



CANARA UNION NEWSLETTER

Canara Union Road, 8th Main, Malleswaram
Bangalore - 560003. Ph:080 23342625
E-mail: canaraunion@gmail.com

www.canaraunion.com

Vol.LXXIII No. 08

August 2026



Hydrangea (Hydrangea Macrophylla)
grown by Sheela Kallianpur, USA

Programmes for the Month of August 2026

Saturday 15th 09.30 a.m. Flag Hoisting followed by patriotic songs

APPEAL

Canara Union appeals to all its Members who are over 80 years to please pay Rs.150/- per annum (April-March) for the Hard Copy of CUNL (Canara Union Newsletter). Method of payment is detailed on Page 2 of the CUNL. Those members who have paid may ignore this message.

NEW ANNOUNCEMENT

THOSE MEMBERS WHO HAVE NOT PAID THEIR ANNUAL SUBSCRIPTION FOR 2024-25 AND 2025-26 MAY NOTE THAT THEIR MEMBERSHIP STANDS CANCELLED.

MEMBERS WHOSE ANNUAL SUBSCRIPTION FOR 2026-27 ARE DUE, YOU ARE REQUESTED TO PAY IMMEDIATELY.

Annual Membership Subscription Fees

All Members shall pay in advance their Annual Subscription for the period 1st April to 31st March of the financial year. For ease of payment, we have introduced **UPI** and the QR code which is published hereunder.

Annual subscription is as follows. Pay by Cash/Cheque/NEFT/UPI. Contact office 080-23342625 if you need clarification.

60 years & below Rs.300/- + GST 18% Rs.54/- = Rs.354/- per annum

Above 60 years Rs.150/- + GST 18% Rs.27/- = Rs.177/- per annum

Over 80 years: No subscription

For Hard Copy of CUNL (Canara Union Newsletter) please add Rs.150/- per annum (April-March) towards postage/delivery charges. You can add to Annual Membership Subscription.

Pay: "The Canara Union", S/B Acct No.10600 31300 00822,
SVC Co-Operative Bank Ltd., IFSC Code: SVCB0000060.

If paid by NEFT, please email NEFT reference number to canaraunion@gmail.com or Whatsapp to 8310857255 with your name. If paying by UPI, please send screenshot with name and details of payment.



Hon. President:

Prakash Aroor

Hon. Gen. Secretary:

Meera Philar

Editor:

Amit Kilpady

amitkilpady@hotmail.com

Editorial committee:

Member –

Meera Philar

meeraphilar79@gmail.com

A WORD FROM THE PRESIDENT

Our Karla Math near Lonavla in Maharashtra was the venue of a 5-day Mahotsav in June, celebrating the Janmadiwas of H H Shrimat Parijnanashram Swamiji III, and organised by Shri Praveen Kadle and his team.



Some of us were fortunate to attend the 2026 Saraswat Bhushanam awards which were conferred on 13 June 2026. The prestigious titles with citations were presented by H.H. Shrimat Sadyojat Shankarashram Swamiji to prominent achievers from the community. Several persons who had contributed to the community and the Math with dedicated hard work were also felicitated, including from Bangalore our dear Meera Balsaver, Chaitanya Shiroor, and Smita and Aniruddha Baljekar.

Among the Saraswat Bhushanam awardees were:

Anant Nag, renowned Indian cinema actor, celebrated for his extensive 50-year career across Kannada, Hindi, and other languages;

Prakash Padukone, Indian badminton legend, pioneer of the sport in India, and World No. 1;

Shekhar Hattangadi, accomplished lawyer, documentarian, and researcher;

Nitish Bharadwaj, television and film actor, director, screenwriter, film and TV programme producer;

Pandit Yogesh Samsi, one of India's leading tabla soloists, pushing the instrument's boundaries and furthering the work of his gurus; and

Shiv Aroor, prominent journalist, television anchor and writer.

It is difficult for me to fully capture the atmosphere of joy and energy that was part of the celebration. Each awardee mentioned that for them the award was very special, a great honour. I am only able,



for space reasons, to look at a small part of what three of them said. The event is fully presented on YouTube.

Prakash Padukone: *'I started [badminton] at a very young age ... I have received many awards but with this one I must confess that whatever I have achieved would not have been possible without the blessings of Swamiji.'*



Pandit Yogesh Samsi: *'This is probably one of the greatest moments of my life simply because I have very old associations with the Durgaparmeshwari Temple in Karla and HH Shrimat Parijanashram Swamiji's kutir... I seek... the shakti for continuing to swim through this mahasagar because it is a neverending journey as I see it.'*

Shiv Aroor: *'As a journalist, I can tell you we are distracted, we are sceptics, we don't believe in too many things, we're constantly jumping between stories, asking questions, [moving among] conflict zones...but I promise you that in this entire journey, I haven't forgotten where I come from. And that is the reason this is such a huge honour for me... I am profoundly grateful.'*

How good that in this tech age, we are able to view the event again and again, and choose the parts we want to see.

On another subject, do we realise how much of our time is spent waiting. Waiting for our results, trains, buses, doctors, phone calls... and in the old days, the postman. And being told so many times by so many people, 'You will have to wait.'

On my part, I am waiting for so much to happen, in the belief that good things are round the corner.

PRAKASH AROOR

SPECIAL ANNOUNCEMENT

Canara Union is happy to announce their new Website **www.canaraunion.com** which has gone live with immediate effect. We look forward to your thoughts and feedback, if any.

PRINT COPIES and E-ISSUES



We thank those who have written/telephoned to indicate their preference of the CUNL.

Members who haven't contacted us and who prefer e-issues please let us know your preference. And those members who have opted for e-issues but are still getting hard copies of CUNL, please let the office know. Please write to canaraunion@gmail.com with a copy to meeraphilar79@gmail.com or phone the Canara Union at 080 23342625. Thank you.

PS: Members who have not paid Rs.150/- towards postage of the CUNL for the year, are requested to pay - Cash or Cheque favouring "The Canara Union". If transferring by NEFT, please transfer to "The Canara Union" S/B Acct No.10600 31300 00822, SVC Co-operative Bank Ltd., IFSC Code: SVCB0000060. Please send us a copy of NEFT transfer and your name.

You can also pay by UPI. See details on page 2

NOTE: We are updating our Membership List. Request all Members to send us your latest address, phone numbers (Landline and Mobile) and email IDs to canaraunion@gmail.com.

ACKNOWLEDGEMENTS

We are deeply grateful to the following for the donations made by them towards:

Canara Union Monthly Distress Relief Fund

A Well-Wisher

Rs. 12,000.00

PS: We request all donors to provide us with a letter and a copy of PAN Card and Address Proof at the time of donation, which is a requirement by the IT Department.

LETTERS TO THE EDITOR

We invite our readers to share their views on the Newsletter, and suggestions, at cunlcanaraunion@gmail.com.

We will be glad to publish letters from time to time, at the discretion of the Editor.

MEDICAL EQUIPMENT

The medical equipment donated by members to Canara Union are meant to help patients tide over their immediate requirement for a period not exceeding 3 months. If required beyond 3 months, members are requested to make alternative arrangements. (This will help equipment availability to others in need.) All requests need to be made either by email or letters. Henceforth, a nominal refundable deposit will be collected, as follows:

Walking Stick: Rs.100/- Walker: Rs.250/- Wheelchair: Rs.500/- Hospital Bed: Rs.1000/Rs.2000.

MONTHLY DISTRESS RELIEF FUND HAS BEEN REVISED TO WELFARE FUND

Dear Friends, Canara Union revises the Monthly Distress Relief Fund to **Welfare Fund**. Under the Welfare Fund we will continue to assist some needy families every month, as in the past. Your continued support and help towards this scheme as long as possible would be appreciated. You may make payments either by cheque or bank transfer to the account specified below. For any clarification you may contact or write to us at:

Prakash Aroor, President	Mobile: 9901560602
Meera Philar, Hon. Secretary	Mobile: 9844022713
Harish Sujir, Hon. Treasurer	Mobile: 9845055567
Email: canaraunion@gmail.com	

Payments can be made to THE CANARA UNION WELFARE FUND either by cheque or by Net Banking transfer to the following:

The Canara Union Welfare Fund

Savings Bank A/C No.:10980 31300 05454

SVC Co-Operative Bank Ltd. Vidyamandir Branch, Malleswaram, Bangalore 560 003

IFC Code: SVCB0000098

VERY VERY IMPORTANT ANNOUNCEMENT REGARDING DONATIONS

All Members/Donors wanting to make donations, please see one full page ANNOUNCEMENT in the CUNL. You may pay either by CHEQUE OR NEFT. Follow it up with a letter or fill details in a copy of the Announcement Sheet along with a copy of your PAN Card and Proof of Address. If sending by NEFT, please send to respective account (Name and No.) of your donation choice as mentioned in the Announcement Sheet. For any clarification, please email canaraunion@gmail.com or WhatsApp or call Meera Philar at 9844022713 or Harish Sujir at 9845055567.

DONATION

From:
Name: Sri / Smt. _____
Address: _____

Date: _____
PAN NO : _____

To,
The President
The Canara Union (Regd.)
Bangalore-560003

Sir,

Sub: Donation towards Endowment Fund/s

I wish to donate a total sum of Rs. _____ (in words: Rupees _____)
towards The Canara Union Endowment Funds detailed below:

Type of Donation	Amount	Bank Details
Building Fund		The Canara Union(Regd) , Account No. 34050851518 State Bank of India, IFSC SBIN0007080
Distress Relief Fund		The Canara Union(Regd) Distress Relief Fund Account No 10600 31300 18707 SVC Co-operative Bank Ltd., IFSC Code: SVCB0000060
Medical Relief Fund		The Canara Union(Regd) Medical Relief Fund Account No 10600 31300 18706 SVC Co-operative Bank Ltd., IFSC Code: SVCB0000060
Students Scholarship Fund		The Canara Union(Regd) Students Scholarship Fund Account No 10600 31300 18705 SVC Co-operative Bank Ltd., IFSC Code: SVCB0000060
Cultural Endowment Fund		The Canara Union(Regd) Cultural Endowment Fund Account No 10600 31300 18703 SVC Co-operative Bank Ltd., IFSC Code: SVCB0000060
Sports Endowment Fund		The Canara Union(Regd) Sports Endowment Fund Account No 10600 31300 18704 SVC Co-operative Bank Ltd., IFSC Code: SVCB0000060
Welfare Fund		The Canara Union Welfare Fund Account No 10980 31300 05454 SVC Co-operative Bank Ltd., IFSC Code: SVCB0000098

I am enclosing the cheque for the above said amount / remitted by NEFT/RTGS, as detailed below:

Cheque No..... Dateddrawn on Bank.....,Branch.....
NEFT / RTGS Details Remittance made Dated..... Bank / Branch.....

The amount of donation [tick any one]

- ☐ 1.) Is to be kept as a Corpus Fund & interest earned thereon is to be used for disbursement.
- ☐ 2.) Is to be distributed in the next occasion for disbursement as decided by the Canara Union.

The donation is given in the memory of:

I have attached a copy of my PAN CARD & PROOF OF ADDRESS.

Regards,

Signature
Phone No:

SPORTS

Badminton

With a sense of pride we share the wonderful news that Canara Union won the Inter Club tournament “Home N Away Badminton Tournament” conducted by the Sadashivnagar Club by beating Century Club in the finals on 6th June 2026 and brought home the Winner’s Trophy.

The tournament was conducted among 10 top badminton clubs across the city. Canara Union won both the league matches, beating Bengaluru City Institute 4-1 in the AWAY tie and Indiranagar Club 3-2 in the HOME tie to proceed to the finals.



Basketball

Canara Union Member, IISc born Sachin Belvadi, son of Late Sudha S Rao (Nee Nadkarni), Coach of Karnataka State Junior Men’s Basketball Team led his team to a historic Gold Medal at the 76th Junior National Basketball Championship held in Puducherry during May 2026, conducted by the Basketball Federation of India.

This monumental victory ended a 46-year title drought for Karnataka in the men’s category, where they last won in 1980.

Sachin Belvadi is the Establishment Officer in the Raman Research Institute, Dept. Of Science & Technology, GOI.

Sachin’s thoughts – ‘I will always fondly remember my childhood days and the wonderful Canara Union sports events conducted by the late Charkal Maam. Participating in them at the Canara Union premises was a highlight of my youth. Those days at the Canara Union premises shaped some of my best childhood memories with sporting characters.’



A JOURNEY THROUGH THE FAR EAST

PRAKASH JOTHADY



As I sit down to share the story of my recent adventure through the captivating lands of Cambodia and Vietnam, I find myself filled with nostalgia and warmth. The journey was a whirlwind of emotions, from excitement to anxiety, punctuated by unforgettable moments that I will cherish for a lifetime.



The adventure began long before I boarded the plane. Packing for a trip is always a mix of excitement and chaos, and this was no exception. My large bags lay scattered throughout my room as I methodically checked off items from my travel list: Passports, tickets, visas, and foreign currency. Each tick on that checklist felt like a small victory. I also had to make arrangements at home, ensuring everything was in order while I was away. But the hardest part? Saying goodbye to my loved ones. The heartfelt embraces were bittersweet, filled with promises to share all my adventures as soon as I returned.

Once at the airport, the thrill of travel began to take over, even as tiny waves of anxiety washed over me. My flight had been overbooked, which made my heart race. But thankfully, I found my seat on the plane, and as it ascended into the

clouds, I felt my worries dissipate. I was ready for the journey ahead.

Upon landing, I was immediately enveloped by the warm air and vibrant atmosphere of my new surroundings. The rush of unfamiliar sights, sounds, and smells ignited my sense of adventure. I quickly met my fellow travellers, an eclectic group that turned out to be a source of joy and camaraderie throughout the trip. It was amazing how quickly we bonded over shared laughter, local delicacies, and the thrill of exploring new places together.

Once settled into my hotel, I felt the excitement bubbling inside me. Freshening up was essential; I swapped my travel outfit for something new and stylish, eager to immerse myself in the culture. Our dining experiences were nothing short of spectacular, as we indulged in the exotic flavours of local cuisine. Each meal was a celebration, and I relished every moment, although the worry of packing strategically lingered in my mind.



Our days were filled with thrilling adventures. We hopped on buses that weaved through

bustling streets, visited stunning museums, and took contemplative rounds around gorgeous temples. However, I often found myself cursing the infinite number of stairs that left my legs sore by the end of each day! Rushing through escalators to keep up with the itinerary was exhilarating yet exhausting, marking each moment as a testament to our shared enthusiasm for travel.



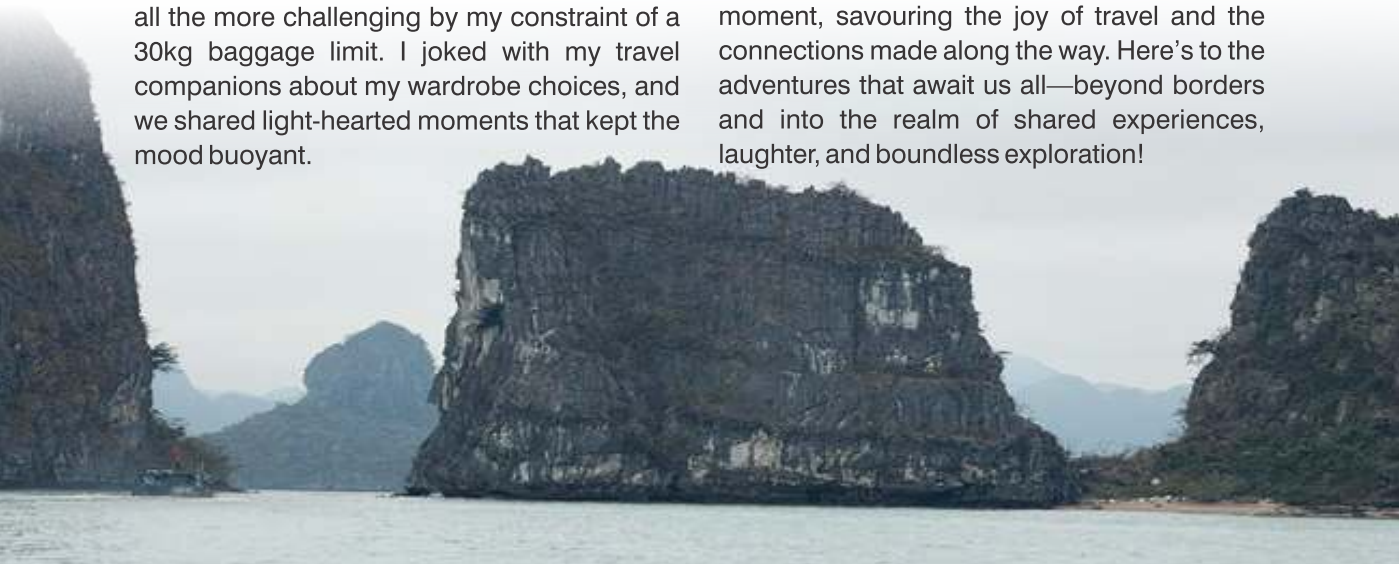
As the days rolled on, I became acutely aware of my fatigue settling in, and my outfits beginning to blur together. Unpacking and repacking became an almost daily ritual, made all the more challenging by my constraint of a 30kg baggage limit. I joked with my travel companions about my wardrobe choices, and we shared light-hearted moments that kept the mood buoyant.

Soon enough, we found ourselves back at the airport for our return flight. Yet, as I boarded the flight home, a wave of mixed emotions washed over me. I felt grateful for the incredible experiences but also longed for the comforts of my familiar world, especially a hot cup of filter coffee. The small, simple pleasures of home—like dosa, sambhar and rassam seemed so appealing.

Now that I'm back, I cherish the friendships I formed during this journey. We created a new WhatsApp group, promising to stay connected and make plans for future meet-ups. The goodbyes felt less like an ending and more like a new beginning—a shared promise of future adventures.



This incredible trip through the Far East was both humbling and exhilarating, filling my heart with lasting memories. I embraced every moment, savouring the joy of travel and the connections made along the way. Here's to the adventures that await us all—beyond borders and into the realm of shared experiences, laughter, and boundless exploration!



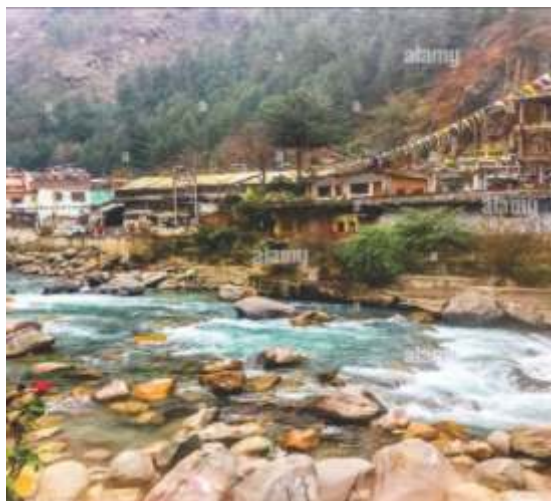
BOOK REVIEW: THE ANGRY RIVER BY RUSKIN BOND

NANDINI KALLE



Without a doubt, Ruskin Bond is the most loved author in India. A lot of his books have their base in the small towns and hamlets in North India. Perhaps he is one of the few authors whose books can be read by a child or an adult, where both derive immense pleasure reading them.

Ruskin Bond's descriptions of nature within which his characters are created are so vivid that the reader gets deep into his books straight away. His themes are about ordinary people, their lives and a lesson about how they rise above trying circumstances and sometimes give in gracefully to changes around them.



It is the job of water to flow. The force with which it flows depends on the steepness of the slope as well as the volume of water. It is also the nature of the gushing water to flow no matter

what comes in its path, be they trees, bushes, buildings, even living things. Hence, the title of this book by Ruskin Bond - *The Angry River* - is somewhat misleading; as if the river is flowing with a lot of anger, and as one may know, anger is an emotion that can be quite destructive. So this beggars a question - Is the river in Ruskin Bond's book angry, and if so, with whom is she angry, and what does this anger do wherever she flows?

This story also tells the readers about human resilience but at the core there is an important lesson, which in today's world, becomes very important and significant - to be able to decipher the rapid changes in climate the world over and the havoc these changes are playing with the natural world in the name of development. That's why, after reading *The Angry River*, it would make a lot of sense to read *A Long Walk for Bina* by who else but Ruskin Bond.

The main character in *The Angry River* is Sita, a young girl who lives with her grandparents. The story opens to a grim situation that brings a sense of foreboding not only for Sita but also for the readers - because they already like Sita and would like the rains to stop for her sake. Her love for her grandparents is something that the readers can easily connect with.

In any other situation, one would feel envious of Sita, the young protagonist in this story. She lives with her grandparents on a small island whose central focus is a huge old tree, hanging

RUSKIN BOND

Angry River



on tenaciously. She is given to understand by her wise old grandfather that as long as the tree stands steadfast, no harm would come to her or the island.

The story opens to a downpour that relentlessly increases in ferocity. To add to the woes of the family, Sita's grandmother has taken ill. Her grandfather has to take her to the hospital on the mainland and Sita is to stay back on the island. But her grandfather prepares her for the

worst. After they leave, Sita is alone with the hens and her doll Mumta for company. It is easy to foreshadow, partly because of the name of the story, the relentless rain that is worsening and her only support, the big old peepal tree that is uprooted by the rain and flowing water. What happens of Sita? Does she return to her island home? Is her grandmother cured of her illness?

The writer lets the reader understand Sita's apprehension and almost unobtrusively lets them know that Sita's fears come true. The tree, a beacon of hope, is pulled away by the torrent of rushing waters of a swollen river and so is Sita. Just when all hope is lost, a young boy, Krishan, appears in a boat, and together they manage to brave the worst of the rains till the fury has abated. It seems like a new dawn that promises both happy and sad things for Sita. There almost seems to be just that brief touch of magic realism!

The most beautiful part of the book has to be the brevity of language, its simplicity, and the ease with which Sita survives the storm and rain. The reader feels her apprehensions; they are as relieved as Sita when the boy appears and Sita is saved. How the story ends is for the reader to find out. But knowing Ruskin Bond, his stories end on a happy note but also compel the reader to think beyond the plot of the story.

*"You yourself, as much as anybody in the entire universe,
deserve your love and affection."*

– The Buddha

*"You are a child of the universe, no less than the trees and the stars;
you have a right to be here."*

– Max Ehrmann, writer and poet

TRIBUTE TO A TITAN - LIFE AND ACHIEVEMENTS OF SUMAN KALYANPUR

VIDYA D SAGAR



At a family get-together, while we were watching TV, somebody turned on Chhaya Geet. As we reminisced about the days when we eagerly awaited the relay of Binaca Geet Mala on the radio to listen to our favourite Bollywood melodies, the song “Na Na Karte Pyar Tumhi Se Kar Baithe” began to play. We listened as if mesmerised. Soon a lively debate arose amongst the group, whether the song was sung by Lata Mangeshkar or Suman Kalyanpur.

Yes, the song was sung by none other than our very own amchi Suman Kalyanpur, a remarkable artiste who poured her heart and soul into music. This was true of many songs from Hindi cinema that she sang but listeners failed to identify correctly, because the sweetness, subtle tonal quality, and fine nuances of her voice often sounded strikingly similar to those of Lata Mangeshkar. As a result,

many assumed that such songs were sung by Lataji. Yet, despite limited opportunities caused by industry politics and influences, Suman never harboured resentment or voiced complaint; instead, she continued her work with quiet resilience, grace, and unwavering dedication.

Suman Kalyanpur was one of the titans of the Golden Era of playback singing in Indian cinema (1950s–1970s), an era marked by pure melodies and poetic lyrics. In an industry dominated by the Mangeshkar sisters, she maintained her steady presence through melody and a dedicated output for over three decades. Her work is comprised of more than 3000 songs in over 11 languages, among them 857 being Hindi film songs.

Early Life, Education, and Classical Foundation

Born as Suman Hemmady on January 28, 1937, in Dhaka in an aristocratic, well-educated but conservative family where girls were not allowed to sing in public, she spent her early life in that city, where her father Shankar Rao Hemmady served as a senior official at the Central Bank of India. The family relocated to Mumbai in 1943 where she pursued her secondary education at St. Columba High School. Her entry into music was unexpected and unplanned. Initially a student of fine arts at the J J School of Art, she had to abandon painting due to a severe allergy to turpentine, redirecting the focus to her latent musical talent.



Professional Debut and Recognition

Suman had a rigorous and diverse training in Hindustani classical music under maestros like Pandit Keshav Rao Bhole, who discovered her talent and encouraged her to pursue music despite family restrictions. He convinced her father that hers was not an ordinary voice but a divine gift and convinced him to get her trained in music. Subsequently she trained under legendary maestros like Ustad Abdul Rehman Khan, Yeshwant Deo and Master Navrang, and perfected the skill of navigating complex raags, especially Raag Bhairavi, with absolute precision. This training helped her develop a soft, clear, skilled singing style. She became known for her precise pronunciation, emotional control, and ability to sing difficult notes with ease.

A major turning point in her musical career that was bound to change her destiny for ever came when she debuted for All India Radio. Keshavrao Bhole Saheb, who was then working as a music director at the radio station offered her a chance to sing. As her melodious voice resonated on the radio, people were amazed, and she got instant recognition. Soon she was listed as a staff artiste at AIR by 1957. The magic of her voice soon reached the corridors of the film industry and offers started pouring in. Her film career began with the Marathi film *Shukrachi Chandni* (1953), followed by the song “*Koi Pukare Dheere Se Tujhe*” from the Hindi film *Mangu* (1954), which set the stage for her journey as a playback singer in Hindi cinema.

Later a major advancement in her career occurred when legendary singer Talat Mahmood noticed her talent during a performance at a college function and recommended her to HMV. This association with Talat Mahmoodji helped her get noticed and opened doors to further advancement in her career. In a song of the superhit film

Aar Paar, Suman got the opportunity to sing with two legendary artistes of the era, Mohammed Rafi and Geeta Dutt. Suman’s voice stood out with its full resonance and simplicity. This was the beginning of a glorious period in her music career in Bollywood films.

Professional Barriers and Comparisons

Throughout the course of her career, she encountered opportunities along with difficulties. A constant comparison to Lata Mangeshkar that earned her the moniker “Prati Lata” (Parallel Lata), affected her career as some producers treated her as a substitute rather than a unique artist. But she remained firm in her artistic abilities, stating that though her voice was like Lata tai, as she addressed Lata Mangeshkar, a keen listener and a connoisseur of music could tell them apart.

She explained that her voice was naturally delicate and thin and that she never actively imitated Lata but had deep respect for the legend’s technical skills. In fact, Suman even stated that she was an ardent admirer of Lata Mangeshkar during her college days. She never bothered about the public or media labels. Despite industry politics and conservative family rules limiting her professional freedom, she continued to work with patience and dignity.

Suman did face a heart-breaking moment when she had practiced intensely for the iconic “Aye Mere Watan Ke Logon” but was replaced by Lata Mangeshkar right before her performance for Jawaharlal Nehru. Though she accepted the change gracefully at that moment, the hurt remained in her heart never to be forgotten.

In the Wake of the Lata-Rafi Royalty Dispute

A four-year rift between Rafi and Lata during the 60s and 70s emanated from a royalty dispute that led to them refusing to record duets

together. Producers were in a quandary. It was then that they turned to Suman as her voice was like Lata's. So she seamlessly stepped in to partner with Rafi. This new pair got instant popularity with fans everywhere!

Suman reached the peak of her career in this phase, partnering with Rafi in more than 140 duets. Many of these songs became very popular. The melodies she sang with Hemant Kumar and under the baton of top composers such as Roshan, S. D. Burman, Shankar-Jaikishan, and Madan Mohan are also memorable to this day.



Suman also sang many wonderful songs with Mukesh, another great singer of that era. His voice had a special kind of pain and pause that Suman's soft voice complimented beautifully. She sang a song with him in the film *Boond Jo Ban Gayi Moti* and the deeply emotional "Mera Pyar Bhi Tu Hai" from *Saathi*. When Hemant Kumar was composing for a new film, Lata Mangeshkar and Suman Kalyanpur recorded a beautiful duet, "Kabhi Aaj Kabhi Kal Kabhi Parso" together, the only song sung by these two legends together.

Suman Kalyanpur's fluency in Urdu, Bengali and Marathi, was ingrained in her since childhood. That is the reason her pronunciation and nuances of the most difficult and complex Urdu and Persian words were so perfect that even the most accomplished maestros were left speechless. She contributed significantly to

Marathi music too, especially in Bhav Geet and devotional songs. Her song "Keshava Madhava" became especially beloved in Maharashtra. But her output was not limited to just Hindi or Marathi. She also sang in Bengali, Gujarati, Assamese, Odia, and other languages throughout her career, showing unusual linguistic flexibility and musical adaptability that resulted in a truly multilingual career. She was the first Indian female playback singer to appear on the BBC in 1969 and to perform live in Trinidad, establishing her international reach.

A few of Suman Kalyanpur's songs that became iconic hits in this era were "Aaj Kal Tere Mere Pyar Ke Charche" (*Brahmachari*), "Na Na Karte Pyar" (*Jab Jab Phool Khile*), and "Tumne Pukara Aur Hum Chale Aaye" (*Rajkumar*). The success of Suman's duets with Rafi was so significant that industry gossip suggests that Lata was compelled to patch up with composers such as S. D. Burman and resume her professional relationship with Rafi and others. This period solidified Suman Kalyanpur's status as an elite singer in her own right and leave a monumental mark on Hindi film music.

Personal Life and Achievements

Young Suman's life took a beautiful turn In 1958 when she married Ramanand Kalyanpur, a prominent Mumbai businessman. Ramanand keenly supported her in her career, managing many of her professional matters. He even accompanied her to the studio for every one of her music recordings. This unwavering support of her husband came as a blessing to Suman and helped her balance her musical profession and family life with grace.

She was honoured with numerous prestigious awards throughout her life. She was honoured thrice with the prestigious Sur Shringar Sansad Award for her outstanding singing. In addition,

she was awarded the prestigious Lata Mangeshkar Award by the Maharashtra government in 2009 and the Garima Award in the field of art. She was also bestowed with the Padma Bhushan, the country's third-highest civilian honour in the year 2023.

A calm and dignified person, she never sought producers for work, nor regretted any lack of opportunities. Never seeking publicity or limelight, she avoided appearing on the popular radio show of that era, Binaca Geet Mala, though the compere Amin Sayani requested her repeatedly for an interview. Finally, after many years, she agreed to the interview on the condition that she would not be photographed during the recording. She wished to be known only through her art and talent and not through any glamour or by showcasing her personal life.

Suman gradually stepped back from playback singing in the late 1980s and turned to painting and other creative hobbies like knitting and

cooking to fill the vacuum left by music. She thus found a balance and remained creative even after a hugely successful career in Bollywood.

A Legacy of Dignity

Suman Kalyanpur's career represents the triumph of quality over quantity. Navigating her career in an industry fraught with professional rivalries and exclusivity, she remained dignified and steadfast in her talent. Bridging classical traditions with cinematic appeal, she carved a unique niche for herself in Indian cinema.

Her passing on May 31, 2026, at the age of 89, leaving behind a glittering legacy, marks the end of a remarkable journey of a musical genius. She will always be remembered as a graceful artiste who left behind a valuable legacy for future generations to learn, listen, and enjoy. Suman Kalyanpur lived her art without arrogance or vanity and will always shine like a precious gem in the history of music in our country.

BEYOND THE VOICE

VIR DASMAHAPATRA

I met Lalith Aunty somewhere around 2012–2013 through her disciples, my Gurubehen Tara Kini, and Gurubhai Nishant Panicker.

I remember vividly my first meeting with Aunty at her home. I had accompanied Nishant to his weekly lesson with her. I sat next to him while Aunty gave him his lesson, after having greeted me warmly and offered me a cup of the signature tea that she made. I am not a tea drinker but was always ready for the cup she prepared with some herbs, which gave it a wonderfully refreshing flavour. As I sat and listened to the lesson, I was struck by the

incredible music that she imparted to him. While it looked effortless, it showcased years of *sadhana* and the unmistakable grace of her gurus, which is the only way in which such music can become accessible to a practitioner. But beyond the music, there was something else that attracted me greatly to Aunty as I saw her with Nishant. It was the love that flowed from her every word and gesture, and the way she used a Konkani endearment to address him: "Gonnu." It reminded me greatly of my grandmother, whom I had lost many years ago, and it reminded me of how much I missed a presence like that in my life.

At the end of Nishant's lesson, I couldn't contain myself, and blurted out a clumsy request to Aunty, asking her if she would teach me. Poor Aunty was completely taken aback by the abruptness of my request. In the moment, she gracefully responded by saying that she would like to know more about me before she could commit to anything, and she asked me to call her later to know more. When I called her later that evening, the first thing I got from Aunty was a kind but firm reprimand for having approached her so abruptly and having caught her unawares. The memory makes me smile even today. She did not reject my request, but she did tell me that she would like to listen to me sing and understand more about why I wanted to learn from her.

We fixed the time for me to visit her a few days later. I reached Aunty's home one evening, a little tired after work, and sat down on the living room carpet that all her disciples know only too well. Aunty sat down opposite me, turned the electric tanpura on, and asked me to sing Raag Yaman. That day, something wasn't right. Despite the fact that I had been learning for several years, and I was singing on my own pitch, come what may I couldn't sing in *sur*. I was acutely aware of the fact that I was out of pitch, and I tried desperately to regain both my pitch and my composure. Throughout this time, Aunty remained patient, encouraging, and offered helpful tips here and there. When she saw me getting extremely flustered, she asked me to pause, breathe, and calmed me down with some gentle, encouraging words. "You have a good voice," she told me. "Just relax and we'll try again." Finally, something worked, and I was able to follow Aunty's guidance and sing along with her. By the time we were done, I was convinced that I would be sent back with, most probably, a polite but conclusive rejection of my request. But on the contrary, I left with a warm pat on my shoulder, and the date of my next class!

From then started a marvellous journey, where I visited Aunty once or twice a week and did my best to learn whatever I could. In her presence, I learnt first to embrace my ignorance, because whatever I thought I knew about music seemed like a grain of sand before the ocean of *vidya* that she demonstrated in every moment of our time together. To my mind, this has been her greatest gift to me, i.e., showing me how much there is to learn, and building both my curiosity and excitement about the endless journey of learning. And alongside that, she blessed me with the warmth and love of a grandparent, which once again flowed into my life like soft sunshine. As I got to know Uncle, this love only doubled. There was always space in their hearts for one more person, and I was blessed to find mine.



One of my favourite memories of Aunty is of the day I took my wife (then my fiancée) Sonia to Gitanjali, to meet Uncle and her in August 2018. It was the day after Sonia's parents and mine had agreed to get us married. After greeting us, Aunty disappeared inside for a few minutes, only to come out beaming, holding an *aarti ki thaali*. Uncle and she gave us our first blessing as a couple. I will never forget the joy of that moment. I could scarcely believe it! I can only hope that, with time, we will prove to be even a fraction of the couple they have been.

Before we left, Auntie and Uncle gave us a little packet as a present. When we opened it up later, we saw that it was a silver glass. I immediately sent her a message to thank her for the lovely gift. When she replied, she told me that it was a glass from a set that had been given to Uncle and her at the time of their marriage! It was given to us with the wish and blessing that our marriage would be a strong and enduring one. I can never put in words what that felt like... other than to say that only my own grandparents would have done something like this for Sonia and me.

Of all her disciples, I'm the one who spent the least time and learnt/retained the least too. Work, family, and other commitments always competed for my attention. Moving out of Bangalore and, later, moving abroad came in the way of my lessons. However, the love I got from Auntie always made me feel like she had known me my entire life and that I was deeply cherished. I can never be grateful enough for the joy and comfort I got just by being in the same room as her or listening to her voice on the phone. Her simple "How are you, ma?" uttered with so much affection, never failed to strike a chord in my heart. It still rings in my ears as I write these words.

Nobody was happier for me when I reached a career or personal milestone. And while I lived abroad, if ever I fell silent beyond a point, a loving message would appear on WhatsApp inquiring after our health and well-being. I loved sending her videos of my daughter Aadya's little antics because I could "read" the delight in her responses. She showered us with blessings that brought a sense of comfort even thousands of miles away.

Before I conclude, I would like to share one last anecdote that will always stay with me. This happened one afternoon several years ago,

while Auntie, Uncle, and several disciples were rehearsing for the stunning thematic concert, *Agra Gharana, Ek Vatavriksh*. While she had conceptualised and designed the program, Auntie was not keen on singing a solo, given the condition of her voice. However, we disciples were insistent. We begged her to reconsider, and she finally relented, singing for several minutes while we listened, riveted. When she finished, we all burst into words of appreciation and applause, not as sycophants, but as listeners who were genuinely moved by her music. Auntie, however, turned to exchange a look with Uncle, her infallibly honest and objective critic. He shook his head, communicating wordlessly that it didn't sound as it should. Or, more importantly, it didn't sound as she would want it to sound. It was a silent confirmation of what she already knew. Auntie smiled and turned to us to say, "What you are hearing and appreciating is something beyond the voice. You experience that here. But the audience that comes for the program will not hear this, and we have to think of their experience as well. So, don't ask me to sing, but learn this and sing it for me instead."

Those words etched themselves forever in my consciousness. What, I asked myself, is beyond the voice? What did we hear that moved us so deeply, if it was not her voice? This question has stayed with me, and I have revisited that moment many times over the years. I don't know if I have the right answer, but for now, my reflections tell me that beyond the voice there lay three things in Auntie's *gayaki* that even a lost voice could not eclipse. First, the grace of her Gurus, earned through selfless *Guru-bhakti*. Second, a *sadhana* that did not cease even when she stopped her performing career. She morphed it into a silent but no less intense study of music that probably led her to discover much more than a performing artist might. And third, the journey of many lifetimes.

I am convinced that the being I knew in this life as my Lalith Aunty has been immersed in the Naad Samudra for many lives before this one — and the intangible gains of that journey shone through, heedless of any physical impediment. This is why no listener, however discerning, however pitch perfect, could be unmoved by her music.

The world will not soon see the likes of a musical genius like her, but I say also that her capacity to love and cherish another person was equally unique.

In the few years we knew each other, she gave me a lifetime of memories to hold dear, and

many lessons on life and love, that I hope I will be able to pass on to my family.

I agree wholeheartedly with my Gurubhai Manohar Patwardhan, who says that the opportunity to be with Uncle and Aunty in this life can only have been the outcome of some *punyas* of previous *janmas*.

May the being that was Aunty in this life now find bliss in the lap of the Divine Bhavanishankar!

PERSONALIA

Dear Members of the Canara Union,

The Canara Union frequently gets enquiries about personal announcements. These are personal in nature, usually small, and are generally about the following:

- births, weddings, engagements, thread ceremonies
- items for sale
- services available (catering, paying guest accommodation etc)
- student performance
- success at work, awards, personalia information etc
- change of address, relocation
- seeking information about services available

‘THE INDEPENDENT PAGE’, for small-format, half- and full-page announcements will be published at a nominal rate. The tariff will be as follows + GST of 18%:

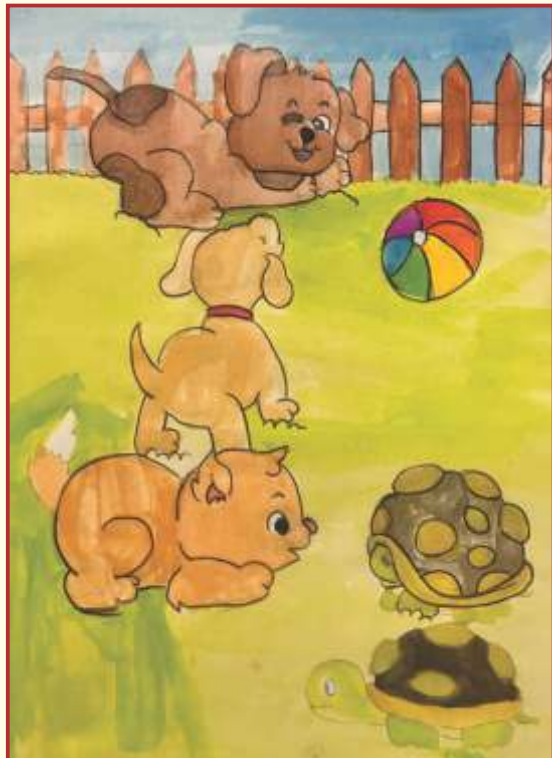
Upto 50 words	-	Rs. 250.00 with photo if any
51 to 150 words	-	Rs. 500.00 with photo if any
151 to 250 words	-	Rs. 750.00 with photo if any

Also:

Full-page feature/ad of A4 size	-	Rs.1500/- per page
Half-page	-	Rs.1000/- per half-page

Please send all announcements to the Canara Union by the 15th of the month.

KIDS CORNER



Pranika Hattikudur (10 years)



Dhruv Talgeri (11 years)



Ashlesha Moodbidri (14 years)

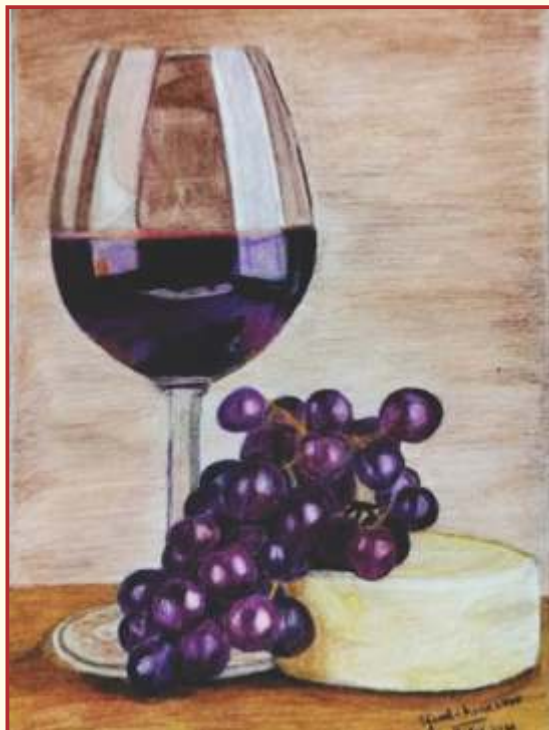


Ritu Burde (15 years)

TALENT CORNER



Colour Pencil Artwork by Dhvani Padukone



Colour Pencil Artwork by Ujwal Moodbidri



Colour Pencil Artwork by Vijay Ubhayakar



Bruno - Colour Pencil Artwork by Deepali Honnavar



Smt. Vasantlata Mirjankar

- Ammama -

July 3, 1923 – June 24, 2026

A Life of Service, Strength, and Love

Our beloved Smt. Vasantlata Mirjankar - cherished by her family as Ammama - passed away peacefully on June 24, 2026, leaving behind a legacy that words can only begin to capture. She was 102 years old, just days shy of her 103rd birthday on July 3rd - a fitting reminder that her spirit was as enduring as it was bright.

She is survived by her three daughters and their families, four grandchildren, and five great-grandchildren - each one blessed by her boundless love, quiet wisdom, and extraordinary strength.

A two-time Member of the Legislative Assembly from Karnataka, Vasantlata devoted her life to public service with grace and conviction. She was a passionate advocate for women's rights, education, and social welfare, and in an era when few women occupied such spaces, she stood firm – not for recognition, but out of a deep, abiding commitment to the people she served. Countless lives were touched by her compassion and courage.

When her husband passed away, she met the moment with the same steady resolve that defined her entire life. With remarkable strength and grace, she raised her three daughters as a single mother while successfully steering the family business - a testament to her boundless resilience and devotion to family. Her life was proof that love, when rooted deeply enough, becomes a force that carries everything forward.

To those who knew her, Ammama was not defined by titles or achievements alone. She was kindness offered without expectation, integrity lived without fanfare, and love given without condition. Her humility was as striking as her accomplishments, and her presence a gift to every community she touched.

We celebrate a life extraordinarily well-lived - 102 years of service, strength, and love that will continue to ripple outward through every life she shaped.

Report on the Activities of Bangalore Local Sabha for the month of June – July 2026

Report by Saikrupa Nalkur

- On 29th May, there was a talk by Smt. Jaya Row on “Message of the Bhagavad Gita”
- On 15th June, Janmotsava of Parama Pujya Shrimat Parijnanashram Swamiji III was observed with Shri Chitrapur Guruparampara Charitra Pathana, Shiva Pujana by gruhasthas, Bhashya Pathana and Ashtavadhana Seva.
- In order to celebrate the three auspicious occasions in our hallowed Guru Parampara, “Parijnanalahari” a yearlong celebration of events and programs commenced from 15th June. As a part of these celebrations, there was Hindustani classical recital by Vid. Bharati Pratap and a workshop on decoding of food labels by Smt. Varsha Koppikkar.
- On 16th June, Samaradhana of H.H. Shrimat Pandurangashram Swamiji was observed with Shri Chitrapur Guruparampara Charitra Pathana, Bhashya Pathana, and Ashtavadhana Seva.
- **Visit of Parama Pujya Swamiji to Bengaluru:**
 - Sadhakas at Bengaluru Math were blessed with the arrival of Parama Pujya Shrimat Sadyojat Shankarashrama Swamiji on 9th July. HH Swamiji was welcomed by Shri Chaitanya Shiroor mam, Bangalore Local Sabha President, with Purna Kumbha Swagata and Pada Prakshalana.
 - On 10th July, there was Swagata Dharma Sabha with welcome address by President, Bangalore Local Sabha, and Swagata Geet by devotees. We were blessed with Ashirvachana by Parama Pujya Swamiji which was followed by Shri Guru Paduka Pujana and tirtha vitarana. In the evening, there was Bhashya Pathana and Devi Pujana by HH Swamiji, which was followed by Ashtavadhana Seva.
 - On 11th July, Shri Guru Paduka Pujana was performed with tirtha vitarana and Shri Bhiksha Seva. In the evening there was Stotra Pathana by Utthanam group. On this auspicious day of Yogini Ekadashi, Samaradhana of Smt. Umabai Aroor akka was observed with bhajan seva and Ashtavadhana seva.
 - On 12th July, there was Samoohika Gayatri Anushtaan and Bhajan Seva by Yuvadhara. Dharma Sabha commenced with address by President of Bangalore Local Sabha, Girvanapratishtha motivational group song, felicitation of Girvanapratishtha senior teachers and Pramana Patra Vitarana to students of Girvanapratishtha. This was followed by Vaidik Sambhavana, vote of thanks and Kshama Yachana. Sadhakas were again blessed with Ashirvachana by HH Swamiji, followed by Shri Guru Paduka Pujana, Tirtha Vitarana and Shri Bhiksha Seva. In the evening there were skits “Konkani Navaruchi” and “Lagna Tayyari”. After the skits, Bengaluru Prarthana Varga teachers shared their experiences on conducting the “Jagruthi Shibir” on personal safety skills at Srivali High School, Shirali.
 - Special programs like Samuhika Guru Pujana was held in the morning and Samskruta Sambhashana in the evening (13th July), Sadhana Panchakam with Kumkumarchana during Lalita Trishati (14th July) and Rudra Homa (15th July).
 - On 16th July, the laity recited Niropa Geet which was followed by Niropa Upadesha by HH Swamiji before Their departure.
 - All our bhajan mandali-s offered bhajan seva during HH Swamiji's visit. On all days, Pranayama and exercise was conducted and Deepanamaskar was recited in the evenings with prasad bhojana in the mornings and evenings.

ANNOUNCEMENT

APPLICATIONS FOR DISBURSAL OF SCHOLARSHIPS TO STUDENTS, DISTRESS AND MEDICAL RELIEF – WILL BE DISTRIBUTED EFFECTIVE 1.8.2026

Applications for scholarships to students studying UKG to 10th Standard, PUC and Professional courses can collect the application forms from the office of the Canara Union, from 1st August, 2026. Completed applications should be submitted on or before 15th September 2026 along with necessary documents. Incomplete applications will not be entertained.

Students who have obtained distinction (above 85%) in university/board/public examinations are eligible for merit scholarships. These application forms are available at the Canara Union office effective 1st August 2026. Completed applications along with documents should be submitted on or before 15th September 2026.

Application forms for Distress and Medical Relief for bhanaps and other members in need of assistance are available at the office effective 1st August 2026. Applications duly completed with necessary documents should be submitted before 15th September 2026.

Samvit Sudha® creations, products made of fabric and handmade paper, upcycled products under “Holding Hands” and “Parijna” books for children are available at Shri Chitrapur Math, Bengaluru.

Sales counter timings: 4 to 6 pm on Tuesdays, Thursdays, and Saturdays

Website: www.samvitsudha.com

Contact: Shobha Ulpe 8861715493, Shruthi Ubhayakar 9423008640, Sheela Nagarkatti 9343093002

CLASSIFIED

FOR RENT

Cosy 1RK Cottage, D Block, Pandurangashram, 8th Main Road, Malleswaram, Bangalore.

Ideal for singles/couple (CSB).

Contact Archana Bhat: +919821190475

OBITUARY

We convey our deepest sympathies to the family and relatives of:

Smt Rajashree Niranjana Ullal, aged 59 years, on 16 July 2026 at Bengaluru

Smt Radhika Kumble, aged 86 years, on 17 July 2026 at Bengaluru

PS: Errata in July issue of CUNL -- Vid. Lalith J Rao passed away on 3 June 2026 and not on 10 June 2026 as printed. Error is regretted.



THE CANARA UNION (REGD.)

No. 42, The Canara Union Road (8th Main), Malleswaram, Bangalore - 560 003.

Phone : 080-23342625 e-mail : canaraunion@gmail.com

Website : www.canaraunion.co.in

Notice to Donors of Canara Union's FCRA Account

With the changes in the Foreign Contribution Regulations Act (FCRA), it has become mandatory to channelize all foreign donations by a social/charitable organization in India through the State Bank of India, New Delhi, Main Branch (SBI-NDMB). In accordance with this new FCRA Regulation, Canara Union has opened a new FCRA Account with SBI (NDMB), New Delhi. Hence, the old FCRA account with Bank of India, Margosa Road, Malleswaram, Bengaluru cannot be used for any foreign inward remittance.

We give below the details of the new designated account where the Foreign donations should be remitted.

Name of the Bank: State Bank of India, New Delhi Main Branch
Address: FCRA Cell, 4th Floor, New Delhi Main Branch, 11 Sansad Marg,
New Delhi – 110001,
Account No: 40255120262 (FCRA Savings Account)
Branch Code: 00691
IFSC No: SBIN0000691
SWIFT: SBININBB104
Purpose Code: P1303

All foreign institutions and individual Donors, will have to remit their donations only through the above designated SBI bank FCRA Account. A person of Indian origin, holding a foreign passport, will be covered by the term "foreigner" for the purpose of FCRA. Foreigners having an NRO account in India, if he chooses to use the funds from that NRO account for donation purposes, will also need to transfer to the above stated account only, as it is classified as foreign source donation under the FCRA rules. Donors are advised to use the swift code while doing the remittance for faster transfer. We also request all donors to intimate the Canara Union office of the remittance and clearly state the purpose of the donation (Scholarships, Medical or Distress) and whether it is towards corpus (endowments) or to be disbursed in the year of receipt for the stated purpose. We also request you to give the passport copy, the tax code/identification number, if any, for our various compliance and audit purposes.

(Canara Union Hon. Gen. Secretary: canaraunion@gmail.com)

Prakash Aroor
Hon. President
prakash.aroor@gmail.com

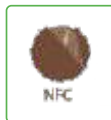
HarishchandSujir
Hon. Treasurer
sujirharish@gmail.com



“Sustainable by Choice, Exceptional by Design”



**DECKING | DOOR & WINDOW FRAMES | CLADDING | FACADES
PERGOLAS | HANDRAILS | FENCING | GATES**



Website: www.wuddy.in | **Phone:** +91-9480843623

Email: info@wuddy.in | sales@wuddy.in

Konkan Speciality Polyproducts Pvt. Ltd.,

Address: 146, 2nd Floor, Shanthala Plaza, 8th Main,
14th Cross Road, Malleshwaram, Bengaluru - 560 003.

B-129, Baikampady Industrial Estate, Mangaluru - 575 011.



Triton Valves Limited

TS 16949 Certified Company

Leading Manufacturers & Exporters Of
Automobile Tyre Tube Valves, Valve Cores & Accessories

Registered Office:

Sunrise Chambers 22 Ulsoor Road Bangalore 560042

Tel: +91 80 2558 8965/66/68 Fax: +91 80 2558 6483 email: info@tritonvalves.com

Factory:

Mercara Road Belvadi Mysore 570018

Tel: +91 0821 240 2411/75/76 Fax: +91 0821 240 2729 email: works@tritonvalves.com

www.tritonvalves.com



It's **SVC BANK** Calling

**Always trust calls starting with 1600 / 140.
Answer confidently and stay protected from fraud.**

SVC Bank uses 1600 / 140 series numbers to reach you securely.

1600 213 750

Transactional & Service Calls from
SVC Bank Branches & Departments

1600 213 763

Transactional & Service Calls from
SVC Bank's Helpline

140 8402 805

Promotional & Marketing Calls
from SVC Bank's Helpline

Do answer these calls to receive important updates and avoid
fraudsters pretending to be from the Bank.

Your Trusted Banking Partner