



# Nadavani

The Newsletter of Ranjani Fine Arts, Bellandur, Bengaluru.

[www.ranjanifinearts.org](http://www.ranjanifinearts.org)

AUGUST 2014

## Opening Note

The month of August usually heralds the onset of a series of festivals which lasts through the rest of the year. At Ranjani Fine Arts, the festivities already started last month, with "Guru Utsava 2014" - a weekend-long celebration of Guru Poornima that witnessed memorable performances by local music teachers, and brought together a few hundred people from the music community in southeast Bangalore. All of us at RFA express our deep thanks to all the music Gurus and shishyas who participated in the event, as well as numerous volunteers and music lovers for their tireless efforts to make Guru Utsava 2014 a great success.

Earlier, another event-packed weekend at RFA in June 2014 saw two excellent concerts—Carnatic and Hindustani by Vidushis Kalavathy Avadhoot and Smita Bellur respectively, and a special lec-dem on "Parent child relationship through music" by Vidwan R.K.Padmanabha. In this issue of Nadavani, we relive the memories of these events, and keep you informed about other happenings at RFA. As always, we welcome your feedback.

- P. Venkataraghavan

### UPCOMING EVENTS AT RFA (Venue: Sobha Lakeview Club, Bellandur)



#### Aug 9th, 2014 at 5PM : Gokulashtami special concert

Vidwan Mysore Chandan Kumar : flute

Vidushi H.M.Smitha : violin

Vidwan K.V.Prasad : mridangam



#### Sep 13th, 2014

4PM : "The Making of a Veena" - lecture-demonstration by Sri. Ganesh of Aruna  
Musicals

5PM : Veena concert by child prodigy Ramana Balachandran



#### Sep 14th, 2014 at 5PM

Hindustani music concert by Sri Koushik Aithal and party.

### Other upcoming events

**Saturday, Aug 2 :** Pranava Fine Arts conducts its Eighth Chamber concert featuring **Sri Vasudevan R** (vocal), **Sri Shankar Rajan** (violin), **Sri Vadiraja Bhat** (mridangam) and **Sri Karthik Ravikumar** (khanjira) at 4PM.

Venue : Villa no.37A, SJR Eastwood Layout, Harlur Road, off Sarjapur road, Bangalore 560 102.

All are welcome. For more information : Radha Thiagarajan (953850888), Thiagarajan (9538418888)

**Sunday, Aug 3 :** Vidwan N.Vijay Siva (vocal), Vidwan R.K.Shriramkumar (violin), Vidwan N.Manoj Siva (mridangam) and Vidwan S.Karthick (ghatam) perform at Parampara Creative Arts Foundation's 15th year anniversary celebrations. Program starts at 5:15 PM with the release of an Audio CD "Ekamanekam", featuring renditions of Parampara's students with Smt. Savitha Kartik.

Venue: Purandara Bhavana (Indranagar Sangeetha Sabha auditorium).

For tickets : 9845267082, paramparaoundation@gmail.com or www.bookmyshow.com

**Sunday, Aug 10 :** "Sangeet Saubhadra", a classic sangeet natak (musical drama) of the Marathi theatre, featuring **Sri Rahul Deshpande**, **Sri Anand Bhate** and **Sri Ajay Purkar** on stage. Program begins at 10.30AM.

Venue : Ravindra Kalakshetra, Jayachamaraja Wodeyar Road.

For donor passes contact Sneha Ghate -Indiranagar ( 9886150331) or Ashwini Halbe -New BEL road (9448991551) or Rupali Padhye - Malleshwaram (9845049808)

## Kaanada to Madhyamavati: A musical delight !

The June 2014 monthly concert of RFA was a mesmerising performance by **Vidushi Kalavathy Avadhoot**. Well known for her fine sense of lyrics and laya, the concert had a great combination of bhavam, mathematics and patantharam.



Vidushi Kavathy started the concert with the Kaanada Ata Tala Varnam 'Nera Nammithi' followed by a brisk rendition of Tulasidala. The neraval at 'Sarasiruha punnaga' was very apt and bought out the nuance of Mayamalavagowla. This was followed by Annapoorne in Sama. Vidushi Kalavathy bought out the aesthetic appeal of Sama ragam through this rendition and maintained a slow tempo.

The next was an elaborate raga alapana in Reethigowla. Effortless in the tharastayis and with intricate patterns in her alapana, Vidhushi Kalavathy was ably supported by Vidushi Nalina Mohan. The violin rendition of Reethigowla was pleasing and sweet to listen. Keeping the audience guessing on the krithi, Vidushi Kalavathy chose 'Nannu Vidachi' in Misrachapu. The meaning of this song goes as "Dear Rama, Do not leave me or let me down. I cannot stand separation from you even for a second". The audience also felt the same when song ended.

Purvikalyani was the next piece. Vidushi Kalavathy demonstrated great control over the ragam and talam in this piece. Every time she ended her swarams at 'Summane dorakuvade' reminded us of the IPL season and the sweet sound of ball meeting the bat. Vidwan Jayachandra Rao and Vidwan Guru Prasanna provided great support making this piece one of the highlights of the evening. 'Sudha Madurya Bashana' in ragam Sindhuramakriya was the next piece. Sindhuramakriya is a janya of Mayamalavagowla. Vidhushi Kalavathy presented this song in the rare ragam with great control over the sahityam and talam.

The main item of the evening was the Kalyani piece. With a lot of Dhatu prayogams, Vidushi Kalavathi bought the essence of the raga bhavam. Vidushi Nalina Mohan's raga alapana was very melodious and felt as though the violin was singing. The Krithi was sung with a lot of elaboration and the Neraval at 'Seetha Gowri Vageeshwari' was enjoyable. Vidwan Jayachandra Rao played wonderfully on the Thani and the Korappu was like watching a football match between the Mridangam and Khanjira. Vidwan Guruprasanna was exceptional in his planning and thirmanams.

'Ee vela nannu Brovara' in Khamas by Badrachala Ramadasa was the next piece. This was followed by a rare Purandaradasa krithi "Binnahakke Bayila Vayya". The percussionists reveled in the thillana in Kadanakuthuhala which was a fitting end to the excellent concert. The audience left the hall with a feeling of wanting more.

Earlier, the program for the evening started with performance of students of Vidushi Usha Narasimhan. These young voices rendered 'Sami Ninne Kori' varnam in Shankarabharanam followed by 'Vinayaka ninnu' in Hamsadwani. The students did justice with clean rendering and open singing which are so important in their formative years. Kanukontini was very melodious to hear. Gopika Manohara in Mohanam, Govardhana giridhare in Darbari Kannada and Bho Shambo were the other items. Vidwan Swaminathan encouraged the students by providing a great support on mirudangam.

- Chandramouli Srinivasan

### An appeal from RFA

Dear friends,

Ranjani Fine Arts is a public charitable trust that is recognised by the Income Tax Department (80G). RFA belongs to you all and it is upto each of us in this community to keep it going. Here are a few ways to get involved :

1. Volunteer
2. Become a member / Renew membership
3. Enrol new members
4. Help find sponsors and donors
5. Donate
6. Endowments
7. Sponsor webcast of programs

For more details, write to [ranjanifineartsteam@gmail.com](mailto:ranjanifineartsteam@gmail.com) or call Arvind Brahmakal @ 9945276121. Thanks !

## Droplets meet the ocean

A gush of cool air indicative of the typical Bangalore weather and a cup of hot Masala Chai..so far, it was the usual June Sunday, but I was very excited as this one was going to be different. Like the ocean beckoning the droplet, RFA had provided yet another opportunity and yet another unique one. This time it was a lecture demonstration on **'Parent Child Relationship through Classical Music'** by Ganakalabhushana Vidwan **Shri R.K. Padmanabha**.



As Shri R.K. Padmanabha took the stage, there was an unexplainable aura of peace and calm. Shri RKP first thanked RFA for always striving to bring out the greatness of Classical Music in a unique way, and started with an invocation on his Guru ,Shri Vadiraja .He then delved right into the topic of the day. He emphasized how important it is for parents to first teach their children to respect all castes and creeds because classical music is free of , and should be kept free of , all these idiosyncrasies. It would greatly help the cause if parents also learn to appreciate classical music, he said. He questioned the need to do yoga , when singing classical music itself is pranayama. Shri RKP then explained the greatness of classical music. He spoke of classical music as a tonic for stress relief, and a tool for instilling discipline into the child. He said classical music has all the ingredients – artistic beauty, lyrical beauty, scientific foundation , ability to tone human emotions – he said, if classical music is so prolific, how can any child reject it? Food for thought indeed !

He demonstrated a pleasing Sahana outline, and spoke about how Sahana is actually helps in '*sehna*' ( Hindi word for tolerance). True indeed, the mysteries of the ragas acting on the human subconscious have long been researched and to a large extent proven, but here I was experiencing this live, as Shri RKP spoke. Thanks to RFA for this ! He went on to render Kamboji and Atana, demonstrating their ability to evoke the Veera Rasa (courage) .He also demonstrated how the Dhaivatham in Atana could be used booth soothingly as well as to display pride and courage.

A sea of melody and knowledge was flowing from Shri RKP and the lucky ones were partaking of this. He also sang a Vadiraja composition on tolerance. Shri RKP stuck to the topic at all times by reiterating that this abundance in classical music should become an enabling factor for the child via the parent. The parent has to ensure that the child avails of the nectar of classical music to the maximum extent possible.

Shri RKP went on to explain the power of musical notes. They are no less than X-rays, he said. They can work very positively on the human mind . One should always allow an environment of pure notes. He talked of the power of Antara Gandhaaram and how this note alone has so much musical depth and effect . And then came the master statement " A person who listens to classical music becomes classical " . A simple but profound statement from the master. Shri RKP took the example of the Charanam line 'Praanaa Naala" from Mokshamu Galadhaa to show how Saint Thyagaraja understood the scientific aspects of music and sound. He said that Saint Thyagaraja and Shri Purandaradasa were scientists as well. A quick medley of Thyagaraja's compositions on Nada(sound) followed.

Shri RKP said that there is happiness in music . Let the child listen to music at least 5-10 minutes a day. He will evolve into a better human being at the least. He said that today, there are a lot of opportunities for the child to listen to music, because of technological advancement, and we should enable this for the children in the correct way. Bhakti is an important element of music and should be cultivated in the child. He demonstrated how Kalyani Ragam influences parent and child. He also demonstrated how various shaded of the Nishadam have an effect on the parent and the child. He laid thrust on the importance and therapeutic effects of gamakas from Carnatic Music, and how gamakas provides vital exercise for the mind and body.

Shri RKP said that music, in addition to everything above, gives status and respect to the individual. The came one more gem of a statement " Every half hour of music adds two hours of academic capability to the child " He narrated how Swami Vivekananda was a Hindustani musician himself Swamiji's music brought him closer to Shri Ramakrishna Paramahansa, who used to surrender to the melody of Swami Vivekananda . Shri RKP went on to emphasize that a vocalist must strive to attain bhava oriented singing. Meditation on a few notes is sufficient for a whole lifetime of serenity.



As was the protocol for the day, the words of knowledge were followed by a wave of melodious music. This time it was a medley of 15 ragas in about a minute presented to perfection .It was mesmerizing. When music has all these ingredients for a fuller life , why not imbibe it , rather than anything else ? Shri RKP had left my mind resounding with these questions swimming among the echoes of his melodious voice . And I am sure I was not alone in such an experience.

Shri RKP spoke about the immense capacity of the brain and how music can help reinforce this capacity. Music helps us tune to the natural rhythms of life. We stay connected to nature. He spoke of the depths available in the Dikshitar Navagraha krithis, Thyagaraja Pancharatnams and other group compositions . The Vedas and the Upanishads are presented in lucid form in music. It is rightly said that by singing the Dikshitar Navagraha Krithis in true spirit , one can reap the divine benefits Sri Vidya Upasana

The knowledge and melody from the master kept flowing . Shri RKP went on to urge parents to remember these tenets of classical music and spend time listening and learning, and emotional bonding will definitely increase between parent and child. He said that music is beyond all tatvas. He said he is the happiest person , as he has music with him , and his wish was to have suswara until the last breath. Well, Sir, we wish you suswara forever. The concluding melody a memorable rendering of Dikshitar's Akhilandeswari (Dwijavanthi)

This was an amazing, selfless distribution of knowledge which left parents and children with a lot of wisdom to take away, and it reminded parents of their responsibilities towards making their children good musicians and good human beings and as Shri RKP rightly put it, making them true citizens of India.

- Narayanan Iyer

## Soothing and scintillating




The audience were enthralled with a soothing and scintillating music of **Smt Smita Bellur**, who started her concert at Ranjani Fine Arts on June 15, 2014 with an evening melody Raag Marwa. A thorough treatment of the raag was performed with systematic elaboration of the raag to bring out the essence of Marwa. The vilambit composition slowly unfolded the depth of Marwa with poorvang highlighting the komal rishab and coming to sam on shadaj was very pleasing to the ears. Smita's rendition of bool alap, interspersed with bool taans and fast paced swar taans while

presenting the dhruth bandish were masterful. She continued the concert with another evening melody Raag Chayyanat with a famous madhyalay teental bandish "jhanana jhanana". Here again Smita displayed her command on both swar and layakari. It was a great listening experience to all present to hear the effortless command of Smita's command on all the three stayees. With an equally masterful display of the taal by Shri Nissar Ahmed who accompanied her on the tabla and musically creative Shri Bharat Hegde on harmonium was a treat to the audience who listened to their her music with great joy. Starting the lighter version, Smita unfolded beautifully a bandish in Raag Mishra Shivananjani which carried the listener to a whole different world. The usage of both Shuddha and Komal gandhar and dhaivat to express the feeling of the bandish were beautifully created. She concluded the concert with an Akkamahadevi vachana in raag Yaman.

In all, it was a great Hindustani classical music concert that brought out the best in Smita Bellur who treated the rasikas with divine and soulful music.

- Chandramouli Rao

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## Guru Utsava 2014: A tribute to the Gurus and the Music itself



'Guru Pournima' is a festival in honour of all Gurus and is a day dedicated to teachers. Students of Indian classical music, which follows the Guru-shishya parampara, celebrate this day by thanking their Gurus and receiving their blessings. Ranjani Fine Arts hosted their second Guru Utsava on July 12 and 13, 2014 with the performances of music teachers in the vicinity. Music teachers had an opportunity to thank their Gurus through their performances. Students of these teachers sought their blessings by offering tumbulam and obeisance. Day 1 featured performances by Carnatic Music teachers, with 18 concerts of 30 mins duration each and Day 2 featured the Hindustani music teachers in the community.

### Day 1: Guru Utsava -Carnatic

For a Carnatic music rasika, the sheer variety of kritis, ragas and renditions filled the soul and made Day 1 very memorable. While the 30 minute slot was very short for each performer to do justice, each of them indeed did an exemplary job. Typically a weighty elaborate piece was chosen after a brisk Varnam or a short krithi. This made the listening so much more interesting. There was variety with raga alapana, Swara prastharams, neravals etc.. The day saw music in the form of Vocal, Violin and Veena performances. In all, the day was packed and was like a balanced diet.

The program was inaugurated by **Vidushi Dr. T.S. Satyavathi**, who shared her wisdom and erudition with the audience in her memorable inaugural address. Starting with the very origin and meaning of the word "Guru", she went on to highlight several important aspects of the Guru-shishya tradition, quoting from the Upanishads and other Sanskrit texts to underscore each of her points. She said that a student should be judicious in his or her choice of Guru, she said, and should stick with the Guru after having made the choice, instead of being a rolling stone. Likewise, a Guru should also be judicious in his acceptance of a student, since a bad student is the Guru's fault and the result of a wrong choice by the Guru. Importantly, she added, a true Guru must never consider himself a know-all, since he is also a student for life. She also lauded RFA for organizing this unique event to honour Gurus.

The first of the day's performances, featuring **Smt. Soumya Ramachandran** on the violin, included a main piece in Keeravani. The raga was soul stirring and the rendition started the day with great fervor. Sri. R.S.R.Srikanth ably supported her on the mridangam. **Smt. Savitha Karthik** followed, with vocal support provided by her student Vidya Muthukumar. She started with a brisk Kedaragoula varnam and followed it with Gnanamosagarada. The neraval and swarams in Purvikalyani were enjoyable. Next, in a fitting tribute to Muthuswamy Dikshithar, **Sri.A.P.Rao** rendered the Navagraha Kritis in the ragas Yadukulakhambhoji and Shanmukhapriya. Both were weighty ones and it was a pleasure listening to these rare kritis. Smt. Soumya and Sri. Vadiraja Bhatt provided beautiful support on violin and mridangam.

**Smt. Bindu Nair's** performance came next and she started with a quick paced Viriboni varnam and sang krithis in



Chakravakam and Kedaragoula. Her Akhilandeswari(Dwijavanthi) was very melodious. **Sri.Narayanan Iyer** rendered krithis in Abhogi and Shanmukhapriya followed by the ragamalika Sri Chakra Raja Simhasaneshwari. The ragamalika was very enduring and bought the different moods in the song appropriately. **Smt.Parvathy Vaidyanathan** started her performance with Pranamamyaham (Gowla) and followed it with a detailed Sarasaksha Paripalayamam in Pantuvarali. Sri. Vaidyanathan played the mridangam beautifully to bring out the aesthetics of the kritis. Next, **Smt.Aparna Chandar** presented a series of songs in a variety of languages, which included a pleasant Ananda Natana Prakasam (Kedaram). **Smt. Sai Geetha** and **Smt. Madhu Govindajan's** performances came next, and they both added to the sheer variety and richness of the day's musical experience with their melodious renditions of various compositions.

### THANKS!

So many people contributed to the grand success of RFA's Guru Utsava 2014. Ranjani Fine Arts expresses deep thanks, in particular, to :

- All music teachers, students and music lovers who participated in Guru Utsava 2014.
- All accompanying artistes for their stellar performances and providing unstinting support to the Gurus through the two long days of memorable performances.
- All volunteers who handled so many tasks including venue setup, event coordination, preparing delicious prasadam, and taking care of so many other tasks which were crucial to the event's success.

**Smt. Vasudha Sriram's** rendition included an excellent viruttam in Mohanam followed by Mysore Vasudevachar's popular "Ra Ra Rajeevalochana Rama". **Smt. Sobha Kukke** started with Chalame in Nataikurinji, a raga which filled the air with karuna rasam. She continued with Khambhoji and moved on to a rare krithi by Mysore Vasudevachar in ragam Ramapriya, which included an elaboration with neraval and swarams. Next, the veena performance by **Smt. Rajalakshmi** started with the beautiful Valachi Varnam by Sri. Lalgudi Jayaraman. Begada and Ritigoula were the main pieces and she ended her program with a Purandaradasa krithi in Jonpuri.

**Smt. Chitra Srikanth's** enjoyable performance began in Abhogi with the rendering of an apt song 'Guruvarulum Tiruvarulum'. Her next piece was Guru Purandara Dasare, a composition by Vijaya Vittala Dasa in Dharmavathi. **Smt. Priyasri Rao** then presented Arul Seyya Vendum Ayya in Rasikapriya, followed by an elaborate alapana in Bhairavi, which was prelude to 'Sari Evvaramma' by Syama Sastri. Her thillana in Kadanakuthugalam was quite enjoyable. **Smt. Sumitra Nitin** chose her songs with the theme 'Guru' and did justice to the day with compositions in Hamsanandi, Atana and Nilambari. 'Lali' was reverberating in the air long after she ended her performance.

**Smt. Bagyalakshmi Chandrasekharan's** veena has this ability to drive the audience into a trance. Her careful strumming made the strings sing, as she bought out the bhakti rasa. The raga elaboration of Andolika was excellent and lifted the audience to a different mood. **Sri. Arun Achanta** was very elaborate in his Ritigowla and bought out the essence of the raga and the mood of Janani Ninuvina.

The day ended with the hall witnessing so much of vandanams from all the teachers and students alike. Special mention must also be made of the delicious prasadam which was prepared and served by several volunteers in the community.

- Chandramouli Srinivasan

### Day 2: Guru Utsava—Hindustani

Day 2 started with the address of the chief guest **Pt. Vinayak Torvi**, a foremost disciple of late Pandit Gururaj Deshpande and also Bharat Ratna, late Pandit Shri Bhimsen Joshi, and an artist whose name is synonymous with Indian Classical music at National and International level. In his address he highlighted the importance of Guru in one's life. Since music is a transcendental subject, it has to be learnt under Parampara system, he added. Represented by the Guru. music is the highest form of Spiritual Sadhana and through service to Guru and regular Riyaz, one can learn the depth and deeper dimension of music. With firm faith, hard work and Bhakti one can acquire excellence in music. He advised the teachers not to impart music like academic curriculum but allow students to draw in a natural and stress free manner the essence and substance of music as much as they can at their own pace. Shri Torvi-ji also gave a piece of advice to parents not to force their children to learn fast and acquire degrees, but allow them to gain excellence in music first before running after the degrees or diplomas.

The performance by the assembled music gurus started with a recital of the morning raga Todi by **Shri Chandramouli Rao**. Shri Rao navigated aptly through the ethos and feelings of the Raga in his beautiful voice. Shri Satish Kolli and Partha Banarjee gave able support on the harmonium and table respectively. Everyone present relished the rendition. **Smt. Rina Basu** next occupied the seat of performance and gave a beautiful rendition in Rag Aliyah Vilabal, another morning Raga and transported us to the land of Vrindavan. Her chosen composition of the Raga was very sweet and appealing to all including her Guru Pt. Vinayak Torvi-ji. She was accompanied on harmonium by Shruti Bhat, another disciple of Pt. Torvi, and on Tabla, by Pt. Torvi's brother.

Next in the performance order was a tabla solo by **Shri Jagdish Airsang**. In his presentation, Shri Jagdish showed various types of Toda, Paran, Kayda, Tihayee through his Tabla. Lehra was very sweet as given by Shri Satish Kolli on Harmonium. The audience was absorbed in his Tabla solo with frequent applause. **Smt. Sunitaa Shrikant**, a qualified and trained musician both in Carnatic and Hindustani system, gave her rendition in Raga Bageshwari to offer her obeisance to her Guru Smt Rina Basu. She was accompanied on harmonium by Satish Kolli and on Tabla by Shri Murlidhar. In a Tabla solo which came next, **Shri Vishwas Sagar** entertained the audience with his skill on Tabla. Mr Satish Kolli as usual gave a beautiful support through Lehra on his harmonium.

The programme then witnessed an excellent performance by **Sri. Kailash Kulkarni**, a very experienced and versatile artist in Gwalior Gharana. He sang raga Komal rishabh Asavari, a morning raga beautifully with very good support provided by Shri Jagdish Airsang on Tabla and Sri. Satish Kolli on the harmonium. Shri Kulkarni showed his laykari very much to the pleasure of the audience. Next, **Smt Seemaa**, chose to pay her obeisance to her gurus by singing a short Piece in Raga Darbari and Rag Malkons. She was supported on Tabla by Shri Gopal jee who is a tabla player teaching in blind school and many other schools as well in Bangalore. The programme was given a marvellous ending by Sri Kailash Kulkarni in Rag Bharavi, which earned the audience's applause.

The most attractive sight of the whole programme was the felicitation given by disciples to their Gurus after each performance and seeking blessings from them in Guru-Shisya Parampara. Another noteworthy mention is of the delicious prasadam, which was prepared by artist and volunteers. The sweetness of the prasadam coupled with the essence of community feeling were reflected and relished by one and all.

Ranjani Fine Arts scored very high on all parameters of creating musical awareness in the community and its importance for everyone - young and old. Propagation of such lofty ideals is not a small exercise in this era of rushed life and tensed atmosphere all around. RFA needs active support of members, volunteers, parents and a band of dedicated musicians to execute this responsibility of creating awareness of our rich musical heritage capable to act as an antidote to our present crisis of over-information, over-consumerism and unhealthy competing atmosphere prevailing all around. By organising the get-together of musical teachers and their disciples, Ranjani Fine Arts has fulfilled a cherished goal which is most essential for preparing children to face challenging situations of future through the transformative medium of music and meditation.

- Ramdeo Choudhary

#### From our readers

*Congratulations RFA for yet another wonderful Guru Utsava. I thank you all for giving me an opportunity to be part of the Utsava and thanks for the lovely memento. I will cherish it.*

- **Madhu Govindarajan**, Shrutilaya School of Music

*Thank you Team Ranjani Fine Arts for your continued efforts in coming up with good and upcoming musicians in your monthly programme. It is indeed very convenient for us to be able to enjoy music without travelling for an hour and a half and getting stuck in traffic. I have been enjoying your concerts off and on since 2012 and I look forward to catching every monthly programme. Thank you again and I look forward to regular and enjoyable concerts.*

- **P. Rajesh**

### Children's Corner

For all rasikas young in age, or at heart

Identify these great Gurus and musicians of yesteryear



1



2



3



4



5



6

- Answers**
- 1) Ramana-thapudam ("Poochi") Srinivasa Iyengar
  - 2) Patnam Subramanya Iyer
  - 3) T. Brinda
  - 4) Ariyakudi Ramanuja Iyengar
  - 5) Semmangudi Srinivasa Iyer
  - 6) Veena! Dhanammal

Contributed by **Varsha.V**

## Write to us

Ranjani Fine Arts would like to hear from you! If you have any comments about the newsletter, suggestions for improvement, or would like to contribute an article, please email us at [ranjanifineartsteam@gmail.com](mailto:ranjanifineartsteam@gmail.com).

## Membership Renewal

RFA membership is now open for the year Apr 2014-March 2015. We request our current members to continue their support to RFA by renewing their membership, and welcome all new members in advance. Individual membership is Rs.1200 and Family (2-adult) membership is Rs.2000. Entry is free for children below 18 years at all RFA monthly events. You may renew your membership online at [www.ranjanifinearts.org](http://www.ranjanifinearts.org), or in person at the membership desk during any of the next RFA events.

We also invite all rasikas, teachers, students and musicians to join the RFA community by becoming members. Please call Sri. V.Shrinivasan at **9342582686** if you need any assistance regarding this.

## Ranjani Fine Arts

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Off Sarjapur Outer Ring Road, Bellandur, Bangalore 560103,  
Email: [ranjanifineartsteam@gmail.com](mailto:ranjanifineartsteam@gmail.com), Website: [www.ranjanifinearts.org](http://www.ranjanifinearts.org)

Ranjani Fine Arts (RFA) is a registered public charitable trust and a community initiative to nurture and develop the cultural landscape. All donations to RFA are eligible for tax deduction under Section 80(G) of the Income Tax Act.

Ranjani Fine Arts' charter is to:

- Organize live fine-arts programs, such as classical music concerts
- Promote and encourage artistes by providing them a welcoming and rewarding platform to showcase their talent
- Create a real social network that perpetuates and strengthens the connection to our roots
- Expose children to a wholesome experience

Ranjani Fine Arts is a member of the Karnataka Fine Arts Council (KFAC)