



# SRUTI NOTES

A Publication of SRUTI

## SRUTI

The India Music & Dance Society

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### From the Publications and Outreach Committee....

Dear friends,

We are in the midst of a lively Fall concert series. The lineup includes a Bharatanatyam performance by the renowned dancer Alarmel Valli who is returning to the area after nine years. Please book your tickets in advance. Other concerts to look forward to are a saxophone concert by Kadri Gopalnath and a Chitravina concert by maestro Ravikiran.

**SRUTI has now entered the world of Facebook. Look us up and become a fan to receive Sruti updates on your FB homepage.**

Included in this edition of Sruti Notes is a set of summer experiences shared with us by some of the *Sruti* community students in the area. We are always looking for material to include in our publications. We request the *Sruti* membership to contribute news items and articles especially as we prepare for the year end publication *Sruti Ranjani*. Please send in your articles by the 15<sup>th</sup> of November.

Sincerely,

Sundari Balakrishnan ([balusundari@yahoo.com](mailto:balusundari@yahoo.com))

Rungun Nathan ([rungun.nathan@psu.edu](mailto:rungun.nathan@psu.edu))

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### News and Notes

#### Music Academy (Chennai) Awards

Tavil maestro Valayapatti Shri A.R.Subramaniam has been chosen by the Music Academy to preside over the 83rd Annual Conference of the Music Academy to be held from 15th December 2009 to 1st January 2010. He will be conferred the "Sangita Kalanidhi" title at the Sadas on 1st January 2010.

Other Awards:

Sangita Kala Acharya:

Trivandrum Shri R.Venkataraman (Veena Vidvan) and Smt. N.S.Jayalakshmi (Dance Guru)

T.T.K. Awards: Trichy Shri R.Thayumanavan (Konnakkol exponent) and Shri Akella Mallikarjuna Sharma (Violinist and Musicologist)

Musicologist Award: Shri B.M.Sundaram

**Svanubhava** is an annual event by Matrka and YACM (Youth Association for Classical Music), exclusively for students of Classical Music and Dance. Spearheaded by T.M.Krishna and Bombay Jayashree and held for the first time in 2008, the six day event held August 4-9 2009 featured concerts, lec-dems, panel discussions. The events were held at three locations: Kalakshetra, The Adyar Government Music College and The Teachers College of Music, Music Academy. The following links provide reports on the event.

[www.svanubhava.com](http://www.svanubhava.com)

[www.hindu.com/fr/2009/08/07/stories/2009080751550100.htm](http://www.hindu.com/fr/2009/08/07/stories/2009080751550100.htm)

**Sampradaya**- Carnatic Vocalist T.M. Krishna recently took charge as president of Sampradaya, a 30-year-old archival and documentation organization based in Chennai. The extensive documentation and archival work in the field of south Indian music traditions is housed in the Kalakshetra campus.

Scholars, researchers, rasikas and musicians make use of this facility. T.M.Krishna and his team recently launched 'Samvada – A Conversation', a series of unique conversations with Masters of Carnatic music.

The aim of Samvada is to create a public forum where the great masters of art can share their musical journey with students, musicians and other art enthusiasts.

**SRUTI-** The India Music and Dance Society presents

# **ALARMEL VALLI**

in a performance of

## **Bharatanatyam: A Celebration of Movement**

October 24, 2009 7 P.M.

Independence Seaport Museum Auditorium,

Penn's Landing,

211 S. Columbus Boulevard, Philadelphia



**Musicians accompanying Alarmel Valli**

C.K.Vasudevan – Nattuvangam

Nandini Anand – Song

Sakthivel Muruganandham - Mridangam

Sigamani –Violin

**Tickets (reserved seating): \$40, \$30, \$20.**

Tickets may be reserved online at [www.sruti.org](http://www.sruti.org) (\$1.50 service charge per ticket applies)

or by calling: S. Vidyasankar (215) 310-1783, Venkat Kilambi (610) 631-2291 or Chitra Chandran (215)-643-3352

For Details visit [www.sruti.org](http://www.sruti.org)

Directions: [www.phillyseaport.org](http://www.phillyseaport.org)

This program is supported, in part, with professional development funds from The Pew Center for Arts and Heritage through Dance Advance and has been partially funded by a generous grant from Samuel S. Fels foundation

## Fall 2009

We caught up with a few of the students in the area who provided reports on some summer quality arts time.

### Carnatic Summer Camp Experience

By Rumya Venkateswaran

Kiranavali Auntie's music Summer Camp, held this year, was truly a valuable experience for me. The basic theme of the camp encompassed creativity of all types. Held from 9:00 in the morning to 4:00 in the evening, the camp covered all aspects of Carnatic music. The camp began with basic reviews of Varisais, Geethams, Swarajathis, Varnams and Krithis in the mornings. The ragams of the Varisais varied daily so students had to be prepared to sing them correctly. The twenty-one Geethams were reviewed frequently and Kiranavali Auntie continued to do so until they were revised and perfected by every student. The Swarajathis, Varnams and Krithis were not sung on a daily basis but were polished as well. The objective was clear that the new lessons would only be taught if the basic lessons were refined and strong structurally.

In the afternoons, the students were able to take part in creative tasks. Included were Kalpana Swarams, Thalam Exercises, Ragam Identification, Melakartha Identification, Debates and understanding different parts of concerts. Using only a few of the given ragam's swarams, the students learned how to create several combinations of Kalpana Swarams just by understanding the concept of Aksharams and Thalam. Intriguing thalam exercises, such as Kaal Arrai Mukaal, were given to help them understand many types of thalams. Students also used their previous knowledge of ragams and Melakarthas to identify different ragams as they were presented to them. To add on, the kids were encouraged to take part in debates using musical topics, as they were able to grasp details and exhibit them to one another. Furthermore, Kiranavali Auntie taught the students about different parts of Kutcheris and types of musical terms, such as Niraval and Ragam Tanam Pallavi, as she also demonstrated them.

Moreover, the students were able to listen to renowned Carnatic artists, participate in skits involving many Carnatic personalities and even play Carnatic musical instruments. Auntie played songs by eminent Carnatic music maestros to let us listen to their contrasting styles of singing and performing. One of the more diverting activities included the skits. Each student was able to choose one musical personality and act out an important part of their lives for their peers to view. Another enthralling activity was playing the Chitraveena and Tambura, which all the students were given the opportunity to do.

All in all, this musical summer camp was a very beneficial experience for me, as well as the other students. The camp only lasted ten days but the material taught to students probably equals the value of ten years. We were given many chances to grasp and explore different facets of Carnatic music, as well as artists. Any student given such opportunities should most definitely take them without questioning as such chances could prove to be immensely

valuable in the future. Personally, this experience was tremendously worthwhile for me, and will continue to be so hereafter.

*Rumya is a sophomore at The Garnet Valley High School. She learns Carnatic music from her mother Nalini Venkateswaran.. She learns Carnatic music from Kiranavali Vidyasankar and Bharatanrityam from Bala Devi Chandrasekhar.*

### Kiranavali Aunty's Carnatic Summer Camp

By Ranjani Srinivasan

Out of all the weeks of summer holidays this year, there were two that I remember the most - Kiranavali Aunty's Carnatic music Summer camp. Apart from me, there were 10 other students. We learnt a lot of different things such as singing the Varisai-s in different ragas, new compositions and how to sing kalpanaswarams. Other than that we revised a lot of varnams and kritis that we already know. Aunty also taught us Talam "games" which were fun and interesting.

My favorite part of the Summer camp was when we had to act out an incident from the life of a well-known Carnatic music personality, also using our imagination. Each of us took up a different person and we had enactments of Shyama Shastri, Muttuswami Dikshitar, and musicians M S Subbulakshmi, T Balasaraswati, N Ravikiran and Ranjani-Gayatri. I portrayed Kiranavali Aunty. It was so much fun! Although the camp was intensive, there was a mix of fun and learning and I really liked the whole experience.

*Ranjani is a 7<sup>th</sup> grader at The Great Valley Middle School. She learns Carnatic music from Kiranavali Vidyasankar.*

### A Musical Vacation

By Priyanka Dinakar

My memories of Kerala begin with the nervous wait at the Bangalore airport. Would I be so nervous I would not be able to talk? Or, would I think positively and somehow do well? I pondered these questions as we flew into Kerala to spend time with Parassala Ponnammal. Sruti had organized a concert of Smt. Ponnammal on April 18, 2009. Kiranavali aunty, my Carnatic music guru, had told all of us students to not miss this lifetime opportunity to listen to someone of the likes of T Brinda, Semmangudi, D.K.Pattammal, etc. Despite the cold April weather, her age, and the bad cold she was having she still pulled off a perfectly fine concert. My family also had the privilege of hosting her and her vocal support, Bhama Krishnan. We were so moved by Ponnammal mami's sweet nature and grew very fond of her. My mother and I, with encouragement from Kiranavali aunty, decided to visit her in her hometown of Trivandrum and spend some time with her when we visited India.

As our flight approached Trivandrum, with a perfect view of

*The opinions expressed by the contributors of articles and reviews are published in a spirit of openness of communication and freedom of expression. They do not necessarily reflect the views of Sruti's Board or its members.*

the serene waters, I thought to myself, “I feel confident because I practiced, so let me just show everyone what I know rather than be worried”.

When we got off the plane I could immediately feel the difference in the weather from Bangalore and Chennai. It was calm and peaceful with a nice feeling of humidity. After we reached Arrivals we saw Bhama mami and Krishnan mama welcoming us with their smiling faces. We went straight to Ponammal mami's house from the airport. As we came close to Ponammal mami's house I saw her at the front door waiting to greet us, dressed in a beautiful sari. As soon as I saw her beaming face, my fear went away.



We caught up with her and her family and she had me sing a few songs I had learned. She asked which song I would like to learn from her and I told her I was partial to a song in Sindhubhairavi that she sang in her PreRana CD. She said she would teach it to me but it was quite a small song, so she made the decision of also teaching a Pada Varnam by Papanasam Sivan in Nattaikurunji. It took some time getting used to singing at her sruti due to the octave changes. Ponammal mami was very patient and encouraging – when I could not get a certain sangathi she would keep repeating it until I got it. When I would hesitate she told me not to be afraid because she would not scold me. We spent two days singing, chatting, listening to mami's granddaughters sing, and eating Kerala delicacies cooked by mami's daughter-in-law, Padma mami. Ponammal mami, despite being such an accomplished and famous artist, took personal care of us and treated us like family. She had planned out to spend a good portion of the two days with us in spite of being a sought after teacher by advanced musicians. Bhama mami made sure I was prepared for the class by helping me revise all that Ponammal mami taught me during the day.

Bhama mami and Krishnan mama squeezed in some sightseeing to Kovalam beach and Sri Padmanabha Swami Temple. I left Trivandrum feeling like I had been among family.

*Priyanka is a 7<sup>th</sup> grader at The Wyndcroft School. She learns Carnatic music from Kiranavali Vidyasankar.*

## Dancing- Six City Tour

By Shruti Iyer

This summer I was blessed with the opportunity to participate in a six city tour in India to perform PRAYOG, with my Guru Viji akka and my friends, Natasha Vadera, Neha Nataraj and Ameetha Palanivel. We performed in New Delhi, Pune, Ahmadabad, Hyderabad, Bangalore, and Chennai. When Viji akka first presented me with the opportunity to dance in India, I was thrilled. I expected to work hard, but at the same time thought it was going to be pretty stressful having to perform in six cities within ten days.

PRAYOG is an hour and half long dance production, choreographed by my guru. It depicts how mathematics and movements specifically relate to geometry in dance. PRAYOG, a Sanskrit word for experiment, defines this production. Just like the word,

Viji akka explored different shapes with different props in the dance. It is also an experiment in exploring the beauty and power of shapes, line and space through music and movement. The music score is a blend of both North Indian and South Indian Classical music. I was looking forward to present it in front of my near and dear ones. Only fifteen, I tend to get excited at a lot of things, but the thought of performing in India was not matched by anything else.

My mom and I flew from Chennai to New Delhi and joined the rest of the group two days before the performance. In Delhi, I noticed the difference in environment. The language, Hindi and the weather were completely different from Chennai, the only place I had been truly familiar within India before. After a steamy taxi ride, I was finally glad to see familiar faces of, Viji akka and my friends. The next day, we had our rehearsals at ICCR, Indian Council for Cultural Relations. Getting through the first practice of PRAYOG was a relief and joy for me, as I had not danced for a week. My mom's beloved uncle came to watch our rehearsal. That afternoon we all went to Indira Gandhi's memorial, Qutub Minar, and the Lotus Temple. As we were all in the dance mood we started dancing and posing which attracted a huge group of tourists around us and they started taking pictures! The next



day, the day before our first performance, we took a trip to Agra to visit the Taj Mahal. Visiting the Taj calmed us down, getting us ready for the adventures of our first performance. In New Delhi, we performed in the Kamani Auditorium, one of the biggest auditoriums we danced in India. Imagining people filling up the auditorium excited me, giving me my first adrenaline rush of the day. We proceeded with a rehearsal which also made me realize the magnitude of the heat and humidity in India. After the rehearsal was over, we sat down already exhausted, and loaded our systems with Gatorade. What felt like moments later, all five of us, along with our lighting director, Mr. Sai Venkatesh, were nervously waiting to begin. We were surprised to see a large gathering which motivated us to give a good performance. After the performance, my mom, along with Neha's mom, Latha aunty came running backstage to congratulate. While my friends and I cleaned all our props from the stage, Viji akka gave an interview to a group of enthusiastic reporters. The next we left for our next stop, Pune and then on to Ahmadabad to perform at Darpana Academy.

At Darpana, we planned to perform our first outdoor show which was a new experience for all of us. The weather was pretty pleasant, except for the humidity. As we were all getting ready, our spirits were a bit crushed when rain began pouring down, the first storm all season. Consequently, our performance got moved to a small and humid auditorium. It was contrary to Kamani, where the wings of the auditorium were also outside, so every time we had to go backstage, our feet became very wet. Thankfully, our makeup artist, Raghu

*(Continued overleaf)*

Sir was there to help and dry us off backstage. The only real problem was because of our wet feet, when we had to go back on stage, we were all afraid that we would slip. Right before the last part of the performance, Raghu Sir plopped a dudu on me. I forgot to put part of my costume on! Unfortunately it was too late to go back and put it on and I was forced to continue the way I was. Looking back on it now, it gives me a good laugh. Helping us remain positive was Mrinalini Sarabhai, sitting in the front row in the audience. We were all honored to have her there watching us. After the performance, we also met a group of Americans, who were visiting India in order to learn more about the culture. In fact, they were learning Bharatanatyam and were asking us about its history. Meeting them made me feel like I had been placed in a role reversal as back at home, I am normally the one nagging my parents and Viji Akka for explanations. The next morning, we were given the opportunity to watch students of the Darpana Academy rehearsing one of their new productions. We packed our bags to fly to Hyderabad and tried to get mentally prepared for three consecutive performances without a break.

Bangalore was personally my favorite city. Personally, I felt we did the best in Bangalore. Determination and excitement bubbled inside me as this was the first PRAYOG show my dad, brother, and grandparents were watching in India. The Bangalore audience was very encouraging with more WOW's and applause during every phase. When we used the peacock feathers and posed like a peacock we were able to hear the applause all the way from the back, giving us more confidence to pull off a great finale. After the end of the show I felt really proud of myself for being part of PRAYOG and words cannot describe how excited I was to see my brother and dad after a long eight days.

In Chennai, my hometown in India, we performed at Krishna Gana Sabha where we were again honored to have Mrs. Anita Ratnam watch us perform. Once I was on stage, I was able to identify over fifty familiar faces of our friends and family members, who were there to support and cheer me and the excitement and determination filled inside me just like in Bangalore.

One thing I definitely learned from Bangalore and Chennai is that family is inspiring. Once the performance was finished I looked at Viji akka's and my friend's faces, noticing similar characteristics: relief and satisfaction. I could not believe that our six city journey had finally come to an end. Yes, I felt relieved, but at the same time I was sad our adventure had come to a close. Throughout this tour, just watching my guru sort out details and kinks for each and every performance heightened my respect for her and all emerging dancers. The trip also taught me a lot about how and what an audience sees on stage is nothing compared to the amount of effort needed back stage. Next time, when I am in the audience admiring a fabulous show, I can appreciate the performance more knowing the efforts of the musicians, lighting technician and the makeup artist.

I take this opportunity to thank Viji akka one more time for giving me a chance to explore myself through dance and also giving me an opportunity to explore India.

*Shruti Iyer is a junior at West Chester East High School in Pa. Shruti learns Carnatic music from Latha Suresh and Bharathnatyam from Viji Rao.*

## **An Evening of Mohiniyattam: Bharati Shivaji, Vijayalakshmi and group**

Review by Viji Rao

Kerala, the abundant green strip on the coast of the Indian subcontinent is noted for its innate beauty and for its traditional art forms. Mohiniyattam, like Kathakali, is from Kerala. The graceful (lasya-rich) movements of the dancer, is in tune with the nature. Its circular and semicircular movements go with the waves, wind-blown paddy fields and swaying slender coconut trees. Performing arts in Kerala are attached to the temples as part of ritual worship like in other parts of south India. Stories from epics are the themes of all performing arts throughout India.

Like other traditional dance forms of India, Mohiniyattam has evolved with experiment by creative modern staged artists. Lyrics are usually Malayalam language based besides the Jayadeva's Aastapadi.

In an innovative stage today artists instead of solo performance try group recitals with range of themes from navarasa's to swan lake.

One such group choreography was performed by Padmashri Bharati Shivaji, Vijayalakshmi and group on the 3<sup>rd</sup> of May 2009 at Plymouth white marsh high school auditorium in PA and was organized by Sruti, the India Music and Dance society.

Performance opened with Ganesha Stuthi in Gambira Nattai, the choreography had movements flowing in harmony and grace, depicting lord Ganesha in Andholika. In Shiva Stuti the depiction of Ganesha as the son of Lord Shiva was very creative and unique. The invocation ended with verses on goddess Saraswathi. All through the piece dancers retained the Sringara and lasya with the swaying rounded movement of the body which was a visual treat to the eyes.

Centre piece of the performance was Jayadeva's Aastapadi. Choreography of the Rasaleela was very interesting with the involvement of dancers in an innovative choreographic movement. Exciting weaving of abhinaya as Radha and Krishna's souls come together was the most interesting part of the Aastapadi.

Performance concluded with 'Pandattam', a piece based on the poet Mahakavi Vallathol. Usage of Taniavarthanam for the game of ball was very different and beautiful. At the end of the piece throwing of the ball to the audience made it very interactive.

All in all, the mother and daughter team along with the group presented a short but impactful performance to the art enthusiast in the PA area.

Bharati Shivaji's choreography and performance was embodiment of sophistication and magnificence. Through the per-

*(Continued overleaf)*



formance one could see her vast knowledge in the facial expression and techniques of Mohiniyattam.

Bharati Shivaji is recognized with numerous awards including India's highest honor Padmashri for her research and development of the art of Mohiniyattam.

*Viji Rao is a Bharatanatyam dance artist based in Philadelphia. Viji is the Artistic Director of Threeksha School of Performing Arts Viji is a performing artist, choreographer and teacher.*

### **Bharatanatyam performance by Alarmél Valli**

Alarmél Valli is a leading Bharatanatyam dancer and choreographer, acclaimed internationally for her ability to turn a traditional grammar into a subtle, deeply internalized, personal dance poetry. Her dance is uncompromisingly classical, but is, at the same time, an undeniable language of self-expression. It is both a stylized idiom and an idiolect, blurring the boundaries between tradition and the individual talent, inheritance and invention. In her choreography, the Bharatanatyam idiom is not merely a received grammar, it is a reinvented one.

A critic writes, "...for all its mastery of nuance, Valli's dance is never esoteric. Its sensuous immediacy, its quicksilver rhythms and its visceral delight in movement, reach out effortlessly across the stage-lights to connect with audiences across the board, from the specialist to the layperson. Her art may invoke the mystical, but it never mystifies. It understands abstraction, but is never abstruse. It is capable of soaring, but it never loses its vital connectedness with the earth."

Alarmél Valli is accompanied by a live orchestra.

#### **Nandini Sharma Anand – Vocalist:**

Nandini Sharma Anand, having acquired a Masters degree in Indian music from the Madras University, has also learnt classical music under the tutelage of Smt. D.K.Pattamal and is presently the student of the renowned Smt.Suguna Purushottaman

#### **Saktivel Muruganathan - Percussionist**

Born into a family of musicians, Shaktivel Muruganathan is one of South India's finest percussionists for dance. A student of well-known mridangist M.Balachander, Muruganathan is an expert at embellishing with rhythmic improvisations, the intricate footwork which is characteristic of Bharatanatyam.

#### **Natarajan Sigamani – Violinist:**

Sigamani's passion for the violin drew him into a career as an accompanying violinist participating in major dance events all over the country. Hailing from a family of musicians, Sigamani had the privilege of training under his uncle, the renowned musicologist, Dr. S. Ramanathan, and his father Sri Alandur S Natarajan. As an accompanist, his sensitivity to the moods of the dance is a great asset as are his imaginative improvisations.

#### **C.K Vasudevan – Cymbals :**

A student of renowned Carnatic percussion maestro, Mr. Umayalpuram Sivaraman, C.K.Vasudevan has been trained by Alarmél Valli in the art of Nattuvangam, which involves the use of cymbals and the uttering of rhythmic solfa syllables. A member of Alarmél Valli's orchestra since 2000, Vasudevan has per-

formed with her widely, in major festivals and theatres in India and in Europe, the US and Canada, Japan, S.E.Asia and The Middle East .

A major component of the current production "The Forgotten Seed" is the interpretation of pieces from *Sangam* poetry. The following notes on *Sangam* Poetry were authored by Arundhati Subramaniam.

#### ***Sangam Poetry***

Authored between 100 BC and 250 AD, the Tamil poetry of the Sangam age ranks among the oldest and most sophisticated body of classical, pre-Aryan, secular poetry in India.

Although it had faded into oblivion for several centuries, this vast body of literature resurfaced Atlantis-like in the late 19th century with the rigorous excavation efforts of Tamil literary scholars. The fact that this poetry has achieved international recognition in this century is due in no small measure to the exceptional English translation efforts of the distinguished poet and scholar, A.K. Ramanujan.

Direct, dramatic, taut, sensuous, richly metaphoric and elliptical, the 2,381 extant poems seem to endorse a startlingly modern aesthetic. These poems from an ancient river valley civilisation speak, in translation, across centuries and cultures with a compelling immediacy.

Consider, for instance, the extraordinary sensuality and economy of this poem ('What She Said'): 'Like moss on water/ in the town's water tank:/ the body's pallor/ clears/ as my lover touches/ and touches,/ and spreads again,/ as he lets go,/ as he lets go.'

Or the arrestingly conversational tone of this one ('What His Friend Said' – teasing the man in love): 'Love, love,/ they say./ Love/ is no disease/ no evil goddess./ Come to think of it,/ dear man/ with those great shoulders,/ love is very much like an old bull,/ enjoys a good lick/ of the young grass/ on the slope/ of an old backyard:/ a fantasy feast,/ that's what love is.'

Sangam poetry can be divided into two complementary aesthetic categories: akam (the poetry of the inner world) and puram (the poetry of public life, of historic events, kings, wars and heroes). Akam poems explore the theme of love in all its myriad textures and nuances – chaste, illicit, betrayed, tormented, fulfilled, separated and united. Populated by archetypal figures -- the heroine, hero, heroine's mother, friend, concubine or passer-by – these poems are essentially dramatic monologues on which the reader/ listener eavesdrops.

Mullai, jasmine, is associated with the forest, rain, evening and patient waiting. Marutam, a tree with red flowers, is redolent with images of a pastoral area, late night/ dawn and resentment at a lover's infidelity, while neytal, a blue water lily, conjures the seashore, twilight and anxious waiting. Thus, the image of a single flower or season can trigger a rich welter of metaphoric correspondences.

The genius of the Sangam poets, who used this common language of codified metaphor for some 5-6 generations, was their ability to make an infinitely varied use of finite means. As Ramanujan remarks, "In their antiquity and in their contemporaneity, there is not much else in any Indian literature equal to these quiet and dramatic Tamil poems."

## **Saxophone Concert** **Kadri Gopalnath**

November 7, 2009 7 P.M.

Mitchell auditorium,  
Drexel University, Philadelphia



Kadri Gopalnath is a renowned South Indian alto saxophonist who started off in the music field by playing the Nadaswaram, a Carnatic double reed instrument. Being attracted to the saxophone he mastered and pioneered playing Carnatic music on this instrument. He has more or less reinvented this western instrument by alternate fingering and embouchure techniques to create microtones and voice-like ornamentation to suit Indian music.

He has participated in major festivals and presentations around the world, including the Music Halle Festival in France, the International Cervantino Festival in Mexico, the Berlin Jazz Festival, and the World Music Institute in New York. Gopalnath has played with many leading jazz musicians including the saxophonist John Handy and has collaborated with flautist James Newton on an album. In 1994, he became the first South Indian classical musician to be invited to perform in the BBC Promenade concert.

He will be accompanied by the eminent artist A.Kanyakumari on the violin and B. Harikumar on the mridangam.

<http://www.kadrigopalnath.com>

The fall instrumental concert series has been funded by The Pew Center for Arts and Heritage, through the Philadelphia Music Project.

Chitravina N Ravikiran has been hailed as Mozart of Indian Music. Today, the substance and quality of Ravikiran's artistic contribution in the versatile roles of vocalist, chitravina virtuoso, composer and teacher, are held in the highest regard across the world. Ravikiran has mastered playing one of the most exquisite of Indian instruments Chitravina, a 21 stringed fretless lute. A respected genius, Ravikiran is the innovator of the concept Melharmony, which is a new approach to compositions and aesthetics in South Indian music. It also places emphasis on how the harmonization positively accentuates the structure of the music.

Ravikiran has worked with many other performers, from various musical styles outside his native Carnatic discipline, including Hindustani music, Western classical music, African music, jazz, and pop. Recent collaborations include a performance with the Eli Yamin Jazz Quartet from New York, along with pianist Anil Srinivasan. He has performed all over the world in several international festivals fanning over two decades. New York Times described his performance as "Infinite capacity for microtonal shadings reminiscent of human voice" and "teasing precision" and the Los Angeles Times asserted him to be an "arresting virtuoso".

He will be accompanied by Ranjani Ramakrishnan on the violin and by the eminent artist Trichy Sankaran on the mridangam

<http://www.ravikiranmusic.com>

The fall instrumental concert series has been funded by The Pew Center for Arts and Heritage, through the Philadelphia Music Project.

## **Chitravina Concert** **Ravikiran**

November 14, 2009 4.30 P.M.

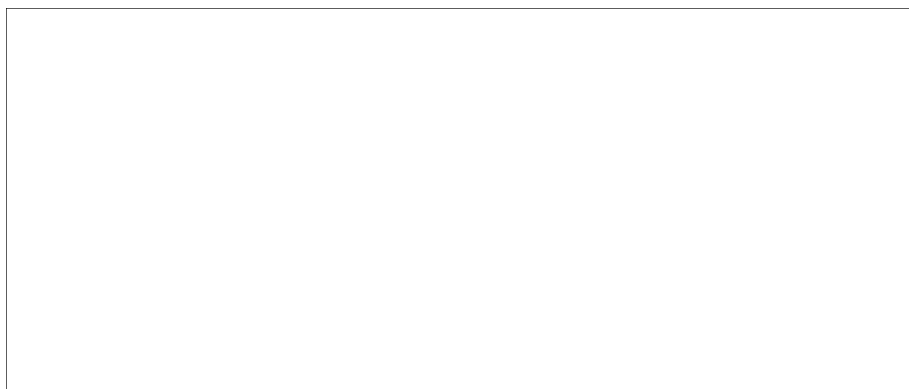
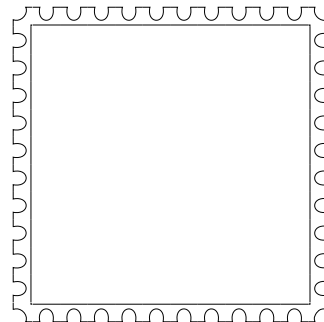
Calvary Vision,  
Blue Bell, PA





## **SRUTI**

The India Music & Dance Society  
123 Meadow View Lane,  
Lansdale, PA 19446



## **Upcoming Sruti Events**

- 1) 11/07/2009      Kadri Gopalnath- Saxophone Concert
- 2) 11/14/2009      Ravikiran- Chitravina Concert
- 3) 12/10/2009      Composer's Day- Music and dance featuring local artists and  
General Body Meeting