



*Celebrating 30 years*

# Sruti

The India Music  
& Dance Society,  
Philadelphia

presents

## Sri Thyagaraja Aradhana 2016



March 19, 2016

Hindu Temple of Delaware  
760 Yorklyn Road, Hockessin DE

# Thyagaraja Aradhana Souvenir & Spring 2016 SRUTI Notes

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*Listen to a podcast from John Schafer at WNYC, featuring a discussion with Priyadarsini Govind and TM Krishna about their upcoming event, Saayujya (the Merging)*



**Sruti**  
The India Music  
& Dance Society,  
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*Established in 1986, SRUTI is dedicated to bringing Indian Classical Music and Dance to communities in the Delaware Valley. SRUTI is a registered tax-exempt not-for-profit organization under IRS section 501(c)(3).*

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### ***From the President's Desk***

Dear Rasikas,

Absence makes the heart grow fonder. We all await the first resonant *tambura* drone of the season, the first deafening hush of the audience before the first burst of song, the first *ta din gi na tom* of the mrdangam.

Warm greetings to you on behalf of the 2016 Sruti Board of Directors. As we pass the milestone of 30 years since our founding, it is a good time to reminisce on the long road we have traveled as an organization. We are now legitimately considered one of the premiere presences in the arts scene in Philadelphia, not to mention one of the bulwarks of the Indian cultural milieu. Among similar organizations in the USA, as well as among the touring artists, we have built up a reputation of quality, efficiency, and hospitality. We have found that our hard-won reputation opens many new doors for us and allows us to aim higher. The current board feels very much like Isaac Newton felt, *seeing further by standing on the shoulders of giants*. We can all be justifiably proud of these achievements, made possible by countless dedicated people contributing in various capacities including board members, volunteers, music teachers and supporters.

I would like to thank the previous board, under the excellent leadership of Santi Kanumalla, for a magnificent 2015 season. It included a diverse mix of performances, and a previously unmatched level of outreach activities. Apart from that, the successful introduction of the Bala Bhavam series, was in my mind, a big highlight of the year, and it is a much appreciated feature that we hope to continue.

The 2016 Board of Directors contains a good mixture of veteran hands and some excellent new additions. Nari Narayanan has transitioned from his prior role as marketing director to be the President-Elect. Santi Kanumalla, the 2015 President, has taken on the new role of Treasurer and we welcome her continued and invaluable contribution to Sruti. Uma Sivakumar and Srikant Raghavachari continue in their roles as Director 1 and Secretary respectively and Lakshmi Radhakrishnan is the director of Publications. Shankar Muthuswami as Director of Resources and Development, Rao Donthineni as Marketing Director, and Srini Raghavan as Director 2 are the new additions to the board. I am grateful to have such an extremely talented and hardworking board.

This year, we have a schedule packed with several outstanding concerts. We start with the Thyagaraja Aradhana on March 19<sup>th</sup>, for which the Utsava Sampradaya Kritis and Pancharatna Kritis will be rendered by groups led by Dinakar Subramanian and Kiranavali Vidyasankar respectively. Amrutha Venkatesh will provide our afternoon concert for the day. We will also have community singing slots throughout the day as per our tradition. The spring will continue with an unusual combination of Sikkil Gurucharan vocal with Anil Srinivasan on the piano, on April 16<sup>th</sup>.

Next we come to the flagship event of the year - the performance of ‘*Saayujya – The Merging*’ by TM Krishna and Priyadarsini Govind at the Annenberg Center on April 30<sup>th</sup>. This Pew Center grant-funded concert will be preceded during the week by music and dance invitation-only workshops, to be held at the Curtis Institute and the University of the Arts. You may have already seen the related podcast (*QR code on first page*) on the website [saayujya.sruti.org](http://saayujya.sruti.org) created especially for this event. Immediately following Saayujya is the great newly minted Sangita Kalanidhi Sanjay Subrahmanyam, on May 7<sup>th</sup>. Our spring season will close with another fantastic concert, a family violin trio by Sangita Kalanidhi Dr. T.N. Krishnan, Viji Krishnan and Sriram Krishnan, accompanied by Sangita Kalanidhi Sri Trichy Sankaran.

Our fall is also packed with great offerings. Vijay Siva will enthrall us with his voice on Oct 1<sup>st</sup>. We have Oscar nominee Bombay Jayashri on Oct 15<sup>th</sup>. And we will dip into a delectable pool of Hindustani music, with a sarangi concert by Harsh Narayan, grandson of Pandit Ram Narayan who is credited with bringing and popularizing sarangi into the classical fold.

Our fall calendar is still evolving, and you may see some additions. This year also happens to be the birth centenary of Bharat Ratna Smt. M.S. Subbulakshmi. We are working on an exciting event in the fall to commemorate the occasion, involving Shri R.K. Shriramkumar the pre-eminent violinist. We will provide you with the details as soon as we are able to finalize them. We also plan to continue the Bala Bhavam series, and feature our local talent in vocal, instrumental and dance. Again, stay tuned for the final details.

We have received very positive comments regarding our lineup for this year. Such quality also comes with cost. We have made the rather difficult decision to raise our individual concert ticket prices. However, our sponsorship fees remain unchanged. We urge all the annual and life membership who have not purchased sponsorships to do so and support the organization. We have a premium Concert Patron category of \$2000, which the patron can designate to the concert of his/her choice. Sruti will recognize the patron(s) on stage and in our publicity material. I request people who are interested in this category to contact me directly.

Please join us for an exciting and enriching journey. If you have any questions or concerns regarding any issue, please do not hesitate to contact me or any other member of the board. We are here to serve you and ensure the highest level of Sruti experience to the best of our ability.

Sincerely,  
Balaji Raghothaman, President  
*On behalf of the Board of Directors*



## *From the Publications & Outreach Committee*

Dear Sruti Supporters & Music Enthusiasts,

The Publications & Outreach committee welcomes you to the 30<sup>th</sup> annual Tyagaraja Aradhana celebrations and is pleased to present the first Sruti publication of 2016. This year we have combined the Spring Sruti notes and the Aradhana souvenir into this one publication.

In addition to the notes from the various committees, you can also read about the exciting spring and fall Sruti concert calendar. To celebrate Sruti's 30th year, we have included an article that was published in the first Aradhana souvenir by one of the founding members.

Today's day-long event traditionally marks the beginning of Sruti's spring concert series and is a showcase for our local Carnatic music artists and students. This year's featured artist is Vidushi Amrutha Venkatesh accompanied by M. Rajeev on the violin and S.J. Arjun Ganesh on the mridangam. We also had an overwhelming interest in the individual and group-singing category with over 60 participants today. So, sit back, relax and enjoy this music-filled day.

SRUTI welcomes suggestions to improve the publications, outreach and website content to make them more relevant and engaging to you. Please send email with your comments and suggestions to [srutiphila@gmail.com](mailto:srutiphila@gmail.com).

Thank you and wish you an exciting SRUTI music and dance season ahead.

With best wishes,  
Sruti Publications and Outreach Committee

*Please accept our apologies for any errors or omissions you may find. The content in this magazine is published with a spirit of openness of communication and freedom of expression and the opinions contained herein do not necessarily reflect the views of SRUTI, its board, or its members.*

### *Connect with SRUTI*

*Share your thoughts with the SRUTI community on the SRUTI blog*

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## ***Tyagaraja Aradhana - Origins and Significance***

*By M.M.Subramanian*

*(This article was originally published in SRUTI's first Aradhana souvenir in 1989)*

Tyagaraja, variously known as Tyaga Brahman, Tyagayya, Tyagaraja Swami, is recognized as one of the greatest composers of classical music of all time. Born in 1759 (1767 according to some scholars) in Tiruvarur, he lived most of his life in the small town of Tiruvaiyaru of Tanjavur district in Tamil Nadu. A prolific composer, he is reputed to have composed thousands of kritis in a large variety of ragas, mostly in the praise of Lord Sri Rama. The three branches of disciples, largely credited with preserving the valuable treasures of Tyagaraja's songs, are the Thillaisthanam, Walajapet and Umayalpuram School of sishya parampara.

Tyagaraja died on the Bahula Panchami day in the year 1847. A few days prior to his death, he took the vows of a sanyasi. Thus, following the Hindu tradition, his body was buried and not cremated and Samadhi was raised at the place of his burial. After Tyagaraja's death, many of his disciples apparently returned to their respective places. However, on the anniversary of his death, calculated according to the lunar calendar, some disciples would gather at the Samadhi to pay homage to their great guru by singing his compositions. However, only early in the century, steps were taken to celebrate a more structured Aradhana, essentially due to the efforts of a well known singer of those times, Bangalore Nagarathna Ammal. Thanks to her, a super structure was raised at the Samadhi, where musicians would sing/perform on the anniversary.

It is well known that Tyagaraja never relied on the munificence of rich patrons despite his considerable talent and genius. Instead, he subsisted on 'Uncha Vritti', depending on the alms of his neighbors. The loving care of his disciples supplemented his meager existence. In keeping with this tradition, on the Aradhana day, musicians go around the town singing Utsava/Bhajana sampradaya kritis and collect alms. The music for the song is fairly simple so that almost anyone can join in this group.

The musicians then gather at the Samadhi for the singing of the Pancharatna kritis. These are, of course, weighty kritis and rendered only by the senior and highly proficient vidwans.

It is traditional that all, including the leading musicians sing at the Aradhana without taking any remuneration. They sing only Tyagaraja songs often without elaborate alapana and swara prastaram. It is their way of paying homage to the great composer.

Over the years, attending the Aradhana at Tiruvaiyaru has become a point of pilgrimage for Carnatic music lovers. Many a career is launched at this time. Nowadays, the Aradhana celebrations last 2 to 3 days. The organizers ensure that anyone who wants to sing/perform on an instrument is given a chance. They also make arrangements for food and other necessities of hundreds of devotees who come to participate. All India Radio and Doordarshan relay parts of the Aradhana events for the benefit of millions in the rest of the country.

This tradition is now observed in many parts of the world wherever Carnatic music lovers gather. In many cities and communities in USA, including the Greater Delaware Valley, it is getting to be an annual event looked forward by many music enthusiasts. However, we defer to the weather and celebrate on different dates but always on a weekend! The latest day is perhaps the Chicago Aradhana which usually takes place on the Saturday of the Memorial Day weekend in May!

In almost all cases in the country, the format is similar. In our Delaware Valley, the function, organized by ‘SRUTI’ with the cooperation of the Kannada, Tamil and Telugu associations, the day starts with group singing of a few utsava sampradaya kritis and Pancharatna kritis. This is followed by individual participation by children and young musicians. The day ends with a mini concert. Food is served.

It is a day that we join together to pay homage to the peerless composer whose great compositions have dominated the concert world of Carnatic music. Apart from the obvious quality of his musical output, some of the other reasons that people hold Tyagaraja in awe and reverence are his simplicity, great degree of humility, devotion to the art, and near total lack of ego or self-aggrandizement. It behooves us to remember these qualities as we gather to celebrate the Aradhana.

*M.M.Subramanian is one of the founding members and long time regular contributor and supporter of SRUTI and has served the organization in various capacities including President.*

### *From the Marketing Committee*

Sruti Marketing team would like to thank you for your outstanding support of Sruti events during 2015 and would like you to continue attending our events in greater numbers.

Harish Bevinahally, Bheem Bhat, Nari Narayanan, Kapila Ratnam, Ranjini Shridhar and Uma Sivakumar will continue to provide their excellent contributions to the marketing committee in 2016.

You would have read in the President’s note in this issue about the exciting programs Sruti has planned for you during 2016. The lineup includes performance by leading musicians and dancers including Saayujya (The Merging), the world premiere of an original work created by renowned artists Priyadarsini Govind and T.M. Krishna, carnatic vocal concerts by Bombay Jayashri, Sanjay Subrahmanyam, Vijay Siva, Sikkil Gurucharan (with Anil Srinivasan on the Piano) and a grand violin trio concert by T.N. Krishnan, Viji Krishnan and Sriram Krishnan.

You can enjoy all these concerts and events at a single low price by signing up for Sruti 2016 sponsorship at <http://sruti.org/sruti/srutiMembership.asp>

The Sruti sponsorship provides you with priority seating for the concerts and MP3 music downloads of the full concerts when permitted by the artists. You will also have the satisfaction of supporting a world class organization such as Sruti that is working hard to maintain the Indian classical performing arts alive in our region.

We introduced last year a new category of sponsorship called “Concert Sponsor” for supporting specific concerts by funding \$2,000 towards the concert. We are actively looking for families to be Concert Sponsors for 2016. Please email [srutiphila@gmail.com](mailto:srutiphila@gmail.com) if you would like to be recognized as a Concert Sponsor.

To ensure that Sruti can continue bringing these outstanding concerts to our area, we would need your support in publicizing Sruti. We look forward to seeing you at all Sruti events.

Rao Donthineni

On behalf of the Marketing and Publicity Committee



## *From the Resources Committee*

On behalf of the Resources and Development Committee (RC), it is my pleasure to introduce the members of the Committee and report our ongoing and upcoming efforts. The committee this year enjoys the continued membership of Raji Venkatesan, Rajee Padmanabhan and Renuka Adiraju. We welcome Nari Narayanan and Pitchumani Sivakumar, the two new committee members working with us this year.

Both Raji and Rajee have been very active members of Sruti community and are valuable contributors to our mission. Nari Narayanan and I serve as the representatives from the Board of Directors. The season started off with several proposal activities already in progress. Proposals have been submitted and approved by the Pennsylvania Council on the Arts for continuation of its support of Sruti programming for the next three years. A proposal for a grant from Sam Fels Foundation to be used towards operations costs was also submitted recently. An initial questionnaire has also been submitted for Sparkplug Foundation. Several foundation and corporation grants are currently being pursued with submission deadlines during spring 2016. As there are no large foundation grants for programming this year, we are pursuing support from generous Sruti patrons and matching corporation grants. Your help and support for securing matching grants or donations from corporations and friends / family are essential to achieve Sruti's mission of presenting high-caliber programming to the Philadelphia area communities. Please contact (srutipbila@gmail.com) the RC committee with any grant and donation opportunities that we can pursue to support our programming.

Shankar Muthuswami

On behalf of Resources & Development Committee

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## *Treasurer Report*

Pursuant to the discussion in the last general body meeting, the board has constituted an investment committee. The members include Santi Kanumalla (Chair), Nari Narayanan, Bala Balasubramanian, Venkat Kilambi and Sundar Arunapuram. The Committee had its first meeting on February 27, 2016 and prepared the investment policy document. The document provides a clear statement of Sruti's investment objective, defines the responsibilities of the Board of Directors and any other parties involved in managing the Organization's investments, and identifies target asset allocations, permissible investments and diversification requirements.

This year, we transitioned to the online version of Quickbooks. The main advantages include automatic backups, anytime/anywhere access via the internet and instant comprehensive reporting. The transition was completed with the help of Sruti's accounting firm Sterling Services.

Santi Kanumalla  
Treasurer



## *Aradhana Program - March 19, 2016*

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

09:20 am - Pancharatna Kritis led by Kiranavali Vidyasankar

10:30 am - Individual/Group Singing

12:30 pm - Lunch

01:15 pm - 2016 Sruti Board of Directors Introduction

01:30 pm - Vocal Concert by Amrutha Venkatesh, M.Rajeev on the violin, Arjun Ganesh on Mridangam.

03:30 pm - Snack

04:00 pm - Individual/Group Singing (continued)

07:30 pm - Mangalam and Harathi

### *About the Artists*

Amrutha Venkatesh learnt music under Gurus Sri M.T. Selvanarayana, Smt. Charumathi Ramachandran and Prince Rama Varma. She is an 'A' grade artist of the All India Radio and has won several awards from various music organizations in Chennai, India.



Rajeev Mukundan is a student of Vidushi A. Kanyakumari. He is a web application developer by day and is a highly sought-after violin accompanist who has performed with many leading artists.



S.J. Arjun Ganesh started learning the mridangam at the age of five from Vidwan Poongulam Sri R. Sabesa Iyer who developed the Thiruvapur Bani. He continues to learn from Vidwan Poongulam Sri. S. Subramanian, son and senior disciple of his first guru.

Arjun has accompanied many senior artists in the field. In addition to his career as a performing artist, Arjun Ganesh also trains students in the art of mridangam playing. He holds an 'A' grade title from All India Radio and has won several awards and titles in the field.

## ***Sruti Youth Group (SYG) - Call for Participation***

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

### **Eligibility**

Children (in grades 6-12) of SRUTI members

### **Activities**

SYG members support Sruti by helping with event management, artist interviews, outreach activities, presentations and audio/video recordings as well as managing Sruti's YouTube presence. The SYG provides an excellent platform to learn and grow and an opportunity to interact with like-minded peers and high caliber artists. In addition, all SYG members receive a certificate and volunteer credits.

Interested members are encouraged to contact the SYG co-ordinator, Uma Sivakumar at [sivakumaruma1@gmail.com](mailto:sivakumaruma1@gmail.com)

## ***Thyagaraja's Dilemma***

*By Prabhakar Chitrapu*

There are two kritis of Thyagaraja, which suggest that he was bothered by a fundamental dilemma. They are "E dAri sancarinturA" in rAga Sruti ranjani and "dvaitamu sukhamA" in rAga rItigowla. Let us look at their meanings briefly before discussing them.

### **Kriti-1: E dAri sancarinturA**

*Pallavi*

*E dAri sancarinturA, ika palkarA!*

*anupallavi*

*SrIda, + Adi-madhya-anta rahita,*

*sItA-samEta, guNa+Akara, nEnu (E dAri)*

*caraNam*

*anni tAnu+anu mArgamuna canitE,*

*nannu vEDanu\* bhAramu + ani encEvu,*

*nannu brOvarA sadA anTE,*

*dvaituDu+anEvu, tyAgarAja nuta (E dAri)*

### **Phrase-by-Phrase meaning:**

*pallavi:*

*E dAri sancarinturA? = Which (E) path (dAri) shall I tread (sancarinturA)?*

*ika palkarA! = Do tell (palkarA) now (ika)!*

*anupallavi:*

*SrIda = O Bestower (da) of Prosperity (SrI)*

*Adi-madhya-anta rahita = One without (rahita) a beginning (Adi), middle (madhya) or end (anta)*

*sItA-samEta = One who is together with (samEta) with sItA*

*guNa+Akara = One who is the form of (Akara) of virtues (guNa)*

*nEnu + E dAri sancarinturA = Which path should I (nEnu) tread*

*caraNam:*

*anni tAnu+anu mArgamuna canitE = If I go along (canitE) the path of (mArgamuna) everything (anni) being Myself (tAnu+anu),*

*nannu vEDanu bhAramu + ani encEvu = You reckon (encEvu) saying (ani) it is burdensome/difficult (bhAramu) to save (vEDanu) me (nannu),*

*nannu brOvarA sadA anTE = If I say (anTE), always (sadA) save (brOvarA) me,*

*dvaituDu+anEvu = You say (anEvu) that I am dualistic (dvaituDu),*

*tyAgarAja nuta, E dAri sancarinturA = One worshipped by (nuta) Thyagaraja (himself or Siva), which path shall I tread?*

## **Overall meaning**

- *Do tell me!*  
*Which path should I tread?*
- *O Bestower of Propserity!*  
*One without begin-middle-end!*  
*One with sItA!*  
*The very Form of Virtues!*  
*Which path shall I tread?*
- *If I go along the path of everything being Myself, You say that it is difficult to save me!*  
*If I ask You to always save me, You say that I am dualistic!*  
*O rAmA, which path shall I tread?*

## **kriti-2: dvaitamu sukhamA**

The second kriti under consideration here is "dvaitamu sukhamA" in rItigowLa rAga.

The full pallavi is "dvaitamu sukhamA advaitamu sukhamA", which simply asks "Is the dvaita comfortable or advaita comfortable?"

The anupallavi and caraNam do not elaborate on the conflict between dvaita and advaita anymore, but simply express Thyagaraja's admiration of the qualities and virtues of SrI rAmA. As it is not directly relevant to the present discussion, I am omitting their inclusion here.

## **Discussion:**

As you must see by now, both kritis are talking about the conflicts and contradictions posed by dvaita and advaita. At first, I thought that Thyagaraja's dilemma was about which of these is 'true'. As you likely know, dvaita and advaita are two very different answers for the fundamental question of all philosophy: what is the nature of the

world, including the external world and the internal self. dvaita claims that there are fundamentally two entities, jIvAtma and paramAtma, with the internal self being jIvAtma and the external world being a multi-faceted manifestation of paramAtma. advaita claims that there is but only the paramAtma. As in dvaita, the external world in advaita also is a multi-faceted manifestation of a single paramAtma, but unlike in dvaita, advaita claims that internal self is also a manifestation of the paramAtma. The reason we, as individual selves, are not aware that we are the paramAtma is the mAya or ignorance.

On further deliberation, I realized that Thyagaraja was actually not debating which of dvaita or advaita is true - but rather which of the two paths to take (in kriti-1) and which path would be more comfortable (kriti-2)!

In the caraNam of the E dAri sancarinturA kriti, Thyagaraja quite beautifully describes the conflict and contradiction of the dvaita and advaita paths. "If I go along the path of everything being Myself, You say that it is difficult to save me! If I ask You to always save me, You say that I am dualistic!". This deserves a little more deliberation.

If one takes the path of "I am everything", then there can be no 'other' entity, including God, to ask help from! Even assuming such an entity 'God', He/She would be quite justified in saying "you are on your own - I cannot help you: because you claim you are All, and that position does not allow my "separate" existence and therefore dismisses any possibility of Me helping you"! It is like a student that insists that he can solve the problem all by himself. What can the teacher do, other than saying it is hard or impossible for him to help the student?

Now, if one takes the other path that says "I am your devotee" and asks God to 'save-him' (brOvarA-anTE), then God again can say that He cannot do so, because one is now a dvaita. This, I could not understand easily for a longtime (perhaps even now!).

Why can not God 'save' one if one is a dvaita? Afterall, God should, by definition, be the all powerful to do 'anything'. Perhaps then, the key is the word 'save': If one is asking to be saved from worldly problems (health, wealth, relationships etc), God should be able to help. Not only because God is all powerful, but also because it is not inconsistent for a God in the dvaita philosophical system to help a devotee. On the contrary, it seems to be, verily, the core idea of dvaita system - that the devotee prays to God and with His Grace, the devotee is saved.

So, what is the 'saving' that Thyagaraja is seeking that would be rendered impossible by the dvaita-system of philosophy? Strangely enough, it seems to me that it can only be the advaita maxim, that all is One (and not Two)! For, any other 'saving' would be within the capacity of the all-powerful paramAtma. So, we are forced to interpret Thyagaraja's asking to be 'saved' as wanting to be saved from the ignorance of mAya and realize the fundamental advaitic claim (which can be stated in two equivalent ways: that all, including the self, is one; or that the self is but all.)

So, returning to the kriti, if one is asking God to help remove the mAya, God says that you are under a dualistic mode of behavior, in which there are always Two. So long as the devotee insists that he I separate from the Other, how can the Other make him see that he is All? It is logically self-contradictory!

Eventually then, it seems that in either path, we get no help from 'God' to realize the advaitic Truth and we are on our own for that purpose!

This is also what bhagavat gIta says in sloka (Chapter 6, Sloka 5) that advocates such absolute self-reliance. "uddharEdAtmanAtmAnam nAtmAnamavasAdayEt, Atmaiva hyAtmanO bandhurAtmaiva ripurAtmanah" meaning "One must be delivered by oneself alone; one must not become degraded; one alone is one's friend; and one is also one's enemy".

Philosophizing a bit beyond the title of this essay, how does one help oneself? What does it mean? Going by the advaitic system, one has to work by oneself to discover the "reality" of mAya, which then reveals itself as being "unreal" and causes it to disappear, leaving the original state of Oneness. This is what is also phrased as seeing the 'unreality in the reality', by the teacher jiDDu krishNamUrti. He singularly and almost extensively addresses this aspect in all his teachings: What does this 'process' of self-discovery involve? What is "not" the process? What comes in the way of conducting the 'process'? etc.

Finally, it is also the question that has become synonymous with the core teaching of ramaNa maharshi "Who am I?".

### **“Whose dilemma is it anyway?”**

Based on the above two kritis of Thyagaraja, I would like to conclude that Thyagaraja probably believed in the advaitic Truth as the ultimate destination and was only conflicted between the paths to reach that destination: jnAna marga of self-inquiry or bhakti-mAra of self-surrender. Furthermore, the discussion above suggests that in either case, the sincere seeker has to rely entirely on oneself, since it is logically impossible for one to receive help from outside in such an endeavor.

Was it only Thyagaraja's dilemma? I believe it is shared by many honest seekers then & now. As artists generally do, Thyagaraja gives through his music a beautiful expression for this latent and possibly unrecognized confusions in the broader humanity.

### **Epilogue**

With all this said, am I left with the final conclusion that jnAna-mAra of self-inquiry alone is the 'path'? ramaNa maharshi's words negate this conclusion. He says the paths of 'self-inquiry' (advaita/jnAna-mAra) and 'self-surrender' (dvaita/bhakti-mAra) are equivalent and lead to the same goal! How such seemingly contradictory approaches can lead to the same destination is a paradox and dilemma lives on!

### **Footnote**

*\* In some texts, the word vEDAnu (to save) [TKG, CR&VR] is written as vIDanu (to leave or let-go) [VG, MVS]. Clearly, these meanings are quite different and lead to profoundly different interpretations of the meaning of the phrase and the entire song itself! That is how important words and pronunciations can be! For example, V. Govindan [VG] translates the line as "If I go in the path of advaita – all is One's Self only, You say that it is difficult to cast off 'I' (Ego)", and Maddali Venkata Subbayya [MVS] as "If I take the path of assuming that "I am ALL", you may say "I am rid of (carrying) this load". In my opinion, these interpretations are not flaw-proof and I shall prefer to assume the word 'vEDanu' and proceed with the discussion of the kriti.*

*Prabhakar Chitrapu is a long time supporter of SRUTI and has served the organization in various capacities including President, since its inception. An engineer by profession, Prabhakar has a deep interest in classical music, language, literature and philosophy and contributes his views frequently to Sruti publications. He maintains a website devoted to Saint Thyagaraja at [www.thyagaraja.org](http://www.thyagaraja.org).*





www.sruti.org

# Sruti

The India Music  
& Dance Society,  
Philadelphia

Saturday, April 16 at 4:30 PM

**Sikkil Gurucharan**  
**Anil Srinivasan**

Sruti & CrossRoads Music proudly present

## Sikkil Gurucharan Vocal Concert with

### Anil Srinivasan on the Piano

Accompanied by Aditya Srinivasan on the Tabla



**Saturday, April 16, 2016 at 4:30 PM**

St Mary's Episcopal Church Hamilton Village

3916 Locust Walk, Philadelphia, PA 19104

Admission: \$45 (Premium), \$30 (Non-Members), \$25 (Members),

\$15 (Students/Seniors), \$5 (Children 4 to 18 years old)

Tickets at <http://SikkilAnil.bpt.me> - Details at [www.sruti.org](http://www.sruti.org) or

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

*Anil Srinivasan and Sikkil Gurucharan have now become well-known for having charted a new genre of Carnatic music. Using the classical piano as a frame around the free-flowing classical South Indian voice, the duo has managed to create a significant following in a very short period of time.*

- Sabash.com

## *SRUTI and Annenberg Center Live present Saayujya*

Annenberg Center  
3680 Walnut Street  
Philadelphia, PA  
April 30, 2016



Two world-class artists are uniting in Philadelphia.

**Priyadarsini Govind** and **T.M. Krishna** have been transforming the state of their two traditional art forms for more than a decade. For one night only, **Saturday, April 30, 2016 at 7 p.m. at the Annenberg Center**, they will present a new work, **Saayujya** (The Merging), inspired by Philadelphia's historic themes of liberty and freedom. This singular collaboration is presented by SRUTI - The India Music & Dance Society and Annenberg Center Live.

One of the foremost Bharatanatyam dancers of her time, Ms. Govind has seamlessly redefined the boundaries of her dance form with contemporary explorations that adhere to tradition, yet gently engage in new choreography. Mr. Krishna's artistic ingenuity challenges the conventional formats of Carnatic music. Together in **Saayujya**, these two preeminent artists initiate a ground-breaking new collaboration to connect the true spirit of Carnatic music and Bharatanatyam.

**Saayujya** is inspired by Philadelphia's place in American history including central themes of liberty, courage, free will, compassion, and equality. In the words of T.M. Krishna: "Our process for the new work focuses on analogous forms of artistic exploration and sharing, on looking at form and structure not in a dry or even strictly beautiful sense, but to further critical questions about connecting true spirit of Carnatic music and Bharatanatyam to contemporary culture, of going beyond the physical and personal to the non-articulated and collective. I think within this idea is embedded the spirit of improvisation, sharing, responding and respecting."

In this world premiere Priyadarsini Govind and T.M. Krishna will perform multiple, distinctive vignettes merging the creative impulses and diverse approaches of both dance and melodic, variation music. Together their new interpretations of traditional repertoires express a landmark collaboration of South Indian choreography and music. **Saayujya** is produced with major support from The Pew Center for Arts & Heritage.

For more information and to purchase tickets, please visit <http://saayujya.sruti.org>. You can use the promo code "Sruti" to receive a 25% discount.





www.sruti.org

# Sruti

The India Music  
& Dance Society,  
Philadelphia

Saturday  
May 7, 2016, 4:30 PM  
Sanjay Subrahmanyam  
Delaware Temple

Sruti proudly presents  
in collaboration with the  
Hindu Temple of Delaware  
a Carnatic Classical  
Vocal concert by  
**Sangita Kalanidhi  
Sanjay  
Subrahmanyam**  
Accompanied By  
**S. Varadarajan  
on the Violin and  
Neyveli Venkatesh  
on the Mridangam**



Saturday May 7, 2016 at 4:30 PM  
Hindu Temple of Delaware  
760 Yorklyn Dr, Hockessin DE 19707

*Admission: \$55 (Preferred seating); \$35(Non-Members), \$25 (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 [Sanjay.bpt.me](http://Sanjay.bpt.me)

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



www.sruti.org

# Sruti

The India Music  
& Dance Society,  
Philadelphia

**Saturday**  
**May 21, 2016 @ 4:30 PM**  
**at Agnes Irwin School,**  
**Bryn Mawr, PA**

**Sruti proudly presents a grand Violin Trio Concert**  
**Featuring**

**Sangita Kalanidhi T.N. Krishnan,**  
**Viji Krishnan & Sriram Krishnan**

**Accompanied By**

**Sangita Kalanidhi Trichy Sankaran on the Mridangam**



**Saturday May 21, 2016 at 4:30 PM**

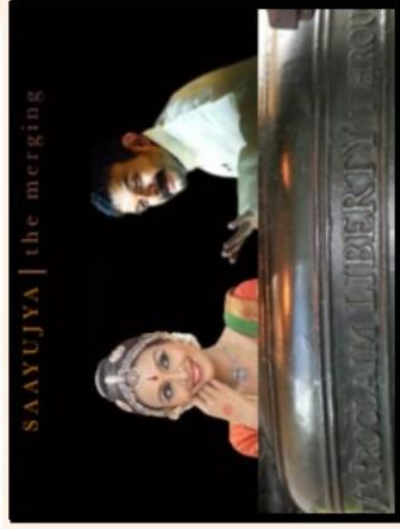
**Agnes Irwin School,**

**275 S. Ithan Avenue, Bryn Mawr, PA 19010**

**Admission: \$45(Preferred Seating), \$30(Non-Members), \$25 (Members),  
\$15 (Students/Seniors), \$5 (Children 4 to 18 years old), Free (Children under 4)**

**Tickets are now available at [violintrio.bpt.me](http://violintrio.bpt.me)**  
**Questions: 267-797-7006 or [srutiphila@gmail.com](mailto:srutiphila@gmail.com)**

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



## Sruti 2016 Events

Sikkil Gurucharan Vocal and Anil Srinivasan on Piano	April 16
Priyadarsini Govind Dance and T.M. Krishna Vocal (Saayujya)	April 30
Sanjay Subrahmanyam Vocal	May 7
T.N. Krishnan, Viji Krishnan and Sriram Krishnan Violin	May 21
Vijay Siva Carnatic Vocal	Oct 1
Bombay Jayashri Carnatic Vocal	Oct 15
Harsh Narayan Sarangi	Oct 29
M.S. Subbulakshmi Centenary and more events	TBD

