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Vol. 95, No. 1, January 2014



# Kanara Saraswat

A MONTHLY MAGAZINE OF KANARA SARASWAT ASSOCIATION

## SPECIAL ISSUE ON MUSIC

Sangeetacharya K.G. Ginde



Pandit S. C. R. Bhat (Nandbhat)



Chidanand Nagarkar

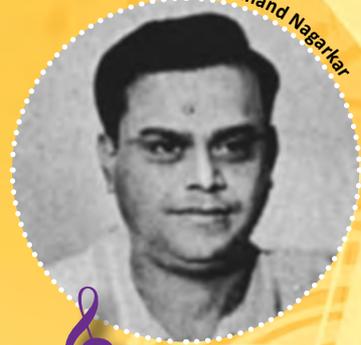
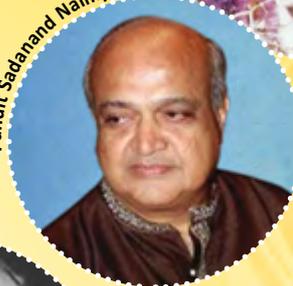


Tabla maestro Pandit Taranath Hattangadi



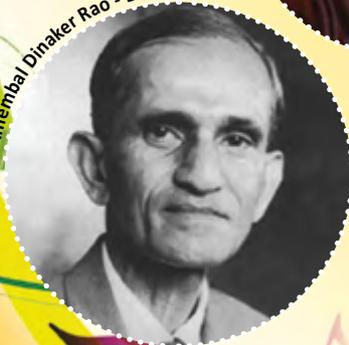
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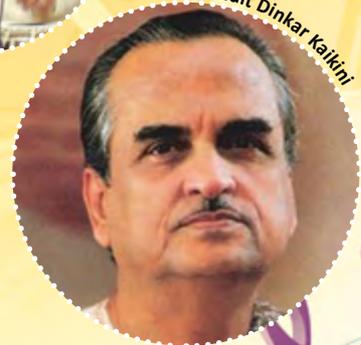
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# Kanara Saraswat

A Monthly Magazine of the  
Kanara Saraswat Association  
Office: 13/1-2, Association Building,  
Talmakiwadi, Near Talmaki Chowk,  
J.D. Marg, Mumbai 400007

Website: <http://www.kanarasaraswat.in>

Vol. 95, No.1, January 2014

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## Kanara Saraswat Association Building Enters 75<sup>th</sup> Year

The Foundation stone of the Association building was laid on 23.04.1939 by S. N. Kalbag, then President on Plot no 13 . Shri S.K. Nadkarni was the Architect.

The building was completed in 1939 and opening ceremony was held on 24.12.1939 under the stewardship of Dr. S. R. Savur, then Vice President of KSA as President Dr.R.P. Koppikar was out of town. The main hall on the ground floor was reverentially named after His Holiness Shrimat Anandashram Swamiji.

24.12.2014 will mark the completion of 75 years of the Association Building at Talmakiwadi and adjacent Plot no 11 which was named as "D.N. Sirur Square".

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## *From the President's Desk....*

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We can sit and stare at a lit candle, until proverbial cows come home, wishing for it to go out; but unless it extinguishes itself after a lengthy period of time, we must be the ones to take action and blow it out. This confirms that wanting something to happen often isn't enough to make it happen. We have to take action.

Whether we want them or not, the new year will bring challenges and whether we seize them or not, the new year will bring new opportunities. I wish you lots of opportunities to take action in this new year which will begin another new chapter in your life. Do remember that you have 365 days, to make every page of the chapter worth remembering when you finish the year.

May this new year be better than all the others. Do some of the things you have always wanted to do but could not find the time..... call up a forgotten friend, forgive and forget an old grudge and replace it with some amusing memories. Resolve not to make a promise you don't think you can keep. Walk tall, have a spring in your step and smile more.

Take on new challenges, try new things, correct a situation, right a wrong and make an improvement of sorts, learn, live, push yourself to your limits and even beyond, change yourself for the better, or if possible change your world to make it more meaningful and pleasant. Don't be perturbed even if there are any faux pas. Goof-ups are a part of our life. Remember that only people who are doing something, make blunders. If you are not making any mistakes, chances are you are not doing anything at all.

Do things you've never done before, chart a new journey. Don't stop and don't worry. As long as you think it's worth it and that it's good enough....it will be perfect for you....if not; at least you will be pleased that you tried and not just sat there procrastinating or trying to overcome every single objection.

Consider what kind of journey you want in order to be happier and more fulfilled. You can have a protracted and convoluted journey that might be more scenic but will take considerably longer to reach your destination. Or you can have a bit of an uncomfortably bumpy ride that will take you to precisely where you want and need to be....one where after a very brief period of discomfort, you can reach a destination you have long wanted to arrive at. It's time to make that journey now.....

I read somewhere that, each new day is a blank page in the diary of your life. The secret of success is in turning that diary into the best story you possibly can create.

I wish you a very Happy New Year 2014 and a diary full of best stories ever written in your life.....

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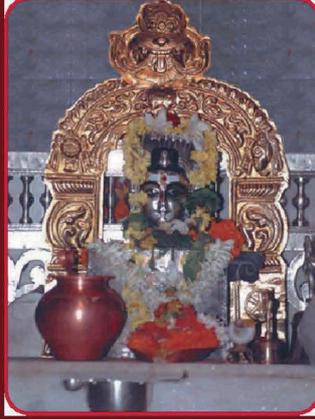
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## Letters to the Editor

प्रिय संपादिकेस

श्रीचित्रापूर मठ ग्रँटरोड लोकल सभेने परमपूज्य श्रीमद् सद्योजात शङ्कराश्रम स्वामीजीगेल्या आशीर्वादानें “श्रीमद् भगवद्गीता - अभिव्यक्तिः” सत्र यावर्सधोरु आयोजित केल्लें. दरवर्स कंठस्थीकरण-स्पर्धा मात्र आस्ताली. यावर्स ग्रँटरोड सभेने हो नवो उपक्रम सुरू केल्लो. तो अगदी स्वागताह आस्स. गीतेंतुल्या अमृतसागरांतु थावु वेंचुनु ५ रत्नं आमकां अभ्यासाक दिल्लीं. आमकां गीताप्रेमीक ही एक मेजवानीची. कश्शी की आवसु ५ मूळं (जडीगुटी) झरवुनु ती गुटिका चेरडागेल्या जीब्वेक घासता; रोगप्रतिकार शक्ति वाडुनु तो रोगमुक्त जात्ता, तशीच आमगेल्या गुरुमाऊलीने या ५ रत्नांच्या गुटिकेने साधकांक भवरोगमुक्त केल्ल्यां.

कोणाक पाठांतराची क्षमता आस्स तांका गीतापठनस्पर्धा; कोणाक विचार व्यक्त करुंक जात्ता तांका या ५ श्लोकांपैकी खंचाई एक श्लोकारि विचार व्यक्त करुंक अभिव्यक्ति स्पर्धा. ह्या वेळारि स्पर्धा घेनी अशीचि एक प्रात्यक्षिकशें जाल्लें.

आमामगेले विचार व्यक्त करुंक संधि मेळ्ळी. संधि आस्स म्हणु जोरारि प्रयत्नारी जाल्ले. सहजचि चिंतन, मनन, निदिध्यासन जाल्लें आणि एक cleansing जाल्लेले feeling आयलें. परत एकफांता परमपूज्य स्वामीजींक लाख लाख धन्यवाद! तान्नी आमकां गीर्वाणप्रतिष्ठा तर्फें संस्कृत शिक्कुंक प्रोत्साहन दिल्लें. तान्नी तय्यार केल्लेल्या शिक्षकांनी आमचेरी अतोनात श्रम घेतले. आमका संस्कृत भाषेची गोडी निर्माण जाल्ली आणि ताज्जे फल- unexpected फल- म्हळ्यारि ही अभिव्यक्ति स्पर्धा! आमचेवारी इतरांनीयि संस्कृत शिकची इच्छा मनांतु जागृत केल्ल्यारि तांकायि अशीचि प्रसन्नता जात्तली.

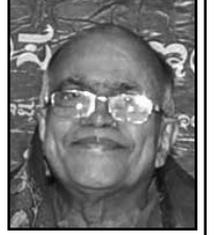
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॥जय गुरू॥

- सौ. चंद्रमा मोहन बिजुर

## Prakash Burde- Our Guest Editor ...

While we thought of bringing out this Special issue of “Kanara Saraswat” on musicians, we spontaneously remembered Prakash Burde, an accomplished and acknowledged critic of Hindustani Classical Music and considered his name as the best choice to be the “Guest Editor” for Prakash is closely associated with us while planning any musical events. His wide contacts with both artistes and accompanists in the field of Music have been of tremendous help.



Few years ago he received the Music Forum Award for Media Excellence – 2005 instituted by the International Foundation for Fine Arts. Prakash has worked for the prestigious Aditya Vikram Birla Puraskar (1996-2013) and various leading cultural organizations including NCPA. A great connoisseur of music. he trained in vocal music for a while from Pandit Panchakshari Gavai and while in Pune he also tried his hands on tabla under Ustad Ghulam Rasool

Prakash is a well known multilingual critic – he has been contributing column articles and features in Kannada, Marathi and English news papers for well over 2 decades. He has to his credit 3 books and several Radio tableaux.

Prakash Burde has been recently elected unopposed as the President of Karnatak Sangh, Mumbai. He is known as the founder of Kala Bharati which has been holding morning concerts every Sunday morning in Karnataka Sangh, Mahim for the last 21 years – totaling to more than 2000 events.

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# Minutes of the 101<sup>st</sup> Annual General Meeting

of the Kanara Saraswat Association

held on 29.09.2013 in the Association's Shrimat Anandashram Hall, Talmakiwadi,  
Javji Dadaji Marg, Tardeo, Mumbai 400007

## No. of Members present -75.

Mr Suresh Hemmady, President of the Kanara Saraswat Association (KSA) and Chairman of the Annual General Body Meeting (as per clause no 34 (a) of Bye-Laws) welcomed all members present in 101<sup>st</sup> Annual General Meeting of the KSA. He thanked members for their attendance and requested for their constructive suggestions and opinions about the performance of the KSA.

**Agenda Item 1** – As the Notice of AGM was already circulated, General Body permitted it to be taken as read.

**Agenda Item 2** - The Chairman moved a Resolution confirming the minutes of the 100<sup>th</sup> Annual General Meeting held on 12<sup>th</sup> August 2012 and the Special General Meeting held on 5<sup>th</sup> May 2013. The minutes have been published in Oct. 2012 and Aug. 2013 issues of the KS Magazine resp. and circulated to members. There being no comments from any members, the Resolution for Confirmation of both Minutes was passed unanimously.

**Agenda Item 3** - The Chairman moved the Resolution of passing of Annual Accounts for the F.Y. 2012-2013 and adopting Auditor's Report for the year ended 31<sup>st</sup> March 2013 .

Mr. Sunil Mangalore pointed out a mistake in respect of the area of KSA Plot mentioned on page no 46 of Annual Report under property details. Mr. Raja Pandit agreed that the correct area of both the plots as per conveyance deed are as under:

Plot No	Original Area of Plot		During Construction in 1939 an Area of 9.33 Sq.Yards (7.85 Sq.Mts) of Plot no 11 apportioned to Plot no 13	
	Sq.Yards	Sq.Mts	Sq.Yards	Sq.Mts
11 (Sirur Square)	425.00	355.35	415.67	347.50
13 (KSA Building)	516.00	431.45	525.33	439.30
Total Area	941.00	786.80	941.00	786.80

❖ Mr. Jairam Khambadkone spoke about excess expenses of Rs 1.38 lacs in respect of KS Magazine. He also said that as last year also shown a loss; there is a need of doing value engineering to achieve cost reduction. He suggested using thinner quality paper and printing in single colour instead of 2 colours. As we are printing about 4000 copies every month, even if we reduce 10 paise per copy, the cost can come down. He volunteered to help Committee to do value engineering.

Suresh Hemmady welcomed Mr. Jairam Khambadkone's suggestions and invited him to help the Magazine Committee to take this forward. He further said that the Empowered Committee (formed in Special AGM) has also come out with the suggestions as to how to reduce Magazine cost overruns.

❖ Mr. Ratnakar Gokarn said that while the cost of the Magazine is approx. Rs. 33/- it is distributed free to the members. Considering that our Life Membership is Rs. 3000/- we hardly get an average of Rs 8/- per issue. Another factor is that because of slow down of economy, it is extremely difficult to get advertisements. The number of advertisements have reduced to 50% of what they were 5 years ago. We have been printing Magazine uninterrupted since 1919 and it is highly acclaimed by all members as well as the people from other communities. So he suggested that our members should subscribe for Magazine Fund. That is the only way we can stabilize and continue to publish the magazine. He was confident that members will definitely co-operate with KSA so that we will continue to subscribe and print the magazine.

About the tariff of the Hall, Mr. Gokarn said that compared to halls of comparative size in suburbs our rent is quite low. He suggested looking into increasing the tariff to should not be less than Rs 30,000 to Rs 35,000.

❖ Mr. Sunil Mangalore who has worked in the paper industry for a long time suggested floating tenders for printing the magazine. He offered to help by getting paper at a lower rate. He also seconded the idea of increasing the hall rent.

❖ Mr. Kishore Gangolli said loss in Magazine can be offset by increasing advertisements. He offered to help augmenting the revenue He disagreed with the suggestion of increasing the Hall rent as it is our community place and should be developed for our community.

As there were no other speakers the following resolution was put to vote.

**"Resolved** that the Managing Committee's Annual Report , Audit Report with Balance Sheet as on March 31, 2013 and the Profit and Loss Account for the year ended 31, March 2013, already circulated to the members, be taken as read and approved."

The Resolution was passed unanimously.

**Agenda Item 4** – Election of President and Vice-President for the year 2013-2014 and 2014-2015. Mr. Raja Pandit invited Mrs Kalindi Muzumdar to propose the name of the President for the year 2013-2014 and 2014-2015.

Mrs. Muzumdar said "I have great pleasure in proposing the name of Shri Suresh Hemmady for the post of Presidentship of the Kanara Saraswat Association for two consecutive years 2013-2014 and 2014-2015. His achievements are endless. He has got midas touch. Under his leadership, The SVC Bank took up sick Cooperative banks and today Bank has a gigantic net work. of Branches. He is also the Managing Director of Thana Electric Supply Co, and Director, Underwater Services Pvt Ltd., Director of Associate Polymers and a good athlete & sportsperson too. As Chairperson of the Centenary Fund Raising Committee and with the help of Ratnakar Gokarn and Dilip Sashital, he has visited many places to raise Funds. I cannot think of a better President than him. I request all here to vote for him. Thank you."

Shri Sanjay Puthli said "I am extremely happy to have privilege to second the proposal. I had a long speech drawn out but Prof (Smt) Kalindi Muzumdar has said it all. I have known Sureshmam for a long time. He is a man of action. He talks, He delivers and that is extremely important .Action is more important that thousand good intentions. I therefore second the proposal".

Mr. Raja Pandit put to vote the Resolution of electing Mr Suresh Hemmady as President of KSA.

**"Resolved** that Shri Suresh Hemmady be and is hereby elected as President of KSA for the years 2013-2014 and 2014-2015."

The Resolution was unanimously passed with none against.

Mr Suresh Hemmady thanked the members for having placed confidence in him by electing him as President for the 2<sup>nd</sup> time which is unprecedented . Mr. Raja Pandit congratulated Mr. Suresh Hemmady.

Mr Raja Pandit then requested Prof. Sadhana Kamat to propose name of Vice President for the year 2013-2014 and 2014-2015.

Prof. Sadhana Kamat said "I am very happy to propose Smt Geeta Yennemadi as the Vice President of the KSA for the second term. Mrs Geeta Yennemadi has rendered valuable service to the KSA in the field of music during the past few years. She was mainly responsible for introducing light music in Sangeet Sammelans and has encouraged many amateur and professional artists in the realm of Sugam Sangeet. A star disciple of Pandit Yeshwant Deo she was also trained under the tutelage of Smt Pramila Datar and Shri B. S. Rao. She has given several private and public performances and also on All India Radio. As a creative music director she has composed innovative tunes for more than 500 songs. Saraswati Vrindagaan, the Music group of Saraswat Mahila Samaj has been flourishing under her able guidance and has presented numerous programmes depicting the life and songs of well known saints of Maharashtra and North India. She has also trained many students in her private classes. The well knit structure of this group under her leadership speaks volumes of her discipline and organizing skills. Friendly, cheerful and affectionate by her nature, she deserves to be in any responsible position. I am sure the Kala Vibhag of KSA will grow from strength to strength under her leadership. I therefore propose Smt Geeta Yennemadi for the post of Vice- Presidentship. Thank you all."

Dr Prakash Mavinkurve seconded Prof (Smt) Sadhana Kamat's proposal to have Smt Geeta Yennemadi as Vice President. He said that apart from her music talent, he must mention that she is always present in Managing Committee meeting and she is the one of the first to be present, though President and Vice President are not required to attend such meetings. Dr. Prakash Mavinkurve said that he is very happy to second Prof (Smt) Sadhana Kamat's proposal for nomination of the Vice President.

Mr. Raja Pandit thanked Dr Prakash Mavinkurve and put following Resolution to vote:-

**"Resolved** that Smt Geeta Vivek Yennemadi be and is hereby elected as the Vice President of the Kanara Saraswat Association for the year 2013-2014 and 2014-2015".

The Resolution was unanimously passed with none against.

Mr. Raja Pandit requested Smt Geeta Yennemadi to speak.

श्रीमती गीता येन्नेमडी : हांगा हांव सगळ्यांगले पयले म्हळ्यारी आभार मानता. तांनी माक्का परत काम कोरची संधी दिल्या म्युझिकांतु मात्र न्हयी आनी बाकी कल्ले कार्यांतु मगेली मदत जाल्यारी हांव जरूर करतलीं. मज्यांतु विश्वास दाखयिले खातिर हांव तुमगले सगळ्यांगले आभार मानतां. Thank you.

**Agenda Item 5** – Election for 4 vacancies on the Managing Committee against which 5 nominations have been received.

Mr Suresh Hemmady requested the returning officer Mr Srikar Balsavar to come and declare the results.

Mr. Srikar Balsavar, Returning Officer, said that candidates for the vacancy of 4 seats were :- 1. Gurunath S Gokarn 2. Sunil G Mangalore 3. Krishnakishore A Surkund 4. Usha K Surkund 5. Rajaram D Pandit

The Ballot box was kept in the KSA office on 1<sup>st</sup> July 2013 and was closed on 1<sup>st</sup> September 2013 at 10 a.m. The valid boxes were opened in the presence of two candidates Mr Sunil Mangalore & Mr Krishnakishore Surkund and in presence of 3 Committee Members viz. Mr. Shivshankar Murdeshwar , Dr Prakash Mavinkurve and Mr. Anand Nadkarni. There were a total of 849 ballots. 4 votes of non members were rejected. As 15 members had voted twice 30 votes were also rejected. After this rejection there were 815 valid ballot papers. The votes are as follows:-

Shri Krishnakishore Surkund – 758 votes	Smt Usha K Surkund	- 745 votes
Shri Gurunath S Gokarn - 660 votes	Shri Rajaram D Pandit	- 628 votes
Shri Sunil G Mangalore - 185 votes		

On the basis of the above, 4 candidates were declared as elected as under:-

1) Krishnakishore Surkund, 2) Usha K Surkund, 3) Gurunath Gokarn and 4) Rajaram Pandit

He submitted his report to Mr Suresh Hemmady, the Chairman of AGM and congratulated the winners. Then he thanked the members present

The Chairman thereafter declared the names of elected members 1) Krishnakishore A Surkund, 2) Usha K Surkund, 3) Gurunath S Gokarn and 4) Rajaram D Pandit.

**Agenda Item 6** - Election of Internal and Statutory Auditors for the F.Y. 2013-2014

Mr Raja Pandit proposed the name of Shri Hattangadi Premanand Bhat as Hon. Internal Auditor for the F.Y. 2013-2014. Due to ill-health Mr. Bhat had not come for the meeting. Mr. Raja Pandit further said that Mr Bhat is meticulous in internal audit work and also audits accounts of many institutions and is a very dedicated person. Mr Shivshankar Murdeshwar seconded the proposal and put following Resolution for vote.

**“Resolved** that Shri Hattangadi Premanand Bhat be and is hereby appointed as Hon. Internal Auditor of KSA for the year 2013-2014.

The Resolution approved unanimously with none against.

**Agenda Item 7** - Appointment of Statutory Auditors - Mr Manoj Kulkarni proposed the name of M/s Saraf Gurkar & Associates as a Statutory Auditor for the F.Y. 2013-2014

Mr Anand Nadkarni seconded the proposal and following Resolution was put to vote.

**“Resolved** that M/s Saraf Gurkar & Associates, Chartered Accountants be and are hereby appointed as Statutory Auditors for the year 2013-2014 and their remuneration will be Rs 5000/-”

The Resolution passed unanimously with none against.

**Agenda Item 8** - Administration charges - Mr. Raja Pandit explained that as per Resolution passed in AGM held on 13<sup>th</sup> September 2009, it was decided to appropriate 7.5 % of Interest Accrued on Investment of Corpus Fund in FDR towards administration charges of KSA. However there was suggestion from the members of Centenary Fund Management Committee(CFMC), that as the interest amount is substantial it can be used for educational or medical purpose. Hence appropriation of 7.5 % of Interest Accrued on investment of Centenary Fund towards administrative charges should be waived. Mr. Raja Pandit therefore suggested henceforth we will not charge any administrative expenses out of interest received from investment of Centenary Fund. Mr Raja Pandit also explained that there is no amendment of Bye-laws as subject Resolution is purely an administrative matter But the CFMC desired that members should be aware of this. The following Resolution was passed.

**“Resolved** that Centenary Fund be exempted from recovery of administrative charges @ 7.5% p.a. on Interest Accrued from investment of Centenary Fund in Fixed Deposit with Bank.”

**Agenda Item 9** - Increase of Fees of Life Membership, Patron Membership and Spouse Membership.

Mr Raja Pandit said that Mr. Jairam Khambadkone rightly explained that our magazine expenses are increasing. Neither printing nor postage cost is charged to Life Members. The interest earned from the life membership fees (Rs. 3000/- at present and even lower in earlier years) is a pittance considering that the cost of Rs 36/- per copy of Magazine i.e. Rs 432/- p.a..We are incurring minimum loss of approx Rs 200/- p.a. on one Life Member. To minimize our losses, we try to offset it with mobilizing Advertisements. However Advertisers are reluctant to give advertisements in our Magazine as it is not commercial. We therefore have to depend upon few influential persons from our community for our advertisements. He therefore placed the following Resolution in respect of increase in Membership fees by amending Bye-law 4(a) and 4 (d).

" **Resolved** that Life Membership fees be increased from Rs 3000/- to Rs 5000/-, Patron Membership fees from Rs 5000/- to Rs 7500/- and Spouse Membership fees from Rs 2000/- to Rs 3000/- which will be effective from 1<sup>st</sup> January 2014."

The above proposal was seconded by Mr. Anand Nadkarni

The Resolution was passed unanimously with none against.

**Agenda Item 10** - Regarding introducing Clause No 2(g) in Bye-Laws , Mr Suresh Hemmady explained that KSA is giving aid to needy persons under various Corpus Fund as per Donors' wishes. However all these aids are given once in Financial Year after inviting applications from needy persons likes Distress Relief or Medical Aid. However now there is a need to provide aid on regular basis like pension or subsistence allowance to families who can't meet decent day to day expenses , who don't take regular medicines because they cannot afford it as they are of old age or have physical or mental handicap which prevent them from earning decent income.

The Empowered Committee Members were of the view that as per clause 2 (a to f) of Bye-laws, there is a provision to render financial aid to needy persons, there is nothing to suggest that Financial Aid can be given on regular basis or every month by way of pension or subsistence allowance and unless that Bye-law is introduced, KSA might find difficult to introduce Pension Scheme to needy people. So we are moving the Resolution based on recommendation of Empowered Committee so that it becomes permanent part of rule. Mr Suresh Hemmady requested Mr Raja Pandit to move the Resolution.

"**Resolved** that Clause (g) to be added to Rule no 2 as under: Financial Assistance in the form of monthly Subsistence Allowance or Pension or any other nomenclature which will provide the financial assistance at regular interval to needy families of the Samaj at large.

The Resolution was passed unanimously with none against.

**Agenda Item 11** - Presentation made by Members of Empowered Committee and submitting Report to General Body for consideration and approval. Mr Hemmady refreshed memory of members by stating that Empowered Committee consisting of Mr Vinod Yennemadi (Chairman), Mr Praveen Kadle, Mr Uday Gurkar and Mr Anil Bhatkal was formed in Special General Body Meeting held on 5<sup>th</sup> May 2013 and following Resolutions were passed.

Resolved that "After considering the sentiments expressed by the members present, it was unanimously resolved that an Empowered Committee be formed consisting of Chairman – Shri Vinod Yennemadi, Shri Praveen Kadle, Shri Anil Bhatkal , Shri Uday Gurkar, Chairman and Hon. Secretary of KSA. The above committee is empowered to look into how the objectives mentioned hereunder may be achieved :-

1. To achieve the Aims and Objectives of the Association particularly in the area of Education, Medical and Pension to the needy

2. To improve finances of the Association

Mr Suresh Hemmady said "the Empowered Committee has made an in-depth study as to how to raise the finances of KSA because KSA needs finance. They have done a wonderful job. They visited the Holiday Home at Nashik and did lot of research They also had meetings with members of Managing Committee who are heading different Revenue Verticals. The Empowered Committee has come out with their recommendations about what should be done to raise funds over a period of time so that KSA would be financially be very strong." He requested Mr Vinod Yennemadi to make the presentation and move the Resolution for its adoption . Mr Suresh Hemmady appealed to the members to accept recommendations of the Empowered Committee in the interest of KSA and unanimously adopt the Resolution.

Mr. Vinod Yennemadi thanked Mr Suresh Hemmady and said that the Special General Body Meeting held on 5<sup>th</sup> May 2013 constituted the Empowered Committee and instructed it to look into aims and objectives of the

KSA and to see how best we can achieve these objectives and also to improve the finances of Association. While studying the required objectives, Empowered Committee was also asked to look into options of raising funds , option to sell / develop the plot of Holiday Home at Nashik. The last sentence of the resolution says that committee will submit the report for the consideration of the General Body, called for the purpose. He said "We had 4 meetings with the Members of the Managing Committee of KSA and basically this presentation is the gist of what took place in all these meetings". Mr Vinod Yennemadi said : "This committee is empowered to look into 1) how the objectives mentioned here may be achieved particularly in area of education, medical and pension to the needy. As educational and medical aid is already covered under KSA Centenary Fund, we have to relook at that area, whether there is any further scope to expand, and 2) how to improve the finances of the Association which is the basic issue we all are facing. While studying the above objectives, the Empowered Committee was supposed to look into all the objectives for raising the funds, to sell / develop the plot of Holiday Home at Nashik and Committee would submit the report for the consideration of General Body called for the purpose. He further said that to elucidate the data and basic issues in augmenting the funds of the KSA, 1<sup>st</sup> Meeting was held on 5<sup>th</sup> June 2013 and we reviewed all bye-laws of KSA and all sources of revenue of KSA i.e. all the 3 main verticals being Hall, Magazine and Holiday Home at Nashik. We requested the Managing Committee to provide details of the revenue of the previous years to make comparison of what we were getting and what we are getting after renovation of this hall on which considerable expenditure was incurred . When we compared the projections of hall revenue targets which were fixed by the Centenary Fund Management Committee in the meeting held on 22<sup>nd</sup> February 2010, with the actual revenue achieved till date, i.e. last two years, we observed that the hall occupancy, though it is said it is doubled, it was still short of the set revenue target, which was the main cause for not reducing the Overdrafts KSA had taken from the Bank. Then we discussed ways to explore all ways of additional revenue generation like Advertisement, Magazine, Rental of Building, Occupancy rate of the Hall and Nashik Holiday Home etc. We also discussed the investments made in Nashik Holiday Home to see what sort of exposure we have, having spent amount in the past and the Bhandardara Plot. We also discussed avenues such as redevelopment, and renting out major portion of the Nashik Holiday Home for commercial use.

Next meeting was held on 9<sup>th</sup> August 2013 where we studied the Pension scheme which is one of the additional areas which KSA Managing Committee is very keen to add for the benefit of the needy families. We observed that the pension scheme does not come under the objective clause 2 of the Bye-laws. We got the opinion of the Chartered Accountants and we were told that it is better we amend the bye laws to ensure that the scheme as and when implemented comes within the parameters of the byelaws of KSA. We suggested amendments for the byelaws to the AGM to include as the subsistence allowance- pension or whatever form we want to give at regular basis. This is the one resolution which all the members have just passed a minute back to amend the byelaws to incorporate the payment of the subsistence allowance as and when the scheme is implemented. The KSA would like to be the first one to introduce this. We suggested KSA to undertake field work to identify the needy households and approach them by explaining the objectives. Reviewing the estimated number of families provided by KSA who will require the financial assistance and estimated amount to approx 300 families monthly assistance of Rs 1000/- p.a. worked out to approx 3 to 4 crores.

During the third meeting held on 6<sup>th</sup> September 2013, we reviewed the comparative charts of revenue and expenses of 3 revenue generating verticals of KSA of last 11 years and observed that though hall revenue has increased over a period, it has not reached the desired estimated occupancy as it was projected before undertaking the renovation. We further observed that even after meeting the expenses, due to lower revenue and interest on OD, KSA has not been able to reduce OD by utilization. We discussed in detail scope for increasing the revenue. One was the working pattern and rate increase of Hall and the Nashik Holiday Home. And second was KSA magazine advertisements and details of revenue. We observed that there is no dedicated efforts to increase the revenue in all the three verticals. We observed that the revenue from the advertisements in KSA magazine needs to be increased by personally approaching some selected individuals.

In case of Hall revenue the target taken was almost 50 % more. The statistics as of last year when Hall was rented for fifty full days in an entire year that is the 14 % utilization of the hall. Efforts have to be made to see that this utilization goes substantially higher. We have to take some steps like distributing pamphlets through newspapers in surrounding areas, make them aware of the availability of the Hall with parking space, various other ways of communication by which availability of this Hall is known to people not only in our community but also outside the community so that possibly the utilization may go up. The Revenue Vertical of Hall has taken initial incremental target of increasing the revenue by 50 full day hiring to 75 full days. Thereby initial incremental revenue could be about 5 lac extra by virtue of the rental of the hall at current rate. In case of Nashik Holiday

Home also the Jt. Hon. Secretary of the Nashik Holiday Home said that he will increase the rate and recover about 4 lacs for the year and he will do marketing to increase the revenue. Regarding KS Magazine, as of now we have 5-6 full colour advertisements, few other announcements for which we also collect the money. There is a scope to increase advertisement revenue. People in the community who have reasonable contacts should work to get additional ads for the KS magazine. However one should also be careful that magazine should not be cluttered with all the advertisement and there is nothing to read. He requested Editorial Committee to give some valuable time to see how additional articles of interest can be inserted along with advertising pages. Getting advertisements is not a big issue. Magazine paper is excellent, it's an excellent coffee table book in every Chitrapur Saraswat family home for one month and replaced by next edition of the magazine. We have to get some members who have influences, know Corporate to see that the advertisements come. There is one person who is very active in getting advertisements, whenever we hold camps." He requested Mr. Dinesh Tonsey who was present in the meeting to help the KSA.

Banking ads for KS magazine are on annual basis. Today we have advertisement of only SVC Bank and Union Bank courtesy President and Chairman of KSA. Mr Raja Pandit has been requested to write appeal to Corporate for getting advertisements on annual contract. He said that there is scope for increasing revenue by Magazine Editorial Committee. The Jt. Hon. Secretary Health Services has also taken target of extra revenue of 1 lac by outsourcing the Path Lab work to Reputed Pathologist and also increasing Revenue generated by Consulting Doctors who visit Health Centre.

The last meeting we had on 14<sup>th</sup> September 2013. We discussed again revenue and expenses with Revenue Verticals. Total revenue could be increased to threshold of Rs. 15 lacs p.a. which can entirely go to reduction of overdraft. We requested Members of the Managing Committee to explore the possibility of getting donation towards KSA renovation fund ( non corpus ) by naming 4 rooms in the memory of person as per choice of donor".

Regarding pension fund scheme, KSA is working on collecting data from Census. He said that he is sure that basic data of needy households will be submitted to General Body to garner the funds.

Mr Yennemadi summed up his observations as under

1) The Jt. Secretaries of 3 Revenue Verticals – Hall, Magazine, Holiday Home and also Health Centre will make all the efforts to revise their incremental target of Rs 15 lacs p.a. coupled with additional revenue target, sponsorship for 4 rooms for Rs 25 lacs, Rs 20 lacs, Rs 15 lacs and Rs 10 lacs will get minimum Rs. 50 lacs. With this sort of income from revenue it should be possible for KSA to repay the OD within three years from now.

Mr Vinod Yennemadi said that Empowered Committee believes that once the Managing Committee is ready with authentic data about families that require monthly subsistence, it should be feasible to raise donations with the benefit of 80-G and Empowered Committee also felt that all funds are not required on day one, but it is required over the period of about 3 years it should be feasible for KSA to carve those funds.

He further stated that these funds can take care of the resources that are required to meet the objectives of KSA. The Empowered Committee recommended that there is no need of selling Nashik Holiday Home and at the same time suggested that it is an excellent opportunity of revenue coming into KSA on annualized basis by virtue of redevelopment which perhaps KSA can look into. The Empowered Committee therefore suggested the option of redeveloping the precious and invaluable plot from long term investment objective and by keeping some space for our own community members which will serve both the objectives. There is no doubt that KSA have to go for raising Fund which is tough, but not impossible but manageable task. The KSA should come out with definite plan of Redevelopment by interacting with various people and taking advice from experts and then take it to General Body for their approval. He said he enjoyed the exercise and will continue to be associated whenever required to help KSA.

Mr. Suresh Hemmady thanked Members of Empowered Committee for their time and efforts they have taken. He requested members to give them a big hand.

The Annual General Meeting was concluded with Mr. Dilip Sashital proposing the Vote of Thanks to Chair. He also thanked M/s Central Excellence for arranging Lunch and requested members to proceed for lunch.

Raja D. Pandit  
Chairman

Shivshankar Murdeshwar  
Hon Secretary

# Music Tradition of Shri Chitrapur Math

APARNA SIRUR

Since the inception of the Math in 1757 A.D. at Chitrapur, Shirali, the rituals performed in the Math as per the *Sampraday* of *Adi Shankaracharya*, have been enriched with music by several musicians and singers of the *Math Parivar*

The loud beats of the *Nagara*, as the sound wakes you up from lethargy and the melodious notes of *Shehnai*, fill the ambience of the math with *Mangalya*, four times a day. The chiming or bells of various sizes reverberate different notes to harmony.

Various Chants and music of our Math can be classified as follows:

1. Vaidic chants which are sung in four types of notes sthayee (normal), udatta (higher),

Anudatta (lower) and swareet (longer). The *Samhita* or code of chanting Vaidic Mantras (e.g. *Ruudra*, *Suktas*, *Pushpanjali*, *Atharvasheershas*) are uniform in all Vaidic traditions in India, and our Purohits have been acknowledged to be exact in the renditions. These mantras are recited during Poojas.

2. Sanskrit verses composed by our purohits in praise of Lord Bhavanishankar and our Gurus:

i) *Pratahsmaran* sung by *Vidyarthi*s in simple tune, punctuated by the ting of the small bell.

ii) *Deepnamaskars* sung as a congregational chant, which is an example how a mono chant can have melody and rhythm of its own without accompaniment of instruments

iii) *Shankarnarayan Geet* – a song sung congregationally, mainly in *Yaman Raga*, but occasionally in various *Ragas* like *Bageshree* and *Shankara*, after night pooja and followed by *Ashtavadhan Seva*.

iv) *Mangalgeets* sung after *Ashtavadhan Seva*, one in *Sanskrit* and another one in *Kannada*

3. During *Ashtavadhan Seva*, Purohits chant passages from four Vedas as per *Samhita*, and the Verses from *Upanishads*, *Puranas* and literature are sung free of meter or *tala*, in various *Ragas* in *Keertan* style. The *Ashtaka* and *Sangeet* are rendered in various *ragas* and *talas* by *Math artiste* or a *guest artiste*. The next *seva* *Shankha Vaadan*, which is also an important Feature of other poojas, seems to be a clarion call given to Lord Bhavanishankar.

The singers / musicians who have contributed to the musical aspect of the Chitrapur Math

(a) Honnavar Krishna Bhat, a disciple of Kalekhan of Mumbai, famous as Dantavakra, trained most of the singer purohits like Shukla Laxman Bhat and Baddukuli Venkatesh Bhat during the regime of HH Swami Anandashram. Our master musicians Pandit S.C. (Shukla Chandrashekhar) R Bhat, Pandit Narendra Padukone, his father Padukone Shripad and even Pandit Ratanjankar are said to have had their initial training from him.

(b) From the Shukla family, the singer purohits were Anant Bhat and Guru Bhat (a graduate from the Sangeet Vidyapeeth of Bharatiya Vidya Bhavan, Mumbai). Their legacy was continued by late Shri Shankaranand Bhat and now his son Shantanu and his daughter Madhavi Kulkarni

(c) The legacy of Pandit Venkatesh Baddukuli, who held a degree from Lucknow academy of Music (now known as Bhatkhande Sangeet Vidyapeeth is continued by his nephew B Radhakrishna Bhat at Bangalore and daughter in law Smt Shyamala, who has been training the children of Shirali with dedication for at least the last two decades

**A platform for all our artistes:** Besides the five minute slot given to the guest artists, during *Ashtakaseva* and *Sangeetseva* during the *Ashtavadhan Sevas*, whenever Swamiji camps along with the retinue in various cities two hour slots are available for singers and players to perform after the morning poojas and evening *Deepnamaskars*. During *Rathotsava* in Shirali Math week long cultural programmes are held wherein classical singers, *keertankars*, *bhajan singers* and *instrumentalists* get full scope to render the music *sevas*.

**Horizons widen:** After the *Peetharohan* of our present Swamiji *Sadyojat Shankarashram* in the year 1997, the devotional music propogated by Him has caught up with the young and old alike. The *Namasmarans* and *Hindi bhajans*, mostly composed by Swami *Ishwarananda Giri* of Mt. Abu, and traditional *Sanskrit Stotras*, introduced by Him have become instant hits. As Swami *Ishwaranand Giri* belongs to *Adi Shankaracharya Sampradaya*,

his compositions are akin to our tradition. The bhajans sung in various simple tunes with the accompaniment of musical instruments and the Sanskrit stotras sung in poetic meter, with authentic and clear pronunciations have a universal appeal. When Swamiji sings in His sonorous voice and whole congregation of hundreds or thousands of devotees follow, the moments are simply divine.

Source: Excerpts from the article "Tradition and Music among Chitrapur Saraswats" by Aparna Sirur- Directory of Chitrapur Saraswat Musicians and Dancers

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*Heartiest congratulations!*

**Dinesh Pandurang Bellare & Geeta Dinesh Bellare (nee Panje)**

**On your GOLDEN JUBILEE Wedding Anniversary**

**January 20, 2014**

*We thank the Almighty for blessing our parents with 50 Golden Years of togetherness and pray that He may bestow upon them a long, healthy and peaceful life on earth.*



20th January 20 1964



20th January 2014

*We thank our parents for being so wonderful and pray that we may be blessed and guided by them forever.*

**With love from:**

**Vidya and Madhav Sathe, Jayant and Roopal Bellare, Meenakshi and Satyendra Kumble  
Grand Children - Ankeet Sathe, Ipsita and Diviyaj Bellare, Samiksha Kumble  
Friends and Relatives**

# Kanara Saraswat Association - in the Service of Music

Chitrapur Saraswats as devotees of Devi Saraswati have always been fond of Music. Classical music in particular has held a special place in the hearts of our community, perhaps because of its universal appeal and easy accessibility.

Among early settlers in Bombay there was a band of music lovers. To recall a few names, Late Kaikini Shankar Rao, Mulky Rama Rao, Dongerkery Ramrao, Karnad Shankar Rao, Golikeri Pandurang Rao who used to regularly organize concerts of classical music, by then famous musicians like Alladiya Khan, Rahimat Khan, Kalekhan, Mirzajan, Bhaskar Bua Bakhale etc. As families started settling in Mumbai music lessons came to be imparted at home.

One of our earliest teachers was Honavar Krishna Bhat popularly known as "Dantavakra" who taught in Bombay in the first two decades of the century and later retired to Gokarn. Prof. S. N. Ratanjankar was one of his early disciples. Karnad Shankar Rao a practicing advocate, who studied music as a hobby was a co-worker with Prof. V.N.Bhatkhande. Kaikini Shankar Rao, Karekatte Nagesh Rao were other music lovers who also used to sing at social gatherings.

Till 1939, the musicians in South Bombay were finding it difficult to organize music programmes for lack of convenient halls. When the Kanara Saraswat Association built the Shrimat Anandashram Hall at Talmakiwadi it was welcomed with delight. This encouraged many artists to perform at the Hall. Many well known classical musicians- vocalists and instrumentalists performed in the Hall. Pt. Ravi Shankar gave his Sitar performance in presence of H.H. Shrimat Anandashram Swamiji as a mark of his devotion to Swamiji. As HH Shrimat Anandashram Swamiji was a lover of good music, the Bombay based laity would arrange the best music concerts during his stay here. Others who gave their performances were Vidushi Kesarbai Kerkar, Pandit Ramnarayan, Nikhil Bannerji, Ustad Vilayat Khan, Chhotulal, Ustad Ahmedjan Tirakwa, Kisan Maharaj, Ustad Sharafat & Ustad Latafat Hussein, Ustad Khadim Hussain Khan, Pandit Ratanjankar, Padmabhushan Nikhil Ghosh, Pannalal Ghosh and Bharatratna Pandit Bhimsen Joshi..

The KSA Kala Vibhag has been consistently making efforts to popularize Classical music. As of date 15 Sangeet Sammelans have been organized, the first one being in 1971. The Kala Vibhag was formally formed in 1973 by Sadanand Bhatkal when he was President of KSA.

We cannot fail to mention a few of our own outstanding artistes who have performed in our hall : Late Pandit Chidanand Nagarkar, Pt. S.C.R. Bhat, Pt. K.G. Ginde, Amembal Dinkar Rao (D Ame'l), Pt. Devendra Murdeshwar, Pt. Dinkar Kaikini, Mohan Chickermane, Gajanan Karnad, Vishnudas Shirali, Pt. Murlī Manohar Shukla, V.G. Karnad, Sita Heble (nee Mulky) , J. Lalith Rao, Sushila Rani Patel, Kausalya Manjeshwar, Kamal Naik, Ramesh Nadkarni, Saguna Kallianpur, Meenakshi Mudbidri and Pandit Dinkar Kaikini. I am really sorry that I cannot mention names of many others due to space constraint.

[GURU OM]



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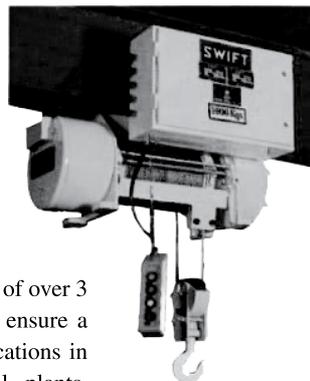
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# Keertankar Gulvady ShivanandBhat - my *global desipijja*

DR. SAMSKRATI GULVADY SHENOY

(WITH INPUTS FROM SMT. UMA AGRAHAR AND PT. OMKAR GULVADY)

Dr. SarvepalliRadhakrishnan, our erstwhile President called today's lifestyle "a high-pressure machine civilization". How true was he!

Living in the information age, I have seen and heard how much people depend on technology for their daily existence. Today, technology has become as important as oxygen for human survival. Development and advancement in communication has taken a shape which we never imagined would have happened. The young generation eats-sleeps-talks gadgets 24x7. Being a part of this techie phenomenon, makes me think of my roots and analyze how our ancestors for centuries made a deep impact and their own progress in communication sans any technical know-how. The whole scene was on a personal human level – one-to-one basis at a micro level.

In olden days, life used to be very simple and uncomplicated unlike our rat race today. People sat and watched whole night performances like *Yakshagana* and *Harikatha* during their leisure. Though *desi*, such art forms had a global message. In other words, they transcended time and space with their mind power. Looking at the contrast between the past and present, made me take up the topic of *Harikatha* for my doctoral thesis, so that I could delve deeper into the subject and know more about how it was a strong medium of mass communication those days in the absence of the so-called modern technology. The main inspiration behind choosing this topic was my father's description about his grandfather Haridas Gulvady ShivanandBhat – a famous keertankar.

My great grandfather (pijja) was known as Paramapoojya Shri Haribhakta Parayana, Keertan Kesari, Vedamoorthy Shri Gulvady Shivanand Bhatji Maharaj by his fan followers in Mangalore district and other nearby areas. He was one of the pioneers of *Harikatha* in the district. Pijja was a multi-faceted personality – a great keertankar, a musician, a *puraanavaachak*, dramatist and a *purohit*. In the modern sense of education, he had

not even crossed elementary level in school. Yet his knowledge and wisdom knew no bounds. He was a multi-linguist (he could speak Konkani, Kannada, Tulu, Hindi, Marathi, Gujarati, English and Urdu). This explains how he could effortlessly perform *Harikathain* Konkani, Kannada, Tulu, Marathi, Hindi and Urdu in Karnataka, Maharashtra and up to Gujarat's Vadodara. He liked to follow the Marathi keertan style, and often quoted verses from the works of SantTukaram and Damajipant. His holistic approach was his USP (unique selling product). Hence I call him a *Global Desi*.



As a child, I have grown up listening to the stories of my pijja, and how he influenced his children, grandchildren and his admirers too. He was able to mesmerize his audience of thousands with his unique style of *Keertan* and *puraanavaachan*. Having a flair for Hindustani classical music, he used to sing in the *Dhrupad-Dhamaar* style during the performances. I have heard from my father and uncles that Pijja's voice was like the roar of a lion which could be heard by people even sitting in the last rows of a packed audience of 5000 listeners. It was not only his voice, but also the style (*shaili*) which transported the audienceto the land of *Bhakti*, *jnaana*, and *vairaagya*(from materialistic desires). His discourses were harmonious, congruous and fraternal with body-mind-intellect in unison. The edutainment sprinkled with simple human values inculcated through his performances had a profound impact on the audience. Such was his popularity that he performed *Harikatha* on various topics from the Mahabharata, Ramayana, Bhagavata, Bhakti Vijaya, ShriGurubodhamrita and others texts for over 50 years. It was nothing but the saga of the day-to-day values of life integrated

with history and mythology. Popular keertankars of this century, Late Sants Bhadragiri Achyutdasji and Keshavdasji have been inspired by pijja.

Shrimat Anandashram Swamiji laid the foundation for constructing the 'Shri Ram Mandir' and later performed the *pratishtapana* ceremony of Lord Rama's marble idol in June 1949, which was a dream-come-true for pijja. It was pijja's vision to make Shri Ram Mandir as a divine and cultural centre for devotees. Thus began the celebrations of Shri Ramanavami and Shri Hanuman Jayanthi from 1904 which called for public participation. On pijja's 80<sup>th</sup> birth year (September 1956), the prominent personalities of Mangalore felicitated him to pay their respects to his divine orations. His *purohitya* was sought by the people of Konkani speaking and other communities as well. Pijja was a theatre connoisseur too – wrote plays, directed and enacted in them. In the play 'Bhakta Tukaram' pijja played the lead role of Tukaram and his second son Dattatreya played the role of Tukaram's wife.

He laid a strong foundation of music, art and culture in the family, which reflected different hues and colours among his children, grandchildren and great grandchildren. Thus continued the cultural *parampara* in Gulvady family. My ajja Late Gulvady Ratnakar Bhat, his first son was a multi-talented artist, musician, musical instruments maker, artisan, teacher, singer, homeopath, magnetotherapist and also an expert cook. He began 'Samartha Sangeeta Shaala', a music training institute in Mangalore. His second son, Gulvady Dattatraya Bhat, who completed his centennial birthday last year, continued in his illustrious father's footsteps as a *purohit* and *keertankar*. Another son Late Gulvady Gopinath Bhat, Head Master of the then famous Ganapathi High School of Mangalore, had a fascination for drama and drama-related costumes and settings – thus was born 'Gulvady Arts'. Youngest son Late Gulvady Muralidhar Bhat acted as the link between the siblings, encouraging each one's talents. Pijja's only daughter, Uma Agrahar, who is now over 97 years, is a voracious reader and an expert at needle work even at this ripe age.

Ramdas Gulvady, eldest among the grandchildren, an engineer by qualification and profession is a drama enthusiast. My father, late Santoshkumar Gulvady

was an eminent journalist who was the founder editor of 'Taranga' Kannada weekly – the largest circulated periodical of Karnataka. His editorials were very popular among his readers. Pandit Omkarnath Gulvady, the tabla prodigy is a well-known name in the Hindustani music circles. Mangaldas Gulvady is a tabla artiste too. Shivarajan Gulvady excelled in photography. The Gulvady sisters, as the trio was known – Geetha, Gayatri and Savitri were known for their singing skills. Jyothi Haldipur is a social worker. Chethana Bellare is an academician.

The great grandchildren have blossomed into doctors, engineers, academicians, and executives in corporate houses, in India and abroad. Yet, the essence of the Gulvady *parampara* of art and music continues to emit its fragrance. I believe this is one way of honouring the rich heritage and wisdom of our lineage and *Sanatana Dharma*, which would make our lives *sarthak*.

<<<>>>

**SAD DEMISE**

**Shri TAGGARSE MATHADGADI  
MANGESH RAO**

**(21st February 1929 - 01st November 2013)  
at Bangalore**



**(His body has been donated to a hospital  
for medical research as per his will)**

**Deeply mourned by**

**Vilasini and Chidanand Hattangady  
(Sydney-Australia)**

and

**Taggarses, Nagarkattis, Hemmadis,  
Sheetal Nadkarni, Nayana Kowshik, Archana Rao,  
Relatives & Friends**

# सबर्बन म्युझिक सर्कल माझ्या नजरेतून

- सौ. लक्ष्मी वसंत नायंपल्ली

विसाव्या शतकाच्या पूर्वार्धात, शास्त्रीय संगीताच्या मैफली व्हायच्या त्या दादर ते चर्चगेटपर्यंत, कावसजी जहांगीर सभागृहात किंवा धनिकांच्या अलिशान बंगल्यात. नामांकित संगीतकार व कलाकार भारताच्या वेगवेगळ्या शहरातून मुंबईतील जाणत्या श्रोत्यांना शास्त्रीय संगीताचा लाभ देण्यासाठी मुंबईचा आसरा घ्यायचे. परंतु उपनगरात अशा सभागृहांच्या अभावामुळे तिथल्या श्रोत्यांना आपली संगीताची तहान भागवण्यासाठी शहराकडे धाव घ्यावी लागे. परिणामी, उपनगरातील सांताक्रुझजवळच्या काहीं शास्त्रीय संगीतप्रेमी लोकांनी एकत्र येऊन उपनगरातील श्रोत्यांसाठी सबर्बन म्युझिक सर्कल नावाच्या संस्थेचे इवलेसे रोप लावले. मूळ कल्पनेनुसार त्याला खतपाणी घालून त्याचा वेल गगनाला भिडवण्यासाठी झटणाऱ्या महानुभावात सर्वश्री शांताराम उल्लाळ, एम् व्ही. चिक्रमणे, डॉ. दयानंद कोप्पीकर, आनंद चंदावरकर, एस्. आर्. हट्टंगडी, शंकरराव गोळिकेरी, पांडुरंग नाडकर्णी आणि इतर बरेच सारस्वत व सारस्वतेतर संगीतप्रेमींचा समावेश होता. संस्थेच्या गाठीभेटीसाठी श्री चंदावरकरांचे निवासस्थान आणि डॉ. कोप्पीकरांकडून विनामूल्य लाभलेले विमलानंद कोप्पीकर सभागृह एवढ्या भांडवलवावर सबर्बनच्या मैफली आयोजित करण्यात येऊ लागल्या. उपनगरातल्या संगीतशौकिनाना ही तर पर्वणीच होती.

सर्कलच्या उद्घाटनाचा कार्यक्रम २२ फेब्रुवारी १९३७ रोजी गानकोकिला हिराबाई बडोदेकर यांच्या सुश्राव्य गायनाने झाला आणि सर्व उपनगरवासी संगीतप्रेमींच्या उमेदीला उधाण आले. देशाच्या कानाकोप्यातून कलाकारांची मुंबईकडे रीघ लागली. पं. रविशंकरजी व पं. भीमसेनजी- जे पुढे भारतरत्न अभिधानाचे मानकरी सिद्ध झाले- ते सर्व सबर्बनच्या रंगमंचावर प्रथम आपल्या कलेची प्रस्तुती करूनच. संगीत क्षेत्रातले अनेक नामवंत कलाकार- पं. मल्लिकार्जुन मन्सूर, पं. सवाई गंधर्व, विदुषी केसरबाई केरकर, विदुषी गंगुबाई हंगल, संगीतातले सूर्य उ. फैयाझखान, उ. बडे गुलाम अली, उ. बिसमिल्ला खान अशीं किती नावे घ्यावीत? शास्त्रीय संगीताची गंगाच दुथडी भरून उपनगरात वाहू लागली. त्यातले बरेच कलावंत सर्कलला आपले माहेरच मानून कधीही श्रोत्यांच्या हाकेला प्रतिसाद देऊन मैफलीसाठी उपस्थित व्हायचे.

कलावंतांच्या मौलिक आवाजाची खरी जाण (ध्वनिवर्धकाशिवाय), त्यावेळच्या मैफलीतच व्हायची. रविशंकरजी व अलीअकबरजी तसेच तबल्यावर साथसंगत करणारे अल्लारखाजी हे सारे कलावंत मुंबईत आले की शांतारामकाकांकडेच वस्तीला असायचे. काकांची आई पं. रविशंकरांचा आमचा रवी असा प्रेमाने उल्लेख करीत असे. रविशंकरजींची तर परमपूज्य आनंदाश्रम स्वामीजींवर अतूट श्रद्धा होती. त्यांच्या जीवनातील हलाखीच्या परिस्थितीत स्वीमीजींचा प्रसाद प्राप्त झाल्यानंतर दुःखाचे मळभ जाऊन जीवन प्रकाशमय झाले, असा त्यांचा गाढ विश्वास होता. सारस्वत कॉलनीत जेव्हा स्वामीजींचे आल्हाददायी आगमन व्हायचे तेव्हा रविशंकरजी जगाच्या कुठल्याही कोप्यातून रात्री उशीरासुद्धा, उपस्थित व्हायचे आणि आपल्या अपूर्व कलेची ओंजळ त्यांना वाहून आपली कृतज्ञता व्यक्त करायचे. जोडीला अल्लारखाजी आणि अलीअकबरखांसुद्धा असायचे. त्यांची मनोभावे अर्पिलेली सेवा स्वीकारून सर्वधर्मीयांकडे समान दृष्टीने पहाणारे पूज्य आनंदाश्रम सद्गुरू सर्वांना धन्य करून जात. या स्मृतीनेच आम्ही सर्व गदगदून जातो.

माझी नलिनीताई सर्कलची सभासद असल्यामुळे तिला मैफलींचा आस्वाद घेता यायचा. परंतु घराताल्या प्रत्येकाला सभागृहात घेणे त्यावेळी शक्य नसायचे. तेव्हा विमलानंद सभागृहाबाहेरच्या पटांगणात बैठक ठोकून संगीताचा स्वाद घ्यायला इतर संगीतप्रेमी सामील व्हायचे. मैफली रात्री उशीरा सुरु होऊन त्यात रंग भरत असे. कधी कधी तर उजाडेपर्यंत ही स्वरगंगा ओसंडून वाहायची, कधी कंठगायनातून, कधी वाद्यवादनातून आणि आसुसलेले भक्तगण त्याचा पुरेपूर लाभ घ्यायचे. संगीताबरोबरच दुसरे प्रभावी आकर्षण म्हणजे मध्यांतरातली नारायणमामांची खास बहारदार कॉफी. जिच्या नुसत्या आठवणींनेच श्रोत्यांना मन (की लाळ) आवरतां येत नसे. अशा कॉफीचा समाचार घेण्यासाठी श्रोते कुटून कुटून अवतरायचे.

विमलानंद सभागृह आटोपशीर व आदर्श सभागृह वाटायचे. वरच्या भागातील चौफेर गॅलरीतूनही रंगमंचावरील कार्यक्रमाचा आस्वाद घेता यायचा. त्यामुळे हे सभागृह एक सांस्कृतिक केंद्र सिद्ध झाले होते. परंतु सर्वच गोष्टी सुरळीत होउं दिल्या तर तें दैव कसलें? सभागृहाची मालकी बदलल्यामुळे पुढे सबर्बनच्या मैफलींसाठी दुसऱ्या जागेचा

शोध घेऊन जवळच्याच गुजराती स्त्रीमंडळाच्या सभागृहात मैफली आयोजित करण्यात येऊ लागल्या. हे सभागृह विमलानंद सभागृहापेक्षा अधिक प्रशस्त व हवेशीर असूनही मैफलीं पूर्वीसारख्या रात्री रंगत नव्हत्या. जवळपासच्या रहिवाश्यांना आवाजाचं वावडं असल्याने रात्रीं ११ नंतर ध्वनिवर्धकाचा वापर वर्ज्य होता. त्यामुळे लोकांच्या सोयीसाठी सकाळीं किंवा सायंकाळी वेळेच्या बंधनासह कार्यक्रम व्हायला लागले. कालांतराने स्त्रीमंडळसभागृहाच्या वाढीव भाड्याच्या मागण्यांमुळे सर्कलला मैफलींसाठी अल्पकाळ आनंदीलाल पोदार शाळेच्या सभागृहाचा आसरा घ्यावा लागला. पुढे समाजसेवेचे अध्वर्यु व मान्यवर रोटेरीयन श्री. नालकूर श्रीपादमामा सर्कलच्या कार्यकारिणी समितीत आले. त्यांच्या शिफारशीने रोटेरी सेवा केंद्राचे शीला रहेजा सभागृह सर्कलच्या मैफलींसाठी सवलतीच्या दरात उपलब्ध झालं आणि पहिल्या कार्यकारिणी समितीने १९३६ साली घेतलेला वसा श्री नालकूर श्रीपादमामा व यांच्या जोडीला श्री. अमेम्बळ सुंदरमामा व इतर गानप्रेमींच्या सक्रीय सहाय्याने पुढे नेटाने चालवला गेला.

सुंदरमामा एक कुशल संवादिनी वादक. नावाप्रमाणेच त्यांच्या कृतीत, वर्तनात, भाषेत सर्वच बाबतीत सौंदर्याचा समावेश असायचा. शांतारामकाकानंतर परगावाहून येणाऱ्या कलावंतांचा पाहुणचार व सांभाळ सुंदरमामा राजीखुशी करायचे. पं. भीमसेन जोशी, पं. मल्लिकार्जुन मन्सूर, ए. कानन असे अनेक कलावंत सुंदरमामांकडे राहायला यायचे बरेच वेळा आगंतुकपणे. पण सुंदरमामानीं त्यांचा पाहुणचार कधीही कमी पडू दिला नाही. मैफलीत कलाकारांची व्यक्तिरेखा सुंदर, मोजक्या शब्दांकनाने श्रोत्यांपुढे साकार करण्यात त्यांचा हातखंडा होता. काही श्रोते चक्क सांगत की ते सुंदरमामांच्या प्रस्तावनेच्या ओढीनेच मैफलीत आवर्जून उपस्थित असायचे.

पुढे श्री देवीदास नाडकर्णी सर्कलचे कार्यवाह म्हणून

आले. त्यांनी प्रदीर्घ काल-३५ वर्षे- कार्याची धुरा वाहिली, अनेक चढउतार पाहिले. त्यावेळीं श्रीपादमामांनी आपल्या बहुविध समाजसेवेच्या व्यापातून सर्कलसाठी त्यांचा अमूल्य वेळ देऊन वेळोवेळी आर्थिक पाठबळही पुरवले. त्यायोगे अनेक दुर्धर प्रसंग निभावून गेले आणि सर्कलची गाडी रुळावर आली.

श्रीपादमामा, सुंदरमामा, यांच्या बरोबरीने डॉ. शरद वकनल्ली यांनी ही सर्कलचे सचिव व नंतर सभापती म्हणून संस्थेचा आर्थिक स्तर स्थिर ठेवण्याचा आटोकाट प्रयत्न केला, संगणकाद्वारे काटेकोरपणे सर्कलचे पत्रव्यवहार व नोंदवह्या अद्ययावत व सुसूत्र करून कार्यक्रमांच्या ध्वनिमुद्रणांचे व्यवस्थित संचयन करण्याचा पायंडाच घालून दिला. त्यांच्या १९९९ ते २००८ या दहावर्षीय विद्युतप्रकाशी कारकीर्दीचा प्रभाव असा होता की त्यांच्या अकालीं जाण्याने सर्कलचा एक खांबच निखळल्यासारखा होऊनही त्यांनी आखून दिलेल्या कार्यात खंड पडला नाही. उलट त्यांनी जोपासलेले संस्थेबाबतचे स्वप्न पूर्ण करण्यासाठी पुन्हा जोमाने काम करण्याची जिद्द कार्यकारिणी समितीत निर्माण झाली.

सर्कलसाठी खस्ता खाणाऱ्या आणि पडद्यामागून कामाचा डोंगर उपसणाऱ्या अनेक कार्यकर्त्यांपैकी काही नावे आवर्जून घ्यावीशी वाटतात तीं म्हणजे १९३७ पासून संस्थेचे कोषपाल म्हणून २५ वर्षे निःस्पृह सेवा करणारे बाबमामा चिक्रमणे, १८-२० वर्षे कोषपाल म्हणून दिनकर कंडलूर व उपकोषपाल म्हणून प्रभाकर अडूर. यांच्या निःस्वार्थ सेवेपुढे आम्ही नतमस्तक होतो.

सर्कलने रौप्य सुवर्ण, हीरक आणि अमृत महोत्सवी प्रसंग साजरे केले, डोळे भरून पाहिले आणि आता बदलत्या काळात तग धरून तें पुढची वाटचाल करीत आहे. सांगावयास आनंद वाटतो की नुकतेच सर्कलला म्युझिक फोरमचे ५० वर्षाहून अधिक काल कार्यरत राहाण्याबद्दल पारितोषिक जाहीर झाले आहे.

After Kesarbai stopped performing in public, she wanted to continue her Thumri practice in her Shivaji Park Residence. My uncle Mohan Nadkarni was a witness to her riyaz. Siddheshwari Devi, whenever in Bombay, would visit her and Kesarbai learnt some new Thumris! As I am from Dharwad I know a true story of Kesarbai's concert in Dharwad Club when stalwart harmonium players were afraid to accompany her. It was a slip of young boy of 11, Vasant Kanakapur, who was roped in as he could not say no. After the concert, Kesarbai was extremely happy with his playing and being a young boy he was hugged by her and she gave a flower to him. This was narrated by Kanakapur himself to me. Alas! he died last week aged 82.

... Contributed by Prakash Burde

# Bai Sundrabai Jadhav

## The All-India Charmer with a Magical Voice!

SUSHILA RANI PATEL

These days TV and the newspapers talk and write about big and small legends. Some of them hardly last for a day or two. But we have everlasting ones like the mighty, humble world renowned cricker Bharat Ratna



**Bai Sundrabai Jadhav**

Sachin Tendulkar. But what I am writing about is a Maharashtrian musician - Sundrabai Jadhav born in a village near Satara who spread her musical wings far and wide. I had the good fortune to be her disciple for 8 years from 1945 to 1953. I was also learning classical music from Gana Samrat

Khan Saheb Alladiya Khan and after he passed away, it was Ganatapasvini Smt. Mogibai Kurdikar of the Atrauli-Jaipur gharana, my one-in-a crore guru who gave me a large and lasting supply of khyals, druts and taranas from her musical estate. These two musicians have also entered the limitless pages of eternity as legends.

Smt. Mogubai knew that Sundrabai was teaching me. She asked me one day to sing some songs from that lot. I sang a ghazal "Woh Sitam Kare" in Roopak taal. She liked it so much that she got Kishori Amonkar, her musician daughter to learn it. She did it in a jiffy and then taught me one popular ghazal which she used to sing at that time.

Dr. Baburao Patel, who got enchanted with my voice, in early 1942, when I sang a Kabir bhajan, had got me recorded for HMV and the All India Radio, now called Akashvani. He had attended 'mehfils' of Sundrabai and knew one of her close admirers.

One fine morning in 1945 his car brought Sundrabai Jadhav to my home with the famous lyric writer Pandit Indra. They wanted film tunes with the U.P. flavour. These tunes were required for a Hindi social film "Gvalan" in which I was to play the heroine. It is hard to forget the 'miracle' performed by this talented musician Sundrabai who sang dozens of songs – thumri, dadra, khyals, kajri, jhoola, lavni, bhajans, sufi songs, geets and most unexpected ghazals. The Nizam of Hyderabad had presented her

with a gold medal for her faultless Urdu diction. I sang some of the songs for "Gvalan" and the public just loved them.

Sundrabai had a large room in the Empire Building in V.T. and she lived there till her last day with her adopted daughter. It was a poorly furnished room. She had set aside her days of glory when she had a 100 gramophone records filling the atmosphere of thousands of homes in India and abroad. She was a realist who had buried her past.

In her hey day, she might have decked herself in glory, gold and silver. When I knew her, however she was always dressed in a very simple 6-yard cotton sari with a pallu on her head carrying a broad smile. However, Baburao and I looked after her, like one of our own. She had a permanent job in the All India Radio, now Akashvani, thanks to late Zulfikar Bukhari. But as far as my knowledge goes, she had no other disciples except myself.

She treated me like a daughter, when I got married to Baburao on December 27, 1945, she presented me with a silver pair (jodavi) to be used on the toes. I have preserved them. She also gave me 2 or three dozens of her handwritten manuscripts.

Bai Sundrabai was very loving and affectionate by nature. She often massaged me even without my asking. As time passed with her training she began to love my voice too and her way of describing it "loniya sarka awaaj". We spoke to each other both Marathi and Hindustani.

Legendary Marathi stage actor Bal Gandarva, regarded her like a sister. Some of her Hindi songs translated into Marathi became all time stage hits, e.g: "Satya vadey vachnala" adapted from "katla muje kar dala".

Sundrabai's voice was not merely appealing but the wealth of musical technique that she presented not only in her hundreds of mehfiles but to me sitting opposite her was the landmark of her teaching. On one occasion, she cited two examples of her art with face, voice and body gestures. A 'Rasiya' full



**Sushila Rani Patel**

of naughtiness and romantic unrequited love to be experienced. The words are "pIlal pD ga[ rasayaa ko baaolanasao". The varieties, throw of emotions and presentation of words mesmerized me. In the well known Dadra Aanabaana the play of words "tumhro karNa jaagal ro ma".

She had and has no rivals. This was one reason why her Marathi lavnis were hits. When I reproduce half of what is required I get claps from the audience. It is not merely joy, love and brightness that she showed. She was equally at home in expressing pathos, sorrow and grief, as expressed in the song in Raag Mishra Jogiya "ipya rho prdosa". The yearning and waiting emotions were brought out so well. Sundrabai also acted in a few Hindi films. One which did well was Producer-director V. Shantaram's "Admi", where she acts as the mother of hero Shahu Modak. Her soulful bhajan for the return of her son is unforgettable. Sundrabai's light eyes and emotions rendering did the trick. She was additionally a fine actress, not merely a musician.

May Sundrabai's enchanting songs live in the hearts of the legion of her fans for all time to come.

( Sundrabai was brought back to life twice by arranging two lecdems on her. Once in 1998 and again in 2011. While once Suresh Chandvankar presented the lec/dem in 2011 it was Vikrant Ajgaonkar ('Subhadra' fame) detailed the contribution. Needless to add that on both occasions Sushila Raniji sang some of Sundrabai's compositions..... Guest Editor )

\* Once there was a concert in Pune by Pandit Ravi Shankar (sitar) and Ustad Ali Akbar Khan (sarod). They began in the evening and by 4 AM the concert was at its zenith. They began with Lalat. After some time, Ravi Shankarji began a cascade of notes beginning with *shudh madhyam* and gently landed on *komal madhyam*. Exactly at that moment Ustadji anticipated and played *komal madhyam* on sarod - so powerful that even Ravi Shankarji was stunned. The audience was deeply moved – many in tears. Famous Marathi author-musician P.L. Deshpande wrote in an article (now in a book) that in 40 years of listening, he had never encountered such a divine moment. ... Contributed by Somashekhar Naimpally

## GOLDEN WEDDING ANNIVERSARY

To pray our Kuladevata Shree Mangesh Mahalaxmi.  
Our Guru Parampara and His Holiness H.H. Sadyojat Shankarashram Swamiji  
to bless them with good Health and Happiness.

**Shri Vasanth Nayal and Smt. Nalini Nayal (Nee Karambar)**



Sunday 19<sup>th</sup> January 1964



Sunday 19<sup>th</sup> January 2014

With lots of Love, Regards & Best Wishes  
Nayals, Karambars, Basrurs, Jothadys  
Well wishers, Relatives and Friends,  
Near & Dear ones

# A Genial Giant among Musicians Late Pandit Krishnarao G Ginde

(LATE) SUMIT SAVUR

July 13, 1994, was a dark day for Hindustani Music, when the titanic figure of Sangeetacharya K.G. Ginde passed away in Bombay, leaving a void of stunned silence over his sudden demise. He was a genial giant among musicians with a ready wit and an explosive laugh. His shishyas had known him as an uncompromising disciplinarian when it came to music, yet a kind hearted Guru whose "gyan" was an open book, verily an encyclopedia of Hindustani music, for every one to refer to.

To his contemporaries at the Maris College of Music, Lucknow ( Now the Bhatkhande Sangeet Vidyapeeth), he had endeared himself as 'chhotoo', but as time is the witness, Pt. Ginde was a 'chhotoo' only in name, called so in this small coterie of illustrious guru bandhus who included Chidanand Nagarkar, S C R Bhat, Dinkar Kaikini, Govindrao Dantale, Sumati Mutatkar and V G Jog. His large barrel chested figure strode like a Colossus on the music scene. But he was truly a selfless sadhak.

Krishna Ginde was born in the humble hamlet of Bailhongal in Karnataka at Christmas time on December 26, 1925. Pandit Kumar Gandharva and he had been childhood friends and their genius in music grew apace together – they remained lifelong friends until death parted them. Krishna's love for music was fostered by elder brother Ram whose early guidance spurred Krishna to carve out a career in music under the personal tutelage of Acharya S N Ratanjankar, alias Annasaheb. What's more, he got the opportunity to hear the music of reigning maestros of the time, for the abode of Annasaheb was like a Mecca of musicians. This exposure helped to mould his thoughts and guide his footsteps towards a career in music.

For his part, Annasaheb gave his talented shishya every chance to accompany him during his public performances. The 'bandishes' that poured from the prolific pen of Annasaheb found eloquent expression in the mellifluous voice of Ginde. Another binding influence during his formative years was that of senior Guru-bandhu Pt. S C R Bhat who in course of time went on to partner him in jugal-gaan of Khayal,

Dhrupad and Dhamargayaki. Krishna Ginde attained the degree of 'Master of Music (Sangeet Nipun)' at Lucknow, winning the coveted Bhatkhande Gold Medal. He stayed on to serve on the faculty of Bhatkhande Sangeet Vidyapeeth for eight years. His association with Annasaheb extended over 15 years during which Ginde gratefully assimilated the subtleties and finer nuances of no less than 250 individual 'bandishes' which he could recall at will during his concerts and lecture-demonstrations.

Annasaheb remained his guiding spirit until 1974. At his bidding, Ginde joined the music faculty of the Bharatiya Vidya Bhavan as the Vice-Principal when the late Kulapati K M Munshi founded the Bhavan's Sangeet Nartan Shikshapeeth in 1946. However, he was invited to join Shreevallabh Sangeetalaya as its Principal in 1961 and continued to serve that institution to the very end. In recognition of his long illustrious record Shreevallabh Shikshan Sangeet Ashram conferred on him the honorary doctorate of Sangeetacharya.

Pt Ginde was a Karmayogi by temperament who never aspired for honours and titles. As such it was not in his nature to curry favours for concerts. Single minded devotion to his Guru, Acharya Ratanjankar was an over riding facet of his personality and deportment as a musician. He made it a point to mention the authorship of Annasaheb's compositions whenever he rendered them. In 1985, the year of Pt. Ginde's shashti-poorti (Completion of 60 years of life), he rededicated himself to the works and ideas of his Guru by establishing Acharya S N Ratanjankar Foundation. In fact, he pledged the purse presented to him on his 60<sup>th</sup> birthday entirely to the corpus of the foundation.

Pt. Ginde then plunged into a phase of frenzied activity for the promotion and propagation with an almost missionary zeal. He saw to it that all the compositions, articles, lectures and works of Acharya Ratanjankar (many of which were out of print) were once again made available to the music community. He recorded most of Annasaheb's compositions for the archives of Sangeet Research Academy in

Calcutta. Using the platform of the Foundation, he launched a series of lecture demonstration which created a new tide of awareness and appreciation for classical music. He for one believed that the bounty of Hindustani music should be made available to the common man at an affordable price and put this philosophy into practice so far as the programme of the Foundation and Sujaan Sangeet Samaroha was concerned.

When the curtain came down on the Sujaan Sangeet Samaroha in 1994, in which the last of Annasaheb's works was released by the Foundation, Pt Ginde expressed satisfaction that his life's mission had been accomplished. One wonders if he had sensed that his end was close at hand.

Had he so desired his fine judgement of musical aesthetics, his stentorian voice, coupled with his memory bank of over 2000 compositions, could have catapulted him into the ranks of prominent 'star' performers. But he preferred to 'serve Saraswati, the goddess of knowledge rather than worship Lakshmi, the goddess of wealth' and died a happy man becoming one with the ethos of music. May his

soul rejoice in the music he loved so much.

(For more than 4 decades Suman and Sumit Savur attended the concerts, one of the prized couples in any mehefil! ..... Guest Editor)

(From: KSA's Saraswat Sangeet Sammelan 1995 Souvenir)

\* Ustad Shamsudin Khan (Guru of Pandit Taranath) was an accomplished tabla player who accompanied great artists such as Ustad Abdul Karim Khan and Vidushi Heerabai Badodekar. We can listen to his accompaniment in records (available on the internet just by a click on Google). My favourites are his *vilambit ektaal* (12 beats) in Yaman and Multani in an LP of Heerabaiji. Once on a tour, the well known sitar player Pandit Nikhil Bannerjee asked Ustadji why he merely played a *theka* with no embellishments (in which he was an expert) with Abdul Karim Khan. Shamsudin Khan replied that the singing of Abdul Karim Khan was so beautiful that he was in tears and was so overwhelmed that even playing a *theka* needed all attention and not easy! (Anecdote narrated to us by Pandit Anindo Chatterjee, a principal accompanist to Nikhilji) ... Contributed by Somashekhar Nainpally

**1st Death Anniversary  
8th January 2014**



**Mrs. Eakta Nandan Trasikar**

(13th January 1955 to 8th January 2013)

Each day of the First year that have passed, has made us realise all the more that you are always with us to support and guide us throughout our life.

Fondly remembered by

Son: Nachiket

Daughter: Manasi, Son-in-law: Ajit

Grandson: Shaurya

# My Guru Nandmam

RAMDAS BHATKAL

I was thirteen when I joined my sister-in-law and eight other female students in the first year class at Bharatiya Sangeet Shiksha Peeth at Bharatiya Vidya Bhawan. I was attracted to this new institution because Chidanand Nagarkar was its Founder Principal. He was taking the male class. My voice was not yet ready and I was transferred to the female group conducted by S C.R Bhat, better known as Nandbhat.

In the first year, we were to learn only the ten *thaat* ragas. I had been going to Deodhar School for three years along with my sister and giving *thekas* on the Tabla to the students in the class. I had learnt rudimentary knowledge of thirty odd ragas, though I had not done any singing myself at this stage.

The method followed by the two schools was totally different. In the first year we were to concentrate on *swaragyana*. The ten basic ragas introduced all the twelve Shudha and *Vikrut* notes in a graduated manner. The nuances of the ragas were not introduced. That we were a large group could have been a disadvantage. But Nandmam had the knack of training each student patiently taking care of the individual's strong points and weaknesses. At this stage and at my young age it was an advantage to learn not just from my own mistakes but also from the weaknesses of others. In the second year, we started on raga Yaman and learnt two more khayals. In a few weeks, I realized that my voice was cracking up and I was advised to wait till the transition in the changes in my voice was over. The gap I took proved too long. College education and later business commitments kept me away from formal training in music for over three decades. But all through I was an avid listener. AIR of those days offered programmes of great artists particularly in the National Programme. This was aural education or *shravan-shikshan*.

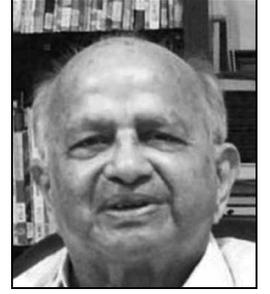
My son Satyajit showed interest in learning Sitar and that brought active music back to my home. One day my son prompted me to go back to learning music. I was hesitant. My friend Mohan agreed to give me company. He had no previous training. When we

went to Nandmam he asked me whether I remembered anything at all. It was a while he took my test and I realized the importance of what he had taught me three decades back.

His method was so effective that I was able to recall all that was taught in my adolescent years

When I and my friend started taking lessons together, Nandmam had to teach *swaragyana* to Mohan for an hour. Now I noticed his step by step approach. He would first check the pitch (*jaagaa*) of the swara, and in the next session its volume. Then he would concentrate on both pitch and volume together and then go on to nuances of the swara such as *golai* and *jawhari*. He would stress on the sweetness of the voice without sacrificing the strength. He would tell us to avoid harsh tones. He would make the singer his own judge. With this training he would come to the inter-relationship with other swaras. 'Palte's or 'alankar's were important to appreciate the distance of each swara from others. It was by this method that he had, over the years, made his pupils perfect in being able to follow any notation or to notate any melody. This teaching technique had been developed by Bhatkhande and Ratanjankar. Nandmam had a unique skill to reproduce the mistake made by the pupil and immediately to sing the correct version so that the correct version was easy for the student to follow and achieve. Subtlety of difference was dinned into the ears of the pupils.

I started my individual training with Yaman as usual. First ten minutes or so were devoted to *nom tom* alaap that I had to repeat. I had heard Vilayat Husain, Latafat, Azmat, and Khadim and also Ratanjankar, Nagarkar and others of Agra gharana singing *nom tom*. I was in awe of this form of alaap and wondered whether Nandmam was doing the right thing starting me on this intricate method. I soon realized that this was not only the best way to revise *swaragyan*, but it also helped me in cultivating right *ucchar* and the use of vowels (*swaras*) and



Ramdas Bhatkal

consonants (*vyanjanas*). His main purpose was to give me an idea of the particular raga. When he taught the *bandishes* or *cheeses* his emphasis would shift to the words, *bhaav*, the special attributes of the composition in terms of the *sama*, structure etc. He believed that the more compositions we learnt in raga, better would we understand that raga. He believed that unless one studiously sang a *bandish* a hundred times or so one would not appreciate its finer points. I could not fulfill all his expectations. But he would still find ways to show me the forward path.

There are many legends about the harsh and funny ways in which gurus used to treat their disciples. Nandmam was legendary in the opposite sense. Always gentle and caring, he would never let me do any chores and rarely scold me for my lapses. His mild laughter was an indication that something was going wrong. Twenty-seven years that I spent with him three times a week made me understand music, even though I may not be able to reproduce it the way he would have wanted. Most importantly, he made me a better human being.

<<<>>>



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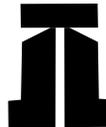


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# A Genius That Died Young - Pandit Chidanand Nagarkar

MOHAN NADKARNI

The world of Hindustani Classical Music in general and the community of Chitrapur Saraswats in particular suffered a truly tragic loss when Chidanand Nagarkar passed away suddenly in Mumbai on May 26, 1971. True, death comes to all. But then 51 years is not the age to die. The loss is immeasurably greater than, when one recalls to mind his achievements as a man of many parts. His versatility in so many fields – cricket, dance, astrology, spirituality and occult sciences, besides his originality and virtuosity as a vocalist, scholar, composer and innovator- put him in a class by himself. He was equally adept as a percussionist and harmoniumist, too.

Nagarkar inherited his legacy of artistic talent from his father, who had a flair for devotional music and stage acting. The home of the Nagarkars was, in fact, rendezvous of musical celebrities of the eminence of Ustad Faiyaz Khan. It is natural that such an environment nurtured the sensibilities of young Chidanand almost right from infancy.

However, those were the times when normal academic education was regarded as the only right type of pursuit for children from sophisticated families, and Chidanand's father, a high official in a leading textile mill at Bangalore, understandably wanted his son to grow after the fashion of ideal graduates and pursue a successful career in service.

As for the son, music coursed through his veins, and he longed for a life in the concert world and it was not long before the discerning father, too, realized the futility of forcing his young son into channels that simply did not interest him.

So it was that Chidanand was first placed under the tutelage of Govind Vithal Bhave, a local vocalist, who gave him sound grounding in the basics of Hindustani music. Later, to continue his advanced studies, he was sent to Lucknow to pursue his chosen path under the guidance and direction of Acharya S. N. Ratanjankar at the Morris College of Hindustani music, now known as the Bhatkhande Vidyapeeth.

Acharya Ratanjankar was the head of the institution and had already made his mark as one of the most eminent Gurus of the time in the field. He

discovered in his pupil all the makings of a future celebrity, and gave him the full benefit of his scientific method of instruction in all the genres of Hindustani music, ranging from dhrupad, dhamar, and khayal to tappa and thumri. In time to come, Chidanand achieved eminence in the field, so much that at 26 (1946) he was appointed as the first principal of the newly started Bharatiya Sangeet Nartan Shiksha Peeth under the Bharatiya Vidya Bhavan, in Mumbai. In the discharge of this onerous responsibility, he had with him a dedicated team of scholar-musicians like Sitaram Pant Mody, a gurubhai of Acharya Ratanjankar, and S.C. R. Bhat, the Senior gurubhai of Nagarkar himself.

With the initiative and drive so typical of him, Nagarkar soon addressed himself to the task of extending the scope of the activities of the institution in various ways. He recruited more staff and started sections to impart instrumental music and dance as well. As an extra-curricular activity of his college, he set up a music circle and enlisted spontaneous cooperation of a glorious line-up of musical luminaries like Kesarbai Kerkar, Ali Akbar Khan and several others, to perform under the aegis of 'Sangeet Vrind', the music circle he so aptly styled.

He also organized marathon sangeet sammelans in observance of the death anniversary of Pandit Vishnu Narayan Bhatkhande, who was his guru's guru. This annual sammelan was the first of its kind to be held in the metropolis and naturally it became an event to look forward to with a keen anticipation by the musical milieu.

A distinctive feature of this memorial event was the representation given to the young emerging talent, side by side with the veterans. It must be regarded as a trend setter, where two generations of musicians were seen to perform on a common platform. These annual soirees are still being held with resounding success at the Bharatiya Vidya Bhavan and they draw capacity crowds.

Nagarkar was rightly acclaimed as a musical genius with a fine sense for the spectacular. Yet, from the assertive dignity of his manner came a cultured and

aesthetic representation of his personality-bound music. His was a massive mode of expression, often reminiscent of Faiyaz Khan. No doubt, it struck a happy accord with his deep and manly voice. But there was no undiscerning imitation of the Ustad in his approach. He used it as a foundation on which he built his musical superstructure that had the unmistakable stamp of his distinctive individuality.

Nagarkar's depictions were, in fact, marked by something much deeper than a mere display of an art cultivated through deep contemplation and deliberate concentration. In sum, there was in them an uncanny blend of classical restraint and emotional freedom- of the kind that showed his reverence of tradition and catholicity of outlook in keeping with the changing times.

A bold experimenter and composer, Nagarkar innovated a string of melodies Kaishiki-Ranjani, Ambika- Sarang and Yoga-Shri, to name only a few. He sang them in self composed bandishes. Most of these ragas and bandishes have achieved recognition and pride of place in the vast repertory of Hindustani ragas, and many top artists of the present generation, like C.R. Vyas and Malini Rajurkar, render them at their concerts, acknowledging their deep gratitude to he departed genius.

Equally deep was Nagarkar's involvement in other fields mentioned earlier. He had taken lessons in Kathak dance from Shambu Maharaj, possibly the most eminent Kathak maestro of our time. He was a self taught harmoniumist and played the tabla with practiced ease. He had drunk deep in astrology and could quote chapter and verse from Sanskrit treatises

on the subject in support of his predictions. There are many who could find his predictions accurate. In his earlier years, he had also mastered the science of crystal gazing. No less abiding was Nagarkar's interest in cricket. When in mood, he would keep his listeners spell bound as much by his comments on the cricket scene as by his soulful music.

In the last few years of his life, Nagarkar came under the influence of Satya Sai Baba and had turned introvert and rather detached. It is said that he had even predicted the date and time of his death.

I was Nagarkar's neighbour at Mahim in Mumbai for five years, and I have haunting memories of his goodwill and friendship. He was as temperamental and moody as he was kind and affectionate. There were occasions for sharp exchanges and humorous encounters as well. But in the final analysis, he was a man with childlike simplicity, who bore no grudge, nor malice, towards friends like me.

*From the book: Chit-Anand, Chidanand Nagarkar*

\* Once the famous actor-musician Bala Gandharva was singing *bhajans* accompanied by the legendary tabla master Ustad Ahmadjan Thirakawa. Instruments were tuned and he was getting ready to start singing a *bhajan* in *kehrawa taal* (8 beats). Suddenly a person approached the vocalist and requested him to sing an item in *roopak taal* (7 beats). Immediately Bala Gandharva whispered the request to Ustadji and sang the same *bhajan* in *roopak taal*! (From internet) ...  
*Contributed by Somashekhar Naimpally*

\* Once one of the great vocalists Surashri Kesarbai Kerkar was performing in Varanasi. In the audience were experts in Thumri, dadra, chaiti etc who performed before Kesarbaiji. She began with her well known *shatz* and mesmerized the audience with her classical *Khayals*. Then a person got up and requested Kesarbaiji to sing a Thumri. Normally she planned her concerts earlier and sang only *khayals* she had learnt from her Guru Ustad Alladiya Khan. Also she did not respond to requests. She learnt the lighter forms by listening and meeting experts in that field. The audience was worried about the situation because of her temperament but that day Kesarbaiji decided to sing a Thumri. The great Thumri singer Vidushi Siddheswari Devi was sitting close to the stage. Kesarbaiji looked at her and began a Thumri that was just fantastic. She sang a well known Lucknow style Thumri in Varanasi Poorab style which completely stumped Siddheswariji. Siddheswariji got up and complimented Kesarbaiji and afterwards whenever they met, Siddheswariji offered flowers to Kesarbaiji likening her to a Goddess. (From Marathi biography of Kesarbaiji). ... *Contributed by Somashekhar Naimpally*

# Oh Guruji! My Guruji!...

A TRIBUTE FROM A HUMBLE STUDENT SADANAND NAIMPALLI

Where does one begin when talking of a personality whose dimensions transcend earthly proportions? Words fail me and all that I am left with is a big lump in my throat. Try clearing it and the eyes well up, bringing to mind vivid memories of my studentship with Guruji. It was as an impressionable 10-year-old that I had my first "Darshan" of Pandit Taranathji, then known to me only as "Taar-maam." It was because of a friend of mine, who had already started taking lessons in Tabla, that I chanced upon meeting Guruji. From the very first day, he so enamoured me with his genial and affable persona and his paternal way of teaching children that I began to attend his classes everyday, that too, 3-4 hours a day. This was the case with most other youngsters who were learning Tabla. It did not cross my mind then what a strain it can be on one's ears and nerves to have 6-7 boys banging away on Tablas, unmindful of the chaos they were creating. But thinking back now, I'm amazed at Guruji's patience and his instinct in spotting and correcting a wayward student or encouraging one who was lagging behind. Moreover, he used to sit and play the "Lehra" on his tiny harmonium, literally drawing out the best in all of us. And I'm sure, as with me, all other students would be thrilled when he uttered "Shabash."

After about a year, the wonderful game of cricket became an obsession with me, and as with most youngsters of my time, I would participate in friendly matches, which would extend beyond the set time and impinge on my Tabla classes. It came to such a head that I started cutting class, although it was against my conscience. Then one day at 9 pm, there was a knock at the door and lo and behold, there was Guruji! I was so taken aback and overcome with guilt that I stood still staring at him. But when he began enquiring about my unexplained absence from classes, I broke down. Then he said in his own inimitable way "Why have you stopped attending the classes Son? Don't do that. Who knows, this [Tabla] may be of some help to you in your future." How prophetic his words sound now! Indeed, what an act of greatness! A Guru going to his Shishya to find out

the reasons for his absence! From that day onwards, there was a special bond between me and Guruji—a higher plane of intellectual rapport which only ended with his demise or should I say Maha Samadhi.

A true artist in every sense of the word, Guruji excelled in every sphere. He came to Bombay from Mangalore with the intention of joining the J.J. School of Arts. Sketching and painting being his forte then, he graduated with Distinction. However, Tabla fascinated him so much that most of his waking hours were spent learning the art from great masters or entertaining and providing princely hospitality to leading musicians. It is a well-known fact that most of today's famous musicians have partaken of Guruji's munificence in his better days. How many of them remember those days is a question best left unasked! Pt. Dinkar Kaikini was once reminiscing about Guruji—"Whenever something novel appeared in Bombay's shops, one would at once see it in Taar-maam's house. The next time you visit him, that thing would be missing! Why? Because Taar-maam had given it away to somebody who took a fancy to it!"

Guruji was an excellent technician. It was a wonderful to watch him stitching and tacking while making his incomparable "Rings and Covers"; sawing, planning, and fixing wooden panels while making a "Radio-Gram" and huge "speaker" cabinets; or cutting and dicing vegetables while helping dear Maami cook her delectable "Biryani"! Whenever we complimented Maami's culinary skills, she would in all humility point to "Gourmet" Guruji, giving him credit for teaching and inspiring her. Books can be written on Guruji's artistic qualities. Guruji was a touchstone who completely transformed anyone who came in contact with him.

Innumerable are his students spread all over the world, who he not only taught Tabla, but also instilled in them the need to become good human beings. It must be seen to be believed, the esteem and regard with which his American and European students hold him. These students whose own parents leave them to fend for themselves, found in

Guruji a person who gave them a sense of family and belonging. Guruji and "Mommy," as the American students called her, became their foster parents, as it were. Thus, it came to being that all us Gurubandhus are continuing, each in his own way, to propagate Guruji's ideals: to create and teach good music and above all to be good human beings. It would be appropriate to recall the immortal words of the great physicist Dr. Albert Einstein "Generations to come will scarcely believe that such a man, in flesh and blood walked the earth!"

Saashtang Pranams to you my Guruji, my God!  
JAI GURU!

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# In Memoriam: My Guru, Pandit Dinkar Kaikini

AMITA MUKERJEE

"...thank you for bringing to us Dinkar Kaikini. The faculty as well as the students enjoyed him enormously and appreciated his knowledge, his musicianship, his wisdom and his sense of humor. (...) His performance will be long remembered."

Carnegie-Mellon University, 1986

"It is rare for a musician of his calibre to be heard in the United States..." Amherst College, 1986

"... beautifully performed (...) left no doubt in our minds that we were in the presence of a virtuoso."  
..... Roosevelt University, 1986

In 1986, Pandit Dinkar Kaikini, my guru of music (and my uncle), travelled to the US on a tour of universities. The tour was organized by my wonderful mother, Dr. Suniti Mukerjee (née Samsi)

and Pandit Dinkar Kaikini's success was effortless and overwhelming.

No one left a concert, lecture-demonstration or an encounter with Dinkar Kaikini without feeling the profound impact of his personality. But Dinkar Kaikini himself, being a true artist, seemed to remain immune to the effect of his own charms. So what is 'a true artist?' How does one define the 'true artist?'

Dinkar Kaikini was strong, majestic and commanding in his performances. But in person he was gentle, attentive and unceremoniously modest. As his niece, disciple and close observer between 1983 and 1991 (when I lived with him, my aunt Shashikala Kaikini (née Samsi) and my cousins in Gamdevi, Mumbai), I chafed at this humility. I argued with him about it, I found it peculiar.

I was right. The most striking quality of Dinkar Kaikini (a quality common to all 'true' artists) was that a part of him escaped you, it seemed to escape even him, which is to say, it escaped his conscious control. He appeared largely unmoved by excessive praise, he seemed uncomfortable with it. Instead, he sought to evaluate his own music, he listened to it in a constantly searching manner, as if he were trying to map his own creativity. His own artistic method was something he sought continually to understand, explain, transmit, always with relative success. And yet, this profound sense of mystery was precisely

what took his music beyond the ordinary. When he listened to himself, he was rarely satisfied, but he always knew something unique and unprecedented had been achieved in each phrase.

He attempted to explain it in order to infuse his students with its magic and power. But just as often, he wondered if it could be communicated, whether its mystery were not an inherent aspect of the art itself. This was why his lecture-demonstrations were bewitchingly simple, but any attempts to sing like him, incomprehensibly arduous. The artist was never taught, he believed, the artist was born into his (or her) own art. Art was a profoundly individualized path, its sacredness enshrined in mystery. Like the great spiritual truths expounded by India's texts, artistic truths were difficult to grasp and impossible to articulate. Art could not be sold, taught or explained. It had to be perceived, created, experienced; not repeated, but manifested from within.

This was what he transmitted to me. And in this lesson lies the core of India's civilizational message. Most of us think we know India's civilization, but we do not. We have all emerged from a Western post-Enlightenment vision of 'education' which gets in our way. The Western model sees learning as ingurgitated information received in large groups which is then regurgitated in exams and in de-individualized forms of employment. What you learn and how you apply it is never upto you. It is always upto society. The ancient Indian model of learning is radically different. It is based on the notion of alchemical selftransformation, of the discovery of one's individuality, learning through absorption, application and self-sacrifice. To give of oneself is to learn. To become is to learn. But this becoming can only come from a strong desire and profound determination. This was what Dinkar Kaikini sought in his students. In other words, almost without knowing it, he was bringing to life the ancient Indian model of learning which was based on a high, almost painful notion of individuality. He often said 'classical music' – music learned in a class – was dull and repetitive, while true music could only be created by

individuals from their own inner process.

It was this inaccessible individuality that made Dinkar Kaikini a true artist. The true artist is someone so highly individualized, that even he (or she) is never clear about his (or her) own significance and depth. No true artist can ever explain what he (or she) does or what they represent in the vulgar value system of the marketplace. The fact of 'marketing' comes with great difficulty to such a person, or not at all. Therefore, the artist is the most deeply spiritual being alive. As the Upanishads put it, the most sacred truths are undefiled by description, cannot be known by the mind, and are shrouded in the most magnificent mystery. To wonder at the mystery of Being while being thrilled by its beauty, this is the purest definition of spirituality. It is the purest definition of art. Dinkar Kaikini's music and personality evoked both these qualities. In hearing his music you were thrilled.

But to know him was to accept that you knew him not at all. That the artistic part of him remained unknowable. And this is what made him the truest artist I ever met. Indian music like all of India's

ancient traditions, depends entirely on the sacred originality of the individual. The artist, the mystic, the adventurer and warrior, these were the heroes of our ancient spirit, even if today we have forgotten much of this and worship moneyed conformism like our paltry role models in the West. As a disciple of Dinkar Kaikini, I learned more than just music. I grasped the grandeur of my country's most arcane spirit. He brought it alive for me. That mystery and beauty lay not only at the heart of art and music, but in the most fundamental way, lay at the heart of us all.

*(Reproduced from Kanara Saraswat October 2010)*

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# Ustad Khadim Husain Khan - so much more than just an Ustad

LALITH J. RAO

The doorbell rang and a small made man in a white dhoti and shirt, a black waistcoat, white hair parted in the middle, a moustache, sparkling eyes peering through thick spectacles and a tentative smile adorning a gentle face, stood framed in the doorway. He said. "May I come in? I am Khadim



Ustad Khadim Husain Khan-a portrait

Husain." We were totally wonderstruck as he was the epitome of everything a traditional Ustad was not supposed to be. It was one of those very rare occasions when a Guru had come to meet a prospective Shishya

in her home. He not only stepped into our home but also into our hearts and minds. Thus began a unique, unforgettable Guru Shishya relationship.

The role of the Guru is paramount in all oral traditions. Passing on the Vidya, and helping the shishya to assimilate it; his most important and difficult role is to make the student independent. Only then can the shishya sever the bonds that tie him to his Guru and soar on his flights of imagination and creativity, with the strong foundation laid by his Guru as the base. I consider myself blessed three times, as my Gurus Pandit Ramarao Naik, Pandit Dinkar Kaikini and Ustad Khadim Husain Khan were exemplary, totally dedicated to passing on the musical heritage they had first imbibed, then enlarged and chiselled to give it their own personal touch.

An ocean of knowledge, Khan Saheb made Vidya Daan his mission in life and had a galaxy of students. His gentleness, humility, his acceptance of a changing society and norms, and his broadmindedness never ceased to amaze me. He never found fault with anyone or criticised what I had learnt from my

earlier Gurus.. 'हर एक अपनी जगह पर ठीक है। उन को वैसे सिखाया होगा। इन सब बातों पर तकरार नहीं होनी चाहिए। जो तुमने अब तक सीखा है वह तुम्हारे पास ही रहेगा।' he said. "Learn from me with utmost faith and dedication. Later assimilate what suits you and discard what does not". What a wonderfully secure outlook and acceptance! He instilled tremendous confidence to perform freely with responsibility and reverence.

He had a quaint sense of humour. Once when the music critic Mohan Nadkarni endearingly described him as "a mother hen caring for her chicks" he said: 'मुझे मुर्गी कहा ! अरे! कम से कम मुर्गी तो कहते !'

Music was his God. I asked him why, in spite of being a Muslim, he composed most of his bandishes on Krishna, he smiled and replied 'संगीत में मज़हब नहीं है और सच बताऊं तो, ललितता, कान्हा के बिना गाना नहीं है।'

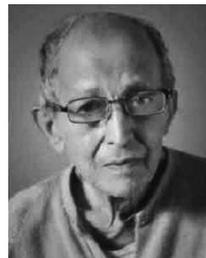
Demanding complete faith in him and his musical knowledge, he opened his treasure chest, pouring out his Vidya saying "Remember, the faster you learn, the more you can imbibe." There was a very relaxed, tension free atmosphere between Guru and Shishya, we could argue with him and ask him any questions. His method of teaching was very instinctive and each lesson was a musical discovery, an exhilarating and subtle learning experience. "Play with the Laya, do not fight with it" he said. Demonstrating the play with words, the emphasis, the softness and the accentuation to bring out the emotions, it came to him so naturally, and often we were in tears listening to him. He made it clear that riyaz was our responsibility. When I refused to perform a certain raga in concerts, as there was no drut composition, he would smile enigmatically. After a day or two, Khan Saheb would come home with the words of a new drut composed by him scribbled on the back of a bus ticket. Truly these are the hallmarks of an exceptional Guru.

With no ambitions about performing, getting awards or recognition, his music, his family, his

students and their families comprised his world. Unhesitatingly he took upon himself the task of supporting so many of his needy relations. He showered his love and affection on us, making special herbal remedies and bringing them to our homes when we were ill. He often invited us home to taste his personally cooked delicacies, taking care to prepare in separate vessels for vegetarians. He had that unique quality of endearing himself to the family of his disciple, and I have often wondered whether he cared more for Jayavanth than me!!

Khan Saheb, wherever you are, I am truly blessed that you came into my life as my benevolent Guru. You opened my eyes to the magical world of music, shaped not only my music but also gently influenced many of my attitudes, perspectives, values and principles. Your humane, caring, generous and loving personality enveloped your musical knowledge and genius so beautifully. You were so accessible to me, a veritable second father. The fourteen years of learning at your feet are unforgettable and blissfully etched in my inward eye in letters of gold.

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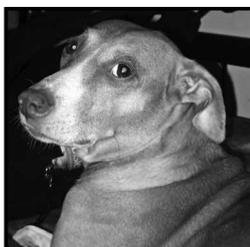
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# Remembering Guruji - Pandit Ram Rao Naik

SUSHEELA ULLAL MEHTA



Susheela Ullal Mehta

How fortunate and blessed I was to have been able to learn at the feet of that Great Master, Pandit Ram Rao Naik, who is revered as the Musician Saint. Today, my heart is overflowing with devotion and joy, as my pen touches paper and myriad images flash in my mind's eye when I think of him.

The erect figure clad in spotless dhoti and crisp jubba.

His silvery hair crowning his forehead marked with sacred sandalwood paste.

His bright eyes twinkling through the spectacles, alert and observant, missing not a single detail, and at other times closed in deep inner contemplation when immersed in his mystic world of music.



Pandit Ram Rao Naik

The ready smile that touched every heart.

His full throated music, resplendent with the fervour and joy of being in communion with the Almighty.

His unexpected sense of humour and wit.

The firm step belying his age.

The grand patriarch of his family, a person of high principles and simple living, my most beloved *Guru*.

My very first memories of *Guruji* are of seeing him cycle down in the scorching heat of the morning to teach my aunt, Smt. Lalita Ubhayaker at her house. In spite of his severe physical exertion, he would have a loving smile and an affectionate pat for my brother and me, when we happened to be there. Little did I imagine that I would become his disciple in the years to come. When I was about 12 years old, my father placed me in his care and told him, 'Now, she is as much your daughter as she is mine'. Thus began my journey into this wonderful world of music as *Guruji* lovingly guided me as I took my initial tentative steps. He made each class a special and memorable experience. From the time he tuned the *tanpura*, and the *shadja* resonated with vibrant

richness and fullness from his very being, I would be transported to another realm beyond this world.

The *rasa-anubhava* of this experience would pulsate within me for a long time.

*Guruji* had a unique flair for teaching. He could reach the level of any student, be it a child or an experienced performer, instilling the novice with confidence to try out new things, and inspiring the more experienced students to experiment new ideas, explore fresh avenues, to rise to greater heights of creativity. He therefore enriched each student's individuality and encouraged them to blossom with their own fragrance.

Along with music, he would touch upon so many aspects of life- an interesting recipe would be shared, a beauty tip for the ladies would be casually tossed across to combat pimples, a simple home remedy for an ailment would be given, a deep philosophical truth would be expounded with natural ease and grace, a practical solution to any problem – trivial or otherwise would be suggested.

He could be described as a devoted husband, a loving father, a doting grandfather and a generous benefactor who lent a helping hand to all those who came to him. An ardent *Bhakta* of Lord Krishna, he practiced all the prescribed austerities from *Nirjal Ekadashi*, *Jagran* and *Guru Raghavendra's aradhana*, when people would gather in his home to join him in singing devotional *kirtanas*. His fervour knew no bounds, he could lead all the devotees in *Nagar Sankirtana* and the whole atmosphere reverberated with his glorious singing.

*Guruji* had implicit faith in God, and never took credit for anything. His every act was an offering to the Divine. Laurels and accolades rested lightly on his shoulders. Endowed with remarkable versatility, he could bring to life singers of all styles. He was eloquent in Hindustani and Carnatic styles of music, light music, *Natya Sangeet* and *Bhakti Sangeet*. Even today, his *Devaranamas* are fondly

remembered by his listeners.

His uniqueness lay in the fact that while he was a teacher par excellence, he was also a creative composer, who had composed many *bandishes* and created *raga Nagaranjini*. As a performing artiste, he never failed to enthrall his audience with his grand rendering, impeccable technique, sparkling spontaneity and ardent devotion.

His last concert 'Sajda' was at the Bharatiya Vidya Bhavan, Bangalore, on the eve of his 90<sup>th</sup> birthday, a tribute to Sode Shankarmam, where he sat in all majesty and dignity, surrounded by his students for over two and a half hours, mesmerising his listeners, and touching their souls as always. Two days later, he had sung his way to become one with his Master.

## Manjeshwars made for each other - "They also serve"

PRAKASH BURDE

Memories of childhood, magnificent memories of childhood crowded Dinkar Manjeshwar, when he excitedly talked about his beloved "Manjeshwar". Bhoogandharva Rahimat Khan stayed in his outhouse and sang to his heart's content. Bhimsen Joshi lived in their house. Memories truly can be poignant because past can be a different country, time and space. Huge green farms have now given rise to rows of buildings. Why, even the town itself has disappeared from the map of Karnataka to reappear in the Kerala State!

It was there in Manjeshwar that Dinkarrao was brought up in the beautiful surroundings and grew up to be a handsome, artistically inclined young man. As expected, Bombay beckoned him.

Kausalya Atmaram Padukone meanwhile was growing up as the eldest daughter of Padukone family in an artistically inclined ambience. In 1939 at sixteen, she was married to Dinkar Manjeshwar who was already in Mumbai and quite active as a connoisseur of Music Circles. Both of them were regular concert listeners in and around Matunga and Dadar. On a Sunday in September 2006 in Karnatak Sangha, a listening session of recorded vocal music by Kausalya Manjeshwar was arranged jointly by Kala Vibhag of Karnatak Sangha, Mumbai, and Underscore Records Pvt Ltd, an upcoming Records Company. A critical analysis of her music was presented by none other than Dr. Ashok Da Ranade one of the foremost ethnomusicologist and vocalist. The topic was "They Also Serve". The CD Album in MP3 format contained seven typical Ragas of Jaipur Atrauli Gharana, namely Marwa, Lalitagauri, Jait Kalyan, Bhoop Nat, Bhageshri Bahar, Jaijivanti

and Sampoon Malkauns. Dr. Aneesh Pradhan of Underscore Records expressed that their objective in launching the company was to make rare recordings available to the present generation. They had already released Kesarbai Kerkar's recordings and next



month another album of Madhavrao Walawalkar's recordings was to be released in MP-3 format.

The first advance copy of Kausalya Manjeshwar's almost 4 hour long CD album was offered at the feet of H.H. Shrimat Sadyojat Shankarashram Swamiji for his blessings at Karla along with a covering letter through Pandit Omkar Gulvady on 27<sup>th</sup> July 2006. These MP-3 CDs are available for Rs. 200/- each with Underscore Records ([www.underscorerecords.com](http://www.underscorerecords.com) 4, Ganesh Bhavan, 11<sup>th</sup> Road, Khar, Mumbai 400052).

Mohan Nadkarni, the wellknown music critic and connoisseur, aptly described the musical greatness of Kausalya Manjeshwar. He wrote "Without exaggeration I say no choice could have been better for enlistment of the caliber of Kausalya Manjeshwar. True to the manner born, she shunned the limelight despite her undoubted gifts of musicianship. In fact

she has shunned away even from the performing stage for the past several decades. What is an equally rare facet of her personality is Kausalya's total dedication to her Guru, the great Mogubai Kurdikar. True Kausalya had early grooming from D. R. Nimbargi and his mentor the versatile veteran Pandit Gajananbua Joshi. But the magic touch came from Mogubaiji. This lent a luster to the worthy protégé. In an age where one is dismayed to see that the Guru Shishya parampara has lost all significance and meaning the Mogubai – Kausalya relationship stands out as one shining example of the relevance of the age-old concept. In fact in our frequent conversations I was privileged to have with the great Mogubaiji, whom I knew and called Mai, she was never tired of telling me that Kausalya may well have been her daughter in their last birth! I was an unfailing listener of her broadcasts from the early 40's, although I was just trying to learn the art of listening. The music pleased the ears and there was an instinctive feeling that she would go miles in her pursuit."

The speech of Dr. Ranade was pure music to every Saraswat gathered in large numbers but due to the space constraints it has been abridged. For the listening session Dr. Ashok Ranade had chosen Marwa, Lalitagouri, Bageshri Bahar and Sampoorna Malakauns out of 7 in the album

"I don't know how to begin," he said. "because I have memories flooding me. Memories of music, memories of music and regions, memories of musical personalities and so many things happening in that magic square of Opera House. Kausalyaji used to live there in Raghavwadi. Deodhar School was near. I used to stay in Banam Hall Lane, Haldankar Studio was there, where again music was the main thing and in Raghavwadi we had the added attraction of Mama Warerkar giving the dramatic touch. Music, drama, films, lecture series, kirtans and even though a lot of thing went over my head, I was forced to attend them because that was one of the usools of that area, that you must listen to everything that is going on of cultural importance. And I must say, that was my second university..... I remember the music, and I take back my memories to the community, - the Saraswat community here, which has represented so many aspects of Indian Culture in some kind of

subdued manner. That's not a pushy community in culture. When I remember thinking about the cultural dynamics of music in India, I always say that what type of community takes up to what kind of music and why. This has been a question. I have slept over that question for a long time. But the basic problem remains, that I can see that when Kausalyabai began her musical career, her family and the Saraswats were culture loving. They were good in English... and of course they were good administrators, astute minds and still in culture, you will find that they were playing in a way a subdued role. I do feel that this community was interested in drama, was interested in culture and still they chose music, as their main expressive area. We have our representatives from that community here and they are in the forefront even in films. In literature there were a number of them. All these areas are very interestingly areas where you work behind the curtain and don't come out. Kausalyabai represents that kind of phase of evolution amongst women musicians."

*Extracted from KS October 2006 issue*

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# Pandit Devendra Murdeshwar, The Ace Flautist

PANDIT RAMESH NADKARNI

He kept the flute on his lips like God's name for long hours and for the best part of his life and today his name is on the lips of all music lovers in the country and abroad.

He never sought publicity and never played for films, which would have brought bagsful of money and all that money brings in its wake - glamour, fame and success. Yet he shunned it, He could wait and so could success, so he continued playing on his flute the classical melodies in their pristine purities. He did not play to the gallery nor for popular applause. Perhaps he thought even a mosquito draws more attention than an artist ! His flute remained with him through



Pt. Devendra Murdeshwar (right) with his Guru Pt. Pannalal Ghosh

all the vicissitudes of life – the early struggles in the nineteen forties to find his feet in the world of music, the clock bound routine of AIR that engulfed him since 1950, the protracted illness of his wife which snatched her away in 1975. All the calamities and triumphs that came his way were to him like 'vikrit' and 'shuddha' notes that made poignant music of life. All life's experiences had to be transmuted into music and the breath of life blown into flute making life and music one fine flamboyant fabric.

As a boy of ten in his Masur island home Devendra did painting, played tabla and the "Bulbul Tarang" mounted with 'tarafs' before he finally found his life's companion in the Flute. In 1942, he found his Guru Pannalal Ghosh under whose guidance and care Devendra's art blossomed forth in all its fullness. The Master's mantle fell on his shoulders when the great Flute Maestro passed away in 1960 leaving behind his disciple to carry on his good work. Devendra has more than justified the confidence his Guru had vested in him. He in his turn has trained many a Flautist: Anand Murdeshwar his own son, Lyob Liefer the devoted student from USA, Nityanand Haldipur and many others.

Devendra was a member of the Indian Cultural Delegation that toured Russia and Eastern Europe in 1970. He also visited Nepal, Bangladesh and

other countries as an Indian Cultural Delegate. He was honoured with the Sangeet Natak Akademi award for his contribution to music, followed by another prestigious award from the Government of Maharashtra.

Every sunrise brought to him his work of propagation of music. A number of aspiring young flautists sat around him in his Goregaon abode to learn his intricacies of the art. Anand his son, is a very gifted flautist who has come a long way since riveting the attention of music lovers by bagging the All India Music Competition Award. Under his father's guidance, he has equipped himself to carry on tradition pioneered by his

grandfather Pannalal Ghosh.

He learnt his music from the river

That winds round his Masur island home

Where he spent his childhood

Sailing in country crafts reeking of rotten wood

And hearing the simple boatman's songs

"Ho male lesa, he lesa"

There again on the canvas of the blue

He watched every morning and evening

Shapes of clouds everchanging

Roseate, violet, ochre and gold

So he is both a painter and musician

His music flows like the river

Winding round many an island home

And his coloured sketches fill a friends album.

Excerpts from Jan 1991 issue

[Pandit Devendra Murdeshwar was born on 19<sup>th</sup> September 1923 and expired on 29<sup>th</sup> January 2000. Pandit Ramesh Nadkarni was his close associate in AIR hence we republished his article. This article was specially written by Pandit Ramesh Nadkarni . Pandit Ramesh Nadkarni belonged to the rare Bhendi Bazaar Gharana and died in 1995. By his own right, he was a great composer and was awarded a fellowship by Sur Singar Samsad – Guest Editor ]

# D Amel (Dinaker Rao Amembal)

RAMDAS G GOLIKERI

Time was when it had become a practice, almost a habit, with many a family to tune into All India Radio's Bombay Station exactly at 9 every night. Every body looked forward to it. The attraction was Bombay Radio's orchestral programme, its creator – Amembal Dinaker Rao, popularly known as D Amel.

The compositions broadcast in this programme used to be based not only on well known ragas but on lesser known ones too. Besides, who can forget the lilting, soulful tunes, coming through this programme which were indeed outstanding by devotional and stage traditions and even folk music!

Acknowledging the influence of these compositions, music critic Mohan Nadkarni says "And I have no hesitation to say, with gratitude and pride, that I owe most of my knowledge of less known ragas to my regular listening to Amel's orchestra in my student days. To me the daily orchestral programme had become an event to look forward to with great anticipation and I used to listen to his raga compositions with the earnestness of a learner. So abiding indeed was the programme on my mind that D Amel had grown to a legend on my musical consciousness."

Music appears to throb in the veins of the Amembal family. Dinaker Rao took to harmonium because of inspiration from his eldest brother, A. Sunder Rao (ex-President of KSA) who is himself a superb harmonist. He was also inspired to undertake, experiment and innovate by his other elder brother A. Bhasker Rao, who was a gifted composer and exponent of light and devotional music. The Amembal brothers are all self taught musicians, though Dinaker is the only one among them to have undertaken to serve the muse as a whole time career.

Even when he was doing his B.Sc. in Fergusson College, Pune, Dinaker Rao took a decision to give up his studies to come to Bombay and join the Indian Broadcasting Company ( a private company) in those days, in the year 1927. With the government assuming control of the broadcasting media in 1932 Dinaker Rao was promoted to the position of Programme Executive in charge of Indian music. It was a small band of dedicated and highly creative staff artistes that manned the music section of AIR. With the official ban on the harmonium in AIR. Dinaker Rao took to a metal flute and even violin. But he concentrated his efforts and talent on the flute.

Dinaker Rao can look back with a sense of achievement over his 500 and more musical creations both instrumental as well as vocal. It may surprise many to know that most of the signature tunes that are still being played at the scheduled weekly programmes of AIR Bombay are his creations. He has made valuable contributions to broadcasting in multifarious capacities- as a vocalist, music director, composer, harmonist and flutist.

A word about Dinaker Rao's close and fruitful association with two other stalwarts in the field- Prof B.R. Deodhar, the scholar musician teacher and G.N. Joshi the popular music director of His Master's

Voice (HMV). While setting up his orchestral broadcasting unit, Dinaker Rao was inspired by the ensemble built by Deodhar for popularizing raga music. On the other hand the learned professor was enchanted by the former's self composed raga Ameti Todi, popularized through Bombay Radio orchestra that he (Deodhar) included it in his repertoire and presented in Khayal, Vilambit and Druth in his radio

*As fate would have it D Amel was a little hard of hearing and in his later years he turned stone-deaf. This trait prompted Dr. V.K. Narayana Menon, a musicologist, Indian Dance expert, former Director General of All India Radio, to nickname him as the 'Beethoven of India'. A man of firm convictions he remained true to his commitment to Akashavani, All India radio and music lovers salute the yeoman's services rendered by this great musicologist, whose contributions to Indian music remain unparalleled. A man of his talent and genius is born but rarely. Music lovers who savored those musical moments that flew from his creative genius would certainly vouch for his greatness. He will sure to be an inspiration for generations of musicians to come.*

*Excerpts from the Internet*

concerts.

Dinaker Rao's comradeship with G. N. Joshi, to quote Mohan Nadkarni "must be regarded as very significant against the background of musical scene of that period"

Dinaker Rao's Association with Walter Kaufmann, Chief of AIR Bombay's western Music unit, resulted in joint musical ventures being broadcast occasionally. "These held out exciting possibilities and spoke eloquently of the innovative acumen of the two composers and the teamwork in their common endeavour".

After serving Indian Broadcasting for 40 long

years with single minded dedication, the veteran D Amel retired in 1967 as the Assistant Station Director of AIR Bombay. He was presented with an award on the occasion of the Golden Jubilee of Indian Broadcasting in 1977. In 1987 this unassuming artist won the Sangeet Research Centre fellowship.

Dinaker Rao had a quiet retired life. Deeply religious, he turned spiritual and remained immersed in contemplation. His sons and daughters all share his interest in music and his youngest son Anant has made a name in providing background music in Marathi theatre particularly for experimental Marathi plays.

## When Ganaganga flew down to Kaveri

DR JYOTSNA KRISHNANAND KAMAT

*(Few reminiscences of Dr Padmavibhushan Dr Gangubai Hangal when she visited Mysore in 1986)*

Little Deeds of Kindness make Persons Great!

Years of radio broadcasting service has brought me in contact with great musicians in and out of All India Radio stations (1964-1994), in different states. When AIR was the only agency in the country which recognized real talent and which made regular payment to artistes depending on merit and grade, every artistes' dream was to perform on the radio. In those days, radio programmes were not pre-recorded and the only way of broadcasting was live. Hence musicians were compelled to travel to distant cities in India, where the radio-stations were situated.

Dr. Gangubai Hangal was one artiste who had travelled, all over India, where Hindustani Classical Music prevalent. She had several interesting anecdotes connected with AIR Peshawar, Lahore, Calcutta and other smaller stations. It was a treat to listen to her chaste Dharwadi style of narration. But she avoided 'spoken word' as far as possible, and would like to be known as a musician only. Gangubai whom we addressed as 'Akka' (elder sister)

was no doubt an all time great artiste this country has produced, but greater was her love for the city of Hubli, where she spent her life-time and for the Kannada language she spoke. Her affection and regard for fellow musicians was unique, irrespective of the grade and status. I may share my intimate memory of Akka, which speaks volumes of love and respect she nourished towards music and musicians.

I was working as a Director of All India Radio, Mysore, when Gangubai visited Mysore in 1985-86. I happened to know her from earlier days in Dharwad and would have very much liked to record her music for a short duration at least. But, Mysore, the home land of Kaveri and Carnatic music, had no accompanists for Hindustani music. The only way to introduce her latent gift of speaking to our Mysore listeners



**Dr. Jyotsna Kamat interviewing Smt Gangubai Hangal**

was to record some of her interesting experiences. And she agreed readily.

Late Shri S.B. Hungund was at that time residing in Mysore. He was a good harmonium player but was unauditioned. That meant no programme for him over the radio. As is common practice, only artistes approved by Local Audition Committee

(LAC) and finally screened in camera by the Central Music Audition Board (CMAB) had any chance at radio or noted music concert. There was hardly any Hindustani music artiste, locally available, who could be approached for audition purpose. I tried hard to help him but could do little with LAC. But I was all the time thinking how to get over this difficulty.

Gangubai came to the studios and recorded her experiences, of bygone days in Peshawar and Lahore, then unpartitioned India, in her own intimate and lighter vein. She had just received the Godavari Award from Maharashtra Government for her outstanding performances at the hands of 'Kusumagraj'- the Marathi poet – the Jnanapeetha Award winner. He had hailed her as Gangamai coming to meet her sister Godavari ( the programme was held at Nashik ) I was interviewing Akka and welcomed her for visiting her long forgotten sister Kaveri who turned her face to south. All the time this Ganga looked forth to north only. So this was a once in a lifetime occasion.

When asked which award she prized the most, as she was a recipient of many national and international awards by then, she said that singing for a small music knowing audience was the award she treasured the most !

After the interview was over, I broached the subject of Shri Hungund's difficulty regarding auditioning and hesitatingly asked her whether she could oblige him by singing for the specified duration (30 minutes). She readily agreed! An artiste of International fame 'donating' her golden voice for just auditioning - An unheard of and unimaginable happening in Indian Context!

As planned earlier Mr Hungund was waiting in the wings and the music studio had been kept free. It was afternoon , and Akka sang Raag Multani for 30 minutes. It was a treat to most of us, because it was hardly possible to listen to Master Artistes rendering afternoon ragas as they are usually scheduled for morning, evening or late night raagas. In AIR's unwritten convention, only musicians of indifferent quality or who have lost concert standard, are 'accommodated' for afternoon, to keep them going!

No need to mention that Shri Hungund got through the MAB formalities and his life's ambition

was fulfilled of performing for the radio and many other concerts in different places. Unfortunately he did not live long to enjoy the "Prasad" or ashirwad of this Gayanganga !

In Mysore, Gangubai's interview was widely listened and highly appreciated. It was a rare experience to me as well. Today this interview has a pride of place in AIR's Archives, which brings out candidly Akka's simplicity, regard for music and affection towards up and coming artistes. This year being the birth centenary of Akka, the interview was broadcast at peak hours, from AIR.

But is there any Master musician who would render his / her voice for sheer audition purposes in an unfamiliar place, conceding to a request? I do not know. In the malice-ridden world of music, with idiosyncratic and fussy artistes, whose 'moods' AIR staff had always to attend and cater to, Akka's kind gesture was unique. It is an all time manifestation of graceful attitude towards fellow musicians by a Mastermind.

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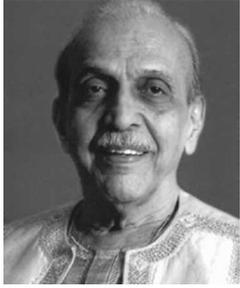
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# My Musical Odyssey

SMT GEETA YENNEMADI

Though I never learnt Classical Music I had its "Sanskars" right from my childhood as both my parents were deeply interested in North and South Indian Classical Music. This I feel had a profound effect on my journey in Light Music.

I started learning Light Music from well known singers like late Shri B. S. Rao, Smt. Pramila Datar, Shri Durgesh Chandavarkar and late Shri Prabhakar Pandit. Without prejudice to these teachers I feel that my real journey and insight into Light Music began after I started learning from Shri Yeshwant Dev, renowned poet, singer, author and master composer. The reasons for my making this statement will be clear from the following



Pt. Yeshwant Dev

i. For the first three months he did not allow me to sing. He said "What I think I sing is an illusion."

ii. He asked me to only read the songs. My ego was badly punctured. Did it mean I could not sing? Especially when I was winning prizes in various competitions in school, colleges, and community gatherings. However when I looked at this dispassionately I realized what my Guru wanted to tell me.

iii. I learnt about relaxation of Body and Mind before we sing.

iv. Clearly extracting "swaras" (i.e. अ, आ, इ, ई ...) from vyanjans (i.e. क, ख, ग, घ...)

v. Spacing out the words without compromising on rhythm (Taal)

By learning all these I also learnt how to properly listen to any kind of music including my own singing. He used to say "You should always be a good listener and be a master of your own voice. Over the years I realized that with music I learnt quite a few values of life itself for example- positive thinking, patience and introspection. Sometime along the way I discovered I could compose music as well. He taught everyone without bothering about their

musical qualifications. He also composed music for lyrics of any poet or poetess without keeping in mind their Literary Status. His only condition was that the song should touch his heart.

Marketing or popularization was not his criteria. This philosophical attitude helped me a lot as far as my musical compositions (300 to 400 songs) were concerned. I can therefore proudly say that he is not only my Guru in Music but also in Life. Incidentally it will not be out of place to mention here that Shri Yeshwant Dev is the first author to write a book on Light Music. His book "Shabdapradhan Gayaki" shows his in-depth study of the correct way of singing.

Though I had started teaching Bhajans at Saraswat Mahila Samaj, Gamdevi., earlier in seventies my real teaching started only after learning from my Guru. We started with a group who had a flair for music but were not very confident of singing either solo or in front of the mike. This is how "Saraswati Vrindgaan" came into existence in 1986.

We started initially singing only Bhajans. Later on for every Ashadhi Ekadashi" we started giving programme on the lives of various saints of Maharashtra with lively compering and narration by Prof. Sadhana Kamat who has a vast knowledge of these Saints and their songs. I solely composed the music for these and they were sung by the group. Of all the programmes our "Sant Dnyaneshwar" is the most popular. It has been performed on A.I.R. ie All India Radio in various cities in India and a show was also held in U.S.A. Till date we have done more than 100 shows of this programme. The credit for the success of all our programmes goes to the entire team for its collective efforts.

We have also done two programmes in Hindi, one on "Sant Tulsidas" and the other on "Uttar Bhart Ke Panch Sant." The lucid compering and narration of both these programmes is done by Smt. Kalindi Kodial who is also a singer in our group. These two programmes have been performed at venues where



Geeta Yennemadi

majority of audiences are "Non Amchis." Recently we performed 'Uttar Bharat Ke Panch Sant' in Kanpur.

I sincerely hope and pray that with the Blessings of Lord Bhavanishankar, our Guruparampara and Revered Shrimat Sadyojaat Shankarashram Swamiji, "Saraswati Vrindagaan" will continue in the years to

come to give more and more programmes culled out from the Treasure of Bhakti Sangeet composed by the innumerable saints of the Country.

[Saraswati Vrindagaan had, it seems an invisible Guru in Pt. Yeshwant Dev! Thus, it performs even in Kanpur! – Guest Editor]

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## Agra Gharana "Ek Vatavriksha" Spreads in Bengaluru

PRAKASH BURDE

Agra Gharana – Ek Vatavriksha a musical kaleidoscope of Agra gayaki by Vidushi Lalith J. Rao and her disciples.

Venue: Experimental Theatres, NCPA, Mumbai  
Saturday, September 28, 2013

The vast scope of *khayal* provided for the individuality was predominantly responsible for its ascendancy over the *dhrupad* genre was amply made clear by Bengaluru-based veteran singer and eminent teacher Vidushi Lalith Rao and with her almost a dozen very competent disciples, all from the same city, held on September 28, 2013.

It was a unique and vintage musical feature depicting the heritage of Agra *gharana* with multimedia presentation interspersed with superb live music and an excellent collection of audio recordings of some of the stalwarts of the *gharana*.

The presentation truly represented the origin of *khayal* seen through the Agra *gharana* window. Though the word *khayal* is of Persian/Arabic origin, it is now commonly perceived as an idea, imagination, subjectivity and more importantly, individuality and impression. Vidushi Lalith Rao briefly traced this tradition from *dhrupad* to *khayal* in her 120-minute presentation right from "Baingi ka Dhrupad" in *Raag Bhimpalās* to a *khayal* in *Raag Bhairavi*. She took us all on an upward journey, as it were, in a musical time machine, punctuated now with a chorus presentation of the delightful *gayaki* with original compositions of the great masters through live renditions. She meticulously traced the evolution of the colourful *gayaki* with some audio clips available and many visuals of the old masters of the *gharana* through Shyam Rang, Ada Rang and Sada Rang compositions but also gracefully offered social, cultural and how

stylistic diversity was imprinted by the "Rangeela" of the *gharana*, Ustad Faiyyaz Khan. It was a lesson for *khayal* learners and followers that *khayal* offers greatest opportunity to display the depth and breadth of musical skills.

Chorus singing, specifically one group matching the other in *sargams* or *paltas* in perfect harmony spoke volumes of the excellent training and back-breaking rehearsals each one had, needless to add, including the path finder guru and her well-groomed disciples, like the senior most Tara Kini, Shanti Subbaraman, a Carnatic vocalist, Vandana, Vir Das Mohapatra, Pratima Bellave, Meera Sahasrabuddhe, Kailash Kulkarni, Bharati Pratap, and youngest of them all, 15-year old Nishant Pannicker. All performed with equal ease, announcing to the Mumbai-based connoisseurs that each one was capable of holding his/her own individual concert!

Gurumoorthy Vaidya from Bengaluru played the *pakhawaj* and the *tabla* and Mumbai-based Shantanu Shukla did not lag behind. It was creditable that young Siddhesh Bicholkar on harmonium enthusiastically participated, creating interesting interludes. Behind the scenes, one could hardly miss Jayavanth Rao's meticulous technical precision.

Vidushi Lalith Rao is ideally suited to conduct such lec-dems as she has been trained by all the branches of the *Vatavriksha* of Agra *gharana*, like Pandit Rama Rao Nayak, Pandit Dinkar Kaikini, and Ustad Khadim Hussain Khan. I take this opportunity to personally congratulate the Naimpally couple for having left no stone unturned in presenting one of the finest (the finest?) lec-dems on *gharanas*.

Who will not agree that Agra *Vatavriksha* is spreading horizontally in Bengaluru?

# अविस्मरणीय मैफली

- श्रीमती सुमन सवूर

माझे आजोबा कै. त्रिंबकराव कोप्पीकर अतिशय संगीतप्रेमी होते. मैसूरच्या दसऱ्याचं निमंत्रण असलेले नामांकित कलाकार धारवाडला आमच्या बंगल्याच्या आऊट-हौसमध्ये राहून कर्नाटकाचा दौरा करीत असत.

एका संगीतप्रिय कुटुंबात जन्मल्यामुळे इतर संस्कारांबरोबर संगीताचेही संस्कार घडले. आजोबा, आम्हा नातवंडांकडून सकाळच्या प्रार्थनेची भजनं, सकाळच्या रागात व संध्याकाळी सायंकालीन रागात म्हणवून घेत असत. त्यामुळे काही रागही ओळखत होतो व रंगलेल्या गायनांचा आनंदही घेत होतो.

पुढे भारतीय विद्याभवनच्या संगीत शिक्षापीठात गाणं शिकण्यासाठी प्रवेश घेतला. भातखंडे संगीत समारोह तेव्हा तालमकीवाडीच्या हॉलमध्ये होत असे. त्यामुळे दरवर्षी अनेक कलाकारांचं गायन व वादन ऐकण्याचं आणि शंभुमहाराज, दुर्गालाल व सितारा देवी यांचे कथक नृत्यही पहायचं भाग्य मला लाभलं. (१९४७)

रामपूरचे मुस्ताक हुसैन यांची, तीन सप्तकी तान, आग्रा घराण्यातील 'नोम-तोम' आलाप, त्यांची लयकारी, बंदिशींची भावपूर्ण बढत व तडफदार ताना ऐकून मी दिपून गेले. लाचारी-तोडी, मलुहा-केदार, जोग व दरबारी कानडा वगैरे त्यांचे खास रागही ऐकायची संधी मिळाली. (१९४८)

तिथेच पहाटे ३:३० वाजता पं. रविशंकर यांचं प्रथमच सतारवादन ऐकलं. तेव्हा मैफलींना वेळेचं बंधन नव्हतं. त्यांनी 'ललत' रागात आलाप, जोड, झाला व दोन 'गती' घेऊन रागाचं सुंदर स्वरूप उभं केलं.

त्यांचीच आणखी एक चिरस्मरणीय मैफिल १९५६ साली विद्याभवनच्या गीता मंदिर हॉलमध्ये ऐकली. रविजी आकाशवाणीच्या दिल्ली केंद्रातील नोकरी सोडून पहिल्यांदा अमेरिकेला चालले होते. सकाळची मैफिल होती. तबला संगत, श्री. शशी बेल्लारे यांची. रविजींनी 'बिलासखानी तोडी' रागात विस्तारीत आलापवादन केलं. रागाच्या करुणरसाने सर्वजण हेलावून गेले. शशीजी तर चक्क डोळे पुसत होते. 'गत' सुरू केलेली त्यांना कळलीही नाही. "हां, शशीजी बजाइए!" असं रविजींनी म्हटल्यावर अश्रु पुसले व अप्रतिम साथ केली.

जी. एस. मेडिकल कॉलेजच्या रजतजयंतीनिमित्त जंगी महोत्सव होता. एक दिवस त्यांनी सुरश्री केसरबाई केरकर यांच्या शास्त्रोक्त गायनाचा कार्यक्रम आयोजित केला होता. तोपर्यंत मी त्यांची मैफिल ऐकली नव्हती. माझी बहिण डॉ. कुमुदिनी माणगांवकरबरोबर मी गेले. बाईंनी 'ललितागौरीत'

'प्रीतम सैया' ख्यालाने सुरुवात केली. बसंत-बहार नंतर ठुमरी, दादरा वगैरे उपशास्त्रीय गायन केलं. खुला आवाज, दीर्घ दमसास, स्वतःच्या कलेवरचा आत्मविश्वास, रुबाबदार व्यक्तिमत्त्व व त्यांच्या भारदस्त गायकीने मी भारावून गेले.

१९४९च्या सुमारास हरिदास संगीत सम्मेलनात झिया अमिनुदिन व झिया मोहिनुदिन डागर यांनी धृपदअंगाने गाइलेला 'मियाँमल्हार' अजूनही आठवतो. एका उस्तादांचे लयबद्ध 'नोम-तोम' तर दुसऱ्या उस्तादांची मॉड्युक्त सुरेल आलापी. जाणकार श्रोते होते. कुठेही टाळ्या वाजवून रसभंग नाही. फक्त "वाह! क्या बात है!" असे प्रशंसोद्गारच ऐकू येत होते.

अशीच आणखी एक जुगलबंदी. एन.सी.पी.ए.च्या छोट्या सभागृहात पं. के. जी. गिंडे व पं. एस. सी. आर. भट यांनी गायलेलं 'यमन' रागातील 'धृपद' व 'झिंझोटी'तील 'धमार' असाच रंगला. उत्तम लयकारी तर केलीच पण कुठल्याही मात्रेवरून सुरू करून अगदी सहजगत्या, शब्दांची तोड-फोड न करता 'सम' गाठत होते. पखावजाची उत्तम साथ पं. अर्जुन शेजवल यांची होती. दोन कलाकार जेव्हां एकाच घराण्याचे किंवा गुरुबंधु असतात, तेव्हां ती जुगलबंदी छान रंगते. (१९७०)

दीर्घ आजारानंतर, पं. कुमार गंधर्व यांच्या गायनाचं आयोजन, दादरच्या हरि महादेव वैद्य हॉलमध्ये झालं होतं. स्वरचित 'मालवती' रागात त्यांनी 'मंगल दिन आज' ही बंदिश सुरू केली. मध्यलयीतील उत्स्फूर्त गायकी व तडफदार ताना ऐकून सर्वांचे डोळे पाणावले. त्यांचे अनेक कार्यक्रम व खाजगी बैठका ऐकायचं भाग्य आम्हा दोघांना लाभलं. (१९५६)

अशीच आणखी एक खाजगी बैठक. गणपतीनिमित्त वांद्र्याला मोदीसरांकडे गायनाचा कार्यक्रम होता. (१९४६) होतकरू विद्यार्थ्यांनी आपापल्या गायनाची हजेरी लावल्यावर पं. चिदानंद नगरकर गायला बसले. लखनौहून येऊन, भारतीय विद्या भवनमध्ये मुख्याध्यापकपदी नुकतेच रूजू झाले होते. त्यांनी 'रामकली' रागात 'नोम-तोम' आलाप सुरू केले. तिलवाडा तालात 'दरबार धाऊं' हा बडा ख्याल पं. तारानाथजींच्या उत्कृष्ट तबलासंगतीत उत्तम रंगला. उपज, सरगम, बोलताना व विविध तानांच्या ओघा 'उन संग लागी अखियाँ' ही उ. फैयाज खान यांची द्रुत बंदिश तितक्याच भावुकपणे व सार्थकतेने पेश केली. दीड तास कसा गेला ते कळलंच नाही. असा रामकली त्यानंतर मी कधीही ऐकला नाही. एकच खंत आहे की उ. फैयाज खान यांची मैफिल

ऐकायची मला संधीच मिळाली नाही.

हैद्राबादच्या 'सूरमंडल' म्युझिक सर्कलमध्ये पं. भीमसेन जोशी यांनी 'अभोगी' इतका उत्स्फूर्त व भावपूर्ण गायला की त्याची स्मृति मला अजूनही रोमांचित करते. साथीला नाना मुळे तबल्यावर व संवादिनीवर ठाकुरदास होते. जेव्हा कलाकाराच्या तोडीचे संगतकार असतात, तेव्हा मैफिल हमखास रंगते. (१९६९) त्यागराज गानसभेच्या महोत्सवात पं. दिनकर कैकिणी यांचं गाणं होतं. हैद्राबादला आमच्या घरी दिनकरजी, योगेशजी (संसी) व गुरुदत्तजी (हेबळेकर) राहिले होते. घरही आलिशान होतं. दिनकरजींनी नूतन वर्षदिनी (१९८५) आमच्या घरी गायची इच्छा व्यक्त केली. साथीदार हजरच होते. गुरुबंधू पं. दंताळे व त्यांचा परिवार, पं. राजूरकर व मालिनीताई वगैरे तीस चाळीस रसिक मंडळी जमली होती.

सकाळची बैठक होती. एक तंबोरा, पंचमाऐवजी तीव्र मध्यमावर व दुसरा शुद्ध धैवतावर जुळवला होता. तंबोरे अप्रतिम जुळले होते. ते छेडल्यावर जे वातावरण निर्माण झालं, ते अवर्णनीय होतं. स्वरचित आलाप प्रधान 'गुणरंजनी' रागात दोन अतिशय सुंदर बंदिशी गायले. 'प्रथम सूर साधे' व 'अनहत के भेद जिन जान लियो' या ख्यालांचं कवित्वही आध्यात्मिक आहे. त्या स्वर्गीय आलापगायनाने आम्ही सर्व निःस्तब्ध व अंतर्मुख झालो. (१९८५)

हाच अनुभव मला पं. पन्नालाल घोष यांनी 'बागेश्री' राग वाजवला तेव्हा आला होता. धीरगंभीर स्वरांच्या संवादाने मी संमोहित झाले. पं. निखिल घोष साथीला होते. साथीदारांशिवाय कुठलाही कार्यक्रम आनंददायी होत नाही. तोच आनंद सर्वांना देणे हाच या लेखाचा उद्देश आहे.

(श्रीमती सुमन सवूर 'महाराष्ट्र टाइम्स' पत्रिकेच्या संगीत विमर्शक होत्या. त्यांचे विपूल लिखाण मराठीतल्या वेगवेगळ्या मासिकांतून प्रकाशित झाले आहे. ...अतिथी संपादक)

## मैफल- तरुण गायकांची

कडाडली तानांची बिजली, उसळे चैतन्य  
मैफलीत तरुणांचे शोभे मानाचे पान  
तरुणाईने नवलाईला कोंदणात बसविले  
सुस्वर गायन करूनी रसिका भाग्यवंत केले  
ताल-लयीची संगत धरूनी, सूर हि नादावले  
भवनातील सूर सुदूर येऊन हृदयी सामावले  
आलापांनी अन् तानांनी रसिक मने सुखविली  
संगिताची तेज कटारी काळजांत घुसली  
तरुणाईने वसा घेतला स्वर-गंगेच्याकाठी  
स्वर्गा हा अखंड चालवू संगीतसिंधूसाठी

- नारायण शां. शिराली, मुलुंड, मुंबई

## A Brief Note on the History of Music

Sama Veda is perhaps the earliest human literature on music. It naturally incorporates music, mantra, chhanda, linguistics, and above all, a reflection of the world view of rishis who communicated in the Arsha language, precursor to the more regimented Girvan (later called Sanskrit). With the Sama Veda being in use only in Kerala, we are at the brink of losing not only its unique music, but also the complete world view it presents.

The Sama Veda is an artistic way of communicating science too!. Imagine if our physics formulae were set to suitable music; we would possibly have made science more appealing, attracting more students into the science stream and the formulae would be communicated to a wider audience.

The two main genres of Indian classical music that evolved from ancient Hindu traditions are Hindustani and Carnatic music. The first emerged as a distinct form because of Persian and Islamic influences in North India whereas the latter i.e. Carnatic music is a system of music commonly associated with the southern part of the Indian subcontinent, with its area roughly confined to four modern states of India: Andhra Pradesh, Karnataka, Kerala, and Tamil Nadu.

The main emphasis in Carnatic music is on vocal music; most compositions are written to be sung, and even when played on instruments, they are meant to be performed in gayaki (singing) style.

Although there are stylistic differences, the basic elements of sruti (the relative musical pitch), swara (the musical sound of a single note), raga (the mode or melodic formulæ), and tala (the rhythmic cycles) form the foundation of improvisation and composition in both Carnatic and Hindustani music. Although improvisation plays an important role, Carnatic music is mainly sung through compositions, especially the kriti (or kirtanam) – a form developed between the 14th and 20th centuries by composers such as Purandara Dasa and the Trinity of Carnatic music. Carnatic music is also usually taught and learnt through compositions.

Carnatic music is usually performed by a small ensemble of musicians, consisting of a principal performer (usually a vocalist), a melodic accompaniment (usually a violin), a rhythm accompaniment (usually a mridangam), and a tambura, which acts as a drone throughout the performance. Other typical instruments used in performances may include the ghatam, kanjira, morsing, venu flute, veena, and chitraveena.

- From the Internet

# Avant-garde Guru-shishya relation

FROM DEEP BELLARE'S MEMOIRS

My interest in music was inculcated in my childhood. My father used to hum basic *cheezas* in various ragas. Pappa had grasped them in his younger days, while playing marbles as pastime with Pandit K.G. Ginde, at Grant-road in Dharmakuti-Dharmaniwas and Pandit Ratanjankar was a next door neighbor.

We shifted to Goregaon in 1959, when I was seven and joined St. Thomas School. As a child, I always felt I should learn Tabla like my cousin Ashok at Grant-road, with Late Pt. Taranathmam. Getting a good music teacher in Goregaon was rare then, nevertheless my pursuits responded to popular film music. Naturally I picked-up playing the mouth organ, harmonium and a home-made electric Hawaiian guitar, by the time I finished schooling.

In college, I had already formed an orchestra group, and my parents, friends and community encouraged our talents. Although I could not afford costly musical instruments, my neighbor, Anand was working and purchased an accordion, which he never played and allowed me to practice it. We then started "Anand Orchestra" and gave our first performance in Guru-Seva Society at Goregaon. Since we were all college students, not professionals, we never demanded high fees and rendered reasonably good performances, so we got invited frequently. Besides other innumerable performances, we also performed in Talmaki Wadi, Chikal Wadi, Santacruz Colony and in our respective Colleges.

Our orchestra slowly disbanded as the members joined professional courses, medicine, engineering etc. and I started work at Hindustan Lever. After graduation I had felt the need to learn classical music and take-up an instrument because my vocal range was limited. I decided on Sarod, a difficult instrument but with profound tonal qualities, and easy success was not important since I had already performed on stage. Our mandolin player's father taught music, so I asked him whether his father could teach me the Sarod. He knew a Sarod maestro in Goregaon itself, and took me to Pt. Shree DattaPrabhu Tendolkarji only after reminding him repeatedly over a year.

Pt. Prabhu Tendolkarji first discouraged me from Sarod, however after persuasion agreed to test me

for a month. He taught me for a few months with a minimal fee and one day he told me I need not pay fees. He worked for Pfizer and teaching was a noble act in his opinion. Both of us were working in corporate sector, so we jelled and our class timings got adjusted to evenings or week-ends. This gave rise to a long-lasting, three and a half decade Guru-shishya relationship.

I go to him regularly without fail, twice a week, one day for listening to him play and one day for my Sarod playing. As Guru-shishya by tradition, though we are not in each other's presence 24x7, our musical thoughts are analogous and get cultured all the time. I learn about the essence and subtle aspects of classical raga music from him, the swara, its correct rendition and how it appears in different ragas as shrutis, the movement between the notes, gamakas etc. The restraint one must follow in ragas, avoiding incorrect swaras and the vaadi-samvadi to remain all the time in the raga etc. He educates me on tectonics of the Gat, while adhering to the Sum and Khali in a Taal.

He teaches me every creative concept in Hindustani instrumental music and Sarod playing, introducing and familiarizing me to musical styles of stalwarts of instrumental music like, Ustad Ali Akbar Khan, Pt. Nikhil Banerjee and of course Pt. Ravi Shankar & Ustad Vilayat Khan. Although I am not dexterous at playing the Sarod, I can now locate my own inaccuracies and improve. I learn how to listen to the swara between the notes, to gaze vividly into the creative thought process and rasa in an artist's musical illustration. This in itself verges one on to Bramhananda and keeps one happy.

My Guruji, Appa teaches me the Sarod from basics to the sophisticated and I owe him all my knowledge of instrumental music, remaining at his feet. He has gifted me a Sarod, and I do my Riyaz on it. He and his family have been very pleasant towards me, treating me as a kith and kin of their family, offering whatever is cooked at home. Keeping aside for me the delicacies prepared on festivals and special occasions, if I was not present. Every member in his family has showered lot love and affection not only to me but also to all my family members.

(A Saraswat learning Sarod! Great News indeed!..... Guest Editor)

# Some Musical Reminiscences

SITA HEBLE

Music has been a continuous thread in my life - my inspiration in good times and my solace in bad. I am fortunate that the former far outweigh the latter.

I was born Sita Dattatray Moolky in Gadag (Dharwar District) on 24th June, 1927 to Dr. Dattatray Moolky and Varadabai. My father was a well known medical practitioner in the area. Being an outspoken man, he was blunt with his patients. Despite this people flocked to his clinic knowing his stern manner was only a mask to his otherwise excellent diagnostic skills and treatment.

My parents were fond of music and other arts and encouraged us in our hobbies. My sister, Vrinda Amladi was an excellent Bharat Natyam dancer and we participated in events organised by the Music-Dance Art Circle in Dharwar, Belgaum and other places in Karnataka.

At age 5, I developed asthma. My father engaged a music teacher as he knew that singing encourages deep breathing. My first Guru was Mirajkar Sir, who came from Hubli to give me lessons. While my friends would gather to play or watch movies, I would sit with my Guruji for music lessons. I envied them, but finally it was for my greater good.

Gadag then, had an ashram called Veereshwara Punyashrama founded by two blind holy men - **Swami Panchakshari Gavai** and his *shishya* Puttayya who had dedicated their lives to music. The ashram had about 100 students, who were fed, clothed, given shelter and taught music so that they could earn their livelihood. My father gave them free medical treatment. In return the Swami aided by 2 students, would visit us, to teach me, as girls were not allowed in the Ashram. The 2 students, Basavaraj Rajguru, and Siddharam Jambaldini went on to become very famous musicians in their own right. It was the Swamiji who taught me the morning, afternoon, evening and night *ragas* with complete notation. The Swamiji would sing and ask me pick out the *sargams* of each *raga*. Music is like a vast ocean which defies perfection, but in time and with patience, I mastered a few *ragas*. Sadly, the Swamiji died a few years later of dropsy. A Music University dedicated to him has been opened in Gadag.

Soon, I started getting invitations from the AIR stations situated in Dharwar, Bombay, Pune, Hyderabad and Nagpur. The travelling was extensive

and tiring but was all worth it.

My parents would telephone to tell me how happy they were to hear me on the radio. In time, I went to Bombay for my college education. I stayed with my sister Krishna and her husband, Shri Dinkar Kagal who took me to many musical performances held in the city.

One day, I went to the Bombay Music Circle at Laxmi Baug where **Smt Hirabai Barodekar** was to perform. Shri Waman Rao Pai was the Secretary and at his instance, Smt Barodekar graciously invited me to her residence in Girgaum. I sang my favourite *ragas* Maru Behag and Abhogi Kanada. She immediately accepted me as her *shishya*. She taught me Puriya *raga* with *vilambit drut* and *tarana*. With her encouragement I was able to participate in the All Bombay Music Competition where I won the First Prize - a tanpura, Rs 500 in cash and a

beautiful garnet set. Later I accompanied Smt Barodekar for her performances in Benares, Allahabad and Calcutta.

Other great musicians who I came into contact with were : Bhimsen Joshi and Manik Varma. Bhimsen Joshi was also from Gadag. His family was known to us as they were my father's patients. He taught me the *raga* Puriya Dhanashree which I sang on AIR. Manik Varma taught me the *raga* Bhatiyar. I consider myself lucky to have had such talented, selfless and dedicated Gurus. They taught me everything of music and encouraged me in every way. HMV has produced 6 recordings of my music: 2 in Kannada and 4 in Marathi which are now in the archives.

In 1949, I got married to Shri Madhukar Shankar Heble, an IPS officer. Being fond of music, he encouraged me to pursue my hobby. My husband's job being transferable, we would be posted to various police jurisdictions. Wherever we went, I would inquire whether there were people or organisations interested in music. In Sholapur, I was taught by Prabhudev Sardar and in Kolhapur by Jagannath Buwa Purohit. Since many of the postings did not have AIR stations, I had to travel for my programmes. Once, whilst in Kolhapur I had an engagement in Poona. My son Pradeep was running a fever. I did not want to accept but my husband



persuaded me to go. The programme was pre-recorded so that I could leave immediately after.

Now, at the age of 86, I genuinely cannot recollect any untoward experiences in music. I remember my Guru Smt Hirabai Barodekar winding up her performances with a Bhairavi bhajan: *dhanya jamma zhala, aaj Rama pahila*. Now whenever I hum that bhajan, I see Lord Rama before me along with my 2 great gurus: Panchakshari Gavai and Hirabai

Barodekar. My koti koti pranams to them.

*(Even at 86, Sita Heble does her Riyaz! No wonder she won the hearts of the listeners when she was asked to sing impromptu in an Audio/Visual presentation in the 14<sup>th</sup> Saraswat Sangeet Sammelan. She has many 78 rpm discs to her credit. Needless to say they are Collectors' Items. Unfortunately her song in the Kannada film 'Chandrasah' is not available! - Guest Editor)*

## ☺ ☺ Humour in Music ☺ ☺

### Deepak Bellare

"How will you spend time after retirement?" My colleagues inquired as if they were concerned. If I mention gardening, these same people would click my photograph, dressed like the society gardener, I assisting him on the lawn and e mail it to all with comments. I said nothing, aware of their intensions. One of them suggested, "Assist your wife while she is cooking!" (This would mean I shall not be able to give my remarks on the food prepared by her). Reading, some-one said, go to the library to kill time, *kill my time or kill myself?* Not so soon I said.

I felt I should play the Tabla. I was always attracted to Ustad Zakir Hussein. I knew a distant friend, a film music buff (Distant friends are like distant relatives who really keep their distance) and contacted him for support. He said, "Why Tabla? Why don't you learn the flute?" His logic was, "If you have to perform in future, then you need not carry the heavy Tabla, flute is very easy to carry the world over." Looks like my distant friend had genuine concerns and doubts about my physical abilities.

For so many years I have watched Ustad Zakir Hussein play Tabla on TV, all along I was very keen to be like him. I decided once and for all, I will be a Tabla player, and started my preparations. I had noticed the Ustaad wearing those silky long dresses. I checked out where I could shop for these, and purchased 4-5 sets so that later on I may need spare ones for changing. I bought Kolhapuri Chappals in a well known mall, so far I had never spent so much money just for simple footwear. True, but then I want to become someone like Zakir, must remember not to wear them on temple visits.

A buddy, regular at classical music concerts, whispered to me the secret of attar that the Ustads flaunt. I would have to procure it from a small shop somewhere in the red light area. I had to cautiously enter the lane lest someone spots me there (after all

it was a matter of my reputation). God I had to shell out Rs. 450/- for a little bottle of "Majmua", I dare not utter the other brand of attar "Sakina Mansuri" fearing that someone may direct me to the stairs. The shop keeper gave me a wonky nod as if to say go and enjoy, on returning the Rs.50/- change.

I tried collecting more information on Zakir Hussein, about his brand of alcohol, his paan etc. After inquiring where I could get a good pair of Tabla, I finally purchased it for Rs. 8000/- in Girgaum. That day I had to listen to lot of flak from my dear wife who felt this was superfluous spending. At the back of her mind she was probably calculating the number of sarees she could get in that amount.

Who will teach me Tabla? This question was bugging me now. Since I was a Zakir fan, he was the most obvious person. He was very busy, also established abroad, and going there to learn was beyond my reach. I kept on finding out for a tutor and I met one Scholar who was doing research on Tabla. Talking on the funny side of the Tabla, he pointed out the double meanings in Marathi for Thaaap, Ghumara, Vaadi, Gajra, Gathe, Shaai, Lav, Chaat, Khod etc. He was surely taking me for a ride, pun intended, since I had to drive him all the way from University, Churchgate to Dahisar where he lived, before I returned home.

In the mean time, since I had almost collected everything required for Tabla playing, I wanted to see myself playing the Tabla. I went to the dressing room and kept the Tabla in front of the big mirror, after putting on my new dress, attar and the chappals. Sure that I was to come out 100% like Zakir. Powdering the Tabla profusely I squatted before the mirror and looked into it. With the new dress I did appear like any other maestro. I imagined myself playing like Zakir, his body language, and the tuft of his long hair flying high while playing. Bringing this before my eyes I looked at myself in the mirror and to my dismay, found that a receding forehead was staring back at me. I was almost on the verge of balding!

# My Meeting with a Musical Legend

SHYAM AMLADI, CALIFORNIA

In the 50's I was a star-gazing, budding vocalist who loved Hindustani classical music. I experimented with fusing *raags*, combining languages to create a single musical motif and creating *shayari* in the tradition of the impish 18<sup>th</sup>-century poet, Mirza Ghalib. Well, some who are close to me say I haven't grown up! But I digress.

I was then a student at the Gandharv Mahavidyalaya in Delhi. As students, we were rewarded not only with excellent teaching in classical music, but also with live concerts by musical luminaries who were invited to perform on the All India Radio's (AIR) national broadcasts and stayed at the residence of the principal, V.C. Maudgalya, just above the classrooms. It was a tradition for the musicians to sing in front of the students and teachers and special invitees in the courtyard that doubled as open-air auditorium. After these performances, we were often in awe. We never knew there were so many ways a set of mere 12 notes could be manipulated, yet confined to a rigid structure of ascents and descents—and crafted into a captivating 2 or 3 hour concert.

One such musician was Kumar Gandharv. From the first time I heard him and when I read his life story, he has fascinated me as an intensely creative genius who brought a unique, unforgettable style and substance to the *raagdari* tradition of Hindustani music. His complete mastery of the vocal medium, particularly the faster aspects of vocal singing is unmatched. Like many other great musicians, Kumar's music and his creativity live on.

One afternoon, while at the music school to take my vocal lessons, I was summoned by the principal. He wanted me to go to the railway station and receive a guest who was performing at AIR.

"Who is the musician?" I asked. "Not sure you have heard of him—it is Kumar Gandharv."

Next thing I remember, I started giggling! Uncontrollably. Mr Maudgalya looked at me askance, but was too busy to bother with me and I was dismissed.

As the train time approached I paced back and forth on the platform, a nervous wreck. Here was someone I never expected to meet and he was going

to be with me for the next 2 hours. How shall I greet him? Should I touch his feet, shake his hands, do namaskaar.....? Shall I speak to him in Hindi or my broken Marathi? Should I wait or pile on him with the questions I have about him and his music?

When the moment arrived and Kumar descended onto the platform, my first thought was—why, he is a mere lad, barely out of school. Whence does that stentorian voice, those lightening quick *taams* emanate? Those thoughts quickly disappeared as I greeted him and carried his *taanpura* to the taxi stand.

I spent not only the next two hours with him but next two days. He invited me to "accompany" him as he practiced. He corrected my breathing technique, gave me pointers on "uthaav" (ascending notes) and the proper way to begin and end *alaaps* and *taams*.

I believe Kumar was at heart a child—testing boundaries, curious about what works musically, what does not, Exploring, experimenting intelligently (unlike me!) getting into the soul of music and inspiring the listener to visualize the imagery behind his singing. Other musicians gently unfold a *raag*, ascending and descending the note-scale in a smooth, elliptical fashion. Kumar rips into it, infusing his own interpretative themes and moods. His concerts are statements, declarations, much like Beethoven's symphonies and Boticelli's pagan themes woven into Christian images.

Kumar was also a straightforward, no-nonsense man. I questioned him about the criticism of his seeming impatience with "*vilambit*" part of the *raag*. He replied, "I have deep respect for the *raag*, all facets of it. But tell me this. So I sing endless variations of a *raag*, which ones will you remember? Will you recall some or any of the *alaaps*, *gamaks*? And yet, when I present you with two lines of a *bandish*, it stays with you, correct? When I sing, I want you to explore the world of a *raag* with me, through me, with the same anticipation about what is to follow as I have. We are partners in that adventure."

After six decades, those two days with Kumarji still resonate in my memory.

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# संगीत समीक्षक मोहन नाडकर्णी

- साधना कामत

काही वर्षांपूर्वीची गोष्ट. आमच्या कॅनरा सारस्वत असोसिएशन या संस्थेने पुण्यात एक संगीतसंमेलन आयोजित केले होते. 'यशवंतराव चव्हाण' सभागृहात अश्विनी भिडे गात होत्या. गाणे ऐन रंगात आले असता, पुढच्या आसनावरील एक बुजुर्ग श्रोते, उभे राहिले आणि त्यांनी हात उंचावून मोठ्याने उत्कट अशी दाद दिली. अश्विनीने मान लववून त्याचा स्वीकार केला आणि आभारादाखल दोन शब्द उच्चारलेदेखील. असे प्रकार दिवाणखान्यातील छोट्या मैफलीत दिसून येतात. मोठ्या वातानुकूलित हॉलमध्ये असा प्रतिसाद आम्ही प्रथमच पाहत होतो. पण हे शोभून गेले, इतकेच नव्हे तर स्मरणीय ठरले. कारण दाद देणारे गृहस्थ म्हणजे जानेमाने संगीत-टीकाकार, श्री. मोहन नाडकर्णी होते.



काही महिन्यांपूर्वी कळले की ते पुण्यात आमच्याच औंध विभागात राहतात आणि आता न्यूझीलंडला वास्तव्य असलेल्या एकुलत्या एक मुलाकडे कायमचे स्थलांतर करणार आहेत. म्हणून त्यांना मुद्दाम भेटायला गेलो. (काही काळापूर्वी आमची गंगूबाई हंगलांशी भेट झाली होती. या ज्येष्ठांकडे ज्ञानाचे भांडारच असते आणि त्यांच्याशी नुसत्या गप्पा करणे हीच मोठी पर्वणी असते.) मोहनरावांचे वय पंच्याऐंशीच्या पुढे. शरीर थकले असले तरी स्मृती तल्लख आणि जुन्या हकीकती सांगण्याची दांडगी हौस. मनमोकळे बोलणे झाले.

'तुम्ही संगीत-समीक्षक कसे झाला?' हा ठेवणीतला प्रश्न विचारताच ते म्हणाले, 'मला संगीताची फार आवड होती, पण तिथे अधिक लक्ष दिल्यास अभ्यासाकडे दुर्लक्ष होईल असे माझ्या आईवडिलांना वाटत होते - आणि त्यांचे बरोबरच होते. म्हणून मी तो व्यवसाय निवडू शकलो नाही, परंतु त्यातील रुची स्वस्थ बसू देईना. मैफली ऐकता ऐकता संगीताचा अभ्यासही होऊ लागला आणि मग मी परीक्षणे लिहू लागलो. पण खरे सांगू का? मी एक परखड टीकाकार असल्यामुळे या क्षेत्रात मी मित्रापेक्षा शत्रूच जास्त निर्माण करून ठेवले...'

पण यात फारसे तथ्य नसावे. कारण काही वर्षांपूर्वी संगीत

क्षेत्रातील मान्यवर व्यक्तींनीच त्यांचा मोठा सत्कार घडवून आणला होता आणि नियतकालिकांतील त्याविषयीच्या वृत्तात म्हटले होते की, 'असे भाग्य फार थोड्या टीकाकारांना लाभते.' हाती लेखणी आहे, म्हणून ती हवी तशी परजणाऱ्या छिद्रान्वेषी

म्हणून गणल्या गेलेल्या टीकाकारांमध्ये, हंसक्षीरन्यायाने चांगल्याला मुक्तकंठाने दाद देणारे आणि गायकांची प्रगती व्हावी म्हणून शुद्ध हेतूने त्यांच्या कलेतील त्रुटी दाखवून देणारे मोहनरावांसारखे जाणते टीकाकार कलावंतांना हवेहवेसे वाटतात.

मोहनरावांनी जितेंद्र अभिषेकींची एक आठवण सांगितली. एकदा त्यांनी अभिषेकींच्या गाण्याचे थोडे कडक परीक्षण लिहीले. काही दिवसांनी जणू काही घडलेच नाही अशा आविर्भावात अभिषेकी देवीचा प्रसाद घेऊन त्यांना भेटायला आले. मोहनरावांनी गमतीने त्यांना म्हटले, 'मला वाटले तुम्ही

माझ्यावर रागावला असाल, रागाचाच हा प्रसाद नाही ना?' अभिषेकी खिलाडूपणे म्हणाले, 'अहो, तुम्ही सांगितल्याशिवाय आमचे दोष आम्हाला कळणार कसे?' मग मोहनराव त्यांच्या आठवणीने व्यथित होऊन बोलत राहिले. म्हणाले, 'एवढा ताकदीचा कलावंत, पण प्रकृतीची हेळसांड केली आणि अकाली निघून गेला...'

आपल्या लेखनाच्या सुरुवातीच्या काळातील काही गमती त्यांनी सांगितल्या. 'मी लिहू लागलो तेव्हा आमच्याच बिल्लिंगमध्ये वरच्या मजल्यावर एक दुसरे ताडमाड उंच मोहन नाडकर्णी राहात होते. त्यांनाही नाट्य, संगीतात रस होता. लोकांना वाटे की तेच लेख लिहितात. एकदा त्यांनी चौकशी केली, 'हा लिहिणारा कोण?' तेव्हा त्यांच्या मित्राने सांगितले, 'तुमच्याच खाली राहणारा तो मोहन!' ते आश्चर्याने म्हणाले, 'तो गिड्डा?' (मोहनराव उंचीने वामनमूर्तीच आहेत) पुढे एकदा एकाच व्यासपीठावर आम्ही दोघे होतो. तेव्हा मी म्हटले, "संगीतावरचे लेख लिहिणारे मोहन नाडकर्णी ते नसून मी आहे. 'सो नाऊ यू नो द लाँग अँड शॉर्ट ऑफ इट...' त्यावर श्रोत्यांनी हसून टाळ्या वाजवून मला दाद दिली..."

आमचे व्याही श्री. जगदीश कर्णिक मोहनरावांचे जिगरी

दोस्त. त्यांच्याकडून मोहनरावांच्या विनोदी स्वभावाच्या अनेक कहाण्या ऐकल्या होत्या. एकदा एक गायक सारंग रागातील काही अनवट प्रकार गात होते. त्यांच्या एका फुफ्फुसावर शस्त्रक्रिया झाल्याचे कळले होते. श्रोत्यांमध्ये 'हा कुठला राग' यावर तर्क चालू होते. मोहनराव गंभीर चेहरा करून म्हणाले, 'हा एकलंगी सारंग!' त्यांच्याशी गप्पा करतानाही या विनोदबुद्धीचा प्रत्यय आलाच.

हिंदुस्थानी संगीत आणि कर्नाटक संगीत यांतील भेदाचे त्यांनी सुरेख विवेचन केले. अमीर खुस्रो यांनी आणलेले अरबी संगीत आणि भारतीय रागदारी संगीत (संदर्भ : संस्कृतमधील 'संगीत रत्नाकर') यांचा फार सुंदर मिलाफ हिंदुस्थानी संगीतात झाला आहे. त्यात सृजनशीलतेला खूप वाव आहे. रागांची चौकट जरी ठराविक असली तरी त्याचे नियम सांभाळून रागाचा एक्सटेम्पोर (आयत्या वेळी) विस्तार करण्यात गायकाचा खरा कस लागतो. ते त्याच्या सृजनशीलतेला आव्हानच असते. कर्नाटक संगीतातील बंदिशी मात्र पाश्चात्य संगीतातील रचनांप्रमाणे ठराविक स्वरात निबद्ध असतात आणि त्या तशाच गायच्या असतात. त्यात गायकाच्या क्रिएटिविटीला फारसा वाव नसतो, याचे त्यांनी विवरण केले.

आमच्या विल्सन कॉलेजातील प्राध्यापक डॉ. ऊकरजी हे पाश्चात्य संगीतातील दर्दी. त्यांनी एकदा असाच आक्षेप घेतला होता की, हिंदुस्थानी संगीतात शेकडो वर्षे तेच राग गात आहेत. पाश्चात्य संगीताप्रमाणे त्यात नवनवीन रचना घडविलेल्या दिसतच नाहीत. त्यांना मी उत्तर देताना, राग तेच असले तरी त्यांचा एक्सटेम्पोर विस्तार करण्यात गायकाचे कौशल्य, त्याची कल्पकता दिसून येते असे सांगितले होते. परंतु मी संगीतातील जाणकार नसल्यामुळे माझे उत्तर कितपत योग्य होते याबद्दल मला शंका होती. आज मोहनरावांशी बोलल्यावर जरा बरे वाटले.

घराण्यांविषयी बोलताना त्यांनी ग्वाल्हेर, आग्रा, अत्रोली, पतियाळा, किराणा इत्यादी अनेक घराण्यांची वैशिष्ट्ये सांगितली. ग्वाल्हेर, आग्रा ही घराणी हिंदुस्थानी संगीतातील अध्वर्यू म्हणवून घेतात. बुद्धीला आवाहन, आक्रमक शैली, काहीशा कणखर आवाजाला प्राधान्य हे त्यांचे विशेष म्हणता येतील, तर किराणा घराण्यात भावनेला आवाहन, सौम्य शैली, आवाजातील माधुर्याला प्राधान्य हे विशेष दिसतात. गायकांविषयींच्या आठवणींचा तर त्यांच्याकडे खजिनाच आहे. केसरबाई आणि मोगुबाई यांच्याविषयी सांगताना ते म्हणाले, 'त्यांच्यापैकी अधिक श्रेष्ठ कोण असे मला नेहमी लोक विचारित, मी त्यांना म्हणे की अशी तुलना अनाटायी आहे. त्या दोघी म्हणजे नाण्याच्या दोन बाजू आहेत.'

अंजनीबाई मालपेकर यांचे गायन ऐकण्याचे भाग्य आपल्याला लाभले नाही, पण त्यांची स्वाक्षरी आपल्याकडे असल्याचे त्यांनी आवर्जून सांगितले. खापूजी पर्वतकरांचे तबलावादन ऐकण्याचाही त्यांना कधी योग आला नाही, पण त्यांची कीर्ती मात्र त्यांनी भरपूर ऐकलेली आहे.

किशोरी आमोणकर यांच्या उत्तुंग प्रतिभेविषयी त्यांना पुष्कळ कौतुक आहे. तसेच आजच्या आघाडीच्या गायक-गायिकांपैकी मालिनी राजूरकर, पद्मा तळवलकर, ललित राव, अश्विनी भिडे, आरती अंकलीकर, शौनक अभिषेकी, अजित कडकडे इत्यादींच्या विषयीही त्यांनी स्तुतीपर उद्गार काढले. पण उदयोन्मुख कलाकारांचे गाणे आपण फारसे ऐकलेले नाही, आता आपण संगीतक्षेत्रातून, सार्वजनिक जीवनातून जवळ जवळ निवृत्त झालो आहोत, असे ते सांगत होते. यातून त्यांची समाधानी वृत्ती प्रत्ययाला आली. तरी मला मात्र थोडे उदास वाटले. कुणाच्याही निवृत्तीच्या वेळी वाटते तसे!

रागांची सरमिसळ करणे ही मोडतोड आहे असे त्यांना वाटते की ते एक कल्पकतेचे, प्रतिभेचे लक्षण आहे असे वाटते, याविषयी मला त्यांच्याशी बोलायचे होते. त्याच संदर्भात बालगंधर्वांचा विषय निघाला. एखाद्या रागात ते वेगळाच सूर लावीत, परंतु त्यांची योग्यताच एवढी की ते शोभून जात असे, याबद्दल पु.लं.नी उल्लेख केलेला आहे असे म्हणताच मोहनराव म्हणाले, 'हो, 'स्वकुलतारक सुता' म्हणताना ते भीमपलासात एका ठराविक जागी शुद्ध 'नी' लावीत असत! असे म्हणतात की अल्लादियाखाँ तेवढेच ऐकायला आवर्जून येत असत आणि गाणे संपले की निघून जात असत...'

- असे अनेक किस्से त्यांच्या सान्निध्यात ऐकायला मिळाले. खरे तर या गप्पा संपूच नयेत असे वाटत होते. मोहनराव आणि त्यांच्या पत्नी सुनीतीबाई आता परदेशात स्थायिक होणार, तर त्यांच्या संगीतविश्वाचे काय होईल अशी आम्हाला हूरहूर वाटली, परंतु ते स्वतः निश्चित, कृतार्थ आहेत. वृद्धापकाळी पुत्राजवळ असणेच योग्य असे त्यांना वाटते आणि आम्हीही त्यांच्याशी सहमत आहोत.

आदराने म्हणतो - 'शुभास्ते पंथानः!'

('साधना' साप्ताहिकाच्या सौजन्याने)

We are happy to announce that from the 1st of January 2014, the scope of the Swami Parijnanashram Pathology Lab (KSA) is being enhanced to include more advanced and sophisticated tests like Hormone Assays, Vitamin B12 & Vit D estimations, Thyroid function tests etc. We continue our efforts to give reliable service at affordable rates.

# Taal & Thekaa

PANDIT OMKAR GULVADY

*Taal* is an inseparable, intrinsic part of any musical rendition. *Taal* not only gives the proper framework to the musical composition, but also enhances its acceptability with the audience. The definition of *Bandish* in Hindustani Classical Music clearly mentions it as a composition set in *Taal* framework. *Taal* can hence be called as a foundation of music. If we go a little deeper, the word *Taal* has emerged from a Sanskrit *dhaatu* "Tal" meaning 'Establishing with stability'. *Tal* also means palm. So, by the sound produced by the mutual impact of two palms is called *Taali*, which again is a basis of beat structure of music. The *Taa* of *taal* has come from *Taandav* of Lord Shiva, whereas, *La* comes from *Laasya* of Maataa Paarvati. So, *Taal* is a Unified form of "Ardha-Naari-Nateshwar". The *taal* is a *Nirgun* or *Amoorta* form in musical context. *Taal* is said to have *dasha praanaas*, viz. *Kaala*, *maarga*, *kriyaa*, *ang*, *kalaa*, *jaati*, *graha*, *laya*, *yati* & *prastaar*.

In the *Dhrupad* time, *thekaa* was only in supportive role. But the advancement of *Khayaal gaayaki* gave a much needed prominence to the *thekaa*. This helps in uninterrupted narration of thoughts (*Khayaal*) in music which is of high importance in *sur - pradhana gaayaki*.

The concept of *Thekaa* was developed over the years. *Thekaa* can be termed as *Sagun*, *Moorta* form of *taal*. *Taal* and *Thekaa* are as inseparable as word and its meaning - *Vaagarthaaviva sampraktau* .... in the words of Kaalidaasa. *Thekaa* is more flexible, adaptive compared to the fixed, structured *taal*. But the most importantly *thekaa* never breaks the pure framework of *taal* on which it is based. It only modifies itself to suit the musical composition by strictly limiting itself to the basic structure of *taal*. This modification in *theka* helps it gel well with the composition without hampering it. The *thekaa* helps establishing the mood of the composition. The treatment given to a *thekaa* changes invariably with the *Raag*, *bandish* & *Gharana*. Initially, all the *thekaas* were *Saral* (straight). The musicians modified them as per the requirement of rendition remaining fully in the *taal* structure. A few *thekaas*

are called *Siddha thekaas* like *Jhumraa*, *Tilwaadaa*, *Adaa chautaal*, *Ektaal*, *Teentaal* (16 *Maatraas*) etc. And some are *aprachalit thekaas* like, *Yogtaal*, *Saard roopak*, *Rudra*, *Lakshmi*, *Bramha*, *Vasant* etc. Some recently developed *taals/thekaas* are *Chandikaa* (8 ½ *matras*) by Late Pt. Ravi Bellare, *Shanitaal* (7 ½), *Arpan* (9 ½) by Pt. Sadanand Nayampalli & *Shashta-Roopak* (6 *maatras*) by me. Also, some *Gharaanaas* used particular *thekaas* as their signature. Such as;

Gwaalior: *Jhumraa*, *Tilwaadaa*, *Adaa chautaal*, *Ektaal*, *Panjaabi*, *Pasto / Pastu* etc.

Kiranaa: *Vilambit Ektaal*, *Madhya laya Jhaptaal*, *Dhrut Ek Taal* etc.

Indore: *Ati-vilambit Jhumraa* ( *Ustaad.Ameer Khan* ) , *Madhya laya Ek Taal* , *Teen Taal* etc.

Jaipur-Atrauli: *Teentaal* (16 *maatras*), *Jhaptaal*, *Roopak* , *Adaa Chautaal*, *Pancham Sawaari*, (*Vilambit / Madhya*) *Yogtaal* ( 15 & half *Maatraa* ) & so on.

Moorchhanaa *Thekaas* : This goes parallel to the *swar sangeet moorchhanaa* conceptually, although the format differs a lot. This is basically shifting of *Sam* (reference point). Some *moorchhanaa thekas* are;

*Tilwaadaa* is a *moorchhanaa* of *Teentaal* (particular *Thekaa* - 12<sup>th</sup> *maatra*)

*Panjaabi* is a *moorchhanaa* of *Adhhaateentaal* (particular *Thekaa* - 5<sup>th</sup> *maatra*)

The semi-classical genre makes maximum usage of *thekaas*. In some cases, the *sam* is camouflaged (*sam burque me*) e.g. *Gandhrva Thekaa*, *Gadhe ki dum* are such variations of *Addhaa*. The *thumri*, *daadra*, *chaiti*, *jhoolaa*, *kajri*, *naatyasangeet* are some of the popular forms of semi-classical music. Interestingly, the variation in *thekaa* can easily be linked to the geographical location. The *thekaas* most commonly used here are *Addhaa*, *Ardhi / Addha* *Dhumaali*, *Bhajani*, *Dhumaali*, *Vaarkari*, *Laavni* (Maharashtra) *Keherawaa*, *Roopak* (Pancha, *Ashta*), *Jhoolaa* , *Deepchandi* – 12, 14, 16 *maatras* (*Banaaras*) *Satwaa*, *Kathiawaadi*, *Khemta*, *Garbaa* (*Gujarath / Rajasthan*) *Bhaangdaa* ( *Panjaab* ), *Khol* (W. *Baengal* ) & so on.

To conclude, we can say that *taal* & *thekaa* are

the two different, yet mutually coexistent concepts in music which vary substantially in their specific presentations. Although both are Time-based in nature, taal is more of an Impression, whereas thekaa is more of an Expression. This is the reason why Taal is unique, but it can produce numerous thekaas which are individually capable of producing

altogether different musical impacts on the mood of the compositions. This is reminiscent of the well known Vedic saying “ God is One ,but called variously by the wise – Ekam Sat Vipraah Bahudaa Vadanti.This can be more intensely experienced in Raag Sangeet where thekaas of same taal are potent enough to produce variety of moods. To illustrate;

Teentaal	Yaman	Sakhi ye ri aali piya bin .....
Teentaal	Darbari Kaanadaa	Kin bairan kaan bhare .....
Teentaal	Lalat/Lalit	Jogiya more ghar aa .....
Jhaptaal	Abhogi	Charan dhar aayo .....
Jhaptaal	Shree	Hari Ke Charan Kamala .....
Panjaabi Keherawaa	Sindh Bhairavi	Aaye na baalam Kaa karu Sajni
Addhaa / Panjaabi/ Pasto	Tappa (Mishra )	O Miyan Jaane Waale .....

## Music to Soothe the Soul - Spirit's Triumph over Infirmary

SHYAM AMLADI, CALIFORNIA

I selected three intensely creative musicians who became and remain giants in the field of music, long after they have passed on. Their backgrounds and musical styles are widely divergent, but they share three attributes:

1. They overcame and rose above a debilitating physical disability
2. Their greatest compositions were created through the years they were suffering from their infirmity
3. Their music is marked by respect for structure, but almost a radical departure from traditional style of performance.

**Beethoven (1770-1827):** he battled deafness throughout his adult life and was totally deaf towards the end of his creative years.

Beethoven transformed the Classical era of Western classical music (1750-1820) by infusing and making them the centerpiece of his music, enlightened themes – defeating tyranny and oppression, defiance against fate and spiritual ascendancy . Beethoven's innovations include: weaving these lofty themes into his works; introduction of stark rhythmic passages; use of extended architectonic structures

and deployment of large orchestras, as in his 3<sup>rd</sup> and 9<sup>th</sup> symphonies. Thematic motif is seeped into many of his compositions: cruel fate in Symphony No. 5; unrequited love in *Fur Elize*; rippling beauty of nature in Symphony No. 6; royal grandeur of his Piano Concerto No. 5 and heroism in the Eroica overture. As his deafness worsened; his music became more sublime, more gripping. Beethoven conducted one of the most stirring, uplifting of his symphonies, the Choral Symphony no. 9 (*Ode to Joy*) when he could not hear a single note being played.

Beethoven's rebellion against evil resonates almost with every note. Comparing the music of the three post-Baroque era composers, Hayden was pleasant, Mozart impetuous and Beethoven is— incisive and hard-hitting.

**Kumar Gandharv (1924-1992):** he lost his lung to tuberculosis, gave up music for 10 years and emerged with a unique, intense musical style and superb creativity.

Kumar was a child prodigy. Faiyaz Khan, upon hearing him perform when Kumar was but 11, bestowed the title “Kumar Gandharv”, the Young Angel of Music. During his convalescence he began

exploring and experimenting with folk tunes of Madhya Pradesh. Kumar's raag style is sometimes called "aakaar-bhav" and "dhun-ugam", respectively sing-along and folk-melodic style. His thematic blend of notes and idiom is unconventional, marked by sharp, staccato phrases flawlessly delivered in a rapid-fire tempo; then juxtaposed with upper falsetto notes creating polar opposite moods. Instead of the traditional "bandish" sung by other musicians, Kumar sang his own compositions. Contrast the riveting imagery describing the strange, ascetic magnificence of Lord Shiv in his raag Shankara, "Seer pe dhurree gunga, kumara mrig chala with his plaintive Sohni: "Rung naa daalo Shyamjee."

Kumar took the traditional ritual of developing a "raga" slowly and somnolently and somewhat turned it on its head, not unlike what Beethoven did to the slow development of symphony and concerto. From the initial, almost querulous note sung by Kumar, the listener is sent on a roller coaster of fast tempos and breathless glissandos. Kumar's concerts are adventures in scale, tonality and melody.

**Nusrat Fateh Ali** (1949-1999): he suffered and prematurely died from an enlarged heart and obesity.

He descended with a 600 year old tradition of music. His main genre of music, Qwalli, or group vocal singing with rhythmic clapping of hands

is an import from Middle eastern cultures of Iran and Afghanistan. Nusrat has a piercing, high-pitch tone unique in its intensity and breadth. He glides easily in and out of 3 octaves like Bade Gulam Ali Khan. The irresistible call of his music is his ability to weave a Punjabi and Multani raag based Qwalli into a Sufi theme and keep its anticipation and hypnotic languor through the use of rhythm and tonal variations.

Not only is Nusrat's singing profound, so are the lyrics. He specializes in Bulle-Shah's poems—Bulle-Shah was a 17<sup>th</sup>-century Sufi leader who popularized the concept of "Yaar" or friend, teacher crucial to our individual faith. Here is a sample:

Mainnoo yaar manunon dee fursat nayeen, dusso  
rub noo manavaan kis vele

= I am so busy pleasing my *yaar*, when do I have time to please God?

or

Jai too rub noon manaunan palle yaar noon  
munaa, rub munn jaanda, yaar noon manaunan  
aukha ae

=To make God happy first please your *yaar*; God is pleased easily, but the *yaar* is very hard to please

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## Future Trends in Indian Art Music

Late Shri K.G. Ginde

Of all the artistic manifestations of Indian culture, the art music or the classical music of India is perhaps the best example of a form which has, for over 2,000 years beautifully reconciled change or innovation with continuity. Change is as essential to an art form as growth itself. Without change there is stagnation. Yet within this process of change, there can be seen the nucleus of the structural principles and ethos of the art form which constitute its basic identity and character and embody its soul. Throughout history, we see the constant tussle between votaries of diehard conservatism and proponents of innovation. The vibrant and beautiful state in which Indian classical music found itself in the twentieth century is ample testimony to the fact that the process of change or innovation in history has never spoilt its essence or

ethos. However, today, intellectuals and musicologists express collective concern about the modern trends in Indian classical music where innovation may have given way to injudicious licentious liberties with basic values. It is against this background that I offer a few points without necessarily making any dogmatic statements.

I feel that some basic attitudes to the teaching-learning process and performance –listening activity have changed for the worse. What should be the objective of talim or instruction? Should the sole purpose be to mould oneself completely as a reflection or carbon copy of one's Guru or one's mentor? In my concept, the basic configuration of Indian music is that of a central nucleus embodied in the 'bandish' which is a frozen artifact comprised by raga, tala and

pada, around which and on the basis of which the entire superstructure of aalapti or improvisation is conceived.

Today, we lament the drastic change in perspective towards 'raga', 'gaiki' and performance practices. Raga is treated merely as a scale. Gaikee is constituted by a series of exercises where melody and virtuosity take precedence over richer aspects of improvisation. One need not go into these details since they have been spoken of repeatedly. What I wish to emphasize is that the central symptom of these melodies lies at the attitude towards the 'bandish' both in performance as well as personal development in a musician. It is the bandish, the total internationalization of its personality and total command over its musical possibilities will not only provide the learner the true conception of Indian music, but will also provide him the edifice on which his improvisational exercises are to be structured. In short, a gaiki or a musical approach which is divorced from the bandish, can only be an exercise in mental meandering- it cannot be called classical artistry.

Thus, I feel, the revival of the pre-eminent status of the bandish will be an essential pre-requisite to consolidating the future of our music but this is perhaps easier said than done. My apparent pessimism in this regard is born out of my realization that the

whole approach to the business of performance today is one where commercial success and superstardom are all that matter; and such success takes no cognizance of either the connoisseur or the knowledgeable musician. It is only the volume of gallery audiences who matter. And, therefore, today these gallery audiences have captured the fancy of big business houses, which while doing laudable service to the art, have also unwittingly rendered the disservice of encouraging commercial trends and have totally marginalized the knowledgeable musician.

The concept of the Guru has also taken a severe beating. It is ironical that in the very century in which Pandit Bhatkhande attempted to create proper theoretical framework, for our traditions, modern trends have negated all fruits of such efforts. We must realize that for the future of our music, we must create not only performers, but also prepare or protect Gurus who will take up the task of creating such performers.

The future of Indian classical music can be determined only if we recognize that there has to be a balance between popularity and excellence. In my own mind I have no doubt that longevity or any art form can depend only on the sustenance of its basic values of quality, depth and aesthetic excellence and to this end we must work by consolidating the glory of the Bandish and the status of the ideal Guru.

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## My stint with Hindustani music

DR. SUSHAMA ARUR, GOA

Imagine a Hindi film buff like me, who never missed the latest Friday release in her school days, and who dutifully tuned on to her favorite radio programs- on Vividha Bharati, Binaca Geetmala, Bhule Bisare Geet while studying for exams, taking up learning Hindustani classical music? "No Never! Impossible!" Screamed my mind.

It so happened, when I was in my fifties, my friend called up to inform me that she has found one music teacher who has recently shifted to Bangalore from Pune and she is ready to come home and teach. My first reaction to classical music was to burst out into laughter as I visualized myself with my contorted mouth making funny faces and doing alaps.

But, perhaps it was wisdom that donned upon me when I said "yes " to my friend. I was actually pushed into the world of ragas by my dear friend to give me a break from my habitual and monotonous life. Classes began in my friend's large house, on the first floor with the basics sa re ga ma pa , 'sa pa sa, sa re ga re sa . Over the years we slowly graduated from raag Yaman to Bhimpalasi. I really enjoyed singing in full throat with the accompaniment of harmonium and the electrical table in the class. To break the monotony we were also taught bhajans and natya sangeet. Listening to



the teacher was a feast , indeed.

I enjoyed the annual Gurupurnimas, a gathering of all the disciples of our teacher, to offer gratitude to her by singing different ragas taught by her. Each one of us rendered one raga. There were beginners, middle order, tolerable, intolerable, good and very good singers .... I loved both to sing and compeer the event.

But the real heartache was doing riyaz at home. "Saa pa saa" "Saa re ga re saa....." on and on went on my riyaz , early morning, noon and evening. That too in a joint family! With my ear plugs on I would rehearse simultaneously listening to cassette player. Thank God. Dada and Pachi were 80 to 90% deaf so that they could not hear me. I could only imagine the plight of the rest of my family bearing with my cacophony. They had no option but to listen to my 'music' at least twice a day in the early morning and in the evening ! Many times their patience would wear out and my children would scream, " Amma ..... reduce your volume...".

The next to attack me were my neighbours. They would ring the bell and ask me for sugar or green

chili and diplomatically ask me about my music. Sometimes, when I could not hear the doorbell, my poor mother in law in her disabled state had to walk all the way to open the door just to listen to their flimsy talks.

After barely two years of enjoying 'nirmal anand', we had to shift lock stock and barrel to Goa as my husband had retired. I really missed my music lessons, but I continued listening to my teacher's recorded voice and practice singing. I would sing without any awkwardness to keep Ayee in good humour. After her passing away, I would sing to Dada, bhajans of his choice, whenever his mood demanded. He is no more now. Today I sing for myself and listen to classical music regularly. When I look back, I am grateful for the two years when I learned to appreciate classical music. Those were some of the happiest moments of my life.

*Dr. Sushama Arur provides comic relief with this feature. She holds a Doctorate in History, her subject being "The House of Shivaji in Karnataka". – Guest Editor*

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## Morning Raga

ASHA GANGOLI

Forty years is about time one peaks. Smart people do it earlier. At forty I was not even close to base camp. For the first time in my life I had summoned up courage to take singing lessons. In classical Hindusthani, no less. We were in Jalandhar, Punjab, at the time. With the children old enough to take care of themselves I had a little time to spare. May be I could hone my singing voice a little. So far I had been honing it on the children and my equally hapless helps. The only other voice training I had had was twenty five years ago from singing in my old school church choir. Eyes turned roofwards, I had strained to make my Alleluias heard to Miss Wells, the very exacting but encouraging American music teacher standing, hands cupped to her ears, among the furthest pews in the gallery of the church. *I cain't heearr you!* she would holler. Fortunately for me, I had inherited some of my mother's musical

genes and could carry any tune comfortably enough.

But Hindusthani classical was a different cup of tea. To begin with, said my masterjee, (an agreeable gentleman who had assumed the harmonium name of Saafri Saab, and carried the curious corkscrew curl on his forehead that some male musicians seemed compelled to sport,) after running me through the notes of the scale for a few days, we'll do the Bhairav. It is a *gambhir* (austere) raag, sung in the early hours of the morning, and devoted generally to worshipful music. Its scale, he said, includes the *komal swars*, *re* and *ni*. I knew by now that *komal swar* meant the soft or sad notes in the musical scale. Miss Wells too had pointed out minor keys in the do-re-me. Why they were considered sad I had no inkling. Not until masterjee tossed his curl and started to hum the opening strains of *jago mohan pyaare*. I heard out the first two lines.

For reasons I couldn't quite comprehend something turned in my stomach. I suddenly had an insane urge to cry. Masterjee stared in disbelief, jaw yielding increasingly to gravity, as I rushed up and out of the room. I receded into the bedroom and sat on the bed, clutching at my stomach, feeling wretched and idiotic all at once. By now a bewildered masterjee had followed me halfway. He stood outside the door and looked at me, perplexed and a little shaken. In embarrassment I hid myself in the bathroom. What *was* bothering me? This was crazy. Why was I missing my mother so much, at this age, when I hadn't even been thinking of her? It came back to me that there had been occasions when I had heard this raag sung or played over the radio or someone's record player, and every time felt like leaving the room to escape it. What was it? Even as I trembled at the incomprehensibility of it I had a vision. It was me at age seven. The location was Calcutta. The scene: Me being packed off to school, me squealing and clutching at my mother's saree until it almost tore, me being dragged off by my father and handed over to the servant to deliver to the school gates. And me being trodden over by witch Simpson, my teacher and tormentor at kindergarten. All the while that I struggled and tore at my mother, there was a tune playing over the radio. Like the background music they play in films and TV serials during a tragic scene. And the tune was . . . the tune was very like what masterjee had just been humming. That was it! This was the clue I had long been hunting for! Now I understood what it was that had bothered me all these years every time I heard a *bhairav* or a *todi* or a *jaunpuri*. Except that at the time the phobia started I didn't know their names. I probably didn't even realize they were playing at all. But they had become an integral, unconscious part of the scene enacted every morning the first seven fearful days of school.

I emerged from the bathroom shamefaced but chastened.

That embarrassing first day of my introduction to the *bhairav* acted as both catharsis and catalyst. My phobia of the *komal swar* left me without a trace. It actually began to sound benign. I was ready to befriend the morning raga.

My lessons carried on for a little over a month. Word got around the army ladies club that I was 'into' classical music. In keeping with the accepted practice, whenever there was a requirement for some free and cheap entertainment I was invariably expected to contribute. Often the contribution had to be a group song. There is an unkind saying in Hindi which says *andhon me kaana raja*: a one eyed man is king among the blind. I found myself in the unenviable seat of the kaana. To keep a tune abreast of a gaggle of several women, each earnestly trying to sing it but in fact nowhere near it, I had to raise my decibels to precipitous heights.

At first it gave me perverse pleasure to think that only I could carry the tune from among so many. But before long my pride ended in the proverbial fall. I was going hoarse. I couldn't reach that high note any more. Within fifteen minutes of singing I had begun to cough and splutter. A visit to the doctor was in order.

The good doctor peered down my larynx, smiled cheerfully and informed me that my vocal chords were about to erupt into nodules. They needed rest. Masterjee however was of the opinion that the more I sang the stronger my chords would get. *Awaaz aapki khul jaayegi*, he told me. I chose to believe him. Soon I found it increasingly difficult to hit those notes. For that matter, any notes. This time the doctor promised serious trouble if I did not stop. No more singing, he said with grave finality. And that, in the end, was that.

Any musical aspirations I might have harboured were laid to rest that day. It killed me at first to think I had reached road's end. I would never go beyond base camp, beyond the morning raga. But the two months gone by would stay with me, to be remembered with some regret and a great measure of happiness. I may have never peaked. Nevertheless, two important milestones had been laid in my life: I was cleansed of a phobia I had never come to terms with before. And I learned to understand and appreciate the morning raga and many more. The experience was worth every bit of what I had gained in the course of my own evolution. Not for the world would I wish it away.

## News from Canara Union, Bangalore

It is heartening to see the response and encouragement from all the well-wishers of the Canara Union for the new-look Newsletter. More articles have started coming in by other members apart from the regular contributors. And with "Operation Parivarthan" that refurbished Canara Union, we see a lot more members visiting the Canara Union and getting involved in the activities that have started in full swing. We are pleased to announce, in continuation of what was published in last month's KSA, we have started having programmes every week at the "Lounge", details of which are listed under "Programme planned for the month of December".

What is most encouraging is the response of non-Members who have opted for membership of the Canara Union. We see a lot more applications coming in every day for new Membership. We continue to urge our existing members who have not paid their annual membership fees to please do so as early as possible.

### Activities in Bangalore:

**Cultural: Samaj Day and Annual Children's Programme by Saraswathi Mahila Samaj** – was celebrated on Sunday, 3<sup>rd</sup> November. The Mahila Samaj Committee acknowledged the stupendous and voluntary service tendered by some of their very senior Samaj Members and honoured them that evening. The members honoured with a shawl were: Smt. Radha Someshwar, Smt. Lalitha Shirali and Smt. Ambabai Hattikudur.

The Children's Day celebration opened with an invocation to Goddess Saraswati. The evening continued with the sounds of children's laughter and babble. The variety programme that included patriotic songs, music played on keyboards, Tabla, dances, a magic show, bajans all performed by Children, made one feel proud that the little buds of talent were blossoming.

Amidst this great Children's programme, it was nice to have a Senior Citizen, Smt Malini Bankeshwar, perform a mono act, which was appreciated by all present.

**Variety Entertaining of Music and Dance – Comedy Evening with Anand – Saturday, 16<sup>th</sup> November** – a packed hall witnessed an evening filled with laughter. The programme was conceived by Shashank Sanade. The script was written by Ashwin Kodange along with Anand Nagarkar.

Anand Nagarkar, the well-known actor and stage enthusiast, was in his usual elements with his excellent performance. Meera Naiampally was hilarious as the pesky neighbor. Anuja Mudur enacted a flippant maid servant. The very funny dialogues had everybody in splits.

In between acts, Jyoti Talgeri, Sheela Nagarkatti, Saurabh Nadkarni, Girish Benegal, Uttara Nadkarni and Shashank Sanade rendered foot-tapping songs. Ashwin Kodange did an amazing double role, as Bappi Lahri and Kishore Kumar in the song "Meri Pyaari Bindu" from the movie Padosan with Vidyanand Mullerpatan on stage dancing as Mukhri.

Ashwin also had everybody in splits over his amchi version of some popular songs. The programme was backed by Nihar Amembal (Keyboard), Durganand Mullerpatan (Percussions). The audience thoroughly enjoyed the evening. Congratulations to the entire team for an excellent performance. If you missed the show, not to worry, the entire show will be available on a DVD for sale at the Canara Union Office.

**Annual General Body Meeting of Canara Union** – the AGM was held at the Canara Union on Sunday, 17<sup>th</sup> November. Apart from the Secretary's Report, the Accounts for the year were presented and discussed besides other general topic of interest and the future plans of Canara Union. The AGM ended with lunch.

Programmes planned for December:

- ♦ *Sunday, 1<sup>st</sup> December – Canara Union Bridge Tournament at the TSR Hall.*
- ♦ *Saturday, 7<sup>th</sup> December – Elders Programme, A la Carte. Speak on any topic of Interest.*
- ♦ *Saturday, 14<sup>th</sup> December – Children's Light Music and Skit*
- ♦ *Friday, 20<sup>th</sup> December – Talk by Reshma Chadda on "Happiness"*
- ♦ *Saturday, 28<sup>th</sup> December – Children's Western Music Programme*

# प्रशंसनीय 'कोंकणी महिला साहित्य दर्शन आणि चिंतन'

- उदय मंकिकर

साहित्य अकादमी, सारस्वत महिला समाज गांवदेवी आणि कॅनरा सारस्वत असोसिएशन ह्या तीनी प्रतिथयश संस्थांच्या संयुक्त विद्यमाने, शेनवारू १६ नोव्हेंबर, २०१३ ह्या दिसु, सांजे ४ घंटे धोर्नु ६ घंटेथाई, कॅनरा सारस्वत असोसिएशनाच्या तालमकीवाडी स्थित, श्रीमत् आनंदाश्रम सभागृहांतु "कोंकणी महिला साहित्य दर्शन आणि चिंतन" हो कार्यक्रमु संपन्न जाल्लो. कोंकणी भाषेंतुले वैविध्य, गोमटाई आणि समृद्धी प्रेक्षकांमुखारी दव्वोरनु, कोंकणी भाषेचो प्रचार आणि प्रसार कोरचो हें ह्या कार्यक्रमाचें ध्येय आशिल्लें. तमाम कोंकणी भाषाप्रेमी ह्या 'साहित्य दर्शनाक' उपस्थित आशिले. संपूर्ण सभागृह श्रोत्यांनी भोरनु गेलेलें.

कार्यक्रमाच्या प्रस्तुतीकरणांतु गांवदेवीच्या सारस्वत महिला समाजाने यजमानपद घेतिल्लें. लेखनक्षेत्रांतु स्वतःगेलें एक स्वतंत्र स्थान निर्माण केलेली प्राध्यापिका साधना कामत हिगेल्या संकल्पनेंतु सादर जालेल्या ह्या कार्यक्रमाचें सूत्र संचालनई तिन्नेची केल्लें. साधनाताईगेलें सूत्रसंचालन होवई एकु स्वतंत्र लेखनाचो विषयु.

सुप्रसिद्ध रंगकर्मी, लेखक, दिग्दर्शक, तशीची कर्करोगाचेरी प्रबंध सादर कोर्नु डॉक्टरेट मेळयिले, कोंकणी भाषाप्रेमी डॉ. चंद्रशेखर शेणॉय हांन्नी अध्यक्षपदाचो स्वीकार केल्लेलो. साधनाताईने, तांगेलो परिचयु कोर्नु दिव्नु तांका संबोधनपर उल्लौवची विनंती केल्ली. ह्या कार्यक्रमाचें आयोजन केल्लेलेखातिर तांन्नी आनंद व्यक्त केल्लो आणि असले कार्यक्रम नियमित कोर्काती म्होणू आवाहन केलें तशीची असल्या कार्यक्रमांखातिर सर्वतोपरी सहकार्य कोर्चें आश्वासनई दिल्लें. मुंबईंतु कोंकणी लेखन मस्त जात्ता, जाल्यारी, ताज्जेविषयांतु माहिती येना ही खंत तांन्नी व्यक्त केली. ही माहिती कोणामार्फत प्रकाशित कोरयेद हाज्जी इत्यभूत माहिती दिल्लें पुस्तक "कोंकणी खंयचो २०१०" साधनाताईक दिल्लें आणि कोंकणी लेखन सर्वकडे प्रकाशित कोरुक पावोंकाज म्होणू लेखिकांक आणि प्रेक्षकांक विनंती केल्ली. ताज्जे उप्रांते प्रत्यक्ष कार्यक्रमाक सुरुवात जाल्ली.

श्रीमती अरुणा राव (कुंडाजे) म्हळ्यारी कोंकणींतुली अेकी ज्येष्ठ लेखिका. लेखनाचे सर्व प्रकार-कविता, लेख, नाटक, कथा इत्यादी तांनी प्रस्तुत केल्याती. कॅनरा सारस्वत असोसिएशनाने तांका सन्मानित केल्यां तशीची तांगेल्या "साक्षात्कार" ह्या काव्यसंग्रहाक कर्नाटक कोंकणी अकादमी पुरस्कार प्राप्त जाल्ला. श्रीमती अरुणाराव हांन्नी तांगेली बालगीतं, हायकू हो कविता प्रकार, निसर्ग आणि जीवनविषयक

कवितांचे वाचन केल्लें आणि स्वतःगेली प्रतिभा दाकोव्नु रसिक श्रोत्यांगेली उत्स्फूर्त दाद मेळैली.

गोमंतक कोंकणी आणि चित्रापुर सारस्वत कोंकणी ह्या दोन्नींचेरी प्रभुत्व आशिली प्रतिभासंपन्न कवयित्री म्हळ्यारी श्रीमती इंदू गेरसपे. आशयघन लेखनावटु मायस्त मृदु आवाजु ही अेकी दैवी देणगी. तिगेल्या "संकल्प" ह्या कविता संग्रहाक गोवा कोंकणी अकादमी पुरस्कार प्राप्त जाल्ला. स्वतःगेल्या आशयघन कवितांचे वाचन कोर्नु इंदूताईने प्रेक्षकांक मंत्रमुग्ध केल्लें.

कोंकणी भाषेंतु वैविध्य आस्स आणि विंगड गोमटाईसुद्दां आस्स. चित्रापुर सारस्वत कोंकणी, जीएसबी कोंकणी, गोवा कोंकणी, मालवणी कोंकणी, कॅथलिक कोंकणी, कोच्ची कोंकणी इत्यादी. एक्का कोंकणींतुल्या थोडे शब्दांचो दुसऱ्या नमुन्याच्या कोंकणींतु अर्थु विंगड जात्ता आणि तांतुथाव्नु विनोदनिर्मिती जात्ता. ह्याचि विषयाचेरी आधारित, साधना ताईने बरयिल्या "भाषेची गंमत" ह्या नाटिकेचें विभा कामत आणि डिंपल वागळे हांन्नी अभिवाचन केल्लें. डिंपल वागळे ही राज्यनाट्य स्पर्धेंतुली पुरस्कार विजेती कलाकार. मुद्राभिनय आणि आवाजाचो योग्य वापर कोर्नु तिन्ने सर्व प्रेक्षकांक मनसोक्त हासयिल्लें. हांतुं विभाने तिक्का समर्थ साथ दिल्ली. साधनाताईगेल्या उत्कृष्ट लेखनाचें प्रभावी सादरीकरण.

'कॅनरा सारस्वत' मासिकांतु सातत्याने लेखन कर्तली, तशीची "स्वप्नात रंगले मी" कथासंग्रहाची नामवंत लेखिका आणि महिला समाज लेखन पुरस्काराची एक मानकरी म्हळ्यारी श्रीमती रेखा राव (कावळ) तिन्ने "वज्राकुटक" ह्या महिलांक प्रिय आशिल्या विषयाचेरी अत्यंत वैचारिक आणि रंजक, "वज्राकुटक" ह्या तिगेल्या हृदयस्पर्शी कथेचें वाचन केलें. श्रोत्यांनी दिलखुलास दाद दिल्ली.

कॅनरा सारस्वत मासिकांतु सातत्याने लेखन कर्तली आणि महिला समाज लेखन पुरस्काराची आणि अेकी मानकरी म्हळ्यारी श्रीमती श्यामला भट. तिन्ने तिगेल्या "विस्सर" ह्या ललित लेखाचें अत्यंत परिणामकारक वाचन कोर्नु श्रोत्यांक अेकु निखळ आनंदु दिल्लो. मनुष्याक 'विस्सरू' म्हळ्यारी अेकी समस्याची. इत्याक की म्हळ्यारी, ह्या विस्सरांमिती एकेक फांतां गंभीर प्रसंगई मनुष्यागेल्या जीवनांतु येवच्याक फाव आसताती. ज्याल्यारी, श्यामलाताईने ह्या विस्सराक विनोदाची झालर दिव्नु श्रोत्यांक मस्त हासैलें. ललित लेखाचें अेक उत्कृष्ट सादरीकरण.

श्रीमती निर्मला सावर्डेकर ही विल्सन महाविद्यालयांतुल्या

विज्ञान शाखेची निवृत्त प्राध्यापिका. विज्ञान शाखेची जावुई साहित्यांतु अभिरूची आशिल्ली अेकी ज्येष्ठ संकलक. तिगेल्या संग्रहांतुले एक अंगाईगीत, येन्नेमाडी गीतककाने सादर केल्लें स्वतःगेल्या खास शैलींतु. इतर अंगाईगीतं (गोवा कोंकणीतुलीं) निर्मालाताईनी सादर केल्लीं. अत्यंत सुंदर, चेईवांक आनि होडुंक, दोगगांकई आवडतलीं. प्रेक्षकांनी एकमुखाने पसंतीची पावती दिल्ली.

आमगेल्या म्हालगड्यांनी वासरेंतु वापरलेलीं आयदानं, वस्तु आत्तं एकई विस्मृतीप्राय जाल्यांती नांवे पुरातन वस्तु म्होणु संग्रहांतु आस्सती. तरुणवर्गाक ह्या वस्तुंची नांव आनि उपयोगु कोळकाज म्होणु श्रीमती मीरा काटे हांन्नी 'कोंकणी शब्दसंग्रह' हो अत्यंत माहितीपूर्ण आनि मनोरंजक कार्यक्रम प्रस्तुत केलो. हांतुं आट्टी, दांतें, गिंदल, कुलेर, मरगी, तपील, पिटवंडी, रगडो, भाण इत्यादी वस्तुंची प्रत्यक्ष दाकौवु माहिती दिल्ली. शब्दसंग्रहांतुं आनि ज्ञानांतु वृद्धी केलेले खात्तिर मीराताईक धन्यवाद! इतल्यो सर्व वस्तु वोट्टु कोरुक तिक्का सहाय केलेल्याक सारस्वत महिला समाजाच्या कार्यकारिणीच्या वर्तमान आनि माजी सदस्यांकई धन्यवाद!

एक्काची क्षेत्रांतुल्या दोगगजणांतु, एकळ्याने दुसऱ्यागेल्या कार्याची प्रशंसा कोरुक मनाचें होडपण जाई. श्रीमती अरुणा राव (कुंडाजे) आनि श्रीमती इंदू गेरसपे ह्यो दोगई कोंकणी भाषेच्यो कवयित्री. श्रीमती अरुणा राव हांगेल्या काव्याचें रसग्रहण कर्तना, श्रीमती इंदू गेरसपे हांगेल्या उत्रांतु अत्यंत आदरु दिसुनु आयलो. श्रीमती अरुणा रावांगेल्या कोंकणी साहित्यांतुल्या योगदानाविषयांतु अत्यंत प्रशंसा केल्ली. "साक्षात्कार" हो कवितासंग्रह, 'आकाशमांटवु' हें नाटक, 'हायकू' ह्या कविता प्रकारांतुल्यो कविता हांचोयि उचित संदर्भ दिल्लो.

दिवंगत श्रीमती मुक्ताबाई मंगळूर ही कोंकणींतुली अेकी दिग्गज प्रतिभाशाली आनि सिद्धहस्त लेखिका. "फालसा तुक्का बण्णु चड", "जिद्दाने केल्लो जांवई" हीं मूळ आनि "बबलू तुक्का कोण जायी", "बलिदान", "जळो वाती सगळी राती", "मगेलें घर मगेले पोर", "गर्वा घर खाली" इत्यादी स्वैर अनुवादित नाटकं तिन्नेची बरयिल्लीं, कोंकणी साहित्य समितीच्या नाट्यमहोत्सवांतुं नांव पाविल्लीं नाटकं, ह्या विषयांतु तिगेली धुव, सुप्रसिद्ध लेखिका दिग्दर्शिका कलाकार श्रीमती चंद्रमा बिजूर उल्लैली. आव्सु विषयांतु, मावळो, दिवंगत श्री. देवराय बैदूर अय्यगळ हांगेल्या विषयांतुलो, तांगेल्या कोंकणी लेखनाविषयांतुलो आदरु चंद्रमाताईगेल्या रसग्रहणांतु दिस्सुनु आयलो. आपणागेल्या आव्सुगेली नाटकं लोकप्रिय जांवच्यांतु नाट्यक्षेत्रांतुले दिग्गज दादा माविनकुर्वे, वसंत नाडकर्णी, उदय मंकिकर हांगेलोई वांटो आस्स ही कृतज्ञता व्यक्त कोरुक ती विस्सरने. हेंची मनाचें होडपण. रंगभूमी आनि

लेखनक्षेत्रांतुल्या योगदानाखात्तिर चंद्रमाताई कर्नाटक कोंकणी अकादमी पुरस्काराने सन्मानित जाल्या.

'तियात्र' हो गोवांतुलो अेकु नाट्यप्रकार कॅथलिक जानं सादर कर्ताती. जाल्यारी कामत द असोल्ना म्होणु प्रसिद्ध आशिल्लो असोल्नाचो श्री. रमाकांत कामत हो एकमेव हिंदु ह्या नाट्य प्रकारांतु लोकप्रिय जावु आस्स. तांन्ने बरयिल्लें कोंकणी कांतार म्होणु दाक्कयिल्लें कुमारी ब्लेसिका फर्नांडिस हिन्ने आनि गीतरुपाने मागरिट फर्नांडिस हांन्नी सुंदर रीतीने सादर केल्लें. तांकां श्री. कृष्णा कामत (आकाशवाणी, मुंबईच्या कोंकणी विभागाचो प्रमुख) हांन्नी गिटाराचेरी उत्कृष्ट साथ दिल्ली.

साधनाताईने सर्व संबंधितांगेल्या प्रति कृतज्ञता व्यक्त केल्ली आनि ह्या "कोंकणी महिला साहित्य दर्शन आनि चिंतन" कार्यक्रमाची सांगता जाल्ली. कोंकणी भाषेचें सौंदर्य श्रोत्यांमुखारी प्रस्तुत केलेलेखात्तिर आयोजकांक मनःपूर्वक धन्यवाद! कोंकणी भाषा प्रेमींखात्तिर हो कार्यक्रम म्हळ्यारी अेकी पर्वणीची आशिल्ली. असले कार्यक्रम नियमित जावु कोंकणी भाषाप्रेमींगेल्या संख्येतु वृद्धी जावो ही सदच्छा!

## शब्द विनोद

- तटतटी - फूल
- कुटकुटी - चाकली
- सटसटी - यो
- सुटसुटी - सून
- गुलगुली - बाळ
- बुळबुळी - शेरफळ
- बुकबुकी - गाल
- रकरकी - वत
- पचपची - तेल
- कुचकुची - मुंयो
- हळबळी - स्वभावु
- विळविळी - फांति
- चुळचुळी - कापि
- नुरनुरी - कोडबळीं
- कुरकुरी - खाण
- चरचरी - उपकरी
- गरगरी - वाडला
- थरथरी - स्वरू
- चिरचिरी - पावसु
- झगझगी - दोळे

- कै. यशोधरा भट

## Christmas tree



**Isha Atul Kalyanpur, 6 years  
Singapore**

## The Sun

The Sun, as it rises like a King,  
Blessing the land with its bright rays,  
The earth its Kingdom and the trees its  
subjects,  
As they pay homage to the King, the  
glorious Sun.  
The stars its priests and the moon it's wife,  
Oh! The beautiful Sun, it glows with such  
might.  
The planets its children, it breathes life,  
The Sun is King of all, I've never seen such  
light.  
The Sun lights the path and cheers the day,  
For those lonely travellers, it lights the way,  
For us all it keeps darkness at bay,  
The Sun is the past, present and the future.

**Aniruddha Sanat Rao - 12 years  
London, UK**

## CONGRATULATIONS !!!

*50 Glorious years of Caring and Sharing of Joy, Sorrow & many Memorable Moments.....*

*A Lifetime of Togetherness .....*

**Smt.Uma Nadkarni (Nee Sashittal) and Shri.Gourish Nadkarni**

*Celebrated their Golden Wedding Anniversary on December 19th, 2013.*



*We Pray to our Kuladevata  
Sri MangeshMahalakshmi,  
Lord Bhavanishankar &  
Our Holy Guruparampara  
to bless them with  
Good Health, Long Life & Happiness.  
May Gold Turn to Platinum & Beyond.*

*Lots of Love & Best Wishes  
Gautam, Rekha & Ishita  
Maya, Ketan & Hreem  
Vijay, Shantala & Saanvi.  
& From Nadkarnis, Sashittals, Relatives & Friends*

# Parisevanam

Praveen Kumar Basrur, Range Forest Officer shares valuable information and his joyful experience at Shri Chitrapur Math where 'Team Sagar' recently planted seedlings to create

## A<sup>n</sup> Ashoka venue

Planting and nurturing of trees was an important and highly evolved practice in ancient India. Our spiritual Masters always planted numerous plants in and around their *ashrams* to invoke positive energy. Surapal's *Vriksha Ayurveda* reveals how mystical beliefs and conservation of ecology are closely connected. The 11 revered Gurus of our Shri Chitrapur Math were all pioneers in promoting love and respect for Mother Nature. The Panchavati Hills and farms around the Maths abound in plants with both mythological and medicinal significance. The two rows of Ashoka trees on either side of the main entrance of our holy Math (that is, from the 'Ashwattaa-katten' to the main gate) are a classic example of the incorporation of natural beauty within our cultural fabric.

However, the tree which is most often misunderstood to be the Ashoka tree is actually the Indian Mast tree or the 'false Ashoka' (*Polyalthia Longifolia*)! Also known as the 'weeping Ashoka', this tree is considered to be inauspicious in many a tradition and folklore, but planted in gardens and avenues because of its symmetrical, pyramidal growth and willowy, pendulous branches. The leaves of this tree closely

resemble those of the real Ashoka.

Since the existing avenue leading up to the Math had these 'false' Ashoka trees, Pujya Swamiji directed me to find the perfect alternate species which would contribute to aesthetic enhancement and also sanctify the sacred environs of the Math. With His Gracious Consent and Blessings we decided to plant seedlings of the original Ashoka trees in the avenue, so that devotees would find it easier to shed their 'baggage' of worries and problems and absorb the divine vibrations and deep calm even before they stepped into the Math.

*Saraca Asoca* of the family – *Caesal Piniaceae* is the *Ashokamaram* of the legendary *Ashoka-vatika*, where Queen Sita of *Ramayana* was kept in captivity by Ravana. Native to India, Sri Lanka, Burma and Malaysia, the original Ashoka is also known as 'The Sorrowless Tree' (*A-shoka*). It is regarded as a symbol of love and dedicated to Kama Deva. Often mentioned in classical Indian verse, there are at least 16 different names in Sanskrit referring to the tree or its flowers! 'Sita-Ashoka', or the genuine Ashoka, is prized for its beautiful foliage and flowers and



Shri Chitrapur Math, Shirali



The eye-catching blossom of the Sita Ashoka

# Parisevanam



Preparing for a glorious spring!

is considered very sacred. It is said Gautam Buddha was born under this tree hence Buddhists and of course Hindus plant it around monasteries and temples and offer its blossoms to the deity.

Very visible in temple and rock carvings, the sight of this erect, evergreen tree with its deep green leaves growing in dense clusters fills the heart with joy. On *Ashoka-Shasthi* women from Bengal eat its blossoms, while many traditional Hindu women believe that drinking the water in which the Ashoka-flowers are immersed protects their children from worry and sorrow. While its flowers are visible all through the year in winter they transform into orange and scarlet clusters making the tree look resplendent! Easy to grow and prune, this abundantly flowering tree can create a compact canopy attracting innumerable birds, bees and butterflies.

The earliest mention of the medicinal properties and use of the Sita- Ashoka is in the *Charaka-Samhita* ( 100AD) in which the tree is recommended for uterine pain management. The *Bhava Prakasha Nigantu* (1500 AD), commonly known as the Indian *Materia Medica* cites the invaluable uses of this plant in a host of gynaecological problems and also for internal piles, diabetes, dyspepsia and even blood disorders, fractures and skin problems.

On the 22<sup>nd</sup> of October 2013, eight volunteer *mam-s* and *pacchi-s* of the Sagar Sabha (Praveen and Ananth Basrur, Ganpathy, Harsha and Bhumi

Pandit, Radhakrishna Upponi Jnanesh Balse and Alekal Deepak) had the golden opportunity to offer *shrama-seva* to take the first step to fulfill the *Sankalpa* of Pujya Swamiji to create an avenue of original Ashoka trees that will uplift the spirit of devotees as soon as they arrive at their beloved Math. Shri Vaidyamam made the preliminary arrangements like aligning and digging the pits.



One for the camera before *shrama-seva* begins

Pujya Swamiji inspired everyone by planting the first seedling. Soon after, the volunteers refilled the pits, planted the remaining seedlings, created the bamboo tree-guard ( procured from the Sagar Social Forest Range) and then tied barbed wire to the tree-guard to further protect the seedling and prevent any anthropogenic or animal trespass that could damage it.

Now the seedlings are being nurtured so that all devotees coming for the Rathotsav will be able to enjoy the 'new spring' visualized by Pujya Swamiji for the *samaj* , for generations to come!

*Photo credits: Praveen Basrur*

*Team Parisevanam wishes all its beloved readers a wonderful 2014 filled with 'sadhana', 'seva' and supreme joy!*

## Personalia

**Dr. Irde Balakrishna**, son of Late Shri. Irde Shankar Rao and Late Smt. Durga Bai, was awarded "Life Time Achievement Award" for working in the field of cancer by "Cancer Aid and Research Foundation" in Mumbai on 16<sup>th</sup> Nov 2013. The award function took place in Yeshwantrao Chavan Centre in Colaba. On this occasion, Dr. Balakrishna gave an oration on his experiences of working as a Medical Physicist in the Cancer Institute (WIA), Adyar, Chennai, which he joined in 1965. He continues to work as a part time consultant there.

Working with the first Medical Linear Accelerator to be installed in India in 1976 at Cancer Institute, he developed a flair for repair and regular maintenance of such machines. This helped the Institute in the treatment of cancer patients with minimum down-time of such machines. He was involved in the design and development of indigenous equipment used for better radiation therapy of cancer patients. These include a



Teletherapy Simulator, Manual After-loading applicators and Remote After-loading system used in the therapy of gynecological cancers.

For the first time in India, Cancer Institute started Post graduate course in Medical Physics (M.Sc) with the collaboration of Anna University, Chennai, in 1981. Dr. Balakrishna has been teaching these students from the inception of the course. So far, 450 students have passed out and are spread throughout India working as Medical Physicists in various Cancer hospitals. About 10% of them are working abroad.

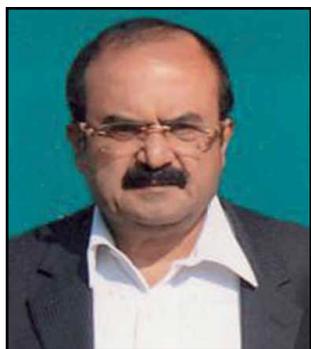
Dr. Balakrishna whose name has been 'tamilianized' as 'I.S.Balakrishnan', is popularly known as 'Dr. ISB' in the Cancer Institute.

**Ms Neha Goveas** (Grand Daughter of Mr Dinker Katre and Usha Katre of Bangalore and daughter of A B Goveas and Srilekha Katre Goveas) was awarded the degree of Bachelor of Engineering- Bio Technology having passed in First Class with distinction in 2012 from MSRIT



## SAD DEMISE

**DR. UDAYASHANKAR SANJIVRAO HERANJAL, M.D.**  
(27<sup>th</sup> February 1954 – 18<sup>th</sup> November 2013)



You departed on a journey of peace and tranquillity  
Leaving behind fond memories for eternity.  
We find no words to say how much we miss you.  
You touched our lives and  
those of each and every person, you came into contact with,  
in a way that only you could.  
You have been an inspiration to us  
and your memories will forever illuminate our lives  
We love you and shall miss you always.

**DEEPLY MOURNED BY,**

**Wife: Mrs. Shreelata U Heranjal**

**Children : Dr Santosh & Raksha Heranjal**

**Dr. Sujay & Dr. Varsha Heranjal**

**Heranjals, Sajips, Kombrabails, Bainsdoors, Ulpes  
Chandawarkars, Mallapurs & Kukarnis**

College in Bangalore.

She is presently pursuing MS in Molecular Bio Engineering at the Technical University, Dresden Germany. She was part of Dresden Nanomous Team representing her university at an international competition on Biomolecular Nanotechnology hosted by The Wyss Institute for Biologically Inspired Engineering at Harvard University, in Boston, Massachusetts, USA on November 2<sup>nd</sup> and 3<sup>rd</sup>, 2013.

The project was creating a Smart Nano container for drug delivery by combining vesicles made out of Polymers with channels connected by DNA origami.

Her project scored the second highest combined points from the Project Wiki, You tube video, Audience choice and Jamboree presentation of the Biomod International Bio Molecular Design Competition. The Project won the Second Grand Overall Prize and brought laurels to their University.

## Here and There

**Bangalore :** On Tuesday the 12th November 2013, PP Shrimath Anandashram Swamiji's idol installation day was observed with Ashtavadhan seva. On Wednesday the 13th, on account of Jagarani Ekadashi, there was Akhand Bhajan from 4 to 8 pm. On the 17th, Samoohika Durga Namaskar was performed. The area in front of the normal worshipping area in the main hall was tastefully decorated with multi-coloured rangoli and flowers. In the centre, there was a brass deepastambha with the image of Goddess Durga located at its base, and 108 "diyas" were arranged around this area in the form of a square. Devotees paid obeisance to the Devi by performing *pradakshina* around this. On Friday the 13th December, "Gita Jayanthi" was celebrated. The morning's programme commenced with the chanting of the Shrimad Bhagavad Gita in unison, followed by Bhagavad Gita puja, aarthi and prasad vitaran. The evening's programme commenced with the Welcoming of the Chief Guest Dr. Smt. Sadhana Kamath of Mumbai, followed by the Chief Guest's Address, and Distribution of prizes to the Competitors both young and old of the Annual Bhagavad Gita Competitions. This was followed by Devi Poojan, aarthi and prasad vitaran. The hall was filled to capacity.

*Reported by Nihar Rao Ammembal.*

**Chennai (November):** Jagari Ekadashi was observed on 13th November with bhajans. This was followed by Guru Puja by Yuvadhara. Puja & Bhajans marked the Punyathiti of HH Srimad Vamanashram Swamiji on 26th November. Sadhanan Panchakam was conducted as per schedule.

*Reported by Kavita Savoor*

**Goa :** The auspicious occasion of Janma Diwas of Parama Puja Sadyojat Shankarashram Swamiji was celebrated by Goa Prarthana Varga on Sunday, November 17, 2013, at the residence of Trupti & Jitendra Gokarn in Margao. Three children, Soumya Karkal, Nivedita Gokarn & Akhil Balwally performed Guru Puja to mark the occasion. Guru Puja is performed by Goa Prarthana Varga at various occasions every year with enthusiastic participation of the children.

*Reported by Sabita Harite*

**Mangalore :** The Annual Deepavali Get-together under the auspices of Young Chitrapur Saraswat Association, Mangalore was held on Sunday, 10<sup>th</sup> November 2013 at 5.00 PM at "Sharada Sadan" Ganapathi Pre-University College, Mangalore. Sri Deepak Gulvady, President of the Association presided over the function. Sri A. S. Ramachandra Rao, Retired D.D.P.I. was the Chief Guest of the function.

The programme commenced with lighting of lamp by the Chief Guest and other dignitaries. Sri Deepak Gulvady, President welcomed the gathering. Ms. Mamatha Shedde introduced the Chief Guest to the gathering. Ms. Chaitra Basrur was the Master of Ceremony for the function. Several Games like Badminton, Throw Ball, Volley Ball, Cricket and Carrom were held earlier. Konkani Story Telling, Bhagavad-Gita Recitation, Drawing Competition for Children and Rangoli competitions were also held.

Smt. Anitha R. Rao, wife of the Chief Guest, A. S. Ramachandra Rao gave away prizes to the winners of various Games and Competitions. The Chief Guest, in his address, explained the significance of observing Deepavali expressed his joy over the activities of Young Chitrapur Saraswat Association and complimented the Association. Various cultural activities like Solo and Duet Singing, Dance, and Skits marked the occasion. Sri Shreyas Balvalli,

Secretary of the Association proposed Vote of Thanks. The event came to an end with delicious, sumptuous dinner.

*Reported by Dinesh Dumble*

**Mumbai – Vile Parle :** This year the 150th birth anniversary of Swami Vivekanand is celebrated all over the world. In his complete works, he has specifically reiterated that to know "Bhagawad Gita" one must be physically fit and healthy. In this connection a seminar was organised on Sunday 1st December 2013 at 4.30 p.m., in the quadrangle of Bldgs I and II of Guruprasad society, on the subject known as "Heal Your Life", conducted by Sushant Nayak (BE,MBA) and very well assisted by a lady colleague.

The main objective of the seminar was to bring awareness of healing aspects of life, like health, wealth career and relationships thus keeping the mind very peaceful and reducing dependence on medicines. Nearly 80 to 90 % of our ailments depend on the state of our mind and so keeping the mind peaceful these problems can be controlled effectively. The seminar concluded with interesting Q & A session.

*Reported by Shrikar Talgeri*

**New Delhi :** Janma Diwas of our Parama Pujya Swamiji was celebrated on 13<sup>th</sup> Nov. at Shri Kavle Math with recitation of Stotras followed by Samuhik Gurupujana by members. 8 families participated.

Delhi Sabha celebrated their Diwali cultural evening on 30<sup>th</sup> Nov at Kannada School, Lodhi road, Delhi, a memorable evening of music, dance, an impromptu fashion show, a hilarious spoof and a Konkani play, where we had over 50 attendees.

Aryaman Hoskote and Krishni Kaikini, conducted the programme on that magical evening. Aparajita Balsavar and Pratima Rege performed the "Diya dance" on Ananda Shankar's composition 'Indrasabha' choreographed by Vidya Kumar. Mallika Gokarn entertained us with her beautiful fusion dance on a remixed version of a Marathi lavani 'Apsara Aali' and went on to singing a western number "Fireflies" by Owl City. Aryaman Hoskote performed a medley of Bollywood hit numbers and rocked the stage with his "Badtamiz Dil". Ashwini Tallur, in her melodious voice sang a Pashtuni number and "Ek Taara".

Based on Shri. P. L. Deshpande's "Waryavarchi Varaat", a rip roaring courtroom comedy in Konkani was presented by Prashant Hoskote, Mahesh Kaikini, Bansi Gersappa, Hemangini Hoskote and Aryaman Hoskote. Also, a side splitting KBC spoof was scripted by Prashant Hoskote with the Sabha office bearers.

The grand finale was a "Fashion show with a difference" and prizes were given away by our Seniors :- R. S. Savoormam and N. J. Kamathmam in the categories of Best dressed – Male, Female, Girl and Boy.

We rounded off this thoroughly enjoyable evening by serving a delicious Bhanap cusine.

*Reported by Mamta Sakur*

## Our Institutions

**Saraswat Mahila Samaj, Gamdevi :** A unique & captivating programme titled "Konkani Mahila Sahitya Darshan" was presented under the aegis of the Konkani Sahitya Akademi, the Saraswat Mahila Samaj & the Kanara Saraswat Association at the Shrimat Anandashram Hall, Talmakiwadi on 16<sup>th</sup> November, 2013. Prof. Smt. Sadhana Kamat who has been nominated by the Sahitya Akademi on their Advisory Board for propagation of Konkani language took the initiative. The ladies participating in this enthralling "Sahitya Darshan" were Aruna Rao, Indu Gersappe, Vibha Kamat, Dimple Wagle, Rekha Rao, Shyamala Bhat, Nirmala Savardekar, Margaret & Blessica Fernandes, Mira Kate & Chandrama Bijoor. Shri Krishna Kamat accompanied Blessica on the guitar.

The planning & direction of the programme was done by Smt. Sadhana Kamat. We take this opportunity to wish her hearty congratulations & are proud that she has been nominated on the Sahitya Akademi Advisory Board. A detailed write – up on this event has been published on page 65 in this issue.

On 17<sup>th</sup> November 2013, a Health Camp was conducted by Ms. Neha Vaidya (Nutritionist) in the Samaj Hall for its members to measure body components (body fats, bone mass, body water) followed by an interactive discussion on the benefits of balanced diet, exercise, weight control & fitness.

**Forthcoming Programmes: Wednesday 8<sup>th</sup> Jan,**

2014: 11.30 a.m. to 3.30 p.m. 'Ladies Day Out' at Hanging Garden, Malabar Hill -Ladies to assemble at Hanging Garden, opp. Boot House of Kamala Nehru Park at 11.30 a.m. Contribution Rs. 100/- per head (includes lunch, tea) will be collected at the venue. Non members are also welcome.

· **Saturday 25<sup>th</sup> Jan 2014: 3.30 p.m. Kirtan by Shri Charudatta Aphle** on account of Sankranti Sammelan at Smt. Indirabai Kalyanpurkar Hall, (Sundatta High School) Talmakiwadi - Entrance to hall from Talmakiwadi Gate will be open. **Please be seated by 3.15 p.m.**

*Reported by Geeta Balse*

## Result

**Avani Shivanand  
Mudbidri**

B. Sc. (Hospitality  
Studies) scoring 76.31%  
(Distinction), held in May  
2013 by University of  
Mumbai.



*If I were not a physicist, I would probably be a musician. I often think in music. I live my daydreams in music. I see my life in terms of music - Albert Einstein*

\* Once during an anniversary *mehfil* to honour Ustad Abdul Karim Khan, Shehnainawaz Ustad Bismillah Khan's turn came early morning. Just before stepping onto the stage, he saw a large portrait of Abdul Karim Khan and some strange thing happened to him. He wanted to play Todi (a suitable morning raga in which he excelled) but what came out of his shehnai was Malakauns, not suitable at that time. Khansaheb stopped and began again and the same thing repeated. Then he continued to play Malakauns and it was exactly like the way Abdul Karim Khan used to sing! The audience was moved to tears as if Abdul Karim Khan had come alive through the shehnai! (This was Khansaheb's reply to our query about his most memorable concert when he came to our home in IIT Kanpur 1971). ... *Contributed by Somashekhar Naimpally*

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### ENGAGEMENTS

**NAYEL-TALAWADEKAR:** Vaishnavi daughter of Bhavani and Devesh Mohan Nayel of Bangalore with Siddharth son of Sanjivani and Shyam Talawadekar of Thane, Mumbai on Sunday the 24th November 2013 at Thane.

### BIRTHS

**Shashank** and Namita Baidur (nee Koppikar) along with grandparents late Vasant Baidur and Vrinda (Bhanu) Baidur and late Ramdas Koppikar and Vijayalaxmi Koppikar happily welcome the arrival of baby boy Reyaansh on 26th April, 2013 at Mumbai.

**A daughter** (Samanvitha) to Pooja and Ajay Savkoor on 22<sup>nd</sup> October 2013. Grand-daughter to Arundhathi and Jayanth Savkoor, Bangalore and Dr.Shobha and Dr.(Late) Umesh Kamath of Panditha Ramabai Road (Grant Road) Mumbai.

**A son** (Shashwat) to Kunal and Smita Adur on September 18<sup>th</sup> 2013. Grandson to Bharat and Vrushali Adur of Grant Road and Surendra and Snehal Golatkar of Dombivali.

### ACKNOWLEDGEMENT

**Nikhita**, daughter of Rekha (nee Amladi) and Hemant Nadkarni of Santacruz (W) married to Vivek Iyer, son of late Mrs Sundari and Mr T Ramji on 1<sup>st</sup> December 2013 profusely thank all relatives, friends and well wishers for their gracious presence, best wishes and blessings showered on the occasion of sangeet, wedding and reception function.

**Vidya** (daughter of Mangala and Pradeep Nadkarni) and Akhil (son of Indira and Chandramohan) along with parents gratefully acknowledge the gracious presence, gifts, blessings and best wishes received from relatives and friends on the occasion of our wedding at Bangalore on 28th November 2013.

### FOR SALE

**3 Bedroom** (plus servant room) 1779 sq. ft. semi-furnished flat in an up market housing society in camp area in Pune with close proximity to hospitals, shopping areas and schools. Interested may kindly contact DEEPA -91-9373311352 OR email at [dkumtakar@yahoo.com](mailto:dkumtakar@yahoo.com).

## DOMESTIC TIDINGS

### BIRTHS

*We welcome the following new arrivals:*

- Apr 26 : A son (Reyaansh) to Namita (nee Koppikar) and Shashank Baidur at Mumbai.  
 Sept 18 : A son (Shashwat) to Smita and Kunal Adur at Mumbai.  
 Oct 22 : A daughter (Samanvitha) to Pooja and Ajay Savkoor at Bangalore.  
 Nov 22 : A son (Arjun) to Archana and Sachin Belvadi at Bangalore.

### MARRIAGE

*We Congratulate the following Couples*

- Nov 28 : Vidya Pradeep Nadkarni with Akhil Chandramohan at Bangalore.  
 Dec 1 : Nikhita Hemant Nadkarni with Vivek Iyer.

### OBITUARIES

*We convey our deepest sympathy to the relatives of the following:*

- Aug 7 : Panjekar Vithal Sakharam (86) at Dadar, Mumbai.  
 Oct 15 : Indumathi Bijur (78) at Bangalore.  
 Oct 27 : Anasuya Ramesh Savoor (77) at Dahisar, Mumbai.  
 Oct 31 : Sunanda Mohan Hattikudur ( Age 83) at Dahisar (W).  
 Nov 28 : Hattikudur Mohan U. (92) at Bangalore.  
 Dec 3 : Hattangadi Ganesh Sunder (89) at Pune.  
 Dec 9 : Panemangalore Deepak Mangesh (67) at Dahisar, Mumbai.

### Donations Received

**Kanara Saraswat Association is grateful to the following donors:**

#### CENTENARY FUND

M/s Asian Star Co. Ltd	25000/-
Shri D. L. Bijur	5000/-

#### MEDICAL RELIEF FUND

Dr. Balkrishna Nayak	500/-
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#### SCHOLARSHIP FUND

Smt Mangala Anant Gokarn (Shalini Nagesh Rao Udyavar Scholarship)	100000/-
Smt Urmila Shiva Rao (In memory of Mother Smt Sumitra B Chandavarkar)	15000/-

#### PRIZE FUND

Sunanda S Nadkarni (In memory of Sharangdhar Pandurang Nadkarni)	20000/-
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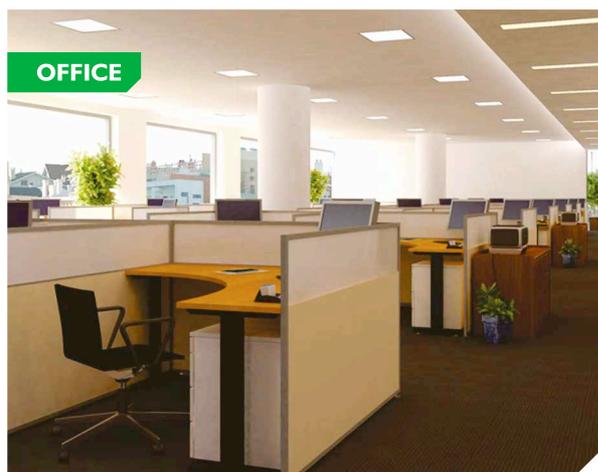
#### DISTRESS RELIEF FUND

Nachiket Nandan Trasikar (In memory of Eakta Nandan Trasikar On Her 1st Death Anniversary)	1500/-
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