



SRUTI NOTES

SRUTI

The India Music & Dance Society

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From The Editors

Dear Patrons:

We are pleased to present the summer issue of SRUTI Notes. Since our last newsletter many interesting and exciting events were presented by SRUTI. After a well-attended Thyagaraja aradhana, SRUTI arranged the flute concert by Shashank and party. This was followed by a sitar recital by Shahid Parvez Khan, a bharata natyam performance by Indira Kadambi.

In this issue of Sruti Notes, we present reviews of performances by Shashank and Indira Kadambi. Other articles include - 'Purandara Dasa's Ankita' by Anuradha Nath in response to our first *Fact or Fiction* column presented in the spring newsletter, an account of the Cleveland Aradhana events by Janani Prabhakar, a new subject for the "Fact or Fiction" series by T. Sarada, and a tribute to Sri. K.V. Narayanaswamy who passed away earlier this year. We thank all the authors for their contributions.

We are in the process of collecting articles for the annual magazine *Sruti Ranjani* scheduled to be published in October of this year. We welcome our readers to submit articles related to classical music and dance. We particularly invite articles on the theme 'A culture is defined by its music'. The deadline for receiving articles is September 15, 2002.

As always, we welcome our members to send us news of major milestones (graduations, arangetrams, weddings, births, etc) in the lives of their family members, to share with the SRUTI community through our newsletter.

Respectfully

P. Swaminathan (chairman)

For the library committee



UPCOMING SRUTI PROGRAMS IN 2002

Malladi Brothes (Vocal)

(July 28, 2002, Villanova University, Villanova, PA)

See attached flyer for details

Priyadarshini Govind (Bharatanatyam)

(September 21, 2002, venue to be announced)

Jugalbandi - Vishwa Mohan Bhat & Chitravina Ravikiran

(October 19, 2002, venue to be announced)

T.M. Krishna (Vocal)

(November 2, 2002, venue to be announced)

From the President's Desk

Dear Friends

SRUTI had a successful Spring season, with excellent, well-attended events. The Tyagaraja Aradhana on March 2 drew a larger crowd than usual with a record number of music enthusiasts of all ages participating in the tribute to the great composer. The concert by Rajeswari Satish was a fitting finale to the day's events. Shashank delighted us all with his magical flute on March 23 and the performance was made doubly enjoyable by an extremely talented group of accompanying artists on the violin, mridangam, kanjira, morsing and konnakkol. The concert on April 27 by Shahid Pervez Khan was everything that was expected from the highly talented sitarist. Though not well attended, the concert was a memorable experience for the connoisseurs who did attend and the halls reverberated as never before with the mesmerizing music.

SRUTI audience was treated to a high level of performance by the bharatanatyam danseuse Indira Kadambi on June 10. The live orchestra led by her vocalist husband T.V. Ramprasadh was another highlight of the evening. We are now looking forward to another long awaited vocal concert by the young and upcoming, highly talented Malladi Brothers on July 28.

We have planned an exciting Fall season highlighted by a dance performance by Priyadarshini Govind (Sept 21) and a Jugalbandi by the renowned Grammy award winner Vishwa Mohan Bhat and Chitravina Ravikiran (Oct 19). Other concerts include the popular T.M. Krishana and Rama Ravi, regarded as one of the leading exponents of the Dhanammal School.

A new feature this year will be the launching of an annual *Composers Day*. The event, scheduled for November 16, will provide opportunities for music lovers to pay tribute to all composers in the rich heritage of Indian classical music. Two concerts by well-known musicians are planned for the day.

In addition to planning and organizing these events, the Board of Directors, with the help of the Resource Committee, is working hard towards achieving a better financial foundation for SRUTI and better visibility for the organization among all art lovers, Indian and non-Indian. We are very happy that SRUTI has been awarded a major grant by the Philadelphia Music Project for programs that help widen SRUTI's audience base and attract new membership. The grants will enable us to host programs which cannot be funded by donation and admission tickets alone. To succeed in our efforts, we need your help. We request you to help us increase membership by introducing your friends, co-workers and acquaintances. We also encourage you, our Life members to become patron members. We offer added incentives for this membership, but the best returns for our patrons would be high level programs and an organization built on strong financial foundation, with the ability to pursue our mission of propagating the Indian classical arts for future generations.

Sincerely,
Viji Swaminathan, President
For the Board of Directors

Flute Concert by Shashank A Showman Performance

Rasikan

Showmanship dominated the performance by young Shashank at his SRUTI flute concert at the Gwynedd-Mercy college auditorium on March 23. A fairly large audience was treated to a masterly display of technical prowess on the bamboo flute. As if to whet the audience's expectations his father set up a video (DVD) display of one his recent performances at the lobby even as the guests were arriving.

This is the third time Shashank has performed for SRUTI. Many of us remember the first time, almost ten years ago, when as a lad of fourteen he mesmerized us with an unbelievably mature performance. His performance a few years later was more sedate. This time it was mastery of the instrument or should I say instruments of varying lengths that dominated. He used a long flute to play in the lower (anumandara) octaves, choosing a piccolo type of short flute for playing in the higher octaves (tara). While the mandara sthayi sounded serenely sublime and very mellow, the higher octaves produced screeching sounds with a pronounced hiss. (I saw a young girl sitting in front of me closing her ears every time Shashank used the short flute.)

The accompanying artists were: U. Ganesh Prasad (violin), Satish Kumar (mridangam), Radhakrishnanan (ghatam), and M. Gururaj (morsing).

Shashank played only three pieces (excluding the varnam) before the RTP, a welcome change compared to many other artists who typically pack the program with kriti after kriti with nary an alapana or swara kalpana.

The showmanship was evident with the very first piece, the *Viriboni* varnam in Bhairavi which was played in four speeds including a *tisram*. After a sedate *Pranamamyaham* of Mysore Vasudevacharya in Gowla, Shashank played an elaborate Ranjani and Thyagaraja's *Durmargachara*.

Ranjani was followed by a rare Swati Tirunal composition in Karnataka Kapi, *Suma sayaka*. This is an interesting composition. It has the structure of a varnam in Rupakam talam, with a pallavi, anupallavi, chittaswaram, charanam followed by ettugada swarams, the last one in ragamalika. Perhaps because of the complexities built in the composition, many include this piece in the middle of a concert instead of the beginning as with other varnams. The late K.V. Narayanaswami would even preface the composition with a small alapana.

After this, Shashank chose Natakurinji for *ragam tanam pallavi* and included a rather elaborate Keeravani in the thanam as well as kalpana swarams. The ragamalika kalpana swarams was another piece of showmanship with ragams following in rapid succession, most of them for just one avarthanam. I don't know how many in the audience identified all the ragams; I didn't.

(Continued on page 3)

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 delectable percussion *thani* that followed the RTP was a treat in itself. Three percussionists played five instruments; yes, you read that right. Satish Kumar, the multi talented percussionist who played the mridangam for most of the concert, included Kanjira and Konnakol (voicing of the solkattus) for the thani. Quite a feat indeed!

After a brief interval, Shashank played *Eppo varuvaro* (Jonpuri, Gopalakrishna Bharathy), the evergreen *Krishna nee begane* (Yamuna Kayani, Vyasaraaya) and a Brahmananda bhajan in Sindhu Bhairavi. Answering to requests from the audience, he then played Bharathiyar's *Chinnan chiru kiliye*, Patnam Subramania iyer's *Raghuvamsa*, which he began in the anupallavi, playing at break neck speed and a Khamas tillana of Patnam Subramania Iyer before concluding with the traditional mangalam.

All in all, it was quite an enjoyable concert although I would have preferred that Shashank did not constantly change from one flute to the other thus jumping the octaves. I wish he had spent more time on elaborating Natakurinji which was supposed to have been the main ragam of the evening.



AREA NEWS

Mridangam classes

Palani C Kumar, an accomplished mridangist who has accompanied many well-known musicians, has taken up residence in the Philadelphia area and is available for conducting Mridangam Lessons for all levels and all ages.

Sri Palani C Kumar hails from a family of musicians, prominent among them being his sister Palani Vijayalakshmi. Palani Kumar. He had his initial training from Palghat Mahadeva Iyer and advanced training from the renowned mridanga vidwan, Kumbakonam Rajappa Iyer. He has traveled widely in India and abroad and has given performances in most major institutions and festivals and sabhas. Sri Palani Kumar is a graded All India Radio and Doordarshan artist.

In 1997 and 1998 he conducted summer classes in the Sri Venkateswara temple, Pittsburgh, PA.

Please contact Ramana (610-277-8955) or Shoba (610-725-0109) for more information.



SLOGAN CONTEST

We welcome our readers to submit a phrase or phrases, or a short catchy slogan to describe what Sruti stands for. The selected slogan will be used with Sruti's logo. The author of the selected slogan will receive two tickets for a Sruti concert of his/her choice. Please send your entries by email to sruti@sruti.org.

K.V. Narayanaswamy

1923 - 2002



The world of Carnatic music suffered an irreparable loss in the death of the renowned Carnatic vocalist Palghat K.V. Narayanaswamy on April 1, 2002. KVN, as he was popularly called, rendered yeomen service to the Carnatic music world for more than six decades.

KVN was born on November 15, 1923 in a family steeped in music tradition. His initial training in music was under mridangam maestro Palghat Mani Iyer, followed by C.S. Krishna Iyer, a highly competent vocalist from Palghat, and violinist Papa Venkataramiah. At the age of 19, KVN entered *gurukulavasam* with Ariyakudi Ramanuja Iyengar and was his foremost disciple till the latter's death in 1967.

KVN delighted music lovers all over the world during his concert tours. His visits abroad included two years as a teacher at Wesleyan University (1965-67), one year (1974) at Berkeley, California as an invitee of the American Society for Eastern Arts. He was one of the four Indian artists (the others were Bismillah Khan, Ali Akbar Khan, and Ravi Shankar) who performed at the music festival held at the Hollywood Bowl in Los Angeles in the summer of 1967, which attracted an audience of 12,000 people. In 1984, Narayanaswamy taught at the San Diego State University in California as an artist-in-residence under the Fulbright scholarship. He was the first Indian to be awarded a Fulbright grant in the music field and only Indian among four Asians to be given the award that year.

KVN was known for the high level of authenticity, classicism, honesty, dedication, depth, and originality in all his concerts. He was also known for his vast repertoire of compositions of the trinity, Swati Tirunal, Sivan, in addition to padams, Javalis and Ashtapadis. As a Carnatic musician par excellence, he was honored with the title of *Sangita Kalanidhi* by the Madras Music Academy in 1986.

KVN was a simple man who earned utmost admiration, love and respect from his peers both for his talent and gentle, unassuming nature. He will be greatly missed.

Indira Kadambi's Bharatanatyam Recital S. Amalan

SRUTI, The India Music and Dance Society, organized the grand performance by Indira Kadambi's troupe in the Philadelphia region of Pennsylvania on June 8, 2002. The troupe was a small and dedicated group with a solo dancer and three musicians. Such performances with a solo dancer are not very common around here, and I realized how educational it could be to watch a solo dancer perform.

With a well thought out format, the entire performance was a sequence of neatly arranged pieces, each one set to bring out a primary and fundamental aspect of Bharatanatyam, which when viewed in progression evoked the feeling of seeing a dancer deeply rooted in tradition with no affinity for gimmickry.

The first piece following the Pushpanjali was the Kirtanam, where Indira enacted the dance of Lord Nataraja. She brought out the role played by the Lord of dance as well as the Gods that accompanied Him with musical instruments in a fine manner. This simple and uncomplicated piece was followed by the Varnam in thodi, set to Adhi Shivanai – a Dandayudhapani Pillai composition. In this Varnam, the dancer portrays Lord Shiva through the heart of a lovelorn nayika. A conversation of sorts where at one end the nayika postures to demand why she should be scared of acknowledging her love for the Lord, and at the other end inquires earnestly if her Lord will come to her wearing the garland of victory, and her emotions in between that allowed the clever use of bhava to portray the internal state of the nayika. Though it provided a glimpse of Indira's abhinaya skills, the Varnam still left us unprepared for what was to come in the second half of the evening.

The two devarnamas of Purandara Dasa were undoubtedly the high points of the performance. Indira was mesmerizing in her ability to relate the experiences and feelings of the gopikas and the pranks and postures of child Krishna. She also switched between the characters with ease. The first piece consisted of the gopikas discussing Krishna's (the child's) pranks that were all too indicative of an adult, begging the question "Is He really a little boy?" - Chikkavane ivanu in Ragamalika. Whether Indira was representing the gopika complaining that Krishna misbehaved with her when she refused to embrace him or the startled and annoyed gopika who complained that she mistakenly embraced him assuming him to be her husband, the facial expressions portrayed by her were quite real. The result was an audible appreciation by the audience, a sure sign of having evoked the rasas that the dancer set out to achieve. A classic demonstration of what is called the saattvika aspect of abhinaya – relating to the inner psychological states and mental feelings, which when expressed, create the relevant mood or emotion in others.

The second part of this back-to-back offering was the portrayal of Krishna and his complaints about the gopis – the other side of the story, so to speak. Describing his troubles, Krishna complains about how the gopis take him to their houses, make him sit on their beds and kiss him all over until his body shiv-

ers. This piece where Krishna's frustrations are brought out was set to Gokuladali Naniralare in Keeravani.

The Padam and Ashtapadhi that followed depicted the feelings of the nayika for Krishna. In the Padam, the nayika is taking leave of Krishna because her husband has come for her. She assures Him that her feelings for Him will always be intimate regardless of the distance and asks Krishna to not forget her, the depiction of which evoked empathy in me for the nayika, a sadness in seeing someone not get what she wanted. The Thillana was a composition by Madurai Krishnan in Simhendramadhyamam, the sahitya piece of which was in praise of Lord Muruga who revealed the mystery of the Vedas to his father Annamalai.

Indira's dance was performed with conviction. There is a sense of confidence and authority that is depicted in the sudden and arresting pause she provides after a brisk sequence of movements, a technique she peppered throughout the performance in various places. This technique, done to a perfect rhythm, gave the impression of mastery of the art form, much like the technique employed by vocalists who have an emphatic 'landing' with the beginning of a tala cycle after rendering sophisticated and speedy kalpana swaras that span several cycles.

It was a performance that came together in all the important aspects – the dance, the descriptive introduction that preceded every piece, and the accompanying orchestra. I specifically mention this to appreciate the enjoyment one experiences when the different aspects of a performance come together without forcing the audience to separate these aspects in order to look for the saving grace! T V Ramprasad's deep voice enriched the performance with the necessary variations in amplitude and Sri Hari Rangaswamy's mridangam offered the naadham that rounded out the audio aspects. This too I mention in order to contrast some distracting experiences I have been through where the drumming was more akin to beating on a tin can - though keeping pace, yet distracting in its departure of tone. Absent such harassment, the orchestra provided beautiful accompaniment that embellished and enhanced the dance performance. Shoba Sharma on Nattuvangam, and V. K. Raman on Flute comprised the rest of the orchestra.

Such solo dance performances that one gets to see in this part of the world on rare occasions are quite educational while being entertaining. By concentrating focus, one gets to see the many aspects involved and learns to appreciate the art more with that additional knowledge gained.



Purandara Dasa's Ankita

Anuradha A. Nath

Purandhara Dasa was born in Purandharaghada, a village near Pune in 1484. His given name was Srinivasa. After the death of his father Varadappa Nayaka, Srinivasa took to the family trade of dealing in gems and jewelry and amassed great wealth. After the 'nose screw incident' (familiar to most music lovers) he renounced his wealth and came to Pandharapura to worship Vittala. He was asked by Lord Vittala in a dream to go to Pampa Kshetra (modern Hampi) to seek initiation from the revered Guru Vyasatheertha Swamy. Sri Vyasaraaya, one of the greatest gurus of Madhwa tradition, was the Rajaguru of King Krishnadevaraya of the Vijayanagara Empire. Vijayanagara was at the height of its greatness – the King being a patron of arts, music and philosophy under the guidance of the great Guru. When Srinivasa Nayaka came to Vyasaraaya with humility, ready to become a Haridasa, the Guru blessed him and initiated him into Madhwa tradition imparting the principles of Dwaita Philosophy of Sri Madhwacharya. Vyasaraaya gave him the ankita 'Purandhara Vittala' and urged him to compose songs in praise of Lord Vittala in simple Kannada for the benefit of the masses. Purandharadasa himself attests to this fact in his song '*Pankajanabha Sri Purandhara Vittalana Ankitavenagitha Guru Vyasaraaya*' (Guru Vyasaraaya gave me the Ankita Purandhara Vittala). This is the only true story.

A brief description of 'Dasa Koota' will put Sri Vyasaraaya's influence on the times in proper perspective. Guru Vyasaraaya, a proponent of Madhwa Philosophy, gave impetus to 'Vyasa Koota' and 'Dasa Koota'.

'Vyasa Koota' initiates were pundits and intellectuals who had studied 'Sarva Moola' (Madhwacharya's writings) and wrote treatises and commentaries in Sanskrit, totally inaccessible and incomprehensible to the masses. So Vyasaraaya gave impetus to the already existing 'Hari Dasa' movement by his own compositions in Kannada and encouraged others to compose in Kannada, bringing out the essence of Shrutis, Bhagavadgita and Brahma Sutras using stories from Puranas, metaphors etc. The Hari Dasas embraced 'Ooncha Vritti' (accepting charity just enough for survival) and wandered from village to village, singing Lord's praise. They sang about *bhakti* (devotion), *virakti* (renunciation), *thyaga* (sacrifice), *gyana* (knowledge), morality, ethics, service to humanity etc. Indeed there was no subject that did not come under their purview either to be commended or condemned. Their mission was to spread *dharma* primarily through *Bhakti Marga*. They openly attacked social evils of the day in their songs. They embraced poverty and hardship lovingly. They traveled singing and dancing, spreading their message of *bhakti*. In this great tradition, Seenanappa Nayaka became a true devotee of Vittala, a prolific composer, practical philosopher, a master literati and a zealous social reformer genuinely admired by his own Guru - 'Dasarendare Purandhara Dasa-rayya' and 'Kangalige Habbavayitayya Mangalatmaka Purandhara Dasara Kandu (Purandhara Dasa is the Dasa among Dasas and the sight of Purandhara Dasa is a feast to my eyes). One can confidently say that the word *Hari Dasa* has come to mean Purandhara Dasa.

Purandhara Dasa's contributions to the method and methodology of Karnatic music are all too familiar. He composed *Lak-*

shya & Lakshana Geethas, Tana Varnas, keertanas, suladis, ugabhoga and *vrittanamams*-some in rare ragas.

Of the two stories in the *Fact or Fiction* column of 'Sruti Notes' (vol. 5 Issue 1) the first story has a little relevance simply because it was the practice of some Hari Dasas to attach place-name prefix to Vittala for their *ankitas* (*mudras* or signatures). But in Purandhara Dasa's case we clearly know that his *ankita* was given by his Deeksha Guru Vyasaraaya- the prefix also being the name of his birthplace.

The second is just a story. It is inconceivable that a great devotee of Purandhara's caliber who had totally surrendered to Vittala would take his 'ankita' from a mere mortal! It is said that Vittala appeared and danced before him on a number of occasions!! The poet saint's *ankita* refers to Purandhara Vittala, the Lord himself and not 'Purandari' as alluded to in the story.

References:

Sri Purandara Daasaru by Prof. S.K.Ramachandra Rao brought out by Sri PurandaraDasa's 400th anniversary committee. Bangalore,1964.

Sri Madhvamathaprasara by Prof. N.K.Narasimhamurthy. Prabha Printing Press. Bangalore 1973.

Various articles from the brochure brought out in May 1964 by Academy of Music, Bangalore.

[Ms. Anuradha Nath (Bayside, New York), a life member of SRUTI, is a music lover and enthusiast.]

FACT OR FICTION

T. Sarada

Dear reader,

We are delighted to receive a response to the first Fact or Fiction story. The purpose was to get readers to share their unique knowledge with the rest of the readers and we thank the writer for the article on the acknowledged and documented story of Sri Purandhara Dasa's Ankitam.

In this issue, we present a controversial story about the real or fictitious meeting of two great composers. We hope that knowledgeable readers would send their comments.

The question is

Did they or did they not?

Muthuswami Dikshitar meets Thyagaraja

Dikshitar and Thyagaraja lived around the same time, late 18th and early 19th century; they also lived in rather close proximity, in Tanjore district of Tamil Nadu. They were both famous, highly respected *bhaktas* as well as Karnatic music composers. As part of their ritual they both often visited many temples of renown, composed songs and sang there. Still, there are no authentic records of the two meeting at any time, in any place except for the following two stories. While it is highly probable, it is not certain whether they met. There are still many discussions on this topic, it appears.

One story is as follows. Thyagaraja lived in Thiruvayyar

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for a long time and Sri Dikshitar visited this place, surely, as seen by his numerous compositions on the presiding deities of the city. At one time, when he sang “Dharmasamvardhini” in the raga Madhyamavathi, Thyagaraja’s disciples went and told their guru about this wonderful singing and so Thyagaraja invited Dikshitar to his house. At that time Thyagaraja was celebrating Sri Rama Pattabhishekaham in his house and so he sang “Koluva Unnade” in the raga Bhairavi. On finishing he requested Sri Dikshitar to sing a song for the occasion. Dikshitar sang, “Mamava pattabhi Rama”, in Manirangu, to the delight of all those assembled there.¹ Except that both the songs are on the same theme, there is no other reference to their meeting. So although the story was commonly reported in those days and quoted often no one is positive about this.

The second Story. During one of the frequent travels of visiting temples, both Sri Thyagaraja and Sri Dikshitar were in Mayuram at the same time. They were happy to meet and the

event is recorded by Sri Dikshitar in his song, “Abhayambika nayaka harisayaka”, in Anandabhairavi. The charanam ends with the words, “Thyagaraja Guruguha sanga...”.

It is entirely possible that the words could just be the names of Siva that were being invoked but the reason why “Thyagaraja” instead of any other generic or specific name, is the debatable. It could very well be that they met here and hence the Sanga or meeting of the two is referenced in the song according to some.²

References:

1. *Muthuswami Dikshitar . Life history series.* T. L. Venkatarama Iyer. Tamil translation by K. C. Thyagarajan. National Book Trust of India. New Delhi. 1970.
2. *Thyagaraja Ganamrutam.* First volume. Editor. A. S. panchapakesa Iyer. Foreword by Embar Vijayaraghavachar. Ganamruta Press. Chennai. 1967.

[Dr. T. Sarada is a member of the Library Committee]

Cleveland Music Festival

Janani Prabhakar

It is an event that occurs every year, drawing hundreds of people, not only from around the nation, but also from around the world. As Easter Day weekend arrives every year, hundreds of Indian music buffs make their journey to the Cleveland Music Festival held in Cleveland State University. This year, the Cleveland Music Festival celebrated its 25th anniversary and duly, organized a very grand event that lasted 10 days. Having attended the first 6 days of the festival, I can honestly say that it was one of the most enriching and enjoyable experiences I have ever encountered.

The festival began on Friday, March 29, 2002 with the children’s competition. Apart from the usual vocal and instrumental categories, this year, three new categories were added: alapana, niraval, and kalpana swaram. The competition was judged by professional musicians. With more than 120 participants, the competitions started at 8:00 in the morning and continued until 10:00 at night. It was a day that brought to light the extraordinary talent of young artists from around the nation.

The Aradhana, held the following day, started with the traditional rendering of bhajans and prayers, followed by the Pancharatna Krithis by local artists and veteran artists from India. This was followed by the participants’ renditions of Thyagaraja’s many compositions. The day was topped by performances by stalwarts Smt. T Mukta and Dr. N Ramani. Smt. Mukta’s concert brought back the essence of Carnatic music in yester-years and presented pure Carnatic music to its fullest. The highlight of the day was the concert by Dr. N. Ramani who was ably accompanied by an ensemble of his students, percussionists and violinists. The whole auditorium reverberated with the soulful music emanating from more than 25 flutes for more than 4 hours.

The third day of the festival began with a vocal performance by artist, Smt. Sudha Raghunathan. The auditorium was so packed that every little available space was used, even the stage was not spared! The highlight of the day was a dance recital by

the legendary Smt. Vijayanthimala Bali. Smt. Bali’s commitment to the art of Bharatanatyam at the age of 72 inspired one and all.

The following days saw a series of lecture-demonstrations by leading artists such as Sri N. Ravikiran, Sri Sanjay Subrahmaniam, and Professor Trichy Sri Sankaran. The lecture demonstrations covered a wide range of topics such as vocal music, layam, allapana, niraval, and pallavi. These academic sessions offered much insight into the intricacies of Carnatic music. Each lec.-dem. had a question-answer hour at the end that gave an opportunity for the audience to participate in the session and helped further clarify many of their questions. The interaction between the artists and the audience during the question-answer hour at the end of each lec.-dem. further clarified many of the topics discussed.

The lecture-demonstration each day was followed by a continuous flow of concerts by artists from around the world. These concerts featured both upcoming young artists, such as junior vocal artist Sailesh Balasubramaniam and junior saxophone artist Prashant Radhakrishnan, and other well-known artists as vocalist Thiruvengadu Sri Jayaraman and vocalist Smt. Vasundhara Rajagopal. Every day ended with a main concert by major artists such as Sri Sanjay Subrahmaniam, Neyveli Sri R. Santhanagopalan, and Sri T.M. Krishna.

This overwhelming conglomeration of talent found in just one city, one building, and one week was a great learning experience for all who attended the festival. Hearing Carnatic music continuously for 10 days straight by artists from around the world truly enriches one’s mind. Overall, my experience during the Cleveland Music Festival was one that I will never forget and I hope that this grand celebration of South Indian art will continue through the years to inspire many generations to come.

[Janani Prabhakar, an aspiring student of Carnatic music, is a Senior at Upper Dublin High School.]

SRUTI Concert Tapes

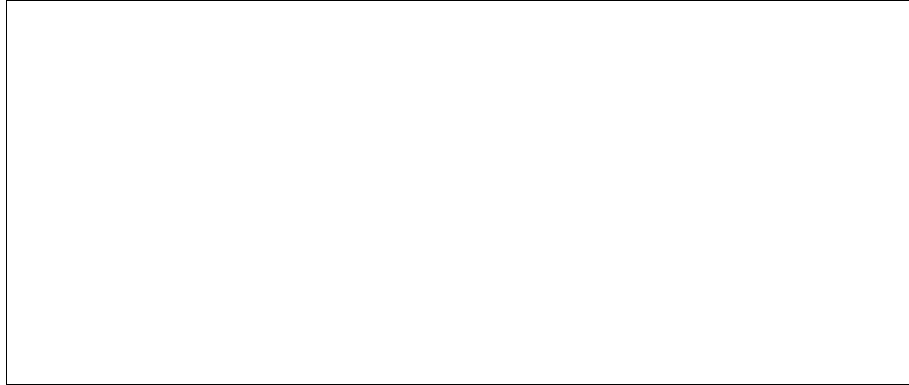
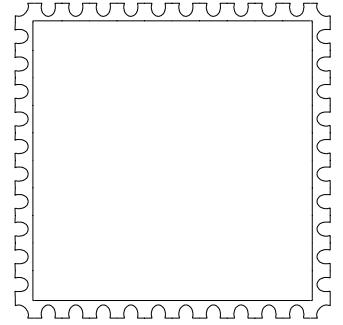
The following is a partial list of music tapes of SRUTI concerts available for distribution among the patrons of SRUTI. For a complete list or to place an order, please send an email to sruti@sruti.org or call (215)-643-2145. The year of the concert and the number of cassettes (within parentheses) are given. Prices for Sruti members (unless noted otherwise) are: \$10 for a two-cassette set and \$15 for a three-cassette set. Non-members should add \$2 to the cost of each set. Please add \$2.00 per set for shipping &

- | | | | |
|--|---------|---|---------|
| 30. Bombay Jayashri (Vocal)
Vittal Ramamurthy (Violin), Palani Chakravarthy (Mridangam) | 1995(2) | 46. N. Ravikiran (Chitravina)
A. Ananthakrishnan (Violin), Master Anand (Mridangam) | 1998(2) |
| 31. Sowmya (Vocal)
Narmada (Violin), Balaji (Mridangam) | 1995(2) | 47. Neyveli Santhanagopalan (Vocal)
Delhi Sundararajan (Violin), Srimushnam Rajarao(mridangam) | 1999(2) |
| 32. Sanjay Subramaniam (Vocal)
R.K. Sriramkumar (Violin), K. Arun Prakash (Mridangam) | 1995(2) | 48. Mysore Nagaraj and Manjunath (Violin)
Thiruvarur Bhaktavatsalam (Mridangam) | 1999(3) |
| 33. Vani Satish (Vocal)
Satish (Violin), Mahesh Krishnamurthy (Mridangam) | 1995(2) | 49. Sikkil Mala Chandrasekhar (Flute)
H.N. Bhaskar (Violin), M. Suresh (Mridangam) | 1999(2) |
| 34. Nithyasree (Vocal)
Embar Kannan (Violin), Siva Kumar (Mridangam) | 1996(2) | 50. T .N. Seshagopalan (Vocal)
Jayasankaran Bala (Violin), Vaidyanathan (Mridangam) | 2000(2) |
| 35. M.S. Sheela (Vocal)
Nalina Mohan (Violin), Anoor Ananthakrishna Sharma
(Mridangam), Sukanya Ramgopal (Ghatam) | 1996(3) | 51. Maharajapuram Ramachandran (Vocal)
M. Chandramouli (Violin), K. Ganesh (Mridangam) | 2000(2) |
| 36. Jayanthi & Padmavathi (Veena Duet)
Thiruvarur Vaidyanathan (Mridangam) | 1996(2) | 52. M.S. Gopalakrishnan & Narmada (Violin)
T. Bhaktavatsalam (Mridangam) | 2000(2) |
| 37. Shashank (Flute)
Gopinath (Violin), Satish Kumar (Mridangam),
Tripunithira Radhakrishnan (Ghatam) | 1996(2) | 53. Priya Sisters (Vocal)
B. Raghavendra Rao (Violin), J. Vaidyanathan(Mridangam) | 2000(2) |
| 38. O.S. Thyagarajan (Vocal)
Srikanth Venkataraman (Violin),Srimushnam Raja Rao
(Mridangam) | 1997(3) | 54. Mysore Nagaraj & Manjunath (Violin)
Srimushnam Raja Rao (Mridangam) | 2001(2) |
| 39. Balaji Shankar
Ganesh Prasad (Violin), Poongulam Subramaniam
(Mridangam) | 1997(2) | 55. M.S. Sheela (Vocal)
Radhika Mani (Violin), A. R. Dattatreya Sharma
(Mridangam), V. Kashinath (Kanjira), Rudrapatnam
Sathyakumar (Ghatam) | 2001(2) |
| 40. T.N. Krishnan & Viji Krishnan Natarajan (Violin)1997(2)
B. Harikumar (Mridangam), Vaikkom R. Gopalakrishnan
(Ghatam) | 1997(2) | 56. P. Unnikrishnan (Vocal)
Vittal Ramamurthy (Violin), Trichur Narendran
(Mridangam) | 2001(2) |
| 41. Kadri Gopalanath (Saxophone)
Kanyakumari (Violin), Guruvayur Durai (Mridangam) | 1997(2) | 57. Hyderabad Brothers (Vocal)
Delhi Sundararajan (violin), S. Raja Rao ((Mridangam) | 2001(2) |
| 42. N. Ramani (Flute)
Srikant Venkataraman (Violin), Srimushnam Rajara(Mridangam) | 1998(2) | 58. Bombay Jayashri (Vocal)
R.K. Sriramkumar (Violin), K. Arun Prakash (Mridangam) | 2001(2) |
| 43. Lalgudi G.J.R. Krishnan (Violon)
Vellore Ramabhadran (Mridangam), V. Nagarajan(Kanjira) | 1998(2) | 59. Rajeswari Satish (Vocal)
Radhika Mani (Violin), C.G. Balachandran (Mrodangam),
Murali Balachandran (Ghatam) | 2002(2) |
| 44. Sanjay Subrahmanyam (Vocal)
A. Ananthakrishnan (Violin), Palghat Raghu (Mridangam) | 1998(2) | 60. S. Shashank (Flute)
B.U. Ganesh Prasad (Violin), Satish Kumar (Mridangam),
T. Radhakrishnan(Ghatam), M. Gururaj(Morsing) | 2002(2) |
| 45. T.M. Krishna (Vocal)
Bombay Gayathri (Violin), K.Arun Prakash (Mridangam) | 1998(2) | 61. Ustad Shahid Pervez Khan (Sitar)
Ustad Kadar Khan (Tabla) | 2002(2) |



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