

The “Great Indian *Vaageyakaaras*” Series
An Evening Dedicated to Works of
The Great Saint Composer



Sri Taallapaaka Annamaachaarya

At 134, Queens Road; Five Docks
Sydney ; Australia

July 20th 2002

Foreword

Shishurvetti Pashurvetti Vetti gaana rasam phanihi

The child, the animal, the snake can understand the nectar of music.

*Tat sangeetasya mahaatyam; ke prashamsitumeeshate;
Dharmartha kaamamokshaanaam; Idam ekaiva saadhanam!!*

For attainment of Dharma, Artha Kaama and Finally moksha, music is the only vehicle.

Such is the greatness of music and such is the greatness of composers such as Sri *Taallapaaka Annamaachaarya*. It is with great humility that we are celebrating Sri *Taallapaaka Annamaachaarya evening* in the year 2002. This is the second event in the “The Great Indian *Vaaggeya kaaraas*” series that we started last year, with celebrations of evening dedicated to the works of Sri *Muthuswamy Deekshitar* on November 10th 2001.

It is also a divine experience to be amongst various music *rasikaas* and to listen to rendering of *Sri Taallapaaka Annamaachaarya* compositions. The aim of celebrating *Annamayya evening* has been to promote and enlighten works of *Sri Taallapaaka Annamaachaarya*

There are a number of people without whose help, guidance this event would not have taken place. We kept most of the music lovers posted about the progress in organizing the event. The response across the community has been very positive. Mail messages detailing the activities connected to the event, have gone to about 160 addresses – in Australia, India, Japan and USA. Feedback from the recipients of these mail messages has been very encouraging. There is certainly a lot of collective knowledge and support amongst the music lovers in Sydney to conduct similar events in the future.

We continue to seek your feedback so that we can improve on arranging similar events in the future.

We sincerely hope that *Sri Taallapaaka Annamaachaarya evening* will be a memorable evening for future events to come in the “The Great Indian “*Vaaggeya kaaraas*” series..

Namaste

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Saint Annamaachaarya

By Shri M P Ranganath

The Lord in his mercy, gives us every time, a fresh opportunity to wash away our sins. The preceptor, the saastras and the places of worship are all his gifts, to wipe away our inner impurities. The Almighty in his compassion, places his trust, even in a sinner, confident that he will raise himself through his own efforts and gives him a fresh opportunity, to redeem his soul.

Music, in general, helps the devotees, to concentrate on the Almighty by singing songs, composed by innumerable saints, sages and savant. South India was fortunate in producing many stalwart- composers, since 15th century. Countless are the attributes of the Almighty in whatever name, you call him and his surpassing beauty and auspicious qualities are the subject matter of all these composers. Before the advent of the Trinity of Karnatic music viz. Sri Shyama Sastry, Saint Thyagaraja and Sri Muthuswamy Dikshitar, the Telugu literature, in particular and music in general, got a boost when Annamacharya began composing songs and start singing them. The peculiarity of his musical talent was his overall ability to compose the lyrics and set them to music and also sing the composed songs. Since he was such a versatile musician, he came to be later called as “Vaggeyakara” of Telugu literature.

Annamacharya was born in 1408 AD and his parents were Narayana Suri and Lakkamamba. They hailed from Tallapaka, a village in Cuddapah District of Andhra Pradesh in India. It is reported that he was the eldest member of the family, who began to compose songs at the tender age of 16 years. He was credited to have started to compose songs, like a few earlier composers in the “Kriti” format with pallavi, anupallavi and charanam. He was also the earliest composer of the “Keerthana” and “Sringara” Padas in Telugu. According to historical facts, Annamacharya married twice and got through his two wives, two sons and two daughters. They were all proficient in music.

Annamacharya has been honoured by his followers and admirers with the title of “Pada Kavitha Pithamaha” which means, the grand father of the form of poetry called “Padam” which means a song. “Sankeerthana” also conveys a similar meaning for a devotional song sung by Saints. Saint Annamacharya is credited with compositions of more than 30,000 but according to historical records, only a small proportion of them has been retrieved by his son, Peda Tirumalacharya and grandson Chinnathirmalacharya, by getting the Sankeerthas of the Saint, engraved on copper plates and treasured those plates in “Sankeerthana” Bhandarams” (a rock-built cell at Tirumala temple) in Tirumala.

Annamacharya composed and sang his songs for the pleasure of the Almighty and did not mind in refusing to sing for the benefit of Nobles or Kings. To prove this point, it is recorded that the then king offered a respectable position of “Guru” to Annamacharya in his royal court and once told him to compose and sing a song praising the king. The Saint appeared to have refused to sing on the mortals but could only sing on the Glory of God. This naturally enraged the king and got the Saint chained and sent him to prison. The Saint later sang his composition, in praise of Lord

Venkateshwara in despair and agony. The chains got broken, as a result of the spiritual power and the King begged the Saint for forgiveness. Subsequently, Annamacharya left the court for Tirumala, where he began to propagate the philosophy and glory of Lord Venkateshwara and consequent to this, Tirumala temple began to attract devotees from far and wide, by his efforts.

In Saint Annamacharya's songs, we find the essence of the great epics viz. Ramayana and Mahabharata and also Bhagavatham. In brief, his Sankeerthanas breathe the essence of Vedas i.e. ancient Indian spiritual knowledge.

Among the works of Saint Annamacharya, 1526 Sringara Sankeerthanas (romantic devotional songs) and 2209 Adhyatma Sankeerthanas are available, at present, though his total compositions appear to be more than 30,000. He seems to have written, eleven "Shatakas" (100 poems) and many "Prabandhas" in different languages, which are not available.

Saint Annamacharya, a staunch devotee of Lord Venkateshwara reached the holy abode in 1503 AD; leaving, a great legacy to the music world.

Gist Of Some of the songs that are rendered ¹

Adivo Alladivo

Annamayya in his journey to reach Lord *Venkateshwara* looks at the abode of his *ishtadaivum* – the abode of Lord *Venkataachalapathi*. *Annamayya* is full of joy. Out pours this song – in which *Annamayya* explains the abode as *Hari Vaasamu* – Lord Hari's home, it is rare even for *Bramhaas*, it is the place where you attain *kaivalyamu* (salvataion), it is the Crown of the Lord. Look at HIS abode prostrate and enjoy.

Bhaavamu Lona Baahyamu

Whether out worldly or inwards, think of Lord Govinda. Lord Hari is manifestation of various incarnations (avataaraas), Lord Hari's name is culmination of all mantras. All the vedaas hail Lord Vishnu. Lord Vishnu is all pervading. Call him Hari, Vishnu, Achuta , just say Hari, look for Vishnu, seek HIS protection – HE is one.

Bramha Kadigina Paadamu

Annamayya focuses on feet (*Paadamu*) of Lord *Venkataachalapati*. Lord *Bramha* –the creator of the universe – has washed YOUR feet, *Bali Chakravarti* has kept this feet on his head, Lord consort massages this feet, different sages have derived different wishes (*varaalu*) from this feet – thus explains the greatness of Lord's feet.

Chakkani Talliki

The beauty of the Lord and his consort *Alumelumanga taayaar* is depicted in this composition. Emphasis is on romantic features of this beautiful motherly figure (*chakkani talli*) –that includes different poses, beauty of HER eyes, HER ornaments, slender body figure and the like.

Cheri Yashodaku Shishuvitadu

Annamayya expresses his wonder at the Great Creator, with sun and moon as HIS eyes, as infant in the lap of *Yasoda devi*. His incarnation as Lord *SriKrishna*

Choodaramma Satulaala

This song is about describing the opulence of Goddess *Aaandaal* in the form of Goddess *choodikudutta Naanchhari*.

Sri Annamayya imagines² Goddess *choodi kudutta naanchaari* with Lord *Venkateshwara* and *Annamayya* is asking all women in town to sing *shobhaane* (Let good things happen). [*Koodunnadi pati choodi kudutta naanchaari i.e pati to koodi vunnadi*].

¹ In the absence of access to any authentic book on Sri Annamaayya's sankirtanaas to compile the gist, Mr Sathenapalli Ramanamurthy, Mr Ravi Pulapaaka and Mr Tirumalai Giridhar have compiled the gist based on their combined Telugu background and referring to books that are locally accessible. We request all of you to pardon us should there be any mistakes in presenting the gist. We were unable to compile gist for all the *sankirtanaas* that are being rendered this evening.

Annamayya goes on to say ‘it seems SHE is *Sree Mahaalakshmi* so where is the dearth for *shrungaarum*? SHE is the mother of none other than Lord *Krishna*, so there is no dearth for total goodness (*chakkadanamu*). SHE is the sister of Moon (*Soma*) Lord. There is no dearth for beautiful *kala*. HER body is very soft (*Komallangi*) and that is *Choodu kudutta naanchaari*. Let good things happen [*Shobhaane Shobhaane*]

‘It seems SHE is the daughter of the Lord of the sea. Hence there is no paucity of majesty. SHE is the MOTHER of this universe (*Lokamaata*), there is no dearth for her *daya*. SHE resides in LOTUS flower (*Jalaja nivaasi*), so there is no dearth for calm and quietness in HER. Such is *Choodu kudutta naanchaari*. Let good things happen [*Shobhaane Shobhaane*]

‘It seems SHE is praised by *Devataas* (*Amara vandita yata*), so there is no dearth for *mahimaas*. SHE is related to Moon Lord and hence no dearth for happiness. Lord *Venkaateshwara* HIMSELF has comedown to marry HER. HER age is very tender. And such is *Choodu kudutta naanchaari*. Let good things happen [*Shobhaane Shobhaane*]

Deva Devum Bhaja

In this composition *Annamayya* describes Lord Balaji as Lord *Rama*, the destroyer of *Raavana*, the refuge of *Vibhishana*, the wielder of mighty *kodanda* bow.

Dolaayam Chala

This composition is meant to be sung when Lord relaxes on the swing. This composition recalls HIS ten incarnations.

Enta maatramu

In this composition, *Annamayya* conveys that people of different faith call HIM with different names. For example *vaishvites* call YOU as *Vishnu* with affection (*korimito vishnuvani*), *vedaantiis* call HIM as *parabramha*, where as *shaivites* call YOU as *shiva* and *kaapaalikaas* call you *aadibhirava* etc. YOU only show yourself that much as people think about you.

Indariki Abhayambu

Here *Annamayya* explains the greatness of Lord’s Hand. *Annamayya* addresses Lord’s hand as *Abhayahastam* (*Abhayambu nich cheyi*) – the hand that gives *abhayam*, it is a very good/gold (*bangaaru cheyi*) hand, the hand gives and takes things from devotees, the hand that searched and gave us the 4 *vedaas* – to which we can not fix any value (*velaleni vedamulu vedaki techina cheyi*), the hand that asked the great *Bali chakravarti* 3 wishes.

Intakante Ghana Mika ledu

Lord *Janaardhana* is the source of wellbeing (*soukhyamu*). There is nothing greater than this. Chanting of *Paramaatma* dispels fear in us. Thought process on Lord

² Use of the word ‘ata’ and/or ‘yata’ in the song seems to be significant. When translated to English stands for ‘it seems such and such’.

Ishvara enures us of victory (*jaya kaaranameeshwara chinta*). Performing *pooja* to *Achuta* purifies us from sin. Lord *Hari's* blessings is the highest form of blessing.

Jo Achutaananda

This is a *Lullubie* – cajoling the Lord to sleep.

Kanti Shukravaaramu

Annamayya explains *Alumelu Mangataayar's* joy and pleasure on decorating the Lord. *Shrunngaara rasam* is the central theme of this composition. HIS beauty is explained – where as HE is decorated with camphor, Gold, several ornaments, Jasmine flowers and the like, with a brief reference to process of decorating the Lord.

Kondalalo Nelakonna Koneti Raayudu vaadu

Annamayya addresses Lord as *Koneti raayudu* – who is residing in the mountains. Irrespective of your background, without discrimination, Lord responds to prayers and grants wishes. *Annamayya* provides examples of devotees ranging from common potter through to empower – who are benefited from HIS grace.

Ksheeraabdhi Kanyakaku

Annamayya offers auspicious flourish of camphor flower to Goddess Lakshmi, who became Goddess Alumelumanga when Lord Vishnu assumed the name Lord Venkateshwara. This compositions delineates HER beauty as the very sources of what beauty there is in the jagat..

Maadhava Keshava

Another beautiful composition of Sri *Annamaachaarya*, where Sri *Annamayya* addresses Lord with different names such as *Maadhava*, *Keshava*, *Naaraayana* etc. The Composition concludes with Sri *Annamaachaarya* saying – ‘I am your servant (*paadaa daasi*) and I pray YOU every moment’.

Manujudai putti

Annamayya expresses his resolve to serve only HIM. He hungers for the vision of Lord. *Annamayya* goes on to say - for such a small stomach, why beg (*puttedu kootikai batimaali*). Just pray that beautiful Lord Venkataadri Eesha (*andamaina sri venkataadreeshu sevinchi*) – you will receive things that you could not otherwise reach.

Meluko Shrunngaara raaya

In this *Sankirtana*, Sri *Annamayya* addresses Lord as *Shrunngaara raaya* – HE is the king/Lord/Epitome (*Raayudu*) of *Shrunngaarum*. This *sankirtana* is asking the Lord to wakeup - as an early morning wakeup call to the Lord reminiscing HIS *sringara* attributes. *Annamacharya* describes the Lord as *madana gopala* and brings out HIS playfulness with HIS consorts *Rukmini* and *Satyabhama* and the 16 thousand *gopikas*

in a lucid and poetic form. Finally he praises the Lord and calls Him a *kalpataru* who showers abundant boons on HIS devotees.

Muddugaarae Yashoda

This is a song that *Annamayya* composed not on *Sri Venktaachalapathi* but on Lord *Krishna – Krishna* in HIS boyhood stage. *Annamayya* specifically uses the word *Chinni Krishnudu* in the song. *Annamayya* highlights Lord *Krishna's* activities associated with *Kamsa*, refers to Lord *Krishna* as the person who lifted the great *Govardhana* mountain, HIS *kaalingamardhanum*, HIS *ksherrasaagara mathanam* And the like. *Annamayya* emphasis Lord *Krishna* as *Yashoda devi's* jewel.

Naanaati Braduku

Annamayya points out the nature of the daily life. Every day life is a drama. Birth is also true so is the death. In between what we see is drama. Ultimate is *Kaivalyam*. Time keeps reminding us of the ultimate Goal, Liberation to reach Lord *Venkateshwara*.

Naaraayana Te Namu Namu

In this composition, *Annamayya* sings in praise of Lord's deeds as sung by the great sage *Naarada*. Inspired by *Naarada's* rich knowledge, and sings as if *Naarada* is singing – invoking Lord with different names such as *maadhava*, *pankaja naabha*, *tiruvenkata naayaka* etc.

Paluku Tenela Talli

In this composition *Sri Annamayya* addresses Goddess *Alumelumanga Tayaar* as THE mother with sweet talk (*paluku tenella talli – tene palukula talli*) and then goes on to explain Goddess's graceful sleeping stance and the sleep itself till dawn (*pagalaina daaka cheli pavvalincheno, paravashambuna taruni pavvalincheno*). HER face is glittering, in the embrace of *Tiruvenkataa chala dhipa (kowgita galaci)*

Podaganti Mayya Mimmu

Lord *venkateshwara* is that god who comes to the rescue of devotees and provides peace of mind. *Annamayya* address Lord as *purushottama*

Sakala Shaanti Karamu

This composition's central theme is about peace for all. YOU provide peace to all. All sinful thoughts disappears in your presence and devotees are purified. Even if we listen with devotion about you, all sins disappears. YOU are the one who provides salvation

Sharanu Sharanu

In this compositions *Sri Annamayya* informs Lord that all great people, devotees, entertainers – such as the great sage *Animisha*, protectors of all directions

(*dikpaalakulu*), devotees such as *Prahlaada*, dancers such as *Rambha* etc - all have come to take your blessings. All these people have come to pray. Please listen to our requests.

Srimann Naararayana

Annamayya addresses the Lord in HIS various associations with Lotus flower. HIS consort *Lakshmi* is otherwise known as Lotus, HIS son *Bramha* springing from his navel is seated on the Lotus. HIS cosmic aspect as beyond and beyond

Tandanaana Aahi

One ness of Lord *Bramha*, irrespective of your background – king, pauper, animal – the Lord is one and only one. The sun that shines on elephant is same as that on a small dog, the full sleep that a King enjoys is same as the sleep that his assistant (*bantu*) experiences, the land that a *bramhin* lives on and the land a *chandaala* lives on are all same. So, for all these worldly activities there is one *Parabramha*

Vinaro Bhaagyamu

Annamayya conveys that it is a boon /divine gift (*bhaagyamu*) to listen to the story about Lord *Vishnu*. *Annamayya* says this story about Lord *Vishnu* is present from time immemorial (*aadi nundi*) and from that time, *Vishnu*'s story is well known for all daily activities. Great sages such as *Vedavyaasa* has written this story with out discontinuity/leaving/interruption (*vadalaka*). Lord *Naarada* has made this story to reverberate (*naadinchinide naaradaadula che*), this story is sung in every street (*veedhi veedhulane*).

Vinna paalu vinavale

Annamayya is requesting the Lord to wakeup, requesting HIM to listen to request (*vinnapaalu*). *Annamayya* is requesting Lord to life the net (*pannagapu domatera*). But Lord is in sleepy mood. *Annamayya* goes on to inform Lord that people such as great sages, *Naarada*, Birds etc have all come to take YOUR blessings. He is requesting the Lord to open HIS eye lids and requesting HIM to see everybody including *Alumelumanga taayaaru*.

Life and Times of Sri Tallapaka Annamacharya

Mrs Vasumathi Harish

Sri Tallapaka Annamacharya (1408-1503) the mystic saint composer of the 15th century is the earliest known musician of South India to compose songs called “sankirtanas” in praise of Lord Venkateswara, the deity of Seven Hills in Tirumala, India where unbroken worship is being offered for over 12 centuries. Annamacharya is believed to be the incarnation of Lord Venkateswara's. nandaka (Sword).

A rhyming couplet of poems called “Dwipada” written by Tallapaka Chinnanna, grandson of Annamacharya, enabled us to learn about the Saint Annamacharya, his life and works. Annamacharya was born on Vaisakhapoornima in the year Sarwadhari (May 9, 1408) in Tallapaka, a remote village in Andhra Pradesh, and lived immaculately for 95 years until Phalguna Bahula Dwadasi (12th day after full moon) in the year Dhundhubhi (February 23, 1503). Annamacharya is believed to be the incarnation of Lord Venkateswara's Nandaka or Sword. Tirumala Tirupati Devasthanams (TTD) have consecrated Annamacharya in two places, one in the Annamacharya Mandiram located in the Annamacharya Project Office premises at Tirupati and the other one in Annamacharya temple at Tallapka the birth place of Annamacharya. The evidences supporting the fact that Annamacharya is the incarnation of the Lord are found in Chinnanna's Dwipada.

It is believed that in the 10th century a big famine broke out in Varanasi and scores of scholars migrated to southern part of India for earning their livelihoods. Some of them concentrated in a town called “Nandavaram” in Andhra Pradesh which was ruled by the then king Nanda. These immigrants were called “Nandavarikas” and Annamacharyas forefathers were the so called Nandavarikas and hence Annamacharya.

In the Dwipada the story of Annamacharya goes back three generations to his grandfather Narayanayya. As a boy Narayanayya was not keen in studies and it was customary in those times for the gurus to subject the students to different kinds of torturous methods to create concentration on studies. When nothing worked for the young boy, he decided that death would be better than the life filled with torture, humiliation, and shame. He heard about the venomous cobra in the snake hole at the temple of Chinthamma the village Goddess.

In an attempt to take his life away, Narayanayya put his hand in the snake hole at the temple. To his surprise, the village Goddess appeared before him and advised him not to take his life away since a boy with an element of Hari or Vishnu would be born in the third generation of Narayanayya.

Narayana Suri, the son of Narayanayya, did not have children for a long time. Narayana Suri and his wife Lakkamamba visited Tirumala Temple and while they were prostrating in front of the Holy Mast (Dhwaja Sthambha) a dazzling brilliance from the sword of Lord Venkateswara struck them like a lightning. Eventually a boy was born to them and they named him Annamayya. Annamayya became Annamacharya when the sage Ghana Vishnu at Tirumala converted him into a Vaishnavite at the age of 8.

During his long and prolific career, Annamacharya composed and sang 32,000 Sankirtanas, 12 Satakas (sets of hundred verses), Ramayana in the form of Dwipada, Sankirtana Lakshanam (Characteristics of Sankirtanas), Sringaara Manjari, and Venkatachala Mahatmamyam. His works were in Telugu, Sanskrit and a few other languages of India. Chinnanna called the 32,000 Sankirtanas as 32,000 Mantras or Sacred Hymns. It was also recorded in Chinnanna's Dwipada that Purandara Dasa, who was 70 years younger to Annamacharya, heard about the miracles of Annamacharya and visited him. Purandara Dasa paid his respects to Annamacharya by calling him the incarnation of Lord Venkateswara and his Sankirtanas as Sacred Hymns.

Annamacharya wrote the sankirtanas on palm leaves and later his son Tirumalacharya got them engraved on copper plates. But for reasons not known, most of these copper plates lay hidden in a rock built cell opposite to Hundi in the Tirumala temple unnoticed for over 400 years.

In 1922, twenty five hundred copper plates, comprising of about 14,000 sankirtanas and a few other works, were found in a rock built cell, later named as Sankirtana Bhandagaram, opposite to the Hundi (donation box).

Ever since the discovery of this lost treasure, Tirumala Tirupati Devasthanams (TTD) and other organizations in India are working hard to promote the music and literature of Annamacharya.

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Glimpse into Greatness of Sri Taallapaaka Annamaacharya

(Mrs Vasundhara Srinivasan and Mrs Radha Giridhar)

- Sri Annamacharya is considered as the First *Vaggeyakaara* of Telugu Literature
- He was born in the year 1408 in a small town called Taallapaaka in Andhra Pradesh
- It is known that there are about 32,000 compositions to his credit.
- His compositions are called *Sankirtanna* that has a mix of Telugu words that were popular during 15th century and since 15th century.
- His compositions have the *mudra* of either *Venkatesha* or *Taallapaaka*
- Most of his *Sankirtanas* are dedicated to Lord *Venkateshwara*.
- He has also composed on Lord *Krishna*, *Goddess Alumelu Mangataayaar*
- His deep knowledge of Sanskrit is evident in his *sankirtanaas* that he has composed in *Sanskrit*
- Some of his *Sankirtanaas* are perfectly suited for Dance as well
- His *Sankirtanas* have both light classical and serious classical pitch.
- Sri Purandara Daasa was about 70 years younger than Sri Annamayya.
- His *Sankirtanas* originally were in *Palmleaves* and then engraved on copper plates
- Tirupati Tirumala Devasthanam in Tirupati has a huge project going on dedicated to Sri *Taallapaaka Annamacharya*.
- His *Sankirtanaas* such as “*choodaramma satulaala*”, “*Vinaro bhaagyamu*”, “*Chakkani Talliki*”, “*Mangambudhi*”, “*Paluku tenela Talli*”, “*Tandanaana Aaahi*” are not only superb but stimulates that “*Aaaha*” feeling that “*Tanmaya bhaavam*”
- His *sankirtanaas* such as “*Jo Achutaananda*”, “*Uyaala baaluroochedaru*”, “*Alarachanchalamaina*” etc perfect lullabies.
- The Great Vempati Chinna sathyam has produced a wonderful dance drama on life and works of Sri *TaallaPaaka Annamacharya*
- Here are few web sites that have information on Sri TaallaPaaka Annamacharya
www.annamayya.org ; www.svasa.org; www.tirumala.org
- Authentic books on Sri *Annamayyas Sankirtanas* with meanings should be available from TTD Annamayya Project office.
- His *Sankirtanaas* are being constantly made very popular by eminent people such as Dr M S Subbalakshmi, Dr Bala Murali Krishna; Dr Vempati Chinna Sathyam; Sri Nedanuri Krishnamurthy; Sri Malladi Brothers; Mrs Sudha Raghunathan etc
- It has been established beyond any doubt that some of his *sankirtanaas* can be learnt even if you do not have formal music education.
- Sri *Annamayya* and his children have composed works such as (12) *shatakaas*, *Dwipada Raamaayanamu*, *Venkataachala Mahatyamu*, *Lakshana Grandhamulu*.
- Sri *Annamaacharya* reached HIS lotus feet in the year 1503.

List of Songs Rendered by various Artists

Sankeertanam	Artist(s)
Meluko Shrungaara Raaya,	Sow Namrata
Kondalo nela konna koneti raayadu vaadu	Sow Anya
Kanti Sukravaaramu	Sow Nitya, Sow Lavanya, Sow Priyanka(1), Sow Priyanka(2), Sow Dvija, Sow Himija, Sow Ramya, Sow Mayuri
Kolanidopariki	Sow Bindumalini, Sow Pranita
Chirutanavvulavaadu Sinnetha	Sow Indu Narendra
Sreemann Naaraayana	Sow Malini
Podaganti Mayya Mimmu Pusrushottama Naaraayana Te Namu Namu,	Sow Abhirami Kannan
Cheri Yashodaku	Sow Laxmi Rajagopal
Dolaayam chalal dolaayam Bhaavamulona	Sow Aparna Suresh
Maadhava Keshava, Enta Maatramu	Sow Meera Ramesh
Vande hum jagad vallabhum	Master Venkat
Sakala Shaanthi Karamu	All
Vinna paalu	Smt Seetha Keshava
Chaalada Harinaama	Smt Laxmi Narendra (Veena)
Muddugare Yasode, Ade Choodare	Smt Kalpana Raamu
Tavamaam	Smt Laxmi Raaman
Purushottama	Sri Param Tillai Raja Sri Pavalan Vikraman
Alarachanchala maina	Sri Giridhar
Intakante Ghana, Nee Naama Me	Smt Prema Ananthkrishnan
Namo Naarayana Nama	Smt Kalapna Raja
Raa raa chinna, Kanna lo puttedi	Smt Uma Ayyar
Devadevum bhaja, sharanu sharanu surendra	Smt Shanthi Ramesh
Kanti kanti niluvu; sarvo paayamulu	Smt Raaji Raamachandran
Paluku Tenala talli, Bhaavayaami Gopaala	Smt Shubhashri Harinath
Etuvanti Mohamo; Jaya Java Rama	Smt Charumathi shivaraman

Emani Pogadudu Ikaninnu;
 Nigama Nigama Vaarinto
 Adigo Alladigo; indariki abhayaambu;
 Bramha Kadigina paadamu;
 Ksheeraabdhi kanyakaku
 Choodaramma Satulaala
 okapri kokapari;
 Jo Achutaananda

Smt Shobha Vennalaganti
 Smt Seeta Keshava;
 Smt Uma Mohan
 Smt Nandini Natarajan;
 Smt Jayanthi Rao;
 Smt Soumya Srinivasan
 Smt Lakshmi Raman;
 Smt Lakshmi Narendra;
 Sri Giridhar;
 Sri Sridharan

Paramapurusha Nirupamaana

Smt Nandini Natarajan

Harinaamame

Smt Vasumathi Harish

Innu mika

Smt Bhavani Govindan

Tandanaanaa aahi, Chakkani Talliki

Sri Sathenapalli Ramana Murthy

Evaaru Leru

Smt Jayanthi Rao

Vinaro Bhagyamu, Mangambudhi

Smt Vani Sriram

Naanaati Braduku, Manujudai putti
 Uyaala Baaluroochedaru

Smt Usha Venkatachalam,
 Smt Shubha Ramaswamy,
 Smt Jayanthi Narayanan,
 Smt Shanthi Ramesh,
 Smt Giirja Rajagopal

Maralai Marali Jaya Mangalamu,
 Guttua Korika Lella

All

Our Sincere Thanks

Our Sincere thanks to all artists – listed under the heading

“List of Songs Rendered by *various Artists*”,

to Sri Paramtillai Raja for his introductory talk, to percussionists Shri Laghuthaas, Shri Sridharan, Shri Janakan, Shri Kughan for providing the Mridungam Support, to Shri Natarajan for providing Master of Ceremony Support, to Smt Vasundhara Srinivasan, Sri M P Ranganathan, Smt Vasumati Harish for providing excellent articles on Shree Taallapaaka Annamaacharya, to Sri Kannan family, Sri Prasad family (the previous coordinators of Sydney Music Circle) for providing needed help in procuring the hall and the sound system, to Mr Sathenapalli Ramanamurthy, Mr Ravi Pulapaaka for support in compiling details related to the songs that are presented today, to Mr Barry Shienfield of Veteran car club, to Mr Prasad (of Sydney Music Circle fame) for helping us in brochure printing and filing, Mrs Jayanthi Narayanan, Mrs Radha Ramana Murthy, Mrs Raji Ramachandran, Mrs Lakshmi Raman, Mrs Seetha Keshava, Mrs Uma Mohan, Mrs Shanthi Ramesh, Mrs Radha Giridhar, Mrs Prabha Prasad, Mrs Radha Suresh, Mrs Soumya Srinivasan, Mrs Aruna Sharma Nimmagadda, Mrs Kalpana Ramu, Mrs Soumithri Kannan, Mrs Aruna Ram for preparing prasadam, to all the volunteers without whose help this event would not have been successful, to all of you who have physically come and made this event a memorable one, for those who conveyed their inability to be physically present at the event, and a number of well wishers whose valuable suggestions were very touching,

In keeping the tradition of “The Great Indan *Vaaggeyakaaraas* series”, that we started in 2001, we plan to conduct similar events - as we did in 2001 and today - on several of composers such as Sri *Paapanaasanam Shivan*; Sri *Badhraachala Ramadaaas*; Sri *Vasudevaacharya*; Smt *Ambujam Krishnan*, Sri *Gopaala Krishna Bhaaratiyaar* etc as we move deeper into the 21st century. Please stay tuned. We need your active involvement, your suggestions and your support.

We hope we have acknowledged people who have helped us one way or the other in making this event occur.

However, if we have not acknowledged or if we have omitted anybody, it is purely accidental and for which we request you to pardon us.

We seek your continued support in the future.

*Majjanmana Phalamidum Madhu kaita bhaare;
Mat praarthaneeya Madanugraha Esha eva
Tvat bruthya bruthya parichaaraka bruthya bruthya bruthyasya bruthya itimaaam
smara lokanaatha*

Lets us meet once again in Mid 2003 ;

Namaste