

**ADDRESS BY THIRU BANWARILAL PUROHIT, HON'BLE GOVERNOR  
OF TAMIL NADU AT MEGA MARGAZHI ISAI VIZHA – 2018 ORGANISED BY  
TAMIL KALACHARA SANGAM ON 13.12.2018 AT 4.30 P.M**

**Anaivarukkum Maalai Vanakkam**

**Thiru. Sivan Kannan,**  
President,  
Margazhi Isai Vizha

**Thiru. R. Rajagopal, I.A.S.,**  
Additional Chief Secretary to Governor

**Thiru. Sudhakar Rao,**

**Thirumathi Sowcar Janaki**

**Thiru. Jaganathan Arokiaraj**  
President, Tamil Kalachara Sangam

**Thirumathi. Veena Rajesh,**

**Distinguished Invitees**

**Ladies & Gentlemen**

I am happy to be here for the inauguration of the Margazhi Isai Vizha - 2018 being organised by the Tamil Kalachara Sangam.

I note that this festival of music and dance is being held to honour the serenity of the month of Margazhi. This month of the Tamil Calendar denotes many things to many people. It is associated with the Thirupavai, the beautiful kolams designed with rice flour the Thiru Athirai festival and with the Vaikunta Ekadashi darshan. It is therefore not surprising that the atmosphere of Chennai is filled with music and dance during this time of the year.

The auspicious month of Margazhi or Margha Shirsha as it is referred to, in the Bhagavad Gita is symbolic of Lord Krishna himself. And who else can personify the fine arts better than Lord Krishna.

Music and dance sound the sweetest when they find expression in a language known to the listener. In that respect, I should compliment the Tamil Kalachara Sangam for the initiative taken by them to promote Carnatic music through greater representation for artistes rendering songs composed in Tamil.

The tradition of Tamil music goes back to the ancient era of Tamil history. There are various references to this musical tradition found in the ancient Sangam books such as Ettuthokai and Pathupattu. The ancient grammatical work Tolkappiyam mentions the various musical expressions pertaining to the five landscapes of the Sangam literature. The five landscapes such as Neithal, Marutham etc. were associated with a particular theme and to give colour to those themes, each had a musical mood, a stringed instrument and a percussion instrument attached to it.

The lute and the flute were the most popular musical instruments during the Sangam period. One of the Pattupattu anthologies, describes the process of making the flute and as to how the holes in the bamboo tube were to be bored using red-hot embers.

The Murasu, or the drum was the most popular percussion instrument. During festivals, the sound of Murasu conveyed joy and gaiety. The drum was also used during wars for calling people to fight the enemy. Another well-known percussion instrument was the mridangam (mathangam). This was to accompany the Veena and the flute among other instruments, in a musical concert.

In the post-Sangam period, Tamil music evolved to a different level of sophistication. The Cilappatikaram describes music based on logical, systematic and scientific calculations in the arrangement of the dancers on stage to represent the notes and tunes. The Cilappatikaram contains several chapters dedicated to music and dance, of which the most famous is the duet between Kovalan and Madavi.

The compositions of the Tamil Saivite saints such as Appar and the Vaishnavite saints such as Perialvar between the sixth and the tenth centuries CE were set to music

and sung in temples. The musical poet Arunagirinathar further embellished the Tamil musical tradition through his compositions of Tamil hymns.

The Tamil Trinity of Muthu Thandavar, Arunachala Kavi and Marimutthu Pillai have hundreds of devotional songs in Tamil to their credit and these songs have immensely helped in the evolution of Carnatic music.

Carnatic Classical Music has a huge audience across the globe. The secret of its vitality is its growth without losing its purity and pristine form.

Carnatic Music was developed in the Southern part of India and is characterized by the total lack of adulteration from other forms of music brought in by invading rulers from Turkey, Persia and Afghanistan. In that sense Carnatic Music has substantially retained its original form, its traditional roots and its cultural purity.

The Carnatic musical form is based upon a complex and structured arrangement. The ragas are based on the seven notes of the scale which are Sa Ri Ga Ma Pa Dha Nee. The Thalam is the rhythmic foundation of Carnatic music. The Varnam, the Kritis and the Alapana form different sections of a Carnatic music recital. The special element of Carnatic music has been the spiritual content of the rendering. The devotional element in the music makes it unique and divine.

Purandara Dasa, who lived in the 15<sup>th</sup> and 16<sup>th</sup> Centuries, is credited with the codification of Carnatic Music. He was also a great composer and thousands of songs are attributed to him. After him came a great theorist of Carnatic Music Venkata Mukhi, who developed the system of classifying the ragas of Carnatic Music.

As the Carnatic Music form evolved, it attained its peak in the 18<sup>th</sup> Century when the 'Trinity' of Thyagaraja Swamigal, Shamashastrri and Muthuswami Dikshitar composed their unforgettable compositions. Subsequently it was enriched by many other great composers like, Papanasam Sivan, Swati Thirunal and Annamacharya.

Their outpouring of music was inspired by devotion and divine grace and it is no wonder that even today when their songs are rendered on stage one is able to visualize the presence of the divine. Some of Thyagaraja's famous Kritis such as Entharo Mahanu Bhavulu and Saamaja varagamana etc are ample evidence for this.

I wish to convey my deep appreciation to the connoisseurs of art, rasikas and particularly the people of Chennai for keeping alive their tradition and culture with zest and vigour by patronising the fine arts year after year.

In this context let me quote to you, the words of Dr.Rukmani Devi Arundale, she said

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

Organisations such as the Tamil Kalachara Sangam are playing their role in propagating the beauty of the fine arts among the people. The office bearers of Tamil Kalachara Sangam deserve a special appreciation for their painstaking efforts. Though a fledgling organization I am sure that with the support of the rasikas of Chennai they will grow bigger in size year after year. May they be greeted with success in all their endeavours.

Nandri Vanakkam....

Jai Hind....