



# SRUTI NOTES

A Publication of SRUTI - The India Music & Dance Society

www.sruti.org E-mail: srutipphila@gmail.com

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## *Celebrating 25 years of excellence in Indian Classical Music and Dance in the Delaware Valley*



## President's Note

Greetings! I wish you all a very happy and prosperous New Year!

I consider it a unique privilege and honor for me to have this opportunity to lead SRUTI into her 25th year, along with the competent and enthusiastic support of my fellow board members, who come with years of experience in planning, managing and executing such events of SRUTI. Six of them are from the previous board, with Raji Venkatesan as President-Elect, Usha Balasubramanian as Treasurer, Ravi Pillutla as Secretary, Ramaa Nathan as Director of Resources and, Sunanda Gandham as Director (2). We welcome our newly elected board members (who are not new to SRUTI by any means), Gayathri Rao as Director of Publications and Outreach, Ramana Kanumalla as Director of Marketing & Publicity and, Raghunandan Parthasarathy as Director (1). Together, we look forward to presenting to you all carefully selected classical Indian music and dance programs throughout this year and making your 25th year SRUTI experience extra special and fun!

The programming for 2011 season was initiated way back in the May/June time frame last year under the leadership of Mr. Venkat Kilambi. We sought inputs and feedback from the past Presidents of SRUTI, and several members of SRUTI including teachers in the area to plan the events over multiple meetings. It was decided that rather than having one single special program to mark the event, that we celebrate the silver jubilee anniversary with many special events throughout the year featuring some of the best artists representing the Indian classical music and dance scene today and, additionally use this opportunity to recognize the local talent that SRUTI has nurtured over the years. With this in mind, we have lined up a sensational repertoire of artists such as, Dr. Balamuralikrishna, Amjad Ali Khan, Ravikiran, Kalakshetra Dance Troupe, T.M.Krishna, Viji Rao, Priya Sisters, T.N.Seshagopalan, Abhishek Raghuram, Kiranavali Vidyasankar, Malladi/Gundecha brothers jugalbandhi, Shantala Shivalingappa, Ragamala, and several others. For a complete listing of events please visit our website at [www.sruti.org](http://www.sruti.org).

Programs of this caliber and magnitude come with considerable expense, which as you can imagine poses a serious challenge for the Board. However, we are very enthusiastic and optimistic about the year's activities, and are working hard to come up with various ways and approaches to fund the programs. Through our member services lead by Ravi Pillutla, we have introduced new categories of annual membership, sponsorships and advertising, details of which you will find elsewhere in this Newsletter and also on our website. The Resource Committee headed by Ramaa Nathan, has proactively applied for several grants through various funding agencies. Additionally, the board is in the process of setting up an ad hoc fund raising committee, headed by Usha Balasubramanian, to raise funds within our social and business communities. Your continued support and sponsorship is critical to the success of the 25th anniversary celebrations. We hope that you will come forward with generous financial contributions which will be much appreciated and suitably acknowledged.

In addition to the ambitious programming, we are also working on strengthening our organizational infrastructure. Chief among them is the sound system which is as old as the organization itself and sorely needs to be upgraded. We would be very grateful if one or more of our SRUTI friends would

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be willing to underwrite such an upgrade, which will be conspicuously acknowledged. Those willing to sponsor the upgrade are requested to contact any of the board members. Additionally, with Ramana Kanumalla as the Marketing lead, we are pursuing state-of-the-art marketing and publicity strategies which include, efficient use of social networks, liaising with the Philadelphia Tourism department to promote our programs, and advertising in leading art and culture venues.

The SRUTI Publications & Outreach Committee under the leadership of Gayathri Rao, has hit the ground running soon after the General Body Meeting last December and are looking into ways of integrating and streamlining the website, sound system and recording. The SRUTI website, which was entirely redesigned last year, has received several accolades from our membership, and is continually being enhanced with new features and content. The committee has also come up with interesting and ambitious plans for the year which include at least two major commemorative publications for the 25th year in addition to the regular publications.

SRUTI Youth Group, which was formed in 2010 and overseen by Sunanda Gandham, has done pioneering work not only in assisting the Board with event management on the day of concerts (including organizing SRUTI Day almost entirely by themselves last year), but has also introduced the highly popular, professional and creative artist interviews, the videos of which have been posted on Face Book and will soon appear on our website. This year, we look forward to the continued enthusiastic participation of this fledgling group as an integral part of SRUTI.

Finally, we hope you will spread the word around about SRUTI's 25th anniversary celebrations. We look forward to seeing you with family and friends at all the upcoming SRUTI events this year!

Uma Prabhakar

President

On Behalf of the SRUTI Board of Directors

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### From the Publications and Outreach Committee

Dear Friends,

With plans well under way to start Sruti's 25<sup>th</sup> anniversary celebrations, the Publications and Outreach Committee is very excited to bring this issue of Sruti Notes with details of some of the planned events. This year's programming begins as usual with the Thyagaraja Aradhana which this year will be a two day event, with day one presented in Montgomery Community College, PA and day two at the Mahalakshmi Temple in Delaware. The details of this event with Toronto Brothers as the featured artists and the April concert featuring an evening of dance by Viji Rao and music by Priya Sisters are pro-

vided.

This issue also features an article by a young Sruti member, an article by Sruti Youth Group, and an article on the Chennai Music season 2010. This issue celebrates the awards and honors received by some of the leading musicians and dancers for their lifelong accomplishments. We pay tribute to the legendary Pandit Bhimsen Joshi, one of the greatest Hindustani musicians of our time who passed away recently.

Our marketing committee has put together information on the 25<sup>th</sup> anniversary celebrations and the concert lineup for this year which we have included in this issue. We would encourage you to also visit our website ([www.sruti.org](http://www.sruti.org)) and facebook page to get the latest on the events for this year.

I would like to take this opportunity to introduce the members of this Committee consisting of Sundari Balakrishnan, Prabhakar Chitrapu, Sunanda Gandham, Rungun Nathan, Lakshmi Radhakrishnan, Mani Subramaniam, Kiranavali Vidyasankar and Raman Visweswaran. The members of this committee have been busy planning to bring out special souvenirs to commemorate Sruti's 25<sup>th</sup> year of presenting the best in Indian classical music and dance to audiences in the Philadelphia area. In the Thyagaraja Aradhana souvenir, we will reflect on Sruti's past celebrations of the event. A special commemorative souvenir will be released in May on the life and works of famous composers in Indian classical music and dance. The articles in this souvenir will be contributed by famous musicologists and artists from India and US. We plan to bring out a special edition of Sruti Ranjani and a commemorative 25<sup>th</sup> year CD with music from some of the past Sruti concerts in September. If you would like to contribute an article for the Sruti Notes or the Souvenir please feel free to contact any member of our committee.

This year we plan to increase our outreach activities in conjunction with the Marketing Committee and promote awareness of Indian music and dance in the area. We are looking forward to an exciting year for the organization and hope you will be part of this celebration.

Regards

Gayathri Rao

For the Publications and Outreach Committee

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### Note from Resource and Development Committee

Sruti is ready to celebrate its 25<sup>th</sup> year with an extravaganza of music and dance performances throughout the year, and the Resource Committee of 2011 is already hard at work with a goal of obtaining some form of funding for each of the events. We are very happy to welcome back our veteran member Viji Swaminathan to the resource committee along with two of our enthusiastic members, Rajee Padmanabhan and Raghu Parthasarthy.

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*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.*

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The Resource Committee has identified several new foundations through a subscription with Foundations Directory Online and is in the process of researching, establishing and developing relationships with various funding agencies and is continuing to raise funds by applying to various grants for this momentous year and the next. This is a crucial year and we look forward to all your help in raising funds and making this year a great success.

Ramaa Nathan

Director of Resources & Development

### Unfolding Shadjam

By Siddhartha

Over my break, I learned something interesting at the Arsha Vidya Gurukulam. As we all know, 'Sa' is called Shadjam, Ri Rishabham, Ga Gandharam and so on. However, notice that Sa is called 'Shad' jam and not 'Sad' jam, unlike the others in the series. Surely, this change in name is not done to make it a 'happier' Sa.

Shad in Sanskrit means six. When you strum the Sa note on the Veena, you can also hear the other six notes, Ri, Ga, Ma, Pa, Da, Ni unfold. That is the reason Sa is called 'Shad'jam. Shadjam reminds me of a rainbow in the sky that has unfolded from white light. In the same manner, pluck the 'Sa' and the following six notes flow out. Next time I see a Veena, I will be sure to verify this and see if my ears can tune into all the subtle notes that emerge. I hope you do the same.

*(Siddharth is a fifth grader who learns Carnatic music and Sanskrit)*

### A Season that was !

By Sivapriya Krishnan

The "Season" as it is synonymously used for the December Music Season in Chennai does its finishing rounds with the Dance festivals, Nagaswaram festivals and now also getting extended into the famous state sponsored event Chennai Sangamam !

Andal in the first Tiruppavai, says "Narayanane namakke parai tharuvaa...paaror pugazha magizndelorempavai". In keeping with this spirit of Margazhi, where congregation of people for music, dance, worship and art is given importance, every year Chennai witnesses a grand rendezvous for an entire period of nearly two months.

The word "parai", apart from the philosophical intent of blessings, salvation et al, also signifies the musical instrument, which has been referred to right from the Silappadikaram literature. So there is music, dance, drums and literally parai, that one gets to see in the Chennai Sangamam, where the folk and the classical meet!

This year's season, like every year saw multiple sabha hoppings by rasikas and artists alike. The statistical number of 1000 concerts, 300 sabhas and so on get debated massively in debates and discussions, thus signifying the growing magnitude and proportion of this event!

This year's season had its usual share of legends, veterans, seniors, juniors and aspirants sharing stage and some getting centre

stage.

While the legends like R. K. Srikantan and Parasala Ponnammal showed us the limitless boundaries of steeped classicism, veterans like N. Ramani, R. Vedavalli, T. N. Seshagopalan, Umayalpuram Sivaraman, Bombay Sisters showed us the limitless possibilities of creative expression of Carnatic Music.

The seniors like Ravikiran, Sanjay Subramaniam, Vijay Siva, Bombay Jayashree performed with a creative aplomb balancing the lakshana -lakshya aspects of classical music proving their seniority status and the years of hard work to reach there. The women trio of Sudha Ragunathan, Aruna Sairam and Nityasree, were as usual blockbusters, drawing crowds and claps.

Juniors and a few seniors, both high and low profile in the media, did a fairly good job of proving that Carnatic Music is still alive. It was heartening to see many of them stirring up good performances, with an eye on the classical content and the audience at the same time. Shertalai Ranganatha Sharam, Sreevalson Menon, to name a few, are some artists who may be low profile, but render sound concerts based on strong classical values year after year!

Some juniors became seniors in The Mecca of Music, The Madras Music Academy! Prasanna Venkatraman, Sakethraman, Abhishek Raghuram enjoyed this status this year following the tradition already set by the likes of Sikkil Gurucharan last year.

The brother-sister duo like Carnatica Brothers, Ranjani-Gayatri, Priya Sisters, Trichur Brothers had their fair share of applause.

Instruments, this season got more than the usual share, what with flute, violin, veena, nagaswaram all being represented, thus enabling the revival of some of the instruments in the list. Veena recitals received its due this year what with seniors like E Gayatri, Jayanti Kumaresh, D Balakrishna performing in several venues. What was interesting to note however was the few youngsters like Ashwin Anand, Iyer Brothers, taking serious interest and effort in reviving this traditional instrument.

Media houses like the NDTV-Hindu, apart from the newspapers and magazines, joined the bandwagon with their special features, clippings, interviews, discussions and debates. Their program Chennai Speaks Out had a debate on Margazhi Festival : Culture or Commerce, with the likes of T. M. Krishna, Sashikiran, Violin Ganesh vigorously debating the two dimensions of this happening festival in Chennai.

Lecture demonstrations, received a new fillip, with a three day Lec-Dem Mela by Music Forum, led by Dr. Sunder and his team right in the middle of the season. This series had some very interesting and thought provoking subjects being analysed by various artists on subjects ranging from Semmnagudi Srinivasa Iyers' humour to Viruthams and Tillanas !

New venues and auditoriums like the Arkay Convention Center, with its elegant interiors and a good acoustic system and seating, came to be known, thanks to the efforts put in by the team at Carnatica.

The city definitely wore the festive look with the traditional Kanchivarams, silk dhoties, kurtas and fabulous jewellery! Alongside this, was a new phenomenon - a phenomenon that maybe here to stay, of a few youngsters both foreigners and

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Indian foreigners, in t-shirts, jeans, frizzy hair ponytail, with a water bottle in hand, back pack on shoulders and a twang in the tongue, all swaying to the beat and tune of classical rhythm.!

(Sivapriya Krishnan, a senior disciple of Sangita Kalanidhi Smt.R.Vedavalli, is a Carnatic vocalist. An MBA by qualification, she is an Independent business consultant and also a faculty with a few business schools. In addition to this she holds an M A in Music from the University of Madras and regularly writes both in English and Tamil.)

## A Cubist Rendition of Carnatic music?

By Sarvatomukha

Dr. L Subramaniam is a fabulous violin virtuoso, an undoubted maestro on the instrument, with flawless bowing and a silken touch on his fingers. The doctor title prefixed to his name derives from his educational qualifications in medicine, although his professional life has been solely in the field of music. Belonging to a generation where practicing medicine would have been seen as a more lucrative profession than being a musician, he dared to bow to a different tune and instead decided to follow his passion for music. Old-timers will recall the many noteworthy concerts of Carnatic music that he played in his youth, as part of a trio that included his brothers L Vaidyanathan and L Shankar, and also as a violin accompanist for stalwarts like Semmangudi Srinivasa Iyer. Over the years, he has branched into other genres of world music, including composing music for Hollywood and Bollywood. Perhaps it is this wide range of musical influences and backgrounds that is reflected in his current approach towards live performance and makes it difficult for this reviewer to characterize his Sruti concert in September 2010 as a "Carnatic music" concert.

I certainly did not walk into the Mitchell Auditorium of Drexel University that evening expecting to hear traditional Carnatic fare. Subramaniam's performance and recording trajectory is sufficiently *avant garde* to render such an expectation meaningless. However, *avant garde* is merely an overused catch-all phrase for the experimental and innovative in art, and I wanted to dig deeper and find an answer to the question, "how *does* one really describe L Subramaniam's music?" I exited the hall after three hours with the distinct opinion that Subramaniam's rendition of Carnatic music is the aural equivalent of what a Cubist painter would do with real objects and people.

In Juan Gris's famous *Portrait of Picasso*, for example, all the elements that go to make a face and a coat are no doubt present, but altered, transplanted and juxtaposed in ways that seem odd to the conventional eye. It is not a man's face and coat as captured by a camera or as depicted by a realist portrait painter, but the viewer nevertheless recognizes a face and a coat in it. In the hands of the Cubist painter, three dimensional objects get broken down, analyzed and reassembled onto two dimensional space in a way that deliberately seeks to *not* create the optical illusion of depth, opting instead to challenge the expectation of this illusion. In L Subramaniam's hands, all the elements of Carnatic music are present, but their manner and context of presentation are such that they are deliberately altered and transplanted to unconventional places in time.

The concert began with *Ennai Kaattarulvai* in Raga Mohanam set to Adi Tala, continued with *Mokshamugalada* in Saramati and concluded with what was characterized as a Ragam Tanam Pallavi in Dharmavati with a Ragamalika portion appended to it. With Taval, Mridangam, Ghatam and Morsing artistes supporting him on stage along with his son Ambi on the violin, L Subramaniam had a "full bench" on stage. There was a heavy rhythmic component to the performance, much more than in traditional Carnatic music concerts, albeit of a different quality. Percussionists in typical Carnatic concerts indulge in an active give and take with the main performers who render not only the melody but also involve themselves in complex rhythmic exercises. Tiruvallikkeni Sekhar (Taval), Mahesh Krishnamurthy (Mridangam), Radhakrishnan (Ghatam) and Satyasai Ghantasala (Morsing) found themselves more in the relatively subordinate role of creating the rhythmic space and background for the Subramaniams to explore their own ideas of melody and rhythm. The result was a kind of lull-inducing percussion performance with a hypnotic quality of sameness and repetition. Within this canvas of sound unfurled by the percussionists, the explorations of musical creativity by L Subramaniam and his son enhanced this quality of repetition. The music could be described as Carnatic in its inspiration and its roots, but the outcome was nevertheless markedly different from what traditional Carnatic musicians would have delivered.

Before starting on Mohanam and again before his Alapana for Dharmavati, Subramaniam took the effort to explain the scale of the Ragas but emphasized that going up and down the scale of notes does not a Raga make. He talked at some length about the relative importance given to different notes, movements, ornamentations, microtones and typical phrasings that build the structure of each Raga. These are the *vadi-samvadi swaras*, *gamakas*, *srutis* and *prayogas* of Carnatic music jargon. Yet, in the Raga *Alapana*, the *Sangat* in the Mohanam composition and the *Kalpanaswaras* that followed, he and Ambi incorporated a lot of high-speed movement up and down the scale. Much of this kind of movement in Subramaniam's music sounds unnecessary to the sophisticated ear that resonates with Carnatic music as far as building the Swarupa of the Raga is concerned. However, it seems to me that from Subramaniam's perspective, this exercise not only helps showcase his technical virtuosity, but is also essential in its effect of creating the melodic aspect of the canvas on which his Cubist-like approach to the elements of Carnatic music can play out. Typical *gamakas* and *prayogas* of Mohanam peeped out intermittently, much like the eyes, the sheet music and the guitar in Picasso's *Three Musicians*! The effect of Cubist-like reassembly of Carnatic music elements was enhanced during the *Kalpanaswara* phase, which explored *Nadai* variations in *Khandam* (5/4 rhythm), *Tisram* (3/4 rhythm) and *Sankeernam* (9/4 rhythm), a feature that is now quite *de rigueur* in L Subramaniam's performances.

The Dharmavati Alapana further deepened this impression of atypical juxtaposition of conventional elements in repetitive structures. There was a high emphasis on plainly rendered *Ma*, *Ni* and *Dha*, along with a profusion of phrasings that excluded *Sa* and *Pa*, as also phrasings that included surprising

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omissions and zig-zag note usages that are not intrinsic to this Raga. A traditional Carnatic musician would view *Ma* and *Ni* in Dharmavati as quite weak notes that need to frequently hook themselves on to *Pa* and *Sa* to gain some measure of strength. The result of the scarcity of these two pillar notes was often a distinct impression of *Ranjani*, a Raga that is derivative of Dharmavati and tolerates more of scalar movement than its parent does. And there was a surprising sprinkling of Kalyani once in a while in the *uttaranga* (upper tetrachord) of the Raga when some traditional sounding phrases made their appearance. The Tanam portion sounded very similar to how the artiste renders *Kalpanaswarams* in Khandam. The uniquely pulsating feel of Tanam's rhythm was seen only towards the end, in some short explorations at the upper reaches of the octave. The Pallavi was also more of a free exploration, with no really well-defined *Arudi* (arrival at a key note) to it. The Ragamalika *Kalpanaswarams* by Ambi brought in Natakapiya (with shades of Sindhubhairavi) and Kapi, while L Subramaniam rendered Sarasangi (with shades of Chaturkesi) and Sindhubhairavi. By this time in the concert, the various Nadai variations sounded a lot like more of the same, as these had already been explored extensively in Mohanam at the beginning of the concert.

The only relatively straightforward rendition in the concert was *Mokshamugalada* in Saramati, followed by the percussion Tani Avartanam, providing a welcome relief to ears more attuned to traditional Carnatic music. The percussionists contented themselves with uncomplicated explorations of Tala, perhaps because of the profusion of Nadai variations throughout the rest of the concert. The presence of Taval accompanying the violinists was a novel change as was the fact that the Taval led the percussion team and the Mridangam took second place. Overall, the concert was an enjoyable experience, so long as one kept reminding oneself that one should not listen to and judge the concert according to the standards of tradition.

In conclusion, a few words about Ambi Subramaniam - the boy is a fine violinist and has inherited a lot of musical acumen, values and technical depth from his father and teacher. However, I cannot help feel that he may need a more solid grounding in Carnatic music as it is traditionally conceived and played. Being the son of a star, he is always going to be measured against higher standards than others of his generation. While this factor may only affect how future audiences and critics rate him, which may not necessarily correlate with his own independent worth as a musician, I wonder if he ever gets an opportunity to relate more meaningfully to the core of Carnatic music. L Subramaniam and his brothers received great acclaim in traditional Carnatic music before going on to explore their creative impulses in *avant garde* fashion, but what of the next generation among their children and students? The music that Ambi and his cousins and co-students are going to play in future is necessarily going to find its inspiration, if not its meaning, from Carnatic (and perhaps Hindustani) music as typically known and performed. Given this, wouldn't they benefit from a greater involvement with their musical roots at this stage of their musical development? Time will tell, I hope.

## Pandit Bhimsen Joshi (1922 – 2011)

By Panchanadam Swaminathan

Pandit Bhimsen Joshi, one of world's most revered singers of Indian classical music passed away at the age of 89 on Jan 24th, 2011 at a hospital in the western city of Pune, India.

One of 16 children of a Brahmin schoolmaster, Bhimsen Joshi was born in February 1922 in what is now the Karnataka



state of South India. A legendary singer of hindustani classical music, Joshi had been ailing for some time and was being treated at the hospital for nearly a month. He died of complications of age related ailments. He was accorded a state funeral, with a 21-gun salute and dignitaries in attendance. The symphony of hindustani classical music has lost one of its chords, with the demise of Bharat Ratna Pandit Bhimsen Gururaj Joshi.

Pandit Bhimsen Joshi touched the hearts and impressed millions of listeners with his golden voice. A member of the Kirana Gharana (school), he is renowned for the *khayal* form of singing, as well as for his popular renditions of devotional music (*bhajans* and *abhangs*). He has a special connection with SRUTI and its members. It was the year 1990 when he entertained SRUTI audience by his solo recital as well as an ultimate Jugal Bandi with the legendary maestro Pandit M. Balamuralikrishna. This concert tour was sponsored by the Bharatiya Vidya Bhavan, USA as part of the international integration jingle. My wife Viji and I were fortunate to entertain the two musical legends Pandit Bhimsen Joshi and Pandit M. Balamuralikrishna as I was the president of SRUTI in 1990. As a fledgling organization at that time, his concert tour really boosted the image and publicity of SRUTI among the music fans of hindustani as well as carnatic music. It was a sold out performance. I still remember how we have to turn down requests for tickets for the performance from music lovers coming from as far away as San Francisco, Los Angeles, Houston and Dallas Texas. Such was the enchanting power of his music. His concerts had a pluralistic appeal that could transcend ethnic, linguistic, religious and class lines. He embellished his singing with head, hand and bodily gestures that gathered speed along with the music. During an interview in 1997 with India Abroad he is quoted as saying "*The singer has to be a great thief. From each person take the best to create your own style.*" Those of us, who heard him live, are truly blessed. When he concluded the concert with '*Jo bhaje Hari ko sada*' it was like a heavenly prayer. Bhimsen Joshi's music left the audience with a feeling in complete spiritual harmony with oneself, of surrender.

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The impact of the legacy of Pandit Bhimsen to the world of classical music in general and hindustani music in particular is clearly evident from thousands of music lovers and musicians paying homage to Pandit Bhimsen. As with anything else in this mortal world, all good things have come to an end; so is the closure of the legendary life of Pandit Bhimsen. During his lifetime he often expressed his hope that the Indian classical music would live forever. The best homage one can pay to Bhimsen is to carry on the rich musical tradition he has left behind. The passing away of Bhimsen Joshi leaves me very sad and gloomy with a question "Will there be another Bhimsen Joshi in the coming future?" Only time can tell. I also strongly believe that there is a "Generation Next" filled with fresh energetic and enthusiastic upcoming musical stars.

*(Dr. P. Swaminathan is connoisseur of music and dance. He has been a past president of SRUTI. He is an ardent supporter of SRUTI. He frequently contributes to SRUTI publications.)*

### Awards and Honors:

**Padma awards** were announced on January 26<sup>th</sup> and the following are some of the recipients in the "arts" category.

Padma Vibhushan was conferred on Dr. Smt. Kapila Vatsyayan for administration and promotion of dance. She is the Founder and Former Academic Director of Indira Gandhi National Centre of the Arts, New Delhi, India. She is a leading scholar of Indian classical dance, Indian art and architecture.

Prof. C.V.Chandrasekhar was awarded Padma Bhushan for Bharatanatyam. A scholar, dancer, composer, gifted teacher and an exemplary human being, Prof. C.V. Chandrasekhar has dedicated his life to the teaching and performing of Bharatanatyam for over five decades. He is the recipient of Sangeet Natak Akademi award for Bharatanatyam and has been recognized for his musical contributions by Narada Gana Sabha. Many dance students in the Philadelphia area were fortunate to have him as a teacher and be a part of Pancha Maha Bhootham, composed and choreographed by him.

Shri Madavur Vasudevan Nair for Kathakali and Shri R.K.Srikantan for classical vocal were also recipients of Padma Bhushan.

The following personalities were selected for the Padma Shri award:

Shri Makar Dhawaja Darogha for Chhau dance, Guru Mrs. M.K. Saroja for Bharatanatyam, Pandit Ajoy Chakraborty for classical vocal music, Ms. Sunayana Hazarilal for Kathak, Shri S.R. Janakiraman for Carnatic music, Shri.Peruvanam Kuttan Mavar for Chanamelam Drum concert and Smt. Kalamandalam Kshemavathy Pavithran for Mohiniattam

### Sangeet Natak Akademi Awards:

Girija Devi, a noted classical singer of Banares gharana and Nataraja Ramakrishna, a dancer and scholar who revived the classical dances of Andhra Pradesh were awarded Sangeet Natak Akademi

Fellowships or Akademi Ratnas.

In the field of music nine artists were selected for the Sangeet Natak Akademi Awards (Akademi Puraskar) -

Channulal Mishra and Shri Yashpal (Hindustani vocal), Budhaditya Mukerjee (Sitar), Nityanand Haldipur (Flute Hindustani instrumental), Suguna Puroshothaman and Mysore Nagamani Srinath (Carnatic vocal), Nagai R Muralidharan (violin), Shrimushnam V Raja Rao (Mridangam) and M.V. Simhachala Sastry (Harikatha).

In the field of Dance, nine eminent practitioners were selected for the award:

Malabika Mitra (Kathak), Kalamandalam Kombil Govindan Nair (Kathakali), Phanjoubam Iboton Singh (Manipuri), Ratna Kumar (Kuchipudi), Aruna Mohanty (Odissi), Manik Borbayan (Sattriya), Uttara Asha Coorlawala (Creative & Experimental Dance), Kalamandalam Painkulam Rama Chakyar (Other Major Traditions of Dance & Dance Theatre - Kutiyattam) and S Rajeshwari (Music for Dance - Bharatanatyam) have been selected for the Akademi Award 2010.

Kalaimamani awards of the Tamil Nadu Iyal Isai Nataka Mandram were announced on January 29<sup>th</sup> 2011. Vocalists T.V. Gopalakrishnan and Sasikiran were among the recipients of the awards.

### Sri Thyagaraja Aradhana: A 2 day event for 2011

Guidelines for registration of individual participations for March 19th/20th

- Individual or group registration may be completed online or by calling Raji Venkatesan at 610-630-1878 once the registration opens on February 19 2011. Online registration is preferred. Phone registration will also begin only after online registration has opened.

- Registration of participants will be accepted in the order that they are received. In case of a very large number of registrations, family members of current Sruti members (i.e. Life Members or 2011 Annual Members) will be given preference. Please indicate membership status when registering on-line. In case of group registrations, at least one member of the group is required to fall in the membership category to be eligible for priority consideration. You may [become a member/renew your annual membership](#) now to avail of the priority.

- Participants on March 19th must render a Thyagaraja kriti. Participants on March 20th may render a kriti of any composer. Participants may only register for one of the dates.

- Please register for only one song/slot per individual or group and do not perform any raga alapana or kalpana swarams.

- Participants will receive confirmation of their registration, date (19th or 20th) and session (morning or after-

*(Continued overleaf)*

noon) for which they are scheduled. The order of participants will be published on the day of the event only. Participants will need to be there when their turn is announced or they will be moved to the end of the session. .

We strongly encourage participants to stay back and listen to the main artiste as well as other participants for the day as a courtesy to all participants.

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### **Sruti 25 logo design**

The logo unique to the 25th year anniversary celebration was designed by Ratipriya Suresh in February 2011. As a Graphic and Web Design Major at the University of the Arts in Philadelphia, Ratipriya pursues design, dance, and music vigorously. Having completed many internship and freelance opportunities, Ratipriya consistently brings out individuality in her work.

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### **SRUTI Day, December 11th, 2010**

By Anil Chitrapu & Harsha Kanumalla

We have always had penchants towards Carnatic music. Since a very young age, we were surrounded by professional musicians at SRUTI events. Both learning to play mridangam and sing vocal music, we developed a very strong passion towards the Carnatic genre. After giving arangetrams, we both realized that we wanted to continue this art throughout our lives. Progressing from shortened to full-length concerts, we decided that our senior Graduation Project should focus on a Carnatic Music performance. The idea that began with a presentation of a solo Carnatic concert transpired into the event of SRUTI Day on December 11th, 2010.

From the onset, we realized that organizing such an event would require much more than two seniors juggling college applications, challenging course-loads, and social lives. We approached the then-President, Vidyasankar Uncle, about possibly having SRUTI support our performance. He directed us to the new President, Venkat Uncle. His response to our proposal turned out to be a much more rewarding experience for both of us. He told us that SRUTI had been discussing the idea of starting up a Youth Committee for a while. Eager to further our involvement in the performances that SRUTI hosted, we wrote up a proposal to the Board of Directors; they agreed to let us head the Committee. Venkat Uncle had strongly believed in the group from the beginning, and he had the idea for us to completely run SRUTI Day in the winter of 2010. The confidence he had in us was more than even we had in ourselves, but Venkat Uncle's resolute support for the group firmly established it as a new branch of SRUTI. However, we had to find other members before the Youth Committee would be considered legitimate. Through our friends, sign-up sheets at events, and contact with local teachers, we managed to assemble a large yet manageable group of 12 young Carnatic enthusiasts.

Our initial idea was to interview the artists that performed concerts for SRUTI. From the first interview with Sri. P. Unnikrishnan, we generated a lot of enthusiasm amongst the local youth.

Soon we began to ask other members of the youth group to come up with questions and to conduct interviews. For the most part, the interviews took place after the concert, which proved to be very stressful indeed. We did not even know if the interviews were to occur until the artists had stepped into the room. During the interviews, we allowed students to sit in and observe the responses from the artists. That was the easy part. After the interview, usually around ten or eleven o'clock at night, we (Anil and Harsha) would sit down to edit the interviews. We realized very quickly that if we pushed off the editing process for even one day, it would get delayed by several days or even weeks. We would spend hours together, only going to sleep once the interviews were completed. By the end of post-production, it was almost four or sometimes five o'clock in the morning. Although this was a time-consuming project, the result and the feeling of its success was indescribable.

Soon, we began to communicate with our members through Facebook and email. Through this, we organized meetings, ideas, and future plans. Our meetings consisted of a reflection period and an organization period. During our meetings we discussed "pros and cons" of each event, with every member having their own unique input. Taking constructive-criticism from each event, we started to make our presence at concerts more and more evident. After the last performance of the season (the Malladi Brothers) we began to hold meetings every other week to discuss plans for SRUTI Day 2010. Our main goal regarding our interviews was to compile a video montage to present on the day of the event and to upload each interview to Youtube in HD quality. We now realized how much work we had to put into this event. With the delicious lunch provided by parents at the meetings, to the successful communication between each member of the group, we noticed that the event was slowly coming together.

Before we knew it, December 11th had rolled around on our calendars. Working literally nonstop from 3 AM to 7 PM on the day of, we ensured that the event not only looked professional, but ran smoothly while maintaining this ambiance. Outside the Science Center at Montgomery County Community College, we put up posters, made by the Youth Committee, that displayed information about famous artists and composers. We created a slide show by the entrance to showcase some of the photos that we had taken of previous events during the fall season, and wrote up and printed surveys to distribute to the crowd as they walked in and out of the auditorium. There was also a sign-in sheet for the music and dance groups, to keep the performances streamlined and on time. Inside the auditorium, we set up a projector on the back of the stage to show performer's names and to play our video montage after the lunch break. The preparation we did to the venue would have been meaningless, however, had we lacked the execution when the event began. This was only surmountable with strong coordination among the Youth Committee members.

We delegated tasks to the Committee, ensuring that everyone felt involved while also having time to watch some of the performances. Each job had its own leader, who took responsibility for the tasks that they were to conduct during their specified times. This accountability allowed us to focus solely on the logistics onstage, and not on what happened outside the audito-

*(Continued overleaf)*

rium. With help from every member, we were able to run the event in a fluid manner. Each member of the SRUTI Youth Group presented the event with professionalism and told us they enjoyed running and organizing the event.

Looking back, we now see that organizing SRUTI Day was an arduous yet fulfilling task. What had started out as a small concert that may have lasted three or so hours had evolved into a multi-faceted event that took many months of planning. Our Youth Committee shined on the day of the event, showing the SRUTI community that we were dedicated to Carnatic music. We could not have staged such an event without the help from the SRUTI Board, specifically Venkat Uncle, Sunanda Aunty, and Sundari Aunty. We are extremely happy that the event was a success, and cannot wait to conduct more interviews and organize performances in the future.

Written by,

Anil Chitrapu and Harsha Kanumalla

***The SRUTI Youth Group consists of members from ages 11-17 and was initiated in 2010.***

**Rare Master Pieces of Trinity and  
Ootthukadu Venkata Kavi**

**Sruti is pleased to announce a week long  
workshop this Summer**

***Presented by  
Sangeetha Sam-  
rat  
Chitravina  
Ravikiran***



**Monday August 1- Sunday August 7 2011**

***Classes will be held in the Lansdale Area,  
week days during the evenings and week-  
ends during the day***

**Workshop fee: \$250 per participant**

*These are advanced level classes and a wonderful opportunity to learn from a musical genius. We request area teachers to encourage their senior students to register for workshop*

***To hold your spot in the workshop, please  
e-mail a request to Gayathri Rao  
gayathri.rao@comcast.net***

# CALENDAR OF 2011 EVENTS

Spring 2011\*

Event Date	Event
<b>March 2011</b>	
Saturday March 19	<b>Thyagaraja Aradhana – Day One</b> Carnatic Indian Classical Music - <b>Individual and Group renditions</b> Carnatic Indian Classical Vocal Concert: <b>Anil Chitrapu,</b> Carnatic Indian Classical Vocal Concert (Main Artist): <b>Toronto Brothers</b> Bharatanatyam Indian Classical Dance: <b>Shoba Narayanan</b>
Sunday March 20	<b>Thyagaraja Aradhana – Day Two</b> Carnatic Indian Classical Music – <b>Individual and Group renditions</b> Carnatic Indian Classical Vocal Concerts: <b>Ranjani Prabhakar, Revathy Subramony</b> Kuchipudi Indian Classical Dance: <b>Kamala Reddy</b>
<b>April 2011</b>	
Saturday April 9	Bharatanatyam Indian Classical Dance: <b>Viji Rao</b> Carnatic Indian Classical Vocal Concert: <b>Priya Sisters</b>
<b>May 2011</b>	
Saturday May 7	<b>“Generations of Genius”</b> – Unique Vocal-Instrumental Jugalbandhi presented by <b>Padma Vibushan Mangalampalli Balamuralikrishna and Sangeetha Samrat Chitravina Ravikiran</b>
Saturday May 28	Carnatic Indian Classical Vocal Concert: <b>T.M. Krishna</b> <b>Dance Recital – Trimurti</b> , a collaboration of three of India's major classical dance styles: Bharatanatyam, Odissi and Kathak – <b>Sonali Skandan, Sonali Mishra and Parul Shah</b> respectively.
Sunday May 29	Bharatanatyam Indian Classical Dance by <b>Ramaa Ramesh with live orchestra</b> Carnatic Indian Classical Vocal Concert: <b>KiranaVali Vidyasankar</b> Carnatic Indian Classical Vocal Concert: <b>T.N. Seshagopalan</b>
<b>Summer 2011*</b>	
Event Date	Event
<b>August 2011</b>	
Monday August 1 to Sunday August 7	<b>Workshop** on “Rare Master Pieces of Trinity and Oothukadu Venkata Kavi”, presented by Sangeetha Samrat Chitravina Ravikiran</b>
<b>Fall 2011*</b>	
Event Date	Event
<b>September 2011</b>	
Saturday September 3	Hindustani Indian Classical Sarod Recital: <b>Amjad Ali Khan and sons</b>
Sunday September 4	Confluence of streams of music- Hindustani and Carnatic Indian Classical Vocal duo: <b>Gundecha Brothers and Malladi Brothers</b>
Monday September 5	Bharatanatyam Indian Classical Dance Ballet: <b>Kalakshetra Dance Company</b>
<b>October 2011</b>	
Sunday October 2	Kuchipudi Indian Classical Dance: <b>Sunanda Gandham</b> Carnatic Indian Classical Vocal Concert: <b>Abhishek Raghuram</b>
Saturday October 8	<b>'Heartbeat Ensemble'</b> , a rhythmic – melodic extravaganza by Ghatam Karthick and group
Saturday October 22	Carnatic Indian Classical Saxophone Recital: <b>Sumanth Swaminathan</b> Carnatic Indian Classical Vocal Concert: <b>O.S.Thiagarajan</b>
<b>November 2011</b>	
Saturday November 5	Kuchipudi Indian Classical Dance: <b>Shantala Shivalingappa</b>
Friday November 18	Bharatanatyam and Painted traditions based Workshop: <b>Ragamala Dance Company</b>
Saturday November 19	Bharatanatyam and Painted traditions based Indian Classical Dance: <b>Ragamala Dance Company</b>
<b>December 2011</b>	
To be determined	Sruti Community Gala Bharatanatyam Indian Classical Dance: <b>Ratipriya Suresh</b> Carnatic Indian Classical Vocal Concert: <b>Shreya Adiraju</b>

\* Programs and artists are subject to change.



# **SRUTI** kicks off a year long celebration of *25 years* of excellence in *Music* and *Dance* in the Delaware Valley Presenting two days of Music and Dance homage to **Sri Tyagaraja and other composers**



## **Day One**

**Saturday March 19/2011**

Starting at 8 AM

**Science Center Auditorium  
Montgomery County Community College  
340 Dekalb Pike, Blue Bell PA**

## **Day Two**

**Sunday March 20/2011**

Starting at 9 AM

**Hindu Temple of Delaware,  
760 Yorklyn Road, Hockessin, DE**

**Admission\*: \$10 per individual & \$20 per family (per day)**

\* Includes one lunch coupon for individuals and up to four lunch coupons per family.  
Additional lunch coupons will be available for purchase (\$5 per coupon)

## **Main Concert – Saturday March 19 2011**

**Vocal Recital by Toronto Brothers – Ashwin Iyer and Rohin Iyer**

**Accompanied by Sandhya Anand on the Violin and Rajna Swaminathan on the Mridangam**

Ashwin Iyer and Rohin Iyer, known as the Toronto Brothers, are senior disciples of veteran musician and musicologist, Shri S.R. Janakiraman. They have also had advanced training under Shri T. R. Subrahmanyam and Shri T. K. GovindaRao. The Toronto Brothers' concert presentations are intelligent and powerful; their scholarly renditions reflect a strict adherence to traditional musical heritage as imbibed from their gurus. As brothers, the two vocalists share a captivating synergy that makes for a memorable and exhilarating concert experience. Their diverse repertoire includes compositions in Telugu, Sanskrit, Tamil, Kannada, and Hindi, and combines popular, traditional, and technical themes. As a result, their music appeals to a wide audience ranging from music lovers to music connoisseurs.

**Registrations for Individual and Group singing begins on February 19th  
and can be made through Sruti website at [www.sruti.org](http://www.sruti.org)**

For more information please contact Raji Venkatesan at 610-630-1878/[rajivenkate@yahoo.com](mailto:rajivenkate@yahoo.com)

**Visit us at [www.sruti.org](http://www.sruti.org) for info on the exciting lineup of this years' events**

# Program Schedule

Presenting two days of Music and Dance homage to  
Sri Thyagaraja and other composers

## Day One Sat March 19

### Group Renditions

Utsava Sampradaya Kritis  
Pancharatna Kritis

### Individual recitals

(Kritis– All Composers)

## Day Two Sun March 20



Individual Recitals  
(Thyagaraja Kritis only).  
Mini Vocal Concert  
by **Anil Chitrapu**

Thematic 1 hour concert by  
**Revathi Subramony**  
Composers of Karnataka



**Main Concert**  
Vocal recital by  
**Toronto Brothers**

Mini Vocal Concert by  
**Ranjani Prabhakar**



**Sandhya Anand** on the  
Violin and  
**Rajna Swaminathan**  
on the Mridangam



Bharatanatyam Dance  
recital by  
**Shoba Narayanan**  
Individual recitals  
(Thyagaraja Kritis only).

Kuchipudi Dance recital by  
**Kamala Reddy**

Individual recitals  
(Kritis– all composers)



Visit us at **[www.sruti.org](http://www.sruti.org)** for info on the exciting lineup of this years' events



# Sruti Celebrates 25 Years

of Excellence in Music and Dance in the Delaware Valley



## *Double header presentation*

*Bharatanatyam style Indian Classical Dance by*

**Viji Rao**

**2 PM, Saturday April 9th 2011**

*"Viji is a professional Bharatanatyam dance artist who is based in Philadelphia, USA where she is established as a performer, choreographer and teacher"*

***followed by***

***A Carnatic Indian Classical Vocal Concert by Priya Sisters at 4:30 PM***

**Priya Sisters**



**Accompanied by**



*Haripriya Vedula &  
Shanmukhapriya Vedula*



*Raghavendra Rao*



*Neyveli Skandasubramanian*

**Bharatiya Temple, 1612 County Line Road, Chalfont, PA 18914**

**Admission:** \$25 (Members), \$30 (Non-members) \$20 (Students/Seniors), Children under 12 admitted free

**We welcome Grand Patrons, Silver Jubilee Sponsors and Season Pass holders**

*"Shanmukhapriya and Haripriya, popularly known as the Priya sisters, hail from Chittoor, Andhra Pradesh. They have carved a niche for themselves in rendering Telugu kritis, particularly Annamacharyakritis, with their impeccable diction and pronunciation"*

*"Their art form is characteristic of the G.N.B. style, with their sruti aligned, attractive, briga-oriented voices lending them ready support to leave an enduring impression on the listener"*

Visit us at [www.sruti.org](http://www.sruti.org) for info on the exciting lineup of this years' events

# Double header presentation – Saturday April 9 2011

## *Viji Rao – Bharatanatyam Indian Classical Dance Recital* *Priya Sisters – Carnatic Indian Classical Vocal Recital*

**Viji Rao** is a professional Bharatanatyam dance artist. She trained under the able guidance of gurus The Sridhars in India. In addition to Bharatanatyam, Viji has studied other dance forms like Kalaripayattu, Chhau and ballet at the London school of Ballet and contemporary dancing. Viji has worked closely with maestro's like Kalanidhi Narayanan, Prof. C.V. Chandrasekhar, Anita Ratnam, Bragha Bessell, Navtej Singh Johar of India to mention a few.

Viji has participated in several international touring productions with Chitraleka & Company, Shobana Jeyasingh Dance Company, Moby Duck and Sampad in the United Kingdom and has visited Canada on several occasions to participate in the touring production with Lata Pada's Sampradaya Dance Company. She is the Artistic Director of "Three Aksha" Dance ensemble which is based at Girard College in Philadelphia. Over the past 6 years Viji has choreographed and toured with her dance company "Three Aksha" to venues like Kimmel Centre, Painted Bride Arts Centre, Magic Gardens Philadelphia, Performance Garage, Mandel Theatre, Hindu Temple Auditorium, Flushing and Albany NY, in Chicago, St. Louis and Dallas to mention a few.

Her choreographies include "Uurja", "ABHIKA", "PRAYOG", "Nrityantara", "Flute to Conch" to mention a few. Viji has collaborated with Miro Dance Theatre and Headlong Dance Theatre on contemporary choreographies like "Civilian Warrior", "Principal of uncertainty" and "How Am I not myself" which toured U.S.A and India in December/January of 2009-10. Viji is an invited guest lecturer at the Moore College of Art and Design, Temple University of Philadelphia, York College, Penn State University to teach students the aesthetics and history of Indian dance.

Viji is a recipient of the 2008 Art and Change Leeway Foundation Grant and also recipient of PCA and PPA grant for the year 2009-2010

**Shanmukhapriya and Haripriya**, popularly known as the Priya Sisters, started learning Carnatic music from their father Sri V.V.Subba Ram at an early age. Later they became disciples of the renowned duo Radha and Jayalakshmi who were disciples of the legendary G. N. Balasubramaniam. Currently, Shanmukhapriya and Haripriya are under the guidance of Prof. T. R. Subramaniam. They have traveled widely for concerts in India and abroad touring countries like USA, Canada, U.K and Mauritius. They have twice been the recipients of the "Best Female Vocalists" awards of Sri Krishna GanaSabha and the Indian Fine Arts Society, Chennai. They have also received the MLV memorial award and have been conferred the titles of "Sangeeta Sarada" and "Gayani Sironmani".

**B.V Raghavendra Rao** hails from a distinguished family of musicians. He was initiated into music by his father, B. Sudarsana Rao. He trained on the violin initially from Guru Shri Balan and Shri Sangeethan Meerasahib. He later became a disciple of violin maestro Shri T. N. Krishnan and received guidance and concert experience from Dr. M. Balamuralikrishna. He has won several awards and has performed extensively in India and all over the world including countries like USA, Canada, France and Germany.

**Sri Neyveli Skanda Subramanian**, is a disciple of Thiruvavur Sri R. Krishnamoorthy and Thiruvavur Sri Bakthavathsalam, with whom he learnt under a Govt. of India Scholarship. He won the title of "Yuva Kala Bharathi" in the year of 2001. He has accompanied top ranking musicians like Dr. M. Balamuralikrishna, Dr. N. Ramani, T.N. Seshagopalan and Sudha Raghunathan. He has performed extensively in India and abroad.



For more information on this program and Sruti's 25th Anniversary Spring, Summer and Fall Season events and workshops please visit

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





# SRUTI

*The India Music and Dance Society*



## ***Celebrating 25 years of excellence in Indian Classical Music and Dance in the Delaware Valley***

The Indian Classical Music and Dance forms are one of the most vibrant aspects of the cultural life for Philadelphia area citizens and residents of Indian origin. For 25 years, Sruti is proud to have provided unparalleled access to the best of Indian Classical Music and Dance – events in some of the most prestigious halls like Kimmel Center, Annenberg Center, Goodhart Theater, Mandell Theater, and some of the best high school and college auditoriums; concerts by greatest of the artists like Pandit Bhimsen Joshi, Pandit Ravi Shankar, M. Balamurali Krishna, M.L. Vasanthakumari, Lalgudi Jayaraman, Hariprasad Chaurasia, Vempati Chinna Satyam and Dance artists trained at Kalakshetra – India's premier Arts Academy.

Sruti has planned a year-long celebration this year with over 25 presentations of performances and workshops by legendary artists and legendary institutions. Padmavibhushan Mangalampalli Balamurali Krishna, Ustad Amjad Ali Khan, Padma Bhushan T.N. Seshagopalan, Sangeetha Samrat Chitravina Ravikiran and Kalakshetra Dance Company are just a sampling of the artistic excellence you will enjoy this year. Please visit our website [www.sruti.org](http://www.sruti.org) for details on events, workshops and schedule.

Join us today by showing your support to SRUTI, celebrate with us 25 years of excellence and help keep the Indian Classical Music and Dance traditions alive for generations to come. Great Music, great Dance and a great Organization like Sruti are certainly worthy of your generosity and support. Sruti is a 501(c)(3) organization and donations are tax deductible as allowed by law.

### **Sponsor Information (print all the information below and hand in or mail to the address below)**

Name	
Address	
City, State and Zip	
E-Mail and Telephone	

### **Support Levels and Benefits\*\***

		Qty	Line Total
Grand Patron - \$5,000	Family of 4 - 4 Front Row(s) Seats Season Passes		
Silver Jubilee Sponsor – \$1,000	Family of 4 - 4 Preferred Seats Season Passes		
Silver Jubilee Sponsor – \$500	Family of 2 - 2 Preferred Seats Season Passes		
Silver Jubilee Sponsor – \$300	Individual - 1 Preferred Seat Season Pass		
Silver Jubilee Sponsor – \$200	Senior/Student – 1 Preferred Seat Season Pass		
	<b>Total Amount</b>		

\*\*CD recordings of events where available, recognition in Sruti publications and events and more. Grand Patrons will be recognized on the stage at a premium event. Please visit <http://sruti.org/sruti/srutiMembership.asp> for more information. Contributions are tax deductible to the fullest extent permitted by law. Please check with your tax accountant. Sruti is a 501 (c)(3) organization.

### **Payment information**

Check	Please make check payable to "Sruti" enclosed _____
Credit card type	<b>Visa</b> <b>Master Card</b> (Circle one)
Credit card number/Exp Date	Credit card number _____ Exp Date _____
Authorized signature	

### **Matching Donations**

Donation/Sponsorship matched by the Company _____ (Name)
Matching donation form _____ enclosed _____ will be forwarded _____

**Contact: Usha Bala** (215) 699-2827/ [ubbala@gmail.com](mailto:ubbala@gmail.com) / 1240 Normandy Drive, Blue Bell, PA 19422

## ADVERTISE WITH SRUTI

If you are a business owner or a corporation, here are great advertising package values. Our economical, advertisements on the web, print and e-mails are seen by hundreds. Sruti event marketing campaigns begin in February and now is the time to sign up for the annual advertising packages.

Media	Frequency	Bronze		Silver		Gold	
		Ad Size	Annual Price	Ad Size	Annual Price	Ad Size	Annual Price
Sruti Web site <a href="http://www.sruti.org">www.sruti.org</a>	One Year	Button (120X90)	\$100	Button (120X90)	\$100	Banner (468 x 60)	\$400
E-Mail Blasts	One Year	Button (120X90)	\$100	Button (120X90)	\$100	Banner (468 x 60)	\$400
Sruti Newsletter (Printed and electronic)	3 Newsletters per year	Quarter Page	\$60	Half Page	\$120	Full Page	\$180
Sruti Annual Magazine	1 Publication	Quarter Page	\$40	Half Page	\$80	Full Page	\$100
Program Notes	25+ programs	Quarter Page	\$200	Half Page	\$400	Full Page	\$600
Total Package Price for the year**		\$500		\$800		\$1,680	

*\*\* Packages can be customized and individual selections are also available*

Please send in your ad materials to attention of Ramana - [kanumalla@qdsgroup.com](mailto:kanumalla@qdsgroup.com).

### What Credit Card is in your wallet?

Did you know that Sruti has partnered with Capital One (one of the nation's top ten largest banks) and now issues **Visa Credit Cards**.



*Sruti gets a one time \$50 payment plus 2% on gas and groceries and 1% of other transaction amounts charged on the card*

Visit [www.sruti.org](http://www.sruti.org) and click on "Apply for Sruti Credit Card" and complete the application.

***As simple as that !!!***

### Best Value in Arts and Entertainment Sruti Annual Season Pass

**Imagine attending 25 music and dance concert performances by some of the world's most renowned artists at bargain prices**

Mangalampalli Balamurali Krishna, Amjad Ali Khan, T.N.Seshagopalan, Chitravina Ravikiran, Kalakshetra, Ragamala, Sonali Group, Malladi Brothers, Gundecha Brothers and more are performing at Sruti this year.

**Annual Season Pass\*\* - \$200  
Annual Senior/Student Season Pass\*\* - \$175**

**Send a check to:** Sruti/Attn: Usha Bala/  
1240 Normandy Drive/Blue Bell, PA 19422-1432

*\*\* Open to all members and valid for most events in the calendar year, except for specified concerts, as determined by the board of directors*



South Indian (fusion) cuisine - Open 7 days

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

1628 Sansom Street Philadelphia, PA 19103  
**PHONE:** 215.564.6446 **FAX:** 215.564.2412

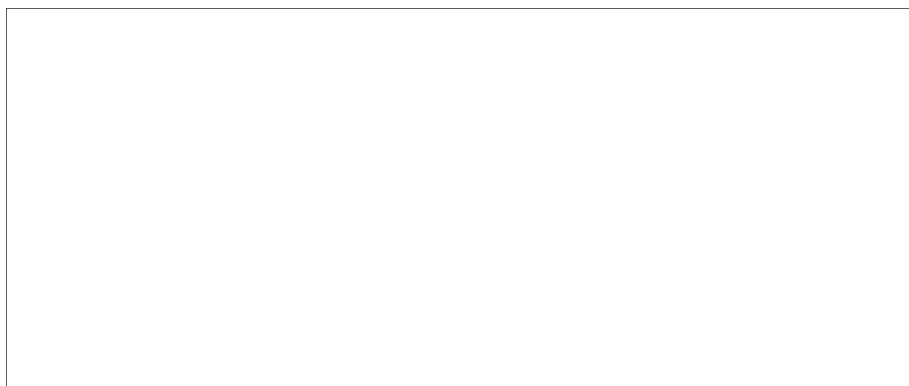
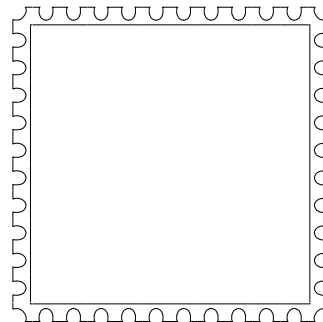
Dosas and more  
Order on line

The advertisement for Amar's Authentic Indian Cuisine is framed by a decorative border featuring a map of India and various cultural motifs. At the top center is a vibrant purple lotus flower. Below it, the name "Amar's" is written in a stylized purple script, followed by "Authentic Indian Cuisine" in a smaller, black serif font. A quote in purple text reads: "The discovery of a new dish does more for human happiness than the discovery of a new star. -Anthelme Brillat-Savarin". Below the quote, the text "Specialist in Catering" and "Take-Out Service Available" are in blue, followed by "All Major Credit Cards Accepted!" and "Sorry No Personal Checks." in black. The address "2680 DeKalb Pike • E. Norriton, PA 19401" is in blue, with "Junction of 202 &amp; Germantown Pike (Close to Blue Bell)" in black below it. The phone number "Phone: 610.277.5565" and fax number "Fax: 610.277.5838" are at the bottom in blue and black respectively.



## SRUTI

The India Music & Dance Society  
135 Brochant Drive  
Blue Bell  
PA 19422



### Calendar of 2011 Events Spring 2011\*

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