superhuman rhythm!

I ask him about the structure and construction of the mridangam which, after 60 years of association, must be almost another limb of his body.

It is hollow shell with treble at one end

and bass at other. Almost 90 per cent of the mridangam players do not give the impression that they have bothered to tune the bass to the correct lower octave. So, having one single chamber or compartment, would not there be a dissonance or clash inside thereby adversely affecting the tonal quality?

"There is a connection between the two" he says, "If you keep the left end pressed gently, the right hand produces a clear tone. But it should be done judiciously because this could slightly raise the pitch of the right hand end, the left end need not necessarily be tuned to the exact lower octave, but its pitch has a definite influence on the tonal quality of the mridangam which is hard to explain away, vocally. "For me, even if the right hand is tuned correctly I pay particular attention to tone of the left hand" he says.

In the tabla, the membrane is thinner than the mridangam which used cow hide and goat skin; hence the difference in tone. But the **bahan** (left) of the tabla has certain extra possibilities and more fingers are used. If the **choru** is fixed on the left end of the mridangam, would it help? No; the vertical position in which tabla is played is what gives them some more scope for the left hand.

Now the mridangam player has an opportunity to show his virtuoso talents either during pallavi, or the *taniavarthanam* but where else except in a limited way, in anticipatory playing during swara prastharas?

He says there is no fixed limitation for the mridangam's role in a concert. There is much of muchness in the method of tabla

accompaniment, it just keeps the rhythm. But the mridangam has to get the laya by the stem and play according to the music.

(There have, however, been some experiments in the North to expand its scope). Here in the south, one has to play a different style for Madurai Mani, Alathoor brothers, G.N.B. the tabla player does not change his style, it is the same for all singers or performers regardless of their particular styles. In mridangam playing, even during a single concert, the style is in a constant state of flux. Not so in North Indian music, anyway, that is his impression, he adds, there is tendency on the part of some tabla players to bring in some elements of the mridangam style. He mentions young Zakir Husain (son of Ustad Allah Rakha) who has played with Mani Iyer on an L.P., and speaks highly the young virtuoso.

"You have criticised the tendency of present day vocalists to sing in lower *sruthis*, thus spoiling the tone and timbre of the voice, this refers to the male vocalists, and this has dissuaded you from using the mike because a lower *sruthi* spoils the tone of the mridangam".

"It spoils the tone not only of the mridangam but the voice itself". If he were to tune the mridangam to M.D.Ramanathan's pitch which is about *half katta*, the mridangam will sound like dull, thuds. A close friend of Mani Iyer recalls how at the Thyagaraja Uthsavam, Kalpathy, 2000 or more people would gather to listen to Chembai, Chowdiah, Mani and with no mike. About his controversial decision 7 years ago, never to use the mike, he says that a person who is used to the mike only weakens his voice because of this

mechanical aid he has come to depend on and finally the voice 'goes'. He also clarifies that it is only for open concerts. He realises that it is indispensable for radio broadcasts and L.P. Recordings. This decision is based on his conviction that if mikes and amplifiers come in, audience participation goes out. For any concert to click, there should be the right combination of several factors, the vocalist, the violinist, the mridangist, the hall, audience and their response --- only then can the best be brought out of him. If there is a mike in use, the members of the audience tend to talk amongst themselves because no effort is needed to listen to the music which is injected into their ears. If there is no mike, they come and sit closer, transmit their response to those behind them.

To the query whether he has thought of any possible changes in the mridangam to improve its tonal quality by alterations in the wood used, the diameter or the width of the mridangam, he is quite emphatic that it would be a 'blunder' if any such thing is tried. The mridangam as it is today, is perfectly designed. Any change will spoil the tone. No doubt, the length of the mridangam has changed. From 20 inches, there are mridangams in use which are 22", 24" even 25" long. But it is a strain to play the very large ones. The lower the *sruthi*, the longer the mridangam. He adds that the mridangam as it is known today finds mention only in recent years, probably a generation before him. Perhaps Narayanaswamy Appa?

Asked whether he would play the notes of a raga with his left hand, he says, it just is not possible. It is only an illusion in sound created in the minds of the listener. At the most, the left hand can reproduce only the *sa-pa-sa* notes.

What is most eventful happening in his life?

He says from the age of 2 or so, he must have listened to the *melams* from nearby temple in Pazhayannur when he was born. The percussion had become part of his heart beat by the time he was 8 or 9 years when he started playing the mridangam. His father and mother taught him and encouraged him. When he was 12 or 13 years, he insisted that his father takes him to Vaidyanatha Iyer of Tanjore. His father had not heard of him but knew Swamy Iyer So, after reaching Tanjore, they were going in search of Swamy Iyer's house. They happened to pass by a temple when *Katha kalakshepam* had just given over, and stopped to ask a man standing by, the way. He looked at the young boy with the mridangam and guessed that it must be the young prodigy the wise man of Tanjore had heard about. He took Mani and his father to his own house. There was nothing to offer by way of a meal except rice and curds. It was meal to remember, though. It was Vaidyanatha Iyer himself whom they had accosted.

Mani Iyer had a tryst with him in Tanjore.

[Source : Indian Express dt: 12.10.1980]

* * * * *



Chembai
TK Ramachandran
Palghat Mani Iyer
– Rajamani



Chitti Babu
Palghat Mani Iyer
– Balasubramania Sabha
Madras



Dwaram
Venkataswamy Naidu
Palghat Mani Iyer

Semmangudi
TNK – Palghat Mani Iyer



GNB –
Chowdiah –
Palghat Mani Iyer

Madurai Mani Iyer
Palghat Mani Iyer



HOMAGE TO IMMORTAL PERCUSSIONIST

- N.R.BHUVARAHAN

For more than five decades, Sri Palghat Mani Iyer, was astride the Carnatic Music platform, as a matchless accompanist on the mridangam as well as a brilliant soloist. He could also play on the kanjira with great dexterity and skill. He was so soaked in the music of Ariyakudi Ramanuja Iyengar and sometimes he simply listened to the music without playing. This had happened several times when he accompanied him especially at the Perambur Sangeetha sabha in the company of Sri Papa Venkatramiah, Sri Rajamanikkam Pillai, or Sri Chowdiah on the violin. To my mind, he was a great worshipper of Naadha, a "Naadhatma laya Yogi", as the great Mysore Vasudevachar put it.

Even while I was serving as a music critic on "The Indian Express" during 1938 - 1941, he became friendly with me, as I was a close friend of Ariyakudi Ramanuja Iyengar and never missed his concerts in the city. a man of few words, he was the personification of integrated silence, who deeply absorbed the musical atmosphere. Of the hundreds of musicians whom he had accompanied from his 12th year to 70, he told me there was none like Iyengar, who was a compound of several excellences and a performer of peerless quality.

What delighted him Iyengar's concert was the tempo or Kalapramana, which was a middle one, neither too fast nor too slow. While he ideally followed the musical tradition whether vocal or instrumental, his "thani avarthanams" (solos) in the middle of a concert were scintillating, revealing his limitless manodharma in laya. They were

rhythmic treats , drenched in melody, with intelligent improvisation culminating in a mukthaippu.

I have witnessed at least two occasions at which Iyengar sought Mani Iyer's view for neraval and swaras for the kritis he was to sing at a concert for the first time. After listening to the rendering not once but thrice by the master, Mani Iyer instantly said : "Oh ! Aravinda pathra Nayanam Govinda muraga sayanam" for "Seshachalanayakam" in varali "Kumara guru guha mahitham" for "Ramanatham" by Dikshithar again. They became patents for succeeding generations of musicians, who greatly admired his style, notably Mr. G.N.B.

Hailing from a family of musicians where music was the first love, and fascinated by the drum even as a teenager, Mani Iyer had his initial lessons from Chathapuram Subbier for a few years. Later, he came under the tutelage of Tanjore Vaidyanatha Iyer who shaped him as a concert artiste. He made his mark as a mridangam accompanist to Sri Chembai Vaidyanatha Bagavathar in Madras in his first concert when he was 12 and remained at the top till his end. He was much sought after by young and old musicians and instrumentalists (vainikas and violinists), for they were quite sure that the concert would be a success with his percussion support. He had a magic quality to lift even a dull and drab concert to a high level of excellence, which made the drowsy to sit up and listen.

A percussionist par excellence, Mani Iyer got the highest tribute from the G.O.M.

of music, Mysore Vasudevachariar at a concert of Ariyakudi, which I reported for "The Hindu", nearly 40 years ago. Listening to a superb solo (thaniavarthanam) of Palghat Mani Iyer during a concert by Ramanuja Iyengar, Mysore Vasudevachariar, who was visibly moved by the master's "Nadatmalaya" as he termed it, paid a tribute to his genius, saying, "Mani Iyer is undoubtedly the most outstanding Mridangam Vidwan of all time. I have had the good fortune to listen to Narayanaswamy Appa, Dakshinamoorthy Pillai, Alaganambia Pillai, Das Swamigal and other great stalwarts for over seventy years and can say without hesitation that Mani Iyer has dwarfed them all by his astonishing skill and astounding originality.

Unveiling a portrait of the venerable Dakshinamoorthy Pillai at the Perambur Sangeetha Sabha in June 1962, he paid him a great tribute and said that Pillai was largely responsible for shaping him taking a back seat with the kanjira, allowing him to play the mridangam. "He was God-intoxicated soul and a 'layabrahmam'," he added. It was my great privilege to move with him very closely and occasionally get his views on music and musicians, the style of play, the scholarships for promotion of talent and general katcheri manners. He was very frank and forthright in his views and never compromised on any account. He generally preferred musicians with a traditional background and classical values with a middle tempo and gave all out help to promote their music. A rich and mellow voice captivated him. Then, he was in his element. He has also accompanied musicians with very low 'sruthi' i.e. below one, even 0.5 as he used to say. He liked

sarvalaghu in swaraprashara for kritis, rather than arithmetical permutations in which he finished a split second before the main musician. He even asked Subbu of Alathoor Brothers to follow the sarvalaghu pattern, on one occasion instead of the mathematical formula. Once, while accompanying a top musician (who is no more) he was visibly angry for changing the kalapramana of the Devagandhari kriti "Ksheera sagara" from two to four kalai. He threw up his hands in gesticulation, exclaiming, "Only Lord Brahma could tie the leather fasteners to the mridangam". An unseemly situation arose when he refused to play the 'thani' and the musician continued and ended his concert. He paid me a high compliment for my review of the concert in the "Mail" and wrote a letter which I still preserve. "I do not generally read newspapers or journals. I got your 'Mail' cutting. It was a brilliant review of the concert and I thank you for a faithful and knowledgeable review".

Of all the honours and titles bestowed on him during his long and eventful career, he valued most the "Navarathna malai" with gold pendant with an image of Goddess Kamakshi given by the Kanchi Acharya Swami.

Sri Mani Iyer had many endearing traits which won him thousands of admirers. He was camera-shy and never liked pressmen, interviews or write-ups. A dedicated and devoted artiste, he revolutionised the art of mridangam play and evolved a new pattern in tune with the melody of the kriti and the suitability of its tala or rhythm. He was plain, honest and simple in his habits and austere in many of his traits. He was a great artiste and a great character.

[Source : SRI PALGHAT MANI IYER TRUST SOUVENIR 1985]



Mani Iyer teaching
Sandhya
granddaughter of
Chittoor Subramania Pillai

(L-R) Bangalore
K Venkataram
Rajamani –
Palghat Mani Iyer –
Govinda Rao –
Lalgudi – Rajashri



Dr. V. Doreswamy Iyengar
– Palghat Mani Iyer
– Also seen
C. Krishnamurthy



Srirangam Iyengar
Lalgudi – Palghat Mani Iyer
Srirangam SS

DK Pattamal – Anoor
Ramakrishna – Palghat
Mani Iyer – Lalitha
Sivakumar (daughter of
Mani Iyer on vocal
support) – G.R.Jaya on
tambura – Also seen MV
Sampath Kumar Sharma
and R Satyakumar –
Musicians' Conference of
Karnataka Ganakala
Parishat



(L-R) TR Mahalingam
SP Natarajan
SV Narayanaswamy Rao
Palghat Mani Iyer - AN Rama Rao
T Chowdiah
-Fort High School
Ramaseva Mandali



Mani Iyer being greeted
by A. Veerabhadriah
and LS Seshagiri Rao

Bellary Brothers –
Anoor Ramakrishna –
Palghat Mani Iyer –
Bangalore K Venkataram
MV Sampath Kumar
Sharma on tambura -
Musicians' Conference
of Karnataka Ganakala
Parishat



Dr. R.K.Srikantan –
Anoor Ramakrishna –
Palghat Mani Iyer
– RS Ramakanth
on vocal support
–Musicians' Conference
of Karnataka Ganakala
Parishat



(L-R) Anoor Ramakrishna, H. V. Krishnamurthy, Master V. Praveen,
Palghat Mani Iyer, A.Veerabhadrappa, Bangalore K. Venkataram



Violin Trio – H. V. Krishnamurthy – Anoor Ramakrishna –
A. Veerabhadrappa – Palghat Mani Iyer – Bangalore K Venkataram –
Also seen are M. L. Veerabhadrappa and H. K. Raghavendra



(L-R) S. Seshagiri Rao –
 A. Subba Rao –
 HV Krishnamurthy –
 A. Veerabhadraiah –
 Palghat Mani Iyer – HP
 Ramachar –
 LS Seshagiri Rao –
 C. Krishnamurthy –
 Bangalore
 K. Venkataram -
 Musicians Conference
 of Karnataka Ganakala
 Parishat



ML Vasanthakumari – S. Seshagiri Rao – Palghat Mani Iyer – Sudha Raghunathan on
 vocal support. Also seen are Tumkur V Bhadrachar and R. Sathyakumar –
 Musicians' Conference of Karnataka Ganakala Parishat

MAGIC OF THE MRIDANGAM

Pandits and ustadhs have acknowledged the musical brilliance of Palghat Mani Iyer – a wizard with the mridangam. M. Sundaresan profiles the genius on his tenth death anniversary

Among the galaxy of musicians of this century, Palghat Mani Iyer was the most outstanding in his chosen art of playing the mridangam. He held a unique concert record with an average of hundred or even more performances a year. This figure may not be an exaggeration if one were to compile the list of programmes given in public concerts, music festivals, recordings and radio programmes all around the country, and sometimes he would give as many as two recitals in a day.

He was known to be a true savant of unalloyed Carnatic music. He could not bear to make any compromises in tradition or style. Of the 70 years of his life, he remained an unrivalled master of the mridangam for over 60 years!

Palghat Mani acquired success in the domain of musicians due to his perspicacity and ease with which he handled the instrument. He was ahead in his art only because of assiduous practice. While veteran musicians found in him a genius who could enliven their concerts by his accompaniment, noted scientists like Sir C.V.Raman and Dr. Homi J Bhabha observed a sort of 'light' and 'vibration of sound' both of which produced waves in his rhythmic pattern. There was no one in the south, in fact, perhaps in the country as well, who did not know his name and were not enthralled by his art.

The alphabets of the mridangam are - tha, thi, dhom, num. These are set to seven talas. Each tala has five tempos, called jatis.

There are several permutations and combinations and even arithmetic calculations involved in presenting these talas. It was mridangam vidwan Tanjore Sri Vaidyanatha Iyer who formerly gave dignity to this art. He evolved a pattern for presenting more than 35 talas with varying equations and combinations. Later, this system in music was practiced under the banner of what was known as the Tanjore Bani School.

It was Tanjore Sri Vaidyanatha Iyer who spotted in the young Palghat Mani, a quick grasp of presenting these combinations in music and took him under his tutelage. Palghat Mani learnt as his chosen chela the technique and intricacies of presenting the mridangam in a lucid and dexterous style. Palghat Mani was a disciplined pupil who, between concert dates even if it was only for a few hours' stay, would rush to Tanjore. His guru would enthusiastically teach him and both of them would end up playing a jugalbandi for hours. After a few years, Palghat Mani not only merited the affection of his guru but also made him feel proud. This is claimed by many senior musicians too.

Palghat Mani began as a child prodigy. His father was himself a talented musician. Palghat Mani first learnt the mridangam from Sathapuram Subbar. His grasp was phenomenal. The great Sangeeta vidwan, Chembai Vaidyanatha Bagavathar, observed rare and unusual talent in the boy and encouraged him to accompany him to his concerts on the mridangam. This exposure

and his own disciplined mind helped mould his future career as a brilliant performing artiste. By the time he was 28, he had won a lot of accolades from all over the country. He was made the 'Samasthana vidwan' of the Travancore Royal Palace, an honour reserved only for senior stalwarts. He was also made the 'Asthana vidwan' of Tirupathi Devasthanam, the Madras Music Academy honoured itself by electing him as its president for the vidwat Sadas and conferred the title of 'Sangeeta Kalanidhi' in 1966 - the only mridangam virtuoso to hold this honour, the Tamil Isai Sangam in Madras conferred the title 'Isai Perarignar' in 1968 and the national award, the 'Padma Bhushan', was conferred on Palghat Mani Iyer in 1971.

In spite of fame and recognition, Palghat Mani's calm exterior would never reveal his mind, mood or thought. When a scribe asked him why he was so modest, he replied that even when he was young, he could not tolerate it when his art was not given due respect during concerts which were noisy, loud and far from having a classical bend of mind, to him a genuine rasika was a true patron.

Even the Nobel-Laureate physicist sir C.V.Raman made scientific discoveries through Palghat Mani's music. He specially invited Palghat Mani to the Raman Institute of Science, Bangalore, and conducted a research study while the maestro played the mridangam. The experiment was conducted in a specially constructed, acoustically perfect, camera-fitted laboratory. Raman studied the waves generated on the surface of the water kept in a bowl while the mridangam was played. This led the physicist to conclude that the unique feature of the mridangam was the harmonics that were produced while playing.

In Palghat Mani's concerts, there would be pin drop silence establishing an excellent artiste-audience rapport, almost from the minute the programme began. His music had mesmeric quality. Keeping mum in certain situations during the concert without even touching the instrument, he would give an appearance of extreme detachment. But it was not so. His detailed mind was working out various combinations before he presented the talas, and suddenly he would play the notes with fine masterly strokes making the instrument sing, so to speak.

In spite of being a legend in his lifetime, he was a simple man. He wore a simple cotton khadi jubba and dhoti. As an artist, he was oblivious to his environment. His principles were fair play and human dignity. He kept himself away from the all India Radio and the Madras Music Academy concerts for a long time in order to restore the image of the artistes. He started the trend even among senior vocalists and instrumentalists of remaining aloof when the art was disrespected.

Palghat Mani had strong dislike for loudspeakers and amplifiers that blared noisily in music halls and auditoriums. He decided to do away with the microphone and performed without one even during his concerts. The ubiquitous mike, he said, destroyed the delicate nuances in music. He believed in maintaining the purity of notes, developing a clear voice and rendering it clearly without distractions. He strongly disapproved of musicians becoming slaves to the mike.

Palghat Mani hated unnecessary digressions during concerts like announcements of felicitations of any kind. He regarded them as an intrusion to music.

An assembly for a music concert was not to hear one's own voice or adulation, he would say. these intrusions tampered with the quality of presentations by the artistes and also upset the listeners. They would make the organisers underplay and devalue the rank of the musician and attempt to run him down. the concert platform, he maintained, was to maintain a record of the successful performer like a barometer.

Sometimes his silence on the stage was eloquent. It would make plain his distress about those to whom evanescent glamour was more important than values. His presidential address at the Madras Music Academy was forthright in its insistence on the retention of our musical heritage without compromise. His assets were assiduous practice, rocklike determination, care and concern for the instrument, humane outlook,

regard for the rasika and an absolutely perfect conscience.

Palghat Mani participated at the Edinburgh Music festival and the Commonwealth Arts festival. By his mastery of the mridangam, the entire audience was captivated. It was a revelation to the West that any one could be so deft and controlled. He also gave a number of concert performances in the US, travelling from coast to coast.

Palghat Mani Iyer, who had great regard for the art and the instrument, encompasses his art in his own words : "If the instrument was not handled for a day, the conscience would tell. If it was for two days, the instrument would tell and if it was for three days, the audience would tell.

[Source : Illustrated Weekly of India - Dt: 22 - 08 1991.]

THE HALO AROUND PALGHAT MANI IYER

- K.S.Mahadevan

The disciples of Palghat Mani Iyer, the Mridangam colossus of yester years, faithfully observe the anniversary of his demise, 30th May, year after year at Palghat, while the trusts set up in his name celebrate his birth anniversary (10th June at Madras). Other centres at Bangalore also give suitable expression to their appreciation of him. There is no dearth of top class mridangam vidwans in Karnatak music today and the average, too, is pretty good. But none of them has come anywhere near the dazzling eminence of Mani Iyer ; and when they play well, old rasikas often cannot help reflecting on how much more brilliantly Mani Iyer would have handled the same situation.

Of course this difference is just what genius is all about – because “a genius himself discovers the laws that govern the constructions of his art.... and requires to master a certain amount of form and only as much tradition as will cultivate his particular garden” (Neville Cardus). This is very relevant to Mani Iyer's excellence.

Mani Iyer's forte lay, broadly, in creating vast dimensions and investing rhythm, at appropriate moments, with an athletic sense of movement at one time, a reposeful gait at another and, in his specialty of joining the music or effecting pauses in his playing, to highlight the kriti or music.

He above all knew the sound of silence. Those light and shade effects compelled the admiration of both the performer and listener. He proved that rhythm also contains great scope for displaying the inventive power of a creative intelligence – a divine faculty – and that the mridangam was also an apt medium for expression. Earlier, Pudukkottai Dakshinamoorthy Pillai had shown the way by introducing “lakshya” in an art that in his time was impaled mainly on “lakshana” and dry arithmetic. Mani Iyer till his last breath, acknowledged the debt he owed to Dakshinamoorthy Pillai in this respect.

Mani Iyer had a compact mind of terrific tidiness encased in aesthetics, along with a highly developed instinct of self-preservation.

He could stun the professional with the depth and intricacy of his rhythmic

cosmology; or sway the layman with his instinct for the sheerly beautiful; overall, the manner of his playing, for krithis, neraval, swara and pallavi, amounted to a thrilling musical discourse with the centre performer on the one hand and the audience on the other – no mean achievement.

The whole edifice of his art was founded on an immaculate judgment of what precisely to do, how, and when, on the mridangam. In this context, La Rochefoucauld's dictum *“judgment is only the extent of the mind's illumination”* comes to one's mind. R.W.S.Mendl said *“The conditions of the age influence the artistic creator, but it is the geniuses that mould the epoch”*. As a genius of unquestionable caliber, Mani Iyer did mould his epoch.

[Source : Layamani Layam – June-July 1999]

THE WIZARD OF MRIDANGAM

- T.S.Parthasarathy

The rhythmical harmony provided the mridangam player in Karnatic music is a feature which has no parallel in the music of other countries. The Mridangam is the instrument par excellence for depicting nuances of rhythm, and if mridangam playing has become a highly refined and sophisticated art, it is in no small measure due to the efforts of gifted performers like the late Palghat Mani Iyer whose death at Cochin ten years ago let a great void in the sphere of Karnatic music.

His original name was Ramaswami.

when he entered the field in 1930s, old time veterans like Alaganambi Pillai, Rangu Iyengar and Kothandarama Iyer were reigning supreme. Young Mani Iyer had to take up a challenging role and made his grade, with hard practice and his uncanny understanding of the intricacies of rhythm, he soon overshadowed his comperes and never looked back.

He was born at Pazhayannur in Kerala. His father, Sesha Bagavathar, was a well known vocalist of Palghat, but finding that his son had a predilection for laya he had

the first lessons taught to him at the age of nine by Chathapuram Subba Iyer. But Mani acquired, side by side, a sound knowledge of vocal music and built up a sizable repertoire of songs with all their sangatis. This stood him in good stead when he commenced his career as an accompanist and he could anticipate every sangati in a kriti and be ready to translate it on his mridangam.

He improved his knowledge further by apprenticing under Viswanatha Iyer, a renowned local vidwan. Even when he was ten, he started accompanying Harikatha performers by his father and Sivaramakrishna Bagavathar. He gave up school education and became a full time percussionist.

He regularly accompanied veterans like Rama Bagavathar, and subsequently came under the influence of Chembai Vaidyanatha Bagavathar. This was a turning point in his life as the latter took a special interest in Mani and introduced him to the Madras audiences. Mani also made an all India tour with Chembai who was then at the peak of his popularity. Mani made his debut in the Music Academy when he was only 14.

The final touches of Mani Iyer's unique Mridangam art were given by the doyen Tanjore Vaidyanatha Iyer. The guru taught him the higher aspects of the technique and the art of bringing out the rhythmical beauties underlying the musical construction of classical compositions. Mani's close connection with Pudukkottai Dakshinamoorthy Pillai in numerous concerts gave him a further insight into the intricacies of laya.

By this time Mani Iyer had evolved a new technique of handling the instrument in which tradition and invention found a unique balance. The sequences of rhythmical phrases he played were as thought provoking as they were fascinating. He was at his best in the short solo interludes during the concerts. Many rasikas, who normally walked away when the 'thani' started used to stay back if Mani played the interlude.

There was hardly a vocalist who did not covet Mani Iyer accompanying him in concerts. He was a conscientious artist who believed in giving wholehearted support to the main artiste whatever the latter's seniority and stature. He earned the appreciation of veterans by his art but at the same time put young musicians at ease with his amiability. It appeared as if he was playing the kriti itself on the Mridangam. It pulsed on his hands with a melodious tone which was the only one of its kind. It was like the plucking of the Tara shadja string in a veena. There was never any tonal lapse even when he manipulated farans in a very quick tempo.

It is no wonder that awards came in search of him and he was the only percussion artist whom the Music Academy honoured with the title of Sangita Kalanidhi. He voluntarily retired from the field when he was at the peak of his career but kept all his instruments in fine trim even about a month before his sudden death.

MADURAI MANI IYER BIRTH CENTENARY



Madurai Mani Iyer (Original name: Subramanian) was born to Sri Ramaswamy Iyer and Smt. Subbulakshmi in Madurai on October 25, 1912. His father Sri. M.S. Ramaswami Iyer, a Sub-court Clerk, was the brother of the famous

Vidwan Pushpavanam, who, like a meteor flashed across the musical horizon during the first two decades of the twentieth century. Sri M.S. Ramaswami Iyer himself a great connoisseur of Carnatic Music, wanted his only

son Mani to follow the legacy of Sri Pushpavanam, who passed away at a very early age of 32 in 1916 with glorious name and fame. Mani's tutelage in music started at the tender age of nine. His first guru was Sri Rajam Bhagavathar (Disciple of Ettayapuram Ramachandra Bhagavathar). He later came under the tutelage of Harikeshanallur Muthiah Bhagavathar. Madurai Mani Iyer, gave a concert under the auspices of the Music Academy on its first conference at the Congress grounds in 1927. From 1927, Mani Iyer sang at the Academy on all the annual conferences till 1967 without break! Percussive Arts Centre pays homage to this great soul.

ವಲ್ಲಭಂ ಕಲ್ಯಾಣ ಸುಂದರಂ ಜನ್ಮಶತಮನೋತ್ಸವ



ವಿದುಷಿ ವಲ್ಲಭ ಅವರು ವೇದ ವಿಧ್ವಾಂಸರಾಗಿದ್ದ ವೇ. ಬ್ಲಾ. ಶ್ರೀ ರಾಮಸ್ವಾಮಿ ಘನಪತಿ ಹಾಗೂ ಸ್ವಯಂ ಗಾಯಕಿಯಾಗಿದ್ದ ಶ್ರೀಮತಿ. ಮಾಲಾಂಬಾಲಕ್ಷ್ಮಿ. ಅವರ ಪುತ್ರಿಯಾಗಿ ದಿನಾಂಕ : 14-12-1912 ರಂದು ತಮಿಳುನಾಡಿನ ತೇರೆಯಂದೂರ್‌ನಲ್ಲಿ ಜನಿಸಿದರು.

ಅತೀ ಚಿಕ್ಕ ವಯಸ್ಸಿನಲ್ಲಿ ತಂದೆ-ತಾಯಿಗಳನ್ನು ಕಳೆದುಕೊಂಡ ಕಾರಣ, ಐವರು ಅಣ್ಣಂದಿರ ಚಾಲನೆ-ಪಾಲನೆಯಲ್ಲಿ ಬೆಳೆದರು.

ಇವರ ಅಣ್ಣಂದಿರು ವಿದ್ವಾನ್ ಮಯೂರಂ ವಿಶ್ವನಾಥ ಶಾಸ್ತ್ರಿ ("ಜಯತಿ ಜಯತಿ ಭಾರತ ಮಾತಾ" ಗೀತೆ ರಚಿಸಿದವರು) ಇವರ ಗುರುಗಳು. ವಲ್ಲಭಂ ಚಿಕ್ಕ ವಯಸ್ಸಿನಲ್ಲೇ ಶ್ರೀ ಮಹಾವೈದ್ಯನಾಥ ಶಿವಸ್ವರ 72 ಮೇಳ ರಾಗಮಾಲಿಕೆಯನ್ನು ಕಲಿತು, ಪಾಡಿ ಎಲ್ಲರನ್ನು ಚಕಿತಗೊಳಿಸಿದರು.

12ನೇ ವಯಸ್ಸಿನಲ್ಲಿ ಶ್ರೀ ಕಲ್ಯಾಣಸುಂದರಂ ಅವರೊಡನೆ ವಿವಾಹ. ಸಂಪ್ರದಾಯಸ್ಥ ಕುಟುಂಬಕ್ಕೆ ಸೇರಿದವರಾಗಿದ್ದು, ಸಂಗೀತ ಕಛೇರಿ ಮಾಡುವ ಸಾಧ್ಯತೆಗಳಿರಲಿಲ್ಲ. ಆದರೆ, 1944 ರಲ್ಲಿ ಬೆಂಗಳೂರಿಗೆ ವಲಸೆ ಬಂದ ನಂತರ ಅನೇಕ ಕಛೇರಿಗಳನ್ನು ನೀಡಿ ವಿದ್ವಾಂಸರ ಹಾಗೂ ಪಾಮರರ ಮೆಚ್ಚುಗೆ ಗಳಿಸಿ ಖ್ಯಾತರಾದರು. ಸಂಗೀತ ಶಿಕ್ಷಣವನ್ನು ನೀಡಲಾರಂಭಿಸಿ ಬಹು ಬೇಡಿಕೆಯ ಗುರುಗಳಾದರು.

ಕನ್ನಡ, ಸಂಸ್ಕೃತ ಭಾಷೆಗಳನ್ನು ಚೆನ್ನಾಗಿ ಕಲಿತವಲ್ಲದೇ ತಮ್ಮ 60ನೇ ವಯಸ್ಸಿನಲ್ಲಿ ಎಸ್.ಎಸ್.ಎಲ್.ಸಿ. ಪರೀಕ್ಷೆಯನ್ನು ಬರೆದು ತೇರ್ಗಡೆಯಾದದ್ದು ಅವರ ಜ್ಞಾನದಾಹಕ್ಕೆ ಕೈಗನ್ನಡಿ.

ಸ್ವಾಮಿ ಚಿನ್ನಯಾನಂದರ ಶಿಷ್ಯೆಯಾಗಿ, ಮಕ್ಕಳಿಗೆ ಮಹಿಳೆಯರಿಗೆ ಭಗವದ್ಗೀತೆ - ಶ್ಲೋಕಗಳು - ಧ್ಯಾನ - ಭಜನೆಗಳನ್ನು ಕಲಿಸಿದರು. ತಮ್ಮ ಸಂಗೀತ ಶಾಲೆಗೆ "ಚಿನ್ನಯ ಸಂಗೀತ ವಿದ್ಯಾಲಯ" ಎಂಬ ಹೆಸರಿಟ್ಟರು.

ಶ್ರೀ ವಿಶ್ವನಾಥ ಶಾಸ್ತ್ರಿಗಳು ಬರೆದ ತಮಿಳು ಗೇಯಿ ನಾಟಕ "ಭಕ್ತಜಯದೇವ" ಹಾಗೂ ಹಲವಾರು ಸಾಮಾಜಿಕ ನಾಟಕಗಳನ್ನು ನಿರ್ದೇಶಿಸಿ ಶಾರ್ವಾ ಅಭಿನಯಿಸಿದ ಕೀರ್ತಿ ಇವರದು.

ವಾಸಿಗಳ ಕೆಲವು ಸಂಸ್ಕೃತ ರಚನೆಗಳನ್ನು ಕನ್ನಡ ಲಿಪಿಯಲ್ಲಿ ಮುದ್ರಿತವೊಂದನ್ನು ಹೊರತಂದರು.

ಉತ್ತಮ ಗುರುಗಳಾಗಿ ಪ್ರತಿ ಶಿಷ್ಯನ ಜ್ಞಾನವನ್ನು ವೃದ್ಧಿಸಲು ಬೇಕಾದ ಶಿಕ್ಷಣತಂತ್ರವನ್ನು ಚೆನ್ನಾಗಿ ಅರಿತು ಪಾಠ ಹೇಳುತ್ತಿದ್ದರು.

ಬೆಂಗಳೂರು ಗಾಯನ ಸಮಾಜದ ಕಾರ್ಯಕಾರಿ ಸಮಿತಿಯ ಸದಸ್ಯರಾಗಿ ಸೇವೆ ಸಲ್ಲಿಸಿದ್ದಾರೆ.

ಇವರ ಸಂಗೀತ ಸೇವೆಯನ್ನು ಗುರುತಿಸಿ, ಬೆಂಗಳೂರು ಗಾಯನ ಸಮಾಜ, ಕರ್ನಾಟಕ ಗಾನ ಕಲಾ ಪರಿಷತ್ತು, ಗಾನಸುಧಾ ಮುಂತಾದ ಸಂಸ್ಥೆಗಳು ಇವರನ್ನು ಸನ್ಮಾನಿಸಿವೆ. ಇವರು ಅನೇಕ ದೇವರನಾಮಗಳಿಗೆ, ಭಕ್ತಿಗೀತೆಗಳಿಗೆ, ಸ್ವರ ಯೋಜನೆ ಮಾಡಿದ್ದಾರೆ.

ಇವರ ಪ್ರಮುಖ ಶಿಷ್ಯರೆಂದರೆ ವಿದ್ವಾಂಸ-ವಿದುಷಿಯರಾದ ರುಕ್ಮಿಣಿ ಪುಷ್ಪವನಂ, ಜಾನಕಿ ಬಾಲಸುಬ್ರಹ್ಮಣ್ಯಂ - ಪರ್ವತವರ್ಧಿನಿ - ವೈ.ಎಸ್. ಇಂದಿರಾ - ಜಂಬೂ ಕಣ್ಣನ್ - ಎಸ್. ಶಂಕರ್ ಹಾಗೂ ಪಟ್ಟಾಭಿರಾಮ ಪಂಡಿತ್.

ಬಹುಮುಖ ಪ್ರತಿಭಾವಂತರು. ಶ್ರೇಷ್ಠ ಸಂಗೀತ ಗುರುಗಳಾಗಿದ್ದ ವಲ್ಲಭಂ ರವರು ದಿನಾಂಕ : 11-01-1983 ರಂದು ನಾಡದಲ್ಲಿ ಐಕ್ಯರಾದರು. ಇವರ "ಜನ್ಮ ಶತಮಾನೋತ್ಸವ"ವನ್ನು ಸಂಗೀತ ಕಲಾರತ್ನ ಶ್ರೀ ಎಸ್. ಕೃಷ್ಣಮೂರ್ತಿ ರವರು ಡಿಸೆಂಬರ್ 2011 ರಂದು ಉದ್ಘಾಟಿಸಿದರು. 2012 ರಲ್ಲಿ ಇವರ "ಜನ್ಮ ಶತಮಾನೋತ್ಸವ"ವನ್ನು ಆರ್ಥಮೂರ್ತಿವಾಗಿ ಆಚರಿಸುವಂತೆ ಇವರ ಶಿಷ್ಯವರ್ಗದವರು ವಿವಿಧ ಸಂಗೀತ ಸಂಸ್ಥೆಗಳ ಸಂಯೋಗದಲ್ಲಿ ನಡೆಸಲು ನಿರ್ಧರಿಸಿದ್ದಾರೆ.

ಪರ್ಕಿಸ್ಟ್ ಆರ್ಟ್ ಸೆಂಟರ್ ವಿದುಷಿ ವಲ್ಲಭಂ ಕಲ್ಯಾಣ ಸುಂದರಂ ರವರಿಗೆ ತನ್ನ ಶ್ರದ್ಧಾಂಜಲಿಯನ್ನು ಅರ್ಪಿಸುತ್ತದೆ.

Vrushti

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 Hamsadhvani set to thisra nadai Adi have been selected for this novel experimentation. A Pallavi in Bhairavi in Misra Triputa, 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.

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 random 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.

3. **Dr. N. RAMANATHAN**

**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 thekaof 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 write the notation of their songs for all the parts, melodic and rhythmic in a manner they conceive of their presentation in a concert.

4. **Laya Kalaa Nipuna Prof
T.R.Subramanyam of Delhi
Music Education Trust** Rhythm, that is, Laya 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 Ananthkrishna 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 ellaa unarvode, ragabhavatthode, layabhavatthode, 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 2011-2012

The ensemble highlights the beauty and diversity of 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, M.K. Pranesh, G. Guruprasanna, B.S. Arun Kumar, Udayraj Karpur, Jagadish Kurthkote, Madhusudan, Pramath Kiran.

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 Vrushti', 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 Vrushti presents an innovatory item LAYA SAMMILAN, followed by a classical rendition,

MRIDANGAM SYMPHONY, and the conventional percussion round with a blend of different Instruments named PERCUSSION ENSEMBLE.

Laya Vrushti attempts to reveal the potentialities of the related instruments and stimulate exploration of new dimensions in music. The interesting feature of this presentation is the individual contribution made by each member to produce an overall enjoyable performance. The variety in the items presented and the innovations attempted establish a step towards the identification of the independent personality of each 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 Pakhwaj, Open-air instrument Dolu and Rhythm Pad are used to highlight the infrequent eleven - counts time gait and Khanda Chapu. Cassette released in 2000.

VRUSHTI

This is a pure percussion performance directed by Anoor Anantha Krishna Sharma. It presents two items - the first is a presentation for Trimukhi Adi Thala (an innovative thala conceived by Dr. M. Balamurali Krishna) the second is a presentation for Mishra Tripura Thala which is an infrequent thala.

ABOUT THE ARTS 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 Taalavaadyothsava 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,
Delhi*

"..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, Padma Bhushan
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 Talavaady 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, Padmavibhusan
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 Talavaady 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 success in their efforts..." "I hereby record my deep sence 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

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

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. Ramanthan,
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 intitution 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



PERCUSSIVE ARTS CENTRE (Regd.)

(Palghat Mani Iyer Memorial Art Centre)

PALGHAT MANI IYER 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	Khanjari Kalaa Shiromani
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
31.5.05	23.	Dr.M. Balamuralikrishna	Sangeetha Kalaa Shiromani
31.5.06	24.	Mannargudi A. Easwaran	Mrudanga Kalaa Shiromani
29.9.07	25.	Mavelikara K. Velukutty Nair	Mrudanga Kalaa Shiromani
13.7.08	26.	Madurai T. Srinivasan	Mrudanga Kalaa Shiromani
12.7.09	27.	Dr. A.R. Munirathnam	Thavil Kalaa Shiromani
11.7.10	28.	Trichy R Thayumanavan	Konnakol Kala Shiromani
10.7.11	29.	M.A. Krishnamurthy	Layavadya Kala 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.	Dr. 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	"

27.5.04	15	M. Vasudeva Rao	"
27.5.05	16	L. Bhimachar	"
28.5.06	17	Chingleput Ranganathan	"
29.7.07	18	Sosale Seshagiri Das	"
13.7.08	19	D.K. Pattammal	"
12.7.09	20	S.Mahadevappa	Sangeeta Kalaa Nipuna
11.7.10	21	A. Rajachar	Laya Kala Nipuna
10.7.11	22	Mullapudi Sreeramamurthy	"

SILVER JUBILEE LIFE TIME ACHIEVEMENT AWARD

04.6.06 Dr. R. K. Srikantan

SPECIAL AWARD OF EXCELLENCE

11.07.10 Sri. P. V. Parameswaran

BANGALORE K. VENKATARAM MEMORIAL AWARD

29.7.07	1.	S.N. Chandrashekar	Sangeetha Kalaabhijna
13.07.08	2.	Dr. R. Sathyanarayana	"
12.7.09	3.	Dr. B.M. Sundaram	"
11.7.10	4.	Dr. H.S. Anasuya Kulkarni	"
10.7.11	5.	S. Krishnamurthy	"

H. PUTTACHAR MEMORIAL AWARDS

28.5.95	1.	S. Shankar	Sangeetha Kalaa Prathibhaa Mani
28.5.96	2.	M. T. Rajakesari	Laya Kalaa Prathibhaa Mani
28.5.97	3.	D. Balakrishna	Sangeetha 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 Sharma	"
27.5.05	11	H.S. Sudhindra	"
28.5.06	12	G.S. Ramanujam	"
29.7.07	13.	B. Dhruvaraj	"
13.7.08	14.	N. Vasudev	"
12.7.09	15.	S. Srishyla	"
11.7.10	16.	S.V. Giridhar	"
10.7.11	17.	Ranganath Chakravarthy	"

CMANA Prizes

27.5.03	1.	B.S.Purushotham
27.5.04	2.	N.Amrit
27.5.05	3.	B.C. Manjunath
28.5.06	4.	G. Guruprasanna
29.7.07	5.	U.N.Giridhar Udupa
13.7.08	6.	B.S. Arun Kumar
12.7.09	7.	S.G. Pramath Kiran
11.7.10	8.	S. Ashok
10.7.11	9.	Bharadwaj Sathavalli

H. C. K. BHATTA MEMORIAL Programmes

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| 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 |
| 27.5.05 | 22. | Vocal concert by Vidwan T.V. Gopalakrishnan |
| 28.5.06 | 23. | Special Silver Jubilee Percussion Ensemble of 25 percussion instruments directed by Vidwan Anoor Ananthakrishna Sharma |
| 26.7.07 | 24. | Violin duet by Mysore M. Nagaraj & Dr. M. Manjunath |
| 13.7.08 | 25. | Vocal Concert by Vidwan R.K. Padmanabha |
| 08.7.09 | 26. | Flute Jugalbandi by Praveen Godkhindi & M.K. Pranesh |
| 07.7.10 | 27. | Veena, Venu, Violin Trio Program by A. Ashwin, G. Ravikiran & H.K. Venkataram |
| 06-07.11 | 28. | Vocal Concert by Vidwan Pattabhirama Pandit |

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 Vidyalala, 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. Channakeshviah
- 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 Thiruvaalangadu 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
- 28.5.05 Birth Centenary of Gottuvadyam Narayana Iyengar
- 29.5.05 Birth Centenary of T. Sankaran
- 30.5.05 Birth Centenary of S.G. Kittappa
- 26.9.08 'Saalankritha Simhanandana' - Special RTP Concert in Simhanandana Tala by Vinay Sharva.

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, Release 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 - 1 on Thalavadyas - Vibrations, Talavadyaas of different regions etc.
- 7 - 8.2.93 Seminar - 2 on Thalavadyas - Khanjari & Ghata
- 30.5.93 Symposium on "Laya on Vedas"
- 18 - 20.11.93 Seminar - 3 on Thalavadyas - 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 Thalavadyas - Tabla, Pakhwaj, Naquara.
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- 1999-2000 Percussion Ensemble of Percussive Arts Centre.
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- 29.5.05 Seminar - 10 on Thalavadyas - Manipuri Khol, Bangal Dhol, Shri Khol, Kara akara
- 19.3.06 Seminar - 11 on Thalavadyas - Thaniavarthanam (Laya Vinyasa Developments, Trends & Future)
- 18.3.07 Seminar - 12 on Thalavadyas - Arithmetics on Thalavadyas
- 10.2.08 Seminar - 13 on Thalavadyas - Palani Subramanya Pillai - the Percussion Maestro
- 15.3.09 Seminar - 14 on Thalavadyas - Ghatam - The Musical Clay Pot
- 07.3.10 Seminar - 15 on Thalavadyas - "Arithmetics in Thavil Sampradaya"
- 13.3.11 Seminar-16 on Thalavadyas - Concepts & Compositions in Hindustani rhythm
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