

Sri Shanmukhananda

FINE ARTS & SANGEETHA SABHA (REGD.)

<https://www.shanmukhananda.com/home.html>



This is an effort by paramanuseniorshealth.org to bring awareness in viewers about this iconic cultural centre and the credit goes entirely to shanmukhananda.com for the content reproduced here. Viewers are advised to navigate to the Cultural Centre's web site presented above for latest and accurate information.

Sri Shanmukhananda Fine Arts & Sangeetha Sabha was established in 1952, with the main objective of promoting Fine Arts in the city of then Bombay. Today, the objective has expanded to include providing a platform to budding artistes to showcase their talents, impart training in various fields of Fine Arts to aspiring students, providing affordable health care in certain critical areas to the vulnerable sections of society and promote national integration through its various activities.

The Sabha Auditorium, which has a capacity of 2763, has been and continues to be the venue for some of the finest cultural events and programs in the field of performing arts. Distinguished personalities who have performed in the Sabha include Bharat Ratnas Dr. M. S. Subbulakshmi, Pt. Bhimsen Joshi, Ustad Bismillah Khan, Pandit Ravi Shankar, Lata Mangeshkar and Ariyakudi Ramanuja Iyengar, M. L. Vasanthakumari, Semmangudi Srinivasa Iyer, Lalgudi Jayaraman, Pandit

Jasraj, Ustad Zakir Hussain, Pt. Hariprasad Chaurasia, Kishori Amonkar, Asha Bhonsle, S. P. Balasubramaniam, Zubin Mehta, Suresh Wadkar, Hariharan, Shankar Mahadevan to name a few. Almost all the current artistes have performances to their credit in the Sabha, at one time or the other. The Sabha has also been visited by various political leaders including Pandit Jawaharlal Nehru, Lal Bahadur Shastri, Indira Gandhi, Atal Bihari Vajpayee, P. V. Narasimha Rao, Dr. Manmohan Singh and Lal Krishna Advani.

The Sabha auditorium was destroyed by a devastating fire in 1990. It was resurrected after 8 years of sustained efforts, rising from the ashes like a phoenix, thanks to the untiring efforts of Sabha members and help from the state government and various philanthropic agencies.

The Shanmukhananda Chandrasekarendra Saraswathi Auditorium is one of the finest examples of structural engineering and architectural aesthetics working in perfect unison, to synthesise and recreate the moods, melodies and drama of the performing artistes. The arrangements offer the perfect platform for music concerts, entertainment programs, dramas, marketing meets, business seminars and conferences. The auditorium has been designed on three tiers with spacious foyers to cater to large crowds.



The Bharatiya Music & Arts Society (Regd.) was merged into the Sabha in 2005. The Shanmukhananda Bharatiya Sangeetha Vidyalaya building has state-of-the-art facilities at its building at Bhaudaji Road Extension, Sion West, Mumbai. **It was renamed as Sri. Shanmukhananda Bharat Ratna Dr. M. S. Subbulakshmi Auditorium.** **It is being redesigned and renovated to fit the needs of an hospital.** The Sri Shanmukhananda Renal and Eye-Care hospital will be functional from the later half of 2020.

The Sabha's Music School teaches students in various fields of classical music and instruments.

The Sabha's **Medical Centre** caters to the needs of the general public, especially from the lower economic strata of society for treatment for Dialysis, Eye Care and General Medicine.

The Sri Shanmukhananda Roop Manek Bhanshali Advanced Centre for Renal Care is one of the foremost and large hospital for renal care in Maharashtra. **It has 44 dialysis units and can conduct 50,000 procedures per year.**

The Journey begins

Work started	: January 1960
Work completed	: March 1963
Inaugurated	: 22-08-1963
Contractors	: M/s Shapoorji Pallonji & Co.
Hon. Architect	: B. V. S. Iyengar
Air conditioning	: Blue Star Engineering Co. Western India Engineering Co.
Electrical	: R. B. Munshi

They made the Sabha Hall

M.S. Bars	- 328 tons
Cement	- 1373 tons (27,450 bags)

How the Temple of Music emerged

Foundation & Plinth

Excavation	: 65822 cft.
Filling	: 39072 cft.
Masonry	: 224 cft & 71244 cft
Air conditioning	: 275 ton Worthington Hermatic Centrifugal Chiller

The Trinity of Institution Builders



The Guiding Light of Community Healthcare



Dr. K. S. Varadachary

The Land Hunt



Shri Mangaldas Varma was allotted 6300 sq. yards of land at plot 292 (East) Scheme No. 6, Matunga Estate to build a Girls' School.

The plot was mortgaged to Reserve Bank of India. Unable to implement the project, Shri Varma, with the consent of the Corporation transferred the land on 999 years lease to the Sabha, Shri Varma also sold to the Sabha 350 sq. yards of free-hold land @ Rs. 24 per sq. yard. Later, 1567 sq. yards was parceled out and transferred by the Sabha to Shri A. S. Motwani as the subject land was in excess of the Sabha's requirement and financial capacity.

The land now in possession of the Sabha is	: On 999 years lease – 4492 sq. Yards
On freehold	– 350 sq. Yards
Total	– 4842 sq. yards

The Sabha took possession of the land in October 1954. From December 1954, all monthly concerts and annual music festivals were held in the Sabha grounds, till December 1959.

The Foundation Stone of the proposed hall was laid on **26th January 1958** by **Shri S. K. Patil**, Union Minister for Food and Agriculture. The construction work commenced in January 1960 and the hall was inaugurated on **22nd August, 1963**.

Defying Fate the 'Shanmukhananda' way

The Shanmukhananda Hall's resurrection from ashes to glory, was a feat possible only because of the retaining support of the culture partisans.

India has a versatile heritage of Arts and Culture, surviving through centuries of attack and disruption of life by foreign aggression and in more recent years, the culture invasion from the West. In spite of this onslaught, many of our Arts have not only survived, but also thrived under the shelter of various individuals and institutions. These symbols of enduring patronage have nourished and monitored the growth of these Arts, which were under fire from foreign forces. In the case of Shri Shanmukhananda Fine Arts & Sangeetha Sabha, the above phrase actually rings true!

Founded in 1952, it continues to promote national integration in the form of music, culture, academic and religious discourses, along with social gatherings.

Inaugurated in 1963 by the then Bombay Governor, Dr. Vijayalakshmi Pandit, the Auditorium has been the stage for not only some of India's greatest classical performers, but also for noted international artistes like The New York Philharmonic Orchestra by Zubin Mehta. With a seating capacity of 3020, it was acclaimed Asia's biggest auditorium, which had also hosted the Congress sessions, convened by Pt. Jawaharlal Nehru and other socio-political conventions. In terms of design, it boasted of a fully air-conditioned Auditorium and a satisfactory sound system.

All came to an unanticipated halt in **February 1990**, when during a school function, an errant candle set the stage on fire, which took on disastrous proportions, consuming the first few clusters of seating and blowing away the asbestos roofing.

Under the onslaught of the firemen's hoses, the fire died down, but left the structure bereft and its activities shut down. For the members of the Sabha and to the Indian cultural enthusiasts, it was a distressing loss. Not losing heart, the Sabha's Managing Committee and many senior citizens of the country inspected the site and found that only the stage and sections around it were badly damaged.

Thereon, they faced three options – the first, to repair the destroyed portions only and go on with the show. The second was to demolish the entire building and erect a completely new structure. The last resort was to maintain and reconstruct the damaged portions and renovate the entire complex.

The last of the three solutions won, due to restraint of funds and a necessity to re-instate the Sabha's image as one of the icon houses of classical performing arts in the country.

The first hurdle rose in the form of shortage of funds. Patrons of the various activities conducted by the institutions stepped in to give donations and conduct drives to build up the required capital. With inflow from the state and national governments, senior citizens and industrialists, the required targets were neared. These patrons not only gave financial support, but also

offered important inputs towards the renovation. There was a need to formulate a scheme which would offer the building functions a more distinguished focus. Shri I. M. Kadri was approached. He agreed to be the honorary architect for the project. Shri R. N. Raikar completed the team, taking over the structural configuration.

The first step was to salvage as much as possible from the existing structure. It was planned to retrieve the destroyed beams, the blown-off roof and also to distinguish the administrative and other cultural activities of the Sabha from the auditorium.

A new tower block was planned, with the top four floors comprising The Indian Bank, the Medical Centre, the Sangeetha Vidyalaya (Music School) and the sixth floor for the Administrative Department, along with the Convention Hall, completed the new brief. Earlier located in the foyers of the Auditorium, these functions topped the bottom two floors, which housed the stage assembly and catwalks. By making this alteration, the Auditorium had a bigger and more open circulation space, with the only additional function of housing the Canteen.

The next hurdle was the Municipal Corporation itself, the building was not allowed to exceed the already existing plot, due to its prime location. After much debate, they allowed an increase in the FSI limit and sanctioned 15,000 sq. feet additional built-up area, for the new tower block, that is attached to the main building.

Work on the building started by salvaging as much as possible, with the structural system given intensive treatment, to regain its initial strength. And finally, as the roof gained shape, the work on an improvised Auditorium started.

Today, the result of this long duration work is clearly seen as one takes a walk through the spacious foyer or views a performance, in the well-equipped Auditorium. The building stands with a beige finish and reflects the vernacular temple architecture, in its crowning Gopuram (capital). This traditional theme is reflected constantly throughout the interiors, in the plaster of Paris mouldings, the relief work on the ceiling and even in the rangoli fashioned flooring patterns.

Entering wooden framed glass doorways with arched heads to signify the entrance, a linear spacious foyer running the breadth of the Auditorium invites visitors into the building.

The flooring, composed in black and red granite, broken in places with white marble, runs in floral patterns along the corridor, with the Canteen at one end and the Manager's Cabin at the other. The white of the floor is reflected on the walls, which acts as a backdrop to copper sculptures lit-up by spotlights, embedded in the ornate ceiling.

The abstract sculptures by Tapan Basu that symbolize the synergy of Nature's elements, give the foyer its character and holds the interest of the visitors, more than the non-structural add-ons, like the decorative cornices and the mock temple pillars.

The bronze light fixtures are fitted into the segmented ceiling that caves in, at the centre, to give way to clear storey lighting from the floor above. This permits the foyer to be well-lit during the day, despite no access to direct sunlight.

At the end of the corridors, twin staircases take the visitor to the upper storey, while hypostyle passages, which run along the building's length hold the emergency exits. These passages open out into the driveway of the plot, to provide a quick exit, in case of emergency.

As one climbs the steps, one cannot but help notice the care taken to safeguard against a probable fire, by providing hydrants that have openings on every landing, to the one that flanks the main entry.

The foyer on the first floor level is again a composition in white, with pictures and busts of famous musicians from the past, adorning the walls looking down on a flooring of china mosaic, set in the same design patterns of the rangoli.

Ornate grills offer views through the cut-outs in the floor to the foyer below and wide glass panes offer view and let in the light, from the exterior, to the waiting visitor.

The wells in the floor are crowned by decorative bronze lamps, which are hung between twin tracks of AC ducts, evenly interspersed by strategic sprinkler systems.

From these open foyers, one enters the ground plus two tiered seating area, holding 2787 visitors. The compromise was made to reduce the seating capacity, in exchange for wider, more comfortable seats and aisles.

The ground floor seating radiates from the stage, with the first set of seats divided by the aisles in clusters of four.

The main aisle splits the seating into more asymmetrical patterns, with the seats staggered to permit accurate sight-lines.

Attention to acoustic detail is visible in the segregated use of the reflective and absorptive surfaces. Polished white marble on the two opposite walls reflect the sound from the imported JBL Harman systems, which are set on the projections flanking the stage. These are counter-balanced by the absorptive acoustic boards, rising above to the ceiling and the back wall of the hall, with a carpeted flooring to absorb footfalls.

The pale surfaces of the side walls are enhanced by the organic murals, done up in a warm colour scheme on one wall, representative of Nature, in the abstract images of the sun and the rainbow, while the opposite wall holds a composition reflecting the mountains and rivers in symbolic green and blue. The ceiling planes are broken by the recessed lighting fixtures and AC ducts with the actual units neatly tucked away out of sight.

The stage itself is of multi-purpose value, catering to cultural performances, school functions and even political conventions. Following all standards of flooring and the conventional requirements for back stage and catwalks, it is finished with wooden laminates for a smooth performing surface.

The curtains conceal an assembly of air-conditioning fire-fighting and other stage accessories.

The earlier moderate availability of two green rooms is replaced by six of the same, spread over three levels. Each of these are done up with fully refurbished toilets and mirrored, well-lit dressing tables.

The running hydrants along the catwalks remind one, once again, of the care taken against a freak accident within the Auditorium. The fire alarm and sprinklers could turn into a cold wet nightmare for a stray smoker, which is absolutely forbidden within the premises.

The Shanmukhananda Complex stands better endowed today, than it did before the tragic fire, which disrupted its smooth running at the beginning of the decade. Its revival has been keenly monitored under the architect's eye, to prevent any future mishaps. Though the outstanding elements of the entire revival process are the people who did not give into fall of fate and strove to build back an edifice for the community more in tune with its changing needs.

Also credible was the fact that all the people in the management did honorary service for the Sabha. The large patron assembly stepped in to provide capital, without which the revival would have been just an idle dream.

Board of Trustees and Managing Committee:

The Sabha's day-to-day affairs are managed by the Board of Trustees and the Managing Committee. The Board of Trustees functions under the Chairman, aided by the Secretary, Vice-Chairman and Treasurer. The Board of Trustees is responsible for creating, maintaining and upgrading the infrastructure of the Sabha. The thrust is on maximum comfort for performing artistes and the viewing public.

Board of Trustees: Six members are elected by the General body of members. Three members from the Managing Committee* are elected to the Board of Trustees for a term of one year, every year, at the first Managing Committee meeting, convened after the Annual General Meeting.

Board of Trustees 2020-2021

Chairman	:Dr. V. Shankar
Vice-Chairman	: Shri N. S. Sunder Rajan
Hon. Secretary	: Shri N. Raja
Hon. Treasurer	: Shri S. R. Veera Raghavan

Trustees

Shri R. Narayanan
Shri N. Sivaraman

Shri Ramesh Ganesan
Prof. K. Venkataramani
Shri V. S. Amarnath Sury

Managing Committee

The activity wing of the Sabha is managed by the Managing Committee and is headed by the President, assisted by two Vice-Presidents, two Secretaries and a Treasurer. The committee members are elected by the Sabha members for a three-year term.

Managing Committee 2020-2021

President	:Dr. V. Shankar
Vice Presidents	:Dr. P. Sethuraman : Shri Ramesh Ganesan
Hon. Secretaries	:Dr. V. Rangaraj :Smt. Lakshmi Ramaswamy
Hon. Treasurer	:Shri Sridhar R.

Members

Shri. V. S. Amarnath Sury
Shri. S. S. Rajan
Smt. Jamna Varadachary
Shri R. Sridhar
Smt. Santhosh Rajan
Shri S. Ganesh
Shri. S. R. Veeraraghavan
Shri M. A. Subramanian
Smt. G. Subalakshmi
Shri Ganesh Ramamoorthy Iyer

Co-opted Members	Shri K. Subramani Smt. Radha Namboodiri
-------------------------	--

Facilities Available

Sri Shanmukhananda Chandrasekarendra Saraswathi Auditorium



The main auditorium, renamed Shanmukhananda Chandrasekarendra Saraswathi Auditorium on 27th December 1998, is one of the largest of its kind in Asia. The main objective of the Sabha is to promote fine arts. In pursuance to this, the Sabha has provided a platform for performance of numerous artistes. Established, as well as budding artistes have performed on this stage.

The stage dimensions are 30 ft. width (from side curtain to side curtain) x 20 ft. depth (from back curtain to front curtain), along with an outer area of 40 ft. (width) x 10 ft. (depth).

The total seating capacity is **2763**. There are 1462 seats on the ground floor, 791 seats on the first floor and 510 seats on the second floor. The foyer is spacious. The lighting and sound systems are compatible to the needs of all programmes held in the auditorium.

Features

- One of the largest Auditoria of its kind, with total seating capacity 2769 in Ground floor and two upper balconies.
- A four layer scientifically designed stage flooring with an LED wall as a Backdrop in place of a back curtain. LED wall is a P10 spect with ratio of 4/3 and overall size of 28 ft wide X 14 ft height. Size of the usable portion of stage – Wing to Wing 32 feet. Back LED to front curtain 19 ft and outer proscenium 40 ft wide X 10 ft deep.
- Usable height of stage 12 feet
- Lighting for the stage comprises four battens on the stage and array of FOH lights and lights from either side of the stage
- Lights comprise of moving heads; sharpys; colour LEDs; babies; par can and halogen lights
- Two LED Panels of P4 spect with size 15ft wide X 10 ft height fixed to the walls on either side-outside the proscenium
- Lighting system comprises of avelite fader; power packs; power and signal cables
- The auditorium is ventilated with a centralized air conditioning system comprising of twin step down compressors of 300/150 tonnes, with 100% standby and condensers & chillers of matching capacity - both with 100% standby. The air conditioning system ventilates the foyer areas also.
- Auditorium has two entry doors and four exist doors at each floor level .(Ground Floor and two Balcony levels)

Acoustics and Sound System – History and present Status

The Acoustics of the Main Auditorium upon restoration included 4-inch-thick glass wool encased in pvc installed behind the rear wall of third floor balcony and for the ceiling of the auditorium. There were bass trap boxes suspended from the iron grid above the ceiling. There was no acoustic treatment done on the lower floors which had marbles on all the side walls and the rear wall. The acoustics design did not take into account the altered volume of the Hall and ratios of reflective to absorptive surfaces in the interiors. Due to the faulty design there was considerable amount of sound slap back happening from all the marbleized walls

The initial Sound system for the main Auditorium comprised of a complete Harman system, consisting of

JBL SPEAKERS 4892 ARRAY	24 NOS
JBL SUBS	02 NOS
JBL Amplifiers MPA SERIES	24 Amplifiers
JBL Ceiling speakers	40 speakers
JBL HF units	12 Nos
JBL MR series	05 monitors
AKG microphones	02 handheld wireless mic/ Lapel mic
	06 wired microphones, 02 drum kick mic, 02 podium mic
Ahuja microphone stands	10 Nos

The new sound system comprised of L-Acoustic ARC point source speaker system which consists of:

ARCS speakers	18 nos' (left - center - right)
SB28 SUBS	04 nos' (left - right)
LA-4 Amplifiers	06 nos'
LA-8 Amplifiers	01 nos'
8XT speakers	06 nos'

New monitor speakers were installed consisting of

RD 112 Low profile stage wedge speakers	08 nos
RD 212 wedge speakers	08 nos
RD 215h/215 l speakers	04 nos
RD 115 CX speakers	04 nos
RD 118 S speakers	04 nos
RD 4.1.4 Amplifiers	08 nos
RD CX 8 Speakers down fills	06 nos

The mixing console was upgraded to the more advanced Digital mixing desk and microphones which consists of:

Venue Profile Mixing Desk

Venue FOH Rack
Venue Stage Rack
Shure SM 58 / 57 / 98 / 81
JTS microphones
Neumann Microphones
Sennheiser microphones
BSS DI Box
Microphone cables and accessories.
Microphone stands
Sennheiser wireless systems hand held and lapel
Sennheiser in ear monitors

The auditorium matches international standards, in terms of acoustics, comfort and ambience. This new sound system was installed and commissioned in 2008. It is extremely gratifying to get positive feedbacks from world renowned artistes, like Jethro Tull, Zakir Hussain and Anoushka Shankar. The latest Yamaha Mixer, compatible to the sound system, has also been installed.

Sri Shanmukhananda Sangeetha Sabha Gruha



An Auditorium with a seating capacity of 275 was inaugurated on 22nd June 2019 in the 6th floor of the Tower block annexe to the main Auditorium building. The new auditorium caters to musical concerts by upcoming artistes, training sessions, lecture demonstrations, group meetings etc.

Acknowledgement plaques of Late. Smt. Vasantha Rajan and Bhandup Fine Arts, the Donors adorn the auditorium entrance. The Auditorium has a state of art infrastructure and illumination. Stage size is 38 ft wide x 12 ft deep x 6 inches height. An open Air Cafeteria in the terrace of the Tower block caters to the patrons of this auditorium.

Padma Ranga Chamber Music Hall



The long-felt need for setting up a Chamber Music Hall fructified with this state-of-the-art facility. Located on the second floor front foyer of the Auditorium Complex, it was named Sri Shanmukhananda Padma Ranga Music Hall, after the mother of the donor. The Music Hall was inaugurated on 5th April, 2009.

It has the following features:

- Seating capacity - 125 independent and comfortably padded chairs with arm-rests
- Conditioned air for the hall is from an AC, set up independent of the auditorium plant room and air distribution system.
- Though performances can be held without use of any sound amplification, a sound system has been integrated in a non-conspicuous manner, to meet the requirement when need arises.
- The door panels, walls, ceiling and stage panels are all acoustically designed, with proven materials.
- Lighting of the Hall is designed to be soft and non-intrusive.
- Fire detection and fire fighting system are provided.
- Side doors are 8' wide and are much wider than the emergency auditorium doors, which are only 5' wide.
- A small tea pantry has been provided on the same floor in the Lobby.

Activities of the Sabha

The main objective of the Sabha is to promote fine arts in pursuance of which the Sabha has provided a platform for numerous artistes to perform over the years. Both established and budding artistes have performed on various occasions in the Sabha.

The Sabha has a Music School where training is imparted in various fields of music, leading to a diploma in music by Mumbai University.

The Sabha Medical Centre provides medical care to the general public in the form of Eye Care, Dialysis and general medicine at subsidised rates..

The Sabha has a membership strength of about **3000**, including **64** corporate members. At least two programmes are held for the members every month. The Sabha also conducts Annual Dance–Drama-Music Festival and Bhajan Mahotsav in honour of Saint Thyagaraja every year

Music Library and Art Gallery

The Sabha has taken a major initiative to set itself the broad agenda of documenting the various traditions of Indian classical music – temple music, folklore, ritualistic music and others.

Its own reservoir of recorded concerts held in the auditorium cover the legends of our times as well the promising talent that is well emerging out of the shadows and are destined to make significant contribution to the cause of Indian culture and fine arts.

A long felt need was to have a music library that will not only allow connoisseurs and patrons of fine arts to listen to vintage concerts of the past but its archives would also serve the purpose of research, lecture demonstrations and training. With this in view the Sangrahalaya was inaugurated on **28th December, 2008** at the blessed hands of His Holiness Pujyasri Jayendra Saraswati Swamigal, Sankaracharya of Kanchi Kamakoti Peetam. About 30,000 hours of recorded concerts received through donations from various sources have been uploaded and are available for listening pleasure

The Sangrahalaya was set up at a cost of Rs. 30 lakhs which was fully donated. In taking forward this initiative the Sabha entered into Memorandum of Understanding with **Sampradaya**, a voluntary non-profit organization engaged in documentation and archiving of South Indian music traditions for over three decades. Sampradaya is a Society registered under the Tamil Nadu Societies Registration Act of 1975.

Under the MOU, Sampradaya would make copies of its digitized archives available at the Sabha's Sangrahalaya on a permanent non-returnable basis for the purpose of education, research & training of musicians and music students and for the listening pleasure of music lovers.

The Sabha has provided adequate security systems, security encryption softwares and disable all USB and other ports to prevent duplication of any portion of its archives by any user at any point of time.

Sampradaya audio archives contain about 4000 hours of music of great masters beginning with Tiger Varadachariar and Ariyakudi Ramanuja Iyengar down to the present day artistes. One of the significant projects carried out by Sampradaya is the audio-visual documentation of several temples where the Trinity of Carnatic Music worshipped and composed.

Singularly, this is one of the most significant initiatives of the Sabha in furthering the cause of

Fine Arts and bringing within its mainstream, Indian culture to young minds.

Carnatic Audio The Audio Library has a collection of concerts held in the Sabha, from 1963 onwards. Along with present-day vidhwans, there is a collection of old-time legends, such as Chembai, G. N. Balasubramaniam, M. S. Subbulakshmi, Chitti Babu, D. K. Pattamal, Maharajapuram Santhanam and M. D. Ramanathan. The Sangrahalaya has recordings of concerts held in other cities and abroad, kritis, discourses by famous exponents of Harikatha and a large collection of devotional songs. This section also includes concerts of eminent artists from the archives of A.I.R. and World Space.

Carnatic Video The video section has concerts recorded by various TV channels. It has Thyagaraja Aradhana conducted during several years, devotional songs by famous artistes, lecture demonstrations on ragas explaining the intricacies of various Carnatic and Hindustani ragas, dances by eminent artistes, profiles on artistes such as Chembai, G. N. Balasubramaniam, Madurai Mani Iyer, M. S. Subbulakshmi, M. L. Vasanthakumari and others. There is video by Visaka Hari, that will enlighten you with her beautiful rendering of the life story of Thyagaraja. Sitting in air-conditioned comfort, one can go to various temples such as Tirupati, Madurai, Sabarimalai and Guruvayoor and enjoy the celebrations of various festivals, such as Brahmotsavam (Tirupati), Thrissur Pooram, Makara Jyothi and Thai Pooam .

Hindustani Audio The Library has 5394 hours of listening pleasure, by veteran Hindustani artistes such as Parveen Sultana, Bhimsen Joshi, Hariprasad Chaurasia, Amjad Ali Khan, Bismillah Khan, Gangubai Hangal and Kumar Gandharv. We also have around 100 old and new Hindi film songs, based on classical music.

Hindustani Video The Sangrahalaya has 8445 hours of concerts by Parveen Sultana, Bhimsen Joshi, Hariprasad Chaurasia, Amjad Ali Khan, Bismillah Khan, Gangubai Hangal, Kumar Gandharv, Anoop Jalota, Nusrat Fateh Ali Khan, Ravi Shankar and Shankar Mahadevan, held in various Indian cities and abroad

Profiles We have profiles of artistes such as Allah Rakha, Bhimsen Joshi, Gangubai Hangal, Parveen Sultana, Nusrat Fateh Ali Khan, Pandit Jasraj, Birju Maharaj and Gopi Krishna. We also have videos related to different dance forms, such as Kathak, Manipuri and Odissi.

The Library is operated by the Managing Committee, through the Sangeetha Vidyalaya.. The Library is open to Sabha members and the public free of cost. The Sabha still has to upload several of the collections in its reservoir. This is in progres. When fully uploaded the library will have 100000 hours of recorded concerts.

Summary of Audios

	Carnatic	Hindustani	Videos	Total
Concerts	19,117	2,224	5,069	26,400
Duration (hours)	50,791	5,394	8,445	64,630
Tracks	1,56,462	15,764	12,443	1,84,669

Size	3.1 TB	312 GB	6.2 TB	9.6 TB
Classifications	474	325	4	800*
Main Artists Covered	1,216	334	986	2133*
Accompanists Covered	1,243	133	791	1783*
Venues / Sabhas Covered	397	45	289	623*
Cities Covered	213	60	188	364*
Years Covered	1928-2017	1935-2010	1960-2017	1928-2017
Catalogs (pages)	6,093	1,122	865	8,080
Tracks Format	MP3 44.1 KHz 128 KPBS Stereo 16 bit			
Tag	ID3 Tag Version 1.1 and Version 2.2			

Comprehensive Summary

Classification	Videos/ Concerts	Tracks	Duration (Hours)	Size
AUDIOS				
Carnatic	19,117	1,56,462	50,791	3.1 TB
Hindustani	2,224	15,764	5,394	312 GB
Total Audios	21,341	1,72,226	56,185	3.4 TB
VIDEOS				
Carnatic	2,834	7,789	7,013	4.9 TB
Hindustani	509	2,136	522	373.9 GB
Devotional	1,513	2,136	728	831.7 GB
Dance	203	382	182	114.7 GB
Total Videos	5,059	12,443	8,445	6.2 TB
Total Archives	26,400	1,84,669	64,630	9.6 TB

Search Utility

Software version 12. Provision to search complete archives by Krithi, Raga, artist, accompanist, venue, city, date - individually or in combination of any of these factors. Formatted results will be produced in few seconds enabling the user to locate the particular concert of interest. Software can also produce individual catalogs.

Catalogs Individual catalogs for all the categories (Carnatic, Hindustani and videos) are created. Artist / category vice catalog provides complete information of any of the 27 thousand concerts. Complete information of a concert like the artist, accompanists, venue, city, date, song, duration, size etc. are provided. The whole catalog has been arranged alphabetically and proper index pages are provided to locate a particular concert of interest. The catalog runs to 8000 pages.

Women's Wing

The Women's Wing of the Sabha was started in 1999, with the idea of preserving, nurturing and promoting the rich traditions of our culture, besides rendering support to the main activities of

the Sabha. In the last eleven years, the Women's Wing has been very active in achieving its goal, by involving itself in various activities of interest.

Annual programmes are conducted, like Pongal, Tamil New Year, Drawing and Painting Competitions for Mumbai's school children, Poster Competition for college students, Navaratri and Rangoli Competition.

Other events include:• Cookery Contests• Flower Arrangement Demonstrations• Lectures on Mudra Therapy• Ashtanga Yoga• Awareness Programs on buying and maintaining silk• Information on RTI• A talk on how to face a bereavement in the family• A panel discussion on whether the activities of a housewife is considered an economic activity• Workshop on Skin Care• Basics of Computers - classes for senior citizens (Sabha members)

The Women's Wing is headed by Shanmukha Ratna Smt. Santosh Rajan who is a member of the Managing Committee of the Sabha. She heads the Shanmukha Theatre Group and is credited with having directed a number of popular Tamil plays.

Shanmukhananda Charitable Community Healthcare Centre: Phone No. 24014071



Music School



HOME

PROFILE

GUIDED TOUR

BOARD OF TRUSTEES & MANAGING COMMITTEE

SHANMUKHA (Quarterly Journal)

FACILITIES

ACTIVITY CENTERS

Sabha Main
Sangeetha Sangrahalaya
Women's Wing
Medical Centre
Music School
Dance School
Shanmukha Theatre Group
Maestros Treasure
Dr. M. S. Subbulakshmi Statue
Saint Thyagaraja Statue
MSS Corner
Music Philately
Down Memory Lane
Portrait Gallery
Ancient Household Vessels

SABHA & ARMED FORCES

SABHA WITH A DIFFERENCE

WHAT THEY SAY

Sangeetha Vidyalaya Music School

MUSIC & BHARATANATYAM

COMPETITIONS : 2019-20

Details

Music - Syllabus, rules & regulations

Music - Entry Form

Dance - Syllabus, rules & regulations

Dance - Entry Form

Faculty & Staff

Committee

Courses offered

Academic Year

Admissions

Duration of classes

Examinations

Affiliation

Music Competitions

Scholarship Awards

Vaggeyakara Day Celebrations

Shri Seshadri Memorial Talent Exposure Concerts

Saraswathi Pooja & Vijaya Dashami

Thyagaraja Aradhana

The Trinity of Music



Saint Thyagaraja
1775-1835



Sri Muthuswamy Dikshitar
1767-1847

Sri Shanmukhananda Bharatiya Sangeetha Vidyalaya Sion (East), Mumbai - 400 022

Sangeetha Vidyalaya & Shanmukha Magazine Sub-Committee

CONVENOR

Shri V. S. Amarnath Sury

MUSIC COMMITTEE

Smt. Radha Nambodiri Shri. B. Swaminathan
Shri. Srinivasan Soundarrajan Shri. R. Venkat

HON. EDITOR

Smt. Sidhi Krishnamoorthy

EDITOR

Smt. Jayashri Suresh

ASST. EDITOR

Smt. Priyamvada Naganath

EDITORIAL ADVISORY BOARD

Shri. Umayalpuram K. Sivaraman Dr. Sulochana Rajendran
Smt. Kalyani Sharma

The walls of Shanmukhananda reverberate with melody, rhythm and talent ! At its heart is the Sangeetha Vidyalaya, striving to keep our music traditions alive, the city's only professional institution that trains students for a Diploma in Karnatic Music, recognised by the University of Mumbai

The Music School is headed by Smt. Sidhi Krishnamoorthy, Director and Principal of the School. It functions under the advice of a Sub-Committee headed by Shri V. S. Amarnath Sury, Convenor and Smt. Radha Nambodiri, Co-Convenor. The Music School has about 600 students, learning Indian classical music. In the Karnatic style, vocal, veena, violin and mrudangam are taught. In the Hindustani tradition, vocal, sitar, tabla and harmonium are taught.

Bharatanatyam classes are also conducted. More disciplines are being added progressively. The School Library has over 2500 books on Karnatic and Hindustani Music, including journals and reprints.

Faculty & Staff ^

The Sangeetha Vidyalaya has 18 faculty members imparting training in various streams such as Vocal, Veena, Violin, Mrudangam, (in Karnatic Music) and Vocal, Sitar, Tabla and Harmonium in Hindustani Music and Bharatanatyam. These include the Director and the Teachers assigned to coach Diploma in Music (KVC) course and others.

Director & Principal

Smt. Sidhi Krishnamoorthy

Vice-Principals

Smt. J. Susheela Mani

Smt. Bhavani Srinivasan

Karnatic Music

Vocal

- Smt. Lalitha Iyer
- Smt. Lakshmi Rajashekhar

Veena

- Smt. Anuradha Srivatsan
- Smt. Usha Thyagarajan

Violin

- Smt. Lalitha Ramachandran

Mrudangam

MEMBERS' PROGRAMMES

PHOTO GALLERY

MEMBERSHIP

MEMBERS DAY

HALL BOOKING

CONTACT



Shri Shyama Sastrī
1762-1827
Carnatic Sāṅgīta Pīthamaha



Saint Purandaradāsa
1484-1564



- Shri S. Gopakumar

Bharatanatyam

- Shri. Anand Satchitanand
- Smt. Jayalakshmi Anand
- Ms. Subha Vithal

Hindustani Music

Vocal

- Shri Suresh Degwekar
- Smt. Sharmila Pendse
- Ms. Bhakti Jadhav
- Ms. Subhra Biswas

Sitar

- Shri P. V. Parchure

Tabla

- Shri Milind Joshi
- Shri Rajan Singh Thakur

Harmonium

- Shri Vinay V. Dalvi
- Smt. Reshma Mehta

Courses offered ^

The Music School trains students in the following fields:

- Carnatic Vocal
- Veena
- Violin
- Flute
- Mrudangam
- Hindustani Vocal
- Sitar
- Tabla
- Harmonium
- Bharatanatyam
- Kathak

Each of these courses is of 7 years duration. Students who successfully complete the 7-year course in each of the faculties (obtaining at least 50% of the total aggregate marks in the 7th year) will become eligible for consideration for the Proficiency Certificate - **SHANMUKHA SANGEETHA / NATYA MANI** by the Sabha. For this purpose the students will be subjected to a separate special practical and written test assessment.

In addition, the school also coaches students for a 2-year Diploma course in Karnatic Vocal Classical (KVC), which is recognized by the University of Mumbai. The course is based on a syllabus approved by the University of Mumbai and is held every year from June to April.

For further details regarding courses, please contact:

Shri Ravi Raju 022-24078888 (4 to 8 pm)

Academic Year ^

The academic year for the Music School's 7-year courses is from October to September of the following year. The first term is from October to March and the second, from April to September. The Vidyalaya closes for vacation from 1st May to 14th June and reopens on 15th June.

The academic year for the Diploma in Music KVC (Karnatic Vocal Classical) affiliated to the University of Mumbai is from June to April of the following year.

Admissions ^

Admissions for 7-year courses are on Vijaya Dashami Day and continue during the year. The minimum age for admission is 6 years. Admissions for 2-year Diploma course in Music KVC (Karnatic Vocal Classical) commences in June / July. Students are admitted on the basis of their performance in the audition test. The minimum educational qualification is SSC or its recognised equivalent. To know more about the Vidyalaya, refer to the brochures of the Vidyalaya [Click here](#)

Duration of Classes ^

All Music Classes (vocal & instrumental) are held on on two days in a week, in one-hour capsules, between 4 & 8 pm.

Bharatanatyam classes are held twice a week, on Mondays & Fridays, between 5 & 8 pm

Examinations ^

Two examinations are held every year for the 7-year course in

different disciplines. The half-yearly examination is held in March and the **Annual Examination** is held in September / October. External examiners, who are experts in the field, are invited to conduct the examinations for fair appraisal. The University Examinations for the **Diploma in Music KVC** are held in March / April of every year.

Music Competitions ^

The Music Competition is an important annual promotional activity of the Vidyalaya. It is generally held on the first Saturday and Sunday of February every year and the last date for receipt of application forms is December 31 of the previous year. Students from all over the country participate in the competitions which are judged by external judges, who are eminent musicians of Mumbai. Prizes from Endowments are distributed by reputed performing artistes preceding their concert. Dance competition was introduced for the first time in 2010 and is now a regular annual feature. The application forms for the competitions can be downloaded from the website. The Sabha's 65th ANNUAL MUSIC and the 11th BHARATANATYAM COMPETITIONS for the year 2020 will be conducted on Saturday the 1st and Sunday the 2nd of February, 2020 in Vocal, Veena, Violin and Mrudangam in Carnatic Music and Vocal, Sitar and Tabla in Hindustani Music and Bharatanatyam.

For more information refer to our brochure here

Scholarship Awards ^

Scholarship Awards are given every year to meritorious students who consistently perform well and score high marks in the examinations conducted by the Vidyalaya. There are many **Endowments** for different disciplines.

Vaggeyakara Day Celebrations ^

The Sangeetha Vidyalaya conducts Vaggeyakara Days of eminent composers of Carnatic and Hindustani music every month where local musicians with concert exposure are invited to perform compositions of the designated composers. The idea is to familiarize the students, teachers and other rasikas with the rare and lesser heard compositions of those composers. 2 artistes (Vocal / Instrumental) are featured in a programme and each artiste performs for 40 minutes with accompaniments.

Shri Seshadri Memorial Talent Exposure Concerts ^

The promising students with potential in different disciplines of the Sangeetha Vidyalaya including Bharatanatyam are specially trained for performing mini concerts of 40 minutes duration to showcase their talent before an audience, to help them overcome stage fear. Two mini concerts are held once in a quarter. The accompanists are also invariably selected from among our students. The best students are duly awarded with prizes from Scholarship Endowments.

Saraswati Puja & Vijaya Dashami ^

Saraswati Puja is conducted at the Sangeetha Vidyalaya as per tradition, followed by a group rendering of Devi kritis. Initial lessons are rendered by all the faculty members and the students of both the Carnatic and Hindustani disciplines on Vijaya Dashami day and initiation classes are held for new students and old students in the respective classes. The classes are repeated on the following day to avoid Dwitiya Vighnam.

Thyagaraja Aradhana ^

Thyagaraja Aradhana is conducted at the Sangeetha Vidyalaya on Pushya Bahula Panchami Day (January / February) in the morning hours every year. Unchavritti is performed in the traditional style, followed by group rendering of Thyagaraja's Pancharatna Kritis by the students and faculty members of the Vidyalaya.

TOP





Dance School



Shanmukhananda Dance School

In 2003, the Dance School at Shanmukhananda began with a few students. The following year, **Smt. Jyothi Mohan**, present faculty, joined the school as the only teacher. Since then, the strength of the school has increased steadily, with 300 students learning Bharatanatyam today.

Manohara Murlidhara Sunday, 10th May, 2015



Over the years, additional assistant teachers were appointed to increase the teacher-student ratio. Students feature regularly in the Talent Exposure programmes and participate in the Vaggeyakara Day Celebrations of the Sangeetha Vidyalaya.

On 15th October, 2011, the Arangetram of the first batch of 5 students who completed the 7-year course was presented to a highly appreciative audience at Dr. M. S. Subbulakshmi Auditorium. Several students have appeared for the dance examinations conducted by Akhil Bharatiya Gandharva Mahavidyalay Mandal and have come out with flying colours.

The Dance school is presently headed by Shri. Anand Satchidanand and Smt. Jayalakshmi Anand.

Purandara Vaibhava Sunday, 13th July 2014



HOME

PROFILE

GUIDED TOUR

BOARD OF TRUSTEES & MANAGING COMMITTEE

SHANMUKHA (Quarterly Journal)

FACILITIES

ACTIVITY CENTERS

- Sabha Main
- Sangeetha Sangrahalaya
- Women's Wing
- Medical Centre
- Music School
- Dance School
- Shanmukha Theatre Group
- Maestros Treasure
- Dr. M. S. Subbulakshmi Statue
- Saint Thyagaraja Statue
- MSS Corner
- Music Philately
- Down Memory Lane
- Portrait Gallery
- Ancient Household Vessels

SABHA & ARMED FORCES

SABHA WITH A DIFFERENCE

WHAT THEY SAY

MEMBERS' PROGRAMMES

PHOTO GALLERY

MEMBERSHIP

MEMBERS DAY

HALL BOOKING

CONTACT





Healthcare Centre



Shanmukhananda Charitable Community Healthcare Centre
Phone No. 24014071

[Panel of Doctors](#) ▶ *click here*

[Ruby Jubilee Celebrations](#)
click here

[Sabha Medical Center Brochure](#)
click here

[Medical Centre - Short film](#)
click here

Sri. Shanmukhananda Fine Arts & Sangeetha Sabha has over the past six decades played a unique role in the national integration and cultural synthesis of our country. Fine Arts kindles the esoteric perceptions of the connoisseur. It has the infinite capacity to take one's mind from the realm of mundane life into the regions of ethereal charm. It is this bridge that the Sabha has effectively deployed to bring forth a fusion of diverse cultures, religions and interests.

From the haunting melody of a vocal performance, to the sweet string of a veena recital, to the graceful movements of a dancer, from the joyful gathering of parents of a local school to a large gathering and important political convention, from the august performance of an internationally acclaimed orchestra, to Annual General meetings of large corporate houses, the Auditorium is a silent witness to all over the years. Today, the Auditorium is more than an edifice, it is a part of a living history, a monument to cultural synthesis, one singular object that in its multifaceted dimension and secular nature, epitomizes the city it stands proud in and in a larger sense, the nation.

The Shanmukhananda Sabha; it's a living tradition

Sri Shanmukhananda Chandrasekarendra Saraswati Auditorium **which is the largest Auditorium to the east of Suez** effectively merges culture and commerce and has been the venue for several national and international events. In merging tradition and talent the SANGEETHA VIDYALAYA does pioneering work in keeping alive music tradition in the city

The Shanmukhananda is a public charitable trust registered under the Maharashtra Public Trust Act, 1950. It is registered u/s 12AA of the Income Tax Act, 1961 and enjoys perpetual exemption u/s 80G of the Income Tax Act, 1961.

Foray into Medical Services

The founders of the Sabha had a vision that did not limit culture to just entertainment value. The word culture is derived from the Latin word Calore which means to cultivate and adore. Thus culture is primarily cultivation of mind through love of ideals. The goal of culture is an integral vision of life, self-knowledge and strength of character. Culture is a better expression of our spirit in our existence through the vitality of a creative conscience, for without conscience there is no culture. A healthy mind in a healthy body. Only a mind which is calm and serene can appreciate music. The founders therefore saw a perfect co-relation between music and a healthy body. They gave expression to this unique philosophy by creating the Sri. Shanmukhananda Medical Centre in the year 1974. On 24th January 1974, Dr. Rafiq Zakaria, Minister for Health and Urban Development, Government of Maharashtra inaugurated the centre. The Sabha also enshrined in its Memorandum of Association the following additional objects :

" To provide medical relief to any person irrespective of caste or creed and to establish Medical Centres / Hospitals for providing medical services and also to undertake and promote education and research in medical science and allied activities;

"To provide services in the fields of community health services, yoga and nutrition;"

Over the years the Medical Centre has expanded its operations into consultancy and treatment in the areas of :

- Eye care
- Dialysis
- Diabetology
- Sonography
- Orthopaedics
- Physiotherapy
- Pediatrics
- E N T
- Dermatology
- Medicine
- Dieting
- Homeopathy and
- Psychiatry



HOME

PROFILE

GUIDED TOUR

BOARD OF TRUSTEES & MANAGING COMMITTEE

SHANMUKHA (Quarterly Journal)

FACILITIES

ACTIVITY CENTERS

- Sabha Main
- Sangeetha Sangrahalaya
- Women's Wing
- Medical Centre
- Music School
- Dance School
- ShanmukhaTheatre Group
- Maestros Treasure
- Dr. M. S. Subbulakshmi Statue
- Saint Thyagaraja Statue
- MSS Corner
- Music Philately
- Down Memory Lane
- Portrait Gallery
- Ancient Household Vessels

SABHA & ARMED FORCES

SABHA WITH A DIFFERENCE

WHAT THEY SAY

MEMBERS' PROGRAMS

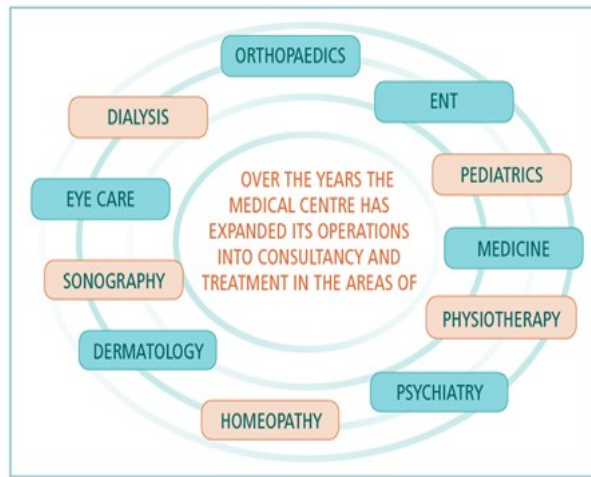
PHOTO GALLERY

MEMBERSHIP

MEMBERS DAY

HALL BOOKING

CONTACT



Corporate Partnership

The Community Healthcare services provided by the Sabha got accelerated momentum with the support provided by corporates under their CSR programme.

1. The Sabha's centre for general medicine was named after **R. K. Jasubhai Shah** for the generous contribution provided to set-up the centre.
2. The Eye-care centre was named as **Kansai Nerolac Centre**. Goodlass Nerolac, a leading paint company consistently supports the healthcare initiatives of the Sabha.
3. **Aditya Jyot Eye Research Centre** donated several valuable optometric machines. They are housed in a section of the medical centre called "**AJERI corner**".
4. The Dialysis Centre is also named after **Kansai Nerolac**.
5. The Essar Group of Companies set up the **Essar Endowment** with a corpus donation of Rs. 1.0 crore. The interest earned on this fund is utilized to provide free / subsidized treatment to the poor and deserving.
6. The State Bank of India donated Rs. 1.34 crores for the Retina Care Centre now named as "**SBI Retina Care Centre**".
7. **Tata Education and Development Trust of the Ratan Tata Trust** is a donor partner in the Dialysis centre.
8. The Retinal Surgery Centre is named as "**New India Assurance Retinal Surgery Centre**". The company contributed Rs. 45 lakhs for the project. The company also gave a CSR grant of Rs. 48,21,429/- for Alcon Centurion Phaco emulsification instrument.
9. **HDB Financial Services Ltd.** provided capital grants as well revenue support for subsidy to patients both in Eye-Care and Dialysis.
10. **S. I. Investments and Broking Pvt. Ltd.** sponsors cataract surgery one per day and also provides general support to the activities of the Medical centre.
11. **Nihchal Israni Foundation** has extended financial support for purchase of Dialysis machines year after year

Shanmukhananda Kansai Nerolac Dialysis Centre

The Centre is equipped with :

- A state-of-the-art Operation Theatre:
- for cataract surgeries.
- Yag Laser Scan and perimetry instrument:
- these equipments were donated by Aditya Jyot Eye Research Institute (AJERI)



The patients of the Eye Care department are under the care of three eminent Eye Surgeons , who are supported by well trained staff.

A glance at the number of Out Patients and surgeries will stand testimony to the yeomen services rendered by the Centre.

YEAR	No. of OPDs	No. of Surgeries
------	-------------	------------------

2008 – 09	11,251	361
2009 – 10	17,235	441
2010 – 11	17,782	453
2011 – 12	21,740	600
2012 – 13	24,369	651
2013 – 14	22,634	477*
2014 – 15	23,750	570
2015 – 16	25,475	603
2016 – 17	22,221	556
2017 – 18	23,743	567
2018 – 19*		647
2019 – 20	25,160	674

*Shut down for renovation between 7.9. – 24.11.2013.surgeries.

The Eye Care has been continuously looking to modernise the equipments used in the department to give best care to the patients. In February 2013, the department added a new instrument PLUSOPTIX for children’s eye care for the first time in India.

SBI Retina Centre

As part of the expansion plans for Eye-care facilities and to provide a package of all inclusive service for Ophthalmic ailments, the Sabha set up the Retina Centre in the year 2014-15. The Centre has :

1. Corneal Topography System.
2. Optical Coherence Tomography (OCT);
3. Funds Photography combined with Intravenous Fluorescent Angiography;
4. Ophthalmic Laser;



The Centre was functional from 1st October 2014. The Sabha then decided to setup a surgical department as an extension facility. The Centre is self-sufficient in terms of fully equipped Operation Theatre, associated retina testing facilities, experienced surgeons and well trained auxiliary personnel. The vitrectomy equipment and resight attachments to suit the Zeiss OPMI Lumera Surgical Microscope, have been added to create the **New India Assurance Retinal Surgery Centre**. The number of procedures performed in the centre are as below:

Year	No. of OPDs	No. of Surgeries
2015 – 16	1822	699
2016 – 17	2420	24
2017 – 18	2254	35
2018 – 19	2521	28
2019 – 20	1860	588

The SI Investments & Broking Private Limited provides annual grant for one cataract surgery free per day.



Inauguration by Mr. G. Srinivasan, CMD, New India Assurance Co. Ltd. on 22nd January 2016

The Kansai Nerolac Dialysis Centre

In the golden jubilee year, the Sabha set up a Dialysis centre in the 5th floor of the Tower block adjoining the main auditorium. The Centre has 13 beds and is equipped with Fresenius machines.

In 2008, a new Reverse Osmosis Plant and 50 KV UPS System was set up, which

could cater to 15 Dialysis Machines. These state-of-the-art dialysis machines are manned by trained Technicians under the expert guidance and supervision of eminent Nephrologists.

The Centre provides dialysis procedures to poor and needy patients mostly free of charge or in some cases at a very highly subsidized rate, depending on the financial status of the patients. The distribution of the patients for dialysis based on their economic status is as below :

No.	Income Range (Per annum)	%	Average Charged per dialysis (Rs.)
1.	Below Rs. 50,000/-	18%	NIL
2.	Rs. 50,000/- to Rs. 1,00,000/-	18%	50/-
3.	Rs. 1,00,000/- to Rs. 2,50,000/-	42%	350/-
4.	Rs. 2,50,000/- to Rs. 5,00,000/-	18%	700/-
5.	Above Rs. 5,00,000/-	4%	1400/-

Average charge per dialysis: Rs. 350

As the patients were facing problem of malnutrition, the Sabha decided to provide free of cost breakfast, lunch and evening snacks to all the patient undergoing dialysis in all the three shifts.

The Roop Manek Bhanshali Trust, the Kansai Nerolac Trust, the Tata Education and Development Trust of the Sir Ratan Tata Trust provide annual grants for free / subsidized dialysis for the poor patients. M/s. N. H. Israni Foundation donations and a portion of Essar Endowment is also utilized for Dialysis. HDB Financials Services Ltd. have also been supporting the efforts of the dialysis centre with substantial CSR Funds in addition to supporting the Eye-Care centre.



Dialysis Center

OPD & Consultancy Services

The OPD and Consultancy Services are provided in various disciplines. Eminent doctors from all the fields render services at a very low fees or on honorary basis. An analysis of the last ten years give a glimpse of the services provided by the Centre. There has been a constant endeavour to improve the services.

Discipline	2009-10	2010-11	2011-12	2012-13	2013-14	2014-15	2015-16	2016-17	2017-18	2018-19	2019-20
Pathology	10588	14415	16570	20202	18774	18108	19604	20347	15499	13084	11271
Homeopathy	1873	1777	1915	2276	2335	2,771	2,726	2,205	2,279	2269	2072
Consultancy	988	1162	1468	1570	1518	1554	1876	1498	1554	1715	1368
Physiotherapy	2214	2114	2239	2294	2299	2051	3018	2787	3572	2466	2417
ECG	-	264	536	568	517	439	540	575	584	593	507
Sonography	273	207	247	205	-	-	-	-	-	-	-
General Medicine	386	204	49	69	59	-	-	-	-	-	-
Diabetes & Diet	303	326	613	536	795	896	871	940	736	894	-



OPD Waiting Area

Sri. Shanmukhananda Vyayamkendra

The Sabha has a well maintained fitness centre with experienced gymnasium trainers. The Centre is open for all the members and people in the neighbourhood at highly subsidized charges. The Sabha incurs an operating loss of Rs. 5 lakhs every year to maintain the centre.

The Centre also brings out various publications which are distributed free to the members of the Vyayamkendra. Health Guide which gives the benchmark and standard ranges for the various parameters which throw light on the fitness and Grandma's Remedies in English and Tamil have been brought out till now.



Gymnasium

Two Decades of Service

In the period between 2002-2020, the Medical Centre registered a noteworthy performance as under (Number of Patients) :

1.	Eye Care OPD	2,93,431
2.	Surgery	7,704
3.	Dialysis	86,784
4.	Pathology	2,88,118
5.	Homeopathy	36,932
6.	Physiotherapy	46,969
7.	Thyrocare	8,047
8.	Imaging	28,543
9.	Diabetology	896
10.	ECG	30,260

Way Forward



Ruby Jubilee Celebrations - 22.3.2015

The Medical Centre celebrated its 40th year (Ruby Jubilee) in 2015. **Bharat Ratna Dr. APJ Abdul Kalam**, former President of India presided over the function. In the 40th year, the Sabha renewed its pledge for affordable healthcare to all and proposed to expand its community healthcare programmes into two full-fledged hospitals dedicated exclusively to eye-care and dialysis respectively. In the first phase, the Sabha proposes to upgrade the Bharatiya Sangeetha Vidyalaya building into a Dialysis and Eye-Care Centre. This centre when completed will be named

Sri. Shanmukhananda Hospital for Renal and Eye-Care. The project is estimated to cost about Rs. 20 crores. The hospitals would exclusively serve the poor and weaker sections of the society and the affordable patients would be limited to about 30% of the total patient intake capacity.

CSR Eligibility and Tax Benefits for Contributions to our Medical Centre

Businesses are managed to bring about an overall positive impact on the communities, cultures, societies and environment in which they operate. CSR has now been mandated by the Companies' Act, 2013. Indian culture, tradition which encompasses Music, Dance, Theatre and Healthcare are specified in Section 135, Schedule VII of the Companies' Act, 2013 as well as the provisions of the Companies (Corporate Social Responsibility Policy) Rules 2014 that came into force from 1.4.2014. Every contribution made to the Sabha's Medical Centre is eligible to be included in the total social expenditure within the limit of 2% of the average profits earned by the corporate.

The Sabha also enjoys tax exemption u/s 80G of the Income Tax Act, 1961. This certification is valid in perpetuity.

Top