



Sri Panchajanya

10th Brahmotsavam Special Edition May 2023



VenkaTAdri samam sthAnam brahmANDe nAsti kincana|

VenkateSa samo devo na bhUto na bhaviSyati||

SRI VENKATESWARA TEMPLE & CULTURAL CENTER

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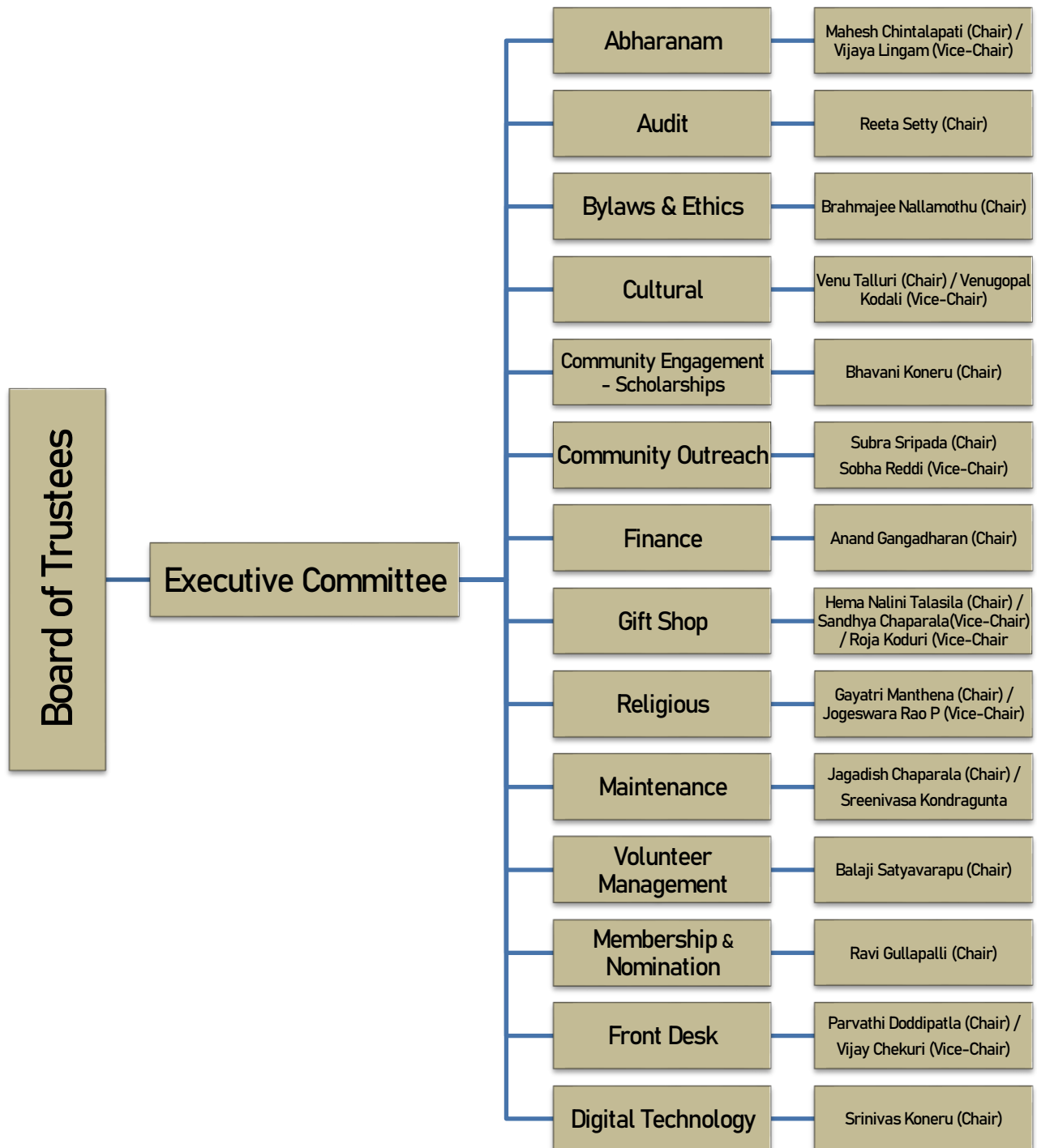
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SVTCC Operations Chart



Message from the President & Chairman

Sri Mahesh Chintalapati



Namaste to all devotees of our SV Temple,

It gives us great pleasure to write to all SVTCC devotees, volunteers, donors, and well-wishers to announce that this is our temple's 10th Anniversary. For many of us who have been part of the SVTCC organization since its formation back in 2007, this day truly seems like a dream come true. Our temple is growing its devotee base steadily. Every year, we are working hard to increase the number of the religious functions and poojas performed in the temple to accommodate the needs of our devotees and it is truly heartening to reach this great milestone of 10th anniversary since the grand inauguration of the temple in 2013.

We would like to take this opportunity to say "A BIG THANK YOU" for your continuing support through various generous donations and sponsorships over the past several years. With this support, we have cleared all the debt Temple had with the financial institutions.

With a very strong eye on fiscal responsibility, we have contemplated and are taking actions to initiate necessary and important capital projects. These include the planned addition of a Rajagopuram, which when built, accentuates the front exterior of the temple, and aligns with the temple building master plan. The temple kitchen will be expanded, to support the growing demand and improve the efficiency of the service to the devotees. We are planning to build a centralized quarters following modern design aesthetics and incorporating high efficiency standards, that provides a comfortable living to our priests and their families, and within proximity to the temple.

In addition to religious services, we continue to encourage several cultural activities – including music festivals/ concerts, competitions, Ganesha workshop and Ramayan classes for kids, classical dance and singing programs, bhajans, to name a few. We are actively working with the religious volunteers and devotees of our temple to enhance the spiritual aura of the temple by promoting several educational sessions like Prajna classes, spiritual discourses by well-known Acharyas, Vedanta classes, interfaith educational programs, and other religious classes.

Temple also participates and encourages community services through our community outreach and engagement programs to serve the needs of the community. Some of these services include but not limited to vaccination drives, yoga classes, immigration matters, donation drives, walkathons, food drives (e.g. 90000 meals were provided to kids recently in partnership with Gleaners), Back-2-School backpack distribution, supporting a local Blind School's operations, and support for the HOSA program for menstrual hygiene.

Committees and Volunteers are an integral part of the temple and augment the temple staff to ensure all the various temple activities and services run seamlessly, in providing a wonderful devotional and cultural experience to our devotees, supporting the various programs and initiatives that help in the financial stability and growth of the temple, in increasing the outreach and engagement of the community, in providing a great ambience inside and outside. The above are just a few, but the list of outcomes these various committees target to achieve is quite long.

We have all been working on finding ways to engage, encourage and involve our most precious resource, our younger generation, in various activities at SVTCC and are happy to note the above religious, cultural and community service activities have all proven to be avenues for engagement with record participation and associated recognition for these commitments to seva. We continue to work on broadening the scope of such activities. Our SVTCC organization is now approved as an official "Certifying Organization" for recognizing and honoring the most outstanding volunteers through "Presidential Volunteer Service Awards" and also provides limited scholarship through our Youth Citizenship program.

We welcome your suggestions to improve and expand the temple activities that you feel would create a positive experience for our entire community. Your support, participation and your continuing generous contributions is a great source of encouragement and inspiration for the goals of our SV Temple & Cultural Center. Our mission and message is simple. SV Temple belongs to every one of you. The more you participate in the temple functions and activities, the closer you will feel and be part of this wonderful community. So adopt and own your temple !!!

May the Lord shower his divine blessings on you and your family. Thank you, be safe, and take care.

Sincerely,
Mahesh Chintalapati
President and Chairman, SVTCC
On Behalf of Board of Trustees

Om Namo Venkatesaya !!!



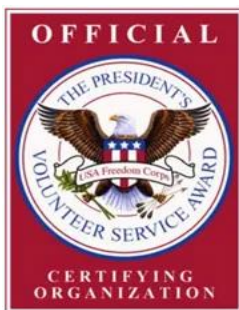
President's Volunteer Service Award

SVTCCMI is proud to announce that we are now an Official **Certifying Organization** for the President's Volunteer Service Award (PVSA) program. Starting 2023, all registered Volunteers will be honored with Bronze, Silver and Gold medals for their certified service hours **at Sri Venkateswara Temple** and other local non-profit **Benefitting Organizations**.

The Award:

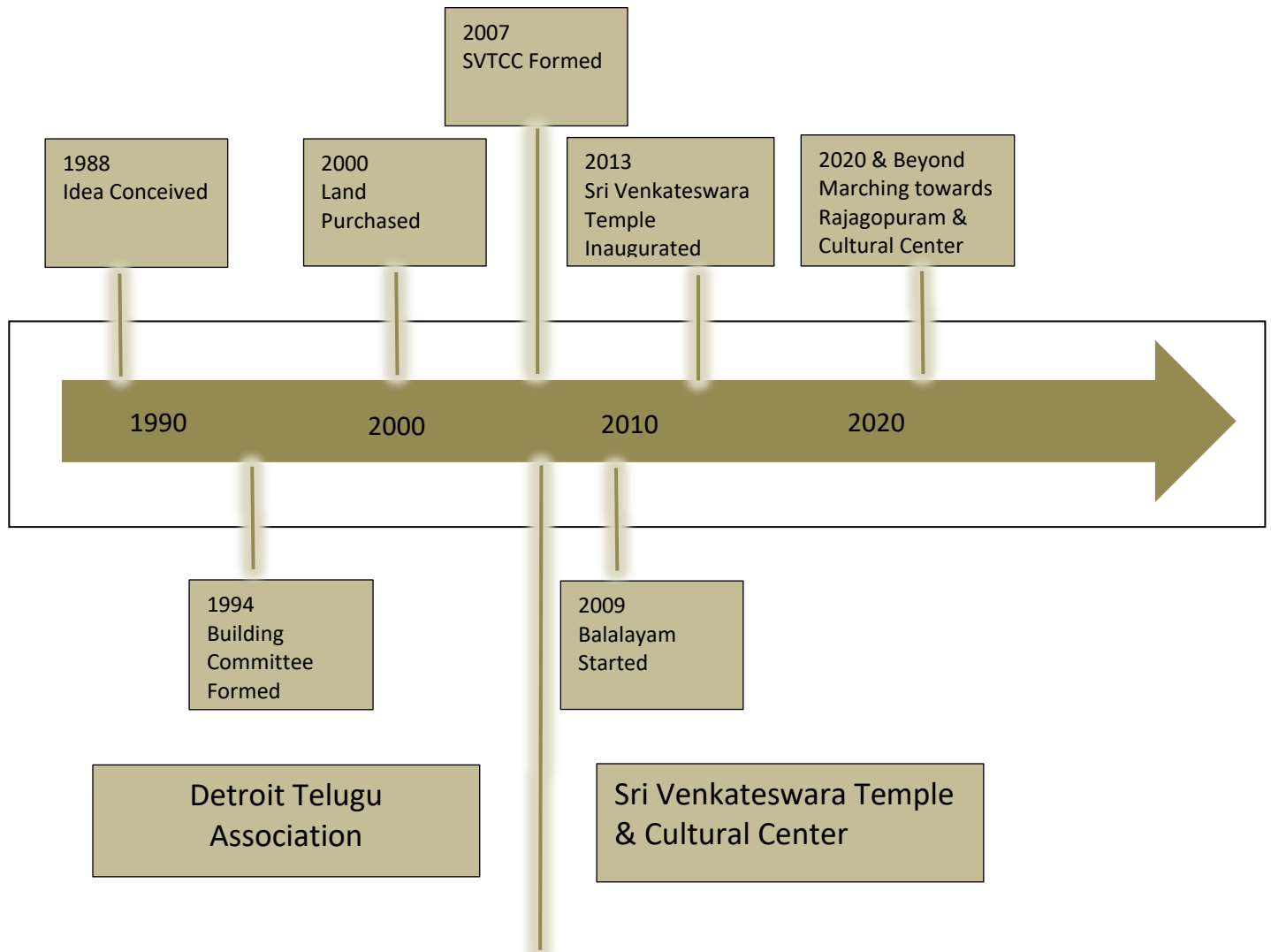
The Presidential Volunteer Service Award (PVSA) is a prestigious honor bestowed upon individuals who have demonstrated a commitment to serving their communities through volunteerism. Established in 2003, the PVSA is a program of the Corporation for Community Service, which is a federal agency that promotes volunteerism and civic engagement. The PVSA recognizes volunteers of all ages and backgrounds who have contributed a significant amount of time to various organizations and causes. Recipients of the PVSA receive a certificate of achievement, a letter from the President of the United States, and a commemorative pin or medallion to recognize their outstanding service to their communities. The PVSA is a testament to the importance of volunteerism in strengthening our communities and building a brighter future for all. Presidential recognition sets you apart from your peers. It is a tremendous honor. Even though you may not seek recognition, your example can deliver a powerful message that encourages others to take action.

A detailed program and procedure to log your volunteer service hours will be rolled out shortly. Meanwhile, for any questions please email psva@svtemplemi.org





A Brief History of the Temple





The Story of Lord Venkateswara

During the beginning of Kaliyuga, all the Rishis were performing Yagnas and Yagas. Devarshi Narada came and questioned to whom they are giving the Havis of Yagna (oblations), whether is it to Lord Brahma, Lord Vishnu or Lord Maheshwara and questioned who the most eligible one is. All the Maharshis were perplexed and suggested that Maharshi Brighu should visit the Trimurthis and decide the eligible one, to which he accepted.

Maharshi Brighu went to Brahma Loka first. Knowing his intentions of arrival, Brahma was immersed in his Tapas and Goddess Saraswati was deeply enjoying playing her Veena. He got angry at them for not noticing his arrival and gave curse that no one will worship Brahma at Bhuloka.

From there he went to Kailasa, the abode of Lord Siva and Parvati, where they were also intensely involved in the ecstasy of performing the celestial dance and did not pay attention to Maharshi Brighu. Brighu got angry and gave curse to Lord Siva too that there will be no worship for his deity. It is said that's the reason why Lord Siva is worshiped mostly in the form of Linga.

Maharshi Brighu travelled from there to Vaikunta, the abode of Lord Vishnu and Goddess Maha Lakshmi, where Lord Vishnu was resting on Sesha Sayanam, closing his eyes and both Lord Vishnu and Goddess Lakshmi did not notice the arrival of Maharshi Brighu. Brighu got very angry and went straight ahead and hit Lord Vishnu on his chest with his right leg. That being the beloved place of Lakshmi Devi, as she resides there, she got very upset, felt insulted and instantly left Vaikunta. On the other side, Lord Vishnu made apologies to Maharshi Brighu, paid due respects to him by pressing his feet humbly. While doing so, he pressed the eye, that Brighu had on his foot, which is the root cause for the ego, that was very much prevalent in him. Then Maharshi Brighu realized his blunder of testing Trimurtis, felt extremely sorry and apologized to Lord Vishnu for his actions and went back with regret.

Lord Vishnu too, in search of Lakshmi Devi, attained human form and comes to Earth (Bhooloka). He happens to be in a Valmikam (ant hill) near the hills of Seshadri. Lord Brahma and Lord Siva took the forms of Cow and Calf when Lakshmi Devi in disguise form, sold them to the King of Chandragiri.

The cow used to go to Valmikam and give milk to feed Sri Hari for a period. Realizing that the cow is not giving any milk to offer to the king, the Cow Herd followed the cow at a distance, observed everything that is happening and threw a stick at the cow. The cow escaped the stick but Lord Sri Hari came out of Valmikam and got hurt on his head. Lord Sri Hari cursed the cow herd to become a Vampire and later provided redemption to him saying he would become normal upon witnessing the Lord's wedding.

Further, he came to Varaha Swamy, who is none other than Lord Narayana's previous incarnations who came out to uplift the Goddess of Earth from the oceans of this vast universe. As he happened to be the first occupant of this Tirumala, Sri Hari asked him for his permission to stay over there. For this, he himself said to Varaha Swamy, that the first puja and offering will be done to Varaha Swamy and all his devotees also will be visiting and taking the Darshan of Varaha Swamy before having his Darshan. Varaha Swamy agreed and allowed Sri Hari to stay over the Hills of Tirumala.

Then he was introduced to Vakula devi, who used to come there to serve Varaha Swamy. Vakula mata took care of the Lord Sri Hari as her son and started calling him by the name Srinivasa. It is said that she is none other than Yasodha in her previous birth who is now anxious to see the wedding of Lord Srinivasa.

Once, when Srinivasa went out for hunting, he entered into a garden where he saw Padmavati with her friends. She is the daughter of the king Akasa Raju, ruling that kingdom. When he was ploughing the land as a ritual to have children, he found a beautiful box and inside, over a lotus, an adorable girl baby was found, and he named the baby as Padmavati and raised her as his daughter very fondly.

Padmavati, in her previous birth, is said to be Vedavati from the Treta Yuga time, who wanted to marry Lord Sri Hari and was doing penance since then.

So, Srinivasa and Padmavati were instantly attracted to each other but parted off in a little while. She being the princess and Srinivasa being a poor man with no kingdom or money, there was hesitation as to how to proceed. Srinivasa asked his mother Vakula Devi to go and approach the king for the alliance.



Meanwhile, Srinivasa took the form of Tribal lady, the fore-teller, and went near the palace. Dharani Devi, the queen of Akasa Raju called her up and requested to fore tell the future of her daughter Padmavati. Then the fore-teller told that a lady will come with a great alliance and the bride-groom is none other than the Lord of the Universe and also suggested to accept the alliance.

When the Vakula Devi came and put forth the alliance, Akasa Raju accepted after consulting with Suka Maharshi and other elders and well-wishers in the kingdom and settled the alliance.

All the marriage arrangements were carried on both sides. Srinivasa called Garuda and sent invitations to all the Devas requesting them to attend the wedding ceremony. He even took loan for the grand proceeding of the marriage from the Lord Kubera, the Northern Dikpalaka and the richest person of wealth, promising that he will repay with the offerings of his devotees, during this entire Kaliyuga.

The wedding ceremony of the Lord of the Lords with the Princess Padmavati Devi was performed in a very grand scale, with the entire Universe participating and to the utmost joy of everyone. After the marriage, the newly wedded couple stayed in Maharshi Agastya's Ashram in Tirupati, for six months.

Then, they went up to Tirumala, up the mountains. Later, Sri Lakshmi Devi also came there knowing that Lord Vishnu got married. There was a quarrel that took place between Lakshmi Devi and Padmavati and after Srinivasa explained and convinced Lakshmi Devi, she took her place in the heart of Lord Srinivasa. Lord Srinivasa took the form deity to grace the mankind and the devotees who come to visit him and pray him during this Kaliyuga. Emperor Thondaman, the brother of Akasa Raju built the temple for Lord Srinivasa on the hills of Tirumala. Padmavati Devi also took the form of deity at Thiruchanoor, down the hills and a temple is also built at that place. All the devotees of Srinivasa and her do visit this temple also when they visit Tirumala.

Swami Pushkarini, the lake in front of the temple at Tirumala is of great potency, which could purify any amount of sins, by taking bath in it. Usually all the devotees will take a dip in this pushkarini, have the Darshan of Lord Varaha Swamy and then go to the Darshan of Lord Srinivasa. There are innumerable stories proving the greatness of Lord

Venkateshwara even to this day.

Tirumala has seven major hills. They are named individually and also collectively called by these names – Seshachalam, Vedachalam, Garudachalam, Vrushabhadri, Anjanadri, Ananda giri, and Venkatadri or Narayanadri.

The well-known Vaggeyakara and the saint Tallapaka Annamacharya alone wrote 32,000 Sankirtanas in the name of Lord Venkateshwara.

Tarigonda Vengamamba also wrote many songs too in praise of Lord Venkateshwara. Even to this day, daily Arati is offered to Lord Venkateshwara, in her name.

Kummara Das is a great devotee who makes pots and offered Naivedyam (food offering) to Lord Venkateswara in a clay plate. In his remembrance, Naivedyam to Lord Venkateshwara, is still offered in a clay plate.

There are several tirthams – water creeks in and around Tirumala. Swami Pushkarini, Tumbura Tirtham, Chakra tirtham, Pandava tirtham, Kapila tirtham, Phalguni tirtham, Sanakasa tirtham, Kataha tirtham, Rama Krishna tirtham are few of them.

As written by Sri Tallapaka Annamacharya –

*Kattedura Vaikuntamu Kaanachaina Konda
Thettalaya Mahimale Tirumala Konda ||
Vedamulae Silalai Velasinadi Konda
Yedesa Punya Rasule Yerulainadi Konda
Gadili Brahmadi Lokamula Konalu Konda
Sree Devundeti Seshadri Konda ||*

Tirumala, in all its right, is heaven. Its powers are indescribable. The Vedas have taken the form of rocks and appeared on Tirumala. Holiness has taken the form of water and is flowing as streams on [Tirumala](#). Its holy peaks are Brahmaloka and other lokas. Srinivasa lives on Seshadri.

Contributed by Smt. Sunitha Gotur
Sources – The Legend of Venkateswara Mahatyam



Swara Raaga Bhava Maala

A Bouquet of Compositions on the Supreme Lord— by
3 great saints/Vaggeyakaras (Connoisseurs of Carnatic
Music)

Vaggeyakaras

Vak+Geyakara; Vak = Lyrics: Geyam = Music

A vaggeyakara or composer occupies a primary place in Karnataka music. The term refers to a person who composes the music and lyrics. India has given birth to hundreds of great Pre-Trinity Composers (before 18th Century), Trinity Age composers (18th Century) and post Trinity Composers (19th & 20th Century and up).

We present here the biographies of three great music composers/Bhakti saints whose work is very well known in music world. The keertanas they composed reflect, through knowledge of grammar, knowledge of prosody, proficiency in the use of figures of speech, comprehension of aesthetic delight (Rasas) as related to different emotive states of being (bhava). Intelligent familiarity with local custom, and unconditional love and devotion (Bhakti) on the Supreme Lord in every composition of these great composers.

1. Annamacharya (1408–1503: Pre Trinity age)
2. Purandara Dasa (1484–1564: Pre Trinity age)
3. Tyagaraja (1767–1847: Trinity age).

Annamacharya/ Annamayya



Sri Tallapaka Annamacharya

Sri Tallapaka Annamacharya (also known as annamayya), is a mystic saint composer of the 15th century. He is the earliest known musician of South India to compose songs called "samkeertanas" in praise of Lord Venkateswara, the deity of the Seven Hills in Tirumala, Andhra Pradesh, India.

Annamacharya was born in Tallapaka, a remote village in present day Cuddapah district of Andhra Pradesh, India. Annamacharya's parents Narayana Suri and Lakkamamba desiring a male child went on pilgrimage to the shrine of Venkateswara on top of the hill Venkatadri and in due course were blessed with a son in answer to their prayers.

The boy Annamayya appears to have been quite bright in his studies and enrolled as a disciple of Guru Sri. Adivan Shathakopa Yatindra, a great scholar and studied Vaishnavite philosophy. At the same time, he took to composing on the Lord of the Hill and His consort Alamelumanga. Over the years, while his compositions on the divine couple formed the largest part of his oeuvre, he also composed songs on a few other deities.

Annamayya started composing lyrics at the age of sixteen, immersed in devotion with Lord Venkateswara. This devotion is called 'Madhura Bhakti'. He left to Tirumala, leaving his family behind to seek the knowledge and truth. Sometime thereafter Annamayya returned to his village and became a 'grihastha' (man with a family) by marrying two girls, Tirumalamma and Akkalamma, in deference to the wishes of his parents. Tirumalamma also known as



Timmakka was herself a poet, who wrote the narrative poem 'Subhadra Kalyanam', and acquired the distinction of being the first noteworthy woman poet in Telugu.

Annamacharya was greatly influenced by the legacy of the God intoxicated poet composers, the Alvars. Annamayya visited many holy places and composed innumerable Sringara sankeertanas on God. Ahobala Nrusimha Swamy himself is said to have bestowed on Annamayya with 'Tridandam' and several mantras.

Compositions:

Annamacharya is said to have composed as many as 36,000 sankeertanas (songs) on Bhagwaan Govinda Venkateswara, of which only about 12,000 are available today.

Besides the samkeertanas, he also composed Ramayana in Dwipada metre, Venkatachala Mahatyam in Sanskrit, Twelve Satakams, several prabandhas, Sringara Manjari and Sankeertana Lakshana in Sanskrit, which is now not available.

His son Pedda Tirumalacharya is also a well-known vaggeyakara. He took the Ramanuja saampradayam, with the blessings of Sri Sathagopa Yateendra of the Ahobila Mutt.

Annamacharya lived immaculately for 95 years until Phalguna Bahula Dwadashi (12th day after full moon) in the year Dhundhubhi (February 23, 1503). A poetical work in Telugu titled 'Annamacharya Charitram' was written by his grandson, Chinna Tiruvengalanadha, popularly known as Chinnanna.

Annamacharya is to be reckoned as the first among the hymnographers in Telugu, not only from the viewpoint of chronology but also for his superb artistry and range of feeling and thought. He was a pioneer in the field who could handle both amorous and devotional strains with equal felicity.

Annamacharya composed and sang Sankirtanas right from the first service of the day to the last service at night to Lord Venkateswara in Tirumala Temple. Even today, this tradition is being continued in Tirumala Temple. The

opening service to the Lord Venkateswara starts with a Melukolupu Sankirtana (Wake up composition) and Pavalimpu Seva of Annamacharya followed by Suprabhatham and the closing service at night with a Jolapata (lullabye) of Annamacharya during Ekantha Seva. "Vinnapaalu Vina Valey Vintha Vinthalu" is one of the many Melukolupu Sakirtanas rendered by Annamacharya to Lord Venkateswara.

In this composition, Annamcharya sang melodiously to wake up the Lord Venkateswara to perform the duty of attending to His devotees' requests.

Annamacharya asks the Lord to slowly open His lotus eye lids and look at the sage's who are waiting for Him, Yaksha and Kinnera women singing in a state of bliss, and Adishesha, Brahma, Narada, Tumbura and others who are rowed at His feet. Annamacharya asks Venkateswara to open His eyes, look at Alamelu Manga and listen to the appeals of all His devotees. When the Supreme Lord is tired after taking care of the universe, Annammayya with great devotion tries to give solace by his pada maala "Jo Achuyuthananda Jo Jo Mukunda", requesting the Lord to rest for a while.

Annamacharya considered his compositions as floral offerings to Lord Venkateswara. In the poems, he praises Venkateswara, describes his love for him, argues and quarrels with the Lord, confesses the devotee's failures and apprehensions, and surrenders himself to Venkateshwara. His songs are classified into the Adhyaatma (spiritual) and Sringaara (romantic) sankeertanas genres. His songs in the "Sringaara" genre worship Bhagwaan Venkateswara by describing his amorous and romantic adventures of Venkateswara and Alamel Manga, while others describe the *Bhakti* of his devotees.

In his later keertanas, he espouses subjects such as mortality, dharma and righteousness. He was one of the first few who opposed the social stigma towards the untouchable castes in his era, with his sankeertanas explaining that the relationship between God and human is the same irrespective of the latter's color, caste and financial status, in beautiful yet powerful usage of words in his songs "Brahmam Okkate Parabrahmam Okkate..." and "E Kulajudainanemi Evvadainanemi..."



His choice of words gives a mellifluous tone to his songs, charming the listener. His prodigious literary career earned him a place among the all-time greats of Telugu Literature – “He is widely regarded as the "Telugu Pada Kavita Pitaamaha".

Tirumala Tirupati Devasthanams has been endeavoring to preserve the rich heritage of his compositions.

Purandara Dasa



Purandara Dasa was born in Kshemapura, Tirthahalli, Shivamogga District, in the Indian State of Karnataka.

The only son of Varadappa Nayaka, a wealthy Brahmin merchant, and Leelavati, he was named Srinivasa Nayaka, after the [Lord of the Seven Hills](#). He received a good education in accordance with family traditions and acquired proficiency in Kannada, Sanskrit, and sacred music. At age of 16, he married Saraswatibai, a pious young girl. He lost his parents at age 20, thereby inheriting his father's business of gemstones and pawning. He prospered and became known as "navakoti narayana" (abundantly rich man; owner of nine crores).

According to popular belief, he was led to devote himself to musical composition by a miraculous incident, which made the heretofore greedy and miserly merchant realize the worthlessness of his attachment to worldly possessions. A poor [Brahmin](#) man (Lord in disguise) wanted to perform the sacred thread ceremony (*upanayana*) for his son and came

to Srinivasa's wife for money. She gave him her nose ring to sell, and the man sold the nose ring to Srinivasa himself. The miserly Srinavasa lent the man his money. Meanwhile, his wife was worried about what to say to her husband, so she prayed to her favorite deity, who gave her a nose ring just like the one she had just given away. When Srinivasa hurried home, anxious to know if the nose ring was hers, he was bewildered seeing her wear the same one. She confessed what had happened, and he was converted to belief in the virtue of a charitable life. At 30 years of age, he gave away all his wealth to charity and together with his family left his house to lead the life of a wandering minstrel to proselytize religion.

During his wandering, he met the holy sage Vyasatirtha, guru of Krishnadevaraya, the emperor of Vijayanagara kingdom. Srinivasa had his formal initiation at the hands of Vyasatirtha in 1525 when he was about 40 years old, with the name Purandara Dasa bestowed on him.

In his very first song composition, he laments his wasted life of indulgence. It begins with the words '[Ana lae kara](#)' in the Shuddha Savaeri [raga](#), set to Triputa [tala](#).

Purandara Dasa was aware of the social evils of the period: decline of moral standards and deterioration of the culture of the people and the havoc played by casteism. People were going after several gods valued woman, gold and land more than the human life, immersed in blind beliefs. Purandara Dasa traveled extensively through the length and breadth of the Vijayanagara empire in Karnataka, Tirupati, Pandharapura composing and rendering soul stirring songs in praise of god and for fighting these evils by awakening [spirituality](#), molding the culture and bringing about social reformation through his literature and compositions.

He spent his last years in Hampi and sang in Krishnadevaraya's durbar. There are around 4.75 lakh kirtanas attributed to him. According to legend, he desired to make five lakh keerthanas (songs). Being unable to do it, he requested his younger son to complete them. His son Madhwapathi told his father that he could do this in his next janma (birth). It is believed that he was reborn as the famous Vijayadaasa - birthplace is Cheekalparvi village near Maanvi town, Raichur district in Karnataka State - and



completed the remaining 25 thousand keerthanas as promised. Most his songs are in praise of Lord Narayana and other Devatas. Due to this, he is believed to be an avatar of Narada.

Purandara Dasa and Carnatic music

Purandara Dasa systematized the method of teaching Carnatic music that is continuing to the present day. He introduced the raga “Mayamalavagowla” the basic scale for music instruction and fashioned series of graded lessons such as swaravalis, janta swaras, alankaras, lakshana geetas, prabandhas, ugabhogas, daatu varase, geeta, sooladis and [kritis](#). Another of his important contributions was the fusion of bhava, raga, and laya in his compositions. Purandara Dasa was the first composer to include comments on ordinary daily life in song compositions. He used elements of colloquial language for his lyrics. He introduced folk ragas into the mainstream, setting his lyrics to tunes/ragas of his day so that even common people could learn and sing them. He also composed a large number of *lakshya* and *lakshana geetas*, many of which are sung to this day. His *sooladis* are musical masterpieces and are the standard for *raga lakshana*. Scholars attribute the standardization of Varna mettus entirely to Purandara Dasa.

The itinerant [dasas](#) who succeeded him are believed to have followed the systems he devised, as well as orally passing down his compositions. According to traditional sources his compositions number as many as four lac and seventy-five thousand. However, not more than 700 compositions are accessible now.

Purandara Dasa had great influence on [Hindustani music](#). The foremost Hindustani musician [Tansen](#)'s teacher, [Swami Haridas](#) was Purandara Dasa's disciple. Hindustani music legends such as [Bhimsen Joshi](#), [Madhav Gudi](#) and [Basavaraj Rajguru](#) have made them more popular in recent years. Purandara dasa composed the ‘Lullaby’ songs in Carnatic music such as 'Thoogire Rangana' 'Gummana Kareyadere' etc., which led to creation of many other similar songs later by others.

Purandara Dasa has explained the essence of Upanishads, Vedas, in simple Kannada. His Keerthanas have simple lessons on leading a noble life. He is an exemplary person

among the devotees of Sri Hari: Dasarendare Purandara Dasarayya. Purandara Dasa was a vaggeyakara (performer), a lakshanakara (musicologist), and the founder of musical pedagogy. For all these reasons and the enormous influence that he had on Carnatic music, musicologists call him the "Sangeeta Pitamaha" (grandfather) of Carnatic music.

Of latest, Tirumala Tirupathi Devasthanams, is also propagating the dasa krithis through the Dasa Sahitya Project.

Tyagaraja/Tyagayya



Kakarla Tyagabramham

Tyagaraja was born in Tiruvaiyaru, Tamil Nadu, South India of a musical and educated family. Sitamma and Raama Brahmham were his parents. His grandfather Girirajakavi, a famous Telugu poet, and his father Raamabrahmam, a vocalist and veena player. He is one of the three emissaries of what is known as, “Carnatic Music” or classical music of South India: the other two of the renowned “trinity” being Muthuswami Dikshitar and Syama Sastri. These three would comprise the Brahma, Vishnu and Shiva of Carnatic music.

Tyagaraja began his musical training under Sri Sonti Venkata Ramanayya, a music scholar, at an early age. He regarded music as a way to experience God's love. His objective while practicing music was purely devotional, as opposed to focusing on the technicalities of classical music. He also showed a flair for composing music and, in his teens,



composed his first song, “[Namo Namo Raghavayya](#)”, in [Desika Todi](#) ragam and [Thava Dasoham](#) in [Punnagavarali](#) ragam and continued till his later years (80 years), to build one of the largest collations of compositions on a single God, in this case, the Lord Sree Raama.

After some years, Sri Sonti Venkata Ramanayya invited Tyagaraja to perform at his house in Thanjavur. On that occasion, Tyagaraja sang “[Endaro Mahaanubhavulu](#)”, the fifth of the Pancharatna Krithis. Pleased with Tyagaraja's composition, Sri Sonti Venkata Ramanayya informed the King of Thanjavur about Tyagaraja's genius. The king sent an invitation, along with many rich gifts, inviting Tyagaraja to attend the royal court. Tyagaraja, however, was not inclined towards a career at the court, and rejected the invitation outright, composing another kriti, “[Nidhi Chala Sukhama](#)” (“Does wealth bring happiness?”) on this occasion.

Tyagaraja supersedes in the Bhakti (devotion) domain: his songs personally hand-carved and infused with musical nuances that appeal to every emotion imaginable. His writing style though simple, comprises the intricacies of human relationships. He comfortably negotiates and flatters the Lord – all in an attempt to portray an intense angst for the Divine. The poet has also composed three plays in Telugu – Prahlada Bhaktivijayam, Naukacharitam, and SeethaRaama Vijayam, saturating them with his music and lyrics.

Tyagaraja, who was totally immersed in his devotion to Lord Rama and led the most spartan way of life without bothering in the least for the comforts of the world, did not take any steps to systematically codify his vast musical output. Due to the labor of love by musicians and researchers who admired Tyagaraja's kritis, there is a definitive collection of Thyagaraja's music. However, out of 24,000 songs said to have been composed and about 700 songs remain now. Most of his compositions were in Telugu and some were written in Sanskrit.

Tyagaraja's musical work was known as “swaraanavamu”. Walajapeta Venkata Ramana Bhagavata is the shishyas of Tyagaraja.

Compositions:

1. Kritis in 72 mela kartas
2. Kirtana Satakam (Referred in Aparadhamula norva in Raaga Rasavali).
3. Sthala Kritis
 - Thiruvathiur Pancharathnas
 - Kovur Pancharathnas
 - Nagapura Pancharathnas
4. Divya Nama kirtanas
5. Utsava (Bhajana) Sampradaya Kirtanas

The term pancharatna in Sanskrit means five gems: The Pancharatnas are known as the five finest gems of Carnatic music. All the Pancharatnas are set to adi thalam. So far as Pancharathnas are concerned, a stable text has been handed over by the earlier musicians to the present day. Several musicians have brought out editions of Pancharatnas Musicals

- Prahlada Bhakti Vijayam
- Sitarama Vijayam
- Nouka Charitram

Thyagaraja Aradhana, the commemorative music festival is held every year at Thiruvaiyaru, Tamil Nadu, in the months of January to February in Tyagaraja's honor. On the Pushya Bahula Panchami, thousands of people and hundreds of Carnatic musicians sing the five Pancharatna Kritis in unison; from all over the world converge at his resting place.

A Carnatic music concert anywhere in the world is incomplete without Tyagaraja's compositions.



[ENDARO MAHANUBHAVULU ||](#)
[ANDARIKI VANDANAMULU ||](#)

Contributed by Smt. Padma Sanam



Hinduism – Some Interesting Facts

- ❖ The actual term used in our scriptures for Hinduism is '*Sanātana Dharma*' until the British popularized the word 'Hindu'. '*Sanātana*' is that which is eternal in nature and '*Dharma*' is that which holds the society together. It means the moral and ethical code which holds for all times for social harmony and integration
- ❖ One of the ancient living religions of Humanity (5500 – 2600 BCE).
- ❖ It is the world's third largest religion.
- ❖ Every sixth person on earth is a Hindu or follows the Hindu Way of Life.
- ❖ It does not have one particular founder or regulatory authority.
- ❖ Originated in the Indian Subcontinent.
- ❖ "Sanskrit" is the ancient spiritual language of Hindus. The sacred scriptures are written in Sanskrit.
- ❖ It has its roots in the sacred Hindu Scriptures called the "Vedas".
- ❖ The Vedas are believed to be the compilation of collective divine revelations made to Saints and Sages in the Quest of Truth.
- ❖ Archaeologists have discovered over 2500 sites in the Indian Subcontinent that indicate cultural continuity for over 5000 years
- ❖ Hindus believe that there is one God who is supreme and omnipresent and that He manifests in many forms.



Our Esteemed Priests

Hinduism believes that a Priest acts a conduit for the devotees to reach the God. Our temple is proud to have highly erudite, scholarly and esteemed priests. They perform every ritual – big or small in accordance with the Vedic traditions and with utmost devotion, dedication and perfection. Their ability to chant Vedic Hymns as prescribed in Vedas, is unparalleled and mesmerizes all. They put lot of hard work, always with a warm and welcoming smile and treat all the devotees with respect.



Sriman Debbata Vara Prasad Swamy

Vara Prasad Swamy garu was born in Hyderabad, India and a very early age joined the Jeeyar Educational Trust Vedic school in Vijayawada and mastered the Pancharatra Agamam with under the supervision of his guru .SRI. H.H.Chinna Jeeyar Swamy and earned the title of “STHANACHARYA” and “YAGNACHARYA”. He has more than 15 years of experience in performing various religious rituals. He is fluent in multiple languages Telugu, Hindi, English, Tamil and Sanskrit. He also performed various Poojas in countries like Australia, Singapore, Malaysia, New Zealand, Muscat and Tanzania.



Sriman Paiyur Ranganatha Seshagiri Swamy

Originally from Bangalore, India, Seshagiri Swamy garu studied and mastered the Vedic courses in Krishna Yajurveda Moolam, Bhagavadaradhanam and Mahotsavam from 1999 to 2007 at Jeeyar Vedic Academy under Jeeyar Educational Trust. He has more than 15 years of experience in performing various religious rituals. He is multi lingual and can speak in Kannada, Telugu, Hindi, Sanskrit and English languages with utmost ease. He has been our Priest since 2015



Sriman Kalakuntla Goutham Acharya Swamy

Goutham Acharya Swamy garu studied and got certified in Pancharatra Agama Shastra in Jeeyar educational trust and was certified as a Priest by Department of Endowments, Andhra Pradesh. He worked as Divyaprabanda Parayana dar in TTD NDDPP SCHEME Project. He was also certified in 16 KARMA SAMSKARAM from Vaidika Smarta Vidwan Maha Sabha and received best service award as a priest from H.H Chinna Jeeyar swamiji. He has 14 years of service as a Priest and visited more than 17 countries and conducted lot of Vedic events. He also received Bachelors degree from Acharya Nagarjuna University



Religious Activities

➤ Regular Activities

- ❖ Daily Start with '**Suprabhatam**' – a tradition / ritual of waking up the God from Sleep
- ❖ **Archana** – Praying the God and offering '**Naivedyam**' (specially prepared food / fruits etc)
- ❖ Priest also performs '**Archana**' on behalf of Devotees throughout the day, as the devotees come in
- ❖ '**Abhishekam**' – Celestial bath to the main deities each Saturday and on third Sunday
- ❖ '**Homam**' - also on special occasions– ritual where you offer 'ghee' and other symbolic things to Lord Agni (Fire). Lord Agni is believed to be a symbol of purification
- ❖ '**Srinivasa Kalyanam**' – wedding ritual between Lord Venkateswara and Goddess Sridevi and Goddess Bhudevi
- ❖ '**Sayanotsavam**' – a tradition / ritual of putting God to sleep at the end of the Day

➤ Special Occasions and Festivals

- ❖ **Brahmotsavam** – An annual religious event done over 5-6 days, normally done around the anniversary day of the temple
- ❖ **Vasanta Navarathri** – Sundara Kanda Parayanam is done by the devotees led by the Priest for 9 days, while performing Pooja to Lord Hanuman culminating in **Sri Rama Navami** on the ninth day
- ❖ **Sri Rama Navami** - The day marking the birth of Lord Rama is celebrated as Rama Navami. The day ends with Kalyanam (wedding ceremony) of Lord Sri Rama and Sita
- ❖ **Mukkti Ekadasi** – A belief that this day '**Vaikunta Dwaram**' or 'the gate to the Lord's Inner Sanctum' is opened on this day. Special prayers are done this and '**Vaikunta Dwaram**' is emulated in the temple
- ❖ **Ganesh Chaturdhi** - commemorates the birth of Lord Ganesh. Special prayers to the Clay idol of Lord Ganesh are done and after 3 days, the Clay Idol is immersed in water with a huge procession
- ❖ **Devi Navarathri** – Goddess Lakshmi is worshipped for eight days each day, the Goddess taking a different form - Adi Lakshmi, Dhaanya Lakshmi, Dhairya Lakshmi, Gaja Lakshmi, Santaana Lakshmi, Vijaya Lakshmi, Vidya Lakshmi and Dhana Lakshmi. On the ninth day **Vijaya Dasami** OR **Dussera** is celebrated
- ❖ And other special events like *Pavithrotsavalu, Adhyayanotsavam, Goda kalyanam, Deepawali, Hindu New Year (Ugadi, Gudipadva, Puthandu, Vishu...)*

➤ Special rituals

- ❖ **Vidyabhyasam** - Special prayers for children starting their education
- ❖ **Annaprāsana** - Special ritual for children starting to eat solid food first time
- ❖ **Vaahana Pooja** - Vehicle Pooja – prayers / ritual performed on new vehicle
- ❖ Wedding ceremonies
- ❖ Anniversaries
- ❖ Many other occasions happening in individual's lives, in accordance with Hindu traditions

➤ Special Services

- ❖ *Intinta Srinivasa Kalyanam* (Srinivasa Kalyanam at your Home)
- ❖ Private *Satyanarayana Vratam* (Performed at Home or Temple)
- ❖ Private *Srinivasa Kalyanam* (Performed at Temple)
- ❖ Private *Homam* (Performed at home or at Temple)



Community Outreach Activities

Since its inception in 2016, Community Outreach Committee has done many charity events raising funds for the needy in the community. Some of the highlights from last year -

- ❖ **Feed the Hunger Drive** - Raise funds to make a financial contribution to serve the hungry around US.
 - In the last two years \$30,000 donated to Gleaners, resulting in 180,000 meals.
- ❖ **Fundraisers** -
 - Food Drive - Raised \$16, 570
 - Walk for SEVA – Raised \$9,970
 - Golf Outing – Raised \$10, 215
- ❖ **Back 2 School drive** -
 - Donated 200 school bags to kids in Northville and Novi. Total Donation \$4,000
- ❖ **Support Blind School** –
 - Donated \$8,000 to purchase critical supplies, musical instruments and feeding chairs
- ❖ **Menstrual Pad campaign** –
 - Donated critical supplies to support DPS. Total donation \$5,000





Cultural Activities

- ❖ **Free Yoga and Meditation Classes –**
 - Online through zoom (and at the temple when things improve), 4 days a week
- ❖ **Vedanta For Beginners –**
 - Study Group Sessions every Thursday
- ❖ **Regular Cultural activities –**
 - Providing a platform to the artists to showcase their talent and promoting the arts and the cultural heritage
 - Music concerts, Classical Dance concerts and occasional special arts like Dance ballets
- ❖ **Spiritual Lectures**
- ❖ **Health Seminars**
- ❖ **Free Sanskrit Classes**
- ❖ **Ramadasu Jayanthi, Annamayya Jayanthi, Thyagaraja Jayanthi**
- ❖ **Special activities for children –**
 - Clay Ganesha making workshops
 - Ramayana Classes and Competitions
 - Swarotsavam - Singing Competition





Our Amazing Volunteers

“Volunteers do not necessarily have the time; they just have the heart.”

- ❖ Volunteers are immense strength of our temple.
 - ❖ Around 200-250 volunteers help in daily / weekly activities and help run the temple smoothly.
 - ❖ Volunteers help in
 - Kitchen activities,
 - Religious activities,
 - Cleaning of prayer halls,
 - Cultural activities,
 - Making beautiful flower garlands for the Deities,
 - Community outreach activities and
 - put lot of hard work in conducting Special Events like Brahmotsavam, Diwali Celebrations and many other activities
- ✚ If you are interested in serve as a Volunteer at the temple, please reach out to the Office Manager
at
manager@svtemplemi.org





Our Outstanding Teams



Board of Trustees





Our Outstanding Teams





Our Outstanding Teams





Our Outstanding Teams



Our Priest Team



Temple Events





Temple Events





Temple Events



Om Namo Narayanaya



Om namO venkatEsO virupaakshO viswesO visva bhaavanaha |
viswasrudviswa samharta viswa praaNO viraadvapuhu | |
seshaadrinilayO sesha bhakta dukkha praNaasanaha |
sesha stutyah sesha saayi visEshagnO vibuh swaboohu | |



Sarve Janah Sukhino Bhavantu