



# Sruti Notes

A Publication of SRUTI - The India Music & Dance Society

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## President's Note

Dear Sruti Members,

Summer is well underway and we are gearing up for a very exciting line-up of artistes in the Fall!

The 2012 Spring season has been a great success starting with the Thyagaraja Aradhana featuring an ever-increasing number of local talent and the concert of Ashvin Bhogendra, followed by a most engaging lecture demonstration and an enjoyable violin concert by R.K.Shriramkumar, an exquisite dance performance of Priyadarsini Govind, vocal concert by the popular Ranjani and Gayathri, and a unique instrumental duet by Jayanthi and Kumaresh. Our Marketing Committee headed by Nari Narayanan brought out professionally designed annual brochures, attractive posters and relentlessly continued to promote the events through various online media and mail mechanisms. It was very heartening to see the growing numbers in attendance and the new faces amongst our audiences.

The Publications Committee chaired by Lakshmi Radhakrishnan have been working hard producing the Thyagaraja Aradhana brochure, the well-designed program notes, mastering the audio recordings where available, keeping the website updated with accurate information and of course, putting together the editions of Sruti Notes with concert impressions and other engaging material.

Presenting these big name artistes at well-suited venues comes at a heavy financial cost. We were overwhelmed by the number of families that came forward to sponsor the 2012 events. Your passion and unflinching dedication for the arts is a cornerstone of the success that Sruti continues to enjoy in the Greater Delaware Valley. Despite the volume of sponsoring families and the good sized audiences we have not been able to break even at the Spring events. It has become quite apparent that grants are critical for us to sustain at the present ticket pricing model and maintain the high presentation standards. Our Resources Committee headed by Ramana Kanumalla has done an outstanding job in securing grants from two major organizations including The Philadelphia Music Project (PMP) and Sam Fels to the amounts of \$58,630 and \$3,000 respectively. These two grants are to be applied towards specific Fall events.

The grant from the PMP will fund the theme "Sounds of India – Influences and Integration of Folk Melodies in Carnatic Music" which will be showcased by the concerts of Shashank and the Manganiar folk musicians of Rajasthan presented at the Painted Bride Art Center and Vocal duet by S. Sowmya and Bharat Sundar accompanied by violin and percussion ensemble at the Montgomery County Community College. Sruti is delighted to be able to facilitate appreciation sessions at five area universities (University of Pennsylvania, Temple University, Swarthmore College, Montgomery County Community College, Bryn Mawr College) by these artistes and experts, all made possible because of the grant. We were applauded by the grant reviewers for the high caliber of artiste selection, the unique theme as well as the design and nature of the outreach activities around the concerts.

In November, we join hands with the Annenberg Performing Arts Center to present Rama Vaidyanathan for the first time in Philadelphia. In keeping with our strong educational and outreach focus this year, we will host a master class by Rama at the Annenberg Center as well as other sessions where advanced Bharatnatyam students will have an opportunity to

(Continued from page 1)

interact and learn from her.

We are eagerly looking forward to the concert of Sanjay Subrahmanyam on September 15<sup>th</sup>. Sruti is one of the four venues that the artiste will perform at during his limited concert tour of the US. 2012 is the centenary year of doyenne musician Sangita Kalanidhi T. Brinda and we open our Fall season with a tribute to this legend. We are happy to present a lecture demonstration by Kiranavali Vidyasankar, Sruti community member who has been in the unique position of learning directly from T. Brinda. We will also present a concert by B. Balasubrahmanyam on the same occasion.

These Fall events involve collaborating at varying levels with three premier mainstream organizations. Tickets for the events will be put on sale through our online ticketing system as well as box-offices of the collaborating organization. We encourage you to proactively buy tickets online when you receive the Sruti emails to avoid disappointment. Needless to say our 2012 sponsors are assured of seats and will be contacted by evites to confirm their attendance prior to each of the events.

As you can see all of these upcoming events involve a lot of detailed planning and the Sruti Board of Directors is working as hard as ever through the summer months to make sure that the programming for the Fall season is executed flawlessly and, in addition is also planning out events for 2013.

We look forward to seeing you at all of the Fall events and hope you have an enjoyable and memorable experience at the upcoming concerts.

With warm regards,  
Raji Venkatesan  
On behalf of the Sruti Board of Directors

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#### From the Publications and Outreach Committee

Dear Sruti Supporters,

Welcome to the second edition of Sruti Notes for 2012. In this newsletter, you will find the reviews of all the music and dance concerts of the Spring season and also the review of the last dance program of the 25th anniversary celebrations last year. Our sincere and heartfelt thanks and appreciation to all the reviewers.

Please also note the Fall season calendar with the full slate of exciting concerts, workshops, and lecture demonstrations that provide a feast for the heart and soul as well

as the mind.

As always the publications committee would appreciate your feedback and ideas. Please email us at [srutiphila@gmail.com](mailto:srutiphila@gmail.com) with your comments.

Wish you an enjoyable Fall season.

Lakshmi Radhakrishnan  
On behalf of the Publications and Outreach Committee

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#### Aradhana Concert

Review by Gopalan Sridhar

Shri Ashwin Bhogendra treated the SRUTI audience to a spectacular concert on March 19<sup>th</sup> at the Delaware Temple. He was accompanied by L.Ramakrishnan on the violin and Akshay Ananthapadmanabhan on the mridangam. The concert lasted approximately 2 hours and was sandwiched between the morning and evening sessions of the Annual Thyagaraja Aradhana conducted by SRUTI.

Shri Ashwin Bhogendra is an excellent concert performer and a very respected and able guru and both these facets were clearly evident on that day. The duration of the concert was limited to 2 hours and he could have chosen either to string together a rapid-fire list of short songs or to chose a few pieces and give them elaborate treatment and make the concert memorable. Fortunately for us he chose the latter option and it turned out to be a fantastic concert. Moreover he alternated rare ragas and krithis with more frequently heard songs, which lent an interesting texture to the concert. His disciple Vijay Narayan displayed equal energy and enthusiasm as his guru and embellished the concert with able support. Considering the occasion all the krithis chosen were Saint Thyagaraja's compositions.

The concert began with a brisk rendering of Varanarada Narayana in the ragam Vijayashree in Adi Talam. The song itself is very enchanting and the vocalist found his stride almost immediately, it was sung with a lot of power and gusto. The delivery of the piece got the audience involved right away and also gave the accompanists to get involved. It was clearly evident that the rest of the afternoon was going to be a great treat.

The next item in the concert was a well-sung Nadasudarasa in Arabhi. This was a very refreshing change of pace from the brisk opening piece and sung with passion. In preparation for the longer pieces to come, this song was sung at the correct pace with appropriate and not excessive embellishment and was fittingly approved by the audience.

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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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This was followed by 2 elaborate pieces the first of which was Sattaleni dinamulu in ragam Nagaanandini in Adi talam. For a lot of the audience this song was probably not a familiar one and it was very thoughtful of the singer to let the audience know the name of the raga. The performance of the piece itself was very good with an elaborate alapana in a very uncommon scale. Vocal support, Vijay Narayan also appeared as equally comfortable as his Guru in the neraval and Kalpana swaras, which were also brilliantly handled by the violinist.

Chakkani Raja in Kharaharapriya was another elaborate piece, which kept up the high quality level established by the earlier pieces. The audience played a guessing game about what kriti would be sung but there were clues given in the alapana about the subsequent kriti. The crowd equally appreciated the ragam and kriti being a very familiar one. This was also a dual effort by the main singer and the student. As in the previous piece the repartee by the violinist was equally proficient and in appropriate in length.

The Thani Avarthanam was also done well and kept up the tempo and character of the concert and proportionately long for the duration of the concert. This was my first experience listening to L.Ramakrishnan on the violin and Akshay Ananthapadmanabhan on the mridangam and they clearly lived up to their pedigree and tutelage mentioned in the program.

The concluding piece was a haunting Ahiri where he started with anupallavi Sompaina manasuto, which was filled with devotion and left a lasting impression and a longing for the concert to go on for much longer. However the clock dictates our lives and all good things have to end at some time. It was very motivational for the young talents assembled for the Aradhana and Shri Ashwin Bhogendra is clearly a great role model both as performer and teacher to emulate. The more heartening thought is that unlike other concerts we ATTEND where the artistes are merely visiting us during a tour, Shri Ashwin is not only domiciled in the USA but lives amongst us in the tri-state area and his expertise and guidance are always within reach.

*Gopalan Sridhar is a Pediatrician practicing in Reading, PA. He is also an ardent Carnatic music Rasika.*

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### **PRANAAMYAM by Priyadarsini Govind**

Review by Ardhnarishwar

Let me start by saying that I have been an unabashed admirer of Smt. Priyadarshini Govind for a number of years.

The evening started with a smooth invocation rendition of Vallaba Nayaka a Sri Muthuswamy Dikshithar composition in Begada Rupakam to the Lord of Beginnings by Sri

Gomati Nayagam Ratnam.

Smt. Priyadarshini started the program paying her respects to her Gurus. Her first item was a Pushpanjali in Arabhi talam Adi by Dr.M BalamuraliKrishna with salutations to the remover of obstacles. This was followed by an Allarippu in Rupakam. Sri Balakrishnan seemed to be in a hurry in his recitation in the Allarippu, the dancer had to move fast to keep pace. Smt. Priyadarshini breathed some life into this piece with her imaginative contemporary choreography. This was followed by Murgan Kavuthuvam a Madurai R Muralidaran composition in Shanmugapriya Roopakam talam. The Kavuthuvam started with the dancer seeking refuge in Guhan with the slokam Shadaanam Kumkuma rakta varnam. The beauty of this song as I had heard it before is in the interplay of three types of dictions – the sollukattu, the recitation of the lyrics and the singing of the lyrics. The lack of delineation of the sollukattu and the recitation took some of the wind out of this piece. Peacocks all over the world should be very proud of the way Smt. Priyadarshini portrays them.

The centerpiece of the recital was the Syama Sastri Swarajati Ambha Kamakshi in Bhairavi. The Jathis were composed by Sri Balakrishnan with support by Sri N Srikanth. A verse of Lalitha Sahasrahnam was utilized like a slokam/ viruttam before this piece. The dancer in muzhumandi, the focused light beam, the choreography describing the Devi was striking and visual. I was not sure how much freedom such a piece gives a dancer to choreography in comparison to a Padavarnam which is more adept in such situations. To appreciate the choreography one had to understand the literal and subtle meaning of the lyrics. Even though I prepared reading up on the translation for this swarajathi, I believe the past presidents of Sruthi had a leg up on me on this front as they probably reminisced watching her dance. I felt somehow that a music concert broke out in the middle of a dance performance

Years of hard work and her sensitivity in portrayal of different type of roles, her depth of knowledge has made her not play a character but disappear into one. I still remember vividly how Smt. Govind moved me to tears in her representation of a grieving mother who goes through a gamut of emotions looking for her son in the battlefield a number of years back. Her skill in manipulating her body, eyes and movements to convey the meaning across was displayed effectively in the second half of the performance. One always learns something new from this versatile dancer.

The portrayal of a woman (Padam Shiva Deeksha Paru Ragam Kurinji by Ganam Seenayya) torn between two loves made me introspect on the various times we vacillate between choices. Smt Govind's subtle emoting, body postures and facial expression made me feel that I was looking into the turbulent mind of the heroine while she was being tossed between what seemed to be conflicting options.

Smt. Govind played next a woman fed up with her lover and his penchant for making promises he does not keep (Javali Nee Matale - Pattabhiramaya Poorvi Kalyani Adi). Her body gestures and facial expressions as she build up to shutting him out her life had me in stitches.

I chuckled uncontrollably when Smt. Govind took the role of Papavinasa Mudaliar in teasing Siva in the Ninda Stuti Nadamadi Thirinda on why his leg hung in midair so strangely. The imagination of the composer was very self-evident in his creative reasoning behind Siva apparent problems with his leg.

Smt. Priyadarshini then radiated a number of emotions a mother goes through with her child – love, pride, fear, protectiveness in Tulasidas Bhajan Tumaka Chala Ramachandra.

Smt Govind performance came to an end with an unusual lilting Thilana (Poorvi Roopakam by Tirugokarnam Vaidynatha Bhagavatar) where the sapta swaras were depicted followed by a Marathi Abhang which describes how the entire Brindavan is mesmerized with Krishna playing the flute.

The orchestra: Sri Balakrishnan skillfully conducted the natuvangam in tune with the dancer reinforcing the salient points of the music and the dance. Sri Gomati Nayagam Ratnam deep voice with its subtle modulations was a pleasure to hear. Sri Dipu Nair proved that he was as sensitive and creative in the violin as he is singing. Sri Vedakrishnan was never intrusive in his play. Sri Murugan showed with aplomb how timely light can add to the mood of a performance.

Smt Govind did not seem to be her usual self this time especially in the nritta portion. I felt the first half lacked certain vitality – her usual crispness and zing was missing. The second half was the stronger half with the variety and clarity of abhinaya. Smt Priyadarshini has always blazed her own bani. She seemed to be more relaxed and laid back in this performance than her usual self. Even her costume was traditional. Is it for one day or a new evolution I am not sure.

I did tell you I was an admirer when we started. I still am and I do look forward to seeing her next year.

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### **Reporting From the Back of the Stage**

By Mallika Dinakar

On May 12, 2012, Sruti hosted a concert by Smt. Ranjani and Smt. Gayatri. They were accompanied by Shri. H.N. Bhaskar on the Violin and Shri. Manoj Siva on the Mridangam. I had just recently had the opportunity to play the tambura for Shri. R.K Shriramkumar. As much as I enjoyed the experience and the concert, my legs hurt so

much that I swore never to play again. But soon another opportunity arose. Ranjani and Gayatri were looking for a tambura player and I became sooooo excited! I wondered what color saris they would wear because they always wear coordinating colors.

Their first piece was the classic Sami Ninne in Shri ragam composed by Karoor Devudu Iyer. Their second piece was a fast paced Sitamma Mayamma in Vasanta composed by Shri. Thyagaraja. They soon started to do fast kalpana swarams for the line “Sitamma Mayamma.” I think these swarams were quite spontaneous. They continued their streak of fast paced swarams into the kriti Marivere Dikkevaru. For a change of pace, they sang a viruttam in the ragam Kharaharapriya. I was thinking, “Maybe they will sing Navasiddhi Petalum” and they did sing that! I was thrilled! This composition was composed by Nee-lakanta Shivan. After this amazing kriti, Ranjani and Gayatri started to alternate turns singing an alapana in Kambhoji. Soon they started to sing the kriti Marakatha Valleem composed by Muthuswami Dikshitar. The niraval was followed by dramatic kalpana swarams. After the kalpana swaram’s big ending, Shri. Manoj Siva started to play the thani avarthanam. I noticed that he played the same exact pattern as he did in the last Ranjani and Gayatri concert.

I started to notice that there were papers in front of them with lyrics on it. I was quite surprised that they need to look at the words! After the main piece, they sang Maravairi Ramani in Nasikabushani composed by Thyagaraja. This led up to the Ragam Thanam Pallavi in the ragam Saramathi. My sister was very happy because she requested Saramathi. After this mind-blowing Pallavi, Ranjani and Gayatri requested people to make requests. Someone requested Ranga Puravihara in Brindavana-saranga composed by Muttuswami Dikshitar, which they have sung in all of their past Sruti concerts.

Ranjani and Gayatri are especially known for singing abhangs. They got two requests for two of their abhangs. One was Boothe Mote in Chandrakauns and the other was Bolava Vitthala in Bhatiyar. They decided to sing the abhang Dhanya Dhanya Te Shareera in Durga. Before they began, they explained that the meaning was that music is the only way to reach God. I did not realize that they had switched to Madhyama Sruti so I kept playing until it struck me that it sounded wrong. Shri H.N. Bhaskar then mouthed, “Don’t play” and that cleared up my doubts. Soon they began singing the first line faster and faster like a bhajan. Manoj Siva added a nice touch to piece. After this abhang, they immediately began the Mangalam in Sowrashtram.

This has been an enjoyable experience for me and I hope to get the opportunity to play tambura again.

*Mallika Dinakar is a seventh grader in the Methacton School District and currently learns Camatic music from Kiranavali Vidyasankar.*

**“Strings Attached”  
A different experience**

Review by Rasikan

I was not sure what to expect from the Sruti concert of June 2, 2012 in Mitchell Hall of Drexel University. The concert was billed as Strings Attached. The artistes, Jayanthi and Kumaresh, are well known musicians playing the string instruments Veena and Violin respectively. [They are also life partners.] They were accompanied by Anantha R. Krishna on the mridangam and Trichy Krishnaswamy on the Ghatam.

Jayanthi, has played twice before for Sruti. She hails from one of the most renowned musical families in South India. She is a niece of the legendary violin maestro Lalgudi Jayaraman, whose musical lineage goes back directly to Saint Thyagaraja himself. Steeped in classical Carnatic music, her approach to music is very much traditional. She is capable of and often produces meditative music without much of pyrotechnics.

Kumaresh, with his elder brother Ganesh, also a violinist, had performed for Sruti a few years ago. The duo is known for their mixing of serene music with some flamboyant playing.

Thus one had little idea how the two would jell and what kind of music would emanate.

The answer, in part, came early and in short order with the very first piece in Kalyani. This was not a traditional varnam or a kriti. The two played some very fast paced swara patterns for this “composition”. After the piece, Kumaresh called it just “Strings Attached”. At that point, I deduced that I should not expect traditional fare. This “stream of consciousness” approach dominated the concert although at times there were flashes of beautiful music especially from Jayanthi.

A simple *Atukaraadaani*, a Thyagaraja kriti in Manoranjani followed. Then came an elaborate alapana which some of us surmised was in Sri Ranjani. This was confirmed when Jayanthi, at the conclusion of the piece, announced that they had just played *Sri dum Durge*, a kriti of Dikshitar in that ragam.

The concert continued with a free form composition *Samvaada* in two ragams - Sahana and Vagadeeswari.

The main piece of the evening was an extensive dwi (two) raga RTP in Shanmukhapriya/Natakurinji. The pair displayed mastery of their respective instruments playing the two ragams sometimes switching back and forth between the two in quick flashes. Once again while Jayanthi tried to be more contemplative, Kumaresh jumped in with fast paced prayogams.

A short and neat thani followed the Pallavi in Khanda Triputa talam and ragamalikai swarams.

The last two items were a free flowing piece in Behag, which Jayanthi mentioned was composed by Ganesh, and a Thirupukash in Sindhu Bhairavi.

Perhaps following the pattern that they had set up, the duo did not conclude with a traditional mangalam!

That left this reviewer and a few others that he talked to after the program with this question: what kind of program did we just listen to? It was not a traditional Carnatic music concert. But then they did play classical Carnatic music ragams, albeit with novel twists, sangatis and prayogams. Is this a new wave, the harbinger of a modern trend? Whatever it was, a good segment of the audience lapped it up with frequent applause. Ultimately is that not what matters?

**Lec/dem on Palakkad Mani Iyer**

This is the centenary year of the great mridangam legend Palakkad Mani Iyer. To commemorate this event Sruti had arranged a lec/dem by Anantha Krishna on Mani Iyer. The lec/dem had preceded the main concert.

Anantha is a grandson of the well known mridangam master Palakkad Raghu from whom he had extensive training. Raghu himself was a leading disciple of Mani Iyer.

Anantha pointed out that Mani Iyer always strove to enhance the musical atmosphere created by any of the artists that he accompanied.

Using clips from concerts in which Mani Iyer had performed, Anantha brought out the following salient points of Mani Iyer’s accompaniment:

- Mani Iyer’s characteristic pauses (“silences” as he put it)
- his innate ability, as a trained vocalist, to closely follow and complement the sangatis of the kritis presented by the main musician
- innovative ability to fill the gaps in kritis whose “eduppus” were not at the samam (beat)

All in all, though brief, it was a very educative presentation. The audience showed its appreciation of the effort of this young mridangist with a big hand at the conclusion of the lec/dem.

*An ardent admirer and lover of Carnatic Music, Rasikan has been a regular contributor and supporter of Sruti.*

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**The NANDI of SRUTI 2012**  
by Siddhartha Jagannath

In March this year, my family and I attended the Thyagaraja Aradhana festival. This wonderful program is conducted by Sruti. The Aradhana commences with a puja for Saint Thyagaraja. Then the Pancharatna and Utsava

Sampradaya groups present their offering which is followed by individual participation, in which participants sing one Thyagaraja Kriti each. The practice for this usually begins a few months prior, and children from far and near assemble, dressed in their “desi” best and get the spotlight when their name is announced. The adults congratulate the youngsters, with more than the usual *sabbash or bale* that they bestow upon seasoned artists - they are generous with their praise and find different ways to say how good we are. You can find the routine “*great job sweetie*”; but they also say how much we have improved since the previous year, or “*nalla jnanam*” or “*yenna kora!*” or “*yevolo shruti shudham*”, “*nalla azhutham*” etc etc. After a short lunch break, the main concert begins in which Thyagaraja Swami yet again gets to listen to some more of his compositions, but this time by a seasoned artist with proper accompaniment.

This year Ashvin Bhogendra was the main artist. He was accompanied by L.Ramakrishnan on the violin and Akshay Padmanabhan on the mridangam.

Ashvin mama began the concert with the lovely composition “Varanarada” in ragam “Vijayashree” . This raga sounds like “Varali” except it is missing a Daivata. When he started his alapana I hastily concluded it was Varali. However, as he started singing the higher notes, I began to notice the absence of the Daivata. I could confirm Daivata’s nonexistence when Ashvin mama sang kalpana swaras. Sure enough the absence of Daivata was glaring. My confusion was cleared when Ashvin mama announced the raga as “Vijayashree”. At home I looked at my Melakartha chart expecting to find Vijayashree to be a janya of the raga “Jhalavarali” since Varali is also a janya of “Jhalavarali”. Of course, when I found Jhalavarali and its janyas, Vijayashree was nowhere to be seen. I decided to check the neighborhood around Jhalavarali. I spotted Vijayashree as a janyam of raga Pavani. I got my hands on a recording of T.N.Krishnan mama and Viji Krishnan playing this very same “Varanarada” as violin duo. This is a stunning piece at a brisk pace and I recommend everyone to listen to his fabulous rendition of this exquisite composition.

Next on Ashvin mama’s list was the composition “NAdasudhA Rasam Bilanu” in raga Arabhi. In this kriithi Thyagaraja Swami compares the saptaswaras to the seven bells on Rama’s bow apart from other similes and metaphors related to music. On Youtube Neyveli Santhanagopalan has beautifully explained the meaning of this composition in a Jaya TV program. I hope everyone can get a chance to see this wonderful video. There is a saying, “UpamA KAlidAsasya” meaning the poet Kalidasa was a master in similes (*alankaras in kavyas*). One can’t help thinking that Thyagaraja Swami is the master of similes in musical compositions.

After the Arabhi, Ashvin mama sang the kriti “SatilEni” in Raga NAGAnandini. This was the submain piece for the concert though it was much like a main piece. On coming

home I downloaded Sanjay Subramaniam’s rendition of the song (I resort to this sort of practice till Sruthi distributes the concert recordings). The NAGAnandini was followed by the main piece “Chakkani RAja” in raga Kharaharapriya. During the alapana, all of us were debating whether it would be “Nadachi Nadachi”, “Chakkani RAja” or “Pakkala Nilabadi”. Most of us were hoping it was “Chakkani RAja” (which it turned out to be). I was hoping it would be “Pakkala Nilabadi” owing to the fact that I loved it when people performed neraval and swaram at “Manasuna”.

The last piece was Thyagaraja’s famous kriti “Challare” in raga Ahiri. This song is like a “*pushpa vrushti*”, in which Thyagaraja swami showers different tropical flowers like Champaka, Kamala (lotus), Parijatha and Jaji (Jasmine) on Lord Rama. Mother Nature mimicked the kriti very clearly when we exited the auditorium. Our eyes met with a beautiful sight. The Magnolia and Cherry Blossoms were getting ready to take their turn to shower on Bhooma Devi. Since Thyagaraja Aradhana is the first program in the season, people old and young alike have been eagerly anticipating the festival just as we have all been awaiting Spring (and warm weather).

A traditional Sanskrit *nataka* (play) commences with a *Mangalapadyam* called “*NAndi*”. At the end of the play, the *NAYaka* reads out a mangala sloka called “*Bharatha VAKyam*” and concludes the play. For Sruti’s year, the *NAndi* is the Thyagaraja Aradhana and the *Bharatha VAKyam* is the Sruti Day. I cannot wait to see what happens between the Nandi and the Bharata VAKyam!

*Siddhartha is a 6th grader and learns carnatic music*

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### Classical Dance by Rathipriya Suresh

Review by Sunanda Gandham

Sruti Day on Dec 10<sup>th</sup> 2011, marked the end of a very special year for Sruti. Hence, it was befitting that the concluding part of the concluding event be presented by a very talented artist right within our community – Rathipriya Suresh.

The curtain opened to “*Anjali*”, an invocatory piece in Raga – *Gambheernata* which gave way to a colorful sequence of movements. Next came “*Kali Kavutwam*”, a piece that is dedicated to Goddess Kali. Rathipriya executed this item comprising of complicated footwork and variations in movements, typical of Kauthvam, with ease and grace. This was followed by “*Gopi Gopala Bala*”, a composition by the 15<sup>th</sup> century poet and musician, Surdas. Rathipriya displayed the playfulness of Krishna very well in this piece. The depiction of Krishna dancing with the gopikas and the display of the mood in the form of love, romance and mischief in that scene was very well shown.

The next piece written by the famous poet Gopalakrishna Bharathi "*Natanam Adinar*" was one of my favorites, as it is a composition on Lord Nataraja. Rathipriya depicted the dance of the Lord accompanied by the celestial orchestra. She did complete justice to this item with the rigor, effortlessness and precision highly required for performing an item on Lord Nataraja.

Following the guidelines of a "margam", Rathipriya chose a popular composition of Dharmapuri Subbarayar to showcase her all round expertise. Vivid expressions showing love and sorrow helped set the mood of the story by the artist where she ably displays the efforts of the "nayika" to suppress the rumors of her husband's relationship with another woman. The concluding piece was a *Thillana* composed by Sri Madurai R. Muralidharan where the artist presented sculpturous poses and decorative dance cadences.

Overall, sprightly footwork, graceful movements, vivid and clear expressions, perfect postures and maturity in the presentation marked Rathipriya's recital.

*Sunanda Gandham is a well known Kuchipudi artist based in the Philadelphia region where she continues her service to Kuchipudi through her group: "Nataraja Performing Arts"*

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## **Carnatic and Western Music 101**

By Sheetal Tadiparty

Hello! My name is Sheetal Tadiparty. I am 9 years old and I have been learning music for 4 years.

There are 7 notes in Carnatic and Western music. The Carnatic notes are SRGMPDN and the Western notes are Do Re Me Fa So La Ti. Those might be the notes for the beginners to sing. As you get more experienced the songs you learn get longer, faster, and harder.

Swarams are the basic building blocks for classical music, and tongue twisters are the backbone for western music. Geethams, Swarajathis, and Kirthanams follow. Now, I am learning Varnams. Currently, I am learning Sammi Ninne and Ninnukorri. I thought I would be an expert learning for 4 years but music takes many years of practice to accomplish, so I am still an amateur.

Carnatic music is spiritual and western is more entertaining. In Carnatic music you sit in a good posture with your backs up straight. You use hand-finger coordination to create a thalam (a rhythm to help you keep your beat). A half beat in classical music is nothing but a rest in western terms. Some of the Western instruments are a piano, guitar and harp. And the Classical instruments are the violin, flute, veena, and many more.

You should still remember that both music are divine and they are special in their own way. Music is a gift from god.

*Sheetal is a 4th grader at the Tredyffrin Easttown school district*

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## **Soulful Violin Solo preceded by an erudite and engaging lecdem by RKS**

Review by Kamakshi Mallikarjun

Sruti's spring concert season started with a most thoughtful pairing of a lecdem on the musical & lyrical beauty in the compositions of Shri Muthuswami Dikshithar followed by a violin solo by Shri R K Sriramkumar (RKS) accompanied by Shri K.Arun Prakash on the Mridangam, Shri B.S.Purushothaman on the Kanjira and Mallika Dinakar on the tambura.

### **Lec Dem**

RKS began his lecdem with a vocal rendition of a rare Dikshitar kriti – Sri Guruna Palitosmi in the raga Padi (janya of mela 15 – Mayamalavagowla).

RKS enumerated via multiple examples, the key point that he made – 'the stupendous blend of sahitya (lyrics) and sangeetha(music) in Dikshitar's kritis .. the perfect match and rapport between the two .. the appropriateness'.

RKS illustrated this attention to detail and the fact that nothing is out of place, by pointing out in Suryamoorthe Namosthutte (Sourashtram) that the underlying musical notation for Namosthutte, aligns with its meaning and appropriately comes down.

### **Dikshithar's first composition – shri nAthAdiguru-guho in Mayamalavagowlai**

- It is part of the guru guha vibhakti kritis. ( From *Songs, moving and intellectual* in The Hindu – "The lyrics of the eight compositions successively use the case endings (vibhakti-s) of Sanskrit grammar. They display the composer's predilection for the language and his penchant for experimentation.")
- It is in Raga Mayamalavagowla that happens to be the raga, the first music lessons are based on and the very first line, has the first three speeds of the scale; the second line has janta varisai.
- It also has alliteration on the first syllable – all the lines of the charanam start with Ma.
- It has a svara palindrome for the phrase *maya karya kalana hino* - the underlying svaras are *M G M P D P M G M !*
- The gopuram pattern of the svaras for the following lines

Maya karya kalana hino  
(Svara Notation - Starting and ending note is Ma)

Mamaka sahasra kamalasino  
(Svara Notation - Starting and ending note is Pa)

Madhurya ganamrta pano  
(Svara Notation - Starting and ending note is Da)

Madhavadyabhaya varapradano  
(Svara Notation - Starting and ending note is Ni)

Maya sabalita brahma rupo  
(Svara Notation - Starting and ending note is Sa)

And underlying svara notation starts tapering down in a similar way.

### Examples of Embellishments – Alliterations, Rhyming Patterns, Word Patterns, Svaraksharas

- Rhyming on first word of pallavi , anupallavi and charanam
  - **pallavi**
  - **danday**udhapanim
  - **anupallavi**
  - **candamsu** satakoti sam kasam.
  - **caranam**
  - **mandasmita** vadanaravindam.

- Rhyming can be on more than one syllable

From **aksayalingavibho** 's anupallavi

**Daksha** **sikhsana** **dakhsatara** sura **lakhsana** vidhi vilakshana lakshya

**Lakshana** bahu vicakshana sudha bhakshana guru kataksha vikshan a

- Rhyming on the last syllable – There are numerous examples and RKS gave the following eclectic one from Shri Gurugumoorthe in Udayaravichandrika ragam

- **caranam**
- atmesvara jiva bhedavarana ni**vritte**
- asrita sishyanugraha karanapra**vri tte**

- Word Patterns

- Thyagaraja yoga vaibhavam ( Anandha Bhairavi) is the well known example

Thyagaraja yoga vaibhavam  
Agaraja yoga vaibhavam  
yoga vaibhavam  
vaibhavam  
bhavam  
vam

- and the reverse pattern in the same song

sam.  
prakasam.  
Svarupa prakasam.  
Tatva svarupa prakasam  
Sakala Tatva svarupa prakasam  
Siva saktiyadi Sakala Tatva svarupa prakasam

- Svaraksharas
  - Neerajaskshi ( Starts with the note N)
  - In the song Saraswathi Manohari ( ri is the note R)

RKS also highlighted **multiple thematic compositions** such as the well known **Kamalamba Navavarnams** and delved into its spiritual underpinnings.

When discussing the **Panchalinga (5 Elements) Kritis**, RKS highlighted the context in the lyrics such as

- JambuPate (Raga : Yamuna Kalyani) has so many references to water

Anupallavi ( last 2 lines)

- Ambudhi ganga kaveri yamuna  
Kambukandyakhilandesvari ramana
- Name of the ragam starts with Yamuna (the river)
- References to additional rivers – ganga kaveri yamuna
- Siva is described as the Consort of Akhilandeswari whose neck is as beautiful as a conch ( again, a reference to the sea)

### Dikshithar's Raga Scale

RKS pointed out that Dikshithar's Raga Scale is different from the Melakarta format that Thyagaraja followed. RKS called the Melakarta format the 7 up/7down as in the S R G M P D N straight up and down. Dikshithar's Raga Scale varied in multiple ways including the fact that some notes could be missing, and there could be varying patterns.

The most striking example RKS sang was Hindolam – where Dikshithar's Hindolam has the prayogam G M N D N S, not the straight G M D N S and that makes a world of difference. It is this prayogam that adds the melodious lilt and additional bhavam to Neerajakshi Kamakshi when sung with correct adherence to Dikshithar's Hindolam scale. And yes, this prayogam is accentuated in the chitta svaram for this song.

RKS gave a couple of cool examples where Dikshithar subtly references the raga name from the *other* scale !

- Hariyuvathi **Haimavathi** (that is in Dikshithar's Desi Sihmaravam and equivalent to Hemavathi)

- Anupallavi of sri nilotpalanayike (that is in Dikshithar's Nari Reetigowla and equivalent to Natabhairavi) - Desika pradarsita cidrupini **natabhairave**

RKS mentioned it is critical for the artist to adhere to Dikshithar's Raga Scale when rendering his kritis, not only in the composition but also in the manodharma aspects (raga alapana, svara kalpana) for the song.

It is well known that Dikshithar compositions usually include their raga name in the lyrics; now we know what is included is the raga name in the Dikshithar scale! RKS also called our attention to the more subtle introduction of the raga name.

- In Hastavadana – in charanam sama**navaraujase** (the raga name is navaraj)

As I continue to reflect back on this most interesting lecture, I see similarities to Prof. Michio Kaku's programs on the Science channel where he speaks with such engaging eloquence about Physics that it makes you want to explore those topics further. RKS not only greatly broadened my knowledge about Dikshithar's compositions, he also provided some key tools to continue to improve my overall understanding and appreciation, the next time I listen to or sing a Dikshithar composition. And I even have a follow up question for RKS when I see him next as to why Govardhana Girisam also in Hindolam has the straight G M D N S (in both Semmangudi and Musuri style notations)!

In one of his most emphatic responses during the Q&A, to a question that compared Thyagaraja's composition to Dikshithar's, RKS seemed intent on conveying the key message that the compositions of all of the Musical Trinity have amazing beauty, depth, grandeur and complexity and that students of music and performing artists alike must approach them with humility, respect and stay true to what the composer intended.

And in the soulful concert that followed, RKS did exactly that!

### **Violin Solo Concert**

**The violin solo** started with the essence of Kapi in Svati Tirunaal's alluring Suma Sayaka Pada Varnam. The violin indeed 'sang' each phrase, including the signature dulcet glides in this composition. An interesting twist at the end of this varnam is the last Charana svaram which involves multipla ragas (Kapi, Kalyani, Khamas, Vasantha, Mohanam) with a lovely transition back to Kapi. It indeed was a soaring start to the recital, immediately showcasing RKS' incredible vidwat, mastery of the instrument and his deep understanding of the composition. The plethora of additional expertise and musical insight he has gained by accompanying a galaxy of legendary vocalists was also reflected in his faithful rendition of the signature KVN

(Shri K V Narayanaswamy) piece.

Next came a brief alapana of Sankarabaranam followed by Dikshitar's Dakshinamurthe in Mishra Jhampa talam. This was followed by a brisk Kripajuchu in Chaya Tarangini.

A quintessential Mukhari raga alapana preceded the evocative Kharu Baru.

I did feel in Mukhari and in Sankarabaranam when the tara sthayi notes were traversed, that the violin sruti seemed very high (or the auditorium sound setting was not optimized for it) in contrast to the depth of tonal beauty that was so evident in the middle and lower registers.

After Mukhari, another gem unfolded with a lilting alapana of the hauntingly beautiful Lalita Ragam. What a difference, just that one note the small daivatam makes between Lalita and its sprightly cousin Vasanta which has the big daivatam! The composition chosen was Shyama Sastri's master piece Nannu Brovu Lalita with its exquisitely beautiful and cascading sangatis. RKS' neraval and svaram at Ninnu Vina Gati Janani were also superb! (Note: You can digitally learn this song from RKS by going to the Cleveland Aradhana's Education site – 2009 Gems of Shyama Sastri)

Having incorporated compositions of each of the Musical Trinity, RKS moved next to a Tamil composition Kalai Tukki Ninru Aadum by Mari Muthiah Pillai in Yadukula kambo-dhi. It seemed very similar to Hecharika ra and I realized what the composition was, only after RKS announced it.

RKS' diplomatic answer to the request to announce songs prior to playing them was most intriguing. He said he himself may not know what he was going to play next; it depended on where the flow of the raga alapana took him!

The bhava laden alapana of Todi, brought us all to the majestic center piece of the concert – Dasarathe. The neraval was on the line prakASimpa jEsina rasika SirOmaNi which was novel for me because I was used to hearing neraval in the line bhakti lEni kavi jAla varENyulu for this song.

The sensitive and understanding percussive accompaniment by Arun Prakash and B.S.Purushothaman greatly embellished each piece. And just like RKS, they too seemed to take assiduous care to align their playing to what was most suitable for each composition.

And this was also evident in the sparkling Tani Avartanam that was characterized by their good rapport and pleasing rhythmic patterns.

And speaking about accompaniment, it was wonderful that the concert had a real tambura strummed by Mallika with professional ease.

The Post Tani section was characterized by very moving and expressive songs, including two KVN favorites - Kandu Dhanyana (Behag) and Vargulamo (Manji). Yes, interesting that the same concert included the allied ragas - Mukhari and Manji !

RKS also played the Thayumanavar kriti Angai Kodu Marlar that he said he learnt from MS (Smt M S Subbulakshmi) when she was past 75 and that MS had learnt from the mridangam maestro Dakshinamurthy Pillai when she was just 9 years old. This ragamalika is in Centurty and Nadanamakriyna. It also has an interesting Talam which Sanjay Subramaniam describes as "The unique feature is that the lyric has been set to a 19 aksharam time cycle and the talam is rendered as a combination of 2 talams - a misra jhampa (10 beats) followed by a khanda triputa (9 beats)."

In an article titled *The Gap Generation in the Hindu*, my cousin Gowri Ramnarayan referred to "**where the music, musician and listener become indivisible in self-forgetful joy.**" when describing the **appeal of serious music** .

I think that is the best summation of RKS' soulful violin solo ! I was transported to an almost bygone era listening to RKS play such truly classical compositions with such depth of musicianship and feeling, putting the glory of the music ahead of self and thereby enabling the listener to do the same.

I look forward to SRUTI arranging a repeat – another lecdem, perhaps on the compositions of Shyama Sastri/Subbaraya Sastri followed by a violin solo concert by RKS that will take us on equally fascinating but very different musical journey !

*Kamakshi Mallikarjun is a classical music and dance enthusiast, a member of Sruti, and local contributor to Sruti Ranjani.*

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## Vocal Concert by Ranjani & Gayatri

Review by Latha Suresh

Ranjani and Gayatri's concert under the auspices of Sruti was a judicious combination of classicism and presentation.

The initial pieces like *Seethamma Mayamma* in Vasantha and Annamacharya's Mohanam krithi set the stage for a brisk concert.

One of the central pieces of the concert was *Marivere Dhikevvaru* by Patnam Subramaniya Iyer in ragam Lathangi set to *kanda chapu* thalam. The raga was aptly rendered by Ranjani. They elaborated the verse *Dharana Lona Nee Saati* with neraval and excellent characterization of crisp patterns in the kalpanaswarams. The duo kept the audience expecting the subsequent avarthanams with bated breath.

The slow-tempo Neelakanta Sivan composition *Navasidhi Petalum* in Kharaharapriya set to Misra Chapu thalam was followed by an extensive raga essay by Gayatri, for *Maragathavalli*, a Muthuswami Dikshithar krithi in *Khamboji*. HN Bhaskar matched the sisters' skills note to note in *swaram* rendition. The electric atmosphere thus created was embellished by Manoj Siva's explosive thani avarthanam. Manoj Siva complemented the dynamics of the pair with his adaptive mridangam accompaniment, while maintaining meticulous *nadham*, leaving the audience spell-bound.

The fast paced rendition of *Maaravairi Ramani* in *Naasika Bhushini* Ragam set to *Thisra Adhi* Thalam was a perfect precursor to the crisp pallavi in Saramathi set to *chathusra jathi triputa* thalam. This was very well received by the audience. The exhibition of *manodharma* through a *ragamalika* was the highlight of the entire concert.

The sisters then went on to conclude the concert with some numbers by 'popular demand' followed by an abhang in the raga *Durga*. The translation provided made it that much more enjoyable.

It was evident that the sisters have trained their voices well to be able to render core Carnatic and Hindustani ragas. While their voice profile brought out ragas like *Bahudari* and *Saramati* in full color, the piece in *Khamboji* left the audience yearning for more. It was also surprising to hear a couple of slips from the vocalists during the performance.

Nevertheless, it was a well rendered concert that attracted a large number of Carnatic music fans making it a very enjoyable evening adding yet another feather to Sruti's cap of successful events.

*Lata Suresh is a Carnatic vocal musician and teacher. She has instituted her own music school, Sangeethalaya, in West Chester, Pennsylvania.*

## ***Spring news.....***

**Trichur V.Ramachandran** , Senior Carnatic music vocalist is to be decorated with the prestigious Sangita Kalanidhi award at The Music Academy's 86th Annual Music Conference to be held this December. A Chennai-based artiste, Ramachandran follows the style of his late guru, Sri G. N. Balasubramaniam, popularly known as GNB. The award will be presented to Sri.Ramachandran on January 1, 2013.

**Vocalist Tiruchi J. Venkataraman and violinist T. Rukmani** will receive the Sangita Kala Acharya awards.

The TTK Awards go to mridangam vidwan **Mullapudi Sriramamurthy** and musician and recording professional, **K. S. Raghunathan**.

The Musicologist Award will be presented to **Dr. Ritha Rajan** and the Pappa Venkatramiah Best violinist Award goes to **Lalitha Raghavan**.

The Natya Kala Acharya Award for dance will be presented to senior Bharatanatyam guru, **Prof. Sudharani Raghupathy**. This award is presented on Day One of the annual dance fest that the Academy hosts in continuation of the December season. The day is January 3, 2013.

The **Nrityagram Dance Ensemble's Samhara**, a production that has gathered global critical acclaim since it premiered in India less than a year back, has received two nominations for The Bessie Awards, to be held in New York on 15th October 2012 at the Apollo Theater. The Bessies are the dance world's version of the Academy Awards (The New York Times 18 July 2012) and are recognized as the highest acclaim for original work.

### **Obituaries**

#### **Shri Vellore Ramabhadran**

Veteran mridangam vidwan Vellore Ramabhadran, known for his gentle touch, passed away in Chennai on 27th February 2012. He was 82.

Born on August 4, 1929, Ramabhadran learnt percussion from his father Vellore Gopalachariar, a well known laya vidwan. In a 70-year long career, Ramabhadran accompanied every musician of merit, including the all-time greats of Carnatic music.

#### **Shri Vempati Chinna Satyam**

Renowned Kuchipudi dance guru Vempati Chinna Satyam passed away in Chennai on July 29, 2012. He was 83. Born in Kuchipudi village in the Krishna district of coastal Andhra Pradesh, where the Kuchipudi dance originated, Chinna Satyam strove for popularizing the unique dance form across the world.

Chinna Satyam, who is hailed for refining the dance form by introducing new elements into it, trained hundreds of students in Kuchipudi in Chennai.

He was the recipient of numerous awards including the prestigious Padma Bhushan, an honorary doctorate from Andhra University, Visakhapatnam and several other awards from different state governments and other institutions

#### **Shri T.N.Bala**

Shri T.N.Bala passed away on May 27th, 2012 at the age of 85. He had been actively involved in promoting carnatic music in the United States. He migrated to this country more than 50 years ago after being selected to join the Broadcasting division of American radio and television. He lived in Havertown, PA and continued to teach and remained an inspiration to many in this area. Shri Bala is fondly remembered as a performer, music teacher and composer. His compositions have been rendered by many legendary musicians.

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# What you said.....



## Survey feedback from SRUTI concert attendees

*SRUTI thanks all who responded to the surveys after each concert. We appreciate your feedback and comments.*

*The lec-dem was excellent and informative. RKShriramkumar made the information very easy to follow and showed the depth of our music. Sruti should selectively arrange more such sessions. Great job in introducing them with the right artistes this year!*

*The lec-dem was conducted in a very professional manner. The speaker, [R.K]Sriramkumar is not only a top ranked musician but also a scholar especially about Muthuswamy Dikshitar. His talk was very illuminating about the various facets of Dikshitar's compositions. Too bad there was not enough time for Q and A. Maybe Sruti can invite him again some other time.*

*Priyadarsini Govind was excellent. I appreciated the auditorium and lighting effects. The artiste showed a benchmark for the aspiring kids. Her speech before each piece was really helpful in understanding her dance. Her dance showed her devotion, perfection and dedication to the art. I wish the timing was from 7PM -9PM.*

*I love the choice of the artists you bring. Loved the program. I needed a little help with parking - previous program I had attended there were clear signs to the parking lot - this time there weren't any, if you could put up a couple of signs or hand out flyers directing us to the parking lot that would be helpful. Starting at 8.00p.m is nice then you have only serious students coming to watch. I loved the theatre - it was small and one could see the details of the dancer's nuanced movements from any where in the auditorium.[Priyadarsini Govind]*

*The dancer [Priyadarsini Govind] was wonderful and she was a master of technique and abhinaya. Because I do not understand the languages of India, I would have preferred more pure dance - but this is strictly my own opinion. It was, altogether, a masterful program.*

*Hope you could arrange for a session for aspiring kids learning a small piece and interacting with the artist if she is available through the week before or after her performance. The artist might be able to help the kids understand the true essence, hard work and dedication needed for learning the art.*

*I think the list of programs this year have been quite interesting. We have been able to experience something different with concerts like Strings attached. I think we have had a good balance between traditional and the not so traditional unique concerts. Great job Sruti!.*

*I was disappointed with voilin and veena concert today. I came mainly for veena. but voilin took the leading role. in my view they could never build the tempo. any way I commend sruti team for trying to get varieties of program.*

*Anand's lecdem was short and crisp. He did an excellent job. We need education like this for our youngsters. Either lec-dems or some kind of coaching since the Sruti youth is ready for some rigorous learning in performance and theory*

*I am a big fan of Jayanthi! She is one of the best Veena players ever! Strings attached was quite a unique concert and I enjoyed it because it was so different. It didn't leave any lasting impressions though.*

*We love carnatic music and had heard of the growing popularity of the artists(Ranjani and Gayathri). Sruti has done a fantastic job of selecting these fine artists.*

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### **Experiencing Carnatic music with a Western perspective** **By Micah Walter**

On Saturday evening, April 14, Sruti hosted a Carnatic concert at the Agnes Irwin School in Bryn Mawr; R.K. Shriramkumar played the violin, accompanied by Arun Prakash and B.S. Purshothaman.

Most of my experience with music has been with Western works: I've been playing the violin since I was nine years old, and have listened to Western classical music for as long as I can remember. I enjoyed my freshmen music courses at Haverford College so much that I decided to pursue a major in music alongside computer science, rather than just a minor. However, my exposure to Indian classical music has been limited—this was only the second such concert I'd been to. But despite my lack of direct familiarity with Carnatic music, the concert riveted me. In addition to taking in the unfamiliar but beautiful sounds of Carnatic music, I thought some about how the music I was hearing compared with what I had learned about Western harmony over the past year.

As the program notes for the concert pointed out, Western music differs from Carnatic music in that it revolves around harmony: most Western music in the 'common practice' style has more than one melodic part, which form chords that happen, one after another, throughout the music. At the Carnatic concert I attended, there weren't any chords like this: the violin's melodic line was supported only by tanpura and percussion. I found, though, that the two kinds of music do share a lot of similarities, even if they're not apparent on the surface. Although modern Western music is often rich with harmonies, it seems to have developed out of melodic forms not too different from the ones in Indian music. Many music theorists believe that while on the surface, much Western music consists of a succession of chords, the deep structure of a given work is actually based on a melody and a bass line—where the bass line would function a little bit like the drone of a tanpura. The scales I heard at the concert were also recognizable to me—the note *sol* of the Western scale (which I later read is called *pa* in Indian music) stood out, and I heard the elements of the major and minor scales. This, combined with the drone and the way the melodies developed, definitely gave me a sense of familiarity.

What really seemed different to me was the atmosphere—both of the music itself, and of the concert as a whole. Often, Western musical works try to tell (even if they do it very abstractly) a sort of story or 'drama'. Although Indian ragas also unfold in their own way, they seem more to bring the audience into a particular mood. The audience seemed to become more a part of the music, like they were part of it—the musicians weren't simply putting on a performance before passive listeners. Improvisation might also play a part in this. The performers aren't going through a routine by rote; instead, they're actively engaged in the music, and to me they seemed to be forming a musical bond with the audience. It must have been this vitality that kept my attention throughout the performance.



Coming in the  
Fall.....



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# Sruti 2012 Fall Season Calendar.....

(Programs & timings are subject to change. Please check [www.sruti.org](http://www.sruti.org) for updated information)

**August 25: (Saturday) Montgomery County Community College, 10 AM**

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

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

**September 15: (Saturday) Great Valley High School, 4:30 PM**

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

Accompanied by Vidwan S. Varadarajan on the Violin and Vidwan Neyveli Venkatesh on the Mridangam

**September 25th: (Tuesday) Bryn Mawr College, 7.30 PM \***

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

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

**September 26: (Wednesday) University of Pennsylvania, 2–3:20 PM \***

**September 27: (Thursday) Temple University, 5:30 PM \***

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

**September 29: (Saturday) The Painted Bride Art Center, 7 PM \***

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

**October 6: (Saturday) Hindu Temple of Delaware, 4 PM \***

***Emotions of life through folk songs***

Workshop with folk composer and singer Smt. Anasuya Devi and her daughter Smt. Rathna Pappa.

**November 3: (Saturday) University of Pennsylvania, 8 PM \*\***

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

New dimensions to a traditional repertoire

**November 8: (Thursday) Swarthmore College, 4:30–6 PM \***

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

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

**November 9: (Friday) Montgomery County Community College, 7–8:15PM \***

Dr. Indira Peterson's talk "The songs of the fortune-telling Kuruvanji: Folk themes and music in an operatic drama of 18th century south Indian royal courts".

**8:15–9:30 PM \***

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

**November 10: (Saturday) Montgomery County Community College \***

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

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

**December 1: (Saturday) Bharatiya Temple**

Sruti concludes the 2012 year with a dance performance by local dance teacher Krithika Rajagopalan followed by a Carnatic music vocal mini concert by a group of local music teachers led by Prabha Subramaniam.

There will also be a General Body meeting to elect the next year's Board of Directors.



*\*Sounds of India: Influences and Integration of Folk Melodies in Carnatic Music has been supported by The Pew Center for Arts and Heritage through the Philadelphia Music Project*

*\*\*Rama Vaidyanathan's dance performance is supported in part by the Sam Fels Foundation*

*From her first item to the last one, Ms. Vaidyanathan showed a command of the stage space that was inventive, beautiful and powerful while fully in the classical vocabulary of Bharata Natyam.... (From <http://www.dakshina.org/2009/06/04/rediscovering-curves-in-bharata-natyam-rama-vaidyanathan>)*

*In Sanjay Subrahmanyam, the Carnatic tradition was blessed with a supreme ambassador, entralling the audience with a performance of immense power, subtlety and humour. With scarcely any warm-up, his voice was immediately soaring and swooping between a rich baritone register and high tenor. In deft interplay with his violinist, again and again he created beautiful forests of notes, taking us with him down winding paths of musical invention before leading us into bright clearings: suddenly, from all the virtuosity and embellishment, would emerge a single note, clear and solid, held for longer than one would have thought possible. His voice filled the venerable auditorium with simple, beautiful sound... (From <http://www.narthaki.com/info/rev12/rev1197.html>)*



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**Sruti**  
The India Music  
& Dance Society,  
Philadelphia

**Saturday  
September 15  
4:30 PM**

**Sruti proudly presents a  
Grand Carnatic Indian Classical  
Vocal concert by  
Sanjay Subrahmanyam**

**Accompanied By  
S. Varadarajan on the Violin and  
Neyveli Venkatesh on the Mridangam**



**Saturday September 15, 2012 at 4:30 PM**

**Great Valley High School**

**225 Phoenixville Pike Malvern, PA 19355**

***Admission: \$40 (Premium Seating), \$25 (Non-Members), \$20 (Members),  
\$15 (Students/Seniors), \$5 (Children 4 to 18 years old), Free (Children under 4)***

**This event is part of the National Tour sponsored by  
The Carnatic Music Association of North America (CMANA)  
Call 267-797-7006 or E-Mail [srutiphila@gmail.com](mailto:srutiphila@gmail.com)**

**Details and tickets at [www.sruti.org](http://www.sruti.org)**



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# Sruti

The India Music  
& Dance Society,  
Philadelphia

# Spirit

Sep 29, 2012

Sruti proudly presents Spirit, a  
Classico-Folk Musical Treat by

Flautist **Shashank**

and Rajasthani Folk Musicians

## The Manganiars



**Saturday September 29, 2012 at 7:00 PM**

**The Painted Bride Art Center, 230 Vine Street,  
Philadelphia, PA 19106.**

**\$25 (Non-Members), \$20 (Members), \$15 (Students/Seniors),  
\$5 (Children 4 to 18 years old), Free (Children under 4)**

**267-797-7006 srutiphila@gmail.com**

**Www.sruti.org**

A "Sounds of India : Influences and Integration of Folk Melodies  
in Carnatic Music " program. Supported by the Pew Center for  
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## Fall 2012 Season

Sept. 15th

Vocalist Sanjay Subrahmanyam accompanied by S. Varadarajan on the violin and Neyvell Venkatesh on the mridangam

Sept. 29th

Spirit, a bold exploratory journey with Flautist Shashank and the Manganlyar folk musicians \*\*

Nov. 3rd

Rama Valdyanathan, a Bharatanatyam Dance performance  
(Co-presented with Annenberg Center for the Performing Arts)

Nov. 10th

Vocalists S. Sowmya and Bharat Sundar accompanied by Embar Kannan, B.U. Ganesh Prasad on violin, Neyvell Narayanan, Trivandrum Balaji on mridangam and K.V.Gopalakrishnan on the kanjira \*\*  
(Co-presented with Office of Cultural Affairs and Lively Arts, Montgomery County Community College)

