CHAPTER - VIII

CONCLUSION
The National English Daily Hindu had reported the sad demise of Vidwan Srinivasa Ayyangar, generally known as Poochi Ayyangar, on, July 29, 1919. He breathed his last at Ramnad, after a brief illness. The paper continued as: “A master of vocal music, both in its theory and in its practice, he attained proficiency and enjoyed reputation in his line, which was unique. He was attached to the Ramnad Samsthanam, but his services were requisitioned throughout Southern India and his exposition was always listened to with admiration. The news of the death of such an unrivalled expert will cause profound sorrow in this Presidency and we convey our sincere condolence to the members of the bereaved family.

The peculiarities of his life narrated by Prof. Sambamurthy in his book ‘Great Musicians’ are well known. But several lesser known sources throw light on the different facets of the great man.

According to ‘Karunamrita Sagaram of Abraham Panditar’ published in 1917 “he is a good exponent of Ragam and Pallavi. He is a proficient scholar who knows Sangita Lakshyam and Lakshanam”.

Ayyangar’s deep knowledge and erudition were apparently well known even in 1904-05. When Vishnu Narain Bhatkhande visited the South, he was specifically directed by Tachur Chinna Singarachalm to call on Srinivasa Ayyangar. Bhatkhande did so enroute to Ramesvaram and, according to his diary published later as ‘Meri Dakshin Bharat Ki Sangeeth Yatra’ came away with great respect for the musician.
Soolamangalam Vaidyanatha Bhagavathar in his ‘Karnataka Sangita Vidwangal’ however, differs from Panditar and states that Ayyangar preferred melody over mathematics and that he had never heard him sing complicated pallavis. From his account, Srinivasa Ayyangar emerges as a man with a sense of humour.

An article written by N.R. Bhuvarahan in the Hindu dated February 22, 1970, reveals more disciples and on other aspects of Ayyangar’s personality N.R.Bhuvarahan includes Raja Mudra Malinga Sethupati of Ramnad, Jalatarangam Subbaiyyar and Mannarkudy Krishnamurthy Bhagavatara as disciples. N.R.Bhuvarahan also writes rather surprising that while Ayyangar trained under Patnam Subramonya Iyer, he also received special training in raga alapana and pallavi from Maha Vaidyanatha Iyer. There is discrepancy regarding the information is that there existed the rivalry between Subramonya Iyer and Vaidyanatha Iyer.

As per the listing given by N.R.Bhuvarahan, Ayyangar’s repertoire appears to have been huge. Ayyangar’s stock of Tamil compositions is not surprising considering that he was a close friend and prodege of Panduraj Thevar, the Zamindar of Palavanatham who also was the president of the Fourth Tamil Sangham. N.R.Bhuvarahan also states that among Ayyangar’s favourite piece was ‘Sri Subrahmanyaya Namasthe’ (Kamboji) which Ariyakkudi would later made his own. While N.R.Bhuvarahan does not state his source for so much information on Ayyangar, he has given his close friendship with Ariyakkudi. It would appear that the latter had given him all the details.
It is also significant that in the first conference of the Indian Fine Arts Society in 1933, Ariyakkudi presented a paper on the life of his Guru. N.R.Bhuvarahan laments in 1970 that most of Ayyangar’s composition “lie scattered in his notebooks, which are yet to see the light of the day”. Two of the notebooks bearing Ayyangar’s own handwritten notation for songs whose lyrics were written in grantha script, were in N.R.Bhuvarahan’s possession. The Hindu carried a sample page from the notebook as a visual. By then, the Music Academy had already come out with a compilation of a few songs. A volume in Telugu, published by N.C. Parthasaradhi and Dwaraka Parthasaradhi came later. It was only in 1982 that a full compilation with notations was brought out by Chellam Iyengar and published by Higginbotham Limited. All these quotes reveal the greatness of Ramanathapuram Srinivasa Ayyangar as a great Vaggeyakara.

This research was undertaken to carry out a study on the Literary and Musical excellences found in the compositions of Ramanathapuram Srinivasa Ayyangar, the well known composer of Carnatic Music. In this chapter an attempt has been made to summarise the conclusions emerging out of various chapters of this study.

From this research study we can conclude that Srinivasa Ayyangar was a man of noble qualities and a great connoisseur in regard to music. He would not put up with the slightest blemish and music to him was not to be harsh in the least, It had to be absolutely sweet, elegant and pure. He was a man of great intelligence gifted with a remarkable power of comprehension. Whatever he learnt from his guru (Patnam Subrahmonya Iyer) he magnified tenfold with intelligent thought and diligent practice.
It is highly unfortunate to note that the profound kritis of Srinivasa Ayyangar rarely sung in the music concerts of today. As a matter of fact his compositions can be performed melodiously and meaningfully. But he is not duly remembered and his kritis are neglected. The disrespect shown towards him reminds me the famous lines of Thomas Gray, a well known English Poet.

‘Full many a gem of the purest rays serene
The dark caves of ocean bear
Full many a flower is born
And waste its sweetness in the desert air’

Hence my suggestion is to give due priority to the compositions of Srinivasa Ayyangar. The crowning fruits of his ripe and excellent experience will certainly be a source of inspiration to the young generation. I also firmly believe that my humble thesis on Srinivasa Ayyangar will throw light on his vast and varied contributions in the field of music.

To put it nutshell his music remains as a stupendous monument to his immortality.