

ಶ್ರೀಕಂಠನಾಮಕಂ ಗಾನಮಂ ಪಾಡಿದರೆ
ಶ್ರೀಕರಂ ಮೆಚ್ಚುವಂ ಧರೆಯೋಳೇ ಸೃಷ್ಟಿಪಂ
ನಾಕಮಂ, ಗಂಧರ್ವರಾವಾಸವನಿದೊಂದು
ಪ್ರಾಕಾರವಿಲ್ಲದಾ ವೈಭವಂ ಅತ್ರಿಸೂನು

ವಾಸುದೇವಾಚಾರ್ಯರಿಗೆ ನಮನವಿದೊ—ಮೆರೆಸಿಹಿರಿ
ಮೈಸೂರ ಹಿರಿಮೆಯನು ಗಾನಪ್ರಪಂಚದಲಿ
ಮಾಸದೆಂದೂ ನಿಮ್ಮ ಕೀರ್ತಿ ಹರಿಸುವಿರಿ ಪೀ-
ಯೂಷ ಪ್ರವಾಹವನ್ನೀ ನೆಲದಿ ಅತ್ರಿಸೂನು

ಶಂಕರರು ಪಾಡಿದರೆ, ಜೀವವನು ಪಿಡಿದ ಯಮ
ಕಿಂಕರರು, ಸಂತೋಷವಂ ಸವಿಯೆ ಸ್ವಾತಂತ್ರ್ಯ-
ವಂ ಕರುಣಿಪರು ರಸಿಕನಾರೋಗ್ಯ ವರ್ಧಿಸುತ
ಸಂಕಷ್ಟ ಮರೆಯಾಗುವುದು ದಿಟವೊ ಅತ್ರಿಸೂನು

ವೇದವೇ ನಾದವೇ ಶ್ರೇಷ್ಠತರ? ನಡೆದನವ
ವೇದಮಾರ್ಗದಿ ಮುಂದೆ ನಡೆದನಿವ ಭಲದಿಂದ
ನಾದಮಾರ್ಗವ ಹಿಡಿದು—ಭೇದರಹಿತಾಭಿನ್ನ
ನಾದವೇದಂಗಳೆಂದರಿತರೋ ಅತ್ರಿಸೂನು

ವಿಶ್ವಗರ್ಭಿತ ಸತ್ಯ ಕಂಡವನು ನಿಜಕು ಋಷಿ
ಋಷಿಕಂಡ ಸತ್ಯವನು ಬಿತ್ತರಿಸುವವನು ಗುರು
ಗುರುಪಥದಿ ನಡೆದು ನವ ಸತ್ಯ ಕಾಂಬವ ಶಿಷ್ಯ
ಶಿಷ್ಯ ಋಷಿಯಾಗುವುದೆ ಋಜುವಿದ್ಯೆ ಅತ್ರಿಸೂನು

ತಾಳುವಿಕೆಗಿಂತನ್ಯ ತಪವಿಲ್ಲ—ದಾಸೋಕ್ತಿ
ಕೇಳುವಿಕೆಗಿಂತನ್ಯ ಸುಖವಿಲ್ಲ—ರಸಿಕನುಡಿ
ತಾಳ್ಮೆ ಕೇಳ್ಮೆಗಳೆರಕವೇ ಮಧುರ ಸಂಗೀತ
ಬಾಳಿನಾ ಸಾರ ಸಾಕ್ಷಾತ್ಕಾರ ಅತ್ರಿಸೂನು

ಅತ್ರಿ ಬುಕ್ ಸೆಂಟರ್

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ವೇದಿಕೆಯನೇರಬೇಕೆಂಬಾಸೆ ನನಗಿಲ್ಲ
ಮಾದಕ ಪ್ರಶಂಸೆಯ ನಿರೀಕ್ಷಿಸುವ ದೌರ್ಬಲ್ಯ-
ದಾಧಿಕ್ಯ ಬಾಧಿಸದು ನನ್ನ, ನಾ ಮೆಚ್ಚಿರುವ
ಹಾದಿಯೊಳಗೊಂಟಿನಡೆ ನನಗಿಷ್ಟ ಅತ್ರಿಸೂನು

ನಾದನಾವೆಯನೇರಿ ಋತಚಿದ್ರಸಾಬ್ಧಿಯಲಿ
ವೇದಪುರುಷನ ತಾಣವರಸುತ್ತ ತೇಲಿದೆನು
ಮೋದಪ್ರಮೋದಗಳ ನಾಡಿಂದ ಜಿಗಿದಂತೆ
ವೇದವೇ ನಾವೆಯಲಿ ಲೀನಿಸಿತು ಅತ್ರಿಸೂನು

ನಯವಿನಯ ಮಧುರತೆ ಮನೋಧರ್ಮ ಹದದಿ ಸಂ-
ಲಯಿಸಿ ನೀವಾಗಿಹಿರಿ! ಮೋಡಗಳ ನಾಡಾಚೆ
ಭಯರಹಿತ ಪರಿಶುದ್ಧ ಸೌಂದರ್ಯ ತೋರಿದಿರಿ
ಶಯನಿಸಿದ ಕಾಲವದನಾಲಿಸುತ ಅತ್ರಿಸೂನು

ಜನತುಳಿದ ಜಾಡಿನಲಿ ನಡೆಯನಿವ ಸ್ವಂತಪಥ-
ವನು ಕಂಡು ಕಾಡುಮೇಡುಗಳಡ್ಡ ತಾನಲೆವ
ತನುವಿಗಂಜುವುದುಂಟೆ? ಮನಕಧೀನವದೆಂದು
ದಿನದಿನಂ ಧಾವಿಸುವ ಕೊಡಿಯೆಡೆಗೆ ಅತ್ರಿಸೂನು

ಸಂಗೀತ ಕಲೆಯಿಲ್ಲಿ ಸಾಹಿತ್ಯ ಸೆಲೆಯೊಡನೆ
ಸಂಗಳಿಸಿ ಭಕ್ತಿಯಲಿ ನವ ದೃಶ್ಯಗಳ ತೋರಿ
ಭಂಗುರ ಕ್ಷಣಗಳಿಗೆ ಶಾಶ್ವತತೆ ನೀಡುವುದು
ಪಂಗು ಲಂಘಿಸುವ ಗಿರಿಶೃಂಗವನು ಅತ್ರಿಸೂನು

ಪರಿಶುದ್ಧ ಗಾಯನಕೆ ಶರಣಾಗು ನೀಬೆಳೆವೆ
ಪರಿಪರಿಯ ಆಮಿಷಕೆ ಮರುಳಾಗು ನೀನಳಿವೆ
ಗುರಿಯಿರಲಿ ತಾರೆಯೆಡೆ ನಡೆಯಿರಲಿ ಭೂಮಿಯಲಿ
ತೆರೆಯುವರು ಕದ ವಾಣಿ ಲಕ್ಷ್ಮಿಯರು ಅತ್ರಿಸೂನು





CONNOISSEURS OF art, music, and dance were witness to a rich cultural treat at the Hampi Utsav, the three-day mega cultural festival organised at Hampi after two years. Hampi, erstwhile seat of the Vijayanagar Empire, and now a world-heritage site attracting tourists from within the country and abroad, was abuzz with activity during the fest. The presence of a host of ministers, and the Chief Minister, Mr. S.M. Krishna, and the Union Minister, Mr. Jagmohan, lent importance to the festival. The response from the public so overwhelmed the chief minister that he had this to say: "The enthusiasm is beyond expectation. This has forced us to take a decision to organise Hampi Utsav regularly, and on a grand scale. We will invite artistes of national and international repute."

The festival showcased everything the empire had to offer. The programmes were conducted on stages named after the great poet-saints Purandaradasa (the main stage), and Kanakadasa (the stage within the precincts of the

Virupaksha Temple), and the playwright and dramatist, Bellary Raghava, (near the Sasivakal Ganesh, where only plays were staged). Another stage, the Vijayanagara Vaibhava, near the Elephant stables, showcased light and sound organised by the Song and Drama Division of the Ministry of Information and Broadcasting. The main stage was as attractive as in the past with the illuminated rocky terrain forming the backdrop.

Well-known artistes such as Yesudas, Chitra Vishweshwaran, Prathibha Prahalad, Suma Vijay and troupe (ballet), Kadamba troupe (ballet), Vinayak Torvi, Shankar jugalbandi, dancers Sridhar and Anuradha (Bharatanatya), Udayshankar and Soumya (Odissi), Shrikala Bharat (Bharatanatya), and Radhika Nandakumar performed at the festival.

The Utsav featured wrestling matches, rural sports such as dismantling and fixing wheels of the bullock cart, and weightlifting. Vijayanagara Vaibhava, the light and sound programme, and the

Janapada Kalavahini, a procession of folk artistes from different parts of the state, was the special attraction of the Utsav.

For reasons best known to the Directorate of Kannada and Culture, artistes largely from Bangalore and Mysore seemed to have been invited to the Utsav, something that did not escape the attention of people here. The consolation was a host of young and talented artistes selected from the district, and some troupes from a few other areas.

However, keeping in view the need to broad base cultural representation, the chief minister and the minister for Information, have promised to select artistes from a wide variety of places at least a couple of months in advance from next year.

Mr. Linganagouda helped in arranging food for the guests and artistes.

The state transport corporation ensured ample bus services between Hospet and Hampi and Bellary and Hampi. The police ensured the smooth conduct of the festival.

MIRLE KARTHIK *chats with S Shankar whose music is characterised by a slow and unhurried pace of rendering.*

As one tunes into the music programmes on AIR, Bangalore or the FM Channels, a familiar male voice is sure to be heard. Be it the early morning devotional slot, the regular Carnatic music concerts or the various features, operas, music lessons and documentaries, S Shankar is almost a permanent fixture on the broadcasting and visual media.

One of the leading Carnatic vocalists of the younger generation, Shankar with his chaste and attractive style has captured the imagination of music lovers. Initiated into music by his mother Rajamma Shastri, he was later groomed by the veteran musician Vallabham Kalyanasundaram, who initiated him into the different facets of Carnatic music. Endowed with a rich resonant voice with excellent timbre, Shankar's music is characterised by a slow and unhurried pace of rendering, with emphasis on proper diction. This enables him to embellish his raga and kirithana renderings with the proper 'gamakas' so essential to bring out the inherent beauty of the ragas. This brings to mind his exposition of the famous song 'O Rangashayi' of Saint Thyagaraja. This majestic composition acquires an added sheen in Shankar's portrayal of the Kambhodi Raga wherein he gives expression to his fecund creativity.

Shankar, who has been deeply influenced by the music of the maestros R K Srikantan and the late Palghat K V Narayanaswamy gives more importance to 'Manodharma' or creative music, rather than employing mind boggling mathematical calculations aimed at whipping up the percussionists into a frenzied crescendo and eliciting claps from the audience. A notable aspect of his concerts is the importance given to 'Shloka's and the Ugabhogas of the Haridasas. Set in a veritable garland of ragas, they come as a delectable dessert after a sumptuous melodic fare.

Possessing a vast and varied repertoire, Shankar has honed his skills with the eminent musicologist S Krishnamurthy, which has enabled him to delve into the rich ocean of Mysore Vasudevacharya's compositions. Music enthusiasts still recall Shankar's methodical teaching of Vasudevacharya's 'Pranatarthihara' song in Raga Jhenjhuti.

Closely associated with the scholar late T N Padmanabhan, Shankar has participated in many music features on the works of Thyagaraja and D V Gundappa. His musical classicism notwithstanding, Shankar has forayed into other domains normally frowned upon by purists. His experiments with musicians of the North Indian style

have been received well. His collaborations with famous musicians like Pandit Vinayak Torvi and Pandit Parameshwar Hegde show a careful planning of the concert, highlighting the distinctive features of both styles and yet revealing the basic similarity.

Shankar has also composed and directed music for various documentaries, projecting another aspect of his creativity. As one listens to his music for the Haridasa Compositions, the influence of another of his mentors, late A V Krishnamachar is clearly discernable. Popularly known by his nom-de-plume 'Padmacharan' Krishnamachar was a gifted violinist, composer and director. His evocative song 'Shringapuradhishwari' on goddess Sharada of Sringeri has been melodiously rendered by Shankar and has caught the public fancy to such an extent that it is de-rigueur to sing this song as an invocation at most functions.

Graded as a top rank artiste by both AIR and DD, Shankar has to his credit very many cassettes and CDs. One unusual CD, from both the composer's as well as the composition's point of view is the one on Sathya Sai of Shirdi. Compositions on Sathya Sai are rare, more so in Sanskrit. The songs in this CD have been composed by the eminent Sanskrit scholar of the previous century, Mayuram Vishwanatha Shastry. In a simple and appealing language, the composer has extolled the glories of Sathya Sai which have been set to music and melodiously sung by Shankar. Another notable CD is the one on the compositions of the late Swamiji of the Shringeri Shivaganga Peetham. The late Swamiji was a great sage and scholar who composed many songs in Sanskrit. Setting them to tune and recording them has been a labour of love for Shankar.

Participating in the prestigious Radio Sangeet Sammelans and the national programmes early in his career has been a feather in the cap of Shankar. With many honours and titles to his credit, Shankar is of the opinion that listening to music of all genres is very helpful in moulding a musician in that it helps in absorbing the salient features of the other type and infusing it into one's own style while retaining the original identity.

As one listens to 'Jayati Jayati Bharata Mata', again a composition of Mayuram Vishwanatha Shastry sung by Shankar, one can visualise the march of people in the freedom struggle and to today's generation, the song and the music is a clarion call for true nationalism.

Erudition 'n' experience

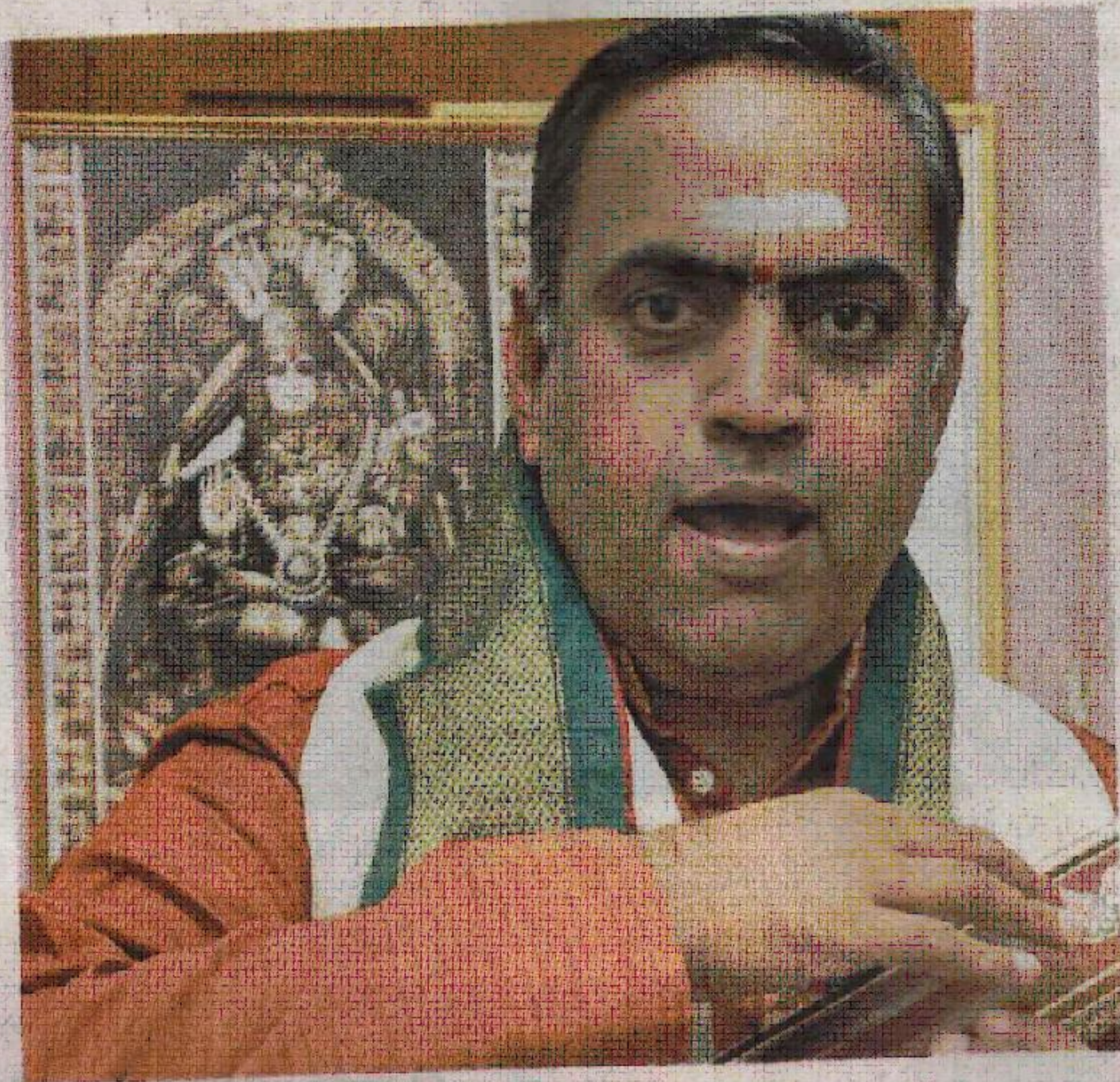
MUSIC S.

Shankar sang rare compositions with composed scholarship and Vani Sateesh gave a convincing performance

Senior vocalist S. Shankar accompanied by B. Raghuram (violin), N. Vasudev (mridanga), L. Bhimachar (morching) and S. Ramani (vocal support) presented a concert at the MES Kalavedi, last weekend in Bangalore.

The performance commenced with Mysore Vasudevacharya's adi tala varna in Kanada, "Varanasyam Pranamami". While the positioning of Swathi Tirunal's "Pankajalochana" in Kalyani and misra chapu tala as the second item of the evening was a surprise, the restrained alapana, the immaculate rendering of the krithi, neraval and kalpana swaras, validated the choice. A complete change of ambience was accomplished with the ethereal quality of Deekshithar's "Hiranmayeem Lakshmeem" set to Lalitha raga and rupaka tala.

"Meevallagunadosha", preceded by an abbreviated alapana of Kapi, was notable for the relaxed kalapramana that underlined the inherent beauty of the composition, followed by "Nee-dayarada" in Vasanthabhairavi and Syama Sastri's "Brovavamma" in Manji. The elaborate alapana of Kamboji, followed by the magnificent "O Rangasayee", and neraval at "Bhuloka Vaikuntham", were evident of S. Shankar's erudition, sense of proportion and aesthetic sensibilities, honed by long years of experience. B. Raghuram's violin accompaniment remained faithful to the style



FULLFILLING Shankar's renditions were ethereal
PHOTO: V. SREENIVASA MURTHY

and intent of the main artiste in all respects. Several cycles of kalpana swaras of one avarthana each in the first speed, and a few of diminishing length ending at the dhaivatha in the second speed, alternated between the lead vocalist, the violinist and the support vocalist, and culminated in an engrossing tani avarthana.

"Bhavayami Raghuramam" (ragamalika), and a few smaller pieces led to the concluding item, the exquisite "Mangalam Bhavate Bharatajanani" in Hamir Kalyani.

A vocal recital by Vani Sateesh, accompanied by Nalina Mohan (violin), H.S. Sudhinra (mridanga) and B. Gururaja (morching) was held at the Sri Rama Lalitha Kala Mandir on Sunday.

The artiste's most striking asset was undoubtedly her naturally rich and pliable voice, which she used to admirable advantage throughout the concert. The Hamsadhvani varna in adi tala was followed by "Thulasidalamulache" in Mayamalavagoula, with well-ordered neraval and kalpana swaras at "Sarasi-ruhappunnaga", and "Vanchathonu", Muthaiah

Bhagavathar's hauntingly beautiful krithi in Karnaranjani.

Vani's alapana of Bilahari encompassed a plethora of heavy gamakas as well as fast briga based passages, and while the undeterred flow of manodharma was remarkable, a slightly more tranquil and systematic approach would have drawn out the essence of the raga more effectively. "Sri Chamundeswari" in adi tala was sung with adequate stress on its lyrical beauty, especially in the neraval at "Rakanisakara Sannibhavadane". "Ninna Manade" in Madhuvanti, was presented with emotional intensity and exceptional voice control.

A brisk "Nenarunchinanu", Thyagaraja's composition in Malavi, was succeeded by a raga tana pallavi in Kalyani. The detailed alapana traversed the octaves up to the tara panchama effortlessly and the tana had both depth and variety. The pallavi had the diligent support from Nalina Mohan, and imaginative interaction between the percussionists during the tani avarthana.

The concert concluded with a fine rendition of the ragamalika devaranama, "Manave Manthralaya".

MADHAVI RAMKUMAR

Delicate nuances of the raga

Sri Mookambika Taalavaadya Sangeeta Kalashaale, west of Chord Road, led by a seasoned mridangist B. K. Chandramouli celebrated its 10th anniversary by holding a three-day music festival at Sri Chandrika Parimala Choultry, Magadi Road from February 25 to 27. Sri Thyagaraja and Sri Purandara Aradhana was also celebrated on Sunday last by paying musical homage to the great saint-composers by the invited musicians.

A vocalist with a remarkable reach and range R. A. Ramamani lived up to her reputation as an able performer. She has kept up the smoothness of her voice which can traverse the three sthayis with ease and poise. She did not make her recital a run-of-the mill one. She had selected a few rare krithis by Thyagaraja. And these were sung in a lively tempo. Young violinist B. Raghuram was inspired to give off his best. So did percussionists B. Dhruvaraj (mridanga), B. N. Chandramouli (khanjira) and R. N. Prakash (ghata). Ramamani has immaculate control over laya which manifested itself in the tautly knit swaraprastaras and meaningful delineation of the Sahitya (neraval). The elaborate sketching of Kalyani had painterly qualities. In a methodical development, the delicate nuances of the raga were captured by the vocalist in all the registers. The articulations and the various phrases were a delight to hear. The whole exercise was aesthetically studded with refined birkas. Thyagaraja's "Nidhi chaala sukham" is a grand edifice of musical and emotional contents. Ramamani beautified it with the polish of her singing.

On the second day of the festival, S. Shankar enthralled the audience which his dedicated singing. Sticking always to the laid principles and classicism of Carnatic music, Shankar with the passing of time and more number of performances, has been climbing the ladder of success and glory. The music flows in its unadulterated beauty. No cross-ways attempted to placate the audience. Everything is straight and simple. Shankar began his recital with the Shankarabharana at a tala varna.

A Kanakadasa's pada (Kalyani raga, with alapana, neraval and swaras) on Goddess Saraswathi was sung in a vivacious tempo. Rendition of krithis in vilambakala by a male-singer is always enjoyable. The rich, robust and bass voice lends a singular character and charm to vilamba kaala.

Shankar's detailed treatment of Kambhoji hinted at the presentation of the majestic krithi by Thyagaraja "O Rangasayi". Shankar reigned supreme in all aspects and the grand-old krithi — rarely heard on stage — shone forth with artistic and aesthetical qualities.

The technical demands on the performer were considerable and the elaborations led to cheerful themes developed in the true traditional Carnatic style variations. The innovative use of laya, beats and rhythms added to the rich sensuous quality of his magnificent voice. Seasoned M. S. Govindaswamy (violin), C. Cheluvraj (mridanga) and K. N. Krishnamurthy (ghata) were able to cope splendidly and accompanied with great enthusiasm.

The concluding concert was presented by veteran vocalist R. K. Srikanthan. A very high and consistent standard of music was heard at his recital. Srikanthan was his usual self featuring fine imagination, aesthetic sense and technical expertise. His full-throated voice and a wonderful cutcheri-paddhati gave a rare treat for music lovers. The opening Saranga varna and the Sowrashttra krithi "Sri Ganapathi" was a class by itself. Anur. S. Ramakrishna (violin), T.A.S. Mani (mridanga), Bangalore K. Venkataram (ghata) and L. Bheemachar (morsing) made their contribution with great sensitivity and artistry.

Earlier, Dr. P. S. Ramanujam, DIG of Police honoured R. K. Srikanthan (vocal), R. R. Kesha-vamurthy (violin), M. S. Ramayya (mridanga), Hariharapriya (literature) and Abhinava Kanakadasa K. R. Ashwathanarayana (propagation of Haridasa literature) with titles and shawls on behalf of the Kalashaale.

Sri Srimad Vignaanandhi Teertha Sri Padangalavaru, the head of Sri Sripadaraja Math, Mulubagilu presided over the valedictory function.

M. Surya Prasad

Wide repertoire

MADRAS.

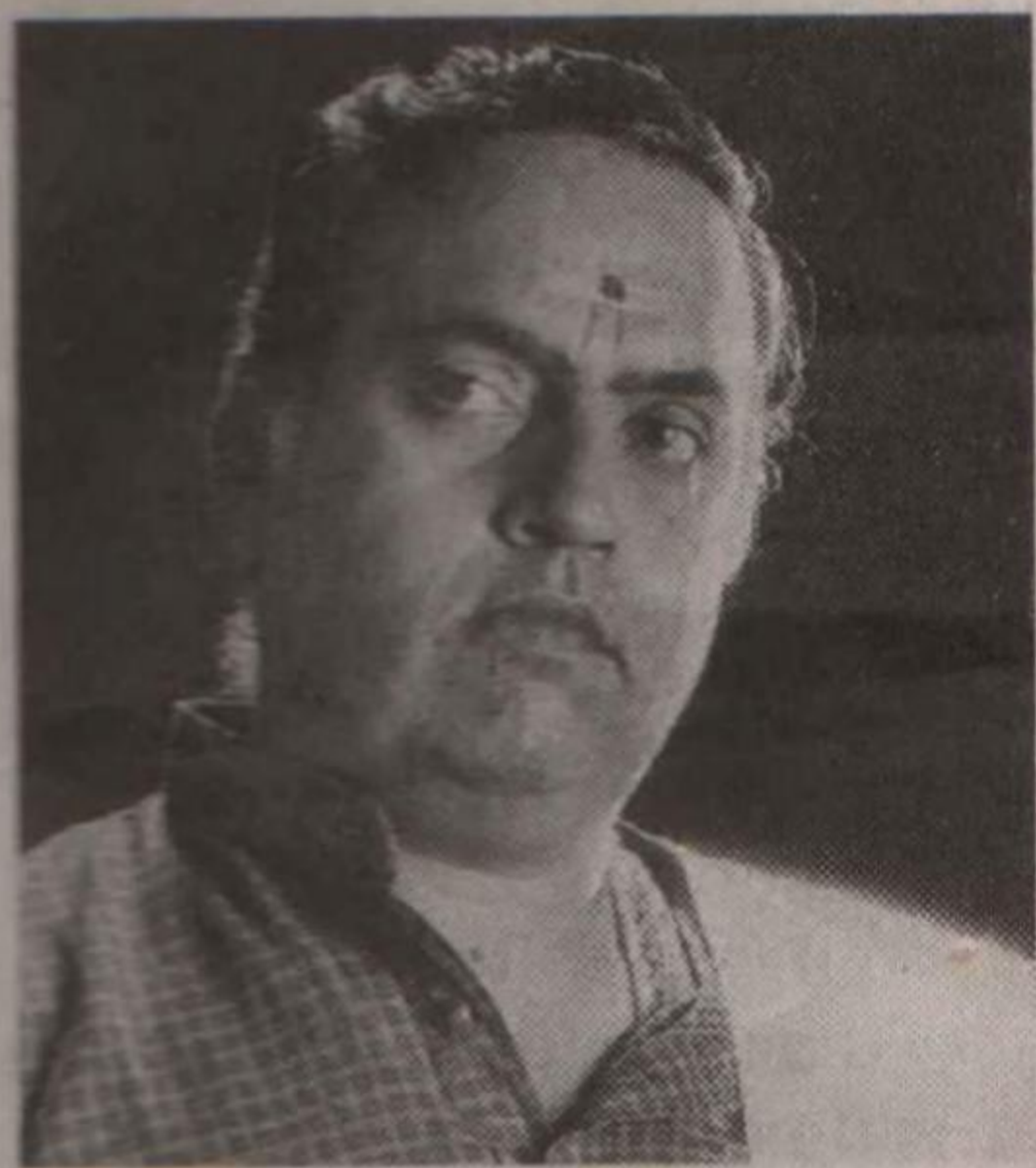
Inheriting the enviable "Ariyakkudi" tradition, B. Rajam Iyer, as one of the principal disciples of the late master, is a concert singer as well as an able teacher. Except that his voice has now become a little husky, the depth has not been lost and the characteristic medium tempo rendering is maintained well. This school has also a very wide repertoire and Rajam Iyer, in his concert in the "Echo" cassette has given a very fine assortment of songs of various vaggeyakaras. Among

New cassettes

the 11 songs, the Bilahari piece of Koteeswara Iyer (Ini Namakkoru) has been sung very well. Rajam Iyer also revels in his Brindavana Saranga song of Dikshitar. He has not failed to show his reverence to his Guru and has chosen the Thillana composed by him.

"Sangeetha" has brought out an exceedingly heart-warming cassette of Carnatic music through D. K. Jayaraman, who now soars very high in the world of music. He is celebrated for his purity of rendering and authenticity of tradition. With vocal support from Sukanya Shankar Ram and Balaji Shankar, Jayaraman has presented three pieces in three less known and difficult ragas, Simhavahini, Karnataka Suddha Gandhari and Kalkada, finely chiselling out the forms. The Devagandhari, with "Sarade" of Sivan has also been rendered delightfully. A. Kanyakumari on the violin has, some excellent and pleasing phrases in ragas and swaras. J. Vaidyanathan and E. M. Subrahmanyam handle the mridangam and ghatam. Todi elaboration by Jayaraman takes the major portion of the reverse side.

'Kalabhushana' for Shankar



S Shankar

S Shankar, who has been selected to preside over the music festival of this year, is a reputed vocalist of the state. The 32nd festival, to be held from May 6th to 11th under the joint auspices of the Tyagaraja Gana Sabha and Sri Mukambika Talavadya Sangeetha Kala Shale, will be conducted at the Vani Vidya Kendra, second stage of Rajajinagara.

Shankar, who was initiated to music by his mother (Rajamma), continued with Nagarathna Bai and took advanced training from Vallabham Kalyana Sundaram. He is a "A-grade" vocalist of Akashavani and has performed in reputed sabhas of India. With his high pitched voice, he pleases the audience easily, with good feeling. Many cassettes of his music are quiet popular in the field. Shankar will receive the "Kalabhushana" from the Tyagaraja Gana Sabha, on 11th of May.

Mysore V Subramanya

ವಿದ್ವಾಂಸಗಳ ಮೆಚುಗೆ ಗಳಿಸಿದ ಗಾಯನ



ಎಸ್. ಶಂಕರ್

ಮದರಾಸಿನ ವಿವಿಧ ಸಂಘ ಸಂಸ್ಥೆಗಳ ಆಹ್ವಾನದ ಮೇರೆಗೆ ರುಕ್ಮಿಣೀದೇವಿಯವರ ಕಲಾಕ್ಷೇತ್ರ, ಕರ್ನಾಟಕ ಸಂಘ ಹಾಗೂ ನಾದೋಪಾಸನ ಸಂಸ್ಥೆಗಳಲ್ಲಿ ಕಚೇರಿ ನಡೆಸಿ ಕೊಟ್ಟ ಬೆಂಗಳೂರಿನ ಹಿರಿಯ ಗಾಯಕ ಲಯ ಕಲಾ ಪ್ರತಿಭಾಮಣಿ ಎಸ್. ಶಂಕರ್ ತಮ್ಮ ಸಂಪ್ರದಾಯ ಶುದ್ಧ, ಸುಭಗ ಶೈಲಿಯ ಗಾಯನದಿಂದ ಅಲ್ಲಿನ ವಿದ್ವತ್ ಜನರ ಮನ ಸೂರೆಗೊಂಡರು.

ನಾದೋಪಾಸನ ಸಂಸ್ಥೆಯ ಆಶ್ರಯದಲ್ಲಿ ಮೈಲಾಪುರ್ ಶ್ರೀನಿವಾಸ ಶಾಸ್ತ್ರೀ ಹಾಲ್‌ನಲ್ಲಿ ನಡೆದ ಕಚೇರಿಯಲ್ಲಿ ಕಾಂಭೋಜಿ ರಾಗವನ್ನು ಪ್ರೌಢ ರೀತಿಯಲ್ಲಿ ಆಲಾಪನೆ ಮಾಡಿ ತ್ಯಾಗರಾಜರ ಸುಪ್ರಸಿದ್ಧ "ಓ... ರಂಗಶಾಯಿ" ಕೀರ್ತನೆಯನ್ನು ವಿದ್ವತ್‌ಪೂರ್ಣವಾಗಿ ಹಾಡಿ 'ಭೂಲೋಕ ವೈಕುಂಠ' ಎಂಬಲ್ಲಿ ನೆರವಲ್ ಮಾಡಿ ಕಲ್ಪನಾ ಸ್ವರ ವಿನ್ಯಾಸ ಮಾಡಿದಾಗ ನೆರೆದಿದ್ದ ವಿದ್ವಾಂಸರು ಮೆಚುಗೆಯಿಂದ ತಲೆದೂಗಿದರು. ಮಾಯಾ ಮಾಳವ ರಾಗದ "ಮೇರು ಸಮಾನ" ಕೀರ್ತನೆಯೊಂದಿಗೆ ಕಚೇರಿ ಪ್ರಾರಂಭಿಸಿದ ಶಂಕರ್ ಆರಭಿ ರಾಗದ "ಶ್ರೀ ಸರಸ್ವತೀ ನಮೋಸ್ತುತೇ" ಕೃತಿಯನ್ನು ಸುಶ್ರಾವ್ಯವಾಗಿ ಹಾಡಿದರು. ವರಾಳಿ ರಾಗದ ಮನೋಜ್ಞ ಆಲಾಪನೆಯ ನಂತರ ಹಾಡಿದ "ಏಟೇ ಜನ್ಮಮಿದಿ" ಕೀರ್ತನೆಯ ಗಾಯನ ಕಚೇರಿಯ ಮತ್ತೊಂದು ಮುಖ್ಯ ಅಂಶ. ಮೈಸೂರು ವಾಸುದೇವಾಚಾರ್ಯರ "ಭಜರೇ ರೇ

ಮಾನಸ" (ಅಠಾಣಾ) ಹಾಗೂ "ಎಂತ ನಿನ್ನೇ ವರ್ಣಂಪ" (ಮುಖಾರಿ) ಕೃತಿಗಳ ಹಾಡಿಕೆ ಉಲ್ಲೇಖಾರ್ಹ. ವಾದಿರಾಜ ಸ್ವಾಮಿಗಳ ರಚನೆ "ರಂಗ ಬಾರನೇ", ಪದ್ಮಚರಣ್ ಅವರ "ಮನವೇ ಮಂತ್ರಾಲಯ" ಹಾಗೂ ರಾಗಮಾಲಿಕೆಯಲ್ಲಿ ಪ್ರಸ್ತುತಪಡಿಸಿದ "ಭಾವಯಾಮಿ ರಘು ರಾಮಂ" ಕೃತಿಗಳ ಗಾಯನ ಸುಶ್ರಾವ್ಯ.

ವಯಲಿನ್‌ನಲ್ಲಿ ಸಹಕರಿಸಿದ ಮತ್ತೊಬ್ಬ ಕನ್ನಡಿಗ ವಿದ್ವಾನ್ ಶ್ರೀರಾಮ ಕುಮಾರ್ ಒಳ್ಳೆಯ ಅನುಸರಣೆಯಿಂದ ನುಡಿಸಿ ರುಚಿ ವರ್ಧಿಸಿದರೆ, ತಾಳ ವಾದ್ಯಗಳಲ್ಲಿ ಸುಬ್ರಹ್ಮಣ್ಯಂ (ಮೃದಂಗ) ಮತ್ತು ಆಡಂಬಾಕಂ ಶಂಕರ್ (ಘಟಂ) ಉತ್ತಮವಾಗಿ ಸಹಕರಿಸಿ ಕಚೇರಿಗೆ ಕಳೆ ಕಟ್ಟಿದರು.

■ ಪ್ರೌಢ ಗಾಯನ: ಶ್ರೀ ಶಾರದಾ ಸಂಗೀತ ಸಭಾದ ವಾರ್ಷಿಕ ಸಂಗೀತೋತ್ಸವದ ಮೊದಲನೆಯ ಕಚೇರಿ ಗಾನ



ಕಲಾಶ್ರೀ ವಿದುಷಿ ಆರ್. ಎ. ರಮಾಮಣಿ ಅವರ ಗಾಯನ.

ಚಕ್ರವಾಕ ರಾಗದಲ್ಲಿ "ಗಜಾನನ

ಯುತಂ ಗಣೇಶ್ವರಂ" ಕೃತಿಯೊಂದಿಗೆ ಕಚೇರಿ ಪ್ರಾರಂಭಿಸಿದ ರಮಾಮಣಿ ಕಲ್ಯಾಣಿ ರಾಗವನ್ನು ವಿಸ್ತಾರವಾಗಿ ಆಲಾಪನೆ ಮಾಡಿ ಸ್ವಾತಿ ತಿರುನಾಳ್ ಮಹಾರಾಜರ ರಚನೆ "ಪಂಕಜ ಲೋಚನ ಪಾಹಿ ಮುರಾರೇ" ಕೃತಿಯನ್ನು ವಿದ್ವತ್‌ಪೂರ್ಣವಾಗಿ ಹಾಡಿದರು. ಹುರುಪಿನ ಸ್ವರ ಪ್ರಸ್ತಾರದ ನಂತರ ತಾಳ ವಾದ್ಯಗಳ ತನಿ ಆವರ್ತನದಲ್ಲಿ ಸಿ. ಚೆಲುವರಾಜ್ (ಮೃದಂಗ) ಮತ್ತು ಎಂ. ಎ. ಕೃಷ್ಣಮೂರ್ತಿ (ಘಟಂ) ತಮ್ಮ ವಿದ್ವತ್‌ಪುನು ಪ್ರದರ್ಶಿಸಿದರು. ವಯಲಿನ್ ಪಕ್ಕ ವಾದ್ಯದಲ್ಲಿ ಸಹಕರಿಸಿದ ಡಾ. ಜ್ಯೋತ್ಸ್ಮಾ ಶ್ರೀಕಾಂತ್ ಉತ್ತಮ ನೆರವು ನೀಡಿ ಕಚೇರಿಗೆ ಕಳೆ ಕಟ್ಟಿದರು. ಭೌಳಿ ರಾಗದಲ್ಲಿ ಅಣ್ಣಮಾಚಾರ್ಯರ "ಶ್ರೀಮನ್ನಾರಾಯಣ" ಕೃತಿಯ ಗಾಯನ ಭಾವಪೂರ್ಣ. ಜಗನ್ನೋಹಿನಿ ರಾಗದ "ಶೋಬಿಲ್ಲು ಸಪ್ತ ಸ್ವರ" ಹಾಗೂ ಕುಂತಲವರಾಳಿ ರಾಗದ "ನಿನ್ನ ಪೊಗಡ ತರಮಾ" ಕೃತಿಗಳ ಗಾಯನ ಸುಶ್ರಾವ್ಯ.

ಕಚೇರಿಗೆ ಮುನ್ನ ಕನ್ನಡ ಮತ್ತು ಸಂಸ್ಕೃತಿ ಇಲಾಖೆಯ ಕಾರ್ಯದರ್ಶಿ ಸಿ. ಎಸ್. ಕೇದಾರ್ ಸಂಗೀತೋತ್ಸವವನ್ನು ಉದ್ಘಾಟಿಸಿದರು. ವಿದ್ಯಾವಾಚಸ್ಪತಿ ಅರಳು ಮಲ್ಲಿಗೆ ಪಾರ್ಥಸಾರಥಿ ಸ್ವಾಗತಿಸಿ ಸಂಗೀತ ಸಭಾ ನಡೆದು ಬಂದ ದಾರಿಯನ್ನು ವಿವರಿಸಿದರು. ಐ.ಸಿ.ಸಿ.ಆರ್.ನ ಪ್ರಾದೇಶಿಕ ನಿರ್ದೇಶಕಿ ದಿಪಾಲಿ ಪಾಲ್ ಮುಖ್ಯ ಅತಿಥಿಯಾಗಿ ಉಪಸ್ಥಿತರಿದ್ದರು.

ಪಿ. ಜಿ. ಶ್ರೀನಿವಾಸಮೂರ್ತಿ

ವಿದುಷಿ ಆರ್. ಎ. ರಮಾಮಣಿ



S. Shankar

S Shankar is a highly regarded Carnatic vocalist. Born in November 1950 in Jog in Karnataka, he received his basic lessons in music from his mother Rajamma (Sastry) and subsequently from vidushi Nagarathna Bai. Later he was given advanced training by Vallabham Kalyanasundaram, a sister of the composer Mayuram Viswanatha Sastri.

Shankar has been giving concerts since 1969. He won the first prize in the AIR competition in 1973.

Shankar has been performing widely-- both in and outside Karnataka. He has been graded A by All India Radio. He has won important prizes for his performances in the Bangalore Gayana Samaja (1980) and the Music Academy of Madras (1988).

The Bangalore Kendra of the Bharatiya Vidya Bhavan has recorded and released his music in many cassettes,



Shankar

N. SUNDAR RAJ

while two volumes recorded and released by Sree Sharada Kala Kendra contain the kriti-s of Vasudevacharya rendered by him.

Shankar has directed musical features for Doordarshan and stage plays.

A college graduate with an M.Sc. degree under his belt, Shankar works as a senior accountant in the office of the Accountant General in Bangalore.

ಶುದ್ಧ ಸಂಗೀತ ಪರಂಪರೆಯ ಪ್ರತಿಪಾದಕ ವಿಧ್ವಾನ್ ಎಸ್. ಶಂಕರ್

ಬೆಂಗಳೂರಿನ ವಿಧ್ವಾನ್ ಎಸ್. ಶಂಕರ್ ರವರು ಅಭಿಜಾತ ಕಲಾವಿದರು ಎಂದರೆ ಅದು ಉಪಚಾರದ ಮಾತಲ್ಲ. ಅವರು ಸಂಗೀತದ ಮನೆತನವಾದುದರಿಂದ ಐದರ ಎಳೆವರೆಯದಲ್ಲೇ ತಾಯಿ ರಾಜಮನವ ರಿಂದ ಮಗನಿಗೆ ಕರ್ನಾಟಕ ಶಾಸ್ತ್ರೀಯ ಸಂಗೀ ತದ ಬೋಧನೆ ಪ್ರಾರಂಭವಾಯಿತು.

ಶಂಕರ್ ಹುಟ್ಟಿದ್ದು ಶಿವಮೊಗ್ಗ ಜಿಲ್ಲೆಯ ಜೋಗ್‌ನಲ್ಲಾದರೂ ಉದ್ಯೋಗಸ್ಥರಾಗಿದ್ದ ತಂದೆ ಜಿ.ವಿ.ಶಾಸ್ತ್ರೀಯವರಿಗೆ ಬೆಂಗಳೂರಿಗೆ ವರ್ಗವಾದುದರಿಂದ ಬಾಲಕ ಶಂಕರ್ ಬೆಂಗಳೂರಿನಲ್ಲಿ ಸಾಧನೆ ಮುಂದುವರಿಸಿದರು. ಎಂಟನೆಯ ವಯಸ್ಸಿನಿಂದ ಮೂರು ವರ್ಷ ಮಲ್ಲೇಶ್ವರನ ನಾಗರತ್ನ ಬಾಯಿಯವರಲ್ಲಿ ಶಿಷ್ಯ ವೃತ್ತಿ

ಮಹಾನ್ ಕಲಾವಿದೆ ಶ್ರೀಮತಿ ವಲ್ಲಭಂ ಕಲ್ಯಾಣಸುಂದರಂರವರಲ್ಲಿ ಸಂಗೀತಾಭ್ಯಾಸ ಆರಂಭಿಸಿದಾಗ ಶಂಕರ್ ಜೀವನ ಮಹತ್ವದ ತಿರುವು ಪಡೆಯಿತು. ಅವರ ಬಳಿ ಸುಮಾರು ೨೫ ವರ್ಷಗಳವರೆಗೆ ನಿರಂತರವಾಗಿ ನಡೆಸಿದ ಸಂಗೀತಾಭ್ಯಾಸವು ಶಂಕರ್ ಸಾಧನೆಯನ್ನು ಗಟ್ಟಿಗೊಳಿಸಿತು. ಶಂಕರ್‌ರವರು ಮೊದಲ ಕಚೇರಿ ನಡೆಸಿಕೊಟ್ಟಾಗ ಅವರಿಗೆ ಇನ್ನೂ ೨೦ ವರ್ಷ. ಗಣಿತಶಾಸ್ತ್ರದಲ್ಲಿ ಎಂ. ಎಸ್‌ಸಿ ಪದವಿ ಪಡೆದ ಶಂಕರ್‌ರವರು ಈಗ ರಾಜ್ಯದ ಅಕೌಂಟೆಂಟ್ ಜನರಲ್ ಕಚೇರಿಯಲ್ಲಿ ಅಧಿಕಾರಿ.

ಪತ್ನಿ ಸ್ವರ್ಣಾಂಬರವರೂ ಹಾಡುಗಾರ್ತಿ. ಪ್ರತಿ ರಂಜನಿ ಬಿಇ ಪದವೀಧರೆ, ಆಕೆಯಲ್ಲೂ ಸಂಗೀತ ರಕ್ತಗತ. ಬಿಎಸ್‌ಸಿ ಓದುತ್ತಿರುವ ಪುತ್ರ ರಮಣಿ ಕೂಡ ಸಂಗೀತ ಕ್ಷೇತ್ರದಲ್ಲಿ ಮುಂದೆ ಬರಬೇಕು ಎಂಬುದು ತಂದೆಯ ಹಂಬಲ.

ಸಂಗೀತಗಾರನು ತನ್ನ ಸಂಗೀತ ಪರಂಪರೆಯನ್ನು ಬಿಟ್ಟು ಆಚೀಚೆ ಕದಲದೆ, ಅದರ ಪರಿಶುದ್ಧತೆಯನ್ನು ಕಾಪಾಡಿಕೊಂಡು ಬರಬೇಕು ಎಂಬುದು ಶಂಕರ್‌ರವರ ಬಲವಾದ ಪ್ರತಿಪಾದನೆ. ಜನರಂಜನೆಗಾಗಿ ಕೆಲವರು



ವಿಧ್ವಾನ್ ಎಸ್. ಶಂಕರ್

ಮೈಸೂರು ಜೆ. ಎಸ್. ಎಸ್ ಜಗನ್ನೋಹನ ಅರಮನೆಯಲ್ಲಿ ಡಿ ಸಂಗೀತ ಸಮ್ಮೇಳನದ ಅಧ್ಯಕ್ಷತೆ ಶಂಕರ್‌ರವರು ಪರಿಶುದ್ಧ ಸಂಗೀತ ಪ್ರತಿಪಾದಕರು. ಕಾಲ ಸರಿ ದಂತೆ ಸಂಗೀತವು ಕಲಬೆರಕೆಯಾಗುತ್ತಿ ತಾವು ಸರ್ವಾರ್ಥದ ಲ್ಲಿಯೂ ಪರಿ ಬರಲು ತಮ್ಮ ಗುರುಗಳು ಹಾಕಿಕೊ ಎಂದು ಕೃತಜ್ಞತೆಯಿಂದ ನೆನೆ ಸಮ್ಮೇಳನದ ಆರಂಭದ ಮುನ್ನಾ ಿರುಪರಿಚಯ.

ಸಂಗೀತವನ್ನು ತಿಳಿಗೊಳಿಸುವ ಪ್ರವೃತ್ತಿ ಕಂಡು ಅವರಿಗೆ ವಿಷಾದವೂ ಆಗಿದೆ.

"ಫ್ಯೂಷನ್ ಎಂಬ ಕನ್‌ಫ್ಯೂಷನ್ ಬಂದು ಸಂಗೀತ ಕಲಬೆರಕೆಯಾಗುತ್ತಿದೆ. ಸಂಗೀತ ಗಾರನು ಇನ್ನೊಬ್ಬರನ್ನು ಅನುಕರಣೆ ಮಾಡಿ ದಾಗ ಈ ಅನಾಹುತ ಸಂಭವಿಸುತ್ತದೆ. ಯಾರಲ್ಲಿ ಸ್ವಂತದ ಪಾಂಡಿತ್ಯ ಇರುವುದಿಲ್ಲವೋ, ತಮ್ಮ ತನ ಇರುವುದಿಲ್ಲವೋ ಅಂಥವರು ಅನುಕರಣೆ ಮಾಡುತ್ತಾರೆ" ಎಂಬುದು ಶಂಕರ್‌ರವರ ವಿಚಿತ ಅಭಿಪ್ರಾಯ.

ಗುರು ವಲ್ಲಭಂ ಕಲ್ಯಾಣಸುಂದರಂರವರ ಗರಡಿಯಲ್ಲಿ ಕಲಿತದ್ದನ್ನು ಶಂಕರ್‌ರವರು ಸಂಗೀತ ರಸಿಕರಿಗೆ ಯಥಾವತ್ತಾಗಿ ಉಣ ಬಡಿಸುತ್ತಿದ್ದಾರೆ. ಅವರ ಸಂಗೀತ ಕೇಳಿದ ವರು ಅವರ ಶಾರೀರ ಹಾಗೂ ಪಾಂಡಿತ್ಯಕ್ಕೆ ಮಾರು ಹೋಗುವುದರ ಜೊತೆಗೆ ಅದರ ಪರಿಶುದ್ಧತೆ ಕಂಡು ಬೆರಗಾಗುತ್ತಾರೆ. "ಐವತ್ತು ವರ್ಷದ ಹಿಂದೆ ನಾವು ಕೇಳುತ್ತಿದ್ದ ಸಂಗೀತವನ್ನು ನಿಮ್ಮಿಂದ ಕೇಳುತ್ತಿದ್ದೇವೆ. ಆ ಪರಂಪರೆ ಲವಲೇಶವೂ ಚ್ಯುತಿಗೊಂಡಿಲ್ಲ" ಎಂದು ಅಭಿಮಾನಿಗಳು ಶಂಕರ್‌ರವರನ್ನು ಹಾಡಿ ಹೊಗಳುತ್ತಾರೆ. ಇದನ್ನು ಮಡಿವಂತಿಕೆ

ಎಂದು ಕರದರೂ ಚಿಂತೆಯಿಲ್ಲ, ಶಂಕರ್ ರವರು ಶತಾಯ-ಗತಾಯ ಶಾಸ್ತ್ರೀಯ ಪರಂಪರೆಗೆ ಬದ್ಧರು.

"ಇವರಂತೆ ಹಾಡುವವರು ಈಗ ಶೇ. ೧೦ ಮಾತ್ರ ಇದ್ದಾರೆ" ಎಂದು ಚೆನ್ನೈಯಲ್ಲಿ ನಡೆದ ಸಮಾರಂಭವೊಂದರಲ್ಲಿ ಹಿರಿಯರೊಬ್ಬರು ತಮ್ಮ ಭಾಷಣದಲ್ಲಿ ಹೇಳಿದ್ದರು. ಇವರ ಸಂಗೀತ ವನ್ನು ಆಲಿಸಿದ ವೀಣೆ ದೊರೆಸ್ವಾಮಿ ಅಯ್ಯಂ ಗಾರ್‌ರಂತಹ ದಿಗ್ಗಜರು "ಪರಂಪರೆ ಯನ್ನು ಕಾಪಾಡಿಕೊಂಡು ಬನ್ನಿ" ಎಂದು ಹರಸಿದ್ದರು.

"ಹಿಂದೆ ಸಂಗೀತದಲ್ಲಿ ಅರ್ಭಟ ಇರ ಲಿಲ್ಲ. ಧಾವಂತ ಇರಲಿಲ್ಲ. ಈಗ ಇಂತಹ ಗುಣಗಳೆಲ್ಲ ಸಂಗೀತ ಕ್ಷೇತ್ರದ ಮೇಲೆ ದಾಳಿ ಇಟ್ಟಿವೆ" ಎಂದು ವಿ|| ಶಂಕರ್‌ರವರು ತಮ್ಮ ಮನಸ್ಸಿನಲ್ಲಿದ್ದುದನ್ನು ಬಿಚ್ಚಿ ಹೇಳುತ್ತಾರೆ.

ವಿ|| ಶಂಕರ್‌ರವರನ್ನು ಸಂಗೀತದ ಶಿಸ್ತಿನ ಸಿಪಾಯಿ ಎಂದು ಕರೆದರೆ ತಪ್ಪಾಗಲಾರದು. ಸಂಗೀತಗಾರ ಕಚೇರಿ ನಡೆಸುವಾಗ ಎಂತಹ ಉಡುಪನ್ನು ಬೇಕಾದರೂ ಧರಿಸಬಹುದು ಎಂದು ಯಾರಾದರೂ ಭಾವಿಸಿದ್ದರೆ ಅದು ತಪ್ಪು ಎಂದು ಶಂಕರ್‌ರವರು ನೆಡುಗಿಯೇ ಹೇಳುತ್ತಾರೆ. "ಕಲಾವಿದ ಅಥವಾ ಕಲಾವಿದೆಗೆ ವಸ್ತ್ರ

ಸಂಗೀತ ಸಭಾ ಆಶ್ರಯದಲ್ಲಿ ಬುರ್ ೨ ರಿಂದ ನಡೆಯಲಿರುವ ಹಿ ಸಲಿರುವ ವಿಧ್ವಾನ್ ಎಸ್. ಪ್ರತಿಪಾದಕರು. ಕಾಲ ಸರಿ ದಂತೆ ವ ಅಪಾಯದ ನಡು ವೆಯೂ ದ್ಧತೆಯನ್ನು ಕಾಪಾ ಡಿಕೊಂಡು ಭದ್ರ ಬುನಾ ದಿಯೇ ಕಾರಣ ತ್ತಾರೆ ವಿ|| ಶಂಕರ್‌ರವರು. ಅವರ ಪರಿಶ್ರಮ - ಸಾಧನೆಗಳ

ಸಂಗೀತ ಸಭಾ ಆಶ್ರಯದಲ್ಲಿ ಬುರ್ ೨ ರಿಂದ ನಡೆಯಲಿರುವ ಹಿ ಸಲಿರುವ ವಿಧ್ವಾನ್ ಎಸ್. ಪ್ರತಿಪಾದಕರು. ಕಾಲ ಸರಿ ದಂತೆ ವ ಅಪಾಯದ ನಡು ವೆಯೂ ದ್ಧತೆಯನ್ನು ಕಾಪಾ ಡಿಕೊಂಡು ಭದ್ರ ಬುನಾ ದಿಯೇ ಕಾರಣ ತ್ತಾರೆ ವಿ|| ಶಂಕರ್‌ರವರು. ಅವರ ಪರಿಶ್ರಮ - ಸಾಧನೆಗಳ ಕ್ರಮವನ್ನು ನಾವು ಅನುಸರಿಸಬೇಕಾಗುತ್ತದೆ". ವಿ|| ಶಂಕರ್‌ರವರು ಹುಡುಗರಿಗೆ ಮಾತ್ರ ಸಂಗೀತ ಪಾಠ ಹೇಳುತ್ತಾರೆ. ಅವರ ಶಿಷ್ಯರ ಪೈಕಿ ಪ್ರಶಾಂತ, ವಿನಯ ಶರ್ಮ ಹಾಗೂ ಮನುಜ್ಜಿ ಈಗ ಮುಂಚೂಣಿಯಲ್ಲಿ ದ್ದಾರೆ. "ವಿದ್ಯೆಯಲ್ಲಿ ಏನನ್ನೂ ಮುಚ್ಚಿಡಬಾರದು. ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ಗುರುವು ತನ್ನ ವಿದ್ಯೆಯನ್ನು ಸಂಪೂರ್ಣವಾಗಿ ಧಾರೆಯೆರೆಯಬೇಕು" ಎಂಬುದು ಅವರ ತತ್ವ. ಆಕಾಶವಾಣಿ ಹಾಗೂ ದೂರದರ್ಶನದಲ್ಲಿ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ನೀಡುವ ಜೂರ ಹರ ಯದ ವಿಧ್ವಾನ್ ಶಂಕರ್‌ರವರು ದೇಶದ ಅನೇಕ ಪ್ರಮುಖ ನಗರಗಳಲ್ಲಿ ಸಂಗೀತ ಕಚೇರಿಗಳನ್ನು ನೀಡಿದ್ದಾರೆ. ಕರ್ನಾಟಕ ರಾಜ್ಯದ ಭಾರತೀಯ ವಿದ್ಯಾಭವನದಲ್ಲಿ ಸಂಗೀತ ಕಮ್ಮಿಟವನ್ನೂ ಅವರು ಮಾಡಿ ಕೊಟ್ಟಿದ್ದರು. ಪ್ರಮುಖ ಸಂಗೀತ ಸಭೆಗಳಾದ "ಕಲಾ ಭೂಷಣ" ಹಾಗೂ " ಗಾಯನ ಕಲಾವ ತಂಸ" ಬಿರುದುಗಳನ್ನು ಪಡೆದಿರುವ ವಿ|| ಶಂಕರ್‌ರವರನ್ನು ಜೆ.ಎಸ್.ಎಸ್. ಸಂಗೀತ ಸಮ್ಮೇಳನದಲ್ಲಿ "ಸಂಗೀತ ವಿಧ್ವಾನ್" ಬಿರುದನ್ನು ನೀಡಿ ಸುತ್ತೂರು ಶ್ರೀಗಳಾದ ಶಿವರಾತ್ರಿ ದೇಶಿಕೇಂದ್ರ, ಸ್ವಾಮೀಜಿಯವರು ಗೌರವಿಸಲಿದ್ದಾರೆ. (ಡಿಸೆಂಬರ್ ೬).

ಸಂಗೀತ ನಿರ್ದೇಶಕ ಪದ್ಮಚರಣ್‌ರವರ ನೇತೃತ್ವದಲ್ಲಿ ಅನೇಕ ಕ್ಯಾಸೆಟ್‌ಗಳಿಗೆ ಕಂಠ ದಾನ ಮಾಡಿರುವ ವಿಧ್ವಾನರು ಭಾರತೀಯ ವಿದ್ಯಾಭವನಕ್ಕಾಗಿ ಸುಮಾರು ೩೦ ಕ್ಯಾಸೆಟ್ ಗಳಿಗೆ ಸ್ವರ ನೀಡಿದ್ದಾರೆ. ಹಿಂದೂಸ್ತಾನೀ ಗಾಯಕ ವಿನಾಯಕ ತೊರವಿಯವರೊಡನೆ ಸುಮಾರು ೫೦ ಜುಗಲ ಬಂದಿಗಳಲ್ಲಿ ಭಾಗವಹಿಸಿರುವ ವಿ|| ಶಂಕರ್‌ರವರು ಇತ್ತೀಚೆಗೆ ಹಂಪಿ ಉತ್ಸವ ದಲ್ಲೂ ಒಂದು ಜುಗಲಬಂದಿ ವಹಿಸಿ ಕೊಟ್ಟರು. -ವಿಮ್ಲಾರ್

ತ್ತದೆ. ಅಂದ ಮೇಲೆ ಸಂಗೀತಕ್ಕೂ ಇರುವ ಕ್ರಮವನ್ನು ನಾವು ಅನುಸರಿಸಬೇಕಾಗುತ್ತದೆ".

ವಿ|| ಶಂಕರ್‌ರವರು ಹುಡುಗರಿಗೆ ಮಾತ್ರ ಸಂಗೀತ ಪಾಠ ಹೇಳುತ್ತಾರೆ. ಅವರ ಶಿಷ್ಯರ ಪೈಕಿ ಪ್ರಶಾಂತ, ವಿನಯ ಶರ್ಮ ಹಾಗೂ ಮನುಜ್ಜಿ ಈಗ ಮುಂಚೂಣಿಯಲ್ಲಿ ದ್ದಾರೆ. "ವಿದ್ಯೆಯಲ್ಲಿ ಏನನ್ನೂ ಮುಚ್ಚಿಡಬಾರದು. ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ಗುರುವು ತನ್ನ ವಿದ್ಯೆಯನ್ನು ಸಂಪೂರ್ಣವಾಗಿ ಧಾರೆಯೆರೆಯಬೇಕು" ಎಂಬುದು ಅವರ ತತ್ವ.

ಆಕಾಶವಾಣಿ ಹಾಗೂ ದೂರದರ್ಶನದಲ್ಲಿ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ನೀಡುವ ಜೂರ ಹರ ಯದ ವಿಧ್ವಾನ್ ಶಂಕರ್‌ರವರು ದೇಶದ ಅನೇಕ ಪ್ರಮುಖ ನಗರಗಳಲ್ಲಿ ಸಂಗೀತ ಕಚೇರಿ

ಗಳನ್ನು ನೀಡಿದ್ದಾರೆ. ಕರ್ನಾಟಕ ರಾಜ್ಯದ ಭಾರತೀಯ ವಿದ್ಯಾಭವನದಲ್ಲಿ ಸಂಗೀತ ಕಮ್ಮಿಟವನ್ನೂ ಅವರು ಮಾಡಿ ಕೊಟ್ಟಿದ್ದರು.

ಪ್ರಮುಖ ಸಂಗೀತ ಸಭೆಗಳಾದ "ಕಲಾ ಭೂಷಣ" ಹಾಗೂ " ಗಾಯನ ಕಲಾವ ತಂಸ" ಬಿರುದುಗಳನ್ನು ಪಡೆದಿರುವ ವಿ|| ಶಂಕರ್‌ರವರನ್ನು ಜೆ.ಎಸ್.ಎಸ್. ಸಂಗೀತ ಸಮ್ಮೇಳನದಲ್ಲಿ "ಸಂಗೀತ ವಿಧ್ವಾನ್" ಬಿರುದನ್ನು ನೀಡಿ ಸುತ್ತೂರು ಶ್ರೀಗಳಾದ ಶಿವರಾತ್ರಿ ದೇಶಿಕೇಂದ್ರ, ಸ್ವಾಮೀಜಿಯವರು ಗೌರವಿಸಲಿದ್ದಾರೆ. (ಡಿಸೆಂಬರ್ ೬).

ಸಂಗೀತ ನಿರ್ದೇಶಕ ಪದ್ಮಚರಣ್‌ರವರ ನೇತೃತ್ವದಲ್ಲಿ ಅನೇಕ ಕ್ಯಾಸೆಟ್‌ಗಳಿಗೆ ಕಂಠ ದಾನ ಮಾಡಿರುವ ವಿಧ್ವಾನರು ಭಾರತೀಯ ವಿದ್ಯಾಭವನಕ್ಕಾಗಿ ಸುಮಾರು ೩೦ ಕ್ಯಾಸೆಟ್ ಗಳಿಗೆ ಸ್ವರ ನೀಡಿದ್ದಾರೆ.

ಹಿಂದೂಸ್ತಾನೀ ಗಾಯಕ ವಿನಾಯಕ ತೊರವಿಯವರೊಡನೆ ಸುಮಾರು ೫೦ ಜುಗಲ ಬಂದಿಗಳಲ್ಲಿ ಭಾಗವಹಿಸಿರುವ ವಿ|| ಶಂಕರ್‌ರವರು ಇತ್ತೀಚೆಗೆ ಹಂಪಿ ಉತ್ಸವ ದಲ್ಲೂ ಒಂದು ಜುಗಲಬಂದಿ ವಹಿಸಿ ಕೊಟ್ಟರು. -ವಿಮ್ಲಾರ್

Remembering the legendary Vaggeyakara

Mysore Vasudevacharya created a history by composing music to eternal Valmiki Ramayana choreographed by the doyen of Bharathanatya late Smt. Rukminidevi. Acharya was always for innovations. He was instrumental for the Sri Ramanavami Music Festival at Mysore reaching century mark.

The torch bearer of his great tradition Prof. S. Rajaram, Director Kalakshetra Foundation and S. Krishnamurthy have brought out many of his compositions to light during recent days. With all these achievements Acharya's contribution to music was unknown to people of his own land till recently.



Shankar

To preserve this potential work of Mysore Vasudeva-charya the first seminar and workshop on Mysore Vasudeva-charya were held in the month of Feb 2001 by two renowned organisations of the City (Sri Lalithakala Academy

Foundation and Sri Nadabrahma Sangeetha Sabha). Several musicologists threw a flood of light on the Vaggeyakara who was popularly known as *Abhinava Tyagaraja*.

To commemorate the 43rd death anniversary of this great personality, a vocal music concert will be held at Sri Nadabrahma Sangeetha Sabha (a befitting homage) on the 29th July 2001 at 5.30 pm. Renowned vocalist Bangalore Shankar will render the compositions of Acharya. Vidwan Shankar is known for his melodious rendition with precise clarity of sahitya combined with sublimity.

—B.S.S. Rao

Shanker excels with laya precision

For a senior accountant in the Accountant-General's Office in Bangalore the musical attainments of Vidwan S. Shanker is indeed a reiteration of the proof that with dedication academics and music can be finely mixed. An M.Sc., in Mathematics is it any wonder that he has striking laya precision. Ariakudi Ramanuja Iyengar has told me that the test of a person rendering manodharma swaras is his ability to complete the avarthanam in one round. Ariakudi was a specialist. To achieve this requires tremendous grip over the swaras and mastery over the raga swarupa. Short round swaras of Shanker put him in a different class. He does not stop with single round swaras. Gradually he increases the muktaya rounds. Only those who have heard and enjoyed Ariakudi's recitals will appreciate this point. I am unable to express it in so many words. The critic's opinion is subjective. But two critics cannot get away with opposite assessments saying, "one man's... A god critic is one who targets an overall view and try to reflect the opinion of the general public. Viewed this way it came as a pleasant surprise that Shanker met most of the judging points of the one and only Ariakudi. Yes, I am giving away my yardstick. At the end of his performance at Sastry Hall under the auspices of Nadopasana rasikas recalled the vintage years. Shanker has a forceful voice. It is pliable too. His brigas and gamakas carry a lot of weight. Variety is the spice of life. Brevity is the soul of wit. Shanker's music brought out the spirit of both these sayings. The programme he had drawn



S. Shanker

was quite resourceful. The alapanas were not too long. Only in Khamboji he was prone to be long. And he was right. The raga has such scope. And what song he chose. Thyagaraja's O Rangasayi. This is one of the poet's five Srirangapancharatna. Srirangam is Bhoologa Vaikuntham. In the kriti this is the right place neveral and swaras. Shanker achieved all that was expected and rightly his rendering raised a big cheer. All songs created interest of one kind or other. When after a stentorian Atana alapana he began Tyagaraja's Anupama did not rasikas' mind hark back to Ariakudi for the opening style. Rightly he did not attempt any swara. Enataninne (Mukhari) was very moving and the bhava was fully reflected in Kannularasevinchi. Maname Mantralaya (Suddhasarang--Padmacharian). The

ragamalika sloka and Swati Tirunal's Bhavayami was a feather to the Karnataka invader's cap. (Rasikas would say let there be more such invasions even if Kaveri water is bottlenecked!)

Young Sri Ramkumar, a Karnataka produce, who has been blazing on the violin--a hard critic here commends him for learning from the matchless style of T.M. Krishnan--gave solid support to another Kannada compatriot. Sriramkumar was recently in the U.S. for the Cleveland music festival to assist Sudha Raghunathan.

Mysore Vasudevachar's kritis are getting popular currently and Shanker sang an immaculate Bhajare Manasa.

And now for a brief biodata. Shanker learnt his first lessons from his mother Smt. Rajamma Sastry. Srimatis Nagarathna Bai and Vallabhamkalyana Sundaram. The last-named. A reputed musician and musicologist helped him to reach the highest grade. At 52 his voice continues to be in perfect shape and in fact gained rare fluidity. He has won several prizes and titles. He participated in conducting a music workshop in London under the auspices of Bharatiya Vidya Bhavan, London. His repertoire is most enviable. One critic wrote as far back as 1989, "Shanker's music has a sense of well proportioned artistry."

Again a few words about A.V. Krishnamachar (Padmachar) (1920-2002) is acclaimed as Sugam Sangit Pitamaha.

He used to play violin for Shivram Karant's Yakshagana dramas.