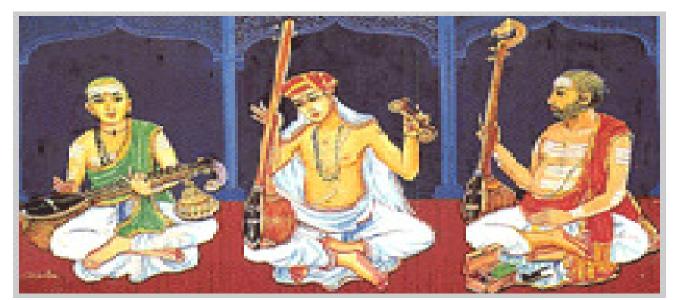


Trinity Music Festival Music Festival



Muthuswami Dikshitar

Saint Tyagaraja

Shyama Sastry

Co-Sponsored by

Music Department

George Mason University, Fairfax, VA

Saturday March 6, 2010

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PROGRAM

Saturday, March 06, 2010

08:00	Bhajans by Balavikas of Fairfax
08:30	Procession in honor of Trinity, Varadarajan Atur as Tyagaraja.
08:45	Welcome Speech – Suguna Akkapeddi
09:00	Panchratna Keerthanalu - Maragatham Ramaswami - Vocal Jaishree Sankaran, Malathi Rao, Rohini Ravada, Lavanya Ramakrishnan, Saikumar Natrajan, Vijaya Gollamudi, Gowri Kannan, Pramila Parthasarathy, Vyshalini Parthasarathy, Kanchana Kilakancherry, Sunitha Sriram, Bhuvana Raman, Sahaana Mukundan, Sahana Narayanan, Kalyani Parthasarathy, Deepika Darivemula, Mahathi Gollamudi, Dharanish Gollamudi, Janani Hari, Ranjani Parthasarathy, Supraja Chittari, Kalyani Pillai, Keerthana Vishwanath, Sahitya Vishwanath, Shreya Raman,
	Asha Krishnakumar, Priya Raju, Priyanka Raju, Sivapriya Venkatesan, Keerthana Srinivasan, Samyuktha Srinivasan, Vyjayanthi Rajamarthandam, Shivashankari Rajamarthandam. Vijay Ganesh, P. K. Swaminathan, Rajana Swaminthan - Mridangam Jayanth Balasubramanian , Ajay Ravichandran - Mridangam Vivek Chellappa - Mridangam, Ranjani Atur , Anjana Swaminathan - Violin Subhash Vinjamuri, Kamalkiran Vinjamuri - Violin Pantulu Raghuram, Swaminathan Natrajan - Violin
10:45	Raghavendra Batni - Veena Rajeswari Basavaraju , Kanchanmala Akamanchi, Sandhya Gorur , Vivek Challappa – Mridangam
11:10	Sangeetalahari's 10-year Journey, presentation
	Word of Welcome - Dr. Gregory Robinson, GMU Music Department
11:20	Nritya Aradhana - Saikantha Lakshmi Raparla Ramya Rangarajan - Vocal Preetha Narayanaswamy - Veena Swaminathan Natarajan - Violin Jayanth Balasubramanian - Mridangam Nivedita - Nattuvangam
11:45	Subhash Vinjamuri - Violin, Pantulu Raghuram, Kamalkiran Vinjamuri - Violin, P.K. Swaminathan, Ajay Ravichandran - Mridangam

12:10	Nirmala Ramaswami's Students - Vocal
	Nalini Iyer, Uma Suresh Babu, Mala Vasudevan, Ranjani Atur - Violin, Ajay Ravichandran - Mridangam
12.50	
12:50	Utsava Sampradaya Keertanalu - Raju's Students - Vocal
	Sairam Soundararajan, G. Ramakrishna Rao, Maadhavan Ramamohan,
	Jagadisan Shivakumar, Sudarshan Ranganath, Vijay Madhavan Swaminathan Natarajan - Violin, Kamalkiran Vinjamuri - Violin
	Vivek Chellappa - Mridangam
01:25	Anu Ikkurti - Vocal
01.23	Ranjani Atur - Violin
	Vivek Challappa - Mridangam
01:50	Prithvi Mohan - Vocal
01.50	Sandhya Srinath - Violin
	Srinath Balasubramanian - Mridangam
02:25	Sandhya Srinath, Ranjani Atur - Violin
02.23	Srinath Balasubramanian - Mridangam
02:50	Jaya Balasubramanian - Vocal
	Shobha Subramanian, Aiswarya Subramanain, Geet Sachidananda,
	Janani Gururam, Jyoti Iyer, Lakshmi Srinivasan.
	Sandhya Srinath - Violin
	Srinath Balasubramanian - Mridangam
03:25	Tejasvi Mallela - Violin
	Rajana Swaminathan - Mridangam
04:30	Manju Govindani - Vocal
	Anjana Swaminathan - Violin
	Ajay Ravichandran - Mridangam
04:55	Sandhya Srinath's Students - Violin
	Swaminathan Natarajan, Vignesh Sankar, Vivaek Sivakumar
	Srinath Bala's Students - Tala Vadya
	Raghav M, Arun S, Suresh M, Vinay M
05:20	Preetha Narayanaswamy - Veena
	Jayanth Balasubramanian - Mridangam
05:55	Srikanth Mallajyosula - Vocal
	Sandhya Srinath - Violin
	Jayanth Balasubramanian - Mridangam
06:30	Venu Vinyasam, Jugalbandi (Carnatic and Hindustani Music on Flute) -
	Deepak Ram - Flute (Hindustani)
	V. K. Raman - Flute (Carnatic)
	Monir Hossain - Tabla
	Vijay Ganesh - Mridangam

Sangeetalahari



(Founder: Krishnaveni Vedula Sarma)

Sangeetalahari is an all voluntary cultural organization dedicated to the advancement and awareness of classical music with the sole purpose of motivating and instilling love for music, especially in the younger generation. Sangeetalahari was started in the year 2001 in Northern Virginia.

Since its inception, Sangeetalahari had organized annual concerts showcasing artists from around the United States. The concerts have been very well attended by many music lovers, music promoters, and music students, including the students from the Music Department of the George Mason University. More than 100 artists will be performing during the celebrations of Tenth Anniversary of Trinity Music Festival.

We extend our sincere thanks to all our patrons and volunteers who have supported and helped us over the past ten years. Our deepest gratitude to the Music Department of George Mason University for their continued support.

Sangeetalahari believes in volunteering and follows the policy of neither offering nor accepting any remuneration to artists and all the programs are conducted with assistance from local volunteers.



(a fun-filled Day of Vocal and Instrumental Music in Classical Carnatic and Hindustani Styles)

For the past Eight years, Children's Day Music Festival has been conducted by Sangeetalahari to honor and celebrate our children. In India, Jawaharlal Nehru's Birthday is celebrated as Children's Day to symbolize his love and gratitude towards children. The world body UNICEF celebrates Children's Day on November 20th of every year to be observed as a day of worldwide fraternity and understanding between children. Following the same principle, Sangeetalahari provides a platform to enable children below 18 years of age to showcase and share their Music talents with other children. Each year, more than 200 young and budding musicians participate in the all-day Music Festival making their family and Gurus proud.

Childrens' Day was first conducted in November, 2002 in Rajadhani Mandir, Chantilly VA. Since then it has grown to be a major childrens' music activity. Sangeetalahari is grateful to Durga Temple for providing their facility to organize this event. We thank all the local Music schools and Music Gurus for supporting this event by sending their students to participate.

Please visit website for more information on Ninth Childrens' Day to be conducted in November 2010.

23 February 2010

Dear Krishnaveni Sarma,

I congratulate you and Sangeetalahari on the tenth annual Trinity Music Festival.

Since 2002, I have been privileged to witness your organization's ever-burgeoning successes in its mission of nurturing and promoting the study and performance of Indian classical music in the DC area. From 2004 to 2008, furthermore, it has been one of my chief joys—both as a lover and scholar of Indian music and as the professor of world music at George Mason University—to be involved in hosting the Festival at this University, thus being enabled to share this event with students in my classes. As I told them: On one day of the year, you can join me in a visit to India, for free, at The Harris Theatre. We will meet some of India's vibrant people, enjoy some of India's magnificent musical sounds, witness other aspects of its colorful cultures, and taste some of its delectable foods. And all this without leaving the campus—no packing, no long flights half way around the world, no jet lag! Indeed, for many students, the Trinity Music Festival has been the capstone event of their world music study.

The Trinity Music Festival at George Mason University, jointly sponsored by Sangeetalahari and GMU's Department of Music, laudably brings together musically active persons of many levels of expertise: students, their teachers, other professional performers, and, of course, appreciative supporters and listeners. How better to inspire all participants than by celebrating the musical excellence of Karnatica sangeet's Trinity of composers? The whole world benefits from their incomparable legacy. Thank you Krishnaveni Sarma and Sangeetalahari for working to insure that this legacy will continue to flourish on these shores.

Sincerely,
Beth Bullard

Ph.D. in Ethnomusicology and Ph.D. in Musicology Assistant Professor and Director of World Music Studies, Retired George Mason University, Fairfax VA USA Dear Mrs. Krishnaveni,

Sangeetalahari is a dream come true for all Virginians to have a South Indian music festival especially, a Thyagaraja Aaradhana.

In 1983, I along with the help of late Sri Vidwan Raju Soundararajan thought of celebrating Thyagaraja Aaradhana at Sri Siva Vishnu Temple. The temple was in its preliminary stage. The program finally made its debut. My cousin, Indira Rajan started the pancharatna kritis with their group. Vidwan T.N. Bala played the Mridangam. In the following years, Vidwan M.S. Anantharaman played violin solo and Vidwan T.K. Govindarao gave vocal concert. Later, Sri. Raju Soundararajan took responsibility and conducted the Aaradhana every year with great devotion and dedication.

While this was happening in Maryland, the south Indian community in Virginia kept growing and the dream to have an Aaradhana in Virginia did not materialize. One day, Mrs. Krishnaveni Sarma called me and expressed her desire to start an Organization to encourage young children in the field of Carnatic music in Northern Virginia. This sowed the seed for "Sangeetalahari" an organization dedicated to Carnatic Music in Northern Virginia. The first program was celebrated in the Rajdhani Mandir with Late Sri Raju taking the lead and started with the Pancharatna Kritis. Teachers, Musicians and children participated in this celebration. Year after year, as the number of participating children increased, a separate day was dedicated to children during November as a mark of respect to Indian First Prime Minister Pundit Jawaharlal Nehru whose birthday falls on November 14.

The intent of the Program as Thyagaraja Aradhana slowly graduated into a Trinity Festival, now celebrated in dedication to the three great composers "Sri Muthuswamy Dikshitar" "Saint Tyagaraja" and "Sri Shyama Shastri",. In order to integrate all Indian music, Sangeetalahari conducts Jugalbandi programs in the Trinity Festival, involving Hindustani musicians as well.

Sangeetalahari is now a mature organization with its roots as Smt Krishnaveni Sarma. The organization thrives on the tireless efforts of several dedicated volunteers who serve as its branches. The fruits of this tree are the talented musicians from all over the nation.

-Subhash Vinjamuri Violin Vidwan Dear Krishnaveni Akka,

Hearty congratulations on the tenth anniversary of your inspired vision that is now established in the form of 'Sangeetalahari'

It is hard to believe that ten years have passed by. Now everyone can see how it has grown into greater strengths. It rose from a simple event hosted at the Rajdhani Mandir in 2001 by a core group of musically uplifted friends. We all felt moved as we noted the special feature in the blessing of Saint Thyagaraja on that day being the Pushya Bahula Panchami day of his ultimate union with Lord Rama. Now a tradition has been established for everyone in the greater Washington area. Sangeeta lahari will always be an open musical forum for new generations to step into and explore and carry the deeper musical and spiritual truths shown by India's musical trinity forward in time and place.

We already see collaborative involvements from Indian and American communities. We see ardent participation of the spirited youth that passionately want to make the world better. They seem to naturally understand the music-based bridge you have provided which transcends all kinds of manmade barriers. I will be watching this grow from strength to higher strengths as the next decade rolls in and I somehow know that the gentle and benevolent guiding spirit you have provided from the outset will prevail at its core.

On this occasion many of us miss Sri Raju Soundararajan, our dear friend from Thiruviayaar (Thyagaraja's birthplace), and an ardent student of higher music and a devotee of Saint Thyagaraja. Raju Anna had initiated the 2001 Sangeeta lahari event by leading the Pancharatna Paddhati in chorus with Subash Vinjamuri on violin and me supporting on mrudangam. Of course, we all know Raju will be with us in joyous spirit as our youth carry forward what has become an institution with this.

With the very best wishes in all ways always,

-Dr. P.K.Swaminathan Mridangam Vidwan

Music Legacy

India's uniqueness lies in its cultural diversity. All forms of art – painting, sculpture; poetry, music and dance have been developed to the highest degree of perfection and have attained their pinnacle of glory. Music is a divine, ecstatic and spiritual experience which leads mortals towards transcendental bliss. Indian music falls into two diverse yet similar categories – Hindustani and Carnatic. Origin of music is well recorded in our scriptures such as Sama Veda. It is believed that 'Om' is the all pervading primordial sound from which the universe was created – where the soul finally merges. It is from this sound that the mythological Gods, Brahma and Shiva created Ragas and Raginis. Lord Brahma taught music & dance to his five celestial students - Huru, Tumburu, Narada, Nandikeshwara and Rambha. He assigned Sage Bharata to document all the knowledge into a book 'Bharata-natyashastra', which even today is the oldest reference for all musical knowledge. Lord Brahma instructed Sage Bharata to spread this divine music among mortal beings. And thus, this form of music came to the earth from the world of celestial beings. This music flourished through the ages. It was prevalent in all the cultures and generations. The Mahabharata refers to Arjuna as Brihannala teaching dance. The Ramayana refers to Ayodhya's citizens captivated by the singing of twins Lava-Kusha eventually leading Lord Rama to discover their identity. Krishna won the hearts of every one with his flute.

Fundamentals of Indian Music

Indian music is based on melody and rhythm. The use of harmony is rare. The basic notes are Sa, Re, Ga, Ma, Pa, Dha & Ni which are seven in number. They are the same as Doh, re, Me, Fa, Sol, La and Si. Five out of these seven notes (Re, Ga, Ma Dha, Ni) have a shade each and thus, 7 basic notes + 5 shades make 12 notes – which is the same as the Western Chromatic scale.

The basic 7 notes are called 'Shuddha Swar' and the 5 shades are called 'Vikrut Swar'. In Indian Music the Tonic note (Sa) is very important. We can choose any note according to convenience and then go ahead with the scale. The ascending order of notes is called

'Aroha' and the descending order is called the 'Avaroha'.

Various combinations and permutations of scales are made from the basic chromatic scale. Each of these scales forms a melody, which is called a 'Raga'. This has to be a combination of 5, 6 or 7 notes.

The development of the Raga is the next interesting phase. Every Raga has a song. In fact, the song is the only part of the Raga that is pre-set. All the rest are improvisations created on the spot – which really brings forth the creativity of the artist.

The song is rendered and the Raga is unfolded in 3 parts. The very slow meditative elaboration is called the 'Alaap'. Variations in the medium paced tempo are called 'Boltaan' and the fast portions in the fast tempo are called 'Taan'. The artist uses his imagination and weaves beauty into the Raga.

There are different Ragas for different seasons. There are Ragas for different times of the day/night – and there are Ragas for different moods. Various moods too can be evoked out of the same Raga. Thus the opportunity is infinite, the journey is endless – which is why each performance is a spontaneous creation, and inner journey, and a wonderful experience.

Laya (rhythm) is the second pillar of music and it supports the melody. In Indian music, every song is set to a rhythm cycle, which is called 'Taala'. These cycles could be of 4 to 16 or any number of beats in a proper cycle. Each of these Taalas (rhythm cycles) has a name – teental, Rupak, Dadra etc. The rhythm/percussion artist maintains the cycle, improvise in-between and enhance the beauty of the song & its elaboration in the Raga.

Together, the melody-maker and the rhythm artist interact with each other spontaneously and create a beautiful exposition, which is a divine, ecstatic and spiritual experience and lead mortals towards the bliss & peace of reality.

Indian classical music is an inspiration for all the musical composers worldwide and is not only the ambassador of harmony, peace and love for the inner self but for all beings across the globe.

Muthuswami Dikshitar

(1775 - 1835)



Achievements - Muthuswami Dikshitar was an exponent of the South Indian Carnatic music genre. He created about 500 compositions in total, most of which are widely sung by renowned musicians in Carnatic music performances even today.

Born in the year 1775 as the eldest son of Ramaswami Dikshitar and Subbamma at Tiruvarur in the Tamil Nadu state, Muthuswami Dikshitar happens to be the youngest of the Carnatic music composer trinity. It is said that Muthuswami Dikshitar was born to his parents after the couple prayed for a child in the Vaitheeswaran Koil temple.

According to the account of Subbarama Dikshitar, Muttuswami Dikshitar was born in the *manmatha* year, in the month of *Panguni* under the asterism *Krittikaa*. He was named after the temple deity, Muttukumaraswamy. He also had two younger brothers Baluswami, Chinnaswami and a sister Balambal. He created about 500 compositions in total, most of which are widely sung by renowned musicians in Carnatic music performances even today.

A number of the compositions made by Muthuswami Dikshitar are in the Sanskrit language. They have been couched in the Krithi style i.e. a format in which the poetry is set to music. Throughout the course of his life history, Muttuswami Dikshitar toured a number of holy places in the country. And he's said to have composed Krithis on various deities and temples he visited. The feature about the compositions of Dikshitar is that each one is brilliantly created.

Every compositions he made is not only melodious but also full of depth. Though his Sanskrit compositions are themed on the temple gods and goddesses, yet all of them talk about the concept of advaitin i.e. the one with a form. These songs penned by Muthuswami Dikshitar talk much about the history of the temples and the customs and traditions observed within their precincts. Thus, they also serve as a valuable source of historical information.

Saint Tyagaraja

(1767 - 1847)



There is a wealth of information about Kakarla Tyaga Brahmam. It may sound unfamiliar, but that was the name his parents Sri Kakarla Ramabrahmam and Sitamma gave to their third son whom we now venerate as Saint Tyagaraja. He is the most celebrated member of the Trinity of Carnatic music and the only Sadguru who showed the path to salvation through devotion. It is a pity that only about 800 out of his 24,000 compositions of this Vaggeyakara par excellence are available today.

Several biographies have been written but the Boswell of Tyagaraja was his chief disciple and a gifted penman, Wallajapet Venkata Ramana Bhagavatar who shared four decades with his mentor. His writings on copper plates and the writings of his son Krishnaswami Bhagavatar on paper are considered authentic sources. Interestingly, both the father and son were Tyagaraja's disciples. More fascinating is the fact that Ramaswami Bhagavatar, son of Krishnaswami, wrote another biography himself! There is probably no other instance of father, son and grandson independently choosing the same subject for biography.

Fame attracts myth. Some of the anecdotes relating to Tyagaraja did not appear in the earlier versions e.g., the story about dacoits in the Nagulapalli forest ("mundu venuka iru pakkala todai" kriti in Darbar); bringing a dead man to life by singing "Na Jeevadhara" in Bilahari; how the idols thrown by the disgruntled brother Panchanadayya in the river

Kaveri were eventually discovered - not because of the dream Tyagaraja had in which Lord Rama advised but became noticeable on the banks because a drought dried up the river. That was the only year that he did not celebrate Sri Rama Navami because the idols were missing. Arguably some of these stories could have been spun by creative Harikatha experts. There is no convincing proof one way or the other.

Besides Telugu and Sanskrit in which he composed, Tyagaraja knew other languages. He spoke in Tamil with Gopalakrishna Bharathi and Vadivelu, emissary of Swati Tirunal; in Hindi with Gopinatha Bhattacharya from Banaras; in Marathi with Motirao, soninlaw of Sarabhoji. Manambuchavadi Venkata Subbayya, a relative of his, was also a close disciple. Another was his childhood friend and classmate in Sanskrit school, Tanjavoor Ramarao, a mridangist. He taught Telugu to fellow disciples. It was because of him that Tyagaraja could get the house partitioned and stay there after his brother Panchanadayya evicted him for declining the King's offer. He also encouraged Tyagaraja to compose the Pancharatnas.

Task master that he was, he taught the swara of a song only after he satisfied himself that the student could sing with Bhava. Time did not matter. An ardent Vainika himself he elucidated the nuances of the raga on the veena. Veena Kuppayyar, already a Veena player, came to Tyagaraja to learn Veena but finding that the latter taught only vocal, learnt Telugu, became a vocalist and later a composer himself. Tyagaraja prayed on behalf of Wallajapet Venkata Bhagavatar, a slow-learner, "Jnana mosaga rada" (in Shadvidhamargini but sung nowadays in Poorvikalyani). Contrary to the usual depiction in the portraits Tyagaraja did not wear his turban all the time. He wore it only when he went out on Unchavritti. He was about 6' tall, had wide eyes and wore clean white clothes. The earlier portrait now in the Jagan Mohan Palace, Mysore, as stated in the early biography of M.S.Ramaswamy Iyer shows his physical features well with a calm but stern look. The later one that is familiar to us nowadays is by S.Rajam, beautiful but ethereal and probably not so realistic. This is what people expected Tyagaraja to look like?!

The dearth of compositions in melodious Ananda Bhairavi is attributed to Tirubhuvanam Swaminatha Ayyar who visited Tiruvaiyaru with his troupe. When Tyagaraja congratulated the artistes on their Yaksha Ganam performance in Ananda Bhairavi they requested him for a favor. If he did not compose any more in that ragam (he already had "Rama Rama nee varamu", "Ksheerasagaravihara" and "Neeke teliyaka") people would

ask why and the Yaksha Gana group's name would become known. Magnanimous Tyagaraja agreed.

According to the inimitable G.N.Balasubramaiam 60% of Tyagaraja's compositions are in Madhyama Kala which is most suited to both the lay and the discerning audience. Through the aperture of his felicitous compositions the bard gives a glimpse of the depth of his boundless Bhakti. Sangati (lit.coming together) is one of the most notable contributions of Tyagaraja and adds richness to Pallavi. In addition to popularizing established ragas like Kharaharapriya and Harikambhoji he created new ragas. Until that time every song had a minimum of five swaras. He was the first one to compose ragas with only four swaras - Vivardhani and Navarasa Kannada, Janyas of Sankarabharanam and Harikambhoji respectively. The former has Aro. S R M P and Ava. S N D P M G R; and the latter, Aro. S G M P, Ava. S N D M G R. Be it divine intuition and/or extraordinary literary skill combined with musical genius Tyagaraja left a delectable treasure of compositions for posterity.

NO WOMEN! No Nadaswaram!

After he attained Samadhi the family (brother's grandson) used to do puja on the annual day. There were no music concerts. Tyagaraja himself was believed to have said that his compositions would not become popular for sixty years after his demise. Umayalpuram disciples Krishna Bhagavathar and Sundara Bhagavathar built a Samadhi on the bank of Kaveri. They did the puja at the Samadhi and performed the Aradhana after returning home. They also replaced the brick structure with granite. Tillaisthanam disciple Ramanuja Iyengar and his disciples Narasimha Bhagavathar and Panju Bhagavathar continued the work. They collaborated for some time but fraternal rifts resulted in the breakup forming Peria Katchi and Chinna Katchi (big and small groups). The former would start the event five days early and conclude on the Aradhana day while the latter started on the Aradhana day and continued for four days! Enter now a third faction. In 1925 Bangalore Nagaratnamma, a great admirer of Tyagaraja, at the behest of her Guru, Bidaram Krishnappa donated her wealth to maintain the Samadhi which was in utter disrepair. In spite of being a talented artiste she was not allowed to participate because no women were. She did not give in but went to court fighting. The third Katchi was born. This was a source of unhappiness for several music lovers (including C. Rajagopalachari) who by 1940 succeeded in coordinating the event harmoniously. As a result Thyagabrahma Mahotsava Sabha came into existence. However, it was still chaotic. Every artiste had his own selection of kritis. Harikesanallur Muthiah Bhagavathar (the first musician to get a doctorate; Travancore University conferred D.Litt. on him.) reasoned that they should all be singing the same songs together. He chose the Pancharatnas because they allow choral singing. It was Maharajapuram Viswanatha Iyer who called them Ghanaraga Pancharatnas. I have heard from Prof. T.R.Subramaniam that during one Aradhana event at Tiruvaiyaru some people stopped talking and said "nalum teriyavar" (lit: someone who knows four, but figuratively someone who knows many things) is coming. It turned out to be Maharajapuram Viswanatha Iyer (?). He knew four of the five Pancharatnas while the other performers knew only one each!

Aradhana came a long way since then. It has been going on every year but for a solitary interregnum in 1948 because of Mahatma Gandhi's assassination on January 30. Silk sarees and lustrous diamonds adorn the stages. Nadaswaram which was originally absent from the event finds a place now. In Tiruvaiyaru, Unchavritti starts from the Tyagaraja residence at Tirumanjana Veedhi to end at the Samadhi on the Kaveri bank where special Abhishekam and rituals are done. Homage is paid to this unique composer, musician, saint and Sadguru.

Acknowledgments:

- 1. Archives of 'The Hindu'
- 2. 'SRUTI' magazine
- 3. 'EEMAATA' which featured four excellent articles by Sri Sai Brahmanandam Gorthy
- 4. References from the works of Prof. P. Sambamoorthy
 - a. Great Composers Vols. I and II,
 - b. South Indian Music Vols. I thru VI,
- 5. 'Compositions of Tyagaraja' by T.K. Govinda Rao
- 6. Personal discussion with Prof. T.R.Subramaniam, retired Head of the Department of Music, University of Delhi

Shyama Sastry

(1762 - 1827)



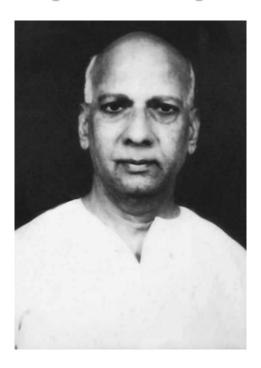
If you would sense the thrill, you have to go to the *chapu tala* for it and if you would like to enjoy its maximum effect you would find it in the compositions of Shyama Shastri". Contribution of Shyama Shastri to Carnatic music is of the highest order and that his compositions are replete with the natural pathos and tenderness of a child crying out to reach its mother. Shayama Shastri was the oldest of the Trinity of Carnatic music. He was a contemporary of the other two. He was born in Tiruvarur (of Tanjavur district in Tamil Nadu) on April 26 1762. He was a very pious and genuine devotee of Goddess Kamakshi. "He was a person who spoke to the Goddess and to whom the Goddess spoke". He is believed to have lost consciousness of the outside world on several occasions as he prayed to the Goddess. On such occasions, he would sing his *kritis* extemporaneously. His father had the patronage of the Tanjore king. Shyama Shastri, like Tyagaraja and Dikshitar, was well-versed in astrology. Like his great contemporaries, he too correctly predicted the time of his passing. He passed away on February 6, 1827, six days after his devoted wife passed away.

Although he did not compose as many *kriti-s* as his two prolific contemporaries, Shyama Shastri's compositions are equally well known. It is said that he has composed about three hundred pieces in all. He composed in *Telugu, Sanskrit* and *Tamil* and mostly on Goddess *Devi*. He has composed *kriti-s*, *varnam-s* and *swarajati-s* with the *ankitalmudra* (signature) *'Shyama Krishna'*. He is said to be the architect of the *swarajati* musical form.

His set of three famous swarajati-s is referred to as ratna trayam. These are in Bhairavi, Yadukulakambodhi and Todi. "These stand unparalleled both for the delineation of the raga bhava and the fecundity of musical ideas". "Shyama Shastri had a rhythmical frame of mind and he was always swimming in the ethereal regions of rhythm and tala prasthara. No other composer has composed songs answering to the rhythmical beauties referred above". Shyama Shastri, though not a prolific composer, has been given a permanent place in the musical Trinity due to the quality, depth, variety, scholarliness and bhakthi bhava in his compositions.

Some Notable Musicians of Andhrapradesh

Sripada Pinakapani



Sripada Pinkapani was born at Priya Agraharam of Srikakulam district and presently lives in Kurnool, Andhra Pradesh. He spent three months in the highly stimulating atmosphere of violin maestro Dwaram Venkataswamy Naidu's school.

He got his M.B.B.S. (Bachelor of Medicine/Surgery) in April 1938 from Andhra Medical College (AMC), Visakhapatnam. He received M.D. in General Medicine in December 1945 also from AMC, Visakhapatnam. Sripada Pinakapani worked as Assistant Professor at Madras Medical College from 1944 to 1949 and later at Andhra Medical College. He worked as Professor of Medicine from 1954 and also as an administrator until retirement at Kurnool. Sripada Pinkapani had a successful career performing at major festivals and concerts, even though this is not his primary calling. He is considered a *Teacher's Teacher*. His disciples include these eminent Carnatic vocalists: Nedunuri Krishnamurthy, Voleti Venkateswarlu, Srirangam Gopalaratnam, Nookala Chinna Satyanarayana, Malladi Suri Babu and the latter's sons Malladi Brothers. He wrote several books on Carnatic music: `Manodharma Sangeetham', `Pallavi Ganasudha' and `Sangeetha Sourabham'. Gaanakalasarvasvamu ran multiple volumes which had every minute detail of krithis.

Dr. Pinakapani has several awards to his credit: Sangeetha Kalanidhi (Treasure for the art of music) from the Music Academy of Chennai, Sangeet Natak Academy Award in 1977

and Padma Bhushan by Government of India. He is a Doctor among Musicians and a Musician among Doctors. Quote from Pinakapani: "Music is the dance of sound. How can you dance when you are running?"

Dr. Nookala Chinna Satyanarayana



Dr. Nookala Chinna Satyanarayana is a multi-faceted Carnatic musician. Besides being a musicologist and an erudite scholar, he is an outstanding teacher befitting his title 'Mahamahopadhyaya'. He taught at several institutions including the Sri Venkateswara Temple, Pittsburgh.

He was born on the 4th of August 1927 at Anakapally, Andhra Pradesh, India. His mother fostered his talent in music and his father always motivated and encouraged him.

He started as a violin student and his singing style underwent a sea change after he came under the influence of Dr. Pinakapani. He developed his own style of singing characterized by clear diction and never departing from classicism. Gifted with a sonorous voice and great caliber he is a master at unravelling the beauty of the 'raga' and the meaning of the 'Kriti'.

Dr. Chinna Satyanarayana was awarded 'PADMA BHUSHAN' by the Government of India on January 6, 2010. Other awards include Annamacharya Vidwanmani, Saptagiri Sangeeta Vidwanmani, Nada Sudharnava, Sangeeta Sarvabhouma, and Ganakala Gandharva.

Sri Nedunuri Krishnamurthy



Born to late Sri Rama Murthy Pantulu and Smt. Vijayalakshmi of Pithapuram on 10th October 1927 at Kothapalli, Pithapuram Taluk, Andhra Pradesh. Sri Krishna Murthy inherited deep musical heredity through his mother and maternal uncle. Sri Krishna Murthy joined the Maharajah's Music College at Vizianagaram in 1940 and received his initial training in Violin and Vocal from the Late Sri Dwaram Narasinga Rao Naidu. He has been giving Vocal music performances since 1945. In 1949 he came under the influence of great master SANGITA KALANIDHI PADMABHUSHAN Dr. Sripada Pinakapani. Under Pinakapani's guidance, he formed a style of his own. Sri Nedunuri is a 'TOP RANK' artiste in the All-India Radio and has been performing in the Madras Music Academy for more than five decades. Nedunuri is well known as one of the front rank artistes all over India and abroad. Sri Krishna Murthy worked at several government institutions: G.V.R Govt. College of Music & Dance, Vijayawada, Govt. College of Music & Dance, Secunderabad, M.R. Govt. College of Music & Dance, Vizianagaram, Sri Venkateswara College of Music & Dance, Tirupati. Sri Krishna Murthy was the Dean of Faculty of the Fine Arts and also the Chairman of Board of Studies in Music of Sri Venkateswara and Nagarjuna Universities. He is a member of The Carnatic Music Audition Board of All India Radio, and also a member of Experts Committee of the Madras Music Academy. Sri Krishna Murthy has been appointed as 'Aasthana Vidwan' of Tirumala Tirupati Devasthanams (T.T.D) in recognition of his valuable services rendered for popularizing the compositions of Sri Annamacharya. T.T.D has released two cassettes of his renderings of Annamacharya's compositions. Nedunuri

has established a trust by name 'Nadasudha Tarangini' with the aim of preserving and popularizing the traditional values of Carnatic Music for posterity.

Mangalampalli Balamurali Krishna



Dr. M. Balamuralikrishna is a Canatic music vocalist, a multi-instrumentalist, poet and a composer. Balamuralikrishna was born at Sankaraguptam, Andhra Pradesh on July 6, 1930. His father was a well known musician and could play the flute, the violin and the veena. His mother was an excellent veena player. She died when he was just a baby. Observing the child's inner penchant for music, his father put him under the tutelage of Sri Parupalli Ramakrishnayya Pantulu. Balamuralikishna was a child prodigy. His first concert was at age eight. With command over three octaves he has given more than 25,000 concerts worldwide.

Dr. Balamurakrishna's mother tongue is Telugu. However, he sings not only in Telugu but also in Kannada, Sanskrit, Tamil, Hindi, Bengali, and Punjabi. He has over 400 compositions in several languages including compositions in all the 72 Melakarthas. He has also created several new Ragas, some with only three or four notes. His nonconformism and spirit of experimentation, however, infuriate the purists. The musical genius Dr. Balamuralikrishna has won innumerable awards and accolades. These include: Padma Vibhushan, Padma Shri, Best Play Back Singer (1976) & Best Music Director (1987) in the National Film Festivals and the UNESCO Mahatma Gandhi Silver Medal, State Musician of Tamil Nadu and Andhra Pradesh, the Aasthana Vidwan of Tirumala Tirupati Devasthanam, Sringeri Peetham and Adivyadhi Hara Baktha Anjaneya Swami Temple, Nanganallur. He is the only Carnatic musician recipient of Chevalier des Arts et Lettres from the French Government. He also holds seven doctorates from different universities. He established an academy in Switzerland for the spread of music and the

MBK Trust to develop music therapy.

Srirangam Gopalaratnam (Vocal)

(1939-1993)

A multi-faceted vocalist endowed with a melodious voice, Gopalaratnam distinguished herself in the exposition of Kuchipudi, Yakshagana, Javali and Yenki Patalu (a rare variety of folk songs in Telugu).

She was born at Pushpagiri in Vizianagaram taluk as the daughter of Varadachari and Subhadramma. She hailed from a family belonging to Srirangam. She had training in music under Kavirayaneri Joga Rao, a vainika and Dr. S. Pinakapani. She earned a diploma in music in 1956, with the title "Madhura Gayaki".

Gopalaratnam was a child prodigy. In addition to her talent in music, she was also good at performing Harikathas.

Gopalaratnam took an active part in the Bhakthi Ranjani programs of All India Radio. She set Ragas to Annamacharya compositions. Gopalaratnam enjoyed many 'firsts' to her credit including:

- 1. being honored with the Presidential title 'Padma Sri'
- 2. acting as Principal, Government College of Music and Dance, Hyderabad
- 3. professor and Dean of the Faculty of Music, Telugu University
- 4. being made Asthana Vidushi, Tirumala Tirupathi Devasthanamu

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