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Sri Thyagaraja Sabha (Regd.)

Bombay 19.

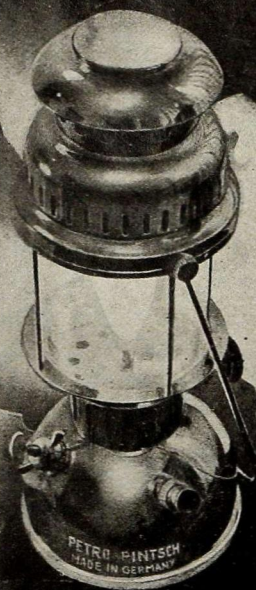
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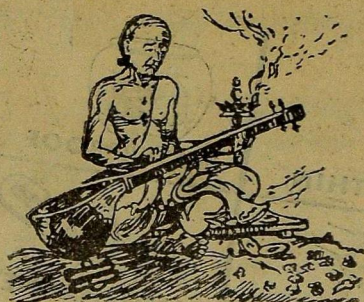
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SRI RAMAJAYAM

# Sri Thyagaraja Sabha (Regd.)

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## SRI THYAGARAJA MAHOTSAVAM

THE 107th ARADHANA MAHOTSAVAM OF SAINT SRI THYAGARAJA will be celebrated in the specially erected Pandal at Sri Thyagaraja Centenary Celebration Gardens, Telang Road, Matunga, from the 22nd JANUARY to 31st JANUARY 1954 both days inclusive.

Ubhayamimamsapavina, Panditha Raja Acharya, Sastra Ratnakara, Brahmasri T. A. VENKATESWARA DIKSHITHAR, Principal (Sanskrit), Bharathiya Vidhya Bhavan, Bombay, has kindly consented to inaugurate the festival at 8-00 P. M. on the 22nd JANUARY 1954.

You are cordially invited to participate.

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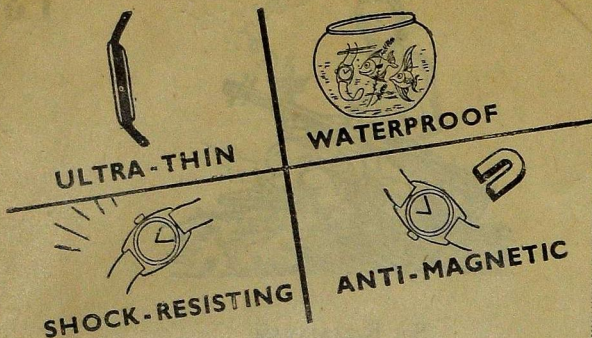
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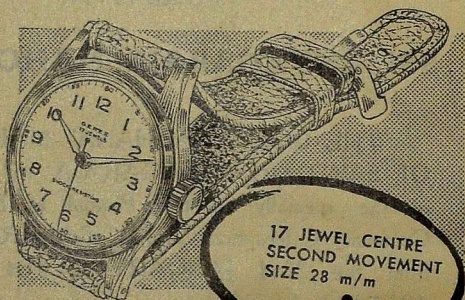




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## **SRI THYAGARAJA SABHA (Regd.), BOMBAY-19.**

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We have pleasure in publishing this Souvenir on the occasion of the 107th Aradhana celebrations of Saint Sri Thyagaraja.

Sri Thyagaraja Sabha (Regd.) has been celebrating the yearly Aradhana of the Saint since 1934. From a very humble beginning, the popularity of the celebrations has grown from year to year and the Mahotsavam has now become a landmark in the social and cultural life of this great city of Bombay.

Every year we celebrate the function on a grand scale in a specially erected shamiana and this year's function promises greater grandeur than ever before. With the co-operation of the public, we anticipate that the arrangements made in successfully putting through the usual elaborate programme this year also, will be appreciated.

A perusal of the current year's programme will show that we have given opportunity to old and new artistes.

The specially erected shamiana at the Napoo Gardens shall afford a warm welcome to all, at eight o'clock on the evening of Friday the 22nd January 1954, when Brahma Sri T. A. Venkateswara Dikshithar will inaugurate the festival. In addition to the daily Pooja and Bhajan, the Harikatha Kalakshepam, the Divyanama Sankirthanam and Laksharchana mark the highlights of the religious side of the festival. It is also our earnest desire that thousands should make it convenient to attend the ceremonious 'Aradhana' on the afternoon of Sunday the 24th January, 1954.

Needless to mention that the Sabha continues with the Friday Bhajans and monthly concerts. Many of the Bombay artistes give concerts during the Friday bhajans and these functions are open to all. The music classes which commenced with 51 students in October 1948 now have a strength of 200. The advance course of music is



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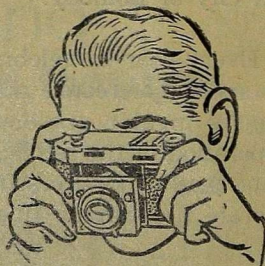
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being availed of by many students. As in the past, we had reluctantly to restrict the admissions this year for want of accommodation. We look forward to the co-operation and help of the public for securing us the extra accommodation required.

The co-operation which we have received from the local artistes, volunteers, members of the Sabha and the generous public has been remarkable. But for their unstinted support, we could not have been what we are today and our warm thanks are due to one and all of them.

We take this opportunity to convey our thanks to Prof. P. Sambamoorthy, and Shri K. Vasudeva Sastri for having contributed informative articles to this Souvenir. We also thank those who have contributed advertisements for this Souvenir.

We are no less grateful to Brahma Sri T. A. Venkateswara Dikshithar for his ready compliance to inaugurate this great function and festival.

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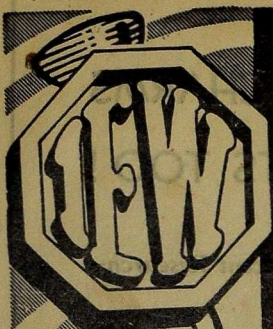


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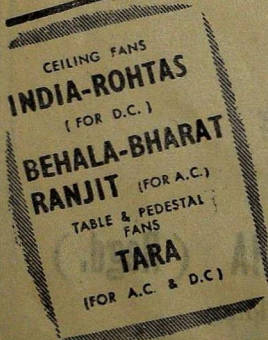
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## THE SPIRIT OF THYAGARAJA

One serene day, I sat alone  
Under that peaceful vault;  
Its mystic silence had a tone,  
Its air, a touch occult.

Is grave-yard Thy solemn retreat  
O voice of Divine Love?  
Speak O music-soul, I entreat  
From below or above.

Thy name and fame are soaring high  
Spirit breathing in song;  
Thy grand festival is well nigh,  
O come before the throng!

A king gives his grand palace,  
The rich offer Thee gold;  
The applause of the populace  
Thunder at Thy threshold.

Thyaga's Spirit rose like a flame  
From the song of the flood;  
And said: 'I live in Rama's name  
And not in bone or blood.'

I know the pricks of all pleasures  
Of a king and his court;  
Song-offerings are my treasures,  
Ram is my rich comfort.

Crowns and kingdoms roll off to dust  
And fame is brushed away;  
To-day's sweets tomorrow's disgust;  
And tallest bodies decay,

Tempter, leave me in solid peace  
With Rama and my song;  
No mansion has that high solace;  
To none else I belong.

No golden portal need greet me  
No praise nor loud applause;  
Say Ram, sing Ram, sink in and see  
The light of Ram in peace.

The Spirit vanished in silence;  
The flood was singing Aum;  
My heart felt a Divine Presence;  
And tongue was singing Ram!



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# **PALLAVI SESHAYYER (1846-1908).**

By

**PROF. P. SAMBAMOORTHY, B.A., B.L.,**

(Head of the Dept. of Indian Music, University of Madras).

Amongst the composers who have enriched the music of the post-Tyagaraja period, Pallavi Seshayyer occupies a prominent place. He belongs to Tyagaraja's sishya parampara. His father Neykkarappatti Subbayyer was a direct disciple of Tyagaraja. Neykkarapatti is a village in the Salem District. Pallavi Seshayyer was a Telugu Brahman and belonged to the Muriginadu sect. To this sect belongs the great composer Tyagaraja. Pallavi Seshayyer was a lakshana-lakshya vidvan and a versatile composer. He has composed Kritis, pada varnas and tillanas. His Kritis are brimful of raga bhava. His tillanas in Kanada, Kapi, Vasanta and Dhanyasi ragas are splendid compositions. All his compositions are in Telugu.

Pallavi Seshayyer became proficient in music early in his life. He learnt Tyagaraja's compositions from his own father. He specialised in Pallavi singing. He was able to handle even intricate pallavis with perfect ease. He was endowed with an extraordinary creative faculty. He was able to sing even minor ragas for hours together. Once in the music festival conducted by Tiruvottiyar Tyagayyar, in Madras he sang the Dhanyasi raga and Pallavi for 8 hours. On another occasion he sang the Gaulipantu raga for 3 hours. The audience on both these occasions consisted of sangita vidvans. These are glorious records and these achievements have passed into musical history. He had also the capacity to sing Kalpana jatis. After singing Kalpana svaras to the chosen theme, he used to delight his audience by singing jatis, extempore.

Pallavi Seshayyer was a devotee of Sri Rama. His compositions breathe the fragrance of Bhakti. In his compositions we see a natural flow of music. Easy diction and sweet sounding words are a feature of his sahityas. The sangatis in his Kritis succeed one another naturally.

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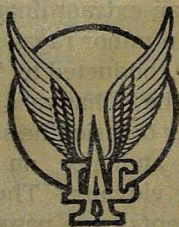
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He is the first composer to compose a Kriti in Mallika-vasanta raga **s g m p n s — s n d p m g r s** (Janya of Mayamalavagaula). His compositions in Bhairavi, Purna shadjam, Gaurimanohari, Kedaragaula, Sama, Khamas, Kedaram, Garudadhvani, Suddha Saveri, Hindusthan Behag, Subhapantuvarali and Shanmukhapriya are as suggestive as they are interesting.

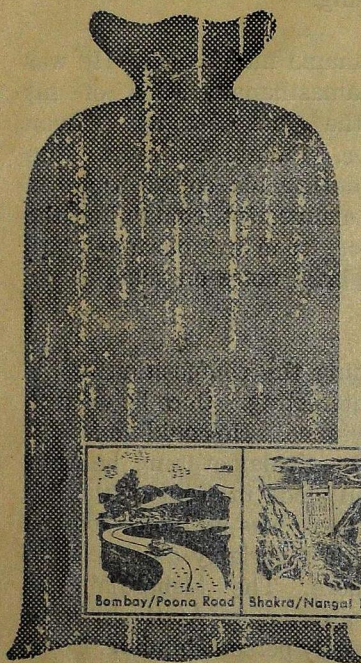
Pallavi Seshayyer is a svanama mudrakara. He was honoured in the Mysore samasthanam. One of his prominent disciples was the late sangita vidvan Manathattai Duraisami Ayyer. Pallavi Seshayyer has done yeoman service by rendering his compositions in notation. He has also left a manuscript containing the arohana and avarohana of more than a thousand ragas. This manuscript also contains brief notes on some of the ragas.

The circumstances attending the composition of his Tillana in Dhanyasi raga are interesting. Once he went to Mysore to sing in the Royal presence. He could not easily get an opportunity to do so. One Friday evening, he went up the Chamundi Hill and stood in front of the big Bull **en route**. In those days there was no motor road to go up the Hill and the Maharaja invariably ascended the Hill through the pedestrian route. The Maharajah, as usual went up the Hill that afternoon. At the spot in front of the Bull, he saw a scholarly person standing. From his face, he easily guessed that he must be either a poet or a sangita vidvan. The Maharajah asked him who he was and what made him come and stand there all alone. Pallavi Seshayyer replied that he was a sangita vidvan and had come all the way to Mysore to sing in the royal presence and that his attempts to gain an opportunity to sing before His Highness so far were not successful. Forthwith the Maharaja invited him to come to the Palace the next day afternoon and issued orders to that effect to the Darbar Bakshi. Pallavi Seshayyer, composed that night this Tillana in Dhanyasi raga and the sahitya at the commencement of the charana **"Bhumivelaya Somakulavara! Syama bhupa Seshuni mana vini vini Kamitharthamu losagi Kavumika Kalyana guna dhira**



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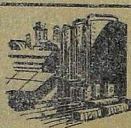
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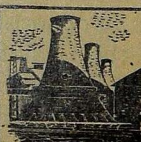
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**udhara**" is self-explanatory. The Maharajah listened to the Dhanyasi tillana brought as a gift to him and appreciated the creative talents of the Vidvan. He heard his concert subsequently and bestowed upon him special honours.

The Kapi raga that Pallavi Seshayyer has pictured to us in his Tillana is the upanga type of Kapi raga taking the arohana and avarohana **s r m p n s — s n d n p n G n s**. It does not take the foreign notes, antara gandhara, suddha dhaivata and Kakali nishada. Thus in the lakshya of Karnatic music, we have three varieties of Kapi, firstly the pure Karnataka Kapi immortalised by Kshetrappa in his Padas and by Tyagaraja in **Chutamu rare** (Nowka Charitram) and other songs. Secondly the upanga type of Kapi which we see in Pallavi Seshayyer's tillana and in Kriti **ManaMohana syamala Rama**. Thirdly there is the bhashanga type of Kapi made familiar to us in javali like **Vaddani ne**. The bhashanga type of Kapi is also known by the names, Hindusthani Kapi Desya Kapi and Misra Kapi. Tyagaraja did not compose in Hindusthani Kapi but only in Karnataka Kapi.

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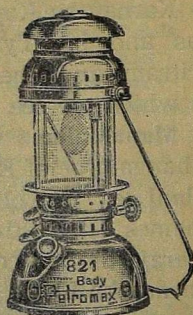
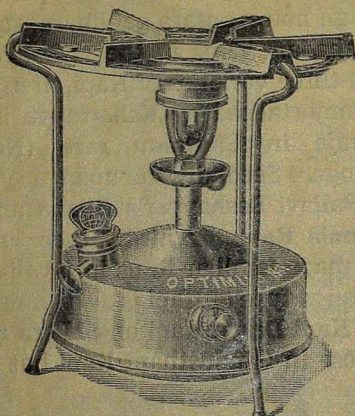
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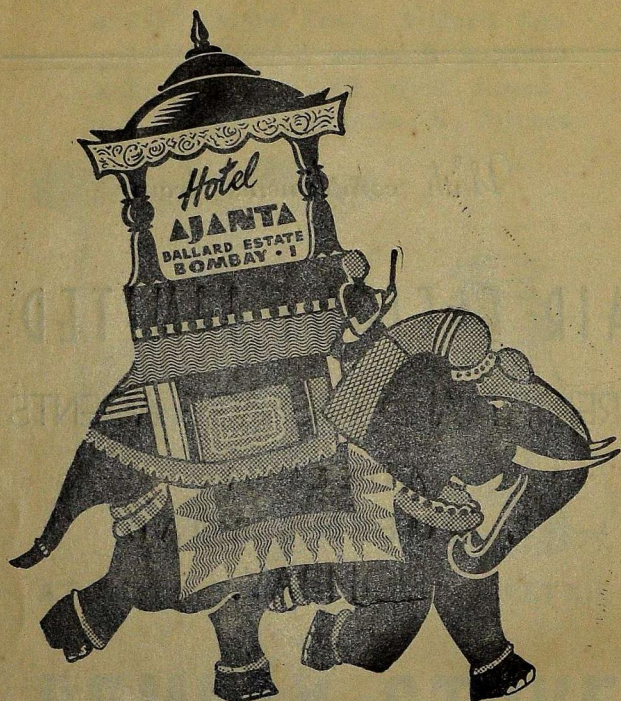
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# IS FILM MUSIC SCIENTIFIC?

By

**Shri K. VASUDEVA SASTRI,**

(Research Professor, Saraswati Mahal, Tanjore)

It is commonly claimed that the music that is sung by the Ustads or Vidwans is in accordance with Sangita Shastra and that film music is unbridled and unshastraic. What is the Sangita Shastra that people are thinking of when they use the term 'Shastraic'? The so-called Sangita Shastra that both Hindustani and Carnatic musicians swear upon today is in reality as far removed from the 'Sangita Shastra' that is found in our classical texts as the compounder's pocket book is from standard medical treatises. The truth is that during the dark age that prevailed between the 10th and 12th century in Northern India and in the 14th century in South India, all our Arts and Sciences were practically dead and were revived by the patronage of Delhi Sultans in Northern India and by the Vijayanagar Nayaks under the guidance of Sri Vidyaranya, after colossal efforts.

In the realm of music, Sri Vidyaranya sent emissaries far and wide and was able to secure some fifty ragas from various parts of South India. But when he tried to connect them with the Raga-lakshanas found in ancient text books like those of Bharata, Matanga, Dathila and Nandikeswara, and the latest and most comprehensive compilation of the 12th century, namely Sangita Ratnakara, he did not succeed in the attempt, as the ragas collected by him had provincial touches which interfered with identity with the ragas described in the Ratnakara. The entire shastra on the formation of Ragas had to be given up, as they could not be traced for the discovered ragas for want of identity with those in the texts.

In the texts, the ragas were derived from 'Jaatis' or parent ragas. These 'Jaatis' which were 18 in number, 7 pure and 11 mixed were formed from 'moorchhanas' or closed curves formed by an ascent and descent through seven swaras; the 'Jaatis' again followed a number of



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rules in their elaboration. Each 'Jaati' and derivative raga had its own 'Nyasa swara' or the ending note, 'Amsa swara' or its dominant note and 'Apamnyasa' or note for intermediate stay. Each had its chhaya only in the ascent or descent or a combination of both, and each a particular distribution of 'ebb and flow' in its constituent swaras. The moorchhanas were derived from 'Gramas' which were two in number, namely 'Shadja Grama' and 'Madyama Grama'. These Gramas are organic groups of swaras. Thus the raga-lakshanas in our ancient texts covered an elaborate field for securing the 'Raga Bhava' and 'Rasa Bhava'.

But the revivalists could not connect them with the surviving practice, both because the concepts had been out of use for atleast three generations and could not be clearly understood, and also because no identity could be established between the Raga-form of the texts and those collected by them. But something had to be done to preserve for posterity the forms of the ragas discovered by them after colossal efforts. For this purpose they coined a makeshift rule which completely ignored the Sangita Shastra and was entirely new. They analysed the notes of each raga and wrote down the naturals, sharps and flats that occur in them. Those ragas which had the same set of naturals, sharps and flats were grouped together and each group was called a 'mela' or group. Thus Vidyaranya grouped the 50 ragas he had collected into 15 melas. Later on, more ragas were discovered and the melas increased to 19 and 20. At that time, attempts were made to find out the maximum number of melas that was mathematically possible with the naturals, sharps and flats in use in the several ragas then in use. It was decided that there were in use the seven naturals (Prakriti) and 9 Sharps and flats (Vikruta) making in all 16 swaras; and simple mathematics told them that 72 melas were possible. Many of the 72 melas held no raga for its group. On this ground this idea of 72 melas did not become popular for atleast 100 years after they were enunciated. Even the author of the 72 melas has described the Ragas of his day with reference to the 19 melas. The 72 melas slowly became popular and is now strutting as the Sangha Shastra. The particular sharps and flats no doubt serve



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the purpose of roughly remembering the notes occurring in the Raga. But the chhayas of the Raga are remembered only by the Sampradaya. The Shastra that would secure the chhaya had long ago been forgotten. The particular sharps and flats cannot secure for us melodic quality or unity of emotion unless the unwritten law of sampradaya is followed in their manipulation. In fact, the sharps and flats of a raga are not mentioned as a lakshana of a raga in our texts. Their presence in particular raga is the necessary consequence of the law of melody which requires the presence of the Samvadi or consonant note.

The mere enumeration of the sharps and flats has no scientific relation either to melody or Raga chhaya for which latter the real Sangita Shastra has to be referred to.

It is therefore clear that the melakarta system on which the Carnatic musician takes his stand really does not help him to maintain the chhaya, but his practice according to the Sampradaya which is really an application of the real shastra.

Now therefore it is clear that our music today rests not upon Shastra but upon Sampradaya.

We shall next consider the history of our Sampradaya. Now the ancient texts speak of Marga and Desi ragas, that is, those that obey the rule of Shastra and those that have been altered to suit the taste of locality. Even among marga ragas there are two branches, ragas and Bhasha ragas. The latter are the result of the necessary alteration in chhaya in the compositions in Bhashas or vernaculars. Thus alterations in Sampradaya have been allowed, to suit localities and from time to time. As already pointed out the ragas discovered by the revivalists in South India in 1400 are found to have no correspondence with ragas of the same name in Sangita Ratnakara. This want of correspondence made sober and well-informed authors like Govinda Dikshita of Tanjore call the Sangita Ratnakara 'Lakshya Lakshana Viruddha' (the theory and practice contradicting each other), in spite of the fact that

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Sangita Ratnakara has been considered the greatest classic with six commentaries by learned commentators.

It is therefore clear that Samparadaya has been changing from place to place and from time to time.

The important thing to be noted in the change is that any change which does not interfere with melodic quality or unity of emotion is being tolerated, but not one which interferes with them. And these latter have to be judged not by the rule of thumb of melakarta but by the real shastra of Samvadi, Moorchhana etc.

In fact, fresh creations have been freely allowed. The raga Malava and Gowda (Gowla) have been combined to form 'Malava Gowla' and so on. In the North, such combinations are plentiful, 'Gowd Sarang', 'Purvi Dhanasri' and so on. The test therefore is whether the new creation is melodious and has the quality of Unity of emotion. We have in film music exquisite creation which have captured the fancy of all lovers of music. At the same time there have been creations of no musical quality. The test is not to what mela the creation belongs but whether it satisfies the twin-tests of melody and chhaya.

The film requires first and foremost sweetness and unity of emotion. These creations are therefore, generally put to the acid-test of all music, namely, its quality of Rasa and Bhava. That is why most of the creations catch the fancy of the audience. The aim of Shastra is to ensure enjoyable music, and wherever music is really enjoyable, its subservience to Shastraic rules is implied.

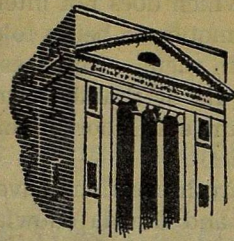
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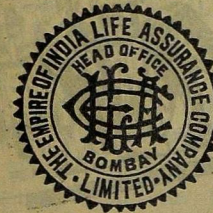


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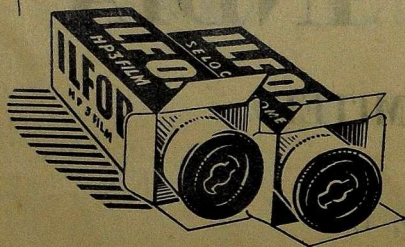
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# COMPOSITIONS OF THYAGARAJA

Sangitha Kalanidhi Shri T. V. Subba Rao's Analysis  
at the Music Academy, Madras.

(Reproduced from "THE HINDU", dated December 23, 1953.)

Shri Subba Rao took up the two compositions "Vachamagochara" and "Banturiti" as the subject matter for his lecture. The Kritis of Thyagaraja were an integration of many things, of beauty in poetry, painting, life, religion and philosophy, with music of unspeakable charm. After pointing out the purport of the song "Vachamagochara", he said that there was high poetic excellence in the piece. The compositions of Thyagaraja were a mine of suggestive thoughts of poetic beauty and moral grandeur. Even words and expressions of address which appeared detached had, in reality, a purposive correlation with the tenor of the song "Ganalola", used as an address to Rama in the song, would imply that a sangita rasika such as He was, would as in the view of Shakespeare, be too full of milk of human kindness to be cruel to the deer. "The song presented the quintessence of the Ramayana and other sacred works of our religion." The second song, "Banturiti" was a brilliant example of sustained metaphor abounding in lyrical beauty. This piece equally revealed Thyagaraja as a poet of high imagination and as a prophet of practical philosophy.

The raga of the first song "Vachamagochara" was commonly stated as "Kaikavasi". There were two versions of this raga one which made **dhaivata** completely varja, and another which made use of **shatsruti dhaivata** only in the arohana. In the former version, whether considered as janya of "Simhendramadhyama" or "Nitimati" the raga of the piece presented no difficulty. But it was in the version which included **shatsruti dhaivata**, that complications arose. In the latter case, the raga had to be treated as being derived from "Nitimati" with arohana as sampurna and avarohana as Shadava with **dhaivata** as varja. The awkwardness of rendering **shatsruti dhaivata** with succeeding **kakali nishada** had led to its omission with the result that the raga



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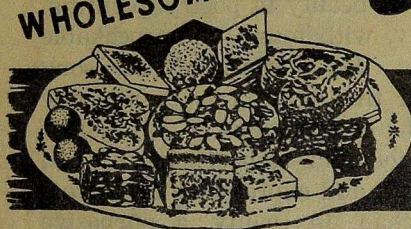
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had come to be regarded as shadava-shadava. The total omission of the **dhaivata** for the simple reason of supposed vivadi dosha could not be justified. Should this reason hold good, even ragas like "Nata" would disappear or change form and identity. Out of the 72 melas which formed the foundation of modern carnatic music, 40 melas would have to be condemned if objection on the ground of supposed vivadi dosha should be deemed valid. For negotiating the alleged vivadi notes, there were rules which all the master composers had respected and if their example was followed, there would be no disagreeableness. The notes by themselves had no discordant effect. Their consecutive use followed by the succeeding note under certain circumstances might not be pleasing.

### Vivadi Swaras

The vivadi swaras, the lower notes were the **suddha rishabha** and **suddha gandhara** in the lower tetrachord and **suddha nishada** in the upper tetrachord. The higher notes were **shastruti rishabha** and **antara gandhara** in the lower tetrachord and **shatsruti dhivata** and **kakali nishada** in the upper tetrachord. Subbarama Dikshitar sounded a caution that the vivadi notes should be used most cunningly. The rules as gathered by analysis of compositions of renowned vaggeyakaras appeared to be that the higher vivadi notes might be used in the accent regularly with the following **madhyama** or **tara shadja** as the case might be and that the lower notes in the descent followed by **panchama** or **shadja** as the case might be. The use of vivadi notes in the said manner, however, should not be frequent. The higher notes in the ascent if used at all should be by a stress and the lower notes in the descent by the grace of glide. The device of langhana characteristic of the lakshana of alapatva should be freely employed, so that only one of the two appending notes might ordinarily be used. A study of the famous pancharatna kirtana "Jagadanadakarakara" in "Nata" would explain the subtlety. The rules and prayogas enumerated in the vivadi melas were based on sound acoustic reasons which no composer or singer could afford to ignore.



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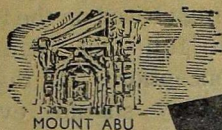


Some modern composers had produced songs in the vivadi scales on the assumption that a raga based on the full scale should take all the notes in full and regular succession. This was a total misconception. If ragas should have high emotional content, they should, even when they were sampurna, incorporate extensively vakra and varja sancharas. If this was the condition even in the case of non-vivadi melas, the justification for the cunning use of vivadi swaras in the vivadi melas became stronger. The amazing skill of Tyagaraja in imparting high aesthetic charm to his songs in "Karaharapriya" and "Harikambhoji" was an exception which only proved the rule.

In the light of the observations stated above, it would not be difficult to understand the correct use of the **shatsruti dhaivata** in the song "Vachamagochara". The use of **shatsruti dhaivata** though occasional, was necessary to support the bhava of the song. In these circumstances the correct name to be given to the raga of the song would be "Nitimati" a melody based on the 60th mela. Confusion regarding the proper scope of the use of the **shatsruti dhaivata** had resulted in the dropping of it altogether. Perhaps, it was this result that had changed the name of the melody to "Kaikavasi". The traditional usage that took in **shatsruti dhaivata**, however slight, established beyond doubt that the name of the mould was "Nitimati".

The same principle applied to the melody of "Bantuiti". There was no dispute about the name of the raga, "Hamasanadam". In conclusion, the above discussion could be summed up as follows: "In the vivadi melas avoid **suddha gandhara** and **suddha nishada** in the regular ascent and **shatsruti dhaivata** and **antara gandhara** in the regular descent. The usage of **sa ri ma pa da sa** in the first mela and **sa ri pa ma ri sa** in the 36th mela form the Pole star to help the musicians to steer clear of the rocks and shoals of discord in their voyage on the seas of melody and harmony.





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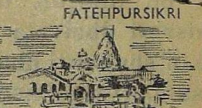
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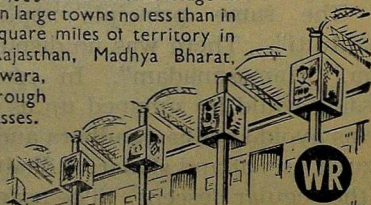
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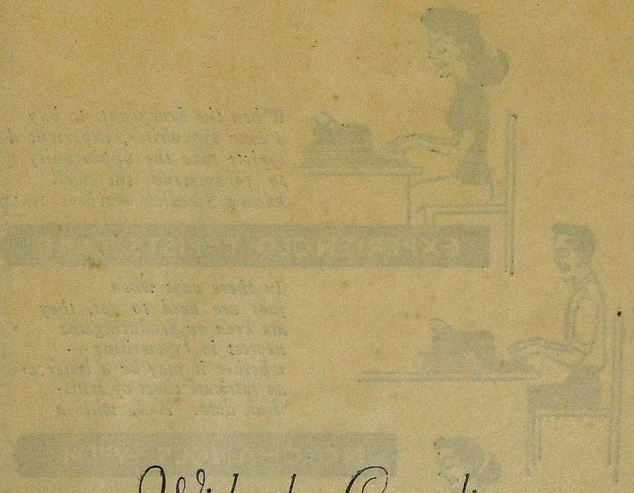
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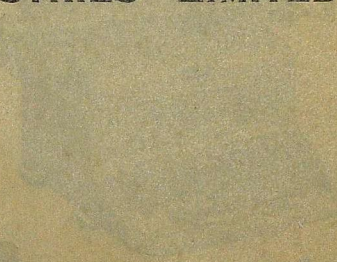






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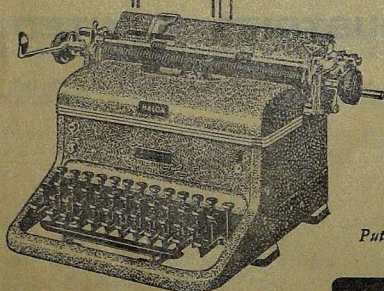
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8-00 p.m. PRAYER — Inauguration by Ubhayamimamsapravina,  
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|           | „ P. Padmanabhan     | .. | .. | Mridangam |
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| 10-00 p.m. | Kumari T. S. Sakuntala | .. | .. | Vocal     |
|            | „ B. Gowri             | .. | .. | Violin    |
|            | Sri. V. Raman          | .. | .. | Mridangam |

Saturday 23-1-'54.

|           |                        |    |    |           |
|-----------|------------------------|----|----|-----------|
| 5-30 p.m. | Sri. C. S. Subramanian | .. | .. | Vocal     |
| to        | „ Sethurama Iyer       | .. | .. | Violin    |
| 6-30 p.m. | „ R. Parameswara Iyer  | .. | .. | Mridangam |

|           |                              |    |    |           |
|-----------|------------------------------|----|----|-----------|
| 8-00 p.m. | Srimati Kunjuman Venkatraman | .. | .. | Flute     |
|           | „ Savitri Satyamurthi        | .. | .. | Violin    |
|           | Sri. V. S. Mani              | .. | .. | Mridangam |

9-00 p.m. Divyanama Sankirthanam

Sunday 24-1-'54 (Aradhana Day)

7-00 a.m. Unchavriti

12-00 Noon ARADHANA & PANCHARATNA KIRTHANAMS

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| 8-00 p.m.  | Sabha Students (Girls)        | .. | .. | Vocal            |
|            | Sri. Sethurama Iyer           | .. | .. | Violin           |
|            | „ V. Mahadevan                | .. | .. | Mridangam        |
| 9-00 p.m.  | Sri. N. S. Viswanathan        | .. | .. | Vocal            |
|            | „ K. P. Ramakrishnan          | .. | .. | Violin           |
|            | „ N. V. S. Mani               | .. | .. | Mridangam        |
| 10-00 p.m. | Srimathi Sundaramma Raghaviah | .. |    | Veena &<br>Vocal |
|            | Kumari Lalitha Raghaviah      | .. | .. | Violin           |
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8-00 a.m. Laksharchana

1-00 p.m. Deeparadhana

**Wednesday 27-1-'54.**

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| 8-00 p.m.  | Sabha Students (Gents)   | .. | .. | Vocal     |
|            | Sri. K. P. Ramakrishnan  | .. | .. | Violin    |
|            | " T. R. Ramalingam       | .. | .. | Mridangam |
| 9-00 p.m.  | Sri. N. S. Raju          | .. | .. | Vocal     |
|            | " M. S. Narayanaswamy    | .. | .. | Violin    |
|            | " K. V. Subramanian      | .. | .. | Mridangam |
| 10-00 p.m. | Kumari V. Vijayalakshmi  | .. | .. | Vocal     |
|            | Srimathi Kamala Sesbadri | .. | .. | Violin    |
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**Thursday 28-1-54.**

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| 8-00 p.m.  | Kumari R. Kamakshi           | .. .. | Vocal     |
|            | „ B. Gowri                   | .. .. | Violin    |
|            | Master C. V. Krishnan        | .. .. | Mridangam |
| 9-00 p.m.  | Srimathi Padma Narasimhan    | ..    | Vocal     |
|            | „ Meenakshi Viswanathan      | ..    | Violin    |
|            | Sangeetha Vidwan Puthukode   |       |           |
|            | Sri. Anantharama Bhagawather | ..    | Mridangam |
| 10-00 p.m. | Sri. T. R. Gnanasagara Rao   | ..    | Flute     |
|            | „ M. S. Narayanaswamy        | ..    | Violin    |
|            | „ K. V. Subramanian          | .. .. | Mridangam |

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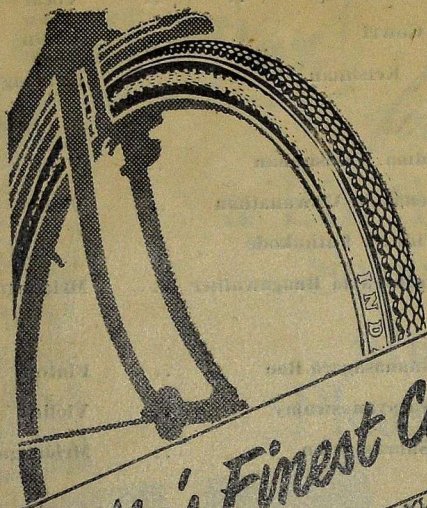
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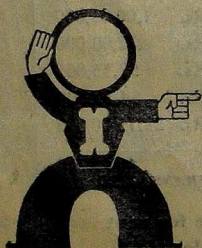
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**3-00 p.m. Manjal Kumkumam — Music by Ladies**

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„ Lakshmi .. .. . **Vocal**

**Sri. M. S. Narayanaswamy** .. .. . **Violin**

„ **V. Mahadevan** .. .. . **Mridangam**

**9-00 p.m. Sri. N. Krishnamurthy** .. .. . **Vocal**

„ **K. C. Radhakrishnan** .. .. . **Violin**

„ **V. S. Mani** .. .. . **Mridangam**

**10-00 p.m. Srimathi Rajalakshmi Sethuraman** .. .. . **Vocal**

**Kumari B. Gowri** .. .. . **Violin**

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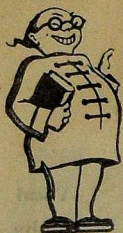
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**Saturday 30-1-'54.**

|           |                         |    |    |           |
|-----------|-------------------------|----|----|-----------|
| 5-30 p.m. | Srimathi Akila Sankaran | .. | .. | Vocal     |
| to        | Sri. C. V. Nagaraj      | .. | .. | Violin    |
| 6-30 p.m. | " V. Raman              | .. | .. | Mridangam |
| 8-00 p.m. | Sri. A. P. K. Murthly   | .. | .. | Vocal     |
|           | " M. S. Narayanaswamy   | .. | .. | Violin    |
|           | " T. R. Ramalingam      | .. | .. | Mridangam |
|           | " P. S. V. Narayanan    | .. | .. | Moorsing  |

9-00 p.m. **HARIKATHA KALAKSHEPAM**

**By**

**Kirthana Kanteerava Sri. Raghunatha Patrachariar**

accompanied by: **Sri. S. Seshayya**

" **V. Viswanathan**

" **B. Jalpesan**

" **P. Padmanabhan**

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PART  
OF IT

•  
WITH THE COMPLIMENTS  
OF BURMAH-SHELL



**Sunday 31-1-54.**

**6-00 p.m. PROCESSION**

**VEDA PARAYANAM & BHAJAN.**

**NADHASWARAM:— Sri. K. Subbiah Pillai**

**„ P. Kumaraswamy Pillai  
& Party — Fanaswadi.**

**8-30 p.m. ANJANEYA UTSAVAM.**

सर्वलोक शरण्याय श्रीरामायमहात्मने ।

जानकी प्राणनाथायममनाथाय मंगलम् ॥

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கடந்த 38 வருடங்களுக்கு மேலாக ஆரம்பத்திலும்  
அவ்வது முத்திப்போனது மான குழந்தைகளின் சரல்  
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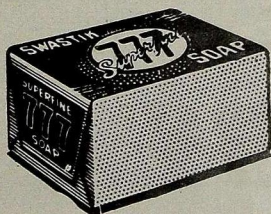
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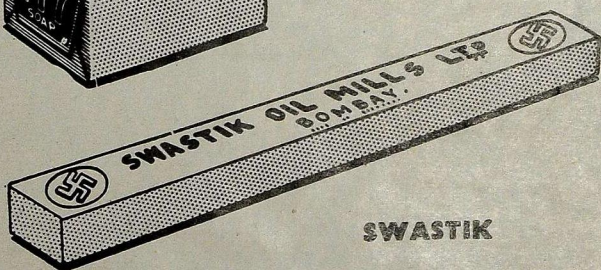
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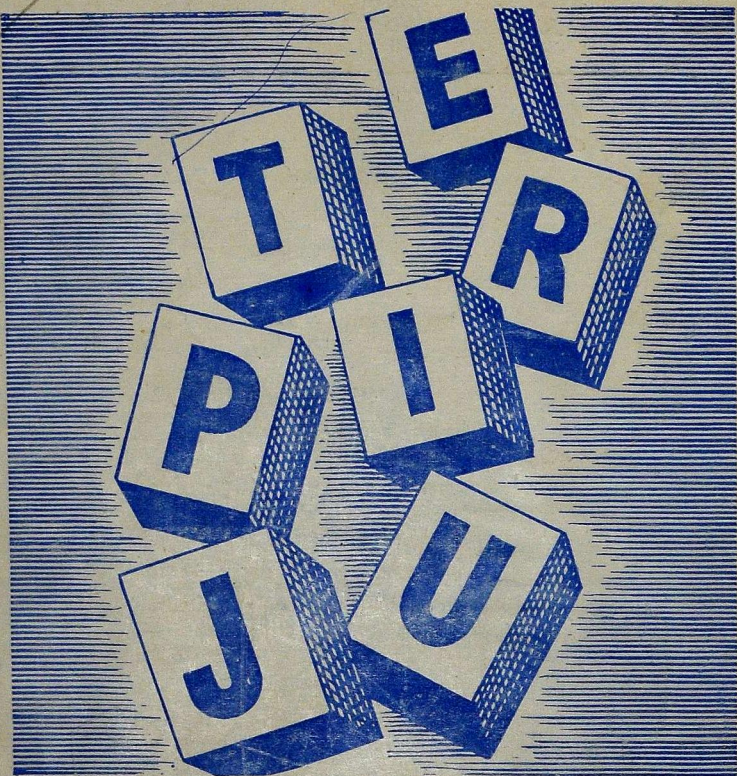
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