



# Sruti

The India Music & Dance Society, Philadelphia  
&  
PRAGATHI - The Indian Graduate Student  
Association at Drexel University

Present 'Strings Attached' by

Jayanthi (Veena) & Kumaresh (Violin)

accompanied by

Anantha R. Krishnan - Mridangam

Trichy S. Krishnaswamy - Ghatam



Saturday, June 2nd, 2012 5:30 pm  
Mitchell Auditorium, Drexel University  
Philadelphia, PA

*SRUTI - The India Music and Dance Society is a non-profit 501(c)(3) organization based in the Philadelphia region and founded in 1986. Sruti's principal mission is to promote and present Indian classical music and dance. In addition, SRUTI seeks to educate the Philadelphia community at-large about Indian arts. SRUTI is a volunteer-run organization. Its leadership comprises an elected Board of Directors and several committees.*

*Every year, around 10 or more world class music and dance recitals are presented during the Spring and Fall seasons by SRUTI in the Greater Philadelphia area. SRUTI also collaborates with other presenting organizations like the Painted Bride Arts Center, Kimmel Center for Performing Arts, Annenberg Center at the University of Pennsylvania, Drexel University, and Montgomery County Community College.*

*SRUTI has received generous grants from private foundations and public organizations including the Pennsylvania Council on the Arts, Dance Advance and Philadelphia Music Project (funded by the Pew Charitable Trusts) and the Sam Fels Foundation in addition to a loyal and appreciative audience.*

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## Program June 2nd, 2012

**4:00 PM** - Tribute to the mridangam legend Sri Palghat Mani Iyer  
by Shri Anantha R. Krishnan

*This music session on the mridangam legend, Shri. Palghat Mani Iyer will consist of listening samples, discussions and live examples demonstrating the role of mridangam as an accompanying and solo instrument. Palghat Mani Iyer's research on the sound of the mridangam will also be discussed.*

More information about Sri Palghat Mani Iyer:

<http://www.thehindu.com/arts/music/article2755328.ece?homepage=true>

<http://www.thehindu.com/arts/music/article2834201.ece>

<http://palghatmaniiyer.org/>

**5:30 PM** - 'Strings Attached' Instrumental Duet Concert



### About Carnatic Music

*Adapted from an article on Carnatic music by  
Kiranavali Vidyasankar*

Carnatic music is one of the two major systems of classical music in India, the other being Hindustani music. The latter predominantly belongs to the north, east and western parts of India, while Carnatic music originated in South India. Before they evolved as two different streams of music, India seemed to have only one classical form of music that had its roots in the sacred hymns called the *Vedas* (approx. 5000BC – 1000BC). The cultural, religious, political and regional changes of several hundred centuries caused the divergence of these systems, the most recent and powerful being the invasion of India by the Islamic civilization around the 13<sup>th</sup> century. Whereas the classical music of north India picked up Persian, Arabic and Turkic influences, the music of the more peaceful southern India remained relatively unaffected by these developments and evolved independently. Carnatic music remained closely tied to the Hindu *Bhakti* (devotional) traditions as also to the folk and classical cultures of the Dravidian people. As a result, the exposition, the relative focus on the various aspects of music, and the repertoire developed in divergent ways between the north and the south.

*(Continued on page 8)*

## About Strings Attached

**Strings Attached** is a collaborative production of two of the very innovative, expressive, and exciting artists of Carnatic music. **Violin Kumaresh**, an integral part of the Ganesh Kumaresh duo, is a performer, composer, and teacher of distinction; he teams up with **Veenai Jayanthi**, who is a world-class performer, composer, and teacher as well. The duo, partners both musically and in life, converse (Samvada) through their instruments creating imagery from the most profound to the most endearing. This is the first time this collaboration is presented in the US.

The Veena is an ancient Indian plucked string instrument which has its origins in antiquity with a recorded history dating back to the Vedic period around 1000 BC. The Saraswathi Veena – one of four major types of veenas popular today – is used in South Indian classical or Carnatic Music. The classical violin, a stringed instrument of European evolution, has been successfully adapted to Indian classical music.

### What the artists say...

A musical performance for an artiste is all about expressing his or her emotional connect with the art form and try and reach out to the listening audience with those musical moments.

Strings Attached is an expression where in we, more as musicians in conversation, try to connect with the audience our musical thoughts, musical exchanges, the converging and diverging points, the climaxes, the beginning, the profound, the subtle etc. It is a journey of expanding and exploring the musical emotions and expressions of our soul through the sounds of our individual instrument, which has been our dearest friend ...

Strings Attached is truly a culmination of many a thought process coming together to express the celebration of the art as the musical expression of the way of life !!!!!

## About Jayanthi & Kumaresh

**Mrs. Jayanthi Kumaresh** – known affectionately on the Indian music scene as “Veenai Jayanthi” – has been enthraling audiences the world over with her graceful, emotive and expressive music for the last 25 years. The Statesman, a well acclaimed daily, quotes that Jayanthi is “the best and most versatile Veena artiste we have today.”



Born into the Lalgudi family where music has been the mainstay for the last seven generations, Jayanthi started playing the Veena when she was barely 3. Winning her way through several laurels and awards right from her childhood, Jayanthi was soon one of the youngest Veena artistes to receive A TOP grading from All India Radio.

Like her husband and brother-in-law, Mrs. Jayanthi has also been awarded the Kalaimamani title by the Government of Tamilnadu . She has also been the recipient of prestigious awards like the Best Main Musician, Best Veena concert of the year, Sathyashree, Veena Nada Mani and the like.

Jayanthi is the disciple of her maternal aunt Smt. Padmavathy Ananthagopalan and Veena Maestro Dr. S. Balachander. Her maternal uncle, the Violin Legend Lalgudi Sri. Jayaraman has been a great influence and inspiration for her.

Jayanthi was awarded a Doctorate by the University of Mysore for her work on the subject "Analytical Study of Different Banis and Playing techniques of the Saraswathi Veena". She has developed her own identity and style by making the Veena her voice in expressing her innovative ideas to the audiences across the globe. She has today made the Veena the focal point of musical essence and experience.

**Mr. T.R. Kumaresh**, with his brother T.R. Ganesh, is part of a violin duo whose partnership on stage has spanned over 30 years. Hailed as child violin prodigies, Kumaresh and Ganesh gave their first public violin performance in 1972 when the older brother Ganesh was seven years old and the younger brother Kumaresh barely five. Since then, the brothers have carved a niche for themselves in the highly competitive and highly demanding and discerning arena of Carnatic Music, with their technical mastery and their versatile rendering of popular compositions to the violin.

In the process of delivering masterful performance after masterful per-

formance both on the Indian and International stages, the brothers achieved many distinctions, notably: renown as the first violin duo to perform as the primary musicians rather than as accompanists; youngest violinists to be awarded the Kalaimamani title from the Government of the Indian state of Tamil Nadu; youngest artistes to be awarded the State Artistes title by the Government of Tamil Nadu; representation at the Asia Pacific Festival in 2003 organized by the Indian Center for Cultural Relations in Berlin, Germany; youngest violin artistes to receive the A TOP rating by the All India Radio (the highest grade for performers awarded by the only grading body in India); among other titles and accolades.

Partners in life and partners on the Indian classical music stage, Jayanthi and Kumaresh bring the romance of collaboration between two different string instruments and two different but complementary artistes to the Philadelphia stage.

### **About Anantha R.Krishnan**

Anantha R. Krishnan started his musical journey on the mridangam, the principle drum of South Indian Carnatic music. He started performing full-fledged concerts as a child, and has since cemented his position as a premier mridangist of his generation, carrying forth one of the greatest drumming traditions.

The grandson and disciple of the pioneering, venerated, and award-winning mridangam maestro, Sangeetha Kalanidhi Shri. Palghat R. Raghu, Anantha learned the fundamentals of the mridangam under his uncle, Shri. R. Ramkumar, and began an official tutelage under his grandfather at the age of five.

He performed his first concert at the age of seven. As a child artist, he received many awards from traditional organizations of Carnatic Music in India. Notably, he has won the categorical Best Mridangist Prize from the Music Academy, Madras, a record five times in six years.



Anantha holds a BA in Western Music and Philosophy from Dartmouth College in New Hampshire, and a Masters of Fine Arts in Electronic Music and Percussion from Mills College, California. During this time

he studied Western percussion under William Winant. Specializing in contemporary 20th century percussion music, he is perhaps the only percussionist of Indian heritage to perform the music of American composers Steve Reich, John Cage, James Tenney, Jon Appleton, and Charles Dodge, among many others. He is also a special interest student of tabla under Ustad Zakir Hussain for the past six years.

### **About Trichy S. Krishnaswamy**

Trichy Krishnaswamy began learning to play the Ghatam from the age of 10 under the tutelage of Thanjai. Sri. V. Srinivasan and the accomplished Mridangam Vidwan Sri. B. Harikumar.



He has delivered many performances in India at the major cultural centers of Chennai, Mumbai, Delhi, Kolkata, Coimbatore, Trivandrum, Pune, Thiruvaiyaru, Trichy, Karur, and Madurai.

He has accompanied established vocalists, instrumentalists, and mridangam and tavil maestros. He also represented Trichy in the "Music Symphony" conducted under the aegis of Sri. Ravishankar's "Art of Living" foundation in Bangalore.

Trichy Krishnaswamy holds a Diploma degree in Electrical & Electronics Engineering from Seshasayee Institute of Technology, Tiruchirappalli.



*"Masterly—moving melodies-impeccable performance"*  
-- *The Statesman, Kolkata, India*

*"The memorable performance featured Jayanthi on the veena and Kumaresh on the violin, and had rasikas in the audience exclaiming with delight over both virtuoso solos and spirited jugalbandis."*  
— *The Hindu, Chennai, India*

(Continued from page 3)

Carnatic music is a very dynamic system that takes in desirable aspects from other systems and adapts them without prejudicing its originality and individuality. For instance, the violin has been successfully adapted from the West, just as a few *Ragas* have been incorporated from Hindustani music.

Carnatic music takes a three-pronged approach where melody, rhythm and lyrics are given equal importance. A noteworthy feature is that both classical music forms in India have developed as melodic systems as opposed to Western classical music, which is based on the principle of harmony.

**Melody:** Melody in Indian music is embodied in the concept of *Raga*. A *Raga* can be loosely described as a melodic scale that is embellished with ornamentations (*gamaka*) that are unique to Carnatic music. Some of the characteristic ornamentations are oscillations between two notes, glides, accents on notes and special kinds of microtonal emphases around particular notes. Several thousands of *Ragas* are theoretically possible but only a few hundred have been named and are in vogue.

**Rhythm:** Carnatic music has been recognized one of the most advanced in terms of rhythmic sophistication. Not only is there an inherent rhythm (*laya*) to the various aspects of music, but this is expressed physically through hand gestures (*tala*). Another dimension to the rhythmic aspect is that one can find the common patterns of 4 and 3 counts, the relatively uncommon 7 and 5 count patterns, and also the quite rare 9 count pattern. These patterns are used for the external *Tala* count as well as the inner gait of the *Tala*. Using this broad base, endless arithmetical patterns are created to embellish the music both melodically and rhythmically.

**Lyrics:** Prosody or lyrics (*sahitya*) is the other important part of Carnatic music. Most of the well-known composers were adept at all the three aspects of music (melody, rhythm and lyrics). Although the underlying theme of most Carnatic compositions is devotion to various Hindu deities, there are also compositions in other themes like philosophy, love and patriotism. The Carnatic pool has compositions in the four South Indian languages (Telugu, Tamil, Kannada and Malayalam) in addition to Sanskrit. Compositions are borrowed from other Indian languages and adapted as well.

One of the striking features of Carnatic music is the beautiful balance it offers in terms of compositions and creativity. It is as important to ren-



der compositions with discipline and perfection as it is to make creative forays into the melodic or rhythmic aspects. A whole range of improvisational features are found in this music system.

### **Ingredients of a Carnatic concert:**

As with most other music systems, Carnatic music can also be better appreciated if one understands what happens in the concert. With the right blend of compositions and creativity, a Carnatic concert can satisfy a listener at all levels – emotional, intellectual and spiritual. The main performer would normally chart out the general direction of a concert keeping in mind the need to provide contrast in terms of raga, tala, composer, language and tempo. Different musical forms are also covered during the concert. He also tries to ensure that the creative elements of the music are distributed at various phases of the concert to prevent monotony. A variety of listeners with diverse interests can thus look forward to something in a Carnatic concert.

### **Some useful links:**

1. <http://www.carnatica.net/appreciation-main.htm>
2. [http://en.wikipedia.org/wiki/Carnatic\\_music](http://en.wikipedia.org/wiki/Carnatic_music)

## **Sruti 25th Anniversary Commemorative CDs**

**This 3-CD set is a collectors' item containing songs from almost 300 concerts that Sruti has presented over the past 25 years, starting from the auspicious first maiden concert on Sept. 14, 1986, to the concerts during the Memorial Day weekend in May 2011. The nearly 25 hours of the most creative and melodious music have been carefully selected from individual concerts and arranged in typical concert formats in each of the 3 MP3 CDs.**

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[www.sruti.org](http://www.sruti.org)



# Sruti 2012 Fall Season Calendar.....

**August 25: Montgomery County Community College, 10 AM**

***Tribute to Smt. T.Brinda***

Lecture demonstration by Smt. Kiranavali Vidyasankar & students  
Vocal concert by Sri. B.Balasubrahmaniyan

**September 15: Venue TBD, 4:30 PM**

***Grand Carnatic Vocal concert by Sri. Sanjay Subrahmanyam***

**September 25th: Bryn Mawr College, 5 PM**

***Lecture Demonstration by Dr. Laxmi Tewari***

He will focus on the folk music performed during life milestone events namely, childbirth, hair shaving, sacred thread, and wedding. He will talk about songs sung during the festivals of Holi, Divali, Navaratri and songs of the rainy season etc. by special groups in rural Uttar Pradesh. He will also touch upon the importance of different caste groups who provided music for their community and how that tradition is disappearing. He will play relevant audio and show footage from his recordings. Dr. Tewari has produced numerous CDs and books based on his 40 years of research on this topic.

**September 26: University of Pennsylvania, 2–3:20 PM**

**September 27: Temple University, 5:30 PM**

Shashank and the Manganiyars present a workshop demonstrating the common threads in Indian folk and classical music but which receive different treatments in each of the forms hence resulting in a different musical effect being produced. They will also take the students and guests through a sneak preview of their September 29th concert performance.

**September 29: The Painted Bride Art Center, 7 PM**

***'SPIRIT' concert by Flute Shashank & the Manganiyar folk musicians from Rajasthan.***

**November 3: University of Pennsylvania, 8 PM**

***Rama Vaidyanathan in a Bharatanatyam concert***

New dimensions to a traditional repertoire

*Events, locations, and times are subject to change. Please check [www.sruti.org](http://www.sruti.org) closer to the dates for the most updated information.*

**November 8: Swarthmore College, 4:30–6 PM**

A lecture/demonstration entitled “Songs of the Saints: Hindu Devotion in Indian Folk and Classical Music,” co-sponsored by Sruti, along with Asian Studies, The Department of Music and Dance, DESHI, and the Department of Religion at Swarthmore.

Event will be open to faculty, students, and the general community of Swarthmore College, and will also be tied closely to a fall course on “Hindu Traditions of India” and a senior seminar in the Department of Religion. This event will also complement courses in kathak dance, dance theory, and contemporary dance in India taught by Dr Pallabi Chakravorty.

**November 9: Montgomery County Community College, 7–8:15PM**

Dr. Indira Peterson’s talk “The songs of the fortune-telling Kuru- vanji: Folk themes and music in an operatic drama of 18th century south Indian royal courts”.

**8:15–9:30 PM**

Demonstration by Sowmya and group on how the kuruvanji inspired Gopalakrishna Bharati to compose opera Nandanar Chari- tram.

**November 10: Montgomery County Community College**

***Vocal Concert by S.Sowmya & Bharat Sundar***

Accompanied by Embar Kannan & B.U. Ganesh Prasad on the violin, Neyveli Narayanan & Trivandrum Balaji on the mridangam, and K.V. Gopalakrishnan on the kanjira.

**December 1: Bharatiya Temple**

Sruti concludes the 2012 year with a community day and a General Body meeting to elect the next year’s Board of Directors.

**Music Collection from Sruti Performers  
at Amazon.com**

New in 2012, Sruti has launched a music download page making it easy for patrons to browse and buy music by all professional artistes who have performed in Sruti events in recent years.

<http://www.sruti.org/sruti/inc-newsAmazon.asp>



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