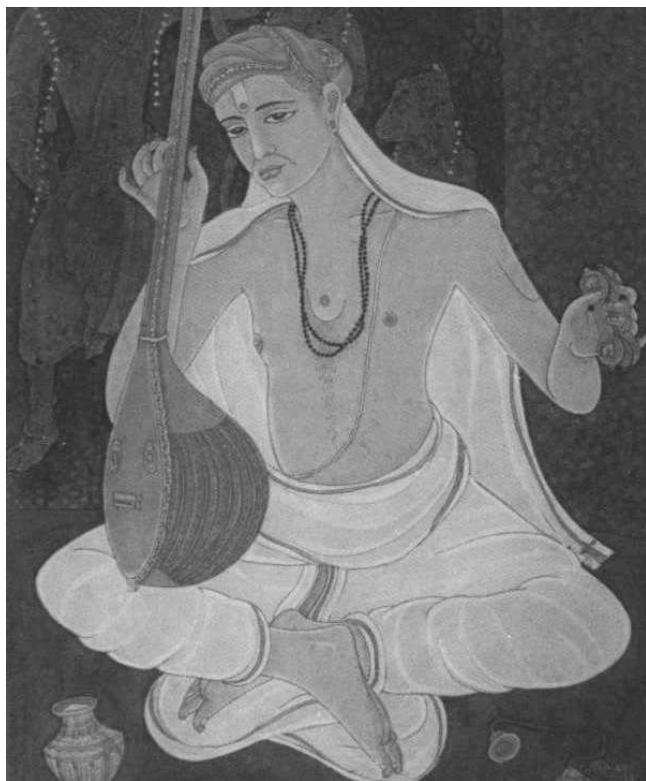




**Sruti**  
The India Music  
& Dance Society,  
Philadelphia



Sri Thyagaraja Aradhana

Saturday, March 28, 2015 at 8:00 AM

Hindu Temple of Delaware  
760 Yorklyn Road  
Hockessin, DE 19707

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

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

SRUTI has received generous grants from private foundations and public organizations including the Pennsylvania Council on the Arts, Pew Center for Arts and Heritage, Knight Foundation and Sam Fels Foundation in addition to a loyal and appreciative audience.

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## **Program**

08:00 am	Pooja
08.10 am	Saxophone recital by Sumanth Swaminathan and Party**
08:30 am	Utsava Sampradaya Kritis led by Dinakar Subramanian**
09:10 am	“Chetulara (Bhairavi)” Flute Recital led by Balachander Krishnaraj with Kripa Rajan, Krishna Yellayi, Varun Balachandar and Party**
09:20 am	Pancharatna Kritis led by Kiranavali Vidyasankar**
10:30 am	Individual/Group Singing
12:30 pm	Lunch Break
01:15 pm	2015 Sruti Board of Directors Introduction
01:30 pm	Vocal Concert by Deepa and Divya Sisters, with Swetha Narasimhan on Violin and Rajna Swaminathan on Mridangam
03:30 pm	Snack Break
04.00 pm	Individual/Group Singing (Continued)
08.00 pm	Mangalam and Harathi

**\*\* Accompaniment support by Swetha Narasimhan on Violin and Pichumani Sivakumar on Mridangam**

### Morning Session—10:45 AM to 12:30 PM

1	Akshaya Raman	11	Priyanka Dinakar
2	Sindhu and Bhaskari Budhavarapu	12	Veena Kanumalla
3	Sanjana Narayanan	13	Apoorva Sudini
4	Navneeth Gopinath	14	Mahalakshmi Vijayakrishnan, Shreeya Gomatam, Shreya Patil, Mridangam by Heramba Gopi
5	Sindura Sridhar	15	Rishi Raman
6	Akshara Iyer	16	Shwetha Krishnan
7	Roshni Srikant	17	Sudarshana Govindasamy, Vidhya Sundar, Yamini Nalla
8	Rasika Sivakumar	18	Sumana Chaganti
9	Mallika Dinakar	19	Tharunika Govindasamy, Vrindha Vinod
10	Sashank Sridhar		

### Afternoon Session—4:00 PM to 8:00 PM

1	Hariharan Ravi	11	Mira Srikant
2	Shreya Parigi	12	Tyagarajan Suresh
3	Ranjini Swamy, Usha Ganesh, Shishir Kumar, Divya Swamy, Priya Swamy	13	Revathi Subramony
4	Aarushi Sudharshan, Amala Vinod, Pranav Pradeep, Varshini Sudhakar, Mridangam by Aniruddh Ganesan	14	Amrutha Gopinath
5	Nivedha Kanvar, Maaya Kanvar	15	Viji Swaminathan
6	Ananya Sudarshan, Mridangam by Abhinav Ganesan	16	Srinivas Chaganti
7	Swetha S Chengalvala	17	Smitha Deepak
8	Shreya Adiraju	18	Srinidhi Ramesh
9	Lata Suresh	19	Aadarsh Balaji
10	Dinakar Subramanian	20	Shrija Krishnan, Gayathri, Ananya, Bhavesh, Mridangam by Abhinav Ganesan

## Afternoon Session—4:00 PM to 8:00 PM (Continued)

21	Rohit Nambiar	34	Medha Raman and Sahana Shah
22	Sangeethaa Gopi, Mridangam by Heramba Gopi	35	Shivani Pradeep, Mridangam by Aniruddh Ganesan
23	Rohan Nambiar	36	Maanasi Natarajan
24	Anika Vilivalam, Mridangam by Heramba Gopi	37	Shreyaa Raja
25	Shriya Yadamreddi	38	Varun Balachandar
26	Aishwarya Ramesh, Mridangam by Heramba Gopi	39	Megana Vatson
27	Neha Chodapaneedi	40	Vaishnavi Kusumba
28	Keerthana Rajmohan Sadhana Ramesh, Ankush Somenhalli, Mridangam by Heramba Gopi	41	Vinay Konda
29	Skanda Arvind, Keshav Arvind, Vamsi Sai Padivetu	42	Maanasa Govindarajula
30	Anirudh Ganesan, Abhinav Ganesan, Deekshitha Arul, Sunanditha Suresh, Sharan Srinivas, Sharanya Ravishankar, Mridangam by Saran Ram	43	Neeharika Baireddy, Sayoori Padmanabhan, Prena Padmanabhan, Pooja Chawla, Sunjana Muthuswami, Nitya Pogaku, Ridhi Patel, Dhanya Karra
31	Vikram Chodapaneedi	44	Sanjana Vinjamuri, Ashwin Murali, Anusha Mudivarthy, Siddarth Panchanadhan, Nikitha Suresh, Bhavna Kailasam, and Vibha Subramaniam
32	Sruthi Lakshminarayanan, Shriya Rajagopalan, Shreya Karthi, Mridangam by Saran Ram	45	Anjali Sukhavasi
33	Krishna Nayak, Shruti Velan		

*Sruti acknowledges and sincerely thanks all participants, their respective gurus and parents of youth for the overwhelming response and participation in the homage to Saint Thyagaraja*

**Main Concert by Deepa and Divya Sisters**  
*Accompanied by Swetha Narasimhan on Violin and  
Rajna Swaminathan on Mridangam*

**Deepa and Divya Balasubramanian (Vocal)**

Deepa & Divya are the daughters of Mrs. Dhanalakshmi Balasubramaniam and K. Balasubramaniam, founders of Balaganamrutham, a well-known Indian classical music organization in India.

Deepa and Divya hail from a family of musicians. Their maternal great grand uncle was the famous “Gayaka Shikhamani” Palghat Anantharama Bhagavathar. Their maternal grand father was Palghat Arunachala Bhagavathar, Asthana vidwan in the Palace of Mysore and their maternal uncle is mridangam vidwan Bangalore TAS. Mani.

They are currently under the tutelage of “Padmabhushan and Sangeetha Kala Acharya” Sri. P. S. Narayanaswamy. They are also receiving voice training from world renowned and India’s leading voice expert, Mr. Ananth Vaidhyathan.

They had their initial vocal training from Sri. Srivanchiam Mani Iyer, Sri. Swamimalai Janakiraman, and underwent advanced training from Sri. O.S. Thiagarajan, and Smt. Dr. Prema Rangarajan, renowned gurus in the music circle. Their aunt “Ganakalabhushana” Smt. RA Ramamani is a mentor and guide. Deepa-Divya sisters have given several vocal concerts in the US and India. They have been accompanied by eminent artists such as Thanjavur Sri. Ramadas, Kalaimamani Smt. Dr. M. Narmadha, Sri. VV. Srinivasa Rao, Trichy Sri. Murali, Smt. Usha Rajagopal, Melakaveri Sri. Balaji, Manarkoil Sri. Balaji, Madipakkam Sri. Murali, to name a few.



## Swetha Narasimhan (Violin)

Swetha Narasimhan is a senior at Bryn Mawr College studying math and education. She started learning violin at the age of 6 from Dr. Narayan Raman in Indianapolis. Later she was taught by several violinists, including Shri. Purna Chander Rao, Trichy Shri. Sathyamurthy, and Smt. Lalgudi Vijayalakshmi. She is currently learning from Smt. Gowri Ramakrishnan. Swetha has participated in several music festivals and won first prizes in competitions in CMANA



Great Composer's Day and the Cleveland Thyagaraja Aradhana. She enjoys accompanying many local artists in and around New Jersey and Pennsylvania.

## Rajna Swaminathan (Mridangam)

Rajna Swaminathan started learning mridangam from her father Dr. P. K. Swaminathan at the age of 5 and came under the direct tutelage of Sri Umayalpuram K. Sivaraman at the age of 8. During spring 2009, Rajna toured



USA with an all female ensemble featuring Smt Lalgudi Viji (violin), Smt Sikkil Mala (flute), Smt Jaishree Jairaj (veenai) and Smt Bhagyalakshmi (Morsing). Rajna debuted in Chennai during summer 2005. She received great approbation from dignitaries and musicians. Rajna performs regularly during the Chennai December Music Festival. Rajna received the "Best Junior Mridangam Artiste" award from Music Academy, 2007. She is the youngest and the first female to get this award. Rajna performs mridangam for Dance programs. During 2006, Rajna won a Maryland Traditions Apprenticeship Award, using which she learned the nuances of playing mridangam for dance.

Rajna is co-artistic director of Rhythm Fantasies, Inc. - a non-profit organization that strives to promote South Indian classical music and dance in a space that encourages education and enrichment through innovation and cross-cultural collaboration. Rajna holds degrees in Anthropology and French from the University of Maryland, College Park.

## Main Concert Songs List Deepa– Divya Sisters Vocal

- 1) Brochevarevare, Sriranjani, Adi
- 2) Shobillu Sapthaswara, Jaganmohini, Rupakam
- 3) Amma Raavamma, Kalyani, Khanda Chapu
- 4) Etula Kaapadu, Ahiri, Misra Chapu
- 5) Samaja Varagamana, Hindolam, Adi
- 6) Maara Vairi RamaNi, Nasikhabhushani, Tisra Adi
- 7) Kaligiyunte, Keeravani, Adi
- 8) Concert will conclude with a few Thukkadas

**Note:** *With a view to maximize the concert impact, the board has attempted in working with Deepa and Divya in publishing in advance, select songs from their concert and also obtained the assistance of Dr. Prabhakar Chitrapu to provide a descriptive commentary and explanation on various aspects of the kritis rendered. This we hope allows for deeper understanding and appreciation. The Sruti board of Directors acknowledges the assistance of the artists, Deepa and Divya and Dr. Prabhakar Chitrapu in this endeavor.*

*Please refer to the detailed description meaning and significance for each krithi elsewhere in this publication.*

*Dr. Prabhakar Chitrapu is a long time supporter of Sruti and has served in the Sruti board in various capacities including President. He is interested in music, language and philosophy. Dr. Chitrapu maintains a website devoted to Saint Thyagaraja, [www.thyagaraja.org](http://www.thyagaraja.org).*



**Notes on the kritis of Thyagaraja**  
**Aradhana Concert of Deepa & Divya Sisters**  
*By Prabhakar Chitrapu*

**1) brOcEvArevarE, Sriranjani, Adi**

This is an interesting composition which does not have the kriti structure that Thyagaraja immortalized, since it does not have an anupallavi! Furthermore, it has a large number of caraNas (8), which is also less common in Thyagaraja's compositions, majority of which tend to have just one caraNam. The first four caraNA-s are quite short in length, with the first one having just 4 sound-syllables! Sparsity of words filled with sparkling and sometimes sprawling music is indeed the hallmark of Thyagaraja. On the other hand, the last four caraNA-s are relatively much longer, with the longest being 23 sound-syllables. This and other compositions like the ghanarAga pancaratnA-s, amply demonstrate his literary mastery in composing elaborate and extensive phrases (samAsA-s).

While the 3rd, 4th & 5th caraNams are essentially names of rAma, the next three caraNams (5,6&7) are brief narratives of incidents from the rAmAyaNa: the giving away of lanka to vibhIshaNa; the destruction of wicked mArlca and others; and killing of vAli and coronation of sugrIva.

Thyagaraja often uses the word 'nenaru' meaning 'affection or love', as in the second caraNam. Another interesting word that Thyagaraja uses innovatively is 'ravibAluni', meaning son of the Sun God, for sugrIva in caraNam 7!

**2) Sobhillusaptasvara, Jaganmohini, Rupakam**

This is a popular kriti, and one whose meaning is often quoted - or rather 'mis-quoted'!

The reason is this: People often claim that, in this song, Thyagaraja describes how music is (or should be) produced: "it originates at the navel, travels through the heart, then the throat, tongue, nasal cavities etc." While it is a tempting interpretation and even matches the scientific physiology of sound production (if one replaces heart by lungs), it is not strictly what Thyagaraja says in this kriti! The anupallavi, stitched together with the refrain of the pallavi, reads as: "nAbhihrit-kanTharasananaAsa+adulalo Sobhillu, saptasvara-sundarulabhajimpavE". It literally means: "Worship the seven notes that shine within the navel, heart etc". So, he only says that the musical notes 'reside' there, not that they traverse that path in that order!

In the caraNa, Thyagaraja further enumerates the places where the seven notes reside and shine: vEdas, heart of the gAyatri mantra, manas of godly people and in Thyagaraja!

Finally, William Jackson in his book on Thyagaraja makes an interesting observation about this song and Thyagaraja himself - that it is a song about music itself, and that Thyagaraja is probably unique in using music to praise music!

### **3) AmmarAvamma, Kalyani, Khanda Chapu**

This is a one-of-a-kind composition about tulasi. Religiously oriented Hindus regard tulasi to be a holy plant, and worship it daily in their backyards in India. In the caraNam, Thyagaraja extols the greatness of tulasi, apparently as stated in one of the purANAs, called dEvi bhAgavatam.

In it (<http://www.sacred-texts.com/hin/db/bk09ch25.htm>), vishNu is supposed to have granted a boon to tulasi: "You will be worshipped by all; I will keep you in My chest and on My head and the Devas also will hold you on their heads."

In accordance with this, Thyagaraja says that vishNu, who is a friend (mitru) of Siva (Thyagaraja), and who has lotus like eyes (tAmarasadaLanEtru), has lovingly (prEmatO) kept her (peTTukonnADu) on His head (Siramunanu).

Likewise, in the anupallavi, Thyagaraja says that vishNu, father (tanDri) of manmatha (kammaviltuD), wouldn't let go (bAyaDaTa) of her even in a dream (kalanaina)! What a special place Hindu mythology gives to this plant.

### **4) eTulakApADuduvO, Ahiri, Misra Chapu**

This song is a self-reflective composition, in which he laments, asking SrIrAma, how He is going to save him. In the anupallavi, he extends the meaning slightly by asking how rAma is going to save him from the misleading samsAra. Then, Thyagaraja goes on to elaborate the plights of such samsAra, finally surrendering to the Almighty in the third & last caraNa.

While these caraNa-s are written in first person, it is often said that such statements are really statements made about the society he saw around him. While generally a true claim, the second caraNa seems very personal though. In it, Thyagaraja says that he suffered physically from cunning relatives all through his years. What could he be referring to? The taunts of his older brother, that eventually led to the partitioning of their parental home? What does he mean by 'physical suffering' (kAyaklESamu)? These may forever remain a mystery.

The mood created by the lyrics of the composition is a somber one, covering one's heart in thick melancholy. The Ahiri rAga is a fitting rAga, which when sung properly, enhances this emotion and can make the eyes .

### **5) sAmajavaragamana, Hindolam, Adi**

This is a famous Thyagaraja kriti, made popular not only among Carnatic music rasika-s by stalwart Carnatic musicians, but also among novices in Carnatic music, probably due to blockbuster movies on Thyagaraja and the fact that the melody of the pentatonic rAga hindOLam is easy to please all.

It is also interesting to note that this is one of only two known kritis of Thyagaraja in hindOLam rAga, with the other being manasulOni marmamu. And what life this kriti has had over two centuries and among countless people!

It is again a Sanskrit composition and in praise of Lord krishNa, even though it does not come across conspicuously. Indeed, the only direct reference to krishNa is the phrase is 'yAdavakulasvIkruta' - one who has accepted the yAdava dynasty. The indirect reference is the phrase 'muraLIvAdanavinOda' - one who rejoices in the playing of the flute. The other phrases are, to be honest,

amazing in their expression and language. "vEdaSirOmAtRjasaptasvara nAdAcaladIpa" - the lamp atop the mountain of the nAda of the seven notes, which was born from the mother of the sAmavEda - the crown of all vEdas!

What a sophisticated and complex imagery, thought and linguistic construction!

In passing, it is worth pointing out that sAmaja means an elephant - before I knew this, I used to think it meant 'one born from sAma (vEda)'. So, the correct way to split the words in the pallavi is (at least linguistically) "sAmaja vara gamana" - unfortunately, it is common to hear it sung as "sAmajavaragamana".

## **6) mAravairiramaNi, NasikaBhushani, Adi**

An interesting aspect of this composition is that it does not have Thyagaraja mudra! Infact, TK Govinda Rao includes it in his list of compositions of 'doubtful authenticity'. That said, the kriti is a haunting melodic song on dharma-samvardhini (pArvati), who is the resident Goddess in the main temple of tiruvAyUr, the hometown of Thyagaraja.

He invokes Her as the rejoicer (ramaNi) of Siva, manmatha's-foe (mAra-vairi).

The rest of the kriti is in Sanskrit, which, if the kriti is indeed by Thyagaraja, is one of only a few that he composed in that language (with the vast majority being in telugu language, although the kriti above, sAmajavaragamana is also in Sanskrit).

A somewhat unusual description for the Goddess is in the anupallavi: a Lion, who is the foe (ari) to the Elephant (vAraNa) of Cruel (krUra) rAkshasas (dAnavEbha)". This reminds one of the image of durga seated on a lion vAhana.

## **7) kaligiyunTEkadA, Keeravani, Adi**

The way the meaning is conveyed in this composition is a typical and signature style of Thyagaraja. The pallavi is essentially an incomplete idea, making the listener curious and wanting to hear the next lines with expectation! He then introduces the missing piece of the idea at the tail-end of the anupallavi and loops it back to the beginning of the pallavi.

To be specific, in the pallavi, he says: "Only if one has it, will they happen, no? Oh rAmA?" What 'it' is, and what 'they' are, he does not say!

He reveals 'it' in the anupallavi as follows: "Lacking even a little wisdom, I said all kinds of things to you. Do not delay. Good writing on my forehead". As you see, the last part abruptly ends, actually making it a grammatically incomplete sentence! It is completed only if you string the pallavi after it, making it "Only if there is good writing on my forehead, will they happen, no?". This is Thyagaraja's signature wrap-style of sahitya - and of course the sangIta wraps around smoothly and aesthetically as well. Note that he leaves the interpretation of the word 'they' to the listener, which is an essential element of suggestion in all art. The only suggestion is in the pallavi itself, where he describes rAmA, as kAmita-phala-dAyaka, or the giver of desired results. So, one could say 'they' refers to desired-results. Or anything else of your choice!

In the caraNa, Thyagaraja invokes the names of his role-model devotees - nArada, prahlAda, rAmadAsa etc. These names repeat in several other kritis of Thyagaraja as well, suggesting the depth of his admiration to these personalities.

## **Thiruvaiyaru: A Spiritual Journey Through Time**

*By: Shreya Adiraju*

If you happen to be traveling through Thiruvaiyaru, in the state of Tamil Nadu, in South India, during the first two weeks of January, you may feel an odd vibration in the air. Winding through the streets, you will find yourself drawn more to the sounds of singing voices and musical instruments than to the sights of the town. The source of this unique atmosphere is the historic Thyagaraja Aradhana, a festival that takes place every year in Thiruvaiyaru, the birthplace and home of the legendary 18<sup>th</sup> century musician Thyagaraja, a foundational composer of Carnatic music. Thyagaraja Aradhana, offering homage to the great composer, the native son of the soil, has been conducted for 168 years at Thiruvaiyaru.

As you venture deeper into the cracks of this age-old spiritual town during the festival days, packed with the dizzying paraphernalia of an overcrowded, crumbling South Indian town, the music and lyrics of Thyagaraja Swami's timeless classics waft through the air. It is hard to believe that the saint lived, composed, and found himself in the same place that is now covered in apartments, businesses, hotels, and tourist stops. The sense of sanctity only reveals itself when you step inside the temple built around the location where his samadhi was originally consecrated, not far from his home a couple of streets away, nestled on the banks of the tranquil Kauvery River. A massive tent is the setting for the double-sided stage facing the temple, intended to allow musicians to pay homage directly at the feet of Thyagaraja. During the festival hours, the entire location is mobbed with people from as far as the United States and as close as next door. Somewhat distractingly, little markets selling everything from organic food items and books to offering bank services and instrument repair surround the festival grounds.

The bustling fanfare of the peripheral festivities is entertaining, but the real bliss for everyone, performers and audience members alike, is of course the music. The power and devotion of Saint Thyagaraja's compositions and the divine inspiration he still casts on the entire genre of Carnatic music is unlike any other composer in even other genres of music. This is evident in the mix of musicians that clamber to secure a spot to sing on one of the prestigious stages of the Aradhana. Landing a timeslot to sing is as tough as getting a seat to the Oscars, planned months ahead and sometimes requiring the strong influence of the well connected in the music industry.

All types of vocal and instrumental artists attend, from the superstar singers and instrumentalists of Chennai to budding young musicians and students from India, Singapore, United States, and other countries. Given only 10, 15, or 20 mins based on expertise and professional grade, artists have a short time to neatly present their favorite or popularly revered Thyagaraja composition.

The demand is so high, and the time so limited, there are alternating stages, so each set is ready to go the minute the previous act ends. Dismissing the drama and politics behind the scene, which occasionally spills in front of the scene too, the ultimate goal for everyone is still focused on celebrating the greatness of this saint. The crowning event of the six-day affair however is the ceremonial group singing of the *Pancharathna Krithis*, the ‘five gems’ compositional ‘set’ of Saint Thyagaraja. These pieces, which could be likened to the status of Vivaldi’s *Four Seasons*, bear the stamp of Carnatic music and are devotionally-laden masterpieces that are requisite learning for any Carnatic musician and religiously loved by all South Indian music enthusiasts. The essence of the festival comes through in this event, as all levels of musicians come together to sing the krithis (songs), along with a legion of accompanists and instrumentalists. All this takes place right at the temple entrance in a central circle. The vibration is exceptionally moving as the spiritual power of the musical presentation in the place it was composed emanates far beyond the tent into the crowds of people standing and sitting as far as 2-3 miles outside to listen and even sing along.

I was fortunate to get a chance to sing on the Thiruvaiyaru Aradhana stage this year and will cherish this memory as a keystone moment in my musical career. It is viewed by many as a rite of passage in the Carnatic music field, and indeed it is a rare opportunity to sing in the aura of Saint Thyagaraja’s presence. As I started singing, and closed my eyes for a few moments, not only was the live spirit of the thousand strong audience listening to me unmistakable, but incredibly I even felt the blessings of the venerated saint intertwined with my delivery of his compositions *Jnanamosagarada* and *Vararagalaya*. The spirit and practice of Thyagaraja Aradhana has spread far and wide, with festivals taking place in towns and cities across the world from Cleveland, Ohio to Sydney, Australia, but the heartbeat still lies with the Saint himself, in Thiruvaiyaru.



*Shreya Adiraju is a young professional in Investment Research and an aspiring Carnatic musician. She completed her undergrad at Emory University and went on to work in Chicago. However, one year ago, she decided to quit her job and move to Chennai to pursue Carnatic music full-time. She is currently looking to establish herself as a performing artist here in the US alongside joining an MBA program in the fall. She is an avid runner and competes semi-professionally.*

## **Saint Tyagaraja** **Separating Facts from Collective Imagination**

*By Purushottam Parthasarathy*

South Indian Music lovers and performers across the world are often seen in eloquent debate about many things musical, but one aspect they all agree on is the central role of the Saint-Composer Tyagaraja in defining the art form as we practice it today. No concert is complete without his work, and the wide variety of compositions he has provided us gives life and color to every single performance. Much has been said and written about him and this prompts us to ask some questions - what do we know about his life, and what are our sources? By asking these questions, we only attempt to understand him better.

What we know about the great Saint today appears to be from two very different sources - biographies written by two of his disciples Venkatramana and Krishnaswami, and the rest. I pause to label the rest with anything specific because I want to refer to that as our collective imagination of the Saint; some of it comes from the tradition of *harikatha* (roughly translated to the narrative of the divine), and some from assorted sources including the Sangeetha Sampradaya Pradarshini, which was published in 1904. It is to be stressed that these sources are very unlike each other, as the former has considerable historical detail in terms of places and people involved with Saint Tyagaraja's life and the latter comes from narratives that intend to entertain an audience, albeit with underlying currents of bhakti (devotion to the supreme). Furthermore, the original biographies, although not dated, seem to be written a few years after his demise by disciples with living memory of him, as opposed to the harikatha accounts that are part of an oral tradition of recollection that constantly biases the narrative in favor of the subject exhibiting characteristics of the divine.

So, what do we know from the biographies? We know that Tyagaraja was born on May 4th 1767 in a Telugu Vaidiki brahmin family to Rama Brahman, an expert at Ramayana discourse patronized by King Tulajaji II. Before Tyagaraja was born, Rama Brahman had a dream in which Tyagarajaswami, the dancing yogi form of Siva in the side sanctum at Tiruvarur (the main deity is Vanmika-nAthar) appeared and said that their son would be an avatar of nArada, and they should call him Tyagaraja. Tyagaraja was the youngest of three brothers, and at an early age was initiated into the rAmatAraka mantra and into daily rAm worship. Rama Brahman visits kAsi with his sons, and after he returns he has another dream in which Tyagarajaswami appears to tell him to move to Tiruvaiyaru, twenty miles away. Rama Brahman tells Tulajaji about this dream, and the king obliges the brahmin with a house and six acres of land in neighboring Tiruvaiyaru.

By this time, Tyagaraja as a young boy is showing promise as a lyricist - he would compose small songs during his daily prayers and Rama Brahman takes him to court musician Sonti Venkatramayya be formally trained in music.

It is worth mentioning that his maternal grandfather Giriraja Kavi has left his family musicological texts that he has the opportunity to study. He learns Sanskrit at Tulajaji's school, and continues to recite the rAma tAraka mantra. When he has recited the mantra ten million times, he has a vision of Lord Rama and bursts into song! This, as per the biography, marks the start of majority of his prolific musical career not just in composition, but also as a well-known singer. Noteworthy at this point is that Sonti Venkatramayya, his guru, is a court musician implying that at this time in India, music as a career with some amount of material benefits co-exists with music as a path to salvation, and Tyagaraja has all the opportunities in the world to embrace music as a career but he chooses not to. Further events include the death of his father when he is twenty, the partition of his house (as reflected in Nadupai Palikeru), the death of one of his brothers despite him praying for his recovery, the death of his wife and his marrying her sister Kamalamba. Later in his life, the head of the Kanchipuram math Upanishad Brahmendra writes to him expressing his wish to see him, and Tyagaraja goes on a pilgrimage to Tirupati with a view of meeting him on his way back in Kanchipuram. On this journey, Tyagaraja composes more krithis at the temples he visits - he is also credited by his biographer to have composed musical plays called Nauka Charitram and Prahlada Bhakti Vijayam. In his final years, Tyagaraja enters the order of Sannyasis, attains samadhi and merges with the divine in the presence of a great sound, marking the end of the mortal coils of a nAda Yogi.

Firstly, the biographies themselves are not devoid of divine detail. Secondly, it is important to note that some of the events we know today are not mentioned in these accounts. The hiding of the rAma statue by the 'evil' brother, the revival of the dead brahmin with song, the incident in Mundu Venka of being surrounded by thieves while returning from Tirupati and the opening of the temple curtains in Tirupati while singing Teratiya in Gowli Pantu. All of these events also seem consistent with harikatha narratives wanting to connect him to the divine and to weave the krithis into the fabric of the story of the saint. Although interesting and very much part of our understanding of the Saint, as we lay them alongside the biographical accounts, these appear to be our collective imagination of the Bard of Tiruvaiyaru. But the real question is – if something is a joy to recollect, does it matter if it really happened? If you have any more stories of the bard, please do share!

*(Purushottam Parthasarathy is a student and performer of carnatic music. He also takes a keen interest in the history of the art form. He lives in Silver Spring, Maryland with his wife Uthara Suvrathan who is an archeologist focused on South India.)*





Early AM at Thiruvaiyaru



Samadhi on the banks of the Cauvery River





Entrance Sign at renovated Home of Saint Thyagaraja



Saint Thyagaraja Temple — Oldest Painting

## **Nada Sudha Tarangini**

*By Nedunuri Krishnamurthy*

Music is the cultural heritage of humanity. It is the soul and symbol of universal fraternity. A study of the music history enables us to understand the aesthetic sublimity and the ethical fragrance it has radiated through the valuable renderings (songs) of the saint poets, the Trinity of South India in particular. It is believed that the sapthaswaras originate from the five faces of Lord Siva which are called Sadyojatha, Aghora, Thathpurusha, Eesana, and Vamadeva. (Sadyojatha Pancha Vaktraja SA RI GA MA PA DA NI vara sapthaswara vidya lolam). Lord Thyagaraja has given the name Saptha Swara Vidya to music.

Nada Sudha (the nectar of Nada) is the very source of the Vedas, Puranas, Agamas and all the Sastras. Ragam is Kodhandam, the celebrated bow of Sri Rama; the Sapthaswaras are the seven bells which adorn his bow. The hard, soft and idiomatic styles of the sahitya (Duranayadesyamulu) are the three strands of the bow's string. Ceaseless motion (gathi) is the arrow. The chosen words spoken by Rama are the beautiful Sangathis. Therefore the worship of Nada which Tyagaraja adored is the only perennial wealth of Ramabhaktas.

Thyagaraja succeeded in attaining Lord Rama's kind grace through Nadopasana. Nada is the incarnation of Rama and Nada is Rama. One is the universal Brahman, and the other is the cosmic sound - the creator and the created. Music is the language of friendship. It provides the greatest solace which no material acquisitions could ever give. It is an art which gives infinite pleasure to the mind and the heart. It is not a mere amusement or pastime, but it is a way of life leading to divine pursuits and philosophical heights which are the final and finest of life's achievements. Music is international and knows no barriers by race, religion, caste, creed or color. Musical fraternity is a universal phenomenon and perhaps it is something common to the cultures of all civilized countries.

Thyagaraja was the greatest tone poet and the saint composer was kind enough to transmit the musicological wisdom for posterity. The truths enshrined in Upanishads were presented by him in an attractive manner and it is for this reason, his works as a whole are called Tyagopanishad. This is the divine charm of his compositions. These compositions have the combined grace of genius and devotion.

Nadha Sudha Tarangini is a trust founded by myself with other dedicated music enthusiasts. The sacred aim of this trust is transmission of the most valuable traditional learning skills and classical techniques to the future generations mainly with a spirit of selfless service and not solely on commercial lines.

Nada Sudha Tarangini is the media for me to propagate our traditional musical heritage to the fullest advantage of the musical fraternity of the present and the future. Success of this venture depends on the cooperation and constructive encouragement that I receive from all concerned always from all sides at home and abroad.

*(Article written by Shri Nedunuri Krishnamurthy, reprinted from an earlier Sruti publication. Shri Nedunuri Krishnamurthy, who received Carnatic Music's highest award, the title of Sangita Kalanidhi from the Music Academy Chennai, passed away on December 8 2014)*

### **Dorakuna Intuvanti 'Sangeetha' Seva**

*(Reprint of Nedunuri Krishnamurthy's concert review by "Rasikan", taken from an earlier Sruti Publication )*

The title aptly describes the splendid concert by Nedunuri Krishnamurthy on 20 April '91. Nedunuri, as the popular musician is known to his rasikas, was accompanied by the mridangam maestro Umayalapuram Sivaraman and on the violin by Tirupparkadal Veeraraghavan. With his mellifluous voice and pleasing alignment with Sruti, Nedunoori regaled the large 'SRUTI audience with expansive alapanas and flowing kalpanaswarams. Since that day, by a coincidence, was Thyagaraja Jayanthi, Nedunuri chose to sing mostly the kritis of the great composer.

The concert began with 'Rama Neepai' in Kedaram followed by the popular kriti 'Janaki Ramana' in Suddha Seemanthini ragam. Nedunuri later delineated kamavardhini in beautiful fashion before rendering 'Appa Rama bhakti entho goppara'. In this kriti, Thyagaraja describes how great is devotion to Rama.

Appropriately, Nedunuri selected for his main piece, the superb Bilahari kriti 'Dorakuna ituvanti seva'. Thyagaraja is supposed to have composed 'Dorakuna' after an elaborate puja to Lord Rama in the presence of a large audience. Obviously inspired by such an ambience, he rhetorically enquires how it is not easy to get a darshan (seva) of Rama, and goes on to list the attributes to obtain such a seva. This is a long kriti with many sangathis, and as is the case of his kritis of such length, Thyagaraja ends it with crisp madhyama kala prayogams. It requires a highly proficient musician to do full justice to this kriti. And Nedunuri did exactly that with clear diction and bhava-laden rendition. Earlier, in the elaborate Bilahari alapana, the musicians fully brought out the many contours of this popular ragam. Nedunuri is not only a great singer, he is also a scholar.

High among his achievements is the popularization of the compositions of Talappakkam Annamacharya. Annamacharya, who predates Thyagaraja by

more than two centuries, had composed numerous songs on various gods and goddesses. However, the original ragams of these compositions, with few exceptions, are unknown. Nedunuri has unearthed many of Annamacharya's compositions and recast them in the present day popular and rare ragams. He invariably includes at least one of Annamacharya's songs in his concerts.

That day he sang the tuneful Mukhari keerthana 'Bramhakatiki'. Although most of the songs that Nedunuri sang were in Telugu, he pleased the audience with a couple of Sivan's kritis in Tamil and two Purandara Dasa songs in Kanada also.

Sivaraman and Veeraraghavan gave very good support. Indeed, Sivaraman's accompaniment and tani (solo) were among the many bright features of the very enjoyable concert.

*(An ardent admirer and lover of Carnatic Music, Rasikan has been a regular contributor to Sruti Notes and other publications of Sruti)*

### **A heartfelt tribute to Shri. Nedunuri Krishnamurthy**

*By Kiranavali Vidyasankar*

In my possession is a prized recording of Shri. Nedunuri Krishnamurthy from an old All India Radio Sangeet Sammelan concert, possibly from the 1970s. While I have heard it numerous times and made my students listen and study specific sections of it, it continues to stand high in my list of preferred listening.

In this concert, Shri. Nedunuri starts off with a lovely alapana of Athana that showcases the full contours of this complex raga even though it lasts only a few minutes. The judicious employment of both varieties of the Nishada note using traditional phraseology, without which the raga would get distorted and stretched beyond its identity or simply wander off into other territories, is just perfect. Within these boundaries, Shri. Nedunuri also manages to bring the elusive qualities of sumptuousness in creativity and our listening experience. It is indeed a golden moment in raga and artistic excellence. The violinist, Shri. M. Chandrasekharan, has mirrored all these great musical qualities, adding another exemplary dimension to it called restraint. In the main raga, Kambhoji, Shri. Nedunuri's creativity gushes forth especially in the higher Gandhara note, the vital force of the raga, and brings out in clear definition much of the hazy imagery in our minds. The entire concert only contains four pieces, defying our sense of time and completeness of experience.

Now, a few weeks after his death, I cannot help thinking of the numerous concerts of his that I have had the privilege of attending live.

I vividly remember a concert of his in the Music Academy, over a decade ago, where he gently broke in his customary fashion the imaginary constraints of formats, not in the order of what was presented, but in the leisureliness of the renditions. There were wholesome alapanas, neraval and kalpanaswaras peppered throughout the concert, such that it felt as though Time and Space had themselves expanded to accommodate his elegant creativity and grand musical edifices! It was a moment of revelation to me that a fulfilled musician finds a great sense of belonging and unfettered freedom at the maturation of his journey. Debates can be left for the rest!

His amazing breath control through long raga phrases, lingering feel of neravals and his beautifully braided kalpanaswaras will be permanent inspirations for me. His tuning of many Annamayya keertanas have indeed raised the stature of those great compositions!

I deeply cherish our conversations in person and on the phone about music, especially the value and place of tradition and innovation, different styles of music in the different regions of South India, the towering contributions of many great musicians over this past century and particularly his guru, Shri. Pinakapani. I treasure the fact that he readily acceded to my request by contributing an enlightening article on Annamacharya to Sruti's special Silver Jubilee volume, *The Great Composers of India* (2011).

Sir, we will greatly miss the presence of an artist like you in the Carnatic world today. Cannot imagine what greater peaks you will reach in your next birth, with all the good karma of your musical penance in this birth behind you!

*(Kiranavali Vidyasankar is a Carnatic vocalist, Chitravina artist, writer and teacher. She is the grand-daughter of the famous Gottuvadyam Narayana Iyengar and has studied with three distinguished musicians -her father Chitravina Narasimhan , her brother Chitravina Ravikiran, and the late T. Brinda.)*

## **Interview with area Music Teacher Balachander Krishnaraj**

*By Balaji Raghothaman*

Balachander (Bala) Krishnaraj is a prominent practitioner of Carnatic flute in the Philadelphia area. He will be playing with his students, the Tyagaraja kriti 'Chetulara' in Bhairavi, as part of the Tyagaraja Aradhana celebrations that kick off SRUTI's 2015 calendar year. Bala and his wife Sangeetha run 'Natyaswara' – An Indian arts school in Chester Springs, PA which is committed to teaching Carnatic Vocal, Flute, Bharatanatyam and Indian mythology. He has also performed in more than 75 Arangetrams and in many prestigious venues around the country including the Lincoln Center in New York City. Bala has a degree from IIT Madras and an MBA from New York University. Balaji Raghothaman of SRUTI had an opportunity to interview Bala recently. A lightly edited transcript is provided below

*1) Can you talk about your early upbringing and your introduction to the flute ?*

I grew up in the Chennai suburb of Anna Nagar. My family – dad, uncles, aunts, were very literate rasikas of Carnatic music, but none of them had any formal training. When I was 10 my mom enrolled me in flute classes under Mrs. Rajamani (KC's student), in order to keep me engaged – I progressed up to a few kritis and then took a break from classes during high school. However I still practiced and gave temple kutchcheris etc., so did not lose touch with the art.

*2) You have had musical training from Ms. Mythili Chandrasekharan. Can you talk about your experience, and whether you had interaction with the Sikkil family of musicians as a whole?*

At IIT-M, I played in cultural events etc., but then decided to pick up carnatic again. I was lucky to be accepted by Mythili mami. She was the sweetest person, very kind and very patient, very knowledgeable. I also interacted quite a bit with Gurucharan and Ms. Mala – Back then Gurucharan was in high school, and used to win contests regularly, both light and classical. They are an amazing family and I am lucky to have had that experience.

*3) The flute is one of the earliest musical instruments - It is old enough to be associated in Hindu mythology with Krishna. it is conceptually very simple and easy to create in its basic version. Has the instrument undergone big changes from its earliest incarnation, or is it essentially the same ? What do you look for in a good instrument ?*

Almost every culture/civilization has a flute-like instrument – Chinese, Irish, etc.. and of course Indian. The earliest flute was supposedly a bee making holes in the wood. The Carnatic flute is still pretty basic, though some makers have made some variants like the madyamam flute for example. The

Krishna flute connection is actually pretty interesting. The fact that He blows out of one hole in a flute and creates sound from many holes is supposed to be a metaphor, depicting that there are many jeevatmas, but they are controlled by one paramatma.

Flute styles have changed from Mali to Ramani to Shashank. Mics and equipment have also changed the sound as well as the playing style. The one thing I would change in the flute design is to provide some resistance to moisture and wear, perhaps by using a different material. Currently most instruments lose sruti over time because of this deficiency.

*4) How would you assess the state of the flute as a carnatic music instrument today, in relation to other instruments as well as vocal ?*

Carnatic music in general has evolved from the bhakti/namasankeertana to more formalized system of keertanas etc. It is a vocal heavy format, so instruments do suffer. But there is tremendous scope for a flute to enhance a vocal concert, just like the violin. More recently, people have done a lot of work composing for instruments only (like Rajesh Vaidya on veena). Their work need to be recognized. Certain ragams sound better on certain instruments. My favorite ragams to play on the flute are Kapi, Yaman Kalyani, Behag.

*5) You have extensive experience playing the flute as part of the musical ensemble for bharatanatyam. Again going back to the Krishna story, there is a special significance for the flute as an accompaniment for dance. Do you train/practice differently for a dance recital as opposed to a musical performance?*

Playing along for a dance and not for oneself is a pretty different mindset, and not easy. But in a way, playing for bharatanatyam gives us more scope to be expressive, because the bhavam of a piece is very important to convey the emotion, complementing the dancer's expression. Playing for dance, I feel, adds to a musician's repertoire and skill set. I also enjoy playing for different dance groups with different styles.

*6) Any thoughts about the music community in the Philadelphia area, both in terms of performers as well as rasikas ? Given your teaching career here, what advice would you give to students here in general?*

First piece of advice is to listen to a lot of music- that is the only way to get educated. Also, I am a strong believer that music is global. There are so many things we can learn from other musical genres too. If you are listening to something else, try to learn from it.

## A Concert Conversation

By Priyanka Dinakar

*The following is a fictitious conversation between two music enthusiasts, Shiva and Parvati, following a concert:*

**Shiva:** Hey Parvati!

**Parvati:** Hey Shiva! I have attended concerts in this area for a long time and I get really bothered by a few things - for example, by people entering concerts late.

**Shiva:** I know! Not to name names, but Ganpath came and sat in front of me *ten minutes* after the concert had started.

**Parvati:** No way!

**Shiva:** On top of that, his phone kept making that “ding” sound that iPhones make upon receiving messages.

**Parvati:** Was that the same man who kept dropping his phone, or was that Karthik?

**Shiva:** No I think you are thinking of Vignesh. Karthik was the one who had the audacity to leave during the *neraval* of *Siddhi Vinayakam* (Shanmukhapriya). Who would leave during the middle of a piece?

**Parvati:** It is just blasphemous. He also dared to stand up abruptly, without holding his seat, and thus caused the seat to make a loud “thud.”

**Shiva:** That sound makes me cringe.

**Parvati:** On top of that, he did not bother to gently close the door behind him!

**Shiva:** I know! Is it really that difficult to hold a door until it closes all the way to avoid loud slamming?

**Parvati:** He committed sacrilege by leaving in the middle of the piece and then dared to let the door slam.

**Shiva:** That caused Vadivelan to instantaneously whip his head in the direction of the door, causing everyone behind him to turn back and get distracted.

**Parvati:** Not to name names, but I think it was awkward that



Rudrapriya walked up to dais in the middle of a *kriti* and apparently requested *Amba Paradevate* by Krishnaswamy Ayya during this thematic Muthuswamy Dikshitar concert!

**Shiva:** It is fine to request songs, as long as it is not during the middle of a piece.

**Parvati:** Enough of complaining, let us now discuss some positives!

**Shiva:** Good idea! I really appreciate parents bringing young children to concerts, even though they can be loud, because listening is extremely critical while learning Carnatic music.

**Parvati:** It is also nice of the parents to sit in aisle seats and be alert enough to rush crying children out of the auditorium.

**Shiva:** Thankfully we do not have anyone in the community that talks loudly and puts loud *talam*.

**Parvati:** All in all it was a pleasant concert experience. I will see you at the next concert Shiva!

**Shiva:** Bye Parvati!

A bystander named Shakti thinks to herself upon hearing this conversation, "Did these people actually listen to the concert? They seemed so engrossed in literally everything else."

*Priyanka Dinakar is a high school senior at The Agnes-Irwin School. She is a Carnatic Music student of Kiranavali Vidyasankar.*

## **Sruti Youth Group—Call for Participation**

SRUTI is pleased to invite youngsters in the area to be a part of the Sruti Youth Group (SYG) with the aim to promote involvement of young and energetic youth in Indian performing arts and music.

### **Eligibility**

Children of Sruti members, Grade 8 and above

### **Activities**

SYG members support Sruti by helping with various outreach activities, event management, artist interviews, presentations and audio/video recordings and also managing Sruti's YouTube presence. The SYG provides an excellent platform for kids to learn and grow and an opportunity to interact with like-minded peers and high caliber visiting artists. Members get a certificate as well as volunteer credits. Interested youth are encouraged to contact the SYG coordinator, Uma Sivakumar at [sivakumaruma1@gmail.com](mailto:sivakumaruma1@gmail.com)

## **Sruti Bala Bhavam Series - Announcement and Guidelines**

The 2015 board of directors has resolved to create for the youth in the Sruti community an outlet for musical and dance expressions and growth. The proposal is to create mini concert opportunities for the children of life/patron members, members or their children who live in a 75 mile radius of Philadelphia City Hall. The mini concerts would be of 30 minutes duration each. The concerts will be scheduled to take place during the year, primarily during the Spring and Fall music calendar. Such concerts will take place either prior to select regularly scheduled Sruti concerts (same day) or on days specially designated to celebrate the musical and dance talents of Sruti's youth. Initially the project will start with music events and later on dance.

Apply at the following link: <http://goo.gl/forms/qKhsdkMkb8>

You can view a PDF version of the entire application at

<http://goo.gl/105FbX>

### **Sruti Links**

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Google +	<a href="http://bit.ly/srutiphilagplus">http://bit.ly/srutiphilagplus</a>
Tumblr	<a href="http://srutiphila.tumblr.com">http://srutiphila.tumblr.com</a>



www.sruti.org

# Sruti

The India Music  
& Dance Society,  
Philadelphia

**Saturday  
April 4, 2015  
4:30 PM  
Delaware Temple**

Sruti proudly presents  
in collaboration with the  
Hindu Temple of Delaware  
a Carnatic Classical  
Vocal concert by

## **Malladi Brothers**

(Sreeramprasad and  
Ravikumar)

Accompanied By  
Embar Kannan  
on the Violin and  
Neyveli Narayanan  
on the Mridangam



**Saturday April 4, 2015 at 4:30 PM**

Hindu Temple of Delaware

760 Yorklyn Dr, Hockessin DE 19707

*Admission: \$25 (Non-Members), \$20 (Members),  
\$15 (Students/Seniors), \$5 (Children 3 to 17 years old), Free (Children under 3)*

Call 267-797-7006 or E-Mail [srutiphila@gmail.com](mailto:srutiphila@gmail.com)

Tickets are now available at [Sruti.tix.com](http://Sruti.tix.com)

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

Picture



www.sruti.org

# Sruti

The India Music  
& Dance Society,  
Philadelphia

**Saturday  
April 25, 2015**

**4:30 PM**

**UPenn—Meyerson Hall B1**

**Sruti proudly Co-presents with Crossroads Music  
and University of Pennsylvania South Asia Center  
a Carnatic Indian Instrumental**

**Classical Violin Duet concert by  
Nagai Sri R. Muralidharan and  
Nagai Sri R. Sriram**

**Accompanied By  
Sri Mannargudi Easwaran and Vijay Ganesh  
on the Double Mridangam**



**Saturday April 25, 2015 at 4:30 PM**

**University of Pennsylvania Meyerson Building Hall B1**

210 South 34th Street, Philadelphia PA, 19104

General admission \$20 (online) \$25 (at the venue)

\$10 (Students/Seniors), \$5 (Children 4 to 18 years old), Free (Children under 4)

Call 267-797-7006 or E-Mail [srutiphila@gmail.com](mailto:srutiphila@gmail.com)

Tickets at [Sruti.Tix.Com](http://Sruti.Tix.Com)

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

**CROSSROADS MUSIC** south asia center



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# Sruti

The India Music  
& Dance Society,  
Philadelphia

**Saturday May 2, 2015**

**7:00 PM**

**Annenberg Center  
Indian Kathakali Dance**

Sruti proudly  
co-presents with  
The Annenberg Center for  
the Performing Arts  
An Indian Classical  
**Kathakali**  
Dance Ballet  
**Nalacharitam**  
by  
Sadanam Balakrishnan  
& group  
with a live orchestra

*Kathakali is a stylized classical Indian dance-drama noted for the attractive make-up of characters, elaborate costumes, detailed gestures and well-defined body movements.*



**Saturday May 2, 2015 at 7:00 PM**

Zellerbach theatre at the Annenberg Center,  
3680 Walnut Street, Philadelphia, PA 19104

Phone: Sruti at 267-797-7006 or EMail [srutiphila@gmail.com](mailto:srutiphila@gmail.com)

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

Theatrically thrilling and complex, India's Kathakali dance form is exemplar of international theater heritage. Guru Sadanam Balakrishnan, a legend among dancers, presents the glorious love tale of Nala and Damayanti, from the grand epic of the Mahabharata.

**Tickets at [sruti.tix.com](http://sruti.tix.com)**

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Available for a limited time

**ANNENBERG CENTER  
FOR THE PERFORMING ARTS**

This performance is co-presented with the  
Annenberg Center for the Performing Arts  
and is partly funded by Knight Foundation

 **Knight Foundation**





www.sruti.org

# Sruti

The India Music  
& Dance Society,  
Philadelphia

May 16, 2015

Rama Vaidyanathan &  
Dakshina Vaidyanathan

Bharatanatyam

Sruti proudly presents

Rama Vaidyanathan

and her daughter

Dakshina

Vaidyanathan

"DWITA -

Exploring the  
Duality of Life"

Live Orchestra

Nattuvangam - S. Vasudevan

Vocal - K Venkateshwaran

Flute - Rajat Prasanna

Mridangam - Ramamoorthy

Sriganesh



Saturday May 16, 2015 at 4:30 PM

Great Valley High School,

225 Phoenixville Pike Malvern, PA 19355

Admission: \$25 (Non-Members), \$20 (Members), \$15 (Students/Seniors),

\$5 (Children 3 to 17 years old), Free (Children under 4)

Tickets at [Sruti.Tix.Com](http://Sruti.Tix.Com) - Details at [www.sruti.org](http://www.sruti.org) or

Call 267-797-7006 or E-Mail [srutiphila@gmail.com](mailto:srutiphila@gmail.com)

A gem in her native India, Rama Vaidyanathan is one of the world's leading interpreters of Bharata Natyam, the great classical dance form of southern India that's characterized by complex footwork, abstract movements and elaborate mime. With a distinct style that melds tradition and her 20 years of expertise, she is renowned as the "thinking dancer." (*The Hindu*).

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

## Schedule of events - Fall 2015



### Sri Purandaradasa Aradhana Community Event, Main Vocal Concert by Trichur Brothers

**Saturday, September 12, 2015 10:00 AM**  
Upper Merion Middle School 450 Keebler Rd,  
King of Prussia, PA 19406



### Carnatic Indian Classical Vocal Concert Ramakrishnan Murthy

**Saturday, October 3, 2015 4:30 PM**  
Science Center Auditorium  
Montgomery County Community College,  
340 Dekalb Pike, Blue Bell, PA 19422  
*Co-presented with Lively Arts Series of Montgomery County  
Community College*



### Instrumental Concert Chitravina Ravikiran

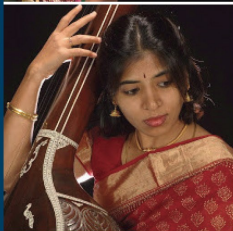
**Saturday, October 10, 2015 4:30 PM**  
Hindu Temple of Delaware  
760 Yorklyn Road, Hockessin, DE  
*Co-presented with Hindu Temple of Delaware*



### Bombay Jayashri with 7 musicians

**Friday, October 23, 2015 8:00 PM**  
Zellerbach Theatre at the Annenberg Center  
University of Pennsylvania, Philadelphia, PA  
*Co-presented with Annenberg Center for Performing Arts*

**ANNENBERG CENTER**  
*for the performing arts*



### Tradition – An Evolving Continuum Kiranavali Vidyasankar and 8 instrumentalists

**Saturday, November 07, 2015 6:30 PM**  
Painted Bride Art Center  
230 Vine St, Philadelphia, PA 19106



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**Senior Discounts are available.**

***Please contact Venkat Kilambi or srutipihla@gmail.com***

# Schedule of events - Spring 2015



## Sri Thyagaraja Aradhana Main Vocal Concert by Deepa & Divya Sisters

**Saturday, March 28, 2015 – 8:00 AM**

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



## Carnatic Indian Classical Vocal Concert

Malladi Brothers –  
Sreeramprasad & Ravikumar

**Saturday, April 04, 2015 4:30 PM**

Hindu Temple of Delaware  
760 Yorklyn Road, Hockessin, DE

*Co-presented with Hindu Temple of Delaware*



## Carnatic Indian Classical Violin Duet

Nagai Sri R. Muralidharan  
and Nagai Sri R. Sriram

**Saturday, April 25, 2015 4:30 PM**

Meyerson Hall B1  
210 South 34th Street,  
Philadelphia, PA, 19104

*Co-presented with Crossroads Music and  
University of Pennsylvania South Asia Center*



## Kathakali Dance Drama- Nalacharitam

Sadanam Balakrishnan & group  
with live orchestra

**Saturday, May 02, 2015 7:00 PM**

Zellerbach Theatre at the Annenberg Center  
University of Pennsylvania, Philadelphia, PA

*Co-presented with Annenberg Center for Performing Arts*



## Bharatanatyam

Rama Vaidyanathan  
and Dakshina Vaidyanathan  
with live orchestra

**Saturday May 16, 2015 at 4:30 PM**

Great Valley High School  
225 N. Phoenixville Pike, Malvern, PA

All events, dates and venues are subject to change.

Check [www.sruti.org](http://www.sruti.org) for latest information.

Details, sponsor passes and event tickets are available from [www.sruti.org](http://www.sruti.org)

E-Mail [srutiphila@gmail.com](mailto:srutiphila@gmail.com) for questions or to join mailing list.

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