



SRUTI NOTES

SRUTI

The India Music & Dance Society

A Publication of SRUTI

Volume 1, Issue 2 Spring 1998

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A note from the Editors

Dear Readers,

Welcome to the second issue of the Sruti Notes, the quarterly newsletter of Sruti.

The first issue of Sruti Notes was well received, judging from the informal feedback we received from some of you, and we thank you for your comments. Indeed, it is your positive feedback and your literary contributions that will keep us and the Sruti Notes going strong into the future. Several of you readily agreed to contribute to this issue of Sruti Notes, in terms of writing reviews, interviews and articles, and promptly delivered, so that we actually had more material than could be fit in the eight page limit! Since we had numerous organization-related news to convey to the membership, we have postponed publishing the other articles to the next issue.

In this issue, we are happy to offer a collection of Sruti news including a Financial Report from the 1997 Sruti committee, reviews of recent Sruti events, namely Thyagaraja Aradhana and Ramani concert, an interview with the violinist Srikant Venkatraman, and an original article on raga Kalyani (the first in a series on ragas sponsored by volunteers). We hope you will enjoy these items. We would also both urge and request you to continue to contribute to Sruti Notes. Please write to us to express your views of the organization and other related matters. We also would like to you to consider reviewing the Sruti concerts and share your appreciation of the events with others.

In the next issue, we plan to have a part of the Sruti Notes allocated to contributions from the youth. Sumanth Swaminathan and Santosh Adipudi have volunteered to coordinate this effort. Youngsters who would like to contribute to this section may directly contact them at 215-643-2145 or 609-751-5320.

With best wishes,
The Library Committee.



Mandolin Srinivas awarded Padmasri.

Vempati Chinna Sathyam awarded Padma Bhushan.

....details inside.

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From the President's Desk

Dear Sruti Supporter,

Greetings ! This newsletter provides me with an opportunity to share with you some of the recent and future happenings at Sruti.

Our first program, the Thyagaraja Aradhana, was a very successful beginning for the year. The number of participants has steadily been increasing over the years and it is very encouraging to see a lot of children actively participate in the program. A day long program of this magnitude requires a lot of voluntary help from the community. I would like to thank all the individuals who helped us make this event a success.

The attendance at the flute concert by Dr. N. Ramani was marginally better than what has been seen in the recent past. However, it was still below our expectations for an artist of his caliber. Sruti has over the years presented quality programs to the audiences in the Delaware Valley and the attendance at the concerts has always been viewed as a confidence booster to the Board of Directors in their ability to take programming decisions. We hope to see all of you at our upcoming concerts and look forward to your continued support.

We are very happy to inform you that the Philadelphia Foundation has approved a grant of \$3500 for Sruti to be used against programming expenses for the years 1998-99. This is a repeat grant and is a result of the efforts of the 1996-97 Resources Committee. We are grateful to Philadelphia Foundation for this generous grant and support for Sruti.

On a programming note, Sruti is reviewing the possibility of organizing a two day weekend workshop on appreciating Carnatic Music. The workshop would be directed by Chitravina Ravikiran. A survey is being included in this newsletter to obtain

feedback from you about your interest in this project. We would appreciate if you could take a moment and provide us information to enable us to plan this event.

Our concert schedule is included in this newsletter. Please mark your calendars and we hope to see you there.

*Sudhakar Rao, President
for Board of Directors*

SRUTI QUESTIONNAIRE

Sruti BoD is exploring the possibility of organizing a "Workshop in Appreciating Carnatic Music", led by Chitravina Ravikiran. The present idea is to offer: 1) Beginners course, 2) Advanced course over a weekend. For the BoD to take a decision on this project, we need to have a quantitative estimate of the level of interest among the Sruti audience. So, please review the questions below and send your responses ASAP to Sudhakar Rao by email (srutipa@aol.com) or phone (610-277-1607). Thank you !

1. Are you interested in such a Workshop ?.....**Yes...No**
2. Which course are you interested in ?...**Beginner...Advanced**
3. Which time period do you prefer?....**Summer98...Winter 99....Summer99**
4. Which format do you prefer ? ..**1-full-day(Sat/Sun)...2-half-days(Sat&Sun)**
5. Would you attend the course, if the fees is \$75?...**Yes....No**
6. Would you attend the course, if the fees is \$100?...**Yes...No**
7. Would you attend the course, if the fees is \$125?...**Yes...No**
8. Would you attend the course, if the fees is \$150?...**Yes...No**

Your Email Address Please !

The BoD would like to update the Sruti mailing list with e-mail addresses and possibly use them to reinforce, supplement and optimize our communication with our membership. Please send your email address to srutipa@aol.com.

Thyagaraja Aradhana 1998.

SRUTI conducted the annual Thyagaraja Aradhana on Saturday, February 28, 1998 at the Hindu Temple, Berlin N.J. Many music lovers in the Greater Delaware Valley look forward to this event to pay homage to the great Saint/Composer. The attendance at these events has been growing steadily and so has been the number of participants. This year was no exception. A particularly gratifying feature is the growing number of youngsters who are learning Carnatic music and perform at this event. This year we had 39 junior artistes whose ages ranged from 5 to 16. There were 24 adults participants including a group of 7.

The day's events began with the Utsava Sampradaya kirtanas sung by Srikant Rao and Sumanth Swaminathan, followed by the traditional Pancharatna kritis by a group led by Prabha Subramaniam.

The featured concert for the day was the violin recital by N. Sashidar. SRUTI also recognized Pratima Adipudi for a mini concert as the Junior artiste. Reviews of their concerts appear below. As in the previous years, the attendees were treated to a delicious lunch and snacks.

Aradhana Concert Reviews

Young Pratima Adipudi performed well during her concert. She began the concert with *Nadhathanumanisam*. The choice and selection of the songs, namely '*Nadha sudha*', '*Nenarunchinani*', '*Bantureethi*', '*Mevalla*' and '*Uyyala*' is appreciable. Her rendering of raga alapana for Aarabhi and Hamsanadham were good. It is explicit from her performance that she has put in a lot of effort and time. The young accompanying artists, Master Arun Ramamoorthy and Master Ganesh Ramanarayanan were excellent. Master Arun's melody and the ease with which he played violin provided perfect support. Master Ganesh's mridangam gave an additional touch of perfection to the programme.

By Srinithya Krishnan



Sri Shashidar gave a scintillating violin concert accompanied by Mahesh Krishnamurthy on mridangam. The audience was surely moved by his performance as they applauded many times during his short (1 hour and 15 min) concert.

Sri Shashidar opened the concert with *Sitamma Mayamma* in Raga Vasantha, creating a delightful atmosphere and warming up the audience with a short swara prastaram. The next piece-*Makelara Vicharamu* in Raga Ravichandrika, was very enjoyable. His creativity was well exhibited with the alapana in Raga Saraswathi for *Anuragamuleni*, which happens to be one of my favorites. This also had a nice long swara prastaram which got him a well deserved stream of applause. The next kriti, *Sobhillu Saptaswara*, in Raga Jaganmohini was a perfect center piece. ...loved the improvisation in charanam!

Then the kriti *Nadupai Palikeru* in the mesmerizing Madhyamavathi raga was undoubtedly superb. Followed by *Sri Rama Padama* in Raga Am-

ruthavahini, Shashidar exhibited mastery of both technique and melody. He enchanted the audience with his alapana in Raga Mohana for the rare kriti *Mati Matiki*. I think this piece appealed to everyone.

This gifted artist ended the concert with the touchy *Intha Sowkyamani* in Raga Kapi, which brought all of us the Aanandam, that can only be described on hearing Shashidar play. I want to thank Shashidar and Mahesh Krishnamurthy for their excellent performance, for restoring a generation's faith in the joy of music and also satisfying the needs of music connoisseurs.

By Bharathi Sena

Bharathi Sena is a music lover and a strong supporter of Sruti.

! THANKS !

The Sruti Board Of Directors thankfully acknowledge the following individuals for helping out in various capacities with the food arrangements for the Thyagaraja Aradhana on February 28, 1998.

Bhaskar Andra	Rajee Venkatesan	Sushila Varadarajan
Dinakar Subramanian	Rama Balasubramanian	Swarup Raman
Gayathri Rao	Rama Gundu Rao	Uma Prabhakar
Indira Rao	Ramakrishna	Usha Bala
Jeya Sankaran	Ramana Kanumulla	Usha Reddy
Kamala Raghavan	Revathi Shivakumar	Meena Pennathur
Usha Ari	Rukmini	Vasanthi Raghavan
Nalini Ramakrishna	Santi Kanumulla	Viji Swaminathan
Praba Subramaniam	Saroja Sagaram	Prabha Parameswaran
Prema Gopalakrishnan	Srinivas Reddy Arvabhumi	Priya Krishamani
Sujatha Nagulapalli	Rajyalakshmi Adipudi	Sundar Subramaniam

The BoD would also like to express their thanks to Vasant Kumar Nagulapalli, Praveen Dala, Sankaran and P. Swaminathan for their assistance with the sound system during the Thyagaraja Aradhana and Ramani's Flute concert.

Letter to the Editors

The recent Thyagaraja Aradhana conducted by SRUTI was, as usual, a very enjoyable occasion and it was very gratifying to see the increase in the number of children who enthusiastically participated in paying tribute to the great composer. However, to make the occasion more enjoyable, I think it is necessary to encourage teachers and parents to follow certain guidelines. Teachers should be asked to limit individual participation of their students to top performers or those who have undergone significant training in music. Other students should be encouraged to perform in groups, with time limits. This will also serve to maintain a certain level of performance standards at an organization like SRUTI. I am of the opinion that individual performance on stage gives every child (and adult) a sense of achievement; but this opportunity can be provided by the respective teachers in a more private setting such as a 'Students' Day/Vidhyarthi Day', where all students can perform in the presence of family and friends.

Vani

LOST AND FOUND!

The following were found at the Hindu temple, Berlin, following the recent Thyagaraja Aradhana : a bottle of Nitrostat, a copper ring with a picture of Raghavendra Swamy, Giorgio Armani sunglasses and a music cassette. To claim, call Prabhakar Chitrappu (215-616-0486).

Dr Ramani's Flute Recital: Concert Review

By Srinithya Krishnan

Dr.N.Ramani's concert on 4th April started off in a traditional manner with the varnam rendered in original style in Sri raga. This was followed by 'Vallabha' in raga Begada again marking an auspicious start. Next, the melodious 'panthuvrali' poured out with the song 'Raghuvara'. Dr.Ramani's favorite raga, Hindolam, as I came to know about it later, followed next. As expected the song was "Manasuloni Marmamulu". During the rendering of this song one could imagine him/her self singing praises of the Lord - "that was the uniqueness of his 'Bani'. An alternating of Pratimadhyamam and Suddhamadhyamam ragas enhanced the overall melody.

Next was the Kamboji and 'Evarimata'. By the end of the song, just when the mood getting to a dull state, the song 'Durmarga' in raga Ranjani came as a fresh fragrance reviving the enthusiasm.

For a difficult and not so appealing raga, Keeravani, Dr.Ramani proved that it could indeed be made as appealing and enjoyable as any other raga through his "Ragam, Thanam and Pallavi", a piece specially meant to be played on veena. If only one could realize how difficult it is to play a piece of this kind on the flute one may be able to appreciate it better. The tala chosen was very complicated and the combinations played were complex and interesting. The transition from Keeravani to Kanada and then to Behag was smooth and systematic. The three ragas indeed formed a unique and perfect combination.

The melodious 'Kaliyuga Varadhan' in raga Brindavana Saranga was very pleasant. Then came the short composition, 'Suttum Vizhi' by Subramanya Bharathiar in Ragamalika. The composition of Sri Purandaradasa in raga 'Sindhu Bhairavi' brought the concert to

almost a close still creating the enthusiasm to hear more. The concert finally ended with a Thillana in Bindumalini.

The nimbleness which Dr.Ramani displayed on his flute was ably followed by Sri. Srikant Venkataraman on his violin. His support of the main artist was amazing and excellent. The style in which he played the raga Alapanas almost equaled that of Dr.Ramani and were interesting and unique.

Sri. Srimushnam Raja Rao's accompaniment on mridangam was also excellent. The intricate combinations that he played during the 'Thani Avarthanam' were very interesting and the 'Theermanam' was fairly complex.

Overall, it was a very enjoyable concert.

Srinithya lives in Cranbury, NJ. She is very interested in Carnatic music and is herself a vocalist.

OBITUARIES

The world of Carnatic music mourns the death of two eminent and renowned musicians: Sangeetha Kalanidhi Doraiswamy Iyengar, the veena exponent and S. Kalyanaraman, the vocalist, who passed away recently in India.

An interview with Srikant Venkataraman

By: Srikant Rao

After Dr. N. Ramani's concert I had the opportunity to have a conversation with Srikant Venkataraman, the accompanying violinist. I was curious to learn how he had reached his level of playing Carnatic music on violin growing up in this country. He is an inspiration for kids like me learning Carnatic music in U.S.

Q: How old were you when you began

learning the violin?

A: I was four and a half. I was actually in Kindergarten.

Q: When you first began learning the violin, did you only learn Carnatic music, or did you learn western music also?

A: Initially it was Carnatic music, but recently, about two years ago I began taking some lessons in western music.

Q: Why did you decide to take lessons in western music?

A: Actually, my interest started when I began getting requests to play pieces in western music and that kind of spurred my interest to learn this music. Also growing up in this country, I thought it would be an injustice not to learn this music.

Q: How often did you have lessons as a child? Did this change as you grew older?

A: Initially they were once a week, but as advanced training set in, it became more vigorous and everyday.

Q: Was it difficult to fit music into your schedule?

A: Well, initially when I started learning I went once a week and it was not difficult. I'd come from school and go to the lesson, or come home from school and practice. Once I went to college there were problems with school work, busy schedules and living on your own. But I still managed somehow.

Q: Did your parents have to push you to practice or did you push yourself?

A: Well, before I even started learning, I was lucky enough to have grown up in an atmosphere where my parents would always be playing some music tape. I would listen to tapes and actually request my parents to play tapes of some artist. Since I was interested, my parents did not have to push me to practice.

Q: Do you have any advice for practicing while learning music? How did you

practice to reach your level of playing the violin?

A: When I started taking lessons, I used to practice at least one hour a day everyday. When you're practicing, it's not necessarily important how long you practice, but are you improving? From the time you sat down to practice until the end of practice, did you improve on something? That involves repetition, repetition, repetition. It sounds very simple, but it is effective. Aside from all the emotional involvement in music, there is that side which is just plain technique and that's learned by repetition. You should always be listening to the great masters of your craft and that's another way you can improve.

Q: What is the most difficult thing about playing the violin?

A: I guess like with most instruments you have to coordinate two hands. A lot of woodwinds, for example, you must control fingering and breathing, where as in violin you're controlling bowing and fingering. And another thing that's difficult is that you don't have any frets on the strings, so your finger placement has to be very accurate. That's where practicing and repetition are important.

Q: What activities were you involved in as a kid?

A: I was involved in sports such as basketball, football and baseball. Also hockey and skating. And for school activities besides sports, I was involved in student council and I wrote in the school paper.

Q: Is music your main profession? If not, what is your main profession?

A: I would say music is not my main profession. I work as a product specialist at a company called Abbot Laboratories which is based in Chicago and I'm working in the diagnostics division. Music is, I would say, a very relaxing hobby that I have. It does help with easing tension.

Srikant Rao is a seventh grader at Wissahickon Middle School. He participates in the school chorus and also

learns Carnatic music from Shri T.N. Bala. His other interest includes playing soccer and tennis.

SRUTI97-All Accounts Profit & Loss Statement 1/1/97 Through 12/31/97

*Submitted by P. Narayanan
Treasurer, 1996-1997 Sruti
Managing Committee*

INCOME

Earned Revenue:	
Admissions, Ticket Sales	8,934
Advertising incl SRanjani	670
Food Beverage Concessions	75
Interest Earnings	1,629
Membership Fees	1,185
Other - Tapes, Misc	859
TOTAL Earned Revenue	13,352

Contributed Support:

Foundations	4,500
Board Members	50
Individuals All Others	1,635
Institutions - Others	3,150
PCA	6,300
TOTAL Contributed Support	15,635

TOTAL INCOME 28,987

EXPENSES

Organization Expenses:	
Admin Contractual Fees	1,030
Bank Service Charges	12
Insurance	508
Misc Office Expenses	1,141
Office Equipment	3,121
Other - Supplies	400
Other - Food	2,045
Telephone & Postage	732
TOTAL Organization Expenses	8,989

Programming & Production:

Artist Fees	7,635
Marketing	1,893
Mounting Prod Excl Fees	485
Special Fundraising Event	300
Transportation & Touring	75
Total Programming & Prod.	10,388

Facilities Expense:

Auditorium	3,026
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TOTAL Facilities Expense	3,026
Uncategorized Expenses	0
TOTAL EXPENSES	22,403

TOTAL INCOME - EXPENSES 6,584
SRUTI97-All Accounts
Balance Sheet As of 12/31/97

ASSETS

Cash and Bank Accounts:	
Disbursements	-112,371
Receipts	116,059
Short Term Bond	28,947
Total Cash and Bank Accounts	32,634

Other Assets	0
BANK CD	0
Capital Assets	0
Misc Savings	0
Savings	2,011
Sec Deposit	0
TOTAL Other Assets	2,011

TOTAL ASSETS 34,645

LIABILITIES & EQUITY

LIABILITIES

Other Liabilities:	
Acc Payable	1,400
Cont Supp Gov	0
Contr Supp Inst	0
Prepaid Tkts	0
TOTAL Other Liabilities	1,400

TOTAL LIABILITIES 1,400

EQUITY 33,245

Total Liabilities & Equity 34,645



Do you Know.....The mandolin originated in Italy and was especially popular in Naples where it was used to play love and folk songs. Four sets of double wire strings are tuned like a violin while frets guide the fingers of the left hand and a tortoise shell plectrum held in the right hand is used to play the instrument.

Ragam KALYANI (Melam 65)

By Dr. P.P. Narayanaswami

If Sankarabharanam is the flagship of the Suddha Madhyama segment of the Melakarta Ragams (1-36), then, Kalyani takes the position among the Prati Madhyama Melakarta ragams (37-72). Kalyani is the Melam No. 65, and is called Mechakalyani to conform to the Katapayadi Sankhya counting to obtain the number 65. This is the 5th Ragam in the 9th Rudra Chakram. The Dikshitar school uses the nomenclature Shantha Kalyani, in the asampoorna mela paddhati. The notes are Sa, Chaturthi Ri, Antara Ga, Prati Ma, Chaturthi Dha, and Kakali Ni. It is the corresponding Prati Madhyama counterpart of Melam 29: Sankarabharanam. Kalyani is a raga of immense scope for Alapana, and is a parent scale for a huge number of Janya Ragams. All the notes are rendered as Tivra Svaras, and with gamakams, and all are Raga Chaya svarams. Ga and Pa are amsa svaras, Ri, Ga, Dha, Ni are nyasa svaras. Gamakas like Kampitha, Spuritha, Tripuccha, when added to the svara sancharas add an extra dimension of beauty to Kalyani. Rare is any concert that goes without a rendition of a detailed Krithi or Pallavi in Kalyani, or at least as a segmental Ragam in a Ragamalika or Virutham.

Even though it can be sung at all times, Kalyani is an evening ragam. It is usually sung at the beginning segment of a concert, since its Tivra svaras create the proper musical atmosphere. For the same reason, it is employed in Pallavi exposition, Ragamalikas, Slokams, Viruthams, and even in Thillanas. Kalyani figures in operas and various forms of dance-dramas. Many musicians have chiseled out exquisite versions of Kalyani in the last sixty years or so. Some of the stalwarts who have adorned Kalyani with their music are: Ariyakkudi Ramanuja Iyengar (*Nidhi chala sukham*), GNB (*Vasudevayani*), Semmangudi (*Ethavunara*), Maharajapuram Viswanatha Iyer (*Sundari Nee Divya*), Madurai Mani Iyer (*Kamalambam Bhajare*). The Ragam

Tanam Pallavi line "Un Darisanam Kitaikkumo Nataraja Dayanidhe" has been immortalized by musicians like GNB, Madurai Mani Iyer.

Balamuralikrishna renders a Thillana "Tanom nom tara tillana" in Kalyani, in the style called "Thayam" singing, where even though the Raga rendered is Kalyani, it sounds like a different ragam in each line.

Hindusthani Ragam Yaman (Yaman That) is the same as Kalyani. There are numerous Jugal Bandhis featuring the fusion of Kalyani - Yaman by Carnatic-Hindusthani musicians (Balamurali - Bhimsen Joshi, Balamurali - Hariprasad Chaurasia, Seshagopalan - Ajoy Chakrabarti; Ramani - Rajam; Ramani-Pandit Jog; and so on).

Kalyani is supposed to be the earliest Prati Madhyama Ragam that was known in musical history. It is a murchana karaka raga, and by the process of model shift of tonic, we can derive Harikambhoji, Natabhairavi, Sankarabharanam, Kharaharapriya and Todi by taking as adhara Shadjas: Ri, Ga, Ma, Pa, Dha, and Ni, respectively.

The Pann equivalent of Kalyani is Arumpalai. Kalyani is also featured in Hungarian Music.

Tyagaraja's famous krithi: *Nidhi Chala Sukhama*, stands out as a masterpiece. It is believed that the Tanjavur ruler, hearing the fame of Tyagaraja, invited him to his court, and wanted him to sing in his praise. Tyagaraja who was against "nara stuthi", poured out this historic song to his representatives. The song asserts that "Ramuni Sannidhi Seva" is superior to any real "nidhi".

In 1935, when the Tamil daily newspaper Swadesamitran celebrated the golden jubilee, Ariyakkudi Ramanuja Iyengar composed the song: *Sundaramaana Swadesamitran*, in Kalyani, and sang it on the occasion (a disc was released on this occasion).

Film music has taken advantage of the beautiful melody of Kalyani. From the early talkie days with Papanasam Sivan, till as recently as the modern movie Sindhubhairavi, there are numerous film songs in Kalyani.

Janya Ragams: There are more than

120 Janya Ragams for Kalyani, but the most popular ones are: Saranga, Mohana-Kalyani, Yamuna Kalyani, Hamir Kalyani, Vandanaadharini, Sundavinodini, SarangaTarangini, AMrta Behag, and Bhoop Kalyani. Some of the not so popular Janya ragams are: Chandrakantham, Maithrabhavani, Kunthalakusumavali, Kaumodam, Sudharathnabhanu, Kuntalasrikanthi, Andari, Silangi, Suddhakosalam, Pramodini. (Pattammal and M. Dandapani mention 122 Janya Ragams of Kalyani in their book: *Ragapravaham*). Mohana Kalyani is a pleasing ragam obtained by fusing together Mohanam and Kalyani. There is also a Hamsa Kalyani, a creation of Ashok Madhav (Pittsburgh), which is obtained by the fusion of Hamsadhvani and Kalyani.

Hundreds of Krithis, Varnams, Swarajatis, Padams, Thillanas in Kalyani and Ragamalikas featuring Kalyani have been composed. I would like to mention two strikingly beautiful Kalyani compositions that are given in Subbarama Dikshitar's *Sangita Sampradaya Pradarsini*. Both are examples of *Svarasthana Padam*, where most of the text uses only the seven Svaras of Kalyani. The first, *Parikkanni* in Tisra Ekam, is in Tamil, where the Matu (words) was set by one Narayanaswami Ayya, a noted Tamil Scholar of Ettayapuram, and the Dhatu (music) was set by Subbarama Dikshitar. The other one, *Thaniprayamu*, is attributed to Sarangapani.

Dr. Narayanaswami is a professor of Mathematics at the Memorial University of Newfoundland, Canada, and is a frequent contributor to *Sruti Ranjani* and *Sangeetham*. A list of all compositions in Kalyani compiled by him will be published in a later issue of *Sruti Notes*.

Our thanks to a well wisher, long time supporter and life member of *Sruti* who sponsored this raga.



Upcoming Events

Sruti Concerts

May 16: Lalgudi Krishnan - Violin Concert at Paxon Hollow School.

May 30: Sanjay Subramaniam - Vocal concert at Paxon Hollow School.

June 20th: T.M. Krishna - Vocal concert at Villanova University.

Telugu Association of Greater Delaware Valley announces the Sixth North America Telugu Cultural Competitions to be held on May 9, 1998 at Centennial High School, Warminster, PA. Competitions will be held in several age categories for plays, folk dances and light songs. For more information and entries, please call Patri Prasad at 215-672-4365.

Community News

♦ The Cleveland Aradhana Committee awarded **Sri T.N.Bala** the title of KALA SEVA MANI during their Aradhana celebrations this year. Sri T.N. Bala is a well known musician, composer, and teacher from the Philadelphia area.

♦ **Shoba Sharma** is the proud recipient of the prestigious "Dance Advance" awarded by The Pew Charitable Trusts and administered by the Philadelphia Dance Alliance for the year 1997.

♦ **Swathi Bala, Shilpa Narayan, Samhitha Udupa**, students of Shoba Sharma, are recipients of the Apprenticeship Award from the Pennsylvania Council on the Arts Folk Arts Program.

♦ **Dr. Yeshwant Prabhu**, a disciple of Sri. T. N. Bala, gave his debut vocal concert of Carnatic Music on April 18, at Sri. Venkateshwara Temple in Bridgewater, NJ. He was accompanied by Mysore Satish on the violin and Mysore Venkatesh on the mridangam. Dr. Prabhu, a life member of SRUTI, is from Perth Amboy, NJ.

♦ **NATYA Youth Ensemble**, students of Shoba Sharma, performed at the HARI Temple in Harrisburg, on Jan. 17th, 1998, on the occasion of Pongal. The 1-1/2 hour performance, included the following items, Mallari,

Jathiswaram, Sabdam, Ananda Nardhana Ganapathi, Yadava Raya, Nee Uraipai, Bhajamana, Thillana.

Dr. Prabha Jindal, President, HARI Temple writes: "The dance performance of your students at the Temple on 1/17/98 was extraordinary. It was clear that all the students had gone through several years of rigorous training. The students showed remarkable poise and discipline while displaying their understanding of the finer subtleties of the tradition of Bharathanatyam. Our devotees and I are proud of the achievements of your students. We also appreciate your untiring efforts in keeping the great tradition of Indian Classical Dance well and alive in the United States."

♦ **Sumanth Swaminathan** won the second prize for his saxophone recital at the recent Cleveland Aradhana Music Competition. Sumanth has been learning music from Sri. T.N. Bala.

HONORS & AWARDS

U. Srinivas, has the honor of being one of the youngest musicians to be awarded the prestigious title of **PadmaSri**. Born in Palakol in Andhra Pradesh in 1969, he began playing the mandolin at the tender age of six. He is noted for his self-taught implementation of carnatic ragas on the mandolin, an unmetered improvisation alternating between traditional and spontaneous scale - a fact that has caused his name to be synonymous with the instrument itself. He is popularly known as 'Mandolin Srinivas'.

Dr. Vempati Chinna Satyam, the renowned Kuchipudi exponent, was recently awarded the **Padma Bhushan** by the president of India. A guru and a performer who has been largely responsible for elevating Kuchipudi dance form to international acclaim, Dr. Vempati Chinna Satyam is best known for several dance dramas, including the more recent Ramayana ballet. He has also choreographed dance dramas based on social themes.

SRUTI Concert Tapes

Listed below are some of the more recently recorded music tapes available for distribution among the patrons of Sruti. For a complete list, please contact Viji Swaminathan at (215)-643-2145. Prices for Sruti members (unless noted otherwise) are: \$10 for a two-cassette set and \$15 for a three-cassette set. Non-members should add \$2 to the cost of each set. Please add \$2.00 per concert for shipping & handling.

• N. Ramani (Flute) 1998(2) Srikant Venkataraman (Violin) Srimushnam Rajarao (Mridangam).

• Kadri Gopalanath (Saxophone), 1997 (2) Kanyakumari (Violin), Guruvayur Durai (Mridangam)

• T.N. Krishnan & Viji Krishnan Natarajan (Violin), 1997 (2) B. Harikumar (Mridangam), Vaikkom R. Gopalakrishnan (Ghatam)

• Balaji Shankar, 1997 (2) Ganesh Prasad (Violin), Poongulam Subramaniam (Mridangam)

• O.S. Thyagarajan (Vocal), 1997 (3) Srikant Venkataraman (Violin), Srimushnam Raja Rao (Mridangam)

• Shashank (Flute), 1996 (2) Gopinath (Violin), Satish Kumar (Mridangam), Tripunithira Radhakrishnan (Ghatam)

• Jayanthi & Padmavathi (Veena Duet), 1996 (2)

• M.S. Sheela (Vocal), 1996 (3) Nalina Mohan (Violin), Anoor Ananthakrishna Sharma (Mridangam), Sukanya Ramgopal (Ghatam)

• Nithyasree (Vocal), 1996 (2) Embur Kannan (Violin), Siva Kumar (Mridangam)

• Vani Satish (Vocal), 1995 (2) Satish (Violin), Mahesh Krishnamurthy (Mridangam)

• Sanjay Subramaniam (Vocal), 1995 (2) R.K. Sriramkumar (Violin), K. Arun Prakash (Mridangam)

• Sowmya (Vocal), 1995 (2) Narmada (Violin), Balaji (Mridangam)

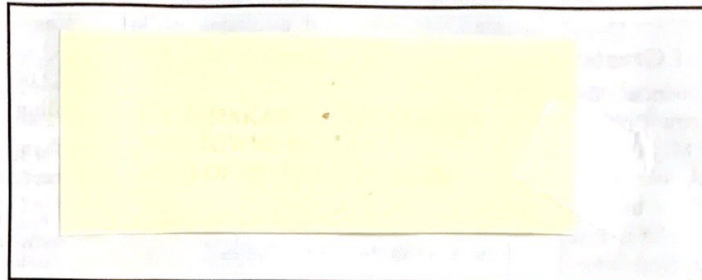
• Bombay Jayashri (Vocal), 1995 (2) Vittal Ramamurthy (Violin), Palani Chakravarthy (Mridangam)

Please send your feedback/contributions to Uma Prabhakar at anilani@aol.com.



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