

8th

नादा
बिन्दु
फेस्टिवल

NAADA
BINDU FESTIVAL

A Chinmaya Vishwavidyapeeth Initiative

The cultured give happiness wherever they go.
The uncultured whenever they go.
- Swami Chinmayananda

With best compliments from:



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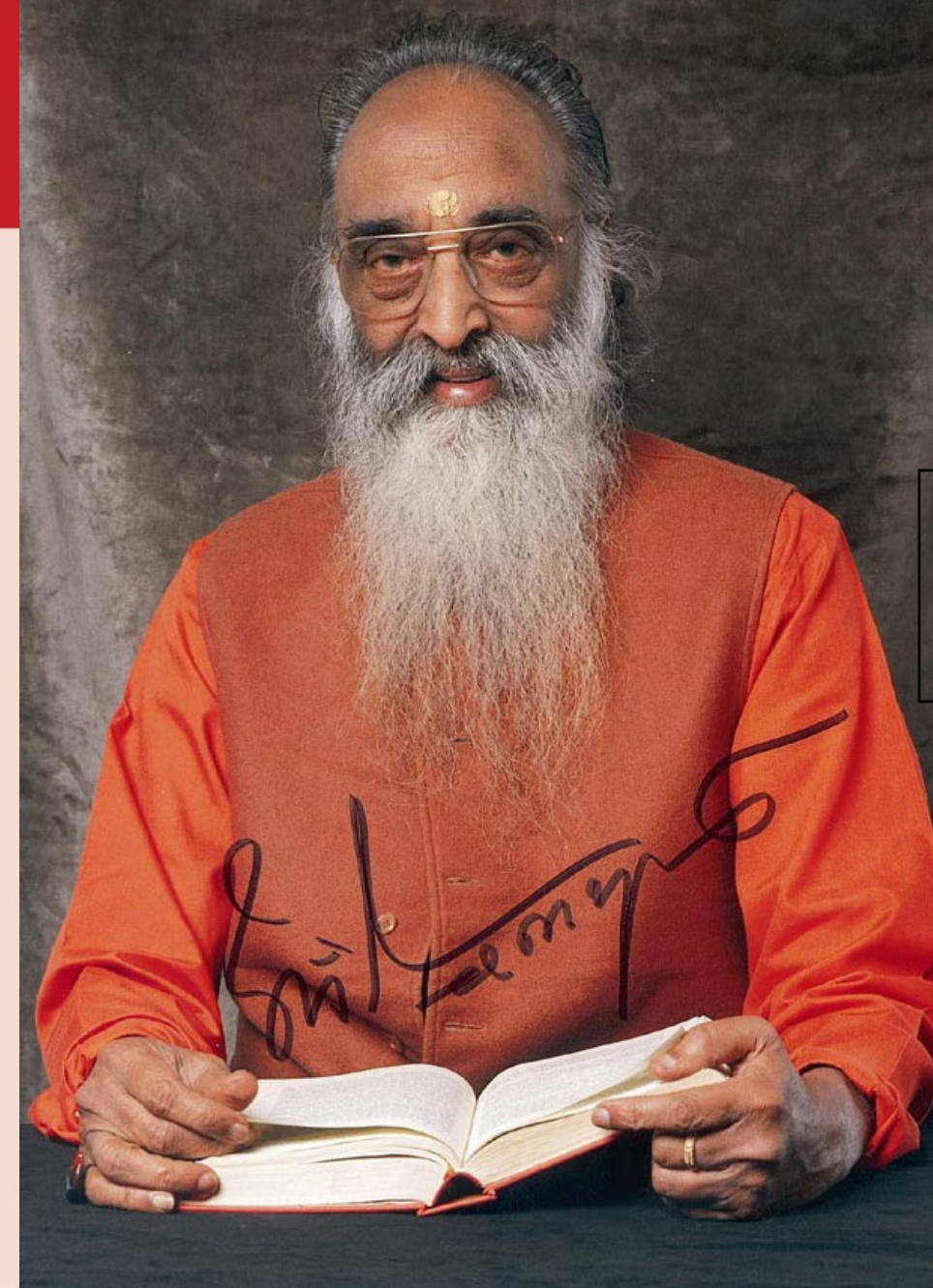
TULSI VILLA, PODDAR ROAD,
SANTACRUZ (WEST),
MUMBAI 400 054.

TEL. 61310909 - 64510909
FAX. 67250909

email : harasiddh@vsnl.com
pratapbpatel@yahoo.co.in

PRATAP B. PATEL
(B.E. CIVIL)

MUKUND P. PATEL MUKUL P. PATEL
(M.S. USA) (B.E. CIVIL)



Our Inspiration

“Education based on our culture is necessary. Only then does it become education. Otherwise it is only instruction.”

- Swami Chinmayananda

With Best Compliments from
L E Family



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विद्यया रक्षिता संस्कृतिः सर्वदा ।
संस्कृतेर्मानवाः संस्कृता भूरिदाः ॥

Vidyayā rakshitā saṁskṛtiḥ sarvadā ।
Saṁskṛtermānavāḥ saṁskṛtā bhūridāḥ ॥

Knowledge protects culture forever;
Cultured people share abundantly.

- Swami Tejomayananda

With Best Compliments from
Chaitanya Dhareshwar

Message

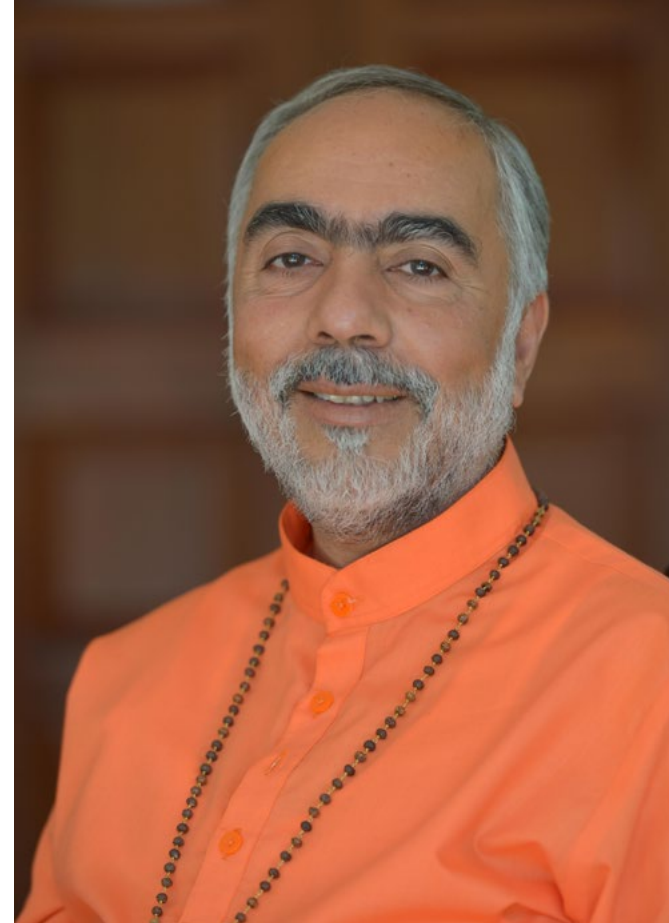
The beauty of Indian cultural tradition is that it sees divinity in everything and all the performing arts become a medium to gain this divine vision. Be it music or dance, painting or sculpture, it becomes a form of sadhana to seek the perfection of the One Divine Being and also the expression of that One Divine Truth in many forms. Hence devotion is an integral part of our arts and culture. Music soaked in devotion takes us to the pinnacle of silence, the very substratum of all sound. And dance, in its moments of ecstasy, takes us to the stillness of Pure Being.

I am glad that Chinmaya Naada Bindu is organizing the 8th Festival of the series. It is a unique festival, because this divine vision is always kept in the forefront. Pujya Gurudev gave direction to all our activities, turning all our talents towards the Divine Truth, making them our humble offering to the Lord.

I invoke the grace and blessings of Pranava Ganesha, of our Pujya Gurudev and Pujya Guruji for the successful completion of this festival.

- Swami Swaroopananda

Global Head, Chinmaya Mission
Chancellor, Chinmaya Vishwavidyapeeth



* Pujya Gurudev - Swami Chinmayananda

* Pujya Guruji - Swami Tejomayananda



Message

Festivals are typically organised with multiple events where a number of people come from different places, meet with one another and participate in the events. In a way by enjoying the music, dance and other events one hopes to unwind oneself from the day to day chores and destress in the process. However, the Naada Bindu Festival (NBF) distinguishes itself from all such festivals.

The festival offers a clear message to the participants. Festivals are the occasions in one's life to not only take one out of the mundane activities of daily life but also to have an opportunity to deeply introspect, self-reflect and discover one's true nature. In order to facilitate this process, the Naada Bindu Festival seamlessly presents talks of some of the greatest spiritual masters of our times and an opportunity for a satsang with them. By attending the festival one will truly realise the value of NBF.

I look forward to attending the forthcoming Naada Bindu Festival and wish all the participants the very best to not only discover the art forms of this country but also one's own inner-self and true nature.

- B Mahadevan

Vice Chancellor, Chinmaya Vishwavidyapeeth



Chinmaya Mission

1953 saw the birth of Chinmaya Mission. Under the guidance of the founder, Pujya Swami Chinmayananda, the nucleus of a spiritual renaissance movement was formed, encompassing a wide range of spiritual, educational and social services.

With 300 centres globally, 700 villages reached through rural work, 81 schools, 1 international school, 7 colleges, an international research foundation, a multi-speciality hospital and many socio-cultural projects, the Mission has rightly earned enough credibility in the educational field to step on to the next milestone – Chinmaya Vishwavidyapeeth, a deemed university under the De Novo category, approved by the UGC.

Chinmaya Mission makes the ageless wisdom of Advaita Vedanta (the knowledge of Universal Oneness) available and provides the individual with the tools to realize his spiritual Self. This is done in the Guru-Shishya Parampara.

Following the footsteps of Swami Tejomayanandaji, who led the Chinmaya Mission for 23 years after Pujya Swami Chinmayanandaji's Mahasamadhi, Swami Swaroopanandaji has now ably been handling the administrative leadership from January 2017.

For more information, please visit www.chinmayamission.com



“To give maximum happiness to maximum people for maximum time.”

The Chinmaya Mission Pledge

An inner transformation message given to the world by Swami Chinmayananda in 1962 at an inspired moment during a conference in Ernakulam, India

*We stand as one family bound to each other with love and respect.
We serve as an army courageous and disciplined ever ready to fight against all low tendencies and false values within and without us.
We live honestly the noble life of sacrifice and service producing more than what we consume and giving more than what we take.*

*We seek the Lord's grace to keep us on the path of virtue, courage and wisdom.
May thy Grace and Blessings flow through us to the world around us.
We believe that the service of our country is the service of the Lord of Lords and devotion to the people is the devotion to the Supreme Self.
We know our responsibilities; Give us the ability and courage to fulfill them.*

OM TAT SAT

Refreshments by



Bisleri
mountain water

SCHEDULE

FEBRUARY 9TH, 2018

11:00 AM - 12:30 PM Swāgatam
12:30 PM - 1:30 PM BHOJAN
1:30 PM - 3:00 PM SETTLE DOWN
3:00 PM - 3:30 PM CHAI
3:30 PM - 4:15 PM INAUGURATION
4:30 PM - 6:00 PM MALLADI BROTHERS - CARNATIC VOCAL
6:00 PM - 7:00 PM SELF-EXPLORATION: SWĀNUBHŪTI VATIKA
7:00 PM - 8:30 PM VIJAY GHATE - TABLA SOLO
8:30 PM - 9:15 PM BHOJAN
10:00 PM NISHA SWASTI

* CJD - Chinmaya Jeevan Darshan Exhibit;
CVani - Chinmaya Vani Bookstore;
SS - Shiv Shakti Culture Shop;
CU - Chinmaya Upahar Gift Shop

FEBRUARY 10TH, 2018

6:15 AM - 7:00 AM CHAI
7:00 AM - 8:00 AM SPIRITUAL DISCOURSE - PUJYA GURUJI SWAMI TEJOMAYANANDA
8:10 AM - 8:45 AM ALPĀHĀR
9:00 AM - 10:30 AM LALITHA-NANDINI - CARNATIC VIOLIN
10:30 AM - 11:15 AM YOUR TIME
11:15 AM - 12:45 PM ART TALK - "RIDING ON RHYTHMS" - VIJAY GHATE
12:45 PM - 1:30 PM BHOJAN
1:30 PM - 3:00 PM *CJD, CVANI, SS, CU
3:00 PM - 3:30 PM CHAI
3:30 PM - 5:00 PM MANJUSHA PATIL - HINDUSTANI VOCAL
5:00 PM - 5:30 PM - YOUR TIME
5:30 PM - 6:15 PM SAMANVAYA: COORDINATION THROUGH YOGA - PAROKSH SHARMA SUJAY
6:15 PM - 7:00 PM - YOUR TIME
7:00 PM - 8:30 PM SHANKAR KANDASAMY - BHARATANATYAM
8:30 PM - 9:15 PM - BHOJAN
10:00 PM - NISHA SWASTI

FEBRUARY 11TH, 2018

6:15 AM - 6:35 AM CHAI
6:45 AM - 8:10 AM DINDI - CULTURAL SESSION
8:10 AM - 8:45 AM ALPĀHĀR
9:00 AM - 10:30 AM ART TALK - "ANGA - HĀRA" - RAMAA BHARADVAJ
10:30 AM - 11:15 AM YOUR TIME
11:15 AM - 12:45 PM MALAVIKA SARUKKAI - BHARATANATYAM
12:45 PM - 1:30 PM BHOJAN
DEPARTURE



MALLADI BROTHERS

CARNATIC VOCAL

SREERAMA PRASAD & RAVIKUMAR

The Malladi Brothers hail from a family of musicians from Andhra Pradesh. They inherit music from their grandfather, the late Malladi Sri Rama Murthy, a great Harikatha exponent of his time. They had their initial training from their father, Sri Malladi Suri Babu, a senior Vidwan and an illustrious disciple of late Sri Voleti Venkateswarulu, a legendary musician of great repute.

Malladi brothers received their advanced training from Sangitha Kalanidhi Sri Nedunuri Krishna Murthy, whose vast experience and knowledge shaped them into successful Carnatic music performers. The brothers had an opportunity to learn rare compositions from the musical genius, Dr. Sripada Pinakapani, recipient of the prestigious Sangitha Kalanidhi and Padma Bhushan awards.

The Malladi brothers have been recognized as 'A Top' Grade vocalists by AIR and are winners of the National level prizes in Classical, Light Classical and Light Music categories from 1989 to 1993. Sri Krishna Gana Sabha awarded them the Sri Voleti Venkateswarulu Memorial Award in the years 1999 and 2000. They have also received the Bismillah

Khan Yuva Puraskar by Sangeeta Nataka Academy, 'Gana Bhushanam' title by Shanmukhananda Fine Arts, 'Sangeeta Nada Mani' from Kanchi Kamakoti Peetham and, the Best Concert Awards from The Music Academy, from 1999 to 2005.

Music of Malladi Brothers is marked by the perfect unison of two voices, wide repertoire, sruthi-soaked presentation of melodious musical compositions of the Trinity of Carnatic music - Tyagaraja, Muthuswami Dikshitar, and Syama Sastri; Annamacharya, Narayana Theertha, Bhadrachala Ramadasu, and Sadasiva Brahmendra. They are also known for Bhajans, Kshetragna Padams, etc. Their consistent brilliant performances brought them to the forefront in the field of Carnatic Music. They frequently visit U.S.A, Canada, Australia, New Zealand, UAE, Singapore, Europe, Dubai, and Muscat on concert tours.

They are founders of the Sama Gana Lahari Cultural Trust, started with a vision to propagate and promote Carnatic music.



Accompanists



Bombay Rajesh Srinivasan (Mridangam)

Rajesh has been playing the Mridangam for 4 decades now from the tender age of 4 years. Having started as a passion, gradually developing into a reverence for the art form, his dedication has earned him innumerable performances, several awards and much commendation. Shri Rajesh has also won several awards whilst representing the State. Notable amongst these awards are: the Tal-Mani award bestowed on him by the Sur Singar Samsad and the South Zone Cultural Centre Award received in 1993. Music Academy and Sri Parthasarathy Swamy Sabha - Chennai have conferred on him the "BEST MRIDANGAM AWARD" each, in 2007 and 2015 respectively.

R. Madhavan (Violin)

R. Madhavan is a renowned violinist of Mumbai noted for his rich manodharma and a pleasing bowing style which provides a meaningful, involved and enjoyable accompaniment to the vocalist. He had his initial training in violin and vocal music from Smt. Sharada Shankaranarayanan and advanced training in violin from Shri M.S.Govindaswamy at Bangalore. He has been playing the violin on the stage from the age of fourteen and has accompanied several leading musicians. Madhavan has been awarded the prestigious title of Sur Mani by the Sur Singar Sansad, Bombay in 1994. An M. Tech. from I.I.T-Mumbai in the field of Chemical Engineering, Madhavan is currently working as Vice president in a multinational firm at Mumbai.





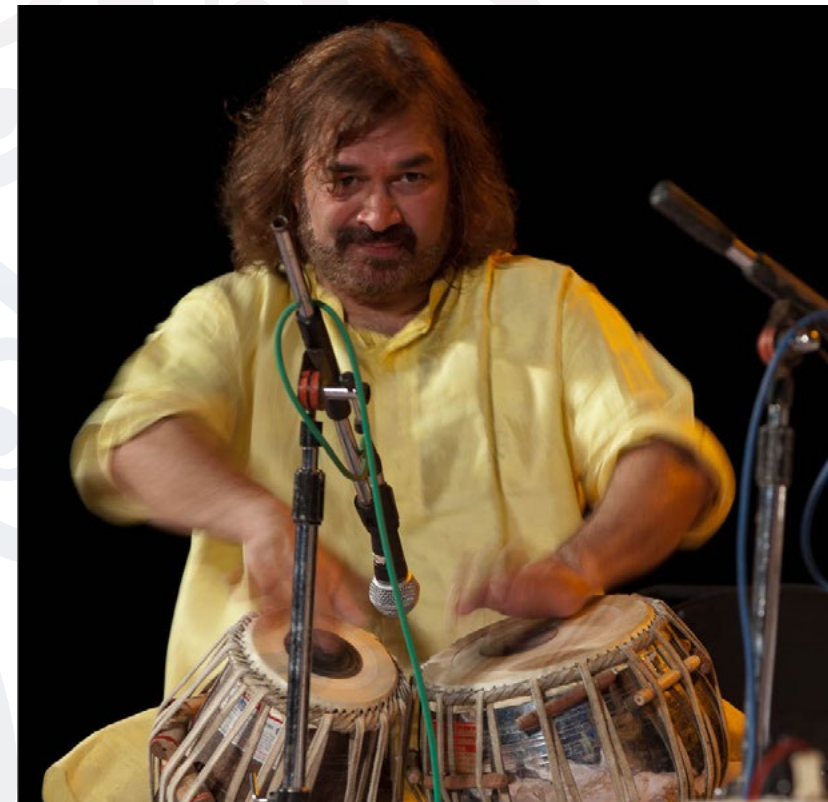
VIJAY GHATE

TABLA SOLO

Vijay Ghate is recognised as one of the most brilliant and exciting Tabla players of the present generation. He started learning tabla at the age of 3 and acquired the degree of Visharad in Tabla at the age of 12. When he was 16 he moved to Mumbai, and for over twelve years he put himself under the tutelage of Pandit Suresh Talwalkar in Gurukul pattern. Even at the young age of 16 he became well-known for his scintillating solo performances. He has been accompanying many music maestros of India and abroad including Ustad Bismillah Khan, Ustad Vilayat Khan, Pandit Hariprasad Chaurasia, Ustad Amjad Ali Khan, Pandit Shiv Kumar Sharma etc. He has been very well acknowledged for his forays into fusion music with well-known artists from the western world like Jethro Tull and famous Indian musicians like Louis Banks, Shankar Mahadevan, Hariharan, Shivmani, Dr.L.Subramaniam etc.

Vijay Ghate has formed a trust called Taalchakra, which provides platform to young and upcoming artists and also supports musicians financially when needed. Taalchakra mainly promotes classical music and dance and has successfully staged a rich variety of events in different parts of the country.

Vijay Ghate has performed at a number of global and Indian festivals like the India-France festival in Paris (1984), Indian festival in Russia (1985), Sawai Gandharva Sangeet Mahotsava, Pune, Gunidas Sammelan Mumbai, Khajuraho Festival etc. He is a recipient of Pt. Jasraj Puraskar, Saraswati Bai Rane Puraskar, and Dr. Vasant Rao Deshpande Puraskar and Padmashri in 2014.



Accompanist

Tanmay Deochake (Harmonium)

Being born in a family of musicians, Tanmay took preliminary lessons from his grandfather Shri. Gopalrao Deochake after which he had his formal training from Pt. Pramod Marathe in the traditional 'Gurukul' system. Presently he is receiving advanced training in music from Pt. Ulhas Kashalkar and Taalyogi Pt. Suresh Talwalkar. He accompanies India's leading artists like Ustad Zakir Hussain, Pt. Ulhas Kashalkar etc. He has performed in all the major classical music festivals in the country and abroad.



MANJUSHA PATIL

HINDUSTANI VOCAL



Born in Sangli, a small town in Maharashtra, known for its several music maestros, Manjusha was encouraged by her parents to pursue a career in music. She started her initial training from Pt. Chintubua Mhaiskar. Alongwith a “Sangeet Visharad” from Akhil Bharatiya Gandharva Mahavidyalaya, Miraj, Manjusha acquired a Bachelor’s degree in Hindi followed by a Master’s degree in Music with a Gold Medal to her credit from Shivaji University, Kolhapur. She has been a consistent winner of many prestigious music competitions. During one such competition, Late Sangeetacharya Pt. D.V. Kanebua of Ichalkaranji happened to hear Manjusha singing and noticed her rich potential, which proved to be a turning point in her career. In the Gurukul tradition under Pt. Kanebua, she was fortunate to absorb the authentic nuances of Agra and Gwalior Gharana. She received further training from Late Pt. Narendra Kanekar, a senior disciple of Pt. Kanebua and also from Dr. Vikas Kashalkar. Currently Manjusha is honing her advanced skills under the able guidance of Padma Shri Gantapasvi Pt. Ulhas Kashalkar.

Manjusha has many achievements to her credit including being recognized as TOP grade artist by AIR, New Delhi for classical as well as Light Classical Music and has been a recipient of many awards like the Ustad Bismillah Khan Yuva Purskar, 2010 by Sangeet Natak Academy, Pt. Jasraj Gaurav Pursakar in 1998 and many such awards and recognition. She has given major performances in the prestigious programmes like the Sawai Gandharva Mahotsav, Pune, Sawai Gandharva Mahotsav, Kundgole, Tansen Samaroha, Gwalior, Allauddin Khan Saheb Academy, Bhopal, Kalakshetra, Chennai etc. in India and also in programmes in other parts of the world including USA, UAE and Muscat, London, Singapore etc.

She is associated with Chinmaya Vishwavidyapeeth as the Guru for Hindustani Vocal programme, and mentors the students on a regular basis.

Accompanists

Rohit Mujumdar (Tabla)

Rohit is a talented percussionist and one of the established Tabla players of the younger generation. He was initialized into music since his childhood and got his initial training in tabla under the tutelage of Guru Shri. Babanrao Bhavsar, Jalgaon.

At the age of 11 he was fortunate to be accepted as a disciple of Padma Shri Taalyogi Pt. Suresh Talwalkar. Rohit is an All India Radio Graded (AIR) Artist and has many Solo concerts to his credit. He has also accompanied renowned vocalists and has also had an opportunity to perform with legendary and well-known instrumentalists. He has performed in prestigious concerts both in India and abroad and has received many awards including the National Talent Search Scholarships from the Ministry of Culture, India and the Acharya Vishwanath Dev Sharma award from Vedic Heritage, USA.



Shriram Hasabnis (Harmonium)

Shriram is an artist who has a natural flair for music. Under his father’s (Suresh Hasabnis) tutelage, Shriram’s talent began taking shape from the age of seven. Though the harmonium was his medium of musical expression, he studied classical vocal music from late Pt. G.V. Dandekar, a revered vocalist of the Gwalior Gharana and was the disciple of Pt. Narayanrao Thitebuwa and Pt. Jagannathbuwa Pandharpurkar. Since past seventeen years he is grooming under the able guidance of Pandit Tulsidasji Borkar, the legendary harmonium veteran and renowned Guru. He is a graded artist of All India Radio and has participated in many national programs broadcasted from time to time on AIR and Doordarshan. Accompanying some of the topmost vocalists and tabla players, his musical journey carries on as it takes him to perform at prestigious concerts and festivals all over India and abroad.



Shankar Kandasamy is a rare combination of excellence as a teacher, choreographer and performer. As the artistic director and head of faculty at Temple of Fine Arts, Malaysia, Shankar has conducted over 70 arangetrams. Also trained in Odissi and Western Classical Ballet, Shankar is known for his signature performance and choreographic style that reflect his rich vocabulary and creative ingenuity. His knowledge of Sanskrit and Tamil combined with his Carnatic music training makes him a favoured resource person and music composer for several dancers in Malaysia.

Shankar is a lecturer in the Degree Programme of the Malaysian National Arts Academy run by the Government of Malaysia, and advisor for the National Arts Awards panel of Malaysia's Ministry of Culture. He is highly sought-after by Bharatanatyam schools from around the world to conduct workshops and master-classes. He is also a member of the adjudication panel for dance competition programs for television in Malaysia. Shankar graduated in MFA with a 1st class, from Bharathidasan University, Trichy, and is currently pursuing his PhD.

SHANKAR KANDASAMY

BHARATANATYAM



V. R. Chandrashekar
(Mridangam)

VRC as he is fondly called is a renowned Mridangam artist adorned by profound knowledge and pious lifestyle. He has learnt the art of playing percussion instruments, in specific, mridangam, from illustrious gurus like Vid. Rajachar, Vid. Rajagopalan and Karnataka Kalashree Vid. T. A. S Mani. He has proficiently accompanied great artists of music and dance like Vid. Ramamani, Mumbai sisters, Maharajapuram Ramachandran, Vidyabhushana, Rajkumar Bharathi, Seethalakshmi Venkateshan, O S Arun, Vani Ganapathi etc. He has visited UK, Germany, Scotland, USA, Switzerland and many other countries for music

Accompanists

festivals. He has been honoured by prestigious institutions and art lovers for his impeccable knowledge and rendition of art. Some of the awards he has received include Best Mridangam Player Award at Bangalore Gayana Samaja, International Aryabhata Award, "Kala Yogi" Award from ICCR Yavanika, "Prapanchanam Telugu Puraskar" award at Thiruveyar, Thanjavoor, Tamil Nadu.



Vivek. V. Krishna
(Flute)

A professional flautist from Bangalore, Vivek is a graded artist and has been recognised both as a solo concert player as well as an accompanist and recording artist. He is one of the most sought-after

flautists for Barathanatyam performances and has worked with top notch artists around the world. He and his dancer wife, Aranya Narain, are well known for their unique presentation FLUTE N FEET.



Nandakumar Unnikrishnan
(Vocal)

Nandakumar was initiated to the world of music at the age of 7 by Sri. Kalarcode Mahadevan, Alleppey, Kerala. At the age of 12, he gave his debut performance under his guru's able guidance. He pursued his passion under Sri Chandramana Narayanan Nambuthiri. He is an accomplished vocalist for Dance and has performed all over India & abroad.



D. V. Prasanna Kumar
(Nattuvangam)

Prasanna Kumar is a disciple of Vid. S.V. Giridhar and Vid. Anoor Ananthkrishna Sharma for percussion and he has also learnt nuances of Nattuvangum from the legendary Vidushi Kamalarani of Kalakshethra.



MALAVIKA SARUKKAI

BHARATANATYAM



Malavika Sarukkai is acclaimed globally for her creative dance choreographies, which transport the viewer to the heart beat of dance, taking dance beyond specific geographies. Her work is celebrated by critics, connoisseurs and the general public. Recognized for her contribution as an artist with intellectual depth, Malavika Sarukkai was invited to deliver the prestigious Coomaraswamy Memorial Lecture in Mumbai.

A film entitled 'The Unseen Sequence' directed by Sumantra Ghoshal has been made celebrating her distinctive intellectual and creative approach to dance. The international premier of the film was in early 2014 at the prestigious Dance on Camera Festival, Lincoln Center, New York. This searching and personal film continues to receive rave reviews from critics, connoisseurs and public. Her exceptional artistry has also been filmed by the BBC, German TV and French Art Channel.

Malavika Sarukkai has received many accolades including the Padma Shri from the President of India in 2003, SNA Award 2002 from the Central Sangeet Natak Akademi, Delhi, Kalaimamani from the Government of Tamilnadu in 1994, the Natya Kala Acharya award for 2017 from the Music Academy, Chennai and Hanumant Award 2017 from Chitrakutdham Trust, Gujarat.

Accompanists

S. Srilatha (Nattuvangam)

Srilatha trained under her renowned father, Guru Sri C. Chandrasekar, who teaches at the music and dance institution Natya Kalalayam in Chennai. She holds a diploma in Bharatanatyam from Chennai's Kalakshetra Foundation. She has performed widely with well-known gurus and their troupes

all over the world, and has provided nattuvangam support for various dance productions since 2002.

Murali Parthasarathy (Vocal)

From childhood, Murali has been training in Carnatic classical music – earlier under eminent musician Neyveli Santhanagopalan and now under the well-known Hyderabad Brothers. He is a Master of Music, University of Madras and AIR Graded Artiste, Chennai. Gifted with a melodious voice, Murali brings to his music the dignity of the classical Carnatic tradition, a feeling for the nuances of mood, and a keen sense of rhythm and laya.

Balaji Azhwar (Mridangam)

Balaji is an A grade artist of All India Radio and the public service broadcaster Doordarshan. He has accompanied top-ranked musicians and travelled widely. In addition, he has received several awards from various sabhas (organizations). He brings to the concert an input which celebrates the technique of the percussion instrument and the splendour of rhythm.

Srilakshmi Venkataramani (Violin)

Srilakshmi is one of the main disciples of renowned violinist Kalaimamani A. Kanyakumari. She is a B high grade artist of All India Radio and public broadcaster Doordarshan. She received the Best Violinist Award in 2000 from the Sri Krishna Gana Sabha, followed by the same award from Sri Parthasarathy Swami Sabha in 2003. Her creative playing of the violin enhances the concert as it ably reflects all the nuances.



DR. M. LALITHA & M. NANDINI

LN SISTERS
CARNATIC VIOLIN DUO

Hailing from an illustrious family of musicians, Lalitha and Nandini have the privilege of being the fourth generation of musicians in their family. Their musical geniuses manifested at the tender age of three and today the LN sisters are regarded as highly imaginative virtuoso Violinists with immaculate bowing along with dexterous fingering techniques. As Cultural ambassadors of India's rich musical heritage, Lalitha and Nandini have traversed across the world, spreading the message of global harmony through music. They have many firsts to their credit including being the first Indian female violinists to perform at the Houses of Parliament, Westminster, United Kingdom, pioneers to introduce and perform Carnatic Music in the University of London, First Indian Female Musicians to perform in the Quatre Bonne Conservatoire, Mauritius. They are highly proficient in Western Classical Music, World Music, Trans Global fusion music, musicology and ethnomusicology. Apart from performing Violin duets they have collaborated with internationally acclaimed musicians representing different genres of music.

Their music has won them several prizes, awards and titles from various organizations in recognition of their talent and dedication in the field of South Indian Classical Music including 'Gold medal' awarded by His Holiness Shri Shankaracharya Swamigal of Kanchi, 'Kalaimamani' which is the Highest Honour in Music and Performing Arts conferred by the State Government of Tamil Nadu, Best senior violinists from both Madras Music Academy and Indian Fine Arts Society in the same year to name a few. Dr. M. Lalitha has been awarded the 'Fulbright Fellowship in Performing Arts', Fulbright Nehru Fellowship, OLF award - USA while M. Nandini has been awarded the 'Charles Wallace Trust Fellowship in Performing Arts', all of which are highly competitive and prestigious awards. They have been selected as Cultural ambassadors and dignitaries to the US and UK respectively.

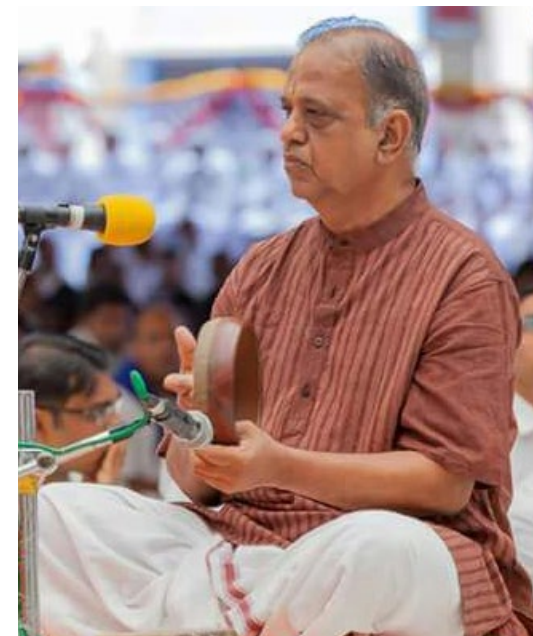


Accompanists



Rohit Prasad (Mridangam)

Rohit Prasad is learning Mridangam under the tutelage of Guru Shri T.S. Nandakumar. He has completed a Diploma in Carnatic Vocal Music (KVC) with 'A' Grade under the guidance of Guru Smt. Radha Nambhoodiri and Guru Smt. Susheela Mani and he is currently taking advance training for vocal from Guru Smt. Radha Nambhoodiri. He has had the opportunity to accompany various senior musicians like Shri Neyveli Santhanagopalan, Smt. Suguna Purushothaman, Shri Mohan Santhanam, Dr. T S Satyavati, Smt. Radha Nambhoodiri, Dr. R Ganesh, Mandolin U Rajesh etc. He has received a number of prestigious awards and is a faculty member for mridangam at Shri Shanmukhananda Fine Arts & Sangeetha Sabha for Saraswathi Vidyalaya centre, Chembur.



Vadapathimangalam M. Venkatramani (Kanjira)

A leading Mridangam, Kanjira & Konnakol Artiste with an experience of more than 50 years of accompanying various artistes in Carnatic Music ranging from the great stalwarts of the earlier generation to the more recent artistes of the current and future generation, M Venkatramani has also accompanied and been part of many fusion groups playing alongside the great musicians of the Western world. He started learning mridangam in 1955 under the tutelage of the great Mridangam Vidwan Tiruvurur Shri Kunju Iyer and his son, Shri Nagarajan till 1962. He has been bestowed with the title of "Mridanga Laya Chintamani" by the Thiagaraja Trust, Tiruvaiyaru and has been awarded and recognized as the "Asthana Vidwan" by Shri Kanchi Kamakoti Peetam, Kanchipuram.



Subbhulakshmi Muthuswamy (Taalam)

Subbhulakshmi is the mother of the LN Sisters and would be accompanying them on the Taalam. An accomplished musician herself, she has been an inspiration and guiding force throughout their musical journey.



The Varkaris carry a saffron flag on their shoulders as a symbol of sacrifice and purity. They also carry their luggage and water requirements on their heads. Women devotees take the responsibility of feeding the entire group. All the devotees wear Tulsi malas around their necks. Tulsi represents the attitude of complete surrender of the physical body to the worship of Lord Vitthal. Hence, the worship and prayer to Tulsi plant before daily meals is a regular practice among Varkaris.

For time immemorial, the innocent, devoted and pious Varkaris come from every nook and corner of the state of Maharashtra to Pandharpur, with intense longing in their hearts to have darshan of Lord Vitthal. The poetical vision about this pilgrimage is that after a long journey of about 200 miles, once the Varkari reaches his destination, Pandharpur, and has a glimpse of Lord Pandurang, his thirsty eyes get lit with overwhelming eternal joy, and his mind overflows with fulfilment. His eyes swell with pride and undermine other organs. The tongue, ears and legs complain in the inner heart to the Lord, 'why should we not get our share of happiness?' Legs complain, 'being placed lowermost, we cannot see Pandurang!'; and so on.



To do justice to all these organs, Lord Pandurang, it seems, has given a precious gift to Varkaris in the form of the Dindi. In Dindi the mouth participates in singing the glories of the Lord, the hands share the joy of playing Taals, the legs go ahead and share in dancing to the glories of the Lord. All these organs thus participating unanimously and spontaneously, come out with the resounding sound of 'Pundalika Varada Hari Vitthal'.



Samanvay - Paroksh Sharma

"Paroksh Sharma Sujay or Acharyamitra, as he is fondly called by his students, began his fascinating journey in 1996. The love of Yoga found its inception at the Siddh Samadhi Yoga camp followed by the Advanced Meditation Course. He continued his studies and Yoga abhyas in the following years till the interest, devotion, curiosity and passion for Yoga took him to Kaivalyadhama, the oldest Yoga Ashram, to study the varied aspects of ancient yet scientific knowledge of Yoga and the yogic practices. During his stay at the ashram, he compiled a book named "Yoga Saar Sudha Sangrah".

He has been mentoring students at the Lakshya Institute, Patiala since 2008. Sambhav, Reaching Heights, is a 10-day popular yearly retreat at Lonavala and Kolwan that he conducts in association with Chinmaya Vishwavidyapeeth.

Paroksh Sharma at the 8th Naada Bindu Festival :

Samanvay - Co-ordination through Yoga

- Basic yogic exercises - Sukshma vyayam
- Poses that are relaxative in nature
- Breathing awareness





Glimpses of the Past

Naada Bindu Festivals



प्रभुप्रेरित रचनाएँ

- On a Musical Journey with Puja Guruji.....



Swami Tejomayanandaji - our beloved Guruji, the Founder and Chancellor Emeritus of Chinmaya Vishwavidyapeeth and the inspiration behind Chinmaya Naada Bindu Gurukula - is a musician, prolific composer and lyricist. His songs, poems, verses and compositions are inspiring and moving, and transport listeners to divine heights. We approached Puja Guruji, to understand more about His musical journey..

Listening to him when he spoke with glistening eyes about his journey - from a novice to someone who appreciated good music, to becoming a connoisseur, to becoming an instrument for the creation of innumerable compositions along with tunes - was a treat in itself. Sharing the treat for all readers to soak in...

Hari Om. Shri Gurubhyo Namah

Q. Guruji - please tell us about how it all started - music, compositions, lyrics....

With regard to (my) lyrics or music compositions, I myself am surprised most of the time. I had a very natural attraction towards music from childhood, but in those days the attraction was mainly towards movie songs and listening to the radio. When I was in class 2 or 3, my father who also loved music said that I should learn music. The teacher asked me to sing Sa. I did not understand how to sing in swara, and I just said Sa (not in tune). They all laughed. I was offended, and my lesson was through. But listening to movie songs continued. Now when I look back, I realise that even in those days, I really liked songs that were based on classical ragas though I didn't know classical music. For eg., popular songs like जा तोसे नहि बोलूँ, कुह कुह, ज्योत से ज्योत,

We also used to listen to Binaca Geet Mala (a radio programme of old film songs). We did not have a radio then and hence would go to someone else's house and listen to the programme.

Slowly, I also began to like Marathi Natyasangeet which was again mainly classical. Among them, I had favourites like शूरा मी वन्दिले - even while walking on the road if it was being played in some shop, I used to just stand there and listen to it. But classical khyal-s (compositions) were too much for me!

Q. You are able to identify many ragas without having studied music formally. How's that?

I started listening to this programme called 'Sangeet Sarita' - which is broadcast even today on Vividh Bharati. Through this programme I got a lot of information about different ragas. I still didn't know the swaras or sargam of any raga, but I could recognize ragas only in association with the tune. Slowly, I started liking classical music. Every week I used to listen to this programme and they would broadcast Hindustani and Carnatic music on alternate weeks. This is when I started listening to Hindustani music, but the moment they said Carnatic, I would switch off!

Q. How did you learn to play the harmonium? Listening to you just playing a tune is so satisfying....

There was a harmonium in our house, and I was the only one who used to play it. Sometimes, I would play the radio on full volume and would try to play the harmonium along with it. There would be some very difficult tunes, but I would go on trying. I used to play with Bhimsen Joshi and others... They would sing on the radio and I would play



from my home! I would try to identify the ragas of these songs by myself which was a training. Sometimes it would be right and sometimes not. But all these were exercises that I thought of myself, long back when I was in primary school!

In school, we used to take part in Ganesh Utsav and, some teachers used to teach us devotional songs. Later when I was in college, along with two other friends I used to teach students songs during Ganesh Utsav. But my job was primarily to play the harmonium. I studied science, but I was more involved in the music activities of our college annual gatherings. That was my passion.

All along as I grew up, I used to always wonder how these music directors thought of new tunes, while all I could do was repeat the songs that I had heard.

Q. You joined Sandeepany Sadhanalaya (for the Vedanta Course conducted by Chinmaya Mission at Powai) when you were very young. How was it there for you musically?

That was in 1970. There, the whole atmosphere was suddenly more South Indian in contrast to my largely North Indian background. The languages being spoken were mainly Malayalam and some Tamil, Kannada, Telugu. I used to think that all those languages were the same! It is here that I started listening to some Carnatic music - simple ones like M. S. Subbulakshmi singing Meerabai songs and the Vishnusahasranama chanting... and I started liking it!

Later of course, I heard kritis composed by Saint Tyagaraja. Purandara dasa ... and some of these songs are my favourites even now, like कृष्णा नी वेङ्गने बरो (singing), मरुगेल्लरा, बंटुरीतिकोलु, and then भावयामि गोपालबालम, etc. In all this, I discovered that I preferred vocal music to instrumental music. Thereafter I also discovered that I liked certain ragas and I felt and continue to feel certain ragas are sad and very heavy. No doubt, they are good ragas, but I slowly discovered that ragas with shuddha swaras are the ones I like. All this was a discovery. But my doubt continued - How do they make tunes?

And then, I came to Chembur! The first time I came for my Gyana Yagna, and there I met one Pramodini, and then there was Pratima, Bhanu and Vijaya and my dear dear Susheela amma (who had many of her own compositions). I started listening to them sing. And I used to ask amma also - how do you make tunes?

Q. You listen to a wide variety of music. How has that helped you? And, what music do you like best?

In the ashram, I was mainly in charge of playing the harmonium (at satsang). I was not singing much, I was only accompanying the singers. While accompanying, the mind is not conditioned by any specific style. It may be any kind of song - an abhang, a bhajan, Marathi, Hindi, a film song, a ghazal - आज जाने की ज़िद ना करो, or even a qawwali. It is some of the singers' voices that fascinate me. When they sing the first swara, I feel, 'ah, what a voice that is!' Even now if I am not fascinated by the first few swaras, then I don't like it.

Then, among instruments I found out that I like the harmonium the best. And I have a passion for collecting harmoniums. I may have collected at least 18-20 till now and they are in different places. The second instrument I like is the Violin. Then comes the flute, sitar and others.

Q. You have been composing music for some time now. How was your early experience in this field?

Suddenly one day, I was surprised that I could tune a song. And that was:

मैं हरि पतित पावन सुने (singing).

I was wondering how it came - I don't know. And the second one that came was:

कोई वन्दो कोई निन्दो कोई कैसे कहो रे ।

रघुनाथ साथे प्रीत बान्धी । राम साथे प्रीत बान्धी होय तैसे होय रे ॥ (singing). ...

and then it started opening up!

Poojya Gurudev sent me to Sidhabari and asked me to teach Tulsi Ramayan. I had not studied Tulsi Ramayan prior to that, but I would study 2 - 3 pages in my room and then go and speak. In Tulsi Ramayan there are Dohas, Chaupais and so on, which are sung in the same tune (singing traditional tune). By Bhagawan Ramji's grace, Ramayan's grace and Guru's grace, I made some changes to the tunes, like राम भगतन नर तन धारी ... (singing new tune). So different tunes started coming and it was very interesting. In addition to Ramayan dohas & chaupai tunes, I also started tuning different songs by Goswami Tulsidasji, Surdasji.

How were these tunes coming? These swaras were in the mind because right from childhood I was listening. I don't know about my earlier life, but it must have been there... and the mind was not conditioned by any particular music. So, I feel happy that I could not sing that swara in the music class that day (laughs), because otherwise I would have learnt in the traditional way and may have become a professional musician! I don't know what would have happened. But because of listening to all varieties of swaras, suddenly the whole thing started coming out.

Then, more compositions of Tulsidasji and Surdasji just started coming. When I was teaching in the ashram, during Ramnavami and Janmashtami, I used to think that there should be a new song. There was a need, because the last slot from 11.00 pm to 12.00 midnight used to be my time to sing. One day I saw the words, जा जा रे भोरे, and started singing... दूर (emphasising the distance between the two syllables - दू. . र). It was wonderful. One day I was just playing the alankar साग रेम गप मघ पनि धसो ... The song, मैया कब हि बढेगी चोटी came in this tune! These just kept coming. All these were mainly compositions by different saints, mostly in Hindi because of the atmosphere I was brought up in. I was almost out of touch with Marathi.

Then the next step – writing my own lyrics. The teachings of Tulsi Ramayan, Bhagwat, the Upanishads, Geeta, etc. were all surfacing. So many compositions were coming. Just as the music was coming, the words also started coming. You have heard the tune of मंगल आरति प्रिया प्रीतम की... On the last day of the नवाह पारायण of the Ramayan – 9 days in Powai, just before the conclusion, the whole Arati of Ramachandraji came – मंगल आरति सिय-रघुवर की, exactly in the same style.

Q. Do you plan that you should compose music or does it just flow?

Sometimes it comes on its own, and sometimes the thought comes. For instance, I began thinking that I have written songs on Guru, Ganesh, Shiva and so on, but I have not written anything about Devi Saraswati. One day, this one came... जगत जननी जगत कल्याणी. And there, I wrote one stanza – मन कामना ईश स्तुति की. And literally, Devi Saraswati blessed me and I later wrote ईश स्तुति in Sanskrit. Thereafter another one, श्री शारदे came. When I was in Trichy, I felt I had not written anything on भारत माता. There itself the song came – धन्य धन्य यह भारत माता. Last year, Shankaracharya Jayanti fell during the Viveka Choodamani camp in Sidhabari, and I wrote शंकराचार्य स्तुति. They have put it up in the Swanubhooti Vatika (Chinmaya Vibhooti). गुरुदेव तव महनीय कृपा was written quite some time back while travelling by car. But it became very famous during Pooja Gurudev's शताब्दि – birth centenary time.

I once sang शरणागतवत्सल राम हरे भव भीति विभङ्गक राम हरे.... Swami Swaroopananda heard it and said, 'you should write Gurudev's life story in this form'. I wondered how to do it. Then the thought came that the meter of शुद्ध ब्रह्म परात्पर राम was good, with every line ending with Rama Nama. चिन्मय महिमा got written in this style.

Once in San Jose, I was writing the songs that I like in a book. There was a page where there was space to write 3-4 lines. I felt I could write a small bhajan in this space. I had सूर पंचरत्न पदावलि of Surdasji. I found the song हम न भई वृंदावन रेणु. It was a 3-line song, and the tune also came immediately. The song had Vrindavan, and the raga was Vrindavani Sarang!

There were songs for different occasions - birthday greetings, and others. But when it came to Gurudev, we can't sing the same song ... अयि प्रिय गुरो or something like that. So, a special song for Gurudev which is only reserved for him, came.

Q: For the first time in so many years, you recently decided to stay in solitude for a long-period of 4 months. Surely, you would have come up with plenty of new creations...

In my 4-month retreat, I had prayed to Saraswati Devi that I had a desire to do ईश स्तुति. She blessed me with राम स्तुति, कृष्ण स्तुति, शिव स्तुति, and it is amazing how it has come - Lord Shiva is associated with Ekadasha Rudra, so the way the Stuti is written is that Shivji's name appears 11 times. धर्म को सुख का मूल कहा है धर्म का मूल है आप शिवजी । गंगा हरत है पाप बडा भी गंगाधर है आप शिवजी । शशि हरत है ताप लोक का शशिभूषण है आप शिवजी । कल्पतरु से दैन्य मिटता है आशुतोष है आप शिवजी . .

There are similar Stutis on Ramji with 12 repetitions of his name... There is a song with Krishna's name coming 16 times, as He is the master of 16 Kalas.

Then I realized that I have not written a Stuti in praise of Veda Vyasa. I did that with 4 stanzas in Raga Des. There is गुरुदेव स्तुति, तपोवन स्तुति and a संत स्तवन in Marathi where all the saints whose lives have inspired me are praised. Such compositions just kept coming. During the handover ceremony also one song came – गुरु की शरण में सदा ही रहना, Sometimes I just keep playing some tunes on the harmonium, and a song is created like this one (Playing – राम कृष्ण गोविन्द भज मेरे मना). How did the entire song come?!

Q. You have written a beautiful song, comparing life with music, 'जीवन है संगीत', in a mix of ragas and talas. How did you think of that?

Life appears to you as you label it and as you think. यथा दृष्टि तथा सृष्टि, it is said. Some people think life is a challenge, and everything appears as a challenge to them. It is a war; it is a conflict; a struggle. The thinking turns like that. If you think life is a drama, you will take life as a drama. We had a camp for children called Game of Life. So, if you look at it that way, it is a sport.

Now because I love music, I started thinking on these terms. There are many swaras in sangeet. Arranging of swaras in different ways make a raga. Each raga depicts our experiences. Our karmas alone create experiences for us – experiences of सुख, दुःख, शान्ति, or any other. Just as different swaras come together to make different ragas, our experiences keep changing for us. Experience of Rasa is also varied - शृंगार, शान्त, etc. are different rasas experienced in life, too. Taal is an important aspect of sangeet, and so is Laya. Even in our life we sometimes feel life is moving at a snail's pace, sometimes medium pace and some other times, at a fast pace. So, there is a comparison even with Taal in this song. But there was a striking point. The swara that is present in all ragas essentially, is Sa, Shadja. Every person has to look for his Shadja, whether he is an artist or a scientist. But what should it be? This Sa should be Bhagwan.

सब रागों में षड्ज समान है । जीवन राग में वह भगवान है ॥

When such a thought came, I was overwhelmed. We are always looking for completeness in life. Only when the 'complete' Bhagwan is in our life will our life become complete. You may try anything else, but it won't be successful. That is why He is Poornabrahma. Yaman is a poorna raga as all the swaras are present. That is why it has been composed in Yaman.

Q. How many of your compositions come from your own experience?

Some compositions come from inspiration. For some, you consciously think. Whatever you do, would definitely be associated with your experiences from life. With this in mind, I have said, धन्य धन्य अति धन्य मैं पाकर कृपा महान । लिया प्रभु ने शरण में अपनी दिया चरण में स्थान ॥ किया नहीं था काम भी मैंने कोई दिव्य महान । हाँ की थी प्रभु निन्दा मैंने वश हो अति अज्ञान ॥ भुला दिया प्रभु ने उसको भी कारण रहित दयाल । करता रहूँगा अब जीवन भर राम का मैं गुणगान ॥

This is out of pure experience. There was a time, when I was in the 11th or 12th standard, that I used to feel there is nothing in Ramayan and other texts. I started reading wrong literature. My mother used to wonder what happened to me. But Bhagwan Ram... (out of words). My sister used to stay in Dhar, near Indore. They had a Ram Mandir. I went there during holidays, but wouldn't take part in any of the temple events. Ram Janma was being celebrated. I would just sit there. There were such wonderful speakers/orators. It felt like the whole event was being organized for me alone. It struck me that these people were talking so highly about Tulsidasji, and what was I thinking?! I had only criticized... Whose grace was it (that I got exposed to the satsang)? I had not done any great work.

Even now I have received a request for a song on the occasion of the 25th year of Gurudev's Mahasamadhi being observed in San Diego. Sometimes the thought comes, but it needs to be refined. Some people give it 'chaalna' (sieving), sometimes there are occasions, and sometimes it comes on its own. Sometimes it comes from conscious thinking that I have not written on some topics.

Q. Please give us some details on some of your most treasured compositions – there are so many of them - stotras, stutis, dhuns, namsankirtan, solo songs.

(By this time, Pujya Guruji was more inspired to and comfortable about sharing the treasure of his compositions that got written during his 4-month solitude, and here are a few samples...)

Let me give you some examples. I was doing Sundarkand of Valmiki Ramayan. Each day, I would chant the mangal shloka – उल्लन्घ्य सिन्धोः ... This was an inspiration for a Hindi song. Similarly, there are others.

I wanted to do Vandana of Seetaji. I had written one in Sanskrit long ago, but felt I should write in Hindi. The 1st 2 lines are in Sanskrit, and the rest in Hindi.

(Singing)
श्रीराम प्रियराज्ञि देवी श्री सीते । मातर्नमस्तेस्तु जगतां सुजाते ॥

(Reading)
आदर्शं सर्वोत्तमं जो प्रतिष्ठित किया आपने सर्वथा अद्वितीय ॥
अवधवासियों पे दिखाया न रोष श्रीराम प्रभु में न देखा ही दोष ॥
क्षमा गुण धरा का धरा आपने जो

- See the usage of the word Dhara (*the earth, as well as that which is held*)

चकित राक्षसी भी रही देखती सो ॥
श्रीराम गाथा में सीता चरित्र कहा वाल्मिकी ने है अति ही पवित्र ॥
श्रीराम सीता हृदय से अभिन्न रहे आप हमपे कृपालु प्रसन्न ॥
करेंगे सदा आपका कीर्ति गान दिव्याति प्रिय मधु मधुर महान ॥

Krishna's stuti (singing) – कृष्ण स्तुति
नन्द नन्दन यशोद नन्दन गोकुल नन्दन श्रीकृष्ण ॥
सत्यं ज्ञानानन्दमनन्तं माया मानुष श्रीकृष्ण ॥
गोप गोपिका मन अह्लादक गोपालन रत श्रीकृष्ण ॥
गोवर्धनधर गोपसंरक्षक गोविन्दाच्युत श्रीकृष्ण ॥

Here a lot of alliterations have been used:
ब्रजार्तिनाशक ब्रजजनहर्षद ब्रजभूषणवर श्रीकृष्ण ॥
कालिंदीप्रिय कालियनर्तन कामितफलप्रद श्रीकृष्ण ॥
वम्शवादक राधावल्लभ रासविहारी श्रीकृष्ण ॥
मोहविभङ्गक हृदयप्रबोधक मंगलकारी श्रीकृष्ण ॥
Till here, the reference is of Krishna in Gokul. From here,

देवकिनन्दन वसुदेवनन्दन यादवनन्दन श्रीकृष्ण ॥
कंसविमर्दन मथुरारक्षण द्वारकारञ्जन श्रीकृष्ण ॥
Till here, it is with reference to Mahabharata.

शंखचक्रधर गदपद्माकर पीतांबरधर श्रीकृष्ण ॥
श्रीधर श्रीकर श्रीनिवास निधि श्रीवनमाली श्रीकृष्ण ॥
विश्वकारण विश्वव्यापक विश्व अतीत श्रीकृष्ण ॥
अर्चन वन्दन आत्मनिवेदन परम आराध्य श्रीकृष्ण ॥
This has 16 repetitions of the name Shri Krishna.

There is one on Veda Vyasa. Let me sing it to you ...
(Singing)
नमो नमस्तेस्तु विशाल बुध्दे नमो नमो गुरु व्यास महात्मने ॥
(Reading)

नहीं चतुर्मुख फिर भी ये ब्रह्मा नहीं चतुर्भुज ये है विष्णु ।
नहीं त्रिलोचन शंकर शिवाजी ईश विभूति व्यास महर्षि ॥
पराशरात्मज सत्यवतीसुत वसिष्ठ वंशज शुकप्रिय तात ।
वादरायण कृष्णद्वैपायन भूषित विविध ख्यात अभिधान ॥
वेदसंपादक वेदमीमांसक वेद प्रशिक्षक वेदप्रचारक ।
ज्ञानकोश महाभारत दाता अष्टादश पुराण निर्माता ॥
वैदिक धर्म विज्ञानप्रकाशक महिमा भक्ति की शिखर पे स्थापक ।
सदा ऋणी हम आपके गुरुवर कृपा दृष्टि रहे आपकी हम पर ।

This can be sung during Gurupoornima.

There is one on Raamji. (singing)
दशरथनन्दन कौसल्यानन्दन अयोध्यानन्दन श्रीराम ।
परमहंस आस्वादित चरण कमल चिन्मकरन्द श्रीराम ॥
भरत लक्ष्मण शत्रुघ्नयुत सरयू तट खेलन श्रीराम ।
परमविरक्त तत्वविचारक शिक्षित योगवासिष्ठ श्रीराम ॥

The whole Ramayana has been covered in this stuti.
आज्ञापालक मखसंरक्षक विश्वामित्र प्रिय श्रीराम ।
असुरोध्दारक मुनिमनरञ्जक अहल्यवरदायक श्रीराम ॥
मिथिलाहर्षद शिवधनुभञ्जक सीता हृदय आनन्द श्रीराम ।
कौसलवास अरण्यवास मानसभक्त निवास श्रीराम ॥
विभीषण शरणद सुग्रीव अमयद हनुमत्प्रिय भक्तिद श्रीराम ।
Everyone got whatever they wanted.
सागर बंधन रावण मर्दन प्रिय सीता मेलन श्रीराम ॥
गृह आगमन गुरुमुनि वन्दन वानर बहुमानद श्रीराम ।
भरत आलिंगन जनहित कारक रामराज्य स्थापक श्रीराम ॥

There are some nice ones in Marathi also.

Q. Marathi, Hindi, Sanskrit – you have covered all these languages.

I have sung the Jai Jai Vithala song in Marathi to you already (prior to the interview).

This one is interesting:
राम नाम जपानी होय महा सुख । नका धरू संशय कुणि एक ॥
इतिहासादि वेद पुराण भक्त जीवन येथिचे प्रमाण ।
पहा तुम्ही करोनी साधन सोडुनिया युक्ति अनुमान ॥
स्वताचा हो नामाचा अभिमान लौकिकांच नामाचा सम्मान ।
तुम्ह मोठे का हो देवाहून ज्याची केले जग हे निर्माण ॥

Here is another one...
अगूण अरूप अजर अमर सत्त्व (रूप) जे तुझे ।
ऋषी मुनी ध्याति ज्यासि ज्ञान दृष्टिने ॥
इन्द्रिया कधी न दिसे बुद्धिचा ही विषय नसे ।
जाणावे हो आम्ही कसे सूक्ष्म तत्त्व ते ॥
Till now it was nirguna. Now it is about saguna.
श्यामल कोमल सुरूप सुन्दर जानकी जीवन सद्गुण मन्दिर ।
श्रीरामचन्द्र आनन्द सागर आम्हासी आवडे ॥

See how ज्ञान and कर्म have come together here. Not many understand the निर्गुण निराकार स्वरूप. But most love the श्यामल कोमल रूप of Bhagwan.

In these 4 months of seclusion, I was by myself. During Janmashtami, I was wondering what to do all alone... Then I decided to sing all the songs by Surdasji, other saints, and some of mine, on Bhagwan Shri Krishna, from morning till night with a few breaks. I sat till 12 midnight. Tears were trickling from my eyes. I couldn't sing. I would just play the harmonium. Sometimes it would be the bhava of the song by Surdasji, Nagaridasji, etc. that would move me, and sometimes the memory of the occasion on which my compositions got done would come back. This Krishna Janmashtami, I tell you, was the best.

That is why I have written this on the 1st page of my book of compositions (showing) – प्रभुप्रेरित रचनाएँ. It can't come otherwise! To get the right inspiration, the भाव, the appropriate words, and the right tune – how can it come (*without his grace*)?

Now a Vedantic text, Bodhasaar, has come out musically. एकमेवाद्वितीयं हि ब्रह्म निर्गुणं निश्चलं निर्विकारम्... This has come in 3 shlokas. How did it come, together with the music? Sometimes it comes together, sometimes the tune comes first and the words come later, and vice versa. So, how can we take credit?

Q. Please tell us about Matrustavanam – one of your first compositions?

With respect to writing lyrics, Matrustavanam was the first one. Even that, Poojya Gurudev told me to do it. When I was teaching in the Mumbai ashram, one day, Gurudev, who wished that children worship their mothers, gave me a stuti written by a Sanskrit pandit and told me to take a look at it. I saw it and found that it was a bit difficult to chant and there was no easy flow to it. When Gurudev asked me, I said so. He said, 'that's what I was also thinking! Now you write.' I had never written anything before. And, to write in Sanskrit! Matrustavanam! I went to the room. I thought it should be short lines with a simple tune, like the Upadesha Sara of Ramana Maharshi. Without realizing it, I began writing (singing) ... मातुराशिषा वंदिता भुवि संति हि नरो नन्दिता दिवि ... 4 – 5 stanzas got written. When I went to do namaskar the next day, he asked, 'what about that'? I told him that 4 -5 shlokas are ready. He asked to see it. I ran to my room and brought it. He said, 'Good. Go on. It will come.' 15 shlokas got written!

Guru's grace, Bhagwan's grace... Without this, nothing works. Whatever one has heard or read, remains as a treasure within us. At the right time, when there is an inspiring reason, it manifests itself. On one side, it is the Guru & Bhagwan's grace, and on the other, there is the appreciating and loving audience/devotees, who don't mind what I write or say, and still appreciate the same! That is also a big thing - that there are people encouraging and taking pleasure in, and enjoying the beauty of the compositions. It makes a huge difference. These are all contributing factors.

You can't pinpoint that this is the way the compositions were written. Only when it is done, you know it is. How it happens, is अनिर्वचनीय (indescribable). I always remember Tulsidasji's statement: उर प्रेरक रघुवंश विभूषण. The one who gives you inspiration is within you.

In conversation with Pramodini Rao,
Campus Director, Chinmaya Naada Bindu Gurukula.



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कृतज्ञता - Only Gratitude



Often, we find ourselves on a road we had not originally intended to be on. Later it dawns upon us that it is this very road that was meant for us, and we would have felt lost on any other road.

This sets me thinking on my own journey in the musical world thus far. I realise that I am where I am today, the place where I am fortunate to be in, with absolutely no directed self-effort and not much hard work! Situations in my life have just happened. I have not been directly instrumental in making them happen. And my heart just overflows with gratitude.

Being blessed with satsang right from childhood; having an uncle who played M. S. Subbulakshmi's Bhaja Govindam and Vishnu Sahasranama regularly; siblings singing bhajans every evening with our mother; having a mother who is music personified; attending Bala Vihar classes, growing up being praised for possessing a good voice, winning competitions in school and college, chanting the Bhagavad Geeta during Pujya Gurudev's Gyana Yagnas and singing prayers in many of such Yagnas – all this was not my doing. How do I count the number of times we were picked to be at a special place at a special time that was not everyone's prerogative?!

Using the gift of the voice to mainly praise the Giver of the gift was also not my doing. I just happened to do that. Of course, there was a temptation to sing popular music, but that too just fell by the wayside.

The best thing that happened to me is that I got picked by Pujya Guruji to be under his kripadrishti. Taking up music more seriously, giving up a 9-to-5 job, serving Chinmaya Mission full-time, etc. was all due to his guidance. A flight to Delhi just to sing 'Jai Bhageeratha Nandini', or a warning call that I should be prepared to play Harmonium at Powai for Sangeet Martand, Pt. Jasraj, are all his way of letting me grow. That is why, when someone says things like, 'you have Mother Saraswati sitting inside you', or 'you are able to evoke bhakti in us', I simply bow my head and pass on the compliments to my Guru.

I am on a road that I never intended to take myself, but have reached there without effort and am so grateful to be here - May He just lead me through the rest of this wonderful journey.

Pramodini Rao
Campus Director, Chinmaya Naada Bindu Gurukula

भगवान मेरी नैया उस पार लगा देना । अब तक तो निभाया है आगे भी निभा लेना ॥

Music & NATURE

- Himanshu Nanda



Ragas like *Marva*, where most *badhats* rest on *Dha* or *Re*, creates the mood of dusk. The sun is setting; the birds are coming back to their nests; the cowherd body in the village is returning home with all his cows and so on. In other words, man appears to have developed *Ragas* taking inspiration from the moods of nature.

There are well-known legends, which show that an appropriate rendering of *ragas* can actually influence nature. It is believed that, *Miyan Tansen* sang *Raga Deepak*, which could not only light lamps but could also set the singer on fire. He was saved from death by burning as his wife and daughter, realizing the danger, immediately began singing *Raga Malhar* to bring down rain. More recently, it is now established that exposure to music has a beneficial effect on the growth of plants as well as on the temperament of animals.

Ragas are also associated with seasons. The well-known ones are *Basant* and *Malhar*. The former is linked with spring and the latter is associated with rain. These associations can be explained in terms of cultural conditioning. Some of them perhaps came from the folk origins of the *Raga* where they are associated with various seasonal ceremonies and rituals.

Thus, there is music in the heart of nature, in the heart of the universe and in the heart of man. When we look around, everything in nature contributes towards music - the

whistling of the wind, the flash of lightning, the crash of thunder, the sound of the cricket, the chirping of the birds, everything adds to the world of music.

When we talk about music and nature, we cannot ignore sound, i.e. the primordial sound from which the whole creation has emerged. The primordial sound is named as “Naada” or “Om”. We, the seekers of music, worship this sound as “*Naada Brahma*”.

As the whole creation is *Naada* itself, which is all pervading, so also is music. It is everywhere. Music is a universal language, which transcends all barriers of country, race, and religion. It unites man to man; even more, it unites man to the Lord, because music is the language of nature, the language of the Soul.

Our masters have realized this, and it is believed that music can be used as a means to reach the Ultimate.

Pujya Swami Chinmayananda said, “Music is the ornamentation of silence.”

Silence between two phrases adds meaning and beauty to the phrase. Without silence, music becomes noise. Once a great musician was approached and asked about the silence in music. He said, “During this silence I am with my own self.” In other words, the artiste is with his true nature. Thus, the musical tones emerge from silence, live their duration and finally merge into silence again.

Himanshu Nanda is an accomplished flautist and has served as the Vision Director - Music at *Chinmaya Naada Bindu Gurukula*. He is currently pursuing full time PhD in music.





The Vision of His Vision Centre

“Enter life with a vision; a mission.” – Pujya Gurudev Swami Chinmayananda

Chinmaya Vibhooti is a dedication unto and a celebration of our inspiration Swami Chinmayananda, one of the greatest teachers of Vedanta of all time, His mission, His vision and His glory. This is no ordinary spiritual retreat centre; it is a Vision Centre, and I think it would be safe to say that there isn't any other Vision Centre in the entire world like it. This is neither a commercial enterprise nor a gated, restricted-access property. It is a home for the seeker, a haven for the path-breaker who wants to discover the meaning and purpose of life.



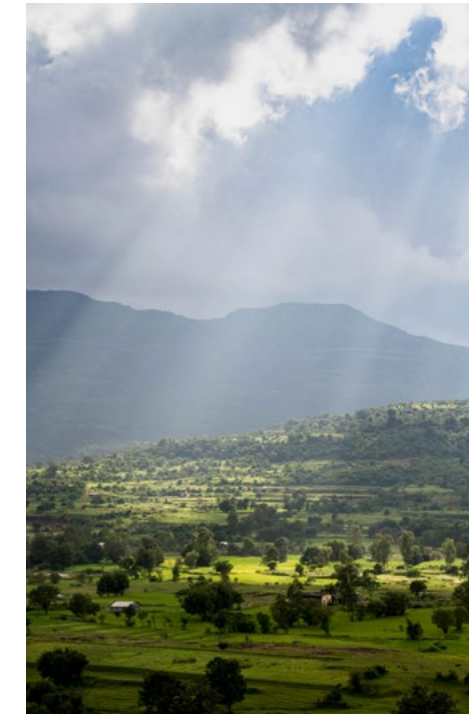
Chinmaya Vibhooti was conceived by Pujya Guruji Swami Tejomayananda to be a place where His Guru's vision would be kept ever glowing. It has been more than 10 years since operations began at the Vision Centre and as its various facets have slowly and creatively unfolded, it has been fulfilling its important objective in so many beautiful ways. The Master's vision has travelled with thousands of sevaks (workers and volunteers) conducting grassroots activities of Chinmaya Mission, who have visited Chinmaya Vibhooti for training programmes and gone back to their centres, across the world, to blossom and spread beauty and fragrance to countless beneficiaries.

An even larger number of people have visited Chinmaya Vibhooti for spiritual camps on Bhagavad Geeta, the Upanishads, and many other scriptures and texts. His vision has shone in the hearts of these seekers of Truth as they sincerely continue on their path, understanding, evolving, and revelling as they do. The literature available in classic and modern formats at the Chinmaya Vani bookshop only adds to the spark that is lit at Chinmaya Vibhooti. As words and thoughts are pondered upon and attempts are made to live those messages, the flame is kindled further.

At the heart of Chinmaya Vibhooti is Chinmaya Jeevan Darshan, an insightful

and thought-provoking journey through the life of Swami Chinmayananda that never fails to inspire. It sets visitors on a quest and leaves them with the feeling that there's more to life than what meets the eye. These visitors also take away with them a part of that ever glowing and ever growing flame of knowledge, service and devotion with a sense of gratitude and commitment to excellence.

Whether it is to offer thanks or to re-commit and re-dedicate oneself or simply just to feel peace and blessedness, the spectacular temples and altars at Chinmaya Vibhooti are sacred spaces of joy. Pranav Ganesh reminds us to listen, learn and reflect and Chinmaya Maruti inspires us to selflessly act in the world. The Chinmaya Akhanda Jyoti at Pranav Ganesh Mandir is the visible symbol of the Master's eternally glowing light and love. Altars to Bhagwan Krishna Venugopal and Radhe Krishna invoke a sense of equipoise and appreciation of beauty in the beholder.



At Chinmaya Vibhooti we also worship Mother Nature, by serving Her and giving back to Her via the various eco-systems that have been set up. One of these is Dhyana Vatika, a sacred grove of more than three acres where 550 indigenous trees have been planted. These will grow undisturbed in their own natural environment and over time they will provide shade to those who seek moments of meditation in such glorious, natural surroundings.

The beauty of it all is that Swami Chinmayananda's vision is not limited to this Vision Centre, rather its unlimitedness is celebrated here. At the heart of



His vision is the seeker and his or her individual journey of inspiration and transformation. This aspect finds expression at the incomparable Swanubhooti Vatika. Again, such an experience would be impossible to find anywhere else in the world!

This is what its conceptualisers, Shyam Banerji and Ruma Dasgupta, have to say about it:

Transcreating Swami Tejomayananda's vision of enlightened living, Swanubhooti Vatika is a unique park that invites visitors to reflect on themselves by

themselves. Through art, text, tales and images Swanubhooti Vatika is aimed at putting every visitor on the greatest journey in the world — the journey of knowing oneself. All of us have an inner calling, but more often than not, we do not respond to it in full measure. Our scriptures have all the answers. These answers however make themselves known only to relentless seekers and walkers of the 'honeyed path'. The Vatika has been designed to awaken the 'explorer' that each one of us needs to be because only 'The Explorer Gathers Honey'. This is the clarion call given by Swami Tejomayananda in Swanubhooti Vatika, inspired by the ancient Vedic adage 'Charanvai Madhu Vindate'!

In the modern world, each one of us can gather the honey of happiness and success by walking on the right path in the right way — the path of our natural aptitude with the right attitude. Swanubhooti Vatika breaks standard design and architecture parameters to speak a form-language that plays hand-aided to its central attraction i.e. its inspirational text and art. The design of the Vatika

celebrates geometric dynamics of India's mandala art. Visitors from across the world have acclaimed it for its uniqueness and its ability to inspire people of all ages. To think that Swami Chinmayananda's great, glorious vision has been translated and conveyed in so many simple and attractive ways is most humbling and heart touching. THAT vision is THIS vision, made accessible for us all, and that glory is celebrated at this Vision Centre.

Trishna Gulrajani
COO, Chinmaya Vibhooti



We focus on the four main pillars of the Chinmaya Vision Program for child development: Integrated Development, Indian Culture, Patriotism and Universal Outlook. In order to promote a child's intellectual, spiritual, mental and physical growth, we have incorporated Project Based Learning, an innovative method where children explore real-world problems and challenges.

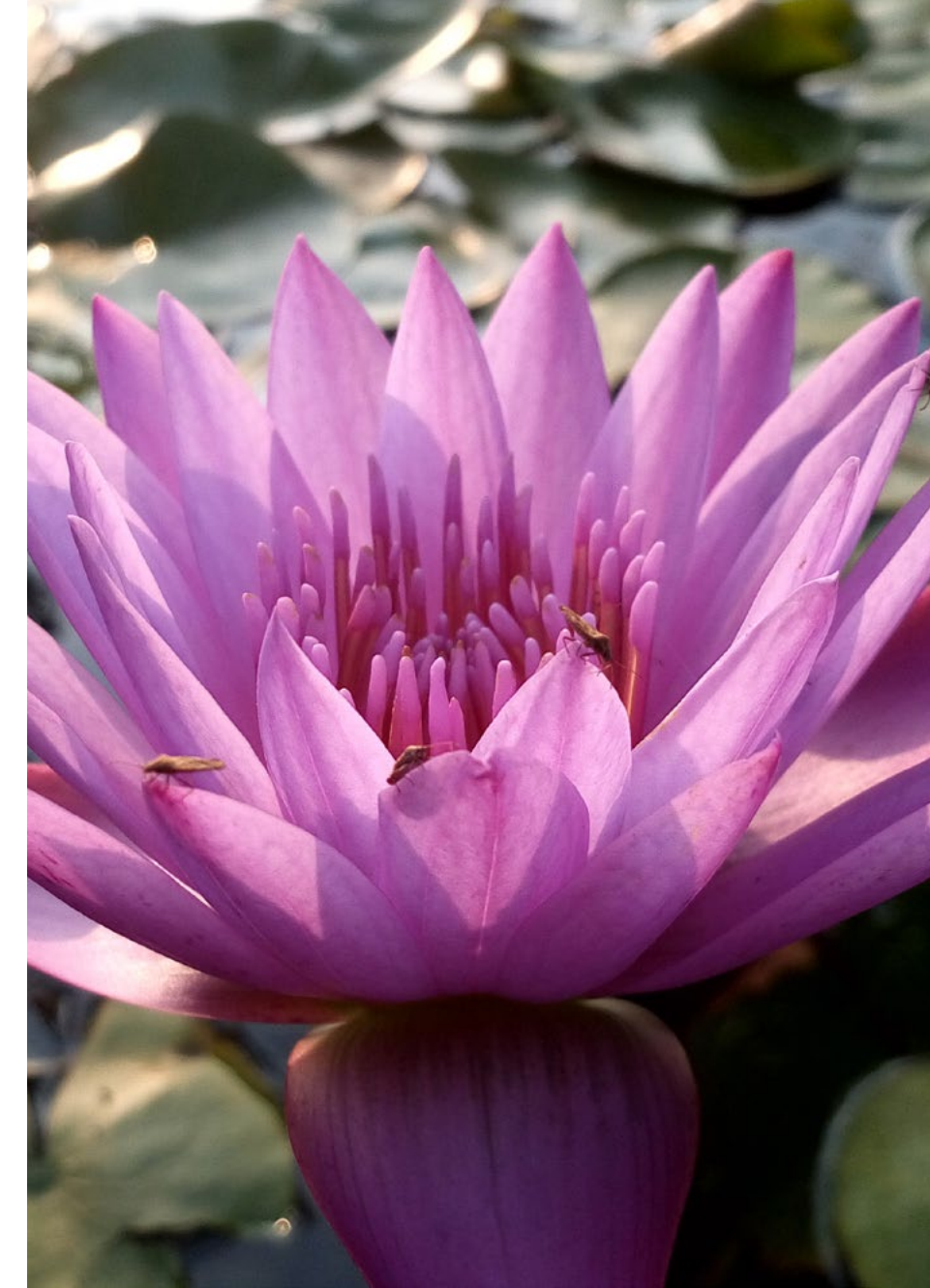


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Creativity & TRADITION

(A personal perspective)

By

Ramaa Bharadvaj

In the genre of classical arts, the word “Tradition” seems to hold a certain nostalgic prestige. Under such a deified gaze, “Tradition” tends to get relegated to the past as fossilized inheritance. However, “Tradition” is not something etched in stone to be worshipped, but rather that which goes through creative evolution born of human experiences and expressions.

If “Tradition” is to be understood as collective wisdom and practices of the ancestors, then these practices themselves were once created. Thus, it is yesterday’s practices that are celebrated as today’s traditions, and so too, today’s creative practices will become tomorrow’s cherished traditions.

Etymologically too, the word “Tradition” suggests the same. Its Latin root of *trādō* / *trādere*, carries the meaning of ‘to handover’, ‘transmit’, ‘impart’, ‘entrust’, and ‘confide’. In its Sanskrit terminology, the word *parampara* refers to uninterrupted series and continuous lineage, and *sampradaya* refers to a body of practice which is

transmitted (and redefined) through successive generations. Thus, both the Latin and Sanskrit roots suggest that “Tradition” has a pliable, adaptable and creative quality, while sustaining its continuity.

In the field of traditional performance-arts, artists engaged in the creative process, must remind themselves that it is not through a habitual reproduction of inherited artistic techniques, but from returning to the source and resurfacing with a mindful re-creation, that truly original concepts emerge. However, I use the word “original”, not in its commonly understood meaning of “never-before-seen-newness”, but rather in the way an artist colleague in California used to define it - as “returning to the Origins”, or the roots and source-knowledge, and re-creating from it.

Characteristics of Creativity

Ken Robinson, a world-renowned expert on creativity in education succinctly described ‘creativity’ as, “*the process of having original ideas that have value*”.ⁱ But I find that this blessing called “Creativity!”ⁱⁱⁱ cannot be contained in just a single definition-phrase or word, for it encompasses many layers of attitudes, perspectives, and traits that combine to give it substance.

- **Intuition:** This quality awakens one to move beyond the comfort zone.

- **Imagination:** This is what gives a sculptor the ability to see the deity hidden in the stone. However, imagination alone does not lead to creativity. It only sparks ideas. One needs to execute those ideas, in order to step forward beyond the imaginative zone into the creative zone. As George Bernard Shaw said, “You imagine what you desire; you will what you imagine; you create what you will.”

- **Being present:** Creativity manifests in the Now. It does not wait around for the perfect place, time, or circumstance. In fact, it appears mostly when the external factors are less than ideal. This brings to mind the ingenuity of a lighting designer in the US, who suddenly found herself facing a crisis. Minutes before the curtain went up, the moving gobo projector that was to create a rippling water effect on the cyclorama stopped working. Totally unfazed, she borrowed a couple of handheld torchlights over which she wrapped colored lighting-gel paper. She held them diagonally against the cyclorama screen, while her assistants gently fluttered the screen and voila! – the effect was duplicated somewhat interestingly.

- **Quietude:** Creativity does not scream. It whispers through an “AHA” moment. And when it does, the artist must silence the mental noise and be alert, aware and confident, to receive its inspirations.

- **Inspiration:** Creativity has a divinely inspired quality that leads to revelations, very much like the instance that made Archimedes exclaim “Eureka” when he came upon the Law of Buoyancy in his bathtub. It is not surprising that Osho linked creativity with the Divine Originator and said,

“*God is the Creator; the more creative you become, the more godly you become ... People who have been creative have been closest to Him.*”

In the Hebrew language, the word “bara” which means to create, is assigned exclusively to divine activityⁱⁱⁱ. In English too, the word “create” is said to have originally had a divine implication. This changed with linguistic usage, and has now come to be identified with human skills.

Creativity in Tradition

Does Creativity exist within Tradition?

Is Tradition itself born of Creativity?

In analyzing these thoughts on the mutual relationship between “Creativity” and “Tradition” in the field of performing arts, the first chapter of the *Natyasastra* provides a fitting example in the story about the origin of *Natya* or Theater-Arts, which itself was the ultimate Creative act.

This story goes that, when Indra and the *Lokapalas* (guardian deities) approached Lord Brahma at the beginning of the *Treta Yuga*, requesting a new body of knowledge (*Veda*) that could be both heard and seen by all castes, the latter agreed. Resorting to yogic meditation, he drew the essence of the four existing *Vedas* - Poetry from the *Rg*, Music from the *Sama*, Gestures from the *Yajur* and Aesthetic element from the *Atharva* - to fashion a fifth *Veda* of Theater-Arts (*Natya*), and imparted it to sage Bharata.

In this process of Brahma’s creation, we see the quality of ‘Originality’, not in the sense of creating something from nothing, but in the sense of returning to the origins of Vedic heritage, and refashioning a neo-concept from it. We also find the criteria of Quietude, Intuition, Inspiration, and Imagination listed earlier. Finally, in explaining the purpose of *Natya*, Brahma makes it clear that this newly created tool is to be conducive to carrying out one’s duty (*dharma*), earning of wealth (*artha*), and achieving fame, for it is to contain good counsel for providing courage, amusement, joy and guidance to all. Thus, Ken Robinson’s definition of Creativity as “adding value to society” is also evident here.

I cannot help but marvel at the creative boldness on the part of Lord Brahma! It is indeed hilarious to imagine such a scenario from a worldly perspective where, adapting the guarded knowledge from the four *Vedas* for mass enjoyment would have been labeled as a sacrilegious act. I can almost visualize a comical scenario of uproars, anti-*Natya-Veda* demonstrations, signed petitions condemning this as blasphemous and sinful and moans that the world is indeed going to the dogs.



When sage Bharata, the first inheritor of the Natya Veda from Brahma, transmitted this knowledge through his Natyasastra, he too emphasized creative adaptation in the Arts for its growth. In the last verse in the concluding 36th chapter, Bharata says,



“Many practices sanctioned by Sastras have been described in connection with the performance of drama. Whatever remains unmentioned by me is to be included into practice through observation of people and their usage”^{iv}

There can be no stronger endorsement than this, for the relevance of creative adaptability within tradition.

Translating Tradition – An immigrant perspective

The challenge for traditional arts practitioners in the diaspora setting is that our working arena is a non-native cultural environment where the arts, and traditions, that have had a history of generational transmission as a Lived experience, are practiced as a Learned-experience. In such a habitat, the creative dexterity required of immigrant artists increases. I came face to face with this challenge in 1992, when my son Siva turned 3 years old, and I encountered a genuine personal need for re-creation of the artistic traditions that I had inherited from the masters.

Desire - The Mother of Creativity

I had hoped that my son would go where not many 3-year old Indian boys have gone before, and do what not many 3-year old Indian boys have done before. He would go to Indian classical dance performances and sit through the whole thing! But my son had other plans. While I sat in the auditorium, he ran around in the lobby, with other 3-year olds.

I found something significantly troubling with this scenario. Are not our children our first real transnational audience? How can we brag about being cultural ambassadors of our tradition in a foreign land, when we cannot even seem to draw our own children in? Is it creative apathy or have we snuggled so deep into our comfort zones that a slumber has taken over?

At that time, I used to read him bedtime stories from the 2500-year old Pancatantra fables. Coincidentally, its author, the Brahmin scholar Vishnu Sharma, had also been

facing a dilemma in his day. He had been hired by the king to educate the three dull-witted princes and the Brahmin got creative. Drawing his content from traditional sources of philosophy, psychology, politics, astronomy etc., he devised lessons in Niti-Sastra, via 86 animal fables, set in five treatises. Within six months, he turned the princes into experts in the complexities of statecraft.



As I read these fables to my son, I jumped, leaped and made faces, and Siva was riveted to my “presentation”. It was then that I decided to bring these fables to life on stage for him and for all the children who were running around in theater lobbies. Thus, my Pancatantra production was born.

Adapting the Fables – Illustrative examples:

I selected one story from each of the 5 chapters and presented each in a different language (Telugu, Hindi, Tamil, Gujarati and Marathi) as a different scene. The opening story Mitrabheda, about a lion king, a jackal and a bull, had all the grandeur of a mythological tale, complete with intrigue, jealousy and drama, along with a royal character as its protagonist. So, I chose Kucipudi, with its inherent flair for drama, for its portrayal.

I now share three examples of creative adaptation of the salient features of Kucipudi dance style, to my animal fables.

1) Patrapravesa-daru (Character-entry song)

The introduction of the main character through descriptive song and movement is a traditional approach in Kucipudi dance-theater. I applied this concept during the entry of the Lion-king. The accompanying song abundantly described the glories of the royal hero. While the dance movements introduced the Kucipudi style entrance, they were adapted to the animal persona via abundant antics, and thus became vital in introducing the personality of each character.

2) Tail vs Braid

In the “Bhama Kalapam” said to be the first Kucipudi dance-drama devised by Siddhendra Yogi, the heroine Satyabhama’s long braid or ‘jada’, is a legendary feature. In my adaptation, the tail of the lion, which is said to be the pride of an animal, took on a similar significance and my “lion” flourished it with as much poise and charm as Bhama.

3) Tarangam - The “Plate” Dance

A Kucipudi scene would have been incomplete without the classic “plate dance”. But, what would justify the presence of a brass plate in a remote forest? So, in the corner of the stage under a tree, I devised a ‘road-kill’ of an unfortunate traveler and his possessions, complete with skulls and bones. Among this booty I laid the brass plate. This plate became major prop creating a play toy for the jackals, an object of fascination for the lion, and plenty of laughs for the spectators.

Conclusion

For a tradition to continue, new energy must constantly offer the nourishment of new experience and revelations. Only then does it become a living tradition. Living art forms are those engaged in re-imagining the inherited traditions for ourselves and for the global community in which we live. Such a reconstruction demands deep faith in the traditions that we draw our inspiration and techniques from.

Surprisingly, it’s not the extraordinary that yields inspiration. It is glancing at the ordinary with a slowed down gaze that turns it extraordinary by “inspiring” or breathing into it, a new life force by way of new definitions, thus stimulating outside-the-box thinking. An apt example for such a discovery of new possibilities can be found, once again, in Natyasastra’s 33rd chapter, in a fable-like story relating to the designing of percussion instruments. The story goes that sage Svati once went to the lake to fetch water in the monsoon season. As torrents of rain fell on the lotus leaves, Svati observed that it produced high, medium and low sounds. On returning to the hermitage, the sage drew from this inspiration from Nature to create the Mrdanga and other drums.

This tale asserts the point that “Creativity” and “Originality” are not about innovating new things, (for after all there is nothing new under the sun) but about linking ideas and experiences, and harmonizing them into a neo-avatar - just as Lord Brahma Himself did while creating the Theater-Arts, and Vishnusharma did, when faced with the task of having to educate the princes of Mahilaroopya.

In the words of Pulitzer prize winning poet Archibald MacLeish,

“What humanity needs is not the creation of new worlds but the re-creation in terms of human comprehension of the world we have, and it is for this reason that arts go on from generation to generation.”



About the Author:

Ramaa Bharadvaj is a storyteller – sometimes with movements, and sometimes with words. An acclaimed performer, choreographer, and author, she lived in the US for 31 years. She is the recipient of multiple Lester Horton Awards for her choreographies, and the only performing artist to be honored with California Arts Council’s Directors Award for her contributions to the Arts in California. She returned to India in 2009 and is currently based in Bengaluru. She travels, writes and speaks on the arts, and also teaches and co-curates a national performance arts festival at Chinmaya Naada Bindu Gurukula, Pune. In 2017, she was commissioned by MARG Publications to write a biographical story on Padma Shri Astad Deboo for their book on Contemporary Dance. Ramaa can be reached at ramaabharadvaj@gmail.com

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CNBG

Flashback & Now

Chinmaya Naada Bindu Gurukula(CNBG) is in its 9th year, and was inaugurated by Pt. Jasraj ji in 2009. NINE is said to be the number of Brahman, making it an auspicious number.

In the last two years, there have been considerable changes that have occurred in the working structure of CNBG. There has been a transformation from a Gurukula, expanding its nurturing wings into a larger campus of the Chinmaya Vishwavidyapeeth, offering Degrees in music.

Let us now take a trip down memory lane, rewinding the important milestones of the fruitful 9 years of existence and growth:

1. More than 1500 students from India and many other countries like USA, UK, France, Japan, Russia, South Korea, Dubai, Malaysia, Mauritius & Singapore have benefitted by visiting the Gurukula and gaining insightful learning experience in the streams of music/dance.
2. At least 8000 people have been connected through workshops by the Directors in CNBG, and have had an overall audience reach of 30,000+ people through the festivals and other arts outreach activities, within the campus and also outside. Approximately 80 established artists and around 40 young artists have been presented on the CNB platform.
3. Seven Naada Bindu Festivals, featuring maestros in music and dance have been conducted. This is our 8th cultural fest.

4. Nrtya-Sura-Bharati Festival, which was an eight-day performing arts retreat in 2010, featured Chinmaya youth-talent from across the world, as well as maestros like Dr Prabha Atre, Dr N Rajam and the likes.

5. A successful concert tour across the length and breadth of the USA was completed with the ever-present grace and blessings of Pujya Gurudev Swami Chinmayananda and our beloved Guruji Swami Tejomayananda.

6. A unique programme (Chinmaya Social Responsibility – CSR) to encourage the local talent among the surrounding villages of Kolwan has been taken up, and about 60 students are receiving free training in vocal music as well as Tabla, and are giving exams through Akhil Bharatiya Gandharva Mahavidyalaya. The young children are seen to be blossoming into more confident individuals besides getting better at the art. The vision is to groom these children to take up music seriously.

7. A monthly musical event is conducted under this initiative, where local village folk are invited to attend, with the aim of enhancing appreciation of Indian classical art forms among the rural community.



As a campus of Chinmaya Vishwavidyapeeth, Chinmaya Naada Bindu Gurukula has grown, too:

- UGC gave the flag off for the functioning of CNBG as a sub-campus of the Vishwavidyapeeth on 16th January, 2017. We are humbled to offer a residential Degree-granting programme in the Gurukula mode.
- World-renowned performing artists mentor the students, and qualified faculty members, also performing artists, guide students in the art.
- We presently have 11 students enrolled for the Integrated Master's Programmes in Hindustani Vocal, Bansuri (Hindustani Flute) and Tabla, and they have dedicated 5 years of theirs to this unique *vidya prapti*. The programmes were started on 9th July, 2017 (Guru Poornima).
- The 2nd batch will be admitted for a Bachelor's Programme, which will commence in July 2018.
- To know more, log into www.cvv.ac.in

Workshops like Monsoon Masti (MM), Hotline to the Divine (H 2 D), Musical Quotient to Happiness Quotient (MQ 2 HQ), etc. are conducted regularly in and out of the campus. Intensives (one each in Summer, Monsoon & Winter) are conducted for a minimum period of one week each. A 3-month-long Certificate Course, Hindustani Sangeet Parichay (HSP) is another initiative that helps students of music in a capsule format.

The CNBG team also performs at various places on invitation, besides performing and conducting workshops within the campus for various visiting groups, with the idea of spreading the beauty of music appreciation among common public.



Naada Bindu Festival Experience - Testimonials

|| My first visit to CNBG was during the 6th NBF. Had doubts if it was worth it to go all the way from Nagpur 'only for a few concerts'. Luckily for me, my doubts were dispelled just as I stepped into the Gurukula.

NBF is much more than a series of wonderful concerts. It is congregation of top-notch artistes, connoisseurs and students, spiritual masters and seekers all of who connected with each other almost immediately. That's the beauty of the Gurukula. Here love is in the air and laughter spreads like a virus!

Enrapturing performances, uplifting discourses, mesmerizing premises, mouth-watering Sattvik cuisine, and loving fellow human beings, NBF was a detox to my soul! ||

Aditya Yawalkar – Engineering Student, Nagpur

|| NBF is the event, I always look forward to attend. It can't be missed, as it has masti, fun and enjoyment. The workshops are so interesting that you start feeling that music and dance can be your cup of tea too. You are lost in an atmosphere of dance and music amidst nature's paradise. I have been attending it every year. In short, I am eagerly waiting to attend this year also. ||

Sunita Bhai – Festival Enthusiast, Pune

CHINMAYA VISHWAVIDYAPEETH ... the University of the Universe



Circa 1989, a towering giant in nation building; an internationally renowned cultural renaissance ambassador of India, set foot at the birth home of Adi Sankaracharya, the spiritual master who reinvigorated the essence of Ancient Indian Wisdom and made it available for mankind in exquisite Sanskrit literature. This cultural ambassador

established a Research Centre for Sanskrit & Ancient Indian Wisdom at that place, and named it Chinmaya International Foundation. This towering giant was none other than Swami Chinmayananda, the saint who brought down from the Himalayas, the beauty of the Bhagavad Gita and Upanishads, for easy understanding of the common man, through simple to understand discourses called Jnana Yagnas in early 1950s. Swami Chinmayananda went on to establish Chinmaya Mission, a knowledge-based organisation, now with nearly 100 schools, 8 colleges and 300+ centres across the globe.

Circa 2009, another luminary in the field of spiritual education, Swami Tejomayananda, a disciple who succeeded Swami Chinmayananda as the Global Head of Chinmaya Mission, established Chinmaya Naada Bindu, a unique Gurukul for Indian Performing Arts, aimed at enabling performing artistes through a system steeped in the Gurukula traditions of yore.

Chinmaya Vishwavidyapeeth (CVV) is a new-age university established by Chinmaya Mission, combining these two institutions. A de novo deemed university, it is the only one of its kind in India for the preservation of cultural heritage through higher education. The university runs from two-campuses, at Kochi in Kerala and Pune in Maharashtra. The Kochi campus is dedicated to traditional and contemporary streams of study with programmes that blend these two streams drawing the best and relevant aspects of both. The Pune campus on the other hand focusses entirely on Performing Arts aimed at creating performing arts in different arts disciplines.

Bridging Indic knowledge and modern know-how is long overdue, in the words of IIM Bengaluru alumnus Prof B Mahadevan, Vice Chancellor of CVV. There are so many Sanskrit universities in India but none of them offer programmes that bridge the gap between ancient and modern knowledge, and this gap is sought to be addressed by Chinmaya Vishwavidyapeeth. Indian Knowledge Traditions, culled out from the caturdasa vidya sthanam (the fourteen abodes of knowledge) locked in Sanskrit language, need to be unravelled and their application potential needs to be disseminated through unique higher education programmes that can innovatively offer solutions for majority of issues confronting present day society.

The epics and other ancient Indian knowledge texts are rich resources that offer ideas for better quality of life and thereby a better world. If we are able to combine them with modern knowledge, make them applicable in an innovative manner, this repository which touches every aspect of our life, will transform young and aspiring graduates to become confident and cultured contributors in this world. Deviating from the present trend of purely job-oriented courses, the programmes at CVV are aimed at producing employable graduates with a wider world view and deeper realisation of their inner self, excelling in their chosen field.

In the field of performing arts, there are, on one end of the spectrum, arts or music departments in universities and colleges, where graduates in arts disciplines are 'manufactured' to become teachers of their art forms. At the other end, there are traditional Gurukulas belonging to well-known performing artistes whose students excel in the art forms but find alternate job opportunities non-existent, which makes them reluctant to undertake the rigour of training in the art of their passion. Chinmaya Vishwavidyapeeth aims to blend the best of both these schools and undertake programmes that enable students to become potential performing artistes and yet acquire adequate ancillary skills in



various electives that will provide them good employment opportunities in the arts arena. This unique Gurukula-University blend will give more opportunities for aspiring performing artistes to also excel as academicians.

2016 marked the birth centenary year of Swami Chinmayananda, a national icon who worked tirelessly for transformation of young minds by empowering them with the beauty and depth of knowledge from Indian Knowledge Traditions (IKT). In a fitting tribute to this luminary, the Govt of India accorded the in-principle status of de novo deemed university to Chinmaya Vishwavidyapeeth in early 2016, and notified it in early 2017.

The university commenced its academic offerings for the first time in 2017, on Guru Purnima day by launching programmes in B. Com and BBA (blending IKT), BA & MA in Sanskrit with IKT, 5-year Integrated Masters in Sanskrit and Philosophy blended with IKT, Hindustani Vocal, Flute and Tabla. The university also has a unique 1-year PG Diploma in Youth Empowerment that propels young graduates to become culturally vibrant citizens of the country in any work field of their choice. In its academic offerings for 2018, alongside the above, the university has also introduced a new programme in Psychology.



The student roll-of-honour at the university consists of 37 graduation students; 26 of them at the Kochi campus and 11 at the Pune campus; alongside 23 post-graduate diploma students. The university has a 42-member faculty cutting across disciplines in both campuses, who have rich experience in the traditional as well as contemporary streams of learning, with a deep passion for bridging the applicability of both streams. The university employs learning pedagogies drawn from best practices in IIMs/IITs while the content draws significantly from the learning texts of the past blending with the research methodologies,

More details can be found at www.cvv.ac.in.

The university can be reached at outreach@cvv.ac.in or info@cvv.ac.in

Suresh Subramanian
Former Registrar, Chinmaya Vishwavidyapeeth



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Mark your Dates

9th

Naada Bindu Festival
February 8th - 10th, 2019
Hari Om !!

With Gratitude
Devotee, Chinmaya Mission

Upcoming Events - 2018

Chinmaya Vibhooti, Kolwan

Chinmaya Vishwavidyapeeth

Dates	Acharya/Faculty	Title/Text/Programme	Language
17 th to 22 nd April 2018	Swami Ramakrishnananda	Life Management & Leadership Lessons from Valmiki Ramayana	English
11 th to 20 th May 2018	Pujya Guruji Swami Tejomayananda	Camp on Hymn to Badrinath by Param Pujya Swami Tapovan ji	English
24 th to 27 nd May 2018	Pujya Swami Swaroopananda, Swami Mitrananda, & other acharyas & dignitaries	#BeThere – CHYK National Youth Convention	English
3 rd to 9 nd August 2018	Swami Advayananda & Br Anand Chaitanya	Ancient Questions, Timeless Answers – Mahasamadhi Camp on Geeta Chapter 18	English

Dates	Programme Name	Description	Location	Contact
23 rd to 29 th April 2018	Summer Arts Intensive (Hindustani Vocal, Hindustani Flute, Tabla)	A 7-Day residential Arts Immersion Programme	Kolwan, Pune	+91 7720839000
12 th to 27 th July 2018	Monsoon Arts Intensive (Hindustani Vocal, Hindustani Flute, Tabla)	A 21-Day residential Arts Immersion Programme	Kolwan, Pune	+91 7720839000
2 nd to 7 th June 2018	Lessons from Mahabharata for Modern Bharat	International Workshop addressing Governance, Diplomacy, War Strategy and Indian History through exploration of the Mahabharata	Kochi, Kerala	+91 9061972220 arundhatisundar@ chinfo.org
17 th to 19 th Dec 2018	International Conference on New Frontiers in Sanskrit and Indic Knowledge (NFSI 2018)	Śāstra and Discipline – Towards a meaningful dialogue	Kochi, Kerala	nfsi@cvv.ac.in

+91-9689891959 cvswagat@chinmayamission.com
Chinmaya Vibhooti, Post Kolwan, Taluka Mulshi, District Pune, 412108

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