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April 1997

No.2

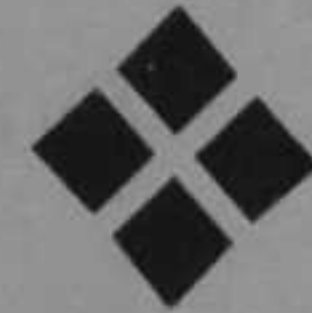
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Price per copy Rs. 8/- Editor Dr. Sulochana Rajendran

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SHANMUKHA

IN FOCUS

SHANMUKHA feels blessed that in the Tamil Year of "Easwar", it could greet its Readers and others with Easwararpanam, rather Sangeetharpanam. The spirit of Anjali to the Muse permeates the issue. Even the regular column exudes the spirit. And we earnestly pray that this Arpanam would bring us more insight into the munificence of music and help us educate and enlighten the art lovers and students.

"He could achieve with a single song what I could not, through several speeches" hailed the Mahatma, the Father of the Nation, after listening to Pandit Omkarnath Thakur's music. The "Sangeeth Marthand", whose birth centenary falls this June, strode the music scene with rare acumen and appeal in the midst of giants. SHANMUKHA commences with a commemorative Anjali.

The issue also pays obeisance to the great 'Vallalar' Ramalinga Swamikal, "a prophet of the dawn of Renascent India". He kindled the flame of "Arut Perum Jothi", for the salvation of humanity. His "Tiru Arutpa" an outpour of pure imagination, is a "shining monument of his religious devotion, spiritual insight and poetic skill". It has had greater impact in musical idiom. SHANMUKHA carries two articles on the Saint.

That Indian Music has universal appeal and that its philosophy had influenced many a Western Composer is brought to fore from a collection in our archives.

Operas of Saint Tyagaraja, his Samudaya Kritis, his Utsava Sampradaya and Divya Nama Keertanas were featured in special sessions of 12-hour Akhandam and Aradhana concerts during the Saint's Aradhana celebrations in the metropolis this year. SHANMUKHA selects to feature two of his monumental creations - "Prahlada Bhakti Vijayam" and "Sriranga Pancharatnam" written in Tamil.

What was the music scene thirty years ago? Was it glowing in art brilliance? Were the contemporary connoisseurs and grandmasters afflicted with 'old is gold' syndrome or responded with dispassionate outlook to new trends? A stock-taking of the views expressed then reveals that the situation was no better than what it is now. The stalwarts of today had to face music then. Lesson - each era has its own ups and downs, tradition and trends, its grandmasters and 'gimmickers'. But the process of art evolution pauses for none. SHANMUKHA takes a peep into the music of sixties.

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Sangeeth Mārthānd

Jogi Mat Ja Mat Ja - the strains of Bhairavi twang your heartstrings. The poignance moves you. Tears trickle down your eyes. Tear droplets glisten in his eyes too. He is in a world of his own, in the world of Nada, traversing the contours of Bhairavi, delving into its poignant depths. He takes you along with him in the Rasanubhava. It is an experience you cherish long.

That was Pandit Omkarnath Thakur who strode the music scene as the Sangeeth Marthand for over half a century. His birth centenary falls this June.

The Mahatma's Praise

He can achieve through a single song of his what I cannot, through several speeches,' said the Mahatma, the Father of the Nation after listening to his music. Such was the impact of this great Nadopasaka's music on Gandhiji. Not only on Gandhiji but also on all who thronged to listen to him.

Going *Down Melody Lane* half a century later, G. N. Joshi writes about a Mehfil where he heard Panditji.

"His majestic bearing, neck-length hair long ankle-length silk coat which looked like a royal robe, and his dazzling smile of greeting captivated us all. There was an impressive aura about him. When he started to sing, the sound of his divine voice thrilled my very soul. It felt as if he had some magical power. His complete mastery over the Swaras was unique. After the Mehfil, I returned home dazed, for while singing the last piece, *Jogi Mat Ja Mat Ja* in Raga Bhairavi, Panditji had raised his voice imploringly with the words *Jyot me jyot mila ja, mila ja* till he reached the crescendo with the Bhav. Tears had trickled down his cheeks, and so effectively had he moved the audience that most eyes were moist."

Rightly was he called the Sangeeth Marthand as he was known to tower over his contemporary luminaries in personality, as a man, as a musician, as a teacher and as a trail-blazing missionary.

One of the great masters of Indian music, a born genius, who lived during the era of freedom struggle and participated in it as a true patriot, Pt Omkarnath proved to the world what a vital source of strength could music turn out to be in times of crises and struggle and how best a true musician could, with strength of body and mind, with a voice resilient and powerful and with dyanamism and thrust, guide the people to the call of duty. Following in the footsteps of his Guru, Pt. Vishnu Digambar Paluskar, Omkarnathji spearheaded to inspire patriotism among the common man. His contribution to the cultural renaissance - through his art, speech, publication, in a nutshell, through his life - cannot be enumerated in mere words.

Maybe it was the childhood sufferings, poverty and privation, the trials and tribulations that shaped the man he rose to be and solidified the 'will' to achieve things in life. And achieve he did, in style, through music.

Phenomenal Rise

His very name opened with Pranva Mantra, 'Om', that contained the entire Tatva of Nada. For a family that had not much of 'Ruchi' in music, Omkarnath's rise to enviable eminence was phenomenal. His grandfather Mahashankar Thakur and father Gauri Shankar Thakur were warriors in the services of Peshwa Nana Saheb and Maharani Jamnabai. But a crucial turn in his life made his father renounce the worldly life, take to meditation on *Pranava Sadhana* and then on seek Sanyasa. Hence the christening of his fourth son 'Omkarnath'. His mother, Jhaverba, a woman of amazing vitality and resilience, dignity and immense strength both mental and physical, bore the brunt of rearing her five children independently and attending to her Sanyasi husband, doing odd jobs as domestic help.

The mother's conviction and character left a lasting impress on the boy and considerably helped him mould his character and life. A strong, healthy body and mind and disciplined hard work, he soon realised, were essential to survive and achieve. He took to regular physical exercises, even learnt wrestling to keep his body fit, did some work as a cook, as

a mill-hand to help his mother run the house. And his father's spiritual bent lent him enough courage and concentration, taking him from Pranava Sadhana to Sangeeth Sadhana - ie., Nadopasana.

Omkarnath believed that his power of music was a parental blessing, the outcome of his father's writing of the Mantra with a betal roll on his tongue one fine morning before shedding his mortal coils. Ever since, the sweet-voiced son took up his Sadhana with great reverence and discipline.

Stint at Gandharva Mahavidyalaya

It was God - send opportunity that Omkarnath got admission in Pt. Vishnu Digambar Paluskar's Gandharva Mahavidyalaya at Bombay, thanks to a philanthropist from his birth place Baroach. A six year training under the great master gave Omkarnath all the content and courage to launch on his own when his Guru blessed him with the Principalship of the Gandharva Mahavidyalaya at Lahore. At the threshold of twenty Panditji was the head of an institution, perhaps the youngest to lead any institution.

Passion for music mingled with responsibility of teaching gave the young master the necessary grit and devotion to pursue on his chosen path. He devoted all his waking hours to Sadhana and teaching not leaving his childhood practice of reciting the *Ramcharit manas* or physical exercises and yoga.

Panditji's star was on the ascendance. Two incidents which took place in 1918 gave the young Principal a great boost in the music world: One, his selection as an Examiner in Baroda and the other, his participation in the Harivallabh Mela at Jalandhar along with the veteran Pt. Bhaskarbuva Bhakhle. If as the Examiner he impressed on the patron Maharaja Sayajirao Gaikwad and others at Baroda, he captivated the audience at Jalandhar with his fine recital and earned accolades from the maestro. It may not be out of tune to point out here that the style of Pt. Bhaskarbuvaaji along with that of Ustad Rahmat Khan (a descendant of Ustad Haddu Khan of Gwalior) very much influenced the young 'Star', that the individual form he

cultivated for himself ensured a steady and spectacular rise.

Omkarnathji belonged to Gwalior Gharana, no doubt. But he was no fanatic. He respected the other Gharanas, drew inspiration from their norms and forms and enriched his own. He took the good elements from even Western music, says G. N. Desai, who further observes:

"His (Omkarnathji's) rational and logical mind combined with intelligent and unbiased analysis of other styles and Gharanas of music, made it possible for him to view the Indian Classical music from an integral view point. He tried to study all classics on classical music."

Great Intuition and Indepth Vision

Omkarnathji cultivated his voice suited to his genre, in depth and range. He had great intuition and indepth vision about music and also audience reciprocity and reaction. After the great missionary Pt. V. D. Paluskar, he took upon himself to elevate the status of classical music and musicians. And he also believed in the necessity of keeping the audience entertained and informed of all that the music upheld. A singer, besides being proficient in the art, must know how to present it to the audience, he used to say. 'Elevating the listeners to the heights of musical experience, Rasanubhava, was foremost in his mind. To quote Shri R. C. Mehta, the dynamic founder Director of Indian Musicological Society.

"Pt. Omkarnath Thakur's greatness lay in his tremendous dynamism. His robust personality, which was impossible to ignore, his demeanour and poise, his voice, his intellect, his eloquence and choice of words, his dash, his dress and address - the total effect of all this was so great that he won his audience effectively and fully..... His musical personality grew with him and his ego-centric nature helped him make himself a selfmade man."

Another quality of Panditji was that he realised the importance of the Sahitya. He did not relegate it to a 'mere vehicle of expression', but pronounced the lyrics distinctly evoking their Bhava in the melody mould and conveying their meaning and import. He rendered the Cheez in its entirety with Astayee and Antara bringing out the full image of the form and content.

A few quotes from musical authorities, ever loyal Sishyas would reveal what a grand man

he was and what a grand style he created.

R. C. Mehta remarks :

"His musical genius was profound, and it grew, it changed, but it never was nervous. A manly voice, it acquired nuances of most delicate touches, and he used words of a song with great musical eloquence; his use of different types of 'Kaku' was something which moved everybody. His interpretation of Raga was artistic and scholarly. He excelled in Ragas like Malkauns, Darbari, Puria etc but had achieved great facility in Ragas like Nat. Suha - Sughrat, Devgiri Bilawal etc., as well.

"He was sometimes, perhaps rightly, accused of breaking up musical phrases; but that was part of his style, and viewed in the context of either styles, this was a rather later development. No style even in one man is static and with a man who was always dynamic change in style was not an outcome of an exterior factor."

Success with Listeners

Panditji's prime sishya Dr. N. Rajam goes on record :

"The most striking feature of his music was the evoking of emotions in the minds of the listeners through the media Swar, Sahitya, appropriate facial expression, 'Kaku' and so on. His tender and deep emotion found an ideal vehicle in his soft and sonorous voice. In fact, his tremendous success with listeners lay in his deep understanding of the basic emotions and the clear conception of the Swar, the exact tonal shade and the modulation required to translate them into the language of music. His sweetest songs were those that told the saddest thoughts and, charged with the pain and privations of life, its tragedy and disillusionment. His popular versions of Nilambari, Champak, Tilang etc., bear eloquent evidence to the truth of this statement.

"Few musicians could cast such a spell on the audience, sweeping them away in a powerful current of emotion surging out from the innermost recesses of the heart, charged with the fire of a sensitive soul. The wide range of emotions built up with amazing conviction, stirred the deepest chords in the listener and moved even the most glacial heart. The eloquent pause, the sweet silence, that always followed the full-throated rendering of Panditji enhanced the beauty of his musical expression and reared an atmosphere of solemnity and evocative repose. Every phrase of Panditji exuded authority and assurance, every figure bore the impact of life-long devotion and ripe knowledge. There was hardly any vocalist who judiciously blended tradition with imagination, technique and grace, classicism and mass appeal so successfully as Panditji. This indeed was the secret of the tremendous vogue he enjoyed among the people.

"Music to him was worship. Initiated into Nadopasana by his saint-father he used to be very particular about Mandara Sadhana in the early hours of the morning, meditation and prayer His approach to music was that of a devotee to a religious ritual....."

"Polished presentation and portrayal of his art were at the root of his phenomenal achievement. Every phrase in his concert had undergone extensive planning, practice and polish. His concert pattern had been evolved after years of continuous research bestowing careful attention to audience reaction. As a result his concerts were always well-knit, streamlined and of uniform excellence, never

depending on his mood. His sole aim in the concert was that his music should penetrate the hearts of the listeners...."

"He was very particular about the perfect tuning of the Tanpura. Even a hairbreadth difference would make him uneasy and there have been occasions when as a spectator seated at a distance he had exhorted the performer on the stage to check up the Tanpura."

Panditji himself had once confessed :

The feelings of devotion in the songs of my Guru Vishnu Digambar Paluskar and the grace and charm of Ouliya Rahmat Khan's voice have helped me develop my style."

Thirst for Knowledge

Panditji's unquenchable thirst for knowledge, not only of music but also on subjects as varied as Astrology, Gemnology, Ayurveda etc., and his research into Bharata's *Natya Sastra* and other literature proclaimed him an authority unique in Lakshya and Lakshana. His knowledge of Raga and Rasa, the Rasa each Swara was capable of evoking individually, in its microtonal nuances, in its occurrence in a phrase, and its capacity to evoke a different Rasa in a different melodic frame was stupendous. He was an authority on practical exposition of 22 Srutis. He was a master musician and musicologist.

More than this he towered over others as a speaker. For a man who had little formal education to become an eminent orator fluent in Hindi, Marathi, Bengali and Punjabi in itself spoke of his indomitable courage and determination. Even as a speaker he cultivated a style to captivate the listeners.

The author had a rare experience of listening to this grand old man at the Seminar, speaking in Hindi with emotion. If mentioned in Sangeeth, he used kaku even in his lec-dem. The subject on Aesthetics, Tradition and Trends had a fine enunciation from the great 'Marthand'. Time stood still as he took the listeners through musical excellence. (Even the wall clock of the Broadcasting House for once stopped ticking!)

His speech was invariably punctuated with apt quotations and verses from great works. It is reported while rendering his famous *Jogi Mat Ja Mat Ja* he used to refer to parallel ideas and thoughts, quoting from Swamy Rama Tirtha's writings.

Histrionics and Hand Gestures

A visual dimension too is attributed to Panditji's rendition. He believed in a bit of histrionics to make music evocative. Facial expressions, hand-gestures added their own aura to the musical evocation - hypnotising the audience.

"Those of us who have watched and heard him singing some of his special songs like *Jogi Mat Ja Mat Ja, Mai Nati Makhan Khayo, Ek Bar Jogi, Vandemataram* can always recall and visualise his facial expressions, hand gestures and voice modulations for emotional expressions. This was how he used to bring out the joys of Bahar, the resigned sadness of Nilambari, the plaintive appeal of *Jogi Mat Ja* in Bhairavi or the patriotic fervour of *Vandemataram*. Prithviraj Kapoor used to say 'Omkarnath Thakur's dramatic presentation of songs should not only be heard but seen too' -

- Susheela Misra

Man of deep emotions

Pandit Omkarnath Thakur was perhaps one of the first few Indian musicians to go abroad and win acclaim for Indian music. His first visit to the West was in 1933 to Italy to participate in the International Music Conference at Florence. He also visited other countries like France, Holland, Germany, Belgium, Switzerland and England etc. The tour comprised not only concert performances but lecture demonstrations too. The subjects often had been "Raga and Rasa", "Raga-Ragini Bhava", "Swaras and Emotions" - his favourite theories. His Malkauns was reported to have "deeply moved" Mussolini and "cured the leader of his insomnia". During his European sojourn later, in 1954, Panditji's recitation of *Shanti Mantra* from the Neda at the Parliament Square in Budapest (to a mammoth audience of a lakh or more) touched the Hungarian Nobel Laureate Karenti Farrag who was reported to have observed:

"What a wonderful voice, which can produce a soldier's commanding voice and at the same time be as tender as a love song. Is it possible that one can entreat and command, pray and order at the same time? Have you seen a strong sharp edge like Othello's dagger? Which can pierce in the heart in the twinkling of an eye? It is only then that you can have an idea of the intense effect of this divine music".

Man of deep emotions

He had opportunities to visit Nepal earlier in 1924 and 1930. Both the times he was profusely rewarded which he placed at the feet

of his mother and Guru Vishnu Digambar Paluskar. But when offered court musicianship on a fat salary of Rs.3000 a month, he politely declined. Similarly he refused to sing before the British monarch for the title of "Rai Bahadur".

Panditji was a Rama Bhakta and would sing only in praise of the Lord. And he was also a man of deep emotions. It took him some years before he could shake off the shock of his beloved wife Indira's tragic death (which took place during his first itinerary to Europe and he returned cancelling a concert tour of Russia), and resume his concert career. Emotion swelled in him that he could not sing Raga Nilambari, a favourite of his wife. Once when an audience at Calcutta almost pressed him to render it he politely said :

"Please excuse me. Nilambari was the favourite Raga of my wife Indira. If you persist and I sing, I may break down. Pray, forgive me. I cherish her memory even as Rama, my favourite God, observed *Eka Patni Vrata*".

It was his deep insight into the emotions of the Raga, their application into his rendition, be it in classical music or light classical Thumri or even Bhajans and Ghazals, which earned him great appreciation. It was his versatility, vocabulary and strength of mind and knowledge which helped him face the conservative traditional Gharanedars on the one hand, and try to wean away the youngsters from the influence of film music and cheap imitation of Western music on the other.

Perhaps it was one more god-send opportunity that the Faculty of Music was started in Banaras Hindu University in 1950 and Panditji was appointed its first Dean. He nurtured Sri Kala Sangeet Bharati as his pet child showing his acumen in teaching as well as administration. In the seven years of his tenure here, he had many of his dreams come true. He composed a number of compositions with the Mudra "Pranavaranga" and two operas based on Jai Shankar Prasad's *Kamayani* and *Kamana*, one a poem, the other a prose. He had quite a number of publications to his credit, significant among which were *Sangeethanjali* Series (in 6 parts), dealing with practical music and *Pranava Bharati* on musical theory. He had put in notation his life time collection of Khayals, Dhrupads, some Alaps, Taans etc., in a variety of Ragas. He even brought out some exercises of 'Raga

Vivarans", revolutionary though, yet useful guide to the students of music.

Forthright in his view and expressions, Panditji could not accept Bhatkhande's Thaati system. Hindustani system being replete with Misra Ragas and quite some modes admitting both the Madhyams, classifying such genres under same Thaati was unscientific, he argued.

He was hailed as a rare Guru. Patient and painstaking, he was never tired of repeating the same till a student got it. Says his disciple Dr. Rajam,

"Such occasions were rare though.... if one approached him with absolute reverence at a time when he was free from the cares of the daily life, the result was highly rewarding. His method of explaining the structure of the Raga was so scientific that the intricacies and delicate shades got registered in the minds of the students at the introductory stage itself.

Teaching Methodology

His methodology of teaching itself was unique. While introducing the Raga, he would go into the details of various phrases which embellished the Raga, gave some broad hints about the grammar and effectively demonstrated the emotive content in the composition plus he trained them how to present before the audience.

A true Nadopasaka Panditji believed that a Raga sung with purity of heart and devotion could move even Nature. Once he proved this. At a 'Shamiana Concert' once at Banaras, when the audience requested him to sing Megh Malhar he cautioned them against sudden showers, but they persisted. The Sangeet Marthand sang. There was a downpour and the audience had to disperse.

Panditji treated his disciples as his own children with affection, love and strict discipline. Many among them became eminent musicians, a few musicologists, foremost being Dr. Premlata Sharma who shouldered his administrative responsibility and helped him bring out the publications. Dr. N. Rajam, who for long accompanied him on the Violin, is one of the top soloists of the country and presently heads the Faculty of Music in Banaras University. Firoze K. Dastur, Bijonbala Ghosh Dastidar, Atul Desai, Yashwant Rai Purohit, Nalini Gajendragadkar are some of the other eminent musicians.

One great quality of Panditji was that he attended his disciple's concerts and gave them

proper direction and guidance. He encouraged them to cultivate their own style and innovate too. And he never hesitated to applaud when one deserved it.

One of his disciples Bijon presented a dance drama 'Meera', herself scripting the songs and tuning them. Panditji was overwhelmed with the presentation and in an emotion-choked voice blessed her thus :

"My child, may your devotion to music achieve the mission of your life. May God bless you for the surge of divine feelings that you have evoked in our minds this evening".

The "Sangeet Marthand" (conferred by Calcutta Sanskrit Mahavidyalaya) was also a "Sangeet Mahamahopadhyaya" (earned at Nepal), a 'Padma Sri', and "Sangeet Prabhakar". He enchanted millions of listeners during his five - decade - career, trained a 'rich crop of disciples', ensured a healthy future for Hindustani music, but died a pitiable orphan.

Last Years

His last years, crippled with paralytic stroke, left him a lone man. "He had neither a house of his own nor a relative to fall back upon in his old age, not even a reliable servant to look after him", bemoaned Dr. Rajam. Once away from the bustling Banaras, none of his disciples could attend on him, save occasional visits. "Birds flocked", writes 'Garland' Rajagopalan, "when musical harvest in the melodic farm of Thakur was on and then flew away once the crop has been harvested. He gave all his to the disciples and to the musical world and died literally in God's company", on December 29, 1967.

Perhaps many great men met with similar fate, for example, Mozart. As aptly observed by Yehudi Menuhin :

"All artistes are some gigantic Tennysonian band of light brigadiers for ever doing and dying without questioning their fate." - *The Fragrant Garland*.

The 'Sangeeth Marthand' is no more but his music is very much alive. It is only pertinent that in this year of his birth centenary, the world of music remembers the great master and pays Sangeethanjali.

- Sulochana Rajendran

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Vadalur "Jyoti Ramalingaswami" (Paramahansa of the South)

About two decades before the establishment of the Theosophical Society in Madras, a slender, untaught person was moving in and around the city and preached unceasingly the ideals of universal love and brotherhood and contemplation of the Almighty, unfettered by caste or creed, rites and rituals. He was far ahead of his time and people around him could not appreciate his ideals. He was therefore obliged to affirm that people from the North and the Western countries would welcome his teachings and that a new era would come in a few years. When Madame Blavatsky became aware of this later, she wrote:

He was a great Mahatma, having lived doing extraordinary work for the Universal Brotherhood with his indomitable desire to raise humanity to the spiritual height. His prophecy about the Universal Brotherhood in India to be established by the wise from Russia and America and far North India is quite correct."

The man was "Jyoti Ramalingaswami". Ramalingam, the third son of Ramaiya Pillai, a teacher and village accountant and Chinnammal, a typical Hindu Saivite, was born on October 5, 1825 at Marudur, Chidambaram Taluk, South Arcot District, Madras State. His saintly character was foreshadowed even in his infancy. The parents, during the fifth month of his birth, visited the temple of Sri Nataraja at Chidambaram with the baby Ramalingam in arms. When the usual offerings were being made to the presiding deity this child is said to have accosted the idol and burst into loud laughter. A month later Ramaiya Pillai died, and his eldest brother, Sabapathy, had to take the family to Ponneri, his mother's place. Here they lived for a few years till the death of the mother. Thereafter Sabapathy settled at Madras, studied Tamil and became a School Teacher. He put his brother Ramalingam to school, but was sorely disappointed to find that the boy did not attend school regularly or apply himself to his studies. He was so vexed with him that he drove him out of the house and ordered his wife not to give him food and clothing at least until he behaved better. But she was so much attached to the boy that she

gave him food when her husband was away in the school.

She was able to persuade the boy to take the advice of his brother. Ramalingam agreed to do so and took up a room for himself in the house. But he was only spending his time in prayers before a mirror. Sabapathy was giving religious lectures every week. When once he was unable to do so his little brother Ramalingam offered to give the discourse. Sabapathy permitted him thinking that this would convince him of the need to study properly. But he was surprised to learn that his brother's discourse was most learned and that he created a very good impression on the audience. Then only he discovered that his brother had acquired divine knowledge without any tuition.

Ramalingam is said to have been reciting the contents of the works of Agastiar and other saints. A number of disciples gathered around him. He had a strange faculty about him, witnessed very often, of changing carnivorous person into a vegetarian. He had also the faculty of reading other men's minds.

In 1855, young saint Ramalingam left Madras for Chidambaram and thence to Vadalur where he remained a number of years. However during his stay there, many a time he used to leave his followers, and remained absent for prolonged period of time.

While in Madras he was moving about between Madras and Tiruvottriyur, where he worshipped the Lord constantly. He was by this time so well known for his scholarship in Tamil that a Vidwan of Kancheepuram requested him to write a prose work for the use of pupils in schools and Ramalingam complied with his request and wrote in Tamil prose the soul-stirring account of *Manunericholan*.

He was not willing to marry, but was persuaded by his relatives, yet he did not lead a married life and went on a pilgrimage to some shrines and stayed for some time at Chidambaram, where he lost himself for hours in meditation. He then settled down at Karunguli and spent some years there. By this time, he got a very large number of followers

and his fame became greater by the miracles performed.

In 1867, he wanted to do something tangible to spread his faith of Samarasa Suddha Sanmarga Sangham. Vadalur, a few miles from Neyveli village, was selected for the location of this association. In 1878, he established the Satya Dharma Salai (a charity house) and to this was added a Dharma Patasala (a charity school) where his songs were taught. Also an auditorium called Sathya Gnana Sabha was established. Here he preached his faith, singing songs, feeding the poor, helping the need and healing the suffering. The grand building which is octagonal in shape has a huge dome, but there is no idol or ornament in it. Only a light burns, symbolising the supreme light of knowledge. He called Marudhur north Chidambaram, and in a signed notice refers to it also as Parvathipuram.

Persons who were in contact with him have left an accurate account of his life and appearance. He is described as a slender, short person with an aquiline nose and a serious face. He wore two white cloths and had holy ash on the forehead. His habits were excessively abstemious. He was known to hardly ever take any rest. A strict vegetarian, he ate but once in two or three days and was then satisfied with a few mouthfuls of rice. But

when fasting for a period of two or more months, he literally ate nothing, living on warm water with a little sugar dissolved in it.

He stayed in a thatched shed in the village of Mettukuppam and it is here he spent his last days. On the full moon day of Thai, with the constellation of Poosam in the year Srimukha (30-1-1874) he told his followers that he would be away from them for a very long time but might come later. He sat on his cot in the shed, and asked his disciples to close the windows and lock the doors. Weeks later, when the hut was opened, there was nothing in it. He had disappeared mysteriously.

A person who regretted waste of money over the ornamentation and festivals in temples cannot be popular. His love for the starving poor made him affirm that such money could be used to relieve human suffering. He believed in leading a healthy life and so advised incessantly about the ways of keeping fit. His songs are called "Tiru Arutpa" for they are songs poured out of Divine Grace. As many as 6,000 songs have been sung by him!

His life is very similar to that of Sri Ramakrishna Paramahansa.

- N. V. R. Swamy.

Vallalar Ramalinga Swamigal

By 'Garland' N. Rajagopalan

An Apostle of Universal Religion of Peace, Truth and Morality (Samarasa Suddha Satya Sanmarga), a mystic and Siddha Purusha, the Angel of Grace, Compassion and Solitude made his last journey from the mudane world in the most unique manner quite in accord with his life and mission. Hiranya obtained various boons to avoid death and ultimately all was in vain. Ramalinga Swamigal, popularly known as 'Vallalar', is the beacon who demonstrated to the world how deathlessness is feasible. His body was consigned neither to the earth nor to flames. His individual soul (Jeevatma) merged and dissolved itself in the Universal Soul, the Paramatma. To set the happening on firm record and free from doubts, two European officers of the Government verified the total absence of any mortal remains in the cottage wherefrom he commenced his celestial journey! He entered the Eternal Abode of Light and merged in the Light Divine (*Arut Perum Jothi*). The Flame kindled at Vadalur burns perpetually for the salvation of Humanity. (Such a light is said to burn at Shirdi of Sai Baba also. Vallalar's departure is reminiscent of Manickavachakar's at Chidambaram close to Vadalur itself.) The immortality of Vallalar is strictly in conformity with the scriptures.

'Na cha punaravarthathe
Na cha punaravarthathe
He does not return; he does not return.)

-Sruti

"Mam upetya tu Kaunteya
Punarjanma na vidyate."
(Attaining Me, there is no rebirth)

- Gita VIII-16

'Gaccharity apunara vrittim
Jnananirdhutakajmasah'
(Their sins being completely shaken off by wisdom, they go whence there is not return)

-Gita V-17

Ramalinga Swamigal was no abstract, austere yogi who buried himself in snow-clad mountains or heavily wooded forests. He was an organiser *non-pareillel*. He established the Samarasa Veda Sanmarga Sangham in 1865. The Abode of Siddhi (immortality) and the Jyoti are for public good and open to all. The second is the Satya Veda Dharmasala, a free kitchen open to the public to quench their biological hunger with a view to prepare them for spiritual hunger and mission, spiritual enquiry (*Vichara*) and reach the Eternal Abode, even as Upanishad Brahman did at Kanchipuram and declared its avowed purpose in clear terms. (*Vide 'A Garland'*). The kitchen was started in 1867. Siddhi Valagam (1870) and Satya Jnana Sabha (1872) are the other two founded by him. The range and objectives of the institutions started by Vallar reveal his depth of vision and the missionary zeal which marked his organising endeavours.

Born at Marudur near Chidambaram, of Ramayya Pillai and Chinna Ammayar, he went early to Ponneri and then to Muthialpet (Madras) and grew up under the care of his eldest brother, Sabhapathy. He lived at Karunguzhi (1858-1867), Vadalur (1867-1870) and Mettukuppam thereafter. Tirugnana Sambandar was his Jnana Guru by adoption and *Tiruvachakam*, his bible. He was a devotee of Lord Muruga. Having realised God Vision at the very tender age of nine, Vallalar was intoxicated with spiritual and moral ideals and goals and imbued with a missionary zeal. A specimen of his unbounded compassion, love and solicitude and the panorama of his vision is here:

Every time I see crops withering, I withered too; as often
As I saw hungry destitute beggars, I too fainted with hunger;
And the defeat of the meritorious
Has made me wilt in pain.

My life must cease when my compassion dies.

Eight years after the Siddhi of Vallalar, Subramania Bharati was to be born to declare again that the crow and the sparrow belonged to his caste and the sea and the mountain constituted his crowd! Vallalar's crusade (1865-1874) for spiritual and moral force was in

Form IV

(See Rule 8 of Press & Registration of Books Act)

- Place of Publication : 292, Jayshankar Yagnik Marg, Mumbai 400 022.
- Periodicity of Publications : Quarterly
- Printer's Name & Address : Sevak Press, G-4 &5, Shalimar Ind. Estate, Matunga Labour Camp, Mumbai 400 019.
- Publisher's Name : Shri S. Seshadri
Nationality : Indian
Address : Sri Shanmukhananda Fine Arts & Sangeetha Sabha (Regd.), Mumbai 400 022.
- Editor's Name : Dr. (Smt.) Sulochana Rajendran
Nationality : Indian
Address : Sri Shanmukhananda Fine Arts & Sangeetha Sabha (Regd.), Mumbai 400 022.
- Name and address of Individuals who own the newspaper and Partners or Shareholder holding more than one per cent of the capital : Sri Shanmukhananda Fine Arts & Sangeetha Sabha (Regd.), Plot No. 292, Jayshankar Yagnik Marg, Mumbai 400 022.

I, S.Seshadri, hereby declare that the particulars given above are true to the best of my knowledge and belief.

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another sphere carried on during the same period by Gopala Krishna Bharati with his 'Nandanar' (1861), a revolutionary, epoch-making Tamil opera in the cause of removal of untouchability and social degradation. The beauty and grace in the lives of those great men lie in that they followed and practised what they preached and suffered for their ideals.

If the soul of India shines bright still and commands respect in the Comity of Nations, it is only because such venerable souls had trod this land, had chosen this land for their brief tenancies. What is Bharath without its sages, poets, etc? No wonder Subramania Bharati thundred to emphasise this truth and warn his countrymen-

You are a son of Bharath.
Erase that thought not!

Prof. K. R. Srinivasa Ayyangar beautifully sums up the life of Vallalar thus.

"Ramalinga and Gandhiji are surely among the supreme benefactors of humanity. - Vallalars - angels and ministers of grace... Like Ramakrishna Paramahansa in Bengal, like Dayananda Saraswati in Western India, Ramalinga Swami in Tamil Nadu was also a prophet of the dawn of Renascent India. They were the potent power-houses of resurgence. He saw that the mystic vision of 'Arut Perum Jyoti' was allied to the complementary power of 'Thani Perum Karunai' (Unique Sovereign Compassion)".

Vallar's songs are called *Thiru Arutpa* (Golden Book of Grace). They were published first in 1867 itself. The spiritual grace of Vallalar was supported by his organisational and managerial wisdom, efficiency and capability. That is the beauty, the unique flavour of his life and his mission. Arumugha Navalar and others were opposed to his ideals and there was litigation. In the Court, when Adigalar entered, the plaintiff Navalar stood up to show his respect and the Judge remarked how such respect and reverence could go together with the contentions in the suit plaint. The suit failed. Six books with six thousand songs appeared. Sri Ooran Adigal of Vadalur has done yeoman service to publicise the works of Adigalar (The author had the blessings of Adigalar to participate in one of the annual

festival-based conferences at Vadalur and also propose, as District Collector, the issue of a Commemoration stamp by the Government of India.) The entire literary output of Vallalar has been published in three volumes by the Ramalingar Pani Mandram with the munificence of the philanthropic industrialist Dr. N. Mahalingam, who heads it. T. S. Parthasarathy wrote in the 'Hindu'.

'Arutpa is a shining monument of Vallalar's religious devotion, spiritual insight and poetical skill, uttered out of pure imagination, yet fully satisfying the rules of prosody. Realising that poetry set to music had a greater appeal, the Swami himself wrote musical compositions like Kirtanas, Chindus and Kummis in popular Ragas. During the early decades of this century, eminent singers like Tiruchendur Shanmughavadivu recorded verses from *Thiru Arutpa* on gramophone discs. Later renowned stage actors like S. G. Kittappa and K. B. Sundarambal sang them in their dramas to great effect. *Tiruvadi Pugazhcechi* was set to music by T. M. Theagarajan and recorded as a cassette by Dr. M. Prameela

| | |
|---|------|
| Vallalar's Publications : Ozhiviodukkam | 1851 |
| Thondamandaal Sadakam | 1855 |
| Chinmaya Dipikal | 1857 |

Vallalar's Journal : Sanmarga Viveka Vruddi

Works authored : Manumuralkanda Vachakam
Jeeva Karunya Ozhukkam
Thiru Arutpa

Prime tenets preached by Vallalar :

God is one.
Animal Sacrifice is not in conformity with religion.
Meat-eating should be avoided.
Race and Caste distinctions should not exist.
Religious rites are not necessary.
Poor should be helped; Compassion is of prime relevance.

Ramalinga Swamigal was a preacher, thinker, poet, composer, author, editor, publisher, journalist, jnani, doctor, social reformer, organiser and saint all in one. Worshipped as a Saint, he lived for the religious, spiritual, social and moral resurgence of the people. A great yogi of immense humanism and vision, he has left a deep impression in the conduct and character of the people of Tamil Nadu who follow his tenets. All efforts should be made to take the message and songs of Swamigal to the youth of the country.

Indian Influence on Beethoven

(A Genius in advance of his times)

By Adam Adil

In the history of Western music, Beethoven's is a deathless name. Though he was one of the greatest masters of music of all times, not many know that he was exceedingly humble with a soul eternally thirsty for the best and the sublimest in all ages.

Beethoven used to express :

"There is no work of thought which should be too learned for me. With the least pretension of knowing such works thoroughly I have striven from my very childhood to grasp the sense of the best and the wisest works of all ages. Shame to an artist who does not consider it his duty to push this spirit of research to the farthest point possible."

This spirit of humility, this spirit of research into the ever widening unknown in the inmost recesses of the past, and in the womb of the future - was essentially his. For that Beethoven was greater than he appears to be to the mere lovers of music.

Oriental Influence

Therefore Beethoven not only learnt at the feet of the great masters of the West like Homer, Hesiod, Shakespeare, Schiller, Klopstock, Herder, Kant, Milton. Goethe and others but also at those of the poets and thinkers of ancient India, like Kalidasa, Aswaghosha, Bhavabhooti and others.

I think it was Romain Rolland, that great French philosopher-writer, who for the first time brought to light Beethoven's correspondence with the noted Orientalist of the time, Hammer Purgstall, to evolve a joint plan of working on an Indian pastoral drama *Devayani*.

It is evident therefore that Beethoven had also drunk deep at the fountains of Indian literature and spirituality. Kalidas's *Sakuntala* (which he read in early translations) would send him into paroxysms of delight.

Beethoven possessed the power of concentration to an extraordinary degree. He could preserve in memory the contents of several great compositions. He would weave them in musical symphonies in his spirit and imagination without producing them publicly, till they satisfied him completely. This was no doubt, an admirable mental quality of his.

But the world has lost much because of it. "This is how numerous inspired creations,

almost completely were lost to us, for his premature death prevented him from translating his dramas into notations."

Goethe And Beethoven

One of the sad things about Beethoven's life was that Goethe had not much appreciation for him. One does not know the real cause of it. Historians say that Goethe was not only indifferent and cold to Beethoven but bore positive ill-will towards him. According to some critics it was because since Goethe was too aged he felt "a sort of instinctive antipathy for the new-born romanticism" whose passionate music seemed to Goethe to have a dangerous expression through Beethoven.

Those crises of soul disturbed Goethe's serenity acquired at the cost of struggles and sacrifices. The "Olympian" as Goethe was called, alone knew the depth of his soul and which he wished to impress upon all who took the risk of reawakening the "soul-troubles."

However, Beethoven had no antipathy or ill-will towards Goethe. In fact he was the warmest admirer of that great poet. In 1808 Beethoven even thought of composing his musical symphonies on Goethe's *Faust*. But he could not complete the work due to some unexpected happenings.

A Man of "Sound"

Often Beethoven would borrow expressions from the great masters of his age, or of the ages past and convert them into music divine. Since he was a man primarily of "sound" and not of words. But "those expressions came to be animated quivering and pulsating in the tunes of Beethoven, who seemed to rewrite them in language of music with his heart's blood." Every author or poet from whom he borrowed seemed to participate in his suffering and his heroism.

Though Goethe adopted an attitude of coldness, indifference or even hostility towards Beethoven, there were other important men in his age in Germany like poet Rellstab, who called him "the patient man of suffering" and the musicologist Roechlitz, who described him as one "who had brought to millions of souls the joy, the pure spiritual joy" and the organist Freudenberg, who said that Beethoven "in order to give his best to the world was obliged

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to be deeply wounded and tortured and although lonely, had united in embrace of his 'hymn to joy' all men as brothers."

Beethoven once wrote : "We finite beings, are endowed with infinite spirit : we are born only for suffering and for joy and we may almost say that those who are chosen by Fate receive joy through suffering." Therefore, he is rightly regarded as the greatest consoler of the world for all times; and for all ages the most noble tonic in European music."

Indian Thought

As stated earlier Beethoven was deeply influenced by Indian thought. Often he would burst into profound utterances, which resembled in their spiritual content the words of wisdom of our ancient Rishis. Once he exclaimed almost in an ecstasy:

"My soul mounts to the Prime Source from which flows inexhaustibly the stream of the whole creation. The things that would penetrate the heart must come from on high; otherwise we have only notes, bodies with out soul, mere mud.

"The human spirit should build out of the earth where the divine spark had been sent, banished as it were for a time, and like the field sown by the peasant, the human spirit should blossom and fructify; thus enriched and multiplied, it should go back to the source from which it had emerged."

How hear is this outburst of Beethoven to the priceless sayings of our ancient Rishis!

Indeed, in his spiritual experience, Beethoven was, in the famous phrase of the Upanishads, the " *Paurusham Nrashu,*" the "entire humanity in man."

Advanced Philosophy

Because of the deep Indian bent of his thought, many of his European contemporaries could not comprehend him. A German poet wrote to Goethe " I declare that Beethoven marches long in advance of our thoughts and I have doubts as to whether we shall ever be able to capture his thoughts fully."

- Courtesy " Bharat Jyoti "

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| Price per Current Issue | Rs.8/- |
| Price for Back Issue | Rs.5/- |

Sri Shanmukhananda Fine Arts & Sangeetha Sabha (Regd.)

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ART IS ADVENTURE*

By Prof. B. R. Deodhar

The great Professor's observation made thirty years ago hold: good even today - Ed.

Many people ask me why good programmes of music are rare now-a-days. Let me look back for a while.

When about thirty years ago I started my music school in Bombay I thought I should, side by side, train the well-to-do classes in listening to classical music. I was perhaps the first to organize the public "music-circle" in Hindustani music. I arranged concerts by such great musicians as Govindarao Tembe, Master Krishna Rao, Ramakrishna Buva Vaze, Bundu Khan (Sarangi player), Morad Khan (Bin player), Faize Hussain, Lakshmi Jhadav and others. But, to collect an audience, I had to go from door to door, to about 50 houses each time, and explain to the people the beauties of our music. It was an uphill task.

But, slowly it began to catch up. Within three years the position improved so much that a simple announcement in the newspapers was enough to draw a sizeable audience. Many music circles sprang up. Thanks to the work of pride Vishnu Digambar and Bhatkhande, coupled with the resurgent national spirit and pride in our cultural heritage, classical music began to gain popularity. The energetic director of the All India Radio, Mr. Bukhari, personally persuaded eminent musicians, who had considered Radio programmes beneath their dignity, to broadcast from the All India Radio. Thus classical music was taken to the doors of the people.

But, by 1955, there was a surfeit. Because the Radio had to dole out music day in and day out, all sorts of musicians - good, bad and indifferent - began to broadcast. As not many of them were gifted with the creative spirit of art, by and large they were imitative. Music hall concerts too became more frequent and immature musicians went in for gimmicks and pyrotechnics in an effort to impress and to be novel. To the listeners there was not much guidance. They slowly divided themselves into cliques and coteries. Music that will make the listener forget himself is becoming rare.

However, on the side of the audience, there are some positive gains. While in olden times people used to swear in the name of Gharana-s, such differences have almost vanished and the taste of the listening public is more catholic. But, at the same time, it should be said that many have discarded their respect for music and display an attitude of "calling the tune from the paid piper". This is altogether regrettable. One should enter the music

hall as if going to a temple. Only then the listener will get the maximum benefit from the performance. His half-backed knowledge of "theory" actually proves a handicap both to him and to the performer. And, with such "critics" before him, the musician is seldom able to be creative, for he has to play for safety and indulge in clichés. Performance of Indian Classical music at its best is an adventure in Raga-Tala, a voyage of discovery every time, ever new, ever elusive.

That was how the great masters gave, and do give even now, a touch of novelty to their art all the time. Bai Kesar Bai used to sing at least one new piece in every concert. Bade Gulam Ali Khan is always unpredictable; to the same Raga he will give a different treatment each time.

This is the sort of "novelty" that rising musicians should attempt and not mechanical, pre-meditated, cheap tricks. For doing this the musician should always consider himself a student and put in much practice (Sadhana). If he is a vocalist he should concentrate on pleasant voice production, singing more a-kar than svara. He will find that he can give new dimensions to his art - not mere novelty which wears out soon. With every listening the listener, we should not forget, is growing. Unless the artiste too grows apace he will become stale. In fact that is the lot of many musicians who rest on their oars.

The listener on his part should develop a greater open-mindedness. He should not be carried away by mere names. All India Radio is not doing a service by perpetuating myths of popular names and creating predispositions in the minds of people, much to the disadvantage of rising musicians with talent. If they are to bring out new talent, I think they should give, on a comparable scale, two programmes of new artists to one of the old.

A word about newspaper critics. Many of them have a good vocabulary and perhaps know some grammar of music. But to talk or write about music requires a great deal more. To understand a Raga it is not enough if one knows simplified grammar which, in the nature of things, is just a skeleton of the art. To know the substance of our music, more so to write about it, it calls for a whole-time study. If only our "critics" will be a little humbler in their approach to music and musicians and will keep away prejudice from their minds, they can be of real use to the performer and to the public.

Courtesy : "Indian Music Journal"

* Paper presented at a Symposium on "Music for Entertainment", in mid - Sixties.

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Fall of Aesthetics *

By N. Gopala Ayyar

The function of a classical music concert is three-fold. It should offer enjoyment to those already initiated into the aesthetic aspects of the art. It should be educative. It should also provide entertainment to the uninitiated.

The peculiar charm of Indian Music is that the rapport between the artist and the listeners is so complete that the artist carries the listeners with him in his perambulations into the realms of melody and rhythm. A good alap of a raga, a faithful rendering of a Kriti, or apposite swaraprasthara, gives immense enjoyment to the listeners. Where the artist has something useful to convey, the concert is sure to prove educative as well.

But it is deplorable that present-day concerts are fashioned to suit the tastes of insensible listeners who look upon a musical concert as something which should give them some cheap excitement. Hundreds of extremely clever men are now wasting their talents in catering to the whims and fads of misguided laymen, instead of engaging themselves in the noble pursuit of elevating popular taste. Artists vie with one another in devising gimmicks and hallo-bellowing with accompanists, all calculated to excite and debase the audience. The artists of today do not care to make their listeners feel deeply or reflect calmly.

Thirty years ago, there was not much of this mass catering. When old-timers talk in a nostalgic vein about the studied magnificence of Konerirajapuram Vaidyanatha Aiyar, or the scintillating brilliance of Pushpavanam Aiyar, it should not be set aside as the idle wailing of old cronies. The initiated listeners of those days were expected to make some effort to understand the artists. Ordinary people were content to tag along. It is true that a successful artist reflects the interest and tastes of his listeners. If the generality of our artists today are not good, it is because of the declining standards in listening.

Low public taste cannot absolve the musician entirely of his responsibility. It is the artist's duty to educate the masses. The preservation of our musical heritage is solely in his hands. In this connection, I recall the words of Sri Subbarama Aiyar of Malavarayanandal. He used to say that, as our system of music is based on the concept of Raga, the artist should strive to realise the true forms of Raga-s by diligent practice and contemplation. He would caution musicians against attempting to be clever as, in his view, any ingenuity

of the artist without regard for established aesthetic traditions would only result in a distorted picture of the Raga he seeks to portray. He used to deplore the growing tendency among musicians to indulge in long, mechanical, Svara displays without bothering about melody, rhythm and Raga-bhava.

Our music today has lost its elevated status as an art and had degenerated into a craft, if not circus. Our musicians should endeavour to profit from the rich cultural heritage we have inherited and make efforts to restore the art to its former heights. For this, the listeners should be willing to leave the artist unfettered and allow him to present his best.

This will mean the shedding of many complexes and changing of many attitudes on the part of listeners, especially the "knowledgeable" ones and the "critics". I have seen how even established musicians get inhibited when they face a crowd of listeners which imagines that it is there to sit in judgement over the musician on the dais. Then, what to speak of youngsters who want to come up? The whole purpose of a music concert, I am afraid, has become perverted. We should make a start somewhere for mending matters, and I think it has to start from the listener's end. He should approach classical music concerts with a little more respect than he is willing to give now. This should apply not only to concerts of "senior" artists but more so to those given by up-and-coming musicians. There should be more orderly behaviour on the part of audiences, less talk, less discussion, less gossip, in the auditorium. Who among the audience can claim that he is more "knowledgeable" than the artist? It is time we realized that grammar is not art. Many things in art are more felt than "thought". And they lie in the region of musical aesthetics which, unfortunately, is the first casualty now-a-days. The crowning piece of folly is for the listeners to be thinking of the music of another artist, say that of X, when he has gone to the concert hall for listening to Y. While seeming to miss X, he actually misses both X and Y!

On his part the musician should pick up enough courage to be true to himself. Whatever be the audience, if he keeps looking into himself at the time of singing or playing, he will find that his fears about audience reaction vanishes. If he conquers fear he conquers the audience.

Courtesy : "Indian Music Journal"

* Paper presented at a Symposium on "Music for Entertainment", in mid - Sixties.

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Towards New Conventions

The 2-day Spring Festival of Music at the Pandal, organised by Shanmukhananda was an experience as it brought to listeners music of the maestro and music of future 'Star.' The traditional "Azhutham" and the grandeur of the elder Vidwan's music and the efforts of the 'Star' performer to soar high gave the Rasikas an opportunity to gauge the 'evolution' of music in today's perspective.

It was an occasion to cherish when Sangeetha Kalanidhi N. Ramani gave a solo flute where soft, soulful and sedate music permeated. In the vocalised Bani one familiar with the compositions could follow the 'Sahitya' Bhava. Unfettered by restraint which he performs adopts while dueting or in ensemble performance, the maestro's Manodharma flowed free exploring the labyrinths of melody. And the solo turned out to be a rich experience in musical rendition, evocation and aesthetic in-depth vision.

Ramani's Alapana of Kambhoji in the recital under review (16th March, 1997) was enough evidence of the maestro's musical vision, the soft, suave touches caressing the Raga's contours and traversing majestically as if to serve as a prelude to Tyagaraja's Sriranga Pancharatnam, *Oh, Rangasayi*. The song in Vilamba gait, again was a representation of the Saint's rare gems set to soft, slow pace. Quite an example youngsters would do well to follow. In his Swara sojourn, the maestro spun odd-laya combinations involving intricate 'Kanakku', giving the Violinist, Delhi Sundararajan, enough exercise, both mental and physical, while himself plying them spontaneously and with Sarvalaghu ease.

The masterly strokes of Mannargudi Easwaran (Mridangam) and the equipoised response from Rajesh Srinivasan (Kanjira) evoked an excellent rapport among the artistes and with the audience that the intricate Thani came off as an excellent rhythmic climax.

Earlier, the maestro regaled the audience with a moving *Mariveregathi* (Ananda Bhairavi). The song was soul-filling without any Swara appendage. *Ganamurthe* (Ganamurthi) was another piece that evoked poignance.

The veteran's *Ninnuvina* (Navarasa Kannada) after the felicitation on his conferment of Sangeeta Kalanidhi by Music

Academy, Madras, early this year, was for once frill-less, and pleasing. Shanmukhapriya in a major Ragam-Tanam-Pallavi suite was again elaborate, evocative and poignant. So was Tanam. The Khanda Triputa Pallavi, with Triklam and Tisram and Ragamalika Swaras garlanding Begada, Ranjani and Hindolam had a spontaneity. Sundararaj was amiable and enjoyed his Sangat while the percussion pair added a crisp Thani.

Jagadodddharana (Kapi) and *Chandrasekhara Esa* (Sindhu Bhairavi) in long flute evoked many a nostalgic memory of great masters. And he marvelled in Revathi Tillana.

From Talent Promotion Series to Pandal Cutcheri, P. Unnikrishnan has made long strides in not only music potential but also melodic mileage. His voice is well cultured, has now set into a sedate aesthetics with sparkles and lustrous musical effulgence. Soft manoeuvre of phrases and Swanubhava seem to lend a pleasing individuality to his music and there is more concentration in aesthetisation resulting at times in odd-splits of Sahitya. Which to his Bani, nurtured by his mentor - maestro Dr. S. Ramanathan, is alien. Those who have been watching his career-graph could perceive his achievement and oddities and felt that the Sahitya odd splits were after all transient and could be curbed.

Commencing with Todi Adi Tala Varnam, *Eranapai*, Unnikrishnan promised a very pleasant evening which he confirmed with an exquisite *Sambho Mahadeva*, (Pantuvavali), a Kovur Pancharatna of the Saint Bard of Tiruvayyaru. The Niraval and Swaras to the Pallavi stance were good in parts as the odd-splits of Sahitya intruded.

Immediately following was Lathangi where he employed voice modulations and rendered a new-find *Paripalayamam Karunanilaye* with fluent Sarvalaghu Swaraprasthras. But his Sahana could not take off well though the Kriti was *Vandamu* from the Saint's *Prahlada Bhakti Vijayam*.

Unnikrishnan's Saveri was a fine instance of his musical mettle. His pace, the sedate Saukhyam and, Swara spin-up gave the artiste quite an impressive plane to build up the Raga image, its poignant evocation in the Kalpana Swara. His total involvement in musical enunciation, one may say, came to fore in Saveri. *Anjaneya* in Vilamban again suited the song structure and the mood evoked.

His elaborate Ragam - Tanam - Pallavi in Simhendramadhyamam was one more grand edifice Unnikrishnan built on Manodharma plane. The elaborate Alapana was evocative and the Tanam well - phased. The Khanda Triputa Pallavi *Sri Ramam Ravi Kulapti Somam* had all the punch of improvisation. Stringing single skein Ragamalika Swaras in Arabhi, Neelambari, Kuntalavarali, Hindolam, Mohanam, Saveri, Kambhoji, Suruti as crowning - piece was a flowing innovation. Youngsters today are not wanting in imagination or innovation. Stringing nearly a dozen melodic skeins in a row is not an easy affair and young talents do plunge into such challenges with abandon and relish.

But the exhilaration was short-lived. There was murmur among some Rasikas who had listened to the artiste consecutively for some time now in the metropolis. The artiste was repeating the Pallavi the same fashion, in either the same main Raga or Kiravani its Suddha Madhyama correspondent and that his 'Manodharmam' has become a 'thing to anticipate'.

Though there is nothing wrong in repeating the same Pallavi a number of times, some freshness in enunciation is expected. Practice, no doubt, makes one perfect and practice brings a polish, a sheen to one's rendition. But if Manodharma in the process tended to be Kalpita stuff?

The 'Stars' of the future have a responsibility, maybe more than what their elder generation had, for they are in the midst of 'Fusion' wave, Jazz jingles and pop culture. Carrying classical, traditional music to the 21st century is in the hands of the present 'stars' on the firmament and they have to tread their path carefully.

Back to concert under review. The Tukkadas were quite in 'Classical' mould, and rendered with relish. Unnikrishnan had veteran Mridangist Easwaran with young talent Rajesh Srinivasan on Kanjira. With Delhi Sundarajan, a name to reckon with on the Violin, the sound 'Sangat' was ensured and they did every part of theirs with inspiration enriching the vocalist's efforts.

The Thani was well received.

The New Year Pandal Cutcheri had a 3-Day fare, 2-day Dance presentations, one a solo by teenager Smitha Madhav and the other a dance-drama *Dasavatharam* by 'Upasana' Dance Academy, produced by danseuse -

director Jayashree Nair and a Tamil Drama *Illaththin Ekkangal* by Gnanam.

Jayashree Nair needs no introduction to Mumbai audience. Her successful *Ramayana*, a dance drama, based on Swati Tirunal's *Bhavayami Raghuramam*, especially with "handicapped" cast having no dance background shot her to fame. *Dasavatharam* is one with her own students learning at her School Upasana and the first Ashtapadi from Jayadeva's *Geeta Govinda* has been choreographed.

In Jayashree's meticulous study and choreography, the story structure of each Avathara had meaningful enunciation. She had presented in it dancers of varying degrees of talent looking more into overall synchrony, smooth flow of story line quite in tune with music that has been expertly managed by Shri Narayanan. Singers Saraswathy Subramaniam and Shivaprasad lent melodious vocal support giving the text precise evocative enunciation. Nattuvangam left in a child artiste, had a 'naivete' in tone and texture. With age and experience she should be able to acquire the performing 'punch' with cymbals and recitation.

The production was neat and sequences from various Avatharas were intelligently woven. Avoiding overdramatisation. Jayashree left certain things to audience's imagination. It showed her choreographic ingenuity. While sarvalaghu dance flowed smooth on centre stage music and orchestral prop gave all the necessary emotional effects. Presenting over twenty participants on a contrivance for a stage with make-shift green-room etc., required much patience and experience. Jayashree managed it creditably well.

The other dance, Bharata Natyam solo, by Smitha evoked mixed reaction. At the outset she is too young for a Pandal Cutcheri. A talent with a pretty face, rhythmic felicity and some stage presence, she has yet to acquire the subtle evocation of Bhava, the precise postures and firm footwork with Ardhamandali, so essential to Bharata Natyam.

Music from the wings also was insipid. If Tamil lyrics, in majority of items, the cause of the vocalist's trouble, his melodising the filmy way added to the discomfiture of the audience. Perhaps the conductor - Nattuvanar Rajeswari Sainath tried to patch-up. The dancer might have been, to begin with, given a slot in the Talent Promotion series.

Gnanam's *Illanthin Ekkangal*, as usual, contained the punch and poignance. Reflecting the aches and apprehensions of the old age, the drama brought to fore some of the agonies gone through in modern family set up. The concept was great, but acting save Gnanam's was a bit melodramatic.

The Convention Hall at the Tower Block of the Shanmukhananda has been put to multi-purpose use. The acoustics, the decor, the cosy atmosphere Hall make it ideal for Aradhana concerts, chamber music, Kalakshepam, Sangeetha Pravachanam, lecture demonstration, Ensemble music etc. With a venue aesthetic enough, the celebration too explored new avenues to the aesthetics and quality of presentation.

Almost all the programmes presented in this Hall had something outstanding, something pleasant to carry home and something that lingered long.

The solo Sangeethanjali to Syama Sastri, mid-February, still lingers. Trained in the tradition of music that gave greater weight to Raga, Sahitya and quality presentation in Vilambam, Geetha Raja (a student of Vidwan S. Ramachandran in the Sabha's Sangeetha Vidyalaya earlier, and a disciple soundly groomed under the disciplined tutelage of Smt. T. Brinda later, paid a true Anjali to the Savant who in his own quiet way enriched the music of the 18th century to become one of the Music Trinity of the Golden Era of Karnatak music.

It was a 'Concertanjali' where the musician's understanding and assimilation of the Vaggeyakara's creation and vision also figured. Geetha over the years has matured as a musician, as a performing artiste and she had put her heart and soul into the music and the 'Anjali' rose in devotional quality and musical excellence. Saukhyam, Sruti finesse and Swanubhava marked her recital. Niraval and Swaraprastharas too carried this aura.

An Anjali *par excellence*.

The euphaneous beauty highlighted *Himathrisute* (Kalyani) with exquisite Niraval-Swaras. Poignance, felicitous voice flexibility heightening the tonal intonation elevated Sastri's *Nannu brova Lalitha* (Lalitha) in Alapana, in Niraval *Ninnuvina* and Swaras.

Meenalochana (Dhanyasi), *Neelayathakshi* (Pharaz), *Sarjadalaneti* (Sankarabharanam), *Palintu Kamakshi*, (Madyamavathi) etc., were other highlights each exuding the grandeur of the composition and the musical excellence of the artiste.

Madhavan was his sweet stringed self on Violin. Vilambam is in his very system of play. And he was at ease following Geetha's style. His Alapana, Niraval - Swara sallies well extended the Bani the vocalist followed. Percussion pair Sriram Subbaraman (Mridangam) and Sriram Suryanarayan (Kanjira) finely joined hands to enhance in tone, texture and strides, the Anjali's reverence. Their Thani had a subdued artistry, not subduing though the Laya intricacy.

The other Geethanjali that rose in classical quality was Pt. Sharad Sathe's Hindustani vocal to commemorate the 'great missionaries' of Hindustani system, Pt. Vishnu Digambar Paluskar and Pt. Vishnu Narayan Bhatkhande's Days.

Among the pioneers of Hindustani Music, the two Vishnus, Pt. Paluskar and Pt. Bhatkhande stand out for reasons more than one. For one thing, they not only dedicated their lives with a missionary zeal for the systematisation, promotion and propagation of music but saw to it that their 'mission' succeeded. And together they changed the history of the Hindustani music giving it a well-tuned perspective and direction going with socio-political-cultural changes.

Pt. Paluskar was a *great leader* in the field of music contributing new thoughts and actions. And he was a *great musician* contributing musical compositions and musical education.

Foremost, he raised the status of music and musicians; took music to the masses by introducing ticketed public concerts, took courage to initiate female artistes on to concert platform. He became a Margadarshi moulding it with a new direction, a new dimension. To the orthodox audience he performed in Gwalior Gharana. Where the listeners comprised a majority of laymen, he presented both classical and light classical, including Thumri, Tappa, Tarana, Bhajans etc. Besides, he used to hold devotional music sessions comprising Bhajans, Abhangs, etc, and took the audience along with him. Also he held Ramayana discourses through Keertan form to propagate Bhakti Marga.

Establishment of teaching institutions, training music teachers whom he sent round as music missionaries to teach youngsters, introducing Music in the curriculum of general education, tuning Bhajans etc., to Khayal Paddhati, publishing magazines and notations of songs - all these multi-dimensional activities - gave fillip to music education and

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propagation. Gandharva Mahavidyalaya he started is still going strong as a 'deemed university' today.

Where Pt. Paluskar gave a new direction to practical music, Pt. Bhatkhande systematised the science of music. From the Karnatak 72 - Melakartas, he borrowed 10 Thaats and gave a scientific foundation to Hindustani Raga system. He too systematised the teaching of music, in Gurukul and institutionalised coaching, composed Swaravalis for the beginners, founded Marris College of Music at Lucknow, which is named after him today.

He held Music conferences to interact with different Gharanas and musical systems, published books on musicology; collected and notated Khayal-Bandishes (Compositions) belonging to different Gharanas thus helping to preserve the treasures for posterity.

Pt. Sharad Sathe was an ideal selection for the 'Anjali' as he belongs to the Sishya Parampara of Pt. Paluskar and presents the quintessence of the Gwalior Gharana. Trained under Pt. Digambar Paluskar's son, Pt. D. V. Paluskar, Prof. B. R. Deodhar, the great musicologist and Pt. Sharadchandra Arolkar, a veteran of Gwalior Gharana, Sathe imbibed the musical excellences of three great men on the tradition plus the voice culturing for which Deodhar was well-known. A Sangeeth Visharad of Gandharva Mahavidyalaya and a Science graduate Sathe could easily assimilate the Lakshya and Lakshana and not only present a balanced fare but also interact with other musical luminaries and communicate with eager learners. Which took him all over the world in Seminars, Sammelans and workshops.

His Anjali to the 'missionaries' of music was a testimony to his musical munificence, his involvement with the Raga Bhava, the Cheez, the Chalan, the enunciation and overall image of the repertoire. The cosy Convention Hall, the audience and acoustics got him deep into the devotional mood and music in its prespective came to fore.

First it was Shri, built in a sedate invocatory mood with a pleading poignant texture. The Raga, a rough correspondent of Gowlipantu of Karnatak music, had quite an ambience for poignant perigrination. And Sathe employed tonal modulations, Octaval 'plough back' and even Gamak Taan without much of an overshake to bring out the essence of the Khayal.

The Khayal in Yaman followed by Tarana had much of subtle euphony to exude. The inherent lilt and romantic nuances in Khamaj were put to fine use in the composition on Holy as his Anjali was on the Holi Day; and it evoked pleasant jubilation. That music has an elevating perspective for every occasion, be it just a celebration of colours or heralding a season or depicting victory of the 'good' over evil - had a practical enunciation here. The musical Holi swayed the audience and took them along the melodious 'Khelat'. In which Sarangi (Anant Kunte) entered with equal zest.

The Bhajans of Tulsidas, *Tumak Chalata Ramachandra* and Surdas' *Sumero mana nirbala ke bal Ram*, highlighted the soul of the school. Sathe poured his heart and soul into it moving one and all.

Tappa, no doubt, is a very earthy light song-originating from the folk idiom, camel song. In range and reach it has a vastness, and in the liberty it affords lies the uniqueness of its rendition. It is not everyone's cup of tea for it requires a voice with felicitous range and flourishing aesthetics. Very few venture into it. That Sathe could on audience request, present it with ease and earthy charm spoke of his versatility.

The artistes on Sangat, Omkar Gulvadi (Tabla), Gurudutt Heblekar (Harmonium) and Anant Kunte (Sarangi) were inspiring and elicited fine team spirit paying their Anjali too to the Savants.



The other Aradhana concerts too elicited public interest as the Sangeethanjali did not comprice mere rendition of the Savants' compositions by students and artistes but contained certain slots focusing on the composers' purposive repertoire. Besides, groups from different Schools or teachers were presented.

To begin with, the 2-day Tyagaraja Aradhana (28th and 29th January 1997) had one day reserved for the students of Shanmukhananda Sangeetha Vidyalaya and the other opened to outside freshers and artistes, apart from the morning session of congregational rendition of the Pancharatnas on Bahula Panchami.

The highlights of the students' session on 29th were selections from the Saint's Opera *Prahlada Bhakti Vijayam** and "Kshetra Kriti" in Samudaya Kriti series viz., "Sriranga Pancharatnam"*. *Prahlada Bhakti Vijayam* is a compact opera comprising many Kritis which

have become popular as individual numbers as well. Considered a unique Kavya on Prahlada and Bhakti the compositions, each one of them, stand on their own for their structural finesse and lend scope for Alapana, Niraval, Swaras etc. There may be very few who have not learnt or heard the Saint's *Sri Ganapathini* (Sowrashtram), *Vasudevayani* (Kalyani), *Vandanamu Raghunandana* (Sahana), *Eti Janmamidi* (Varali), *Ra Rama Intidaka* (Asaveri). But how many know that they form part of the *Prahlada Bhakti Vijayam*?

The selections were melodiously rendered by students of Smt. R. Sakuntala - Balatripurasundari, Indumati, Savitri and Prasad, accompanied by Prema Sundaresan (Violin) and Sriram Suryanarayan (Mridangam, T. S. Nanda Kumar's tutelage).

The other group rendition was of the Kshetra Kritis of the Saint, Sriranga Pancharatnam. The Saint was the least travelled. Never fascinated in pilgrimage. For his Ishta Devata was in his very abode, in his heart and he was contented in the Kshetra he lived in. However he could not refuse when his prime disciples and others begged him to visit their hometown. Result gems of Kritis, Kshetra Pancharatnas such as "Kovur Pancharatna", "Tiruvotriyur Pancharatna", "Lalgudi Pancharatna", "Sriranga Pancharatna" etc.

Hailed as "Bhooloka Vaikuntam", Srirangam is one of the great pilgrim centres. Singing in praise of Sri Ranganatha Tyagaraja in his inimitable compositions hails him as "Kasturi Ranga", "Kaveri Ranga", "Vaibhoga Ranga", "Rangasayi", "Rangapati" etc. The gems are "Choota murare (Arabhi)", *Karunajoodavayya* (Saranga), *Rajurvedala* (Todi), *O, Ranga Sayi* (Kambhoji) and *Vinarada Na Manavi* (Devagandhari). The Saint's appearance on the scene (Kshetra), his spontaneous compositions wrought many a miracle. The temple chariot that got stuck up and no human efforts could succeed in moving it, moved to the melody of the Saint.

The 'Ratnas', were rendered, under the direction and lead by Kalyani Sharma in chorus with her students Janaki Swamy, Renuka Rajan, Ganga Ramachander and Radha Santhanam with the accompaniments - Violin by Prema Sundaresan and Mridangam by Sriram.

Following this debut, the team presented on 1st February, Sriranga Pancharatnam, along with select few Dharma Samvardhani Kritis at the 12-hour Akhandam conducted by Sri Naada Brahmam in connection with Tyagaraja

Aradhana. The Akhandam this year had a unique feature. The founder-Principal T. S. Anantharaman focused it mainly on 'group compositions' (Samudaya Kritis) of the Saint. All the Pancharatna groups, the Utsava Sampradaya Keertanas, etc., were featured in it. Certainly it could be hailed as "A Day with Tyagaraja".

(Within a week the team performed the same repertoire with select songs on Venkateswara at the Balaji Bhakta Darshan's 'Vanamahotsava' and the Saints gems were well propagated in their correct perspective).

The other highlights of students' sessions in Tyagarajanjali were a Veena Trio and Violin Trio. Well practised presentation marked the Veena Anjali by Ranjani Balasubramanian, Sangeetha Athreya and Vasantha Swaminathan, senior students of Kalyani Sharma. *Abhishta Varada* (Hamsadhwan), *Nannu Brovani* (Abhogi), *Ma Janaki* (Kambhoji) etc.. were the highlights.

Teenage Trio L. Ramakrishnan, S. Sudarshan and Srividya, on the Violin strummed the heartstrings of the audience playing *Siva Siva* (Pantuvavali), *Brovabharama* (Bahuduri), *Pakkala Nilabadi* (Kharaharapriya), *Nee Dayarada* (Vasantha Bhairavi) and *Sarasa Samadana* (Kapinaranyani). Not only were the trio talented but well trained by Visalam Vageeswar whose painstaking "polishing" produced the harmonious finesse.

The trio accompanied by Vivek Rajagopal (Mridangam - a student of T. S. Nandakumar) were featured in the Naada Brahman Akhandam too. And they won prizes in competitions conducted by the Sabhas of the metropolis including Shanmukhananda.

Among the other Tyagaraja Aradhana concerts held on the Bahula Panchami, senior students N. Ramakrishnan (of Panagudi Ramachandran's tutelage) and S. Gowri (a disciple of T. R. Balamani) showed good Paataanthara and talent despite soar throat. Lakshmi Subramanian who accompanied the day's singers on the Violin paid her Anjali with a solo. Her confidence and perseverance as an accompanist and soloist would take her a long way, but she requires to trim her Raga nuances. There were many phrasings in her *Teliyaleru Rama* (Dhenuka) suggestive of Hindolam and Kalayana Vasantham, the latter which she played later *Nadaloludai. Nagmomu* (Abheri) was good.

The other two, Aparna Tyagarajan and Ranjani Ramachandran were debutantes who

showed some competence. Aparna has talent; a hard toil should yield good results. With practice Ranjani would acquire voice stability.

From general observation of Aradhana concerts one factor emerged, that there was a preference for rare Ragas, age and training notwithstanding. And often Ragas came off in colours borrowed from allied nuances. Bhairavi in shades of Mukhari, Poornashadjam cast in Reethigowla, Hindolam in Dhenuka, Arabhi going Durga way, Suruti sprayed with Devamanohari - were some pointers which necessitates serious thinking, especially in teaching methodology and voice production. It was also noticed that youngsters with voice felicity and range tried where angels feared. Flying darts, sizzling Brikkas baffled the connoisseurs while commoners 'Wah Wahed' the feat. All these require a separate column of discussion. Could someone think aloud?

In Purandaranjali (15th Feb.) three major music institutions represented - Susheela Mani's students from Bharatiya, Uma Nagabhushanam's disciples from Mysore Sangeetha Vidyalaya, Dombivli and Shanmukhananda's Savitri and Aparna Sastri.* The trend here also was to cast the Devarnamas in Janaranjaka Ragas like Kalyana Vasantham, Chandrakauns, Bhimplas, Tilang though a couple of time-tested Ragas like Bhairavi and Kalyani also figured.

Where artistes with some performing experience figured, they seemed to go light music way putting the Devarnamas in a frilled mould, and making melody titillating. It was not one's vocal acrobatics that was expected here. What was required was a devotional mood and a precise rendition.

T. R. Balamani's disciples dominated the Papanasam Sivan's Day*, and they were all reported to have been uniformly very good, some excelling with their individualistic style.

Another of the Vaggeyakara Day added to the celebrations this year was 'Sankeertanacharya' Annamacharya Day. Hailed as the Pada Kavi Pithamaka, Annamacharya's was a landmark era in the history and evolution of Karnatak music and he was a link between the Bhajana Sampradaya and classical art tradition, upholding Sankeertan as an early form of musical worship. From Annamacharya to Purandara Dasa to Bhadrachala Ramadas to Tyagaraja - goes the history of musical evolution especially in the forms of Keertans and Kritis. With all the devotional aspect in tact the compositions, whatever be their nature and content, were

gems of great musical quality admitting themselves to improvisational facets should the musician had the acumen of vision and expression.

The initiating ceremony had musicians trained under mentors who have been instrumental in bringing on to focus the rich heritage the Pada Kavi Pitamaha left behind - viz., Sangeetha Kalanidhis Dr. Pinakapani, Ralepalli Ananthakrishna Sharma, Nedunuri Krishnamoorthy, Dr. Balamurali Krishna and Ms. Srirangam Gopalaratnam. The repertoire comprised were *Brammamokkate*, *Palukatenelatalli Pavvalincheno* (Abheri), *Okapari* (Kharaharapriya), *Brahma Kadigina Padamu* (Mukhari), *Sringara Moorithivi* (Khamas), *Nallani Vegini* (Poorvi Kalyani) *Alarumu Keniya Adinate*, *Kala Kala Kulu Kulu Alamelu Manga* (Sankarabharanam), *Indariki Abhayam* (Sankarabharanam), a rare Keertana on Hanuman, *Annitanenupari Hanumanthudu* (Kalyani), a Lullaby, *Achyutananda Jo Jo Mukunda*, *Muddugare Yasoda* (Kuranji), *Intakanteghana Ikaledu* (Suruti) and an *Uyyala* (Madhyamavathy) - *Sharam Sharanu* (Senchuruti) etc.,

Some of them were familiar, having been sung in many concerts, and also visualised in Kuchipudi dance recitals. Some were in folk tunes, especially those of the festival songs. And in folk idiom, one learnt that Sankarabharanam admitted of Kaisiki Nishada. Is it the same as a 'corruption', come to be accepted in practice in Mohanam with Bilahari touch - often found in Kuchipudi music? But the tunesmith (of *Indariki Abhayam*) is Dr. Balamurali Krishna.

The Keertana on Hanuman, tuned by Dr. Pinakapani, though had Pallavi and Charanas only, had the structure befitting a Kritis.

The musicians, Sundari, Padma, Girija Seshagiri, Lakshmi, Gowri Mohan were all classically trained. The Sankeertanas were outpourings of a devoted soul. Should their rendition be from script?

Young Meera Mahadevan (Violin) toed the Sankeertana soft and subdued. The percussionists Raghavan (Mridangam), Sekhar (Ghatam), and Venkatesh (Morsing) were overenthusiastic in their strokes deviating the track from a devotional session to a concert recital.

One point the compere Tyagaraju drew attention to requires examination, that 'Purandaradas met Annamacharya'. This is perhaps based on the 'overdue emphasis laid

*Elsewhere in this issue we carry articles on Prahlada Bhakti Vijayam and Sriranga Pancharatnam in Tamil.

* Vide list attached at the end of the column.

by Annamayya's grandson who said that they met at Tirumala when Annamayya was at a ripe old age and that Purandaradasa imbibed a lot of musical knowledge from the elder Acharya.

This has been contradicted by researcher on the Sankeertanacharya who observes :

"Purandaradasa would have been only nineteen years old when Annamacharya passed away. It is well - known that he was usurious money-lender in his youth, "Navakoti Narayana", whose miseliness nearly led him to uxoricide and ultimate renunciation. Purandaradasa begot four sons and one daughter before becoming a Haridasa. In a Devanama, *Mosahogu*, he states that he wasted thirty years in pleasures. Purandaradasa, or Senappa as he was known prior to renunciation could not have begotten five children and amassed nine crores of wealth ere he turned nineteen - only after which he became a Haridasa and took the name. Purandaradasa. It is unlikely that Purandaradasa ever met Annamacharya. One scholar writes that it was Seenappa who met Annamacharya at Tirumala and that as pre-Haridasa connoisseur, he learnt from Annamacharya. This solution is untenable, as the refrence made is to Purandaradas, by Annamayya's grandson and not to Seenappa. Anachronism is evident and this mystery remains unsolved." - Vide "The Swan Saint of Seven Hills" - By Dr. V. V. Srivatsa in SHANMUKHA, April 1993 issue).

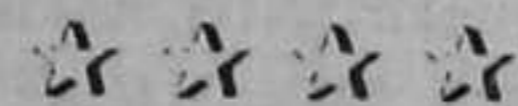
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The month Margazhi (mid - December mid-January) is a month of music where the devotional strains of Alwars' Pasurams envelop the air. The Pasurams also known as *Nalayira Divya Prabhandham* belonged to 7th - 9th centuries. These Vaishnavite Pasurams together with Saivites Tevaram kept up the Bhakti Sangeet for long and continue to have their sway even today. These hymns are not only rich in philosophic ideals, and devotional fervour but are composed in musical structure in Ragas, called Panns in Tamil music, which contained great musical ideas and facts, science and art nuances, and have throughout

helped evolve a musical system without losing continuity.

And such Pasurams were presented in new light in the month of Margazhi by an Octogenarian Venkatavaradhan in Sangeetha Pravachana, assisted by Parthasarathy who compered the crux, rather the 'Sthayi Bhava' of each.

The two - day music session was purely in classical mould and the themes were Andal's Tiruppavai and "Navarasas in Pasurams". While the interpretation, rather the English narrative helped one have a peep into the core of the hymns, Venkata Varadhan's musical rendition in a concert fashion brought forth the rich classicism we should be proud to be the inheritors of. The emotion, the evocation, the grandeur, the grace and aesthetics of Ragas rare and Ragas of all time great were brought to focus by the Vidwan and to keep the concert tempo intact he had cast them in varying Talas, and Gathis. Despite his bad throat the second day he gave glimpses of the 'Navarasas'. Such was the vitality of his voice. A session worth listening to.



Keeping up the 'Embar' tradition of Harikatha, his disciple Aravamudan enthralled the audience in March with two themes - *Srinivasa Kalyanam*, and *Krishna Leela*. Both are familiar subjects, but never stale, as it is in the artiste's exposition and musical innovation lies the 'freshness' and listening pleasure.

Endowed with a rich voice and fluency of language and interpretative acumen Aravamudan who in stature too was towering like his Guru Embar Vijayaraghavachariar gave greater importance to musical interpretation supplementing the Pravachana with equally melodious intonation. That he would make a good grade concert artiste goes without saying. And the audience had rich experience of listening to good Harikatha and a fine musical enuciation.

KINNARI

Purandara Dasa Day - Sangeethanjali - 16.2.1997

| | | |
|-------------------|--|-----------------|
| 6.00 - 6.30 P. M. | Archana, Pushpa, Rekha & Srividya (Junior students of Smt. Susheela Mani) | - Group Singing |
| 6.30 - 7.00 P.M. | Sowmya & Gayathri (From Mysore Sangeetha Vidyalaya) | - Vocal |
| 7.00 - 7.30 P.M. | Smt. Usha Srinivasan (Of Pazhani Vijayalakshmi School) | - Vocal |
| 7.30 - 8.00 P.M. | Lavanya, Chitra, Sheetal & Rohini (Senior students of Susheela Mani) | - Group Singing |
| 8.00 - 8.30 P.M. | Smt. Savithri Sastri & Kum. Aparna Sastri (Students of R. Sakuntala) | - Vocal |
| 8.30 - 9.00 P.M. | Kum. Veena K. Murthy (of Bangalore, now under Shri T. S. Anantharaman) | - Vocal |

Accompanied on Violin by Smt. Parvathy Shankar and on Mridangam & Ghatam by Krishna Kumar, L. Shankar & Sheran Appu Kuttan-Students of Shri T. S. Nandakumar



PAPANASAM SIVAN DAY 23.2.1997

Four of the six participants were T. R. Balamani's disciples ;

B. Vidya, Kum. Savitha Krishnan
Smt. Lakshmi Rajagopal (the elder of the Matunga Sisters)
and Kum Lavanya Mahadevan

The other two : Smt. Padmini Vijayaraghavan & Shri Sivaprasad

Accompanists :
Violin : V. Anand
L. Shankar
(Student of Nandakumar)

SRI SHANMUKHANANDA FINE ARTS & SANGEETHA SABHA (REGD.)
292, Jayshankar Yagnik Marg, Mumbai - 400 022. Phone 409 2211/407 8888
CULTURAL BONANZA

2 - Day Spring Festival of Music (March) 15-3-1997 Saturday - 6.00 P.M.
Vocal Recital

Shri P. Unnikrishnan
(Disciple of Dr. S. Ramanathan, a Star in the Limelight)
16-3-1997 Sunday - 6-00 P.M.

Sangeetha Kalanidhi Dr. N. Ramani - Venuganam
Accompanying Artists - Violin
Shri Delhi P. Sundararajan - Mridangam
Shri Mannargudi Easwaran - Kanjira
Shri Rajesh Srinivasan

Dr. Ramani will be felicitated by our Sabha during his concert on his being conferred the title
"Sangeetha Kalanidhi" by the Music Academy, Madras, at the Dawn of 1997.

Programmes Co-Sponsored by :

INTER JEWELS (INDIA) LTD., Mumbai - 400 096.
K. G. K. ENTERPRISES, Mumbai - 400 004.
REVASHANKAR GEMS LTD., Mumbai-400 004.

Venue : Indian Gymkhana Grounds, Matunga, Mumbai 400 019.

Hindustani Vaggeyakara Day Celebrations

Vishnu Narayan Bhatkhande & Vishnu Digambar Paluskar

23-3-1997 Sunday - 6.00 P.M.

Pandit Sharad Sathe & Party Hindustani Recital

(Sharad Sathe is the proud disciple of Pre-eminent Kalakar Shri D. V. Paluskar)

Harikatha Kalakshepam by The eminent exponent Harikatha Ratnam

Shri Kalyanapuram R. Aravamudan,

(Seniormost Disciple of Shri Embar Vijayaragavachriar of Yore.)

29-3-1997 Saturday 6.00 p.m. Srinivasa Kalyanam

3-3-1997 Sunday 6.00 p.m. Krishna Leela

Venue : Shanmukhananda Tower - 6th Floor, Convention Hall

2 - Day summer Fete (April) At Pandal On 19-4-1997 Saturday 6.00 p.m.

Shri Madurai T. N. Seshagopalan - Vocal Recital

Shri M. A. Sundareswaran - Violin

Shri Guruvayur Dorai - Mridangam

Shri V. Suresh - Ghatam

20-4-1997 Sunday 6.00 p.m.

Shri M. Chandrasekharan & his Daughter Smt G. Bharathi, Shri Guruvayur Dorai, Shri V. Suresh
Music Competition Prize & Scholarship award distribution by Maestro Shri T. N. Seshagopalan

before the commencement of his performance on 19th April at Pandal.

2-Day May Festival - 17-5-1997 - Saturday - 6.00 P.M.

Isai Peroli, Sahitya Priya Smt. S. Sowmya - Vocal Recital

(A senior disciple of Dr. S. Ramanathan - a Star in full glow)

Shri Embar S. Kannan - Violin

Shri Neyveli R. Narayanan - Mridangam

Shri S. Karthik - Ghatam

18-5-1997 - Sunday, 6.00 p.m.

Shri Sanjay Subramaniam - Vocal Recital

(Disciple of Smt. Rukmani Rajagopalan of GNB tradition and another Star in the Limelight)

Shri Tirupparkadal Veeraraghavan - Violin

Shri R. Ramesh - Mridangam

Shri Sriram Subbaraman, Mumbai - Kanjira

Venue : Indian Gymkhana Grounds, Matunga, Mumbai 400 019.

S. Seshadri
V. S. Amarnath Sury
Hon. Secretaries

“பிரஹ்லாத பக்தி விஜயம்”*

By டாக்டர் எஸ். இராமநாதன்

ஸ்ரீதியாகராஜ ஸ்வாமிகள், “நௌகா சரித்திரம்”, “ஸீதாராம விஜயம்”, “பிரஹ்லாத பக்தி விஜயம்” ஆகிய மூன்று இசை நாடகங்களை இயற்றியதாகத் தெரிய வருகின்றது. இம்மூன்றிலும் பிரஹ்லாதனுடைய வரலாற்றைக் கூறும் இந் நாடகம் எல்லா வகையிலும் சிறப்புற்று விளங்குகின்றது. சங்கீதக் கச்சேரிகளில் முதன் முதலில் பாடப்பெறும் “ஸ்ரீ கணபதினி” (ஸௌராஷ்டிரம்) என்ற கீர்த்தனமும், “நீ நாம ரூபமுலகு” (ஸௌராஷ்டிரம்) என்ற மங்களமும் இந்நாடகத்தின் முதலில் உள்ள விநாயகர் துதியும், இறுதியில் உள்ள மங்களமும் ஆகும். “நன்னுவிடசி” (ரீதிகௌளை), “ராராமா இண்டிதாக” (அஸாவேரி), “வாஸுதேவயனி” (கல்யாணி), “வந்தனமு” (ஸஹானா) “சல்லரே” (ஆஹிரி) “என்னக மனஸுகு” (நீலாம்பரி) போன்ற ஏழு எட்டு தவிர மற்ற கீர்த்தனங்கள் வழக்கில் இல்லை. திருமணத்தில் தாலி கட்டியவுடன், வாசிக்கப் பெறும் “ஆனந்தம் ஆனந்தம் ஆயெனு” என்ற பாடல் “பிரஹ்லாத பக்தி விஜய”த்தில் உள்ளதே.

இந்நாடகம் 5 அங்கங்கள் கொண்டது. கீர்த்தனங்களுக்கு இடையில் பத்யம், வசனம் முதலியவற்றை இயற்றியுள்ளார் சுவாமிகள்.

நாடகத்தில் புதுமை

“ஹாம்லெட் இல்லாத ஹாம்லெட் நாடகம் உண்டா?” என்பர். இங்கு நரசிம்ம அவதாரம் இன்றியே பிரஹ்லாத நாடகம் இயங்கும் அதிசயத்தைக் காண்கின்றோம். ஏன்? ஹிரண்யகசிபு பாத்திரம்கூட இந் நாடகத்தில் கிடையாது.

தியாகரும் நரசிம்மரும்

நரசிம்மர் பேரில் தனிக் கீர்த்தனங்கள் இரண்டு இயற்றியுள்ளார் சுவாமிகள். “ஸ்ரீ நாரஸிம்ஹ” (பல ரஞ்சனி), “நரஸிம்ஹ” (பிலஹரி) - இரண்டும் சோலிங்கர் நரசிம்மர் பேரில் பாடியதாகக் கூறப்படுகின்றது.

தியாகராஜர் தசாவதாரங்களைப் பாடியுள்ள “தீன ஜனாவன” (பூபாலம்) என்ற திவ்ய நாமக்கீர்த்தனையில் “நரஹரி”யைப் பாடியுள்ளார்.

“ஜகதானந்த” என்ற பஞ்சரத்தினக் கீர்த்தனத்தில் “பாப கஜ ந்ருஸிம்ஹ” — பாவம் என்னும் யானையை அழிக்கும் நரசிங்கம் என்றும், “ஜானகீரமண” என்ற சுத்த ஸீமந்தினி கீர்த்தனத்தில் “பக்தி ஹீன ஜன மதகஜ ஜால” என்ற பஞ்சவதன” - உன் பேரில் பக்தியில்லாத மதம் பிடித்த யானை போன்ற மக்களை அழிக்கும் சிங்கமே என்றும் பாடியுள்ளார். “பிரஹ்லாத விஜய”த்திலேயே “பாஹிகல்யாணராம” என்ற காபி கீர்த்தனத்தில் “பாபேய ஸிம்ஹமு” என்று அழைக்கிறார்.

*ஆசிரியர் எழுதிய ஆராய்ச்சி முன்னுரையிலிருந்து சில பகுதிகள்

மெலட்டுர் வேங்கடராம சாஸ்திரிகளின் பிரஹ்லாத நாடகம்

தியாகராஜரின் சம காலத்தவரும், ஆனால் வயதில் மூத்தவருமான மெலட்டுர் வேங்கடராம சாஸ்திரிகள் தெலுங்கில் யக்ஷகான முறையில் இயற்றிய பிரஹ்லாத நாடகம் மெலட்டுர், ஊத்துக்காடு, சூலமங்கலம் முதலிய இடங்களில் நடிக்கப்பட்டு வந்தது. இப்போது மெலட்டுரில் மட்டும் நடக்கிறது. ஸ்வாமிகளுடைய நாடகம் எங்கும் நடிக்கப்பட்டதாகத் தெரியவில்லை.

பாகவத புராணத்தில் உள்ள வரலாறு

பிரஹ்லாத சரித்திரம், பரீட்சித்து மகாராஜனுக்கு சுகப்பிரம்மம் உபதேசித்தருளிய பாகவத புராணத்தில் ஏழாவது ஸ்கந்தத்தில் உள்ளது.

தன் உடன் பிறந்தவனாகிய இரண்யாட்சனை ஹரி கொன்றதால் ஹரியினிடம் மிக்க வெறுப்புக் கொண்டு அவனைப் பழிக்குப்பழி வாங்கத் துடித்துக் கொண்டிருந்தான் இரண்யகசிபு பிரமனை நோக்கி அவன் தவம் புரியச் சென்றபோது இந்திரன் அவனுடைய மனைவியைச் சிறையிட்டான். கருவுற்றிருந்த அவளுக்கு நாரதர் நாராயண மந்திரத்தை அருள, கர்ப்பத்திலிருந்த பிரஹ்லாதன் அவ்வுபதேசத்தைப் பெறுகின்றான்.

தவத்திலிருந்து திரும்பிய இரண்யகசிபு தன் நாட்டில் "ஹரியை யாரும் வணங்கக் கூடாது, தன்னையே வணங்க வேண்டும்" என்று ஆணையிட்டு அதன்படியே நடந்து வருகின்றது.

ஒரு நாள் தன் மைந்தன் பிரஹ்லாதனை வரவழைத்துத் தன் மடியிருத்தி, "நீ கற்றதில் சிறந்ததைச் சொல்" என்று வினவ மகன், "மனிதர் கற்பதன் பயன் ஹரியிடம் அன்பு பூணுவதே" என்கிறான். இரண்யகசிபு வெகுண்டு அவனுக்கு நல்ல முறையில் கற்பிக்குமாறு ஆசிரியர்களுக்கும் பணிக்கின்றான். ஆனால் பிரஹ்லாதனோ,

"சீரவணம் கீர்த்தனம் விஷ்ணோ:
ஸ்மரணம் பாத ஸேவனம்
அர்ச்சனம் வந்தனம் தாஸ்யம்
ஸக்யம் ஆத்ம நிவேதனம்
இதி பும்ஸார்பிதா விஷ்ணௌ
பக்தி: சேத் நவலக்ஷணா"

"ஹரியின் புகழைக் கேட்பது, அவர் புகழைப் பாடுவது, அவரை நினைப்பது, திருவடித் தொண்டு, அர்ச்சனை புரிவது, வணங்குவது, ஏவல்புரிவது, நட்பு, தன்னையே அர்ப்பணம் செய்தல் என்று பக்தியானது ஒன்பது வகையாகும்" என்ற கொள்கையைக் கடைப்பிடித்து நாராயணனைத் துதித்து வருகின்றான்.

மீண்டும் ஒருமுறை அவனை அழைத்து வினவியபோதும் பழையபடியே கூறிய பிரஹ்லாதனை நஞ்சிட்டும், மலையிலிருந்து கீழே உருட்டியும்,

யானையைக் கொண்டு இடரச் செய்தும், பாம்புகளைக் கொண்டு கடிக்கச் செய்தும், கடலில் தள்ளியும் கொல்லுமாறு பணித்தான் இரண்யகசிபு. ஆனால் பிரஹ்லாதனை இவையொன்றும் செய்ய முடியவில்லை.

முடிவில் அரக்கன் "நீ எந்த வலிவினால் இப்படிப் பேசுகிறாய்? அந்த ஹரி இந்தத் தூணில் உள்ளானா?" என்று அத்தூணைச் சாடினான். தூணிலிருந்து நரசிங்க மூர்த்தி தோன்றி அவனைக் கொன்று பிரஹ்லாதனைக் காத்தார்.

ஹிரண்யகசிபு பிரமனிடம் வரம் கேட்டபோது தனக்கு மனிதனாலும், மிருகத்தாலும் மரணம் கூடாது; பகலிலும் கூடாது, இரவிலும் கூடாது; வீட்டிலும் கூடாது, வெளியிலும் கூடாது; பூமியிலும் கூடாது, ஆகாயத்திலும் கூடாது; உயிருள்ள பொருளாலும் கூடாது, உயிரற்ற பொருளாலும் கூடாது, என்று மிகச் சாமர்த்தியமாகக் கேட்டிருந்தான்.

மனிதனும் இல்லாமல், மிருகமும் இல்லாமல் நரசிம்மனாகத் தோன்றினான் ஹரி; தோன்றிய நேரம் பகலும் இல்லை, இரவும் இல்லை, அந்திப்பொழுது; கொன்றது வீட்டிலும் இல்லை, வெளியிலும் இல்லை, வாயிற்படியில், பூமியும் இல்லை, ஆகாயமும் இல்லை, நரசிம்ம மூர்த்தியின் துடையில்; நகத்தினால் கிழித்துக் கொல்லப்பட்டான்; வளருவதால் உயிருள்ளது நகம், வெட்டி எடுத்து விடுவதால் உயிரற்றதுமாகும்.

ஹிரண்யனைக் கொன்றபின் நரசிம்மமூர்த்தி பிரஹ்லாதனை அருகில் அழைத்து "உனக்கு என்ன வரம் வேண்டுமோ, கேள்" என்று சொல்ல பிரஹ்லாதன் "வரத்தைக் கொடுத்து என்னை ஏமாற்ற முடியாது. ஆசைகளிலிருந்து விடுதலையே நான் வேண்டுவது" என்கிறான்.

"பவான் மே கலு பக்தானாம்

ஸர்வேஷாம் பிரதிருப த்ருக்" "பாகவதம்" - VII - 21"

என்று பிரஹ்லாதனை மிகவும் மெச்சிப் புகழ்கின்றார் ஹரி.

தியாகராஜரின் கதையமைப்பு

இந்நாடகத்தின் தொடக்கத்தில் இரண்யகசிபு கிடையாது; இறுதியில் நரசிம்மரும் கிடையாது. பாம்புகளால் பிணிக்கப்பட்டுக் கடலில் தள்ளப்படும் பிரஹ்லாதன் தான் நாடகத் தொடக்கத்தில் தோன்றுகின்றான்.

கதைச் சுருக்கம்

முதல் அங்கம் :

தொடக்கத்தில் ஸ்ரீ ராமசந்திரமூர்த்தி, விஷ்வக்ஸேனர், சரஸ்வதி ஆகிய தெய்வங்களை வணங்கி, குருவாகிய நாரத முனிவரைப் போற்றி, துளசிதாஸர், புரந்தரதாஸர், ராமதாஸர், பாண்டூரங்கர், நாமதேவர், ஞானதேவர், ஸஹதேவர், ஜயதேவர் துக்காராம், நாராயண தீர்த்தர் போன்ற தாஸர்களை துதிக்கின்றார்.

பின்னர் விநாயகர் வருகை, வாயிற்காப்போன் “வாஸுதேவா” என்று பாடிக்கொண்டும் ஆடிக்கொண்டும் வருகிறான். ஸூத்ரதாரனுக்கும் வாயிற் காப்போனுக்கும் நிகழும் உரையாடலில் கதைத் தொடக்கம் கூறப்படுகின்றது.

இரணியக்கிபுவின் ஆணையின் பேரில் பாம்புகளால் கட்டுண்ட பிரஹ்லாதன் கடலில் எறியப்படுகிறான். சமுத்திர ராஜன் அவனை வரவேற்று அரண்மனைக்கு அழைத்துச் செல்கின்றான். பாம்புகளின் விஷக்கடி நீங்கும் பொருட்டு கருடனை வணங்கி அழைக்கிறான் கடலரசன். கருடன் வந்தவுடன் விஷம் நீங்குகின்றது. பிரஹ்லாதன் சமுத்திர ராஜனை வணங்கி ஹரியை அடையும் உபாயத்தைக் கூறும்படி கேட்கிறான். ஹரியைத் துதிக்கும்படி சமுத்திர ராஜன் சொல்கின்றான்.

இரண்டாம் அங்கம்

பிரஹ்லாதன் ஹரியைத் துதிக்கிறான்.

அப்போது வைகுண்டத்திலிருந்து நாரதமுனிவர் வருகிறார். வைகுண்டத்தில் நாராயணன் விளங்கும் வைபவத்தைச் சூர்ணிகையில் விளக்குகிறார். பின்னர் லட்சுமிக்கும் ஹரிக்கும் நடந்த உரையாடலைக் கூறுகிறார். ஹரி பிரஹ்லாதனின் அன்பில் கட்டுண்டு பூவுலகு வரவிரும்பியதையும் லட்சுமி அதைத் தடுத்ததையும், ஹரி அவளுக்குச் சமாதானம் சொல்லிப் புறப்பட்டதையும் கூறுகிறார் நாரத முனிவர்.

மூன்றாம் அங்கம்

“நாராயணனைக் காணாத கண்கள் எதற்கு, மலர்களால் பூஜிக்காத கைகள் எதற்கு புகழாத நா எதற்கு” என்று பாடுகிறான் பிரஹ்லாதன். இன்னும் ஹரி வரவில்லையே என்று பிரஹ்லாதன் மூர்ச்சிக்கவும், ஹரி அவன்முன் தோன்றி அவனை மார்புற அணைத்துக் கொள்கிறார். பிரஹ்லாதன் இன்பக் கடலில் திளைத்து “ஏ நாடி நோமு பலமோ” - என்ன தவம் செய்தேன் - என்று பாடுகிறான்.

நான்காம் அங்கம்

ஹரி பிரஹ்லாதனை நோக்கி “உனக்கு வேண்டிய வரங்களைக் கேள்; அளிக்கிறேன்” என்று கூற, பிரஹ்லாதன் “கற்பகத்தரு எதிரில் தோன்றும்போது பதர் வேண்டும் என்று கேட்கும் மூடன் உண்டா? எனக்கு வரம் ஒன்றும் வேண்டாம். உன் திருவடி சேவையே போதும்” என்கிறான். தனக்குள்ளே தியானித்து தன்மயமாக வேண்டும் என்கிறான். ஹரி அவன் அன்பையும், பற்றின்மையையும் மெச்சிப் பாராட்டுகிறார்.

ஐந்தாம் அங்கம்

வைகுண்டம் செல்ல வேண்டும் என்று கூறி பிரஹ்லாதனிடமிருந்து ஹரி சற்று மறையவும் அவன் மிகவும் துன்பத்துள் மூழ்கி தன்னைத்தான் நொந்து கொள்கிறான். ஹரியும் லட்சுமியும் பிரஹ்லாதனுக்கு காட்சியளிக்கிறார்கள். பிரஹ்லாதன் பேரானந்தத்தில் மூழ்கித் திளைக்கிறான். தன் இல்லத்துக்குப்

பரிவோடு ஹரியை அழைக்கிறான். இந்த அற்புதக் காட்சியைக் காண பிரமன், இந்திரன், முனிவர்கள், நாரதர், சமுத்திர ராஜன் முதலியோர் வருகின்றனர். சூரியனும் உதயமாகிறான்.

நாடகத்தில் நாடக பாத்திரங்களின் பேச்சு மூலமாக முன்னர் நடந்த கதையைக் கூறுவது என்ற உத்தி (Flash-back technique) கையாளப்படுவதுண்டு. தியாகராஜரும் பிரஹ்லாதனுடைய பேச்சு மூலம் அவன் தன்னுடைய தாய் வயிற்றில் கருவாக வளரும்போதே நாரதர் உபதேசித்ததையும், நாராயணனை வணங்கிய தன்னை ஹிரண்யகசிபு மலையிலிருந்து உருட்டச் செய்ததையும், பூமிதேவி அவனைக் காத்ததையும், யானைகளாலும் பாம்புகளாலும் துன்புறுத்தியதையும் தெரிவிக்கிறார்.

தியாகராஜரும் பிரஹ்லாதனும்

பிரஹ்லாதன் இறைவனைத் துதித்துப் பாடும்போதும், அவனைப் பிரிந்து வருந்திப் பாடும்போதும் தியாகராஜரின் இதயம் ஒலிப்பதையே கேட்கின்றோம்.

“பாகவதாக்ரேஸருலகு நாரத
ப்ரஹ்லாத பராசர ராமதாஸுலு”

(“கலிகியுண்டே” - கிரவாணி)

“அலநாடு கனக கசிபு நிண்டாரு
சலமு ஜேஸி ஸுதுனி ஸகல பா -
தல பெட்டக மதினிதாளக நிச்
சலுடைன ப்ரஹ்லாது கொரகு கம்பமு
லோபலனுண்டக லேதா யாரீதி நேடு)

(“எந்துதாகினாடோ?” - தோடி)

“முனு ஹேம கசிபு பாதல ஸஹிம்பலேக
முரஹரி யன ராமசந்த்ர
சனுவுதோ ப்ரஹ்லாது ஸந்தாப
முனு தீர்ச்சி ஸௌக்ய மொஸகின ராமசந்த்ர

(“முன்னுராவண” - தோடி)

“சிந்த தீர்ச்சி ப்ரஹ்லாதுனிப்ரோசின”

(“நாரத குருஸ்வாமி” - தர்பார்)

“அல நாடு நிர்ஜர வைரி பாலுனி
ஜூசி ப்ரோசிதிவி”

(“தரிதாபுலேக” - ஸாவேரி)

“கனககசிபுஸுத நாரத தும்புரு
பவனஸூனு பாலசந்த்ரதர சுக
ஸரோஜ பவ பூஸூர வருலு
பரமபாவனலு, கனுலு, சாச்வதுலு
கமலபவஸுகமு ஸதானுபவுலு காக”

(“எந்தரோ” - ஸ்ரீ)

“ஸகலேச்வர ப்ரஹ்லாதுடு ஜாலிசே சரணனக
ஹிதகருண்டை ப்ரோசிதிவே த்யாகராஜுனி மாட” (“பரியாசகமா” - வனஸ்பதி)

“மனமுன நிஜமுக நம்மினவாரி
மனஸு கொஞ்சபு பல மாசிஞ்சகரா -
தனுசு கனுனி ஜேஸின நீ பிருகுகு
கனககசிபு ஸுதுடு ஸாக்ஷிகதா”

(“வராலந்து” - குர்ஜரி)

முதலிய பல கீர்த்தனங்களில் பிரஹ்லாதனைப் பாடியுள்ளார் சுவாமிகள்.

ஏன்? பல வகைகளில் அனுபவம் ஒத்திப்பதையும் காண்கின்றோம். இருவருக்கும் நாரத முனிவரின் உபதேசம்; தியாகராஜர் நாரதரைக் குருவாகக் கொண்டு "நாரதகுரு ஸ்வாமி," "வர நாரத" முதலிய கீர்த்தனங்களைப் பாடியுள்ளார்.

"கொரமாலின நருல கொளியாடனு" ("நாரஸிம்ஹ" - பிலஹரி)

"மமத பந்தனயுத நரஸ்துதி ஸுகமா" ("நிதிசால" - கல்யாணி)

பிரஹ்லாதனும் நரர்களைப் பாடாமல் நாராயணனையே பாடினான்; தியாகராஜரும் "நாக்கொண்டு மானிடம் பாடேன்" என்று தம் தெய்வமாகிய இராமனையே பாடினார்.

இறைவனைக் கண்ட இன்பத்தில் பிரஹ்லாதன் "ஆனந்தம் ஆனந்தம் ஆயெனு" என்று பாடுகின்றான். தியாகராஜர் "இந்த கன்ன ஆனந்தமு ஏமி" (பிலஹரி) என்று பாடுகின்றார்.

இசைச் சிறப்பு

ஸ்ரீ தியாகப் பிரம்மம் இயற்றிய தனிக் கீர்த்தனங்களிலும் பிற இசை நாடகங்களிலும் இல்லாத சில ராகங்கள் "பிரஹ்லாத பக்தி விஜய"த்தில் இடம் பெற்றுள்ளன. நாககாந்தாரி, பரசு ஆகிய ராகங்கள் குறிப்பிடத்தக்கவை. கண்டாவில் உள்ள மங்களம் மிகச் சுவையுடையது. இதை உற்சவ சம்பிரதாயத்திலும் மங்களமாகப் பாடுவதுண்டு. அப்படியே இதன் இரண்டாம் அங்கத்தில் வைகுண்டத்தை வர்ணித்து நாரதர் பாடுவதாக உள்ள சூர்ணிகையையும் உற்சவ சம்பிரதாயத்தில் பாடுவதுண்டு. தில்லைஸ்தானப் பாடாந்தரப்படி இச்சூர்ணிகை பாடப்படும் முறை நான் பதிப்பித்துள்ள "தியாகராஜ ஸ்வாமிகளின் உற்சவ சம்பிரதாயக் கீர்த்தனைகள்" என்ற நூலில் ஸ்வரப் படுத்திக் கொடுக்கப்பட்டிருக்கிறது.

நாககாந்தாரி : இது 20 ஆவது மேளமாகிய நடபைரவி ஜன்யமாகவும், நிஷாதாந்தியமாகவும் காணப்படுகிறது. நி ஸ ரி க ம ப த நி-நி த ப ம க ரி ஸ நி என்பது இதன் கிரமமாக உள்ளது.

கண்ட: இதுவும் 20 ஆவது மேளத்தில் ஜன்யமாகவும் பாஷாங்கமாகவும் உள்ளது. இதில் அமைந்துள்ள மங்களத்தின் இசையமைப்பு (வர்ணமெட்டு) ஸ்ரீநாராயண தீர்த்தர் இயற்றிய மங்களத்தின் அமைப்பை அடி ஒற்றி ஸ்வாமிகளால் செய்யப்பட்டதாகும்.

யமுனா கல்யாணி : இது 65வது மேளமாகிய கல்யாணி ஜன்யம், பாஷாங்கம், தேசிய ராகம். இதன் கிரமம் ஸரிகபதஸ்-ஸ்நிதபமகம*கரிஸ என்பதாகும்.

பரசு: இது 15ஆவது மேளமாகிய மாளவ கௌள ஜன்யம், தேசியராகம்.

இதன் கிரமம் ஸகமப த நி ஸ ஸ நி த ப க கரி ஸ என்பதாகும். பரசுவில் ஸ்வாமிகள் இயற்றியது - இந்த "பிரஹ்லாத பக்தி விஜய"த்திலுள்ள இந்தக் கீர்த்தனம் ஒன்றே என்று தெரிய வருகிறது.

காபி: இது 22 ஆவது மேளமாகிய கரஹரப்ரியா ஜன்யம் : தேசிய ராகம், நாமாவளி போல் உள்ள "பாஹிகல்யாணராம" கீர்த்தனம் ஸரிக என்ற மூன்றே ஸ்வரங்களில் அமைந்துள்ளதாயினும் படிப்படியாக உயர்த்தி மேல் ஸ்தாயி வரை பாடுவது பஜனை சம்பிரதாயத்தில் காணப்படுகிறது. அந்தரகாந்தாரம், காகலி நிஷாதம் சேர்த்தும் பாடப்படுகிறது.

ஸௌராஷ்டிரம் : ஸ்வாமிகள் இயற்றிய "நௌகா சரித்திர"த்தில் முதல், இறுதிப் பாடல்கள் சுருட்டியில் அமைந்திருப்பது போல் இதில் முதல் பாட்டாகிய கணபதி வருகையும், இறுதிப் பாட்டாகிய மங்களமும் ஸௌராஷ்டிரத்தில் அமைந்துள்ளன.

சில பாட வேறுபாடுகள் : ஸ்வாமிகளுடைய சிஷ்ய பரம்பரையினரில் சிறப்பாக உமையாள்புரம், தில்லைஸ்தானம், வாலாஜாப்பேட்டை என்று மூன்று பிரிவுகளைச் சொல்லலாம். "பிரஹ்லாத பக்தி விஜய"த்திலுள்ள பெரும்பான்மையான கீர்த்தனங்கள் வழக்கில் இல்லாமையால் பாடாந்தரத்தில் சில வேறுபாடுகள் ஏற்பட்டிருப்பதில் வியப்பில்லை.

"வாரிதிநீகு": (தோடி) இந்நூலில் கொடுக்கப்பட்டிருப்பது தில்லைஸ்தானப்பாடம். மத்தியஸ்தாயி நிஷாதத்தில், நீதாபா என்று தொடங்கும் பாடம் ஒன்றும் உள்ளது.

"ஓ ராம ராம": (நாக காந்தாரி) இதுவும் தில்லைஸ்தானம் பாடமே.

"நாரத முனி": (பந்துவராளி) இந்த கீர்த்தனம் K.V. ஸ்ரீநிவாஸ ஐயங்காருடைய பதிப்பில் திரிபுடை தாளம் என்று காணப்படுகிறது. இந்நூலில் ஆதி (திசுரகதி)யில் அமைந்துள்ள வர்ணமெட்டு நாடகத்துக்குப் பொருத்தமாகக் காணப்படுகின்றது.

"தயரானி": (மோஹனம்) இந்த நூலில் கொடுக்கப்பட்டிருப்பது ஸ்ரீ மகாராஜபுரம் விசுவநாத ஐயர் அவர்கள் உதவிய பாடம். கண்டசாபுவில் உள்ளது. ஆதி தாளத்தில் அமைந்த வேறொரு பாடமும் உண்டு.

"வினதாஸுத": (ஹுஸேனி): இந்நூலில் ரூபக தாளத்தில் கொடுக்கப்பட்டிருக்கிறது. ஆதி தாளத்தில் வேறு பாடமும் உண்டு.

நூற் பெயர் : ஸ்ரீ K.V. ஸ்ரீநிவாஸ ஐயங்காருடைய பதிப்பில் "பிரஹ்லாத பக்தி விஜயம்" என்றே நூலுக்குப் பெயர் கொடுக்கப்பட்டிருக்கிறது. ஏட்டுப் பிரதியில் அவ்வாறே இருந்திருக்கலாம். "பிரஹ்லாதனுடைய பக்தியின் வெற்றி" என்று பொருள்படும் "பிரஹ்லாத பக்தி விஜயம்" என்ற பெயர் பொருத்தமாய் இருப்பதால் நூற் பெயர் அப்படியே கொடுக்கப்பட்டுள்ளது.

"பிரஹ்லாத விஜயம்" என்றே இந்த நூலுக்குப் பெயர் இருந்திருக்கக்

கூடும். இந்நூலிலேயே “பிரஹ்லாதனது விஜயம்” என்று இரண்டு இடங்களில் குறிப்பிடப்பட்டிருக்கிறது.

“தரிஜகம்புலனு நீவு த்ருணமுகா,னெஞ்சி
விஜயம்பு,சே கொன்ன வீருடை,னாவு” -

“மூவுலகங்களையும் துரும்பாக நினைத்து வெற்றி
கொண்ட வீரன் ஆனாய்!” -

என்று சமுத்திரராஜன் பிரஹ்லாதனைப் பார்த்துச் சொல்கிறான்.

“நாஜயமுனு ஜூசி நம்மரே தேவுனி”

“என்னுடைய வெற்றியைக் கண்டும் மக்கள் தெய்வத்தை நம்பவில்லையே” -என்று பிரஹ்லாதனே கூறுகிறான்.

முன் பதிப்புக்கள் : “பிரஹ்லாத பக்தி விஜயம்” முழுமையும், ஸீஸ பத்யம், வசனம், கீர்த்தனம் முற்றிலும் முதன் முதல் வெளியிட்ட பெருமை ஸ்ரீ கே.வி. ஸ்ரீநிவாச ஐயங்காரையே சேரும். 1913இல் அவர் வெளியிட்ட “தியாகராஜ கீர்த்தனலு” என்ற தெலுங்கு நூலில் இவை அச்சிடப்பட்டுள்ளன. தமிழ்ப்பதிப்பில் கீர்த்தனங்களை மட்டும் வெளியிட்டுள்ளார்.

1949 இல் பமிடிபாடி காமேஸ்வரராவ் “தியாகராஜ ஆத்ம விசாரமு” என்று தெலுங்கு நூலில் “பிரஹ்லாத பக்தி விஜய”த்திலுள்ள பத்யம், கீர்த்தனம் முதலிய எல்லாவற்றையும் தெலுங்கு வசன நடையில் வெளியிட்டுள்ளார்.

அண்மையில் உமையாள்புரம் ஸ்ரீ ராஜகோபால ஐயர் அவர்களிடம் இருந்த ஏட்டுப் பிரதியின் ஆதாரத்தைக் கொண்டு வேங்கடேச்வராயுனிவர்ஸிடி தெலுங்கில் வெளியிட்டுள்ளனர். பேராசிரியர் சாம்பமுர்த்தி அவர்கள் இதனைப் பதிப்பித்துள்ளார்.

ஸ்ரீ கே.வி. ஸ்ரீநிவாச ஐயங்காருடைய “கானபாஸ்கரம்”, “தியாகராஜ ஹிருதயம்”, “ஸங்கீத சிந்தாமணி”, முதலான நூல்களில் “பிரஹ்லாத பக்தி விஜய”த்திலுள்ள கீர்த்தனங்கள் சில ஸ்வரதாளக் குறிப்புடன் வெளியாகியுள்ளன.

ஸ்ரீ டி.வி. சுப்பராவ் அவர்கள் வெளியிட்டுள்ள Rare and Unpublished Kirtanas of Tyagaraja என்ற நூலில் “வாரிதி நீகு”, “இந்துகா” ஆகிய கீர்த்தனங்களின் தில்லைஸ்தானப் பாடாந்தரம் கொடுக்கப்பட்டுள்ளன. Studies in Indian Music என்ற நூலில் “பிரஹ்லாத பக்தி விஜய”த்தைப் பற்றி ஆங்கிலத்தில் அரியதோர் கட்டுரை எழுதியுள்ளார்.

பலக்கோட்டை சுப்பிரமணிய ஐயர் மியூசிக் அகாடமி ஜர்னல் XXVIII, 1957இல் “பிரஹ்லாத பக்தி விஜய”த்தைக் குறித்து நல்லதோர் கட்டுரை வரைந்துள்ளார்.

நன்றி : “பிரஹ்லாத பக்தி விஜயம்” - இசை நாடகம்.

ஸ்ரீரங்கம் பஞ்சரத்னம்

நம் பாரததேசத்தில் ஸங்கீதத்தினால் ஸ்ரீராமபிரானை வழிபட்டு, ஸங்கீத சாஸ்த்திரத்தின் பல நுட்பமான விஷயங்களையும், வேத-உபநிஷத்-புராண தத்வார்த்தங்களையும், பலவித உவமைகள் பொருத்தமான பழமொழிகள், நவரஸங்கள் இவைகளுடன் கலந்து, ஸமஸ்க்ருதம் சேர்ந்த மதுரமான தெலுங்கில், எளிய நடையில், பொருத்தமான ராகங்களுடன் ஆயிரக்கணக்கில் கீர்த்தனைகளை இயற்றி “த்யாக ப்ரம்மம்” என்று ஆஸ்திகர்களால் போற்றப்படும் ஸ்ரீத்யாகராஜஸ்வாமிகளின் கீர்த்தனைகள் ஸங்கீத உலகிற்கு ஒரு அழியாப் பொக்கிஷம்.

நாதோபாசனையே சுலபமான மோக்ஷஸாதனம் என்ற கருத்துடன் அவர் இயற்றிய க்ருதிகள் எண்ணிலடங்காதவை. பக்தி சம்பிரதாயத்தை இவ்வுலகில் பரப்புவதற்காக அவதாரம் செய்த மஹா புருஷருள் ஒருவர் “த்யாகராஜ ஸ்வாமிகள்”. நாதயோகி, ஆத்மக்ஞானி, தீர்க்கதரிசி.

உபநிஷத், கீதை, இராமாயணம், பாகவதம் முதலிய நூல்களிலுள்ள தத்வார்த்தங்களை எளிய தெலுங்கில், இசை வடிவில் உலகிற்கு அளித்தவர். ஓர் உபநிஷத்தின் பொருளை ஒரு கீர்த்தனைக்குள்ளும், ஓர் அனுவாகத்தின் சாரத்தை ஒரு சரணத்திலும் அடக்கிவிடக் கூடிய திறமைவாய்ந்தவர். ராமாயணம், பாகவதம் இவைகளில் ஈடுபாடு உள்ளவர்களுக்கு த்யாகராஜஸ்வாமிகளின் கீர்த்தனைகளை லகுவாக புரிந்து கொள்ளமுடியும்.

கர்னாடக ஸங்கீதத்தின் 72 மேளகர்த்தா ராகங்களுள் ஐம்பதிற்கும் மேற்பட்ட ஜனகராகங்களிலும் நூற்றுக்கணக்கான ஜன்யராகங்களிலும் க்ருதிகளை இயற்றியதுடன், ஸ்ரீத்யாகராஜஸ்வாமிகள் அனேக ராகங்களைத் தாமே கற்பனை செய்து, அவற்றிற்குத் தம் க்ருதிகள் மூலமாக நிரந்தரமான உருவங்களை ஏற்படுத்தியுள்ளார். இத்தன்மையான ஸங்கீத சிறப்பு கொண்ட ஸ்ரீத்யாகராஜ ஸ்வாமிகள் சிறந்த ஒரு கவியும் நாடகாசிரியருமாவர். ஸ்வாமிகள் இயற்றிய இசை நாடகங்களான “பிரஹ்லாத பக்தி விஜயம்”, “நௌகா சரித்திரம்” இரண்டும் ஸ்வாமிகளின் மேதாவிலாஸத்திற்குச் சான்றுகள்.

இவ்வுலகில் “ஸ்ரீத்யாக ப்ரம்மம்” “ராமத்யானமே வரமைந கங்காஸ்னானமு” என்ற கொள்கையுடன் தமது இஷ்ட தெய்வமான இராமபிரானைக் குழந்தையாகவும், சிறு பிள்ளையாகவும், வீரனாகவும், பிராணநாதனாகவும், எஜமானனாகவும், தோழனாகவும், பரப்பிரம்மமாகவும் மனதில் பாவனை செய்து கொண்டு ஏராளமான க்ருதிகள் இயற்றியதுமன்றி, தமது பால்ய வயது முதல் சமாதியடையும் வரை திருவையாற்றிலே வசித்து வந்தவராதலால் அங்கு எழுந்தருளியிருக்கும் பஞ்சநதீச்வரரையும் தர்மஸம்வர்த்தினி அம்மனையும் துதித்துப் பல கீர்த்தனைகள் இயற்றியுள்ளார்.

சிற்சில காரியங்களை முன்னிட்டு அவர் ஸ்ரீரங்கம், லால்குடி, திருப்பதி, கோவூர், திருவெற்றியூர், நாகப்பட்டினம் முதலிய ஷேத்திரங்களுக்கு விஜயம் செய்த பொழுது அந்தந்த ஷேத்திர தெய்வங்களைக் குறித்து பக்தி பரவசத்தில் கற்பனா ஸௌந்தர்யத்துடன் அனேக க்ருதிகளை இயற்றியுள்ளார்.

த்யாகராஜஸ்வாமிகளின் “கனராக பஞ்சரத்னம்” (நாட்டை, கௌளை ஆரபி, வராளி, ஸ்ரீ ஆகிய ராகங்களில் உள்ளவை) சாதாரணமாக பல்லவி, அனுபல்லவி, சரணம் என்று க்ருதிகள் போல் இல்லாமல் தனித்த முறையில் இயற்றப்பட்டு உன்னத ச்ருஷ்டிகளாகத் திகழ்கின்றன.

இவையன்றி ஸ்வாமிகள் இயற்றிய “கோவூர் பஞ்சரத்னம்”, “திருவெற்றியூர் பஞ்சரத்னம்”, “லால்குடி பஞ்சரத்னம்”, “ஸ்ரீரங்கம் பஞ்சரத்னம்” இவைகள் கனராக பஞ்சரத்னம் போலில்லாமல் கீர்த்தனை (பல்லவி, அனுபல்லவி, சரணம்) வடிவில் ஸ்வாமிகளின் உன்னத படைப்புகளாக விளங்குகின்றன.

இவைகளுள் நாம் “ஸ்ரீரங்கம் பஞ்சரத்னத்தை” அக்கீர்த்தனைகளின் அழகை, அவை இயற்றப்பட்ட சூழ்நிலை முதலியவைகளை ஊன்றி கவனிப்போம்.

ஸ்ரீத்யாகராஜ ஸ்வாமிகளால் “பூலோக வைகுண்டம்” என்று போற்றப் பட்டுள்ள “ஸ்ரீரங்க” க்ஷேத்திரத்தைக் குறித்து அவர் இயற்றியுள்ள ஐந்து க்ருதிகளும் ஒரு அரிய படைப்பு.

அவைகள் :

1. “சூதாமுராரே” - ஆரபி - ரூபகம்
2. “கருணஜூடவய்யா” - ஸாரங்கா - ஆதி
3. “ஓரங்கஸாயி” - காம்போதி - ஆதி
4. “ராஜூவெடல” - தோடி - ரூபகம்
5. “வினராதா நாமனவி” - தேவகாந்தாரி - ஆதி

எல்லாவற்றிற்கும் பொதுவான பகவான் என்ற திருநாமம் அரங்கனுக்கே பொருந்தும். பெரிய பெருமான் என்று போற்றப்படுவனும் “அரங்கனே”. பெரிய கோயில் என்று அழைக்கப்படுவதும் அவனது திவ்யதேசமாகிய, பூலோக வைகுண்டம் என்று போற்றப்படும் “ஸ்ரீரங்கமே”.

இத்தகைய மஹிமை வாய்ந்த திவ்ய க்ஷேத்திரத்திற்கு பக்த சிகாமணியாகிய த்யாக ப்ரும்மம் விஜயம் செய்து, சிறிது காலம் வசித்து தங்கக் குதிரை வாகனம் முதலிய திவ்ய ஸேவைகளைக் கண்டு களித்து, பக்தி வெள்ளத்தில் மிதந்து பாடிய க்ருதிகள் ஐந்தும் “ஸ்ரீரங்கம் பஞ்சரத்னம்” என்ற பெயருடன் விளங்குகின்றன.

இவ்வைந்து க்ருதிகளும் கர்னாடக ஸங்கீதத்தின் அழகிய ரக்தி ராகங்கள் ஐந்தில் இயற்றப்பட்டு, இசைப் பொக்கிஷங்களாகத் திகழ்கின்றன.

முக்கியமாக ரங்கநாதரின் திவ்ய ஸௌந்தர்யத்தில் உள்ளத்தை பறிகொடுத்த த்யாகராஜ ஸ்வாமிகள், அவ்வடிவழகைத் தனது கவித்திறன் கொண்டு அழகாக வர்ணிக்கிறார்.

ஆதி பரம்பொருளாகிலும் “ஸ்ரீரங்கநாதன்” யௌவன பிராயமுடையவன் என்ற ஐதீகத்தை “பருவம்பு ப்ராயமட” என்ற பதத்தினால் காட்டுகிறார். (ஆரபி ராக கீர்த்தனத்தின் முதல் சரணத்தில்).

(ஸ்ரீதேவி, பூதேவி, ஆழ்வார்கள் இவர்களுடன் நைவேத்யம் அமுது செய்யும்பொழுது பிரார்த்தித்தால் பரமன் மகிழ்ச்சியுடன் அருள்புரிவான் என்று த்யாக ப்ரும்மம், “கருணஜூடவய்யா” என்ற ஸாரங்கா ராகக் கீர்த்தனையில் பகவானை இறைஞ்சுகிறார்.

“பூலோக வைகுண்டம் இதுவே என்று நீ திருமகளோடு குலாவிக் கொண்டிருந்தால் என் கவலை தீர்வது எந்நாளோ” என்று பக்தனுக்குள்ள சலுகையுடனும், நகைச்சுவையுடனும் அரங்கனைக் கேட்கிறார், “ஓரங்கஸாயி” என்ற காம்போதி ராகக் கீர்த்தனத்தில்.

பகவான் தனக்கே உரிய வழியில், தன் பக்தனின் உயர்ந்த பக்தியை உலகிற்கு வெளிப்படுத்த விளையாடின விளையாட்டுபோல், ஒரு நாடகம்போல் அமைந்திருக்கிறது த்யாகப்ரும்மம் இயற்றிய “வினராதா நாமனவி” என்ற தேவகாந்தாரி ராகக் க்ருதி.

ஸ்ரீரங்கநாதர் தங்கக் குதிரை வாஹனத்தில் பவனி வரும் அழகை சிறிது தூரத்திலிருந்தே பரவசத்துடன் களித்து மானசீகமாக அனுபவித்துப் பாடுகிறார் “ராஜூவெடல சூதாமுராரே” என்ற தோடி ராகக்ருதியை. ஸ்வாமிகள் நன்கு ரங்கநாதரை தரிசிப்பதற்கு முன்பு ரதம் வேகமாக நகர்ந்து விடுகிறது. த்யாகப்ரும்மம் ரங்கநாதரை கண்குளிர தரிசிக்க முடியாத வருத்தத்தில் நின்று கொண்டிருக்கிறார்.

இதற்குள் வேகமாக வந்து கொண்டிருந்த ரதம் நின்று விடுகிறது. எவ்வளவு முயற்சித்தும், தேவதாஸிகள், ராஜதாஸிகள் த்ருஷ்டி கழித்தும் ரத ஓட்டிகள் ப்ரயத்தினம் செய்தும் ரதம் ஒரு இம்மி அளவுகூட அசையவில்லை. திடீரென்று அங்கிருந்த கோவில் குருக்களின் உத்தரவின் பேரில் மக்கள் பரம பக்த சிகாமணியாகிய த்யாகராஜ ஸ்வாமிகளை அழைத்து வந்து “வைபோகரங்கனை” நன்கு தரிசனம் செய்து கொள்ளும்படி கேட்டு கொள்கிறார்கள்.

த்யாகராஜ ஸ்வாமிகள் வைபோகரங்கனை நன்கு தரிசனம் செய்து, மனங்கனிந்து, உளமுருகி “வினராதா நா மனவி” என்ற தேவகாந்தாரி ராகக் கீர்த்தனையைப் பாடுகிறார். அதுவரை அசையாத தேர் நகரத் துடங்குகிறது.

அதே நாள் ஸ்வாமிகளை கோவிலிற்குள் வரவழைத்து மூலவிக்ரஹ ஸேவையையும் கண்டுகளிக்க அனுமதிக்கிறார்கள். முத்தால் அலங்கரித்து முழுப்ரபையுடன் சுடர்விடும் மூலவிக்ரஹத்தின் அழகை அனுபவித்து ஆனந்தத்தில் பாடுகிறார் “ஓரங்கஸாயி” என்ற காம்போதி ராகக்ருதியை.

மொத்தத்தில் ஸ்வாமிகள் இவ்வைந்து க்ருதிகள் மூலம் நம்மை வைபோகரங்களின் திவ்யக்ஷேத்திரமாகிய “பூலோக வைகுண்டம்” என்று போற்றப்படும் “ஸ்ரீரங்கத்திற்கே” அழைத்துச் சென்று விடுகிறார்.

பராசரர், புண்டரீகர், ஆழ்வார்கள், நாயன்மார்கள் போன்ற தொண்டர்களின் மரபில் வந்த பக்தசிகாமணியாகிய த்யாகப்ரும்மம் அபரிமிதமாக வாரி வழங்கியுள்ள இதுபோன்ற இசை இலக்கியச் செல்வத்தை நாம் அள்ளிப் பருகுவோம்.

Sri Shanmukhananda Fine Arts & Sangeetha Sabha
Music Competition - 1996-97
List of Prize Winners

| Sr. No. | Title of the Endowment/Memorial | Prize Winners |
|--------------|---|--|
| Vocal | | |
| 1. | Sri B.V. S. Iyengar Memorial (Vocal Group-I 10-15 Years) (Instituted by M/s. Iyengar & Co) | Ist Prize Aswin K. Moorthy II Prize Lavanya Kailas III Prize Savita V. Consolation Sruthi Subramanian |
| 2. | Smt. Dharmambal Subramanian Endowment.(Vocal 10-12 Yrs) Varnam (Instituted by Smt. Pasupathy | Ist Prize Aparna Sundaresan II Prize Lavanya Kailas Vasanti K. III Prize Savita V. |
| 3. | Smt. Vijayalakshmi Nathan Endowment (Instituted by Shri R.S. Nathan & (ii) Smt. N. Lakshmi Endowment Instituted by Smt. N. Lakshmi) | I Prize V. Ramaswamy II Prize V. Anand |
| 4. | i) Kalki Memorial (Instituted by Shri T. Sadasivam) ii) Narayani Haridasan Memorial (Instituted by H. Shankar) for Bharatiyar Songs | I Prize Poornima Muralidharan II Prize Priya P. Ayyar III Prize R. Sri Varshini Consolation Prize Poornima Krishnan |
| 5. | Karugudi Sankara Iyer Memorial (Instituted by Sankar Iyer & Co) Sri K. Gopalachari Memorial (Instituted by Shri S. K. Iyengar) (Papanasam Sivan Kritis) | Apprn. Kavitha Narayan |
| 6. | R.V. Murthy Endowment (Purandara Dasa) (Instituted by Shri R. V. Murthy) | I Prize Indu Menon II Prize Sheetal R. III Prize Aparna Kannan |
| 7. | D. K. Pattammal Endowment (Pancharatnas) (Instituted by Dr. V. V. Srivatsa) | Apprn. Prizes Aparna Kannan Veena K. Murthy |

| | | |
|--|---|---|
| 8. | Shri T. S. Subramanian Endowment (Instituted by T. S. Subramanian) Smt. Alamelu Mangal Memorial (Instituted by Shri S. K. Iyengar) (Swati Tirunal Kritis) | Apprn. Prize V. Anand |
| 9. | Karuganti Sathyavathy Memorial (Instituted by Hanumantha Rao) | Apprn. Prize V. Anand |
| 10. | D. K. Pattammal Endowment (Instituted by Dr. V.V. Srivatsa (Muthiah Bhagavathar Kritis) | I Prize V. Ramaswamy II Prize Shilpa Krishnaswamy |
| 11. | Gayakasikhamani Anantharama Bhagavathar (Instituted by T. A. Subramanya Iyer for Tyagaraja, Dikshitar & Swati Tirunal Kritis) | Apprn. Prize V. Ramaswamy |
| 12. | Maharajapuram Viswanatha Iyer Endowment (Alapana) Instituted by Maharajapuram Viswanatha Iyer Trust) | Apprn. Prize B. Vidya |
| 13. | Navalpakkam Sunder Rajan Endowment (for Syama Sastri Kritis) (Instituted by Shri N. S. Rajan) | Apprn. Prize Kavitha Narayan |
| Violin Group I (10 -15 Years) | | |
| 14. | i). Smt. Lakshmi Ammal Memorial (Instituted by G. Sundaresan) Smt. Mangalam Govindaswamy Endowment (Instituted by Shri T. S. Krishnawami) | I Prize L. Ramakrishnan II Prize K. Swetha III Prize Sudarshan S. |
| Mridangam Group - I (9 - 13 years) | | |
| 15. | Shri Vellore Ramabhadran Endowment (Instituted by Shri Vellore Ramabhadran) | I Prize S. Kartick II Prize Varun Subramanian |

**Sri Shanmukhananda Fine Arts & Sangeetha Sabha
Sangeetha Vidyalaya
Scholarship Award 1996 - 97**

| Sr. No. | Title of Endowment & Memorial Scholarship | Name of the Awardees | Name of the Teacher |
|------------------|---|------------------------------|--------------------------|
| VOCAL | | | |
| 1. | Sri Suryasekhara Iyer Memorial <i>(Instituted by Shri P.S. Seetharam)</i> | Sri V. Ramaswamy | Smt. Kalyani Sharma |
| 2. | Sri Muthukrishna Yathindra Memorial <i>(Instituted by Shri V. Sundaresan)</i> | Sri V. Ramaswamy | Smt. Kalyani Sharma |
| 3. | Sri Jayaram Mani Endowment <i>(Instituted by Shri Jayaram Mani)</i> | Kum. Aparna Shastri | Smt. Prema Krishnan |
| 4. | Smt. Kalyani Sharma Endowment <i>(Instituted by Smt. Kalyani Sharma)</i> | Sri Preetam Charandas | Smt. R. Sakuntala |
| 5. | Smt. Lakshmi Easwar Memorial <i>(Instituted by Shri T. N. P. Easwar)</i> | Master Gurumani Krishnan | Smt. Meera Nathan |
| 6. | Kum. Radhika Ganapathy Endowment | Master Sameer Subramanian | Smt. Prema Krishnan |
| 7. | Shri Trichy Swaminatha Bhagavathar Endowment <i>(Instituted by Swaminatha Bhagavathar)</i> | Kum. R. S. Smrithi | Smt. R. Sakuntala |
| 8. | Kambangudi Kamalambal Venkatarama Iyer Memorial <i>(Instituted by Shri V. Athmanatha Iyer)</i> | | |
| VEENA | | | |
| 9. | Ms. Hema Malini Endowment <i>(Instituted by Smt. Jaya Charavarthy)</i> | Shri M. S. Raghavendra | Smt. Kalyani Sharma |
| 10. | Veenai Suguna Memorial <i>(Instituted by Smt. Subhashni Giridhar)</i> | Kum. Ranjani Balasubramanian | Smt. Kalyani Sharma |
| 11. | Smt. Kalyani Sharma Endowment <i>(Instituted by Smt. Kalyani Sharma)</i> | Shri S. Vaidyanathan | Smt. Janaki Natarajan |
| 12. | Vaikom Krishna Iyer Memorial <i>(Instituted by Smt. Kamala Vivekanandan)</i> | Kum. Sangeetha Athreya | Smt. Kalyani Sharma |
| 13. | Smt. Lalitha Gurunadham Memorial <i>(Instituted by Smt. Kamala Vivekanandan)</i> | Kum. Uma K. | Smt. Mangalam Muthuswamy |
| VIOLIN | | | |
| 14. | Shri V. Sridhar Memorial <i>(Instituted by G. R. Rao)</i> | Master L. Ramakrishnan | Smt. Visalam Vageeswar |
| 15. | Shri Jayaram Mani Endowment <i>(Instituted by Shri Jayaram Mani)</i> | Master S. Sudarshan | Smt. Visalam Vageeswar |
| 16. | Smt. Lakshmi Easwar Memorial <i>(Instituted by Shri T. N. P. Easwar)</i> | Kum. K. Srividya | Smt. Visalam Vageeswar |
| MRIDANGAM | | | |
| 17. | Shri S. K. Patil Memorial <i>(Instituted by the Sabha)</i> | Shri R. Krishna kumar | Shri T. S. Nandakumar |
| 18. | Shri Jayaram Mani Endowment <i>(Instituted by Shri Jayaram Mani)</i> | V. Deepak | Shri T. S. Nandakumar |
| 19. | Dena Bank Krishnaswamy Memorial <i>(Instituted by Shri K. Ramaswamy)</i> | Master Devanand Menon | Smt. Jayalakshmi G. |
| SITAR | | | |
| 20. | Smt. Vijayalakshmi Kasturi Memorial <i>(Instituted by Shri S. R. Kasturi)</i> | Kum. Sangeetha Subramanian | Pt. Kartik Kumar |
| | | Kum. Sandhya Iyer | Pt. Kartik Kumar |
| 21. | TABLA Shri Jayaram Mani Endowment <i>(Instituted by Shri Jayaram Mani)</i> | Master Harpreet Singh | Shri Milind Joshi |

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