

**ADDRESS BY THIRU BANWARILAL PUROHIT, HON'BLE GOVERNOR  
OF TAMIL NADU AT THE SADAS ORGANISED BY THE MUSIC ACADEMY AT  
T.T.KRISHNAMACHARI AUDITORIUM, THE MUSIC ACADEMY, CHENNAI  
ON 01.01.2019 AT 5.00 P.M**

**Anaivarukkum Maalai Vanakkam**

**Thiru. N.Murali,  
President, The Music Academy**

**Padmashri, Thirumathi. Aruna Sairam**

**Thiru. Thanjavur R. Ramadas**

**Padmashri Ms. Leela Samson**

**Dr. K. Omana Kutty**

**Tmt. Kalyani Ganesan**

**Dr. Premeela Gurumurthy**

**Thiru. S.R.G. Rajanna**

**Distinguished Invitees**

**Ladies & Gentlemen**

It gives me great pleasure to be here today at the 'Sadas' organised by the Music Academy. This function marks the culmination of events after 18 days of hectic musical activity when doyens of Carnatic music displayed their repertoire of skills and talents to their fullest level.

Carnatic music which is a divine art form is venerated as symbolic of nada brahman. It is a standing example of the rich and ancient tradition of India which dates back to the Vedas and the Thirukkural. The Thirukkural in the second couplet says, 'Of what avail is all of one's learning, if one does not worship the sacred feet of Him who is of perfect Intelligence?'

The Sama Veda, which is believed to be the foundation for Indian classical music, consists of hymns from the Rigveda, set to musical tunes that are normally sung using three to seven musical notes during havans and yajnas. As this musical art form evolved over centuries it attained recreational quality with the patronage of Kings and Emperors.

Owing to Persian influence and that was brought in by dynasties which controlled large parts of North India, from the 12<sup>th</sup> century onwards. Indian classical music began to diverge into two distinct styles – Hindustani music and Carnatic music. By the 16<sup>th</sup> and 17<sup>th</sup> centuries, there was a clear demarcation between Carnatic and Hindustani music; Carnatic

music remained relatively unaffected and retained its original pristine form. It was at this time that Purandara Dasa, who is known as the “(Pitamaha) of Carnatic music”, formulated the basic framework for Carnatic music. He is therefore known as the father of the musical tradition. Venkatamukhin invented and authored the formula for the melakarta system of raga classification in his Sanskrit work, the Chaturdandi Prakasika (1660 AD). Govindacharya is known for expanding the melakarta system into the sampoorana raga scheme – the system that is in common use today.

Subsequently, in the 18<sup>th</sup> century Tyagaraja, Muthuswami Dikshitar and Syama Sastri who are

regarded as the Trinity of Carnatic music composed their kritis.

This was further enriched by many other great composers like, Papanasam Sivan, Swati Thirunal, Arunachala Kavi Annamacharya and Arunagiri Nathar.

Music is the complete expression of the soul reflecting the inner beauty within us.

As Dr. Rukmani Devi Arundale said and I quote

“When you hear the sound of music or see the colours in a beautiful picture, you not only hear the music or see the picture; you see into the very soul of the artists and even more you see the soul of art itself.” This is the beauty of real art and artists.

I am happy to see that many veteran artistes are being honoured today.

Smt. Aruna Sairam, one of the most popular Carnatic vocalists is being awarded the coveted Sangita Kalanidhi Award. Over an illustrious career spanning decades, she can be credited with taking the art to a wider audience both in India and abroad. She is also known for her collaborative exercises in music with artistes of other countries.

Shri Thanjavur R.Ramadas, is a veteran mridangam artiste with several decades of performance behind him. He is being awarded the Sangita Kala Acharya Award today.

The other Sangita Kala Acharya awardee is Dr. K. Omana Kutty, a vocalist and a product of the Swati Thirunal College of Music. She has a Doctorate in Music to her credit and has been engaged in the teaching of Carnatic Music for several years.

Smt. Kalyani Ganesan, a respected Vainika of several years standing who teaches the art of playing on the veena, receives the T.T.Krishnamachari Award.

The other TTK Award is being conferred on Shri S.R.G. Rajanna, who is acclaimed as a veteran practitioner of the traditional art of Nadaswaram.

Dr.Premeela Gurumurthy who is trained in Carnatic and Hindustani music is an expert on Harikatha, for which she was trained by the legendary Smt C. Banni Bai. She is at present the Vice Chancellor, of the Tamil Nadu University of Fine Arts. She receives the Musicologist award.

I congratulate the artists for the honours they have received. Their outpouring of music is indeed inspired by devotion and divine grace and it is no wonder that even today when they perform on stage one is able to visualize the presence of the divine.

The history of music festival is revealing and interesting. This Music Festival was begun in Chennai in the year 1927 when The All India Music

Conference was held concurrently with the annual session of Indian National Congress in Madras. A resolution was passed at the conference to formally establish the Madras Music Academy.

In April 1928 an Experts' Committee consisting of some of the leading musicians and scholars was also elected to advise the Academy. The Academy was formally inaugurated at a public function on 18<sup>th</sup> August 1928. The opening ceremony was performed by Sir. C.P.Ramaswami Iyer at the Y.M.C.A. Auditorium, Esplanade, before a large and distinguished gathering. It was shifted to the present premises in 1946.

The foundation stone for the present auditorium was laid in 1955 and the building declared open in 1962. Since then, Academy has grown enormously both in its infrastructure and in the promotion of art and culture. A library, a digital archives and research centre and a mini hall have been added. The dance festival and the spirit of youth festival are being held every year. Raga Identification competitions are being held and so also devotional music competitions. The digitization of the Academy's music recordings has been completed and a research centre for musical research also launched. All this speaks volumes of the commitment of the

office bearers of the Academy and the patronage extended by the music loving rasikas of Chennai.

The people of Chennai have nurtured Carnatic music, classical dance and its traditions for several centuries. We are all justifiably proud of the fact that Chennai has been listed in the UNESCO's Creative Cities Network. Only two other Indian cities Banaras and Jaipur are found in the list. Among them Chennai is the most recent, having been founded only in the 17<sup>th</sup> century. This is ample testimony to the mix of tradition and modernity in Chennai. Here is a city where Sabhas and Software and Puttus and Popcorn co-exist, to hold aloft music and culture. May this tradition continue. I thank the organizers for

having given me this opportunity to address all of you on New Year's Day. May success greet you in all your endeavours in the New Year 2019.

Nandri Vanakkam .....

Jai Hind.....