



Table of Contents

FROM THE PRESIDENT'S DESK.....	3
BOARD OF DIRECTORS.....	5
FROM THE PUBLICATIONS AND OUTREACH COMMITTEE	6
THE MUSIC THAT NEVER PLAYED AND THE DRAMA THAT DID - REFLECTIONS 2020	7
<i>UMA SIVAKUMAR</i>	
K.GAYATRI - SRUTI THYAGARAJA ARADHANA 2021 CONCERT REVIEW	8
<i>DR. P. SIVAKUMAR</i>	
THE LIFE AND TIMES OF GOPALAKRISHNAN BHARATHI – A TALK WITH MUSIC INTERLUDES FEATURING V. SRIRAM AND MUSICAL EXCERPTS BY BHARAT SUNDAR	9
<i>BALAJI RAGHOTHAMAN</i>	
ALL WOMEN CARNATIC MUSIC CONCERT FEATURING VIDUSHI NEELA RAMGOPAL	10
<i>RAJEE PADMANABHAN</i>	
BHARATANATYAM PERFORMANCE: ANANDA MARGAM BY SOPHIA SALINGAROS	11
<i>RATIPRIYA SURESH</i>	
INDIAN HINDUSTANI CLASSICAL MUSICAL CONCERT BY KAUSHIKI CHAKRABORTY	12
<i>ALLYN MINER</i>	
VADYALAHARI FEATURING PADMASHRI SANGITA KALANIDHI A.KANYAKUMARI AND GROUP	16
<i>DR. P. SIVAKUMAR</i>	
VADYALAHARI – ANOTHER PERSPECTIVE.....	17
<i>AMANDA WEIDMAN</i>	
CARNATIC VOCAL CONCERT BY VIGNESH ISHWAR	18
<i>TYAGARAJAN SURESH ('SURESH')</i>	
INFLUENCE OF MUSIC ON ME.....	19
<i>RIDHIMA VENUGOPAL</i>	
VINAPUSTAKADHARINI : AN INSIGHT INTO THE KRITIS ON GODDESS SARAVATI BY SHRI MUTTUSVAMI DIKSHITAR. 20	
<i>AMRITA MURALI</i>	
PICTURE OF SRI MUTHUSWAMI DIKSHITAR	26
<i>HIRANMAYEE RAVIKANTH</i>	
PICTURE OF SRI SYAMA SASTRI	27
<i>ARUDRA RAVIKANTH</i>	
PICTURE OF SAINT THYAGARAJA.....	28
<i>VISRUTHA KHASIRAM</i>	
PICTURE OF HARIKESANALLUR MUTHAIAH BHAGAVATAR.....	29
<i>BHAIRAVI KARTHIK</i>	
MY UNDERSTANDING OF CARNATIC MUSIC.....	30
<i>ARUDRA RAVIKANTH</i>	

NOTTUSWARAS	31
<i>SAHANA BALAJI</i>	
QUIZ #1	32
<i>BY R VENKATASUBRAMANIAN & HARIPRIYA</i>	
QUIZ #2	33
<i>BY ARUDRA RAVIKANTH</i>	
QUIZ #3 - IDENTIFY THE CARNATIC RAAGAS	34
<i>BY DR N KRISHNARAJ</i>	
QUIZ #1 - ANSWERS.....	35
QUIZ #2 - ANSWERS.....	36
QUIZ #3 - ANSWERS.....	36
SPONSOR LIST FOR 2020/2021.....	37
CONCERT PATRONS, LIFE MEMBERS AND DONORS	38
2021 EVENTS.....	39
2021 PRODUCTION COLLABORATORS.....	41
2021 YOUTH GROUP COLLABORATORS.....	41

From the President's Desk



Sruti
The India Music
& Dance Society,
Philadelphia

Board of Directors

President
Sundar Arunapuram

President-Elect
Revathi Subramony

Treasurer
Venkat Kilambi

Secretary
Raji Venkatesan

Director Marketing
Nari Narayanan

Director Publications & Outreach
Lata Suresh

Director Resources & Development
P. Sivakumar

Directors
Chitra Kannan
Rajee Padmanabhan

Dear Sruti Supporter,

Greetings and welcome to the 2021 edition of Sruti Ranjani. I am pleased to report that we had a successful year with a great lineup of renowned artists showcasing their talents in vocal, instrumental and classical dance. The continued pandemic situation did not hinder us from forging forward and creatively crafting a wide variety of concerts that included performances by several carnatic vocal musicians and a Hindustani vocalist, a talk on the life of Gopalakrishna Bharati, an instrumental ensemble, a trinity play and a Bharatanatyam performance by a non-Indian artist. To top it all, we were able to bring all these programs digitally which enabled our members to watch safely in the comfort of their homes.

We started our term one year ago by recognizing the continued support of our concert patrons and sponsors with free concert tickets to our concert patrons and sponsors to Ranjani and Gayathri virtual concert presented by Madras Music Academy. The high quality of programming and streaming of the music academy concerts led us to believe that we could stream the same quality programming for our community. With the pandemic situation continuing into 2021, and with very little hopes of having live concerts anytime soon, we decided to pack at least the first half of 2021 with virtual concerts. In doing so, we broke some norms and traditions, came up with innovative ideas, partly to overcome the challenges associated with streaming virtual events and to take advantage of the opportunities presented by virtual programming. I am very proud to say that each and every member of the board contributed to innovative ideas and adapted to the dynamic nature of planning, scheduling, marketing and streaming the concerts. I am fortunate to have a great team that was open to new ideas and willing to take measured risks and deviate from the normal ways of doing things.

The first such deviation happened early in the year during the Thyagaraja Aradhana. Given that we decided to go virtual, we started the annual program early by splitting and presenting the first part of Thyagaraja Aradhana during the Bahula Panchami week in January and the second one in March. We worked with ARTery to record a half hour Nadhaswaram recital, and Malladi Brothers for recording the rendition of the Pancharatna Kritis along with a brief explanation of the kritis. We used OneStream service to stream these concerts on YouTube channel and Facebook on the morning of January 30th. In the afternoon, we had about 40 children and adults of our community sing Pancharatna Kritis live via Zoom. The whole program was an instant success. The programs started on time, quality of streaming was excellent and the performances by Malladi Brothers and Karthikeyan were outstanding. The individual signing was conducted via Zoom

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. Tax ID: 23-2454367



Sruti

The India Music
& Dance Society,
Philadelphia

Board of Directors

President

Sundar Arunapuram

President-Elect

Revathi Subramony

Treasurer

Venkat Kilambi

Secretary

Raji Venkatesan

Director Marketing

Nari Narayanan

Director Publications & Outreach

Lata Suresh

Director Resources & Development

P. Sivakumar

Directors

Chitra Kannan

Rajee Padmanabhan

and streamed on Facebook with several Sruti youth group members acting as emcees for the event.

The experience with the Thyagaraja Aradhana part 1 event made the execution of part 2 easier. We had a similar structure with the individual participation in the morning followed by a streaming of the pre-recorded K. Gayathri vocal concert in the afternoon. Starting the 2021 program early enabled us to add Sruthi Sagar's flute concert during the cold winter month of February. Our initial experimentation with digital programming for Aradhana and Sruti Sagar events, made it possible to formalize the structure and processes for producing, making payments, marketing and streaming the events that followed.

We presented a multitude of programs that included an engaging talk by V. Sriram, a theatrical play by Madras Players, a Mother's Day thematic concert by an all-women's ensemble led by Neela Ramgopal, a Bharatanatyam performance by a dancer of non-Indian origin, Vadyalahari, an instrumental ensemble directed by A. Kanyakumari, and Hindustani concert by Kaushiki Chakraborty. These were professionally recorded in studios in Chennai (ARTery and MadRasana), Bangalore (Shaale), Calcutta (at Kaushiki Chakraborty's residence) and Delaware Temple (Celebrations Photography).

Digital concerts certainly cannot replace the wonderful experience of watching and listening to live concerts in the auditorium. However, these virtual concerts do have some merits that cannot be overlooked. It provides an opportunity to showcase talented and renowned artists that are unable to travel long distances to perform live concerts. Virtual programming also makes it easier for viewing the concerts at the comfort of their homes for the elderly and those that have difficulty attending live concerts. I believe that a mix of in-auditorium and virtual concerts are a way of the future.

I wish you all a very happy, healthy and prosperous new year and an amazing 2022!

Sundar Arunapuram
President

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.
Tax ID: 23-2454367

211 Snowberry Way, West Chester, PA 19380 • president@sruti.org • 610-804-5502 • www.sruti.org

Board of Directors



Board Position	Board Member	Committee Members
President	Mr. Sundar Arunapuram	
President-Elect	Ms. Revathi Subramony	
Treasurer	Mr. Venkat Kilambi	
Secretary	Ms. Raji Venkatesan	
Resources and Development	Mr. P. Sivakumar (Director)	Ms. Raji Venkatesan Ms. Rajee Padmanabhan Ms. Renuka Adiraju
Publications and Outreach	Ms. Lata Suresh (Director)	Mr. Raman Visweswaran Ms. Ramya Ravi Ms. Sindhu Nair
Marketing and Publicity	Mr. Nari Narayanan (Director)	Mr. Kannan Narasimhan Mr. Harish Bevinahally Ms. Uma Sivakumar
Director 1	Ms. Chitra Kannan	
Director 2	Ms. Rajee Padmanabhan	
Investment Committee	Mr. Venkat Kilambi (Chair)	Mr. Nari Narayanan Mr. Bala Balasubramanian Mr. Ranga Narayanan Mr. Sundar Arunapuram
Anti-Harassment Committee	Mr. Dinakar Subramanian (Chair)	Ms. Uma Prabhakar Ms. Priyanka Dinakar Ms. Rajee Padmanabhan Mr. Sundar Arunapuram

From the Publications and Outreach Committee

Dear SRUTI Supporters and Rasikas,

The cover page, designed by Sruti President Sundar Arunapuram, aptly signifies our seamless transition from on-premise to on-screen world.

The year 2021 nudged us to reinvent ourselves with a realistic lens. The current pandemic has driven us to consider a mobile experience for our members. We have engaged Dinkum to develop a Mobile App using the grant from Presser. The initial prototype is targeted to be ready by the end of 2021. Sruti Radio capability was explored with a small foot-print. This radio streamed music from the ongoing Artifacts Project repository, initiated by the previous POC, led by Dinakar Subramanian. We intend to move the needle on this initiative in the coming year.

Additionally, Dinkum Interactive helped give a face-lift to the infrastructure of Sruti Events web page. This enabled us to lucidly surface member-facing information. To a considerable extent, we were also able to house programming data in a more structured manner. We will continue to fine-tune and further improve the data management and user experience in 2022.

I would like to express my sincere thanks to the committee members for their continued support and dedication. The time, effort, expertise and attention to technological aspects by Raman needs a special mention here. I would also like to acknowledge the collaboration by my fellow BOD members.

The POC Team has been productively engaged in the upkeep of the Sruti website with Spring and Fall events. The team also successfully released the Thyagaraja Aradhana Souvenir during the utsavam. The specially curated quizzes and articles were appreciated by the members.

With the due diligence and arduous work by our Sruti President, Sundar Arunapuram and the Board Members, we were able to flawlessly stream all our music and dance programs this year. Special thanks to Uma Sivakumar's expertise in making the streaming process feasible in a cogent fashion. This new way of programing has provided a platform for Sruti to have a wider reach. As a result, Sruti has an expanded audience / membership / viewership. This has provided opportunities for unearthing talent and providing exposure beyond the organization's previous limits.

Your articles and contributions to our periodicals are always welcome. We encourage you to explore thought-provoking topics and arts-related questions that have piqued your interest. Do not hesitate to take your ideas to your keyboard and send an article to us. We will be delighted to include your expressions in our publications.

Please visit <https://www.sruti.org/publications/> for more information.

Feel free to reach us at publications@sruti.org for any question or suggestion that you may have about SRUTI publications or our website.

We thank all the contributors and reviewers who helped with a successful rollout of this periodical.

Lata Suresh

On behalf of the SRUTI Publications and Outreach Committee

The Music that never played and the Drama that did - Reflections 2020

Uma Sivakumar

Sometimes the best laid plans can come crashing down. Such was 2020 for Sruti – a year poised to unfold dramatically but one that ended folding up in equally dramatic fashion. In the cricketing world, 20-20 has come to mean “expecting the unexpected”. Amid all the action, you have the odd washout, and the occasional cancellation, but little do you expect that an entire tournament would be taken away by the forces of nature.

Rewind to Fall of 2019, and I vividly recall the frenzied preparations for a great year to come. Not a weekend (or a week) passed without a visit to a venue, an email to an organizer or a phone call to an artist. The choices had been made for Spring and most of Fall 2020, and the artists were raring to go (come). The TA would provide just the start that we are so used to enjoying year after year – Dr.Shertallay Renganatha Sharma delivering a fitting TA concert in his inimitable voice. My mind was racing, imagining the crowning moment when the “Trinity” group would be here enthralling our expectant audience with a first-of-a-kind Carnatic music play. The logistics around that single program was truly mind-boggling with a spectrum of stakeholders – the organizer, the troupe, the local talent with their supporting roles, the tech wizzes and behind-the-scenes hands in charge of screen and sound and so many more. How can I forget the three virtual rehearsals at home with the trinity cast from India and our team in Philly? Add to the excitement the envious line-up with a great Kuchipudi dance program and workshop as well as numerous vocal and instrumental concerts – 2020 truly beckoned!

Amid all the taxing preparations, the Sruti team was also pumped up with exciting developments on the “Grants” front – our first ever federal grant from NEA towards Jaikishore Mosalikanti’s Kuchipudi dance, and the support from Paul Angell foundation for the Trinity play. One could not ask for a more opportune moment to get these funds. Come January 2020 – the Sruti board is going about its business putting things in place to kick start the season. Board meetings are scheduled, details on venue, housing and so forth are being ironed out. The marketing team is busy sending out flyers and brochures. However, unbeknownst to us, the other side of the world starts to deal with what would become a global pandemic of epic proportions.

February-April 2020 – the pandemic strikes like a thunderbolt, and we all come to realize its staggering implications. Still, there is denial and disbelief – it can’t be true! This is not what I wanted! Those three months were perhaps the most difficult to navigate, and the decisions the most challenging to make. It was all happening, and we were watching it all unravel, helpless and hopeless! One by one, the programs had to be canceled in keeping with safety, regulations and restrictions. I was at the precipice of breaking down, but for the support of the energetic and reassuring colleagues on the Sruti board – Thank you Sundar, Uma , Nari, Venkat, Dinakar, Revathi, Chitra and Srinivas! They stepped up, cheered me, provided words of wisdom, called me a war time leader and help me sail through the catastrophe. I resolved to emerge from this more strong-willed, determined and wait for the next big opportunity to play my part. After all, these were things beyond anyone’s control. And thus it went on, from hope to despair, from excitement to dejection. Fall was no different, but the team had rallied around remarkably, regained its bearings and tried to ride the tide. New ways of thinking emerged. Grants were repurposed, thanks to the kindness of the funders. Virtual concerts and community events (composers day and a first ever dance day) were held – some solace during a testing period! I believed the stage was set for a new era in Sruti’s programming. But there is no denying the fact that the landscape of arts and culture, like many other walks of life, had been reset big time by the pandemic.

Here we are, a year and a half later, with the worst of the pandemic behind us. It is wonderful to see Sruti - an organization bigger than the sum of its parts, and an organization that I have grown together with for 15 great years - withstand and weather the tempest, smartly embrace the new normal virtual platform and continue to present, sustain and promote our treasured arts. Perhaps, there will come a second chance when I can be in the thick of things and deliver on those plans left unfulfilled due to the hand of God. Until then, I will always be here, cheering from the sidelines, and supporting the incredible work Sruti does for arts and the artists.

Uma Sivakumar is a Carnatic music teacher and was President of Sruti 2020. She has been a long time supporter and admirer of Sruti.

K.Gayatri - Sruti Thyagaraja Aradhana 2021 Concert Review

Dr. P. Sivakumar



Shaped by stalwarts such as Suguna Purushotaman and Suguna Varadachari from the Musiri/Semmangudi school, it is no wonder that K. Gayatri (Dr. Gayatri by the time this review is published!) has taken the Carnatic world by storm in recent years. She gave an enlightening concert for Sruti's Thyagaraja Aradhana, accompanied by Sri Rajeev Mukundan on the violin, Sri Neyveli Narayanan on the mridangam and Sri S.Krishna on the ghatam. The concert, being an ArAdhana concert, fittingly started with a couple of shLOkams - the dhyAna shLOkam, Om Namah pranavArthaya followed by "vyAso naigama carcaya" in mAyAmAlava gowlAi, a shLOkam on sri thyAgaraja composed by his disciple, vAlAjApEttai Venkatarmana bhAgavathar. VidulakU mrokkEda was rendered elegantly with Neraval and fast swarams at the caraNam line "kamalA gowri". Next was the kOkilavarAli kriti, samukAna nilva, with some crisp and sedate swarams – a welcome and refreshing choice of a rAgA very rarely heard in the Carnatic circuit lately.

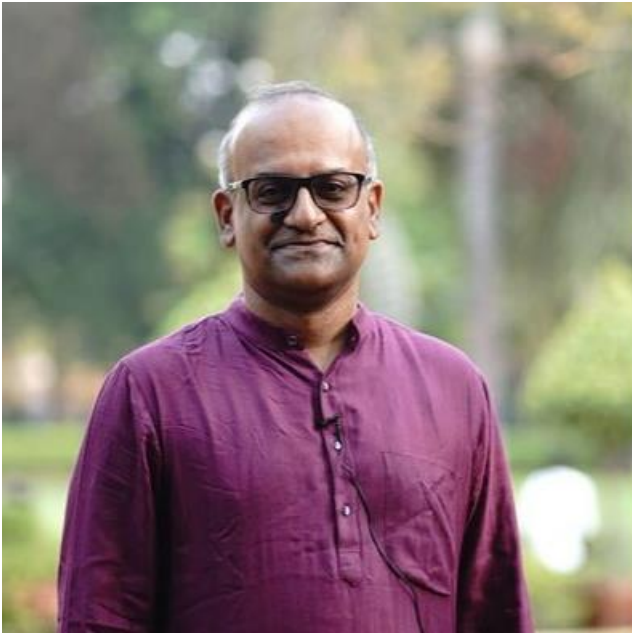
For the sub-main portion, Gayatri chose amma rAvamma in kalyAni starting off with a lovely exposition of the rAgam, that was ably matched by Rajeev on the violin. The piece is a rhythm-connoisseur's delight, with the multitude of mathematical permutations provided by Khanda chAppu thAlam. The caraNam phrase 'thAmarasa dhalanEthru' is so beautifully structured with "thAmarasa" starting 2 mAthrAs after eduppu, followed by a 9-mAthra shift that can be juggled between 4+4+1 or 3+2+2+2 to eventually land at "dhalanEthru" which itself is shifted by 1-mAthra after eduppu. Gayatri and Rajeev did a fantastic job of weaving multiple patterns with the neraval and swaram, with Narayanan and Krishna getting into the act amazingly well. Some of the short crisp arithis by Sri Narayanan was delightful indeed. The filler was "nenarunchi nAnu" in mALavi, after which Gayatri launched into a fantastic elaboration of thOdi, traversing the scales of the rAgA with finesse. Rajeev's response on the violin was equally laudable. The kriti chosen was "endUkU daya rAdurA" in Misra chAppu thAlam with neraval and swarams at "dhEna sharanyA" half after the last beat of the thAlam (athItha eduppu), making it quite interesting and absorbing. Sri Neyveli Narayanan, a mridangist who has seamlessly blended the Tanjore Upendran and UmayAlpuram SivarAman styles to create his own formula of success, provided an excellent thani Avarthanam together with the alert and agile S.Krishna on the ghatam. The thisram exchange was neither dragging nor short, and beautifully interlaced the misra sarvalaghus and the koraippu leading up to the moharA and arithi. The concert ended with pAhi rAmachandra, a kriti in yadukula khAmboji followed by the mangaLam, Pathiki hArathi.

Gayatri's brisk and blissful concert was just the opener that Sruti was looking for, that would provide the perfect launch pad for a resounding and successful season. Kudos to the Sruti team for organizing such a wonderful concert with a great artist and team.

Dr. P. Sivakumar is a Mridangist and an avid Carnatic music enthusiast. He has been a long-time member and supporter of Sruti.

The Life and Times of Gopalakrishnan Bharathi – A Talk with Music Interludes featuring V. Sriram and musical excerpts by Bharat Sundar

Balaji Raghothaman



Exquisite detail, and reverence mixed with critical analysis - A satisfying lec dem

Sriram Venkatakrishnan who serves as a secretary of the Chennai Music Academy, is also notable for his passion towards the history of Carnatic music as well as that of Madras/Chennai. Sriram delightfully interrupted our pandemic routines with a captivating lecture about the life and music of Gopalakrishna Bharathi, under the auspices of SRUTI. Though it was a streamed program, it had a fairly intimate feel to it, especially the Q&A session that followed, where he patiently answered the audience's questions with nuance and detail. In fact, nuance and detail are a staple characteristic of all of Sriram's talks and writings, as those who follow him very well know. He was supported by Bharat Sundar who sang phrases of G.Bharati's compositions, inserted at appropriate moments during the talk.

The talk had a good account of the life of the great composer, using the account written by the great U. Ve. Swaminatha Iyer as a primary reference. Starting with his orphaned destitute childhood, which stunted him physically throughout his life, but did not hinder the emergence of his creative genius, we got to journey with Bharati through Thiruvidadimaruthoor, Chidambaram, Mudikondan, Anandathandavapuram, Mayavaram, Mayiladuthurai, and even Tiruvarur for a meeting with Thyagaraja. As part of his narration, Sriram took care to separate out myth and rumor from verified facts. The phrases of songs were very well selected to showcase the circumstances and emotions accompanying various stages of his life.

We got to know the various influences in Bharati's life, from the Maratha royal pratApasimha, to 'ghanam' Krishna Iyer, to Govinda Sivam, Annu Iyer and

The other main focus of the talk was Nandanar carittiram, which is the magnum opus created by Bharati, known to be a pioneering work of kathAkAlakshepam. Sriram traced the possible motivations behind its structural elements



to Bharati's own personal history in a convincing manner. He described how the original brief story of the nAyanAr was embellished by Bharati with additional imagined events and elaborate operatic elements. He beautifully made the connection to the existing art forms such as the tamilzh pallu nAdagam and marAathi drama. Bharat Sundar's rendition of the song vazhi marikkude to encapsulate the nandI story of tiruppungoor was excellent. Sruti rasikas will also fondly recall his contribution to the nandanAr carittiran project that Dr. Sowmya executed for Sruti a few years ago.

Towards the end of the talk, Sriram took us through the years after Anny Iyer's death, when Bharati vanished for a few years and reemerged to great celebration of him as well as his creation, the nandanAr caritram.

I learned a few new facts through this talk - that U. Ve. Sa learned music briefly under Bharati, that he gave up music to continue Tamizh education in a fateful choice, that Bharati also learned the Hindustani style, etc. I am sure other audience members had other nuggets stick with them. We can all only feel grateful that we have in our midst a historian and music lover with such enormous passion and persistence as Sriram V, and that the Sruti audience could have him present to us exclusively. His contribution to the chronicling and exposition of so many aspects of our heritage is immeasurable to the current and future generations.

Balaji Raghothaman is a music-lover first, and incidentally a current board member and past president of SRUTI. He performs R&D in wireless technology, and lives in Chester Springs, PA with his family.

All Women Carnatic Music Concert Featuring Vidushi Neela Ramgopal

Rajee Padmanabhan

On Mother's Day, Sruti presented a unique all-women ensemble led by Vidushi Neela Ramgopal with the theme Amma(Mother). Vidushi Neela is a prime example of the adage that art keeps one young since it keeps one a perpetual learner, a perpetual seeker. It was nothing short of inspiring to experience Smt. Neela Ramgopal's performance filled with verve, creativity and elan.

The concert started with Dr. M. Balamuralikrishna's beautiful and peppy Gambiranattai varnam Amma Anandadayini. Unnaiyallal veregathiillai in Kalyani came next. Lalitha Panchamam, in the Dikshitar school, is a janya of Vakulabharanam with the lower nishadam (*Kaishiki*) bringing out the plaintive slant of the raga. The seldom heard Brihadeeshwareem Bhajare followed an alapana that brought out the raga beautifully, along with a swaraprastaram.

The Tiruvotriyur Pancharatna kriti in Begada Sundari Nannindarilo was followed by the Syama Shastri masterpiece in Varali, Bangaru Kamakshi. Smt. Neela sang this krithi is all its grandeur. GNB's fast paced Kamalacharane in Amritabehag was a nice change of pace.



The main piece of the concert was a masterclass in Mohanam. Whether in the alapana with interesting phrases or the myriad patterns in the Niraval and swaraprastaram, Vidushi Neela presented such a fine balance between grammar and aesthetics. Tiruvaroor Ramaswami Pilla's krithi Jagadeeshwari with its pleasing chittaswaram, replete with swaraksharams, was an excellent choice. The Tani Avartanam was noteworthy for its rich tone. Karunai Deivame in Sindhubhairavi and Lalgudi Jayaraman's Mand Tillana in praise of Kanchi Kamakshi rounded out a most satisfying virtual concert.

Smt Kirtana on vocal support and Smt Prema on the violin ably supported the main artist. The excellent percussive accompaniment of Smt Ranjani on

Mridamgam and Smt Bhagyalakshmi on morching enhanced the concert. A word of appreciation is due to the recording studio Shaale which made the concert ambience pleasing.

Vidushi Neela's choice of krithis showcased the treasure bequeathed to us all by the Great Composers of Carnatic Music, all the way from the Trinity to 20th century composers like Papanasam Sivan, GNB and Lalgudi Jayaraman - of the lyrical beauty and the embedded musical aesthetics as they described and praised every aspect of the Goddess as the Universal Mother.

Rajee Padmanabhan is an ardent admirer and student of Carnatic music. She serves on the Sruti Board and finds a true sense of community within the Sruti family.



Bharatanatyam Performance: Ananda Margam by Sophia Salingaros

Ratipriya Suresh



With the intention of bringing the audience joy in her aptly ideated 'Ananda Margam' program, Sophia presented a solo Bharathanatyam recital on June 19, 2021.

Sophia appropriately began with Ananda Nardhana Ganapathim, easing the audience into her rendition of the pure bliss in Lord Ganesha's dance. This was followed by the unique Vahana Alarippu from her Indian Raga experience and the Thodi Varnam centerpiece with the expressive 'Sakhi' fighting for her friend's love.

I appreciated the way Sophia allowed portions of the program to be open to audience interpretation, leaving room for playful discovery, especially during moments like those in the Telugu folk song 'Emmi Sethura Linga'. In the concluding Thillana, the audience again got to experience positivity depicted through sprightly technique, beautiful nature, and the joy in Lord Krishna's 'raas'.

I am thankful to SRUTI's Board of Directors for giving me the opportunity to unpack some of Sophia's process and artistic intention in the Q&A session after the program. She carefully curated each piece to align with her 'Ananda Margam' and bring *joie de vivre* to the audience.

Overall, clean footwork and graceful movements in Sophia's presentation helped make it a wholesome performance. She made it look easy to assemble such a program in a virtual medium.

Ratipriya Suresh is a Bharathanatyam dancer, a proud member of the Philadelphia SRUTI community and student of Smt. Ramaa Ramesh. She currently resides in the Greater Cleveland area where she works as a Lead UX Designer and continues to pursue Bharathanatyam as her idea of devotion.

Indian Hindustani Classical Musical Concert by Kaushiki Chakraborty

Allyn Miner



One might think that a virtual concert viewed on one's TV or laptop would be less than fully satisfying, but that was certainly not the case with the SRUTI concert on September 25.

Kaushiki Chakraborty was trained in Kolkata at the Sangeet Research Academy under Pandit Jnan Prakash Ghosh and her father, the renowned Pandit Ajoy Chakraborty. Recognized as a rising star from an early age, she is now is one of Hindustani music's most celebrated vocalists.

Kaushiki appeared on stage flanked by her accompanists and holding a svarmandal, which she would strum throughout the concert. She welcomed the virtual audience and graciously introduced her accompanists, Sandip Ghosh on tabla and Gaurab Chatterjee on harmonium.

Khyal

Her first piece was a khyal in the afternoon Rāga Bhimpalasi. Her rich voice immediately drew one in. A feeling of timelessness seemed to take hold. In a short alap Kaushiki introduced some of the core phrases of Bhimpalasi in a way both familiar and surprising - the magic of raga.

She began the sthayi "Karam karo more sai" with the melodious accompaniment of the tabla. A distinctive sweep to Madhyam would mark the sam at the beginning of each slow ektal cycle. The words of the song express sweet pleading. Kaushiki began the slow improvisations called bol-ālāp, and it was mesmerizing to follow her explore each note and phrase of the raga. In the middle range the notes began to quicken and we heard a new sound - a distinctive fluttering on some notes. She began to use this ornament more noticeably as she reached the higher octave. Kaushiki paused to explain that her style derives from both the Gwalior and the Patiala gharanas of khyal singing. The Gwalior style is marked by a straightforward approach with touches of dhrupad. Patiala is characterized in part by fast exuberant techniques. Mutual influences produce new styles, she said. The ornamentation that we were hearing, if I heard it correctly, is called 'velva.'

In the antara, which explores the upper octave, Kaushiki showed the range of her voice. She made dramatic sweeps from low to high, occasionally reaching the very high ati-tār pitches. There was frequent use of the 'velva' ornaments interspersed with strong gamaks. Responses by Gaurab Chatterjee on the harmonium and Sandip Ghosh on tabla ended this impressive section.

Kaushiki's techniques took on a different character as she moved into the next phase of the khyal, the bol-bāñṭ. Marked by a step up in tempo, the section uses the words of the song for rhythmic play. The harmonium and tabla now took regular turns responding to Kaushiki's moves. At one point after Sandip Ghosh answered some subtle rhythm Kaushiki commented "you're being very peaceful!" Her playful nature seemed to kick in as she showed various rhythmic improvisations (laykari). Sargam tans featured the syllables of the scale. Akar tans ran up and down the raga scale. Chut tans leapt from low to high and back. Tans were interspersed with strong gamaks and syncopated patterns. But listeners did not need to know technical terms to appreciate the skill and artistry of this performance.

After hardly a pause Kaushiki began the second bandish, "Balam mora raj" in middle speed tintal. The theka pattern on the tabla had a lilt like that of Panjabi tintal. After singing the sthayi a few times Kaushiki paused to speak. She explained that the bandish is a composition of the great Bade Ghulam Ali Khan and that the theka is special. The sam does not get the emphasis of regular tintal. Rather the second beat gets the 'open sound' on the tabla and sounds stronger. She clapped to show the tal and indeed the sam was not where one thought it was. She commented that the special character of this theka is that it "puts us on the edge."

She proceeded to sing with rhythmic syncopations. When Sandip Ghosh gave a tabla interlude she clapped to mark the tal, then continued with exciting sargams, sometimes reaching the very high pitches. Tans of various sorts, including quick gamaks with a dhrupad touch, took surprising turns and reversals. The harmonium player responded in kind. At one point Kaushiki paused to comment that she was enjoying herself.

Finally Kaushiki moved into the bandish 'Ja ja ra apne mandirwa' in fast tintal. It was amazing that after all the excitement and virtuosity of the previous sections she was able to lift the energy of the performance even more. After singing the beautiful composition she interspersed tāns using bol, sargam and ākār. At one point she alternated sargam and akar tans in quick turn. She paused here to comment that this technique may sound modern but it is actually traditional and comes from the tabla repertoire. Sandip gave a dazzling display in response to this comment. Kaushiki then traded fast sargams with Gaurab Chatterjee on harmonium in a question-answer, sawāl-jawāb, format. It made a fitting culmination of this amazing one-hour performance of Raga Bhimpalasi.

Tarana

Introducing the next pieces in her concert, Kaushiki told us that she was honored to have learned for some time from the great M. Balamuralikrishna. She would take this opportunity to present a thillana composed by him. She would first sing a Hindustani tarana, which she learned from her father, making an interesting pairing of song types in Hindustani and Carnatic styles. The tarana would be in Raga Yaman and the thillana in Raga Kalyani.

The evening rag Yaman was introduced with a short alap. The camera briefly moved to Kaushiki's hands as they stroked the svarmandal. Gaurab Chatterjee took a turn on the harmonium and the tarana began in middle speed tīntal. Taranas have special syllables in place of poetry. Some tabla syllables formed a part of this attractive composition. As Kaushiki began the improvisations, Sandip Ghosh matched them on the tabla including the

occasional bursts of speed. After one exciting exchange Kaushiki turned to the camera and said that she gets inspired by the tabla and then makes mistakes! The camera often panned to Kaushiki and the tabla player together. They made this challenging music look very easy. At one point we heard an interlude of nom-tom, a type of syllable sung in dhrupad. At another point Kaushiki took gamak tans at unbelievably high speed into the highest register, an amazing feat. The antara section of the composition included sung drum syllables as well as sargam. At one point Kaushiki sang a fast repeating pattern reminiscent of the jhala in Hindustani instrumental music. Many tihais were featured here, phrases repeated three times to end on sam. A tabla solo with a tihai marked the end of this impressive tarana performance.

Thillana

This uplifting composition by M. Balamuralikrishna included traditional thillana syllables interspersed with sargam and drum bols. The tabla and harmonium players knew the composition well and played along with the complex rhythms. Phrases returned playfully in various ways to the distinctive "til-la-na" of the composition. Other types of syllables appeared, including the Hindustani "dere-na-dere-na." Devotional words appeared in the later part of the composition. The brilliant composing skills of M. Balamuralikrishna were apparent here and they took on a sweet quality in Kaushiki's melodious voice.

After the thillana Kaushiki took a few moments to thank the listeners and organizers and request their blessings for herself and her accompanists in their musical efforts.

Devotional song

'Jamuna kinare mora gaon' in raga Manj Khamaj was the next item in the concert. Kaushiki's deep expressiveness and beautiful voice made this a real treat. The flexibility of the raga allowed her to dwell on the emotions of each word as though she were turning them over in her mind. Touches of a ragamala - phrases from other ragas - began to appear part way through. Words and melody combined to make this a really moving experience. By this point in the concert the audience could not help but realize that they were hearing a marvelous singer in her prime.

Kaushiki paused to comment that the message of the song is also the story of India's people. Radha is calling to her Beloved and worships him when he comes. "In India we welcome people and honor them and make them our own." At the end of the piece Sandip Ghosh played a lively extended tabla solo as is traditional in semi-classical music.

Before beginning the final piece Kaushiki took a few minutes to express special appreciation to SRUTI and everyone associated with it. She said she feels so close to the organization that they should consider her their daughter-in-law. Despite the difficulties of the times, she said, SRUTI has found ways to reach out and give us the "open sky" of music, where "uninhibited, one gets wings to fly." She thanked her accompanists again and asked for everyone's blessings for the three of them.

Bhajan

The final piece was a composition by Pandit Jnan Prakash Ghosh in Raga Misra Bhairavi. "Tum a jana Bhagwan" opened with the harmonium. Sadness and longing were the prominent emotions. "Please come, Lord. I have left the door open and am waiting for you. Without you the temple of my soul is left empty." The poetry suited the mood of Bhairavi and was reflected on the faces of the musicians. The contemplative nature of this piece stood in beautiful contrast to the virtuosic displays of the earlier pieces.

The variety of material and the outstanding musicianship that Kaushiki and her accompanists displayed throughout made this concert a memorable experience. It was a marvelous start to SRUTI's 2021 fall programming.

A short glossary of technical terms

ākār - singing with the sound 'ā'

antara - section of the composition reaching the high octave

ati-tār - highest octave
bandish - composition
bol - words of poetry
bol-bāñṭ - rhythmic improvisations using the words of the song
bol-ālāp - flowing improvisation using the words of the song
chūṭ - type of tān that leaps between low and high
dhrupad - genre of Hindustani music predating khyal
drut - fast speed
ektāl - a 12-beat tāla
gamak - a strong shaking ornament, prominent in dhrupad
gharānā - school / style of music
jhālā - fast rhythmic patterns in instrumental music
laykārī - skilled use of rhythm
madhya - middle speed
sam - first beat of the tāl
sargam - singing the syllables of the scale
sthāyī - first line of a composition
tān - fast running improvisations
ṭheka - stroke pattern on tabla marking the tāl
tihāī - phrase repeated 3 times
tīntāl - a 16-beat tāla
vilambit - slow speed

Allyn Miner is Faculty Emerita in the Department of South Asia Studies at the University of Pennsylvania. Her research and publications relate to the history of the sitar, the social history of music in South Asia, and Sanskrit, Hindi, and Urdu musicological literature. This site provides biographical and contact information and links to various sites of interest.



Vadyalahari Featuring PadmaShri Sangita Kalanidhi A.Kanyakumari and Group

Dr. P. Sivakumar



The Sruti audience and connoisseurs of instrumental music were treated to an outstanding virtual ensemble of majestic string and wind instruments of Carnatic music - Violin, Veena and NAdaswaram. Kumari A.Kanyakumari is a violinist with a great pedigree and a historic track record, and her mastery and control was on full display during the entire concert.

Gam gaNapatHE, Sri Harikesanallur MuthiAh BhAgavathar's krithi in Hamsadhwani rAgam, provided a strategic high-energy opener that brought all the musicians in sync instantly. Rendered in an ambiently paced thisra gathi, the short kuraippu swarA exchanges between the instruments were delightful and crisp. A sweet AIApanA of gAnamurthi was followed by the thyAgarAja krithi, gAnamurthE – one could picture lord KrishnA and almost hear His *Flute* (an instrument that was missing in action in the ensemble). The next song was easily the highlight of the concert – Sri ViswanAtham BhajEham, the caturdasha (14) rAgamAlikA masterpiece of MuthswAmi dlkshithar. I will not belabor mentioning all the rAgAs, but it would suffice to say that the beauty of each and every rAgA was exquisitely brought out by all the instrumentalists, with the percussionists, KalaimAmani K.V.Prasad and Triplicane Sekar adding extra flavor to the rendition. Next up was a briskly rendered Raghuvara nannU, a composition of Sri ThyAgarAja in pantuvarALi. SwaraprasthArA was taken up at the customary line of “manasUna nEkE”. KalaimAmani Sri Mambalam Siva on the nAdaswaram and KalaimAmani MudikondAn Sri S.N. Ramesh on the Veena matched the violin note for note in the exchange.

The main piece of the concert was a rAgam-tAnam in kharaharapriyA that started with a great exposition of the rAgam on the nAdaswaram by Sri Siva. Kumari A.Kanyakumari then took us to a different world with an impeccable elaboration of the rAgam. Hearing a tAnam on the Veena is an unparalleled divine experience and the magical fingers of Sri Ramesh crafted wonders as he scaled the notes of kharaharapriyA with deftness, dexterity and aplomb. The song chosen was SrinivAsa tava charanam, a rarely heard composition of Sri pApanAsam Sivan, set to rUpaka thAlam. Choice of the rAgmalika rAgams for the swarams included sUryA, kAnadA, valaji, nAttakurinji, shanmugapriyA, kApi, AbhEri, and mOhanam. The seamless reverse sequence elaboration of all the rAgams by VidhUshi Kanyakumari was a testament to her experience and musical wisdom. KalaimAmani Sri K.V.Prasad on the mridangam and Sri Triplicane K.Sekar on the thavil played a thunderous thani with some great thisra nadai sequences. The concluding pieces included the annamAchArya krithi, Brahman okaTe followed by HarivarAsanam in madhyamAvati and A.Kanyakumari's thillAnA in Sindhu Bhairavi.

Pulling such a big ensemble with top ranking artists during these challenging times is not an easy task. Heartfelt thanks to Sangeetha Kalanidhi A.Kanyakumari and team for a fantastic concert and kudos to the Sruti board for its superb work and unwavering commitment in providing top class programs for music lovers in the area.

Dr. P. Sivakumar is a mridangist and an avid Carnatic music enthusiast. He has been a long-time member and supporter of Sruti.

Vadyalahari – Another Perspective

Amanda Weidman

On October 23, 2021, the Sruti community was treated to a delightful concert of the Vadyalahari ensemble. Featuring A. Kanyakumari on the violin, M.K.S. Siva on nadaswaram, Mudikondan Ramesh on veena, K.V. Prasad on mridangam, and Triplicane K. Sekar on thavil, the Vadyalahari ensemble, led by Kanyakumari, has been performing since the 1980s. The ensemble showcases the different voices and timbres of the violin, nadaswaram and veena, which alternate in taking the lead role, as well as the mridangam and thavil, which are otherwise not necessarily heard together on the concert stage. Historically, the violin, veena, and mridangam have been instruments on the modern Carnatic stage, while nadaswaram and thavil have been part of the *periya melam* tradition, music traditionally performed for weddings and temple rituals. Bringing these instruments together is a way of bringing together these two worlds which have historically been separated by caste differences, and emphasizing their common musical heritage and interaction. Despite the existence of distinct practices of raga elaboration such as rakti and mallari in the nadaswaram tradition, however, Vadyalahari sticks to the Carnatic concert format, for the most part presenting keertanas preceded by alapana and followed by kalpana swara.

The concert began with a spirited rendition of Harikesanallur Muthiah Bhagavata's "Gam Ganapathe" in adi tala thisra nadai with kalpana swaras in the slow and fast speeds. This set the tone for the rhythmically complex concert to follow. Another highlight of the concert included Muthuswamy Dikshitar's chaturdasa ragamalika composition, "Sri Viswanathan," which begins in sree ragam and takes listeners through an exhilarating kaleidoscope of ragas before ending in sree ragam again. The "main" item of the concert was Papanasam Sivan's "Srinivasa Thava Charanam," set to vilamba rupaka tala. This featured the most extensive alapanas of the concert initiated by the nadaswaram, as well as a thanam initiated by the veena, and an extensive kalpana swara section with ragamalika in kapi, abheri, mohanam, and an exhilarating tani avartanam by the mridangam and thavil. The concert ended with a thillana in sindhubhairavi composed by Kanyakumari herself.

Kanyakumari is a master at bringing together and coordinating instrumental ensembles; she has demonstrated her gift for this also in the 40-violin concerts she has presented over the years. Although the violin clearly leads this ensemble, it does not dominate the way a vocal soloist might; there is more of a balance between the melodic instruments. However, there is a clear arrangement of the instruments, reflected in the physical positioning as well as in the interactions between the musicians. The melody instruments each face forward toward the audience; they alternate taking the lead role, but their interaction is not a foregrounded aspect of the performance. The percussion instruments, in contrast, are seated so that they face each other, and their performance is consequently more interactive, with more of a sense of on-stage spontaneity. Although there is some sacrifice of spontaneity and dynamism in Vadyalahari's presentation as a whole, the tightly choreographed and rhythmically precise performance is a pleasure to listen to and learn from.

Amanda Weidman is associate professor and chair of the Department of Anthropology at Bryn Mawr College. Trained at the University of Washington and Columbia University, she is a cultural anthropologist with an area specialization in South Asia. Her previous research in South India examined the creation of South Indian classical music as a high cultural genre in the context of late colonialism, Indian nationalism, and regional politics in South India. This project combined ethnographic research, examination of archival sources, and her own study and performance of South Indian

classical music. Her current research focuses on the people who create the music for South Indian popular cinema: playback singers, music directors, and studio musicians. She examines the social organization of the studios and discourses about voice and sound that emerge in recording sessions, relating these to broader politics and cultural movements.

Carnatic Vocal Concert by Vignesh Ishwar

Tyagarajan Suresh ('Suresh')

Experiencing Vignesh Ishwar's vocal performance was indeed a pre-Thanksgiving feast for the Sruti connoisseur. He was well supported by the melliflence of L. Ramakrishnan (LR) on the violin and a deft cradling of the melody on the percussion by Bharadwaj (Mridangam) and Guruprasad (Ghatam).



The opening piece – Nannu PALimpa (ThyAgaraja – Adi) was a great curtain-raiser, revealing Vignesh's solid grounding in all aspects of keerthanai rendition. The clarity of swaras' was unmistakably lucid. The next item of the concert was Raju Vedale Jutha MurAre (ThOdi) which was studded with a colorful unfurl of Kalpana swaras by Vignesh and LR. It was indeed a unique classical music experience, listening to the MukhAri oozing through the Raga AlApanA and rendition of Jayadevar's Vadasiyathi Kinchithapi (Khanda ChApu). We were then mesmerized by the brisk Kalyani rAgam sangathis in SuddhAnanda Bharathi's YellAm Sivan Seyal. Then came a fresh injection of Ananda Bhairavi ThAnam followed by HimAchala Thanaya Bro of Shyama Sastri which was soothing to the heart. The Kalpana swaram, characterized by Madurai-Mani-Iyer-like sarva laghu pattern was a beautiful part of this song's journey indeed. One of the focal points of the concert was KhAmbhoji (Sri SubrahmanyAya Namaste). It was a brilliant display of width, depth, low / high tempo of this rAgam. This was one more example of Vignesh's LakshanA (substance) and LakshyA (style). Vignesh is an illustrative example of an artiste with a great voice who exercises his discretion in using it. It was evident that he has internalized the above facet from his guru, T. M. Krishna.

One looks forward to such young, yet rich talent coming on display under the Sruti banner – where tradition and creativity meet.

Suresh is a VaiNika and a connoisseur of Carnatic music. He is also a great fan of Sruti.

Influence of Music on me

Ridhima Venugopal

My name is Ridhima, and I'd like to share how I feel about music and how it is influencing my development. In my childhood, I remember me listening to lullabies and I had always felt so happy and was dancing everywhere while listening to them. From the time I started my Pre-K, I remember singing and humming along to the song. I listened to the songs during afterschool hours, and it always cheered me up at the end of a tiring school day. With age, I realized that singing is my passion and is a way to express my feelings and mood to the people around me. My body and mind feel energetic while listening to the music. I can't stop singing once I hear a song familiar to me. My urge to sing along makes me focus and learn the words and meanings of the lyrics which I feel is helping in my academic growth. With age, I started listening to both Indian and Western music in the form of songs and developed a strong passion to learning vocal singing.

Recently, I was introduced to Indian Classical vocal music, called Carnatic Music. Though I have to agree that it's been a challenge to pronounce the words correctly due to language barrier, I feel confident about overcoming this stage soon to enjoy the music with a deeper sense and purpose. With my experience so far, I strongly feel that listening to music puts us in a positive mood and brings hope in our lives. I feel it also soothes the heart and takes away the pain. I feel very energetic while singing along to a song and am definitely in a good mood. I read that listening to music as a kid really helps a kid's brain development which I believe is true.

Music also develops a spiritual side for a person to connect the individual with the 'Power Beyond Us', God. Listening to good music improves positivity in our lives and can definitely make positivity a part of our personality.

I'm looking forward to learning and exploring the power and the depths of music to the extent possible with my full energy and focus.

Ridhima is in 4th grade at Scotts Ridge Elementary School in Apex, NC. In her free time, she likes to play with friends and watch TV. Her hobbies are to draw and to watch & solve riddles in Youtube.

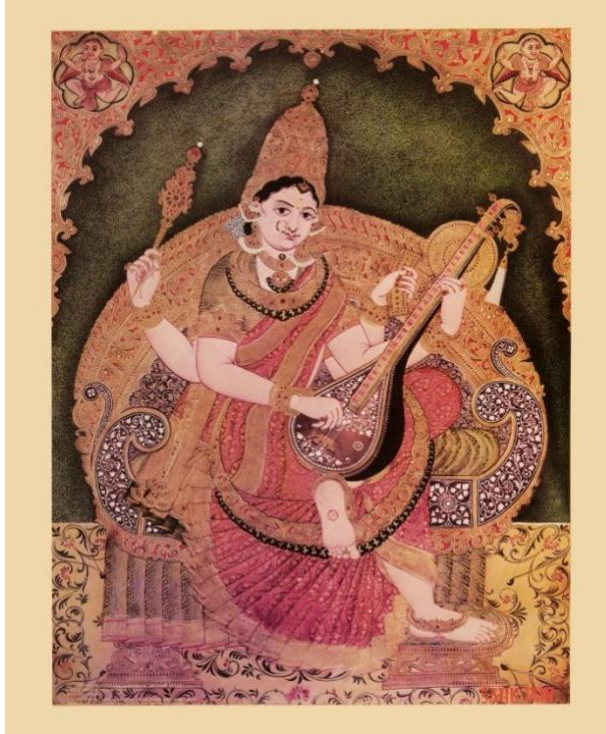


vINApustakadhAriNi : An insight into the Kritis on Goddess Saravati by Shri Muttusvami Dikshitar

Amrita Murali

Years ago, my grandmother was blessed to receive a stunning Mysuru style painting of Goddess SarasvatI from her revered Guru Shri Abhinava Vidyatirtha Mahasvamigal, the Jagadguru of Sri Sringeri Sharada peetham. Every single art lover who has visited our home has marveled at this splendid painting that adorns our drawing room.

During my childhood, I was always enamoured by this lovely painting. Whenever I learnt a kriti in praise of Sarasvati, I would be reminded of the marvellous imagery in the painting. It now gives me immense joy to write about compositions in Her praise.



Mysuru painting adorning my drawing room.

Goddess Sarasvati is extolled as one who kindles the intellect and bestows knowledge, wisdom and perspicacity. Sarasvati is also the moving energy and is venerated as a river and the Vedas. Music and art in general are synonymous with her. She has been lauded by numerous saints and seers. We have a treasure trove of compositions, which have been handed down over centuries, that sing Her praise.

Amongst those treasures are the exquisite and ornate compositions of Shri Muttusvami Dikshitar.

Shri Muttusvami Dikshitar in his compositions has painted Sarasvati as the Goddess in all Her glory in a style that is unique to him. He includes details of Her iconography - the akshamALA, pustaka, vINA and chinmudra held in Her hands. An interesting feature is that the names of the ragas chosen for the kritis are such that they are connected to:

- a) Her form or
- b) The color white that is synonymous with Her or
- c) A river or a moving force

The names of the ragas of the Sarasvati kritis are as follows.

- **sharAvati** - (sharAvati taTa vAsini, tisra eka tala) refers to the river sharAvati. The meaning of the word Sharavati is also connected with an arrow (shara), that traverses swiftly.
- **devamanOhari** - (bhArati maddhiShaNA jADyApahe, Rupaka tala) - Sarasvati, one who is dear (manohari) to the Gods (deva)
- **vegavAhini** - (vINApustakadhAriNim Khanda eka tala) - fast flowing river
- **kalAvati**- (kalAvati kamalAsana yuvati, Adi) one who is adept at the arts
- **glrvANI**- (namo namaste glrvANI, Mishra eka tala), another name for SarasvatI meaning the voice of the Vedas
- **chAyAgaula**- (sarasvatyA bhagavatyA, Mishra eka tala) - reflection of white light
- **chAyataraNGiNi** - (sarasvatI chAyataraNGiNi, Adi tala) - waves of lustre, beauty or light
- **Arabhi** - (ShrI Sarasvati namostute, tisra eka tala) - though this term has no direct connection with SarasvatI, the term Arabhati means any branch of the arts, music, dance, drama, or literature, of which SarasvatI is the presiding deity



vINApustakadhAriNi and Hamsini

The kriti SharAvati taTavAsini is set in the 25th ragAnga raga sharAvati. In this kriti he visualises Her as one who resides on the banks of the river sharAvati, one who has a swan as Her vehicle (hamsini), one who personifies word and meaning (shabdArtha svarUpiNi) and one who delights in the music of the flute and the vINA (muraLi vINA gAna vinodini). This short kriti ends with a catchy chitta svara. Dikshitar employs a distinctively different usage of the vivAdi notes in this rAga.



*Goddess Sharadamba of
Shringeri*

BhArati maddiShaNA jADyapahe is an enthralling composition in the raga Devamanohari. The essence of the famous shloka “yAkundendu tuShAra hAra dhavala” is incorporated in this kriti. He refers to Her as the ever compassionate one who removes the inertness of our mind and is like a wish-fulfilling tree for Her devotees.

The melodic structure of this kriti gambolling from the mandara stayi panchama to the Tara stayi madhyama is truly magical. The musical arrangement of the word jaDyApahe - M r s r m - that lands charmingly on the madhyama is a rare find in the musical wealth of Dikshitar. The phrase 'p n n s' in the ascent is yet another characteristic feature in the Dikshitar school instead of 'p d n s' that we hear commonly.

The renditions of vINApustakadhAriNim in vegavAhini have been immortalised by the redoubtable Vina Dhanammal, all the renowned musicians in her family and their shishya paramparas.

In this evergreen composition, Dikshitar describes Sarasvati as one who bears the vINA and pustaka in her hands. The vINA apart from being a musical instrument is also an aid to spiritual progress. The YAjnavalkya smrti declares

“vINAvAdana tatvajnayah shrutijAtI vishAradaH.
tAlajnashchAprayAsena mokshamArgam niyacchati “

"One who is well versed in the secrets of the art of playing the vINA attains liberation without much effort"



The spinal cord in the human body is also referred to as the vINA daNDa. The Goddess resides in the bottom of the spinal column as kunDalini. Through intense yoga sAdhanas, she arises and ascends swiftly along the column sushumna (the raga name vegavAhini also suggests swift movement) flanked by the channels iDa and pingaLa, flows through the six energy centers and unites with Shiva in the thousand petalled sahasrAra at the topmost part of the brain, thus enabling the sAdhaka to attain liberation. All the nerve endings in our body are connected to this column. As a result of that, the Goddess bestows the power of discretion and cognition, and governs the intellect in its various manifestations.

Dikshitar also visualizes her as the embodiment of the four-fold form of shabda – parA, pashyantI, madhyamA and vaikhari. Dikshitar also notes that Sarasvati resides on the tip of the tongue of the learned and the pious-nirantaram bhakta jihvAgravAsAm.

The very sight of people with negative thoughts and energies can cause immense anguish in one's psyche. Dikshitar mentions, in this composition, Sarasvati removes the pain caused by even a glance of ill-minded individuals - narAdhamAnana viloka shOkApahAm.

VegavAhini is the 16th rAgAnga raga. Dikshitar has painted a succinct picture of the raga replete with subtle nuances in this kriti. An important phrase of this raga S m g m is indicated in the very first line of the composition.

In the kriti **kalAvati kamalAsana yuvati**, Dikshitar addresses her as Sharada, the presiding deity of Kashmira, considered the Sarvagnya Pitha. Kashmira was known to be the seat of all learning in ancient India and hence the abode of SarasvatI. The influence of Shri Adi Shankara's works on Muttusvami Dikshitar can be seen in the usage of the sahitya. sharajjyotsnA shubhrAkAra in the charanam is reflective of the Shloka sharajjyotsnA shuddhAm from Shankara's Saundaryalahari.

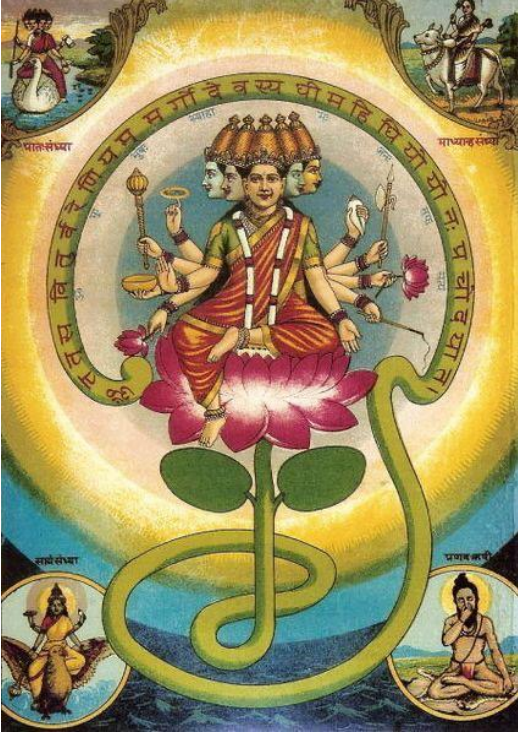
The haunting melody for this line is also a highlight in this kriti. SarasvatI is depicted as the embodiment of all mantras and the matrka (51 aksharas from a to ksha) in this kriti.

In the anupallavi of the kriti, a probable reference is made to the bala-atibala mantra, into which Sage Vishvamitra initiated the young Rama and Lakshmana. This mantra includes the renowned Gayatri mantra (also known as the Savitri mantra, of which also, Vishvamitra was the seer). During Sandhyopasana, the Goddess Sandhya is meditated upon as the forms of Gayatri in the morning, Savitri in the afternoon and Sarasvati in the evening.

Kalavati is the 31st raganga raga in the tradition that Dikshitar followed. Though it bears the same name, the raga is not the same as seen in the Tyagaraja Parampara or the Hindustani tradition. Also, this raga is starkly different from Yagapriya, its counterpart in the Melakarta scheme.

Sharada Temple at Kashmira





Savitri, Gayatri, SarasvatI

NamO namaste gIrvANI is set in the 43rd Raganga raga GIrvaNI.

Dikshitar describes her as the embodiment of the Vedas. The vAk bija 'aim', also known as the Sarasvata bija, is a composite of the first syllables of the Rig, Yajur and Sama Vedas and the bindu. She is the three-fold form of nAda, bindu and kalA(nAda bindu kalA shreNi) . Expounding in simple terms, nAda is the source of all sound, bindu is the source of all forms and kalA is the expression of these.

GIrvANI has been sometimes mistaken to be the raga kIrvANI and there are renditions of this kriti in kIrvANI. GIrvaNI is the 43rd Raganga raga and has no connection with kIrvANI which is the 21st Melakarta. This is a short kriti with an intricately woven chitta svara passage.



ChAyAgaula is a upanga janya of the 15th raganga raga mAlavagaula.

The well-known shloka

“sangItamapi sAhityam sarasvatyAH stanadvayam
ekam ApAna madhura anyadAlOcanAmRrtam “

(Sarasvati nurtures us with the milk of music and literature which are her two breasts) is condensed in the description of Sarasvati in this kriti.

A mention is made again of her presence in the intellect and the tip of one's tongue (matimajjihvAgrasthitayA). Dikshitar envisages her radiance in dazzling white shades (chAyagauratarayA) and pictures her as draped in swirls of white fabric (shubhra vastrAvrtayA). He also perceives her as a personification of the 64 art forms (chatusshashtikalAtmikayA).

Shilpi Shri Siddhalinga Svami's painting of Sarasvati (Shri Siddhalinga Svami was the spiritual Guru of the erstwhile Maharaja of Mysuru Shri Jayachamarajendra Wodeyar).

The structure of the kriti SarasvatI chAyAtaraNGiNi bears resemblance to that of a flowing river. In this kriti she is portrayed as the lotus-faced divine force who destroys all sins (sakala durita bhanjani) and as the epitome of Sat-

chit -Ananda sought by the learned (budhajanopAshrita satchit sukhi). A brisk madhyama kala passage and a sprightly chitta svaram add sheen to the composition. A marked contrast can be seen in the handling of chAyAtarangiNi in the Dikshitar and Tyagaraja paramparas.



ShrI Sarasvati namOstute is a popular and often sung composition on the Goddess. The raga name has been woven seamlessly into the kriti in the phrase, samsAra bhItYApahe (one who removes the fear of samsara), a quintessential example of Dikshitar's genius. To attain the knowledge and experience of the Supreme Being, one has to shed the three vAsanAs - loka vAsana (desire of worldly pursuits), deha vAsana (attachment to the physical body) and shAstra vAsana (obsession with scriptural injunctions). Sages who have transcended the three vAsanAs, contemplate on her form as the Supreme Being - vAsanAtraya vivarjita varamuni bhAvita mUrte. This kriti also has a chitta svaram that is not rendered often.

Dikshitar has also dedicated vAgdevi mAmava, one of the nottusvarams to Goddess SarasvatI. He portrays the form of Sarasvati in the four lines of lilting English music.

This article is a bird's eye view into the enormous and invaluable contribution of Muttusvami Dikshitar to the dazzling repertoire of kritIs on Sarasvati.

May Goddess Sarasvati guide us into the realm of this musical bliss and eternal joy.

Amritha Murali is a Carnatic Vocalist from Tamil Nadu, India. She belongs to a family of connoisseurs of music. Her exceptional musical instincts have been well nurtured by her parents and she has, today, gained much acclaim and popularity with the music fraternity as a highly talented musician of the younger generation.

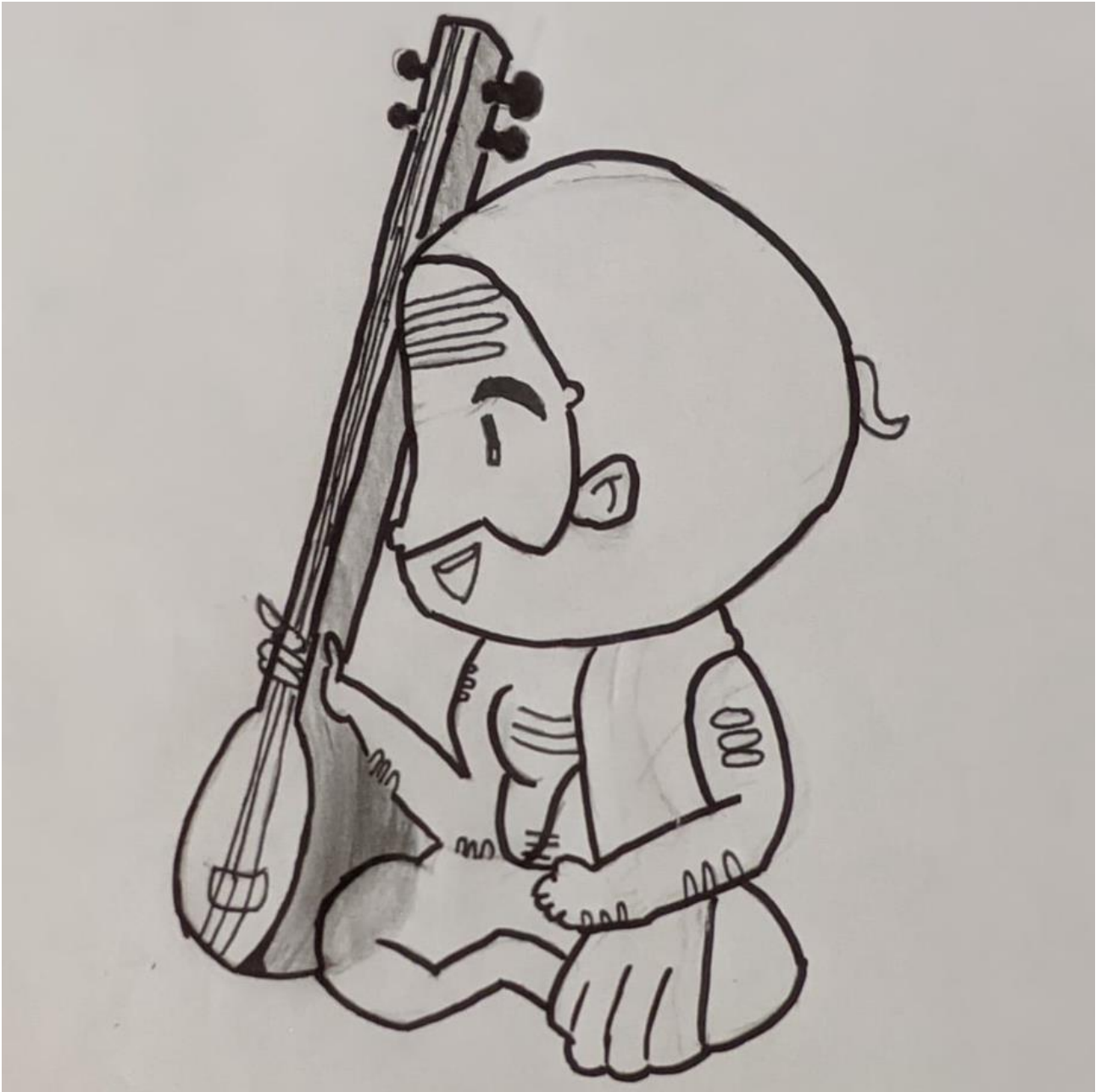


Picture of Sri Muthuswami Dikshitar
Hiranmayee Ravikanth



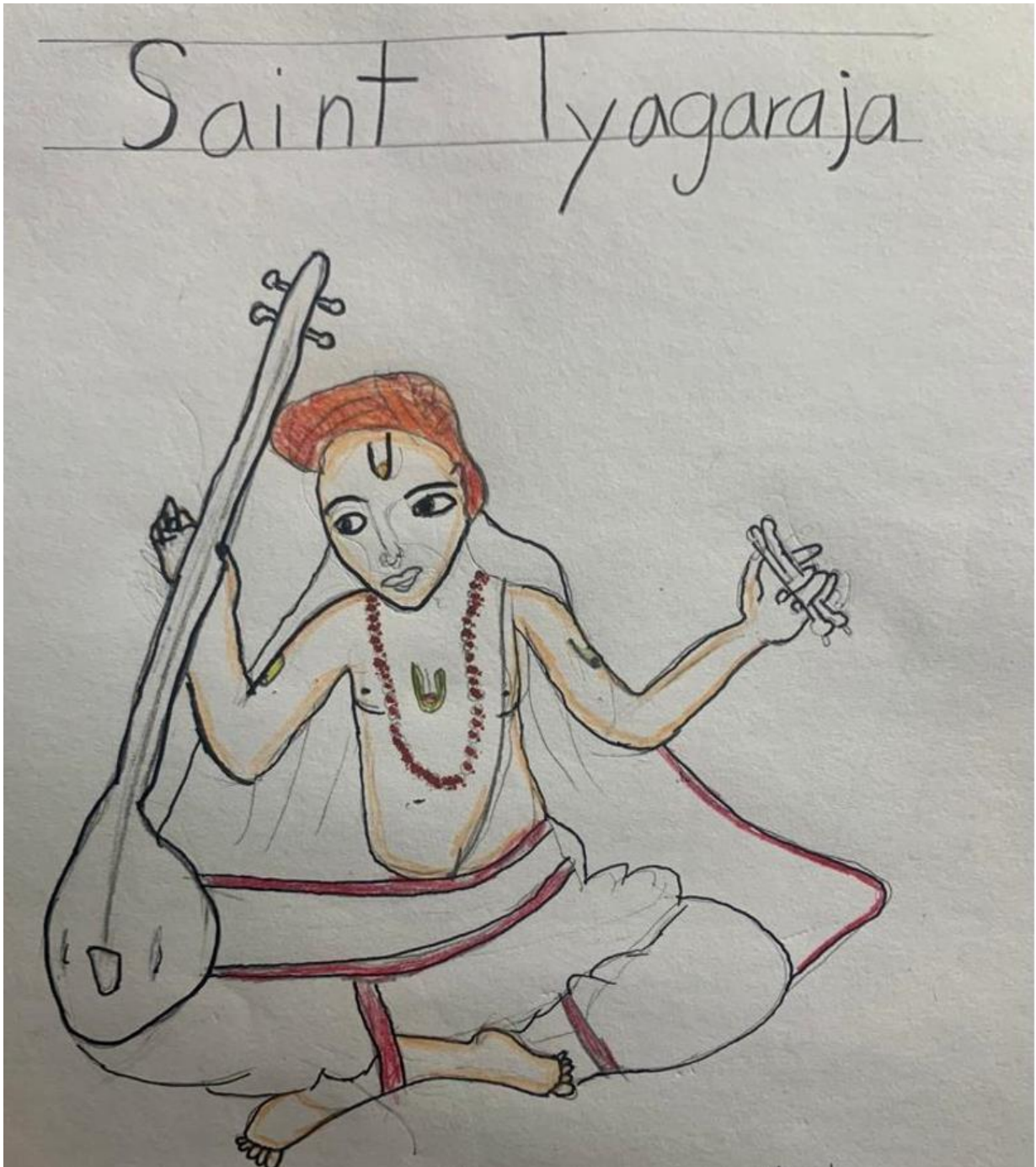
Hiranmayee is a 3rd grader at Willistown Country Day School , Malvern PA. Hiru loves to do gymnastics and swimming. She learns Carnatic music from her mother and sukthams from her father. She loves to draw as well.

Picture of Sri Syama Sastri
Arudra Ravikanth



Arudra is a 7th grader at Lionville Middle School ,Exton PA. Arudra learns Mridangam from TS Nandakumar , NJ. He also plays tennis. Arudra loves to play basketball with his friends at the Y every week.

Picture of Saint Thyagaraja
Visrutha Khasiram



Visrutha is a 6 year old going to Lionville Elementary school, Exton PA. She loves to play with her little sister. She learns Carnatic vocal and keyboard.

Picture of Harikesanallur Muthaiah BhAgavatar
Bhairavi Karthik



Bhairavi Karthick is 12 years old and she goes to PS Senior Secondary school , Mylapore Chennai. Bhairavi loves to draw. She learns Carnatic vocal and Bharatanatyam.

My understanding of Carnatic music

Arudra Ravikanth

Carnatic Music is the Hindu classical music. Singers sing it mainly to address the lords, much like prayer of other religions. Throughout this essay, I will be giving my opinion on Carnatic music and why I think this way.

To start, let's go over some backstory. Carnatic Music was first taught by Purandara Dasa, who often known as "the father of Carnatic music." It originated in South India, mainly around Andhra Pradesh and Madras. Unlike other forms of music, Carnatic is said with meaning and compassion, always giving listening satisfaction. It has its own specific structure, which I will explain now. Each song is said in a certain pitch and a certain ragam. Pitches are, for those of you that don't know, a pitch is how high or low a tone is. A raga is a pattern of notes having characteristic intervals, rhythms, and embellishments, used as a basis for improvisation (Google). The whole song is basically made according to how the raga goes. Also, the inside of the song has a (main) structure. There is the pallavi, which is the beginning, often slow, the anu pallavi, which is more paced, anupallavi, which is more paced, and the charanam, which is the strong ending. This differs from other styles of music that don't have a set structure, which sometimes takes away from the beauty.

An average concert contains one or two singers, a violinist, a mridangist, a ghatam player, a veena, a morsing, a tabla, and many more. This gives your ears a very satisfying feeling, as all the sounds come together. Some musicians jam all the instruments randomly, which doesn't always end well.

Now for my opinion I listen to western music and Carnatic music, and I'm not going to criticize either of them. However, I will say that I do very much enjoy and playing mridangam for Carnatic music, and that part of me will never go away.

Arudra is a 7th grader at Lionville Middle School ,Exton PA. Arudra learns Mridangam from TS Nandakumar , NJ. He also plays tennis. Arudra loves to play basketball with his friends at the Y every week.



Nottuswaras

Sahana Balaji

The image shows two pages of handwritten musical notation. The left page is titled 'Nottuswara' and contains a table mapping Western notes to Indian swaras. The right page is titled 'Sakthi sahitha western notes' and shows musical notation for the same notes on a staff.

Note	(do)	(re)	(mi)	(fa)	(so)	(la)	(ti)	swaram
C								SA
D								RI
E								GA
F								MA
G								PA
A								DHA
B								NI

by: Sahana Balaji

Sakthi sahitha western notes

The Nottuswaras are a set of 30-35 compositions in Carnatic music by Sri Muthuswami Dikshitar who is one among the trinity of Carnatic music. The compositions of nottuswaras started as an influence of British rule in India. Nottuswaras are melodies inspired by Scottish and Irish tunes. They are all composed with Sanskrit lyrics in the western C major scale, whose pitch intervals match the Shankarabharana raga scale in Carnatic music. They are simple melodies that do not have gamakas. The sahitya of these compositions are based on Indian deities.

Example:

Britain's National Anthem

God save our gracious Queen ; Long Live our noble Queen; God save the Queen

Indian Version

Santhatham Pahimam; Sangeetha Shyamale; Sarvadhare

Sahana is a second grader from Pickering Valley School, Chester Springs, PA. She learns, Carnatic music , Bharatanatyam and guitar. She likes to do arts and crafts in her free time.

Quiz #1

By R Venkatasubramanian & Haripriya

1. What was the original name of Saint Thyagaraja?
2. Where is Kakarla?
3. What is the Gothram of Saint Thyagaraja?
4. What is the first kriti of Thyagaraja and in which raga?
5. Who was the Guru of Thyagaraja?
6. Who gave him the upadesam of ' Rama' mandiram?
7. Who gave the rare book on music and what was its name?
8. How many times he chanted the ' Rama' manthram when Sri Rama appeared before him and in what form?
9. It is generally considered that Thyagaraja is an incarnation of Valmiki. In one of his songs, he indirectly indicates the purpose of his birth on earth. What is that song and in what raga?
10. His brother, out of anger, threw the Rama idols in the river Kaveri. Thyagaraja, on a hint by Sri Rama in his dream, went in search and found the idols. He expressed his ecstasy through a song? What was it? In what raga?
11. What is the name of the five songs that are sung during the Aradhana day at Thiruvaiyaru and what are the ragas?
12. How did Thiruvaiyaru get its name?
13. What is the name of the deity at Thiruvaiyaru?
14. Who composed the 108 names of Thyagaraja as Ashtottaranamavali"
15. In which year singing of Pancharatnam started at the Samadhi?
16. What were the two musical plays composed by Thyagaraja?
17. Did Thyagaraja have any children?
18. What was the last Kriti of Thyagaraja?.
19. When did he attained the lotus feet of Sri Rama?
20. Who are the contemporaries of Thyagaraja along with whom he is termed as 'Trinity of Carnatic music'?

R Venkatasubramanian, retired from Bank of Baroda two decades ago. Hails from an orthodox family, faithfully following our daily religious rituals. Undergone part-time 'Veda Adhyayanam' for eight years. Took interest in study of Samskritam language and the import and implication of the various precepts mandated in our scriptures. Learned Veenai for a few years under vidhushi Smt. Padmavathi Ananthagopalan and possesses knowledge of carnatic music. An avid reader of ancient English literature. Presently leading a peaceful, happy life jointly with his children.

Haripriya, presently homemaker in a joint family with her in-laws. An M.A. [English literature] and M.L.I.S. University rank holder. Had various academic distinctions during her school/college days. Served as the Head of the Department of Library in M.O.P. Vaishnav College and earned accolades and approbation from her college authorities in abundance. Affable and affectionate, everywhere noted for her cordiality and camaraderie.

Quiz #2

By Arudra Ravikanth

1. How old was Thyagaraja when he passed?
2. Where was he born ?
3. What is the area of Thiruvarur?
4. What is the language most spoken there?
5. Approximately how many songs has he composed?
6. Name one of Thyagaraja's gurus.
7. What was his two elder brother's names?
8. Name an instrument that Thyagaraja played.
9. True or false: out of the 24,000 song that he composed, only 700 remain today.
10. What is the exact date of his birth and death?
11. What was the name of his grandfather?
12. Thyagaraja and two others were called the "trinity of modern classical music. What are the names of the 2 others?
13. At what age did Thyagaraja compose his first song?
14. How many ragas has Thyagaraja invented?
15. True of false. A crater on Mercury is named after Thyagaraja.

Arudra Ravikanth is a 12 year old 6th Grader from Lionville Elementary. Audra is currently undergoing training in Mridangam from Vidwan Shri T S Nanda Kumar in New Jercy. His interests include playing tennis, speed cubing, lego building to name a few.

Quiz #3 - Identify the Carnatic Raagas

By Dr N Krishnaraj

Hello Carnatic music fans. Here is a raaga quiz that was created to meaningfully while away time during the pandemic. Hope you find it fun to solve.

Identify the Carnatic raagas:

1. Cow enjoyer
2. Bliss÷ Sun
3. Girl loving of Founder of Advaita bliss
4. Celestial Blindfolded woman
5. Nectar Rainer
6. Girl loving crispy eatable
7. Ornament Lord Siva
8. Raslila stage saw reclining God
9. The race of Krishna stay unperturbed tree of revelation
10. Last Star
11. Goddess of knowledge
12. Cupid loving girl
13. Muslim raga
14. Music tempo of the mind
15. Successive names of Goddess Parvathi
16. Country raga
17. Marriage girl?
18. Earth cleavage
19. Swan carrier of Siva
20. Sound of Swan

Dr N Krishnaraj, an avid music lover, a passionate linguist and a distinguished engineer. He is the father of Balachandar Krishnaraj and resides in the peaceful village of Padappai near Chennai.



Quiz #1 - Answers

1. Kakarla Tyagabrahmam. The suffix; Brahmam' is common for his family lineage. His father was Ramabrahmam, and mother was Seethamma.
2. Kaakarla village is in Kambham taluk in Kurnool district, Andhra Pradesh.
3. Bharadwaja Gothram.
4. 'Namo Namo Raghavaya' in the raga 'Desiya Thodi'. It is now being sung in Sindhu Bhairavi.
5. Sonti Venkatramayya, the chief musician of The King of Thanjavur.
6. First, his father, Ramabrahmam gave him the upadesam and later Ramakrishnanda Swami of Kanchipuram taught him the Rama Sadakshari manthra.
7. Saint Narada gave the book. Its name is 'Swararnavam'.
8. By that time, he had chanted the Rama Manthra 96 crores times, Rama appeared before him in the form in which he and Lakshmana were accompanying sage Viswamithra, and he immediately disappeared. Thyagaraja then composed the Krithi "Yela nee Dhaya Radhu".
9. 'E paniko lenmamichidinani?' in the raga 'Asaveri'. The pallavi states, 'You should not think that I was born for some sundry purpose. Is it not known to your mind?'
In the charanam, he mentions the name Valmiki and asks, 'If Valmiki and other sages have extolled your glory, will that satisfy my desire. shall I also not to do the same to you?'
10. The song, "Kanu Kontini "in Bilahari.
11. Ghana raga Pancharatnam. The Pancharatna Kritis are:
 - Jagadananda Karaka (Ragam Natai)
 - Duduku gala (Ragam Goula)
 - Sadhinchane (Ragam Arabhi)
 - Kanakana Ruchira (Ragam Varali)
 - Endaro Mahanubhavulu (Shree Ragam)
12. It is in the confluence of five rivers. The Five Rivers are Vadavaar, Vennaar, Vettaar, Kudamurutti and Kaveri.
13. Panchanadeeswarar. His consort is called, 'Dharmasamvadhani'.
14. Bangalore Nagaratnamma and she had built the Samadhi for him.
15. The year 1949.
16. Tyagaraja composed two musical plays in Telugu, the Prahalada Bhakti Vijayam and the Nauka Charitam.
17. Yes, a daughter by name Seethalakshmi. She was married to one Kuppuswami Iyer.
18. His last composition is Paritapamu in raga Manohari. In this composition he says that 10 days from now, Rama will come and take me with him in a golden chariot. Tyagaraja took to sanyasam just before his death.
19. On Pushya Bagula Panchami day, 6 January 1847.
20. Muthuswamy Dikshitar and Shyama Shastri.

Quiz #2 - Answers

1. 79 years
2. Thiruvavur, India
3. 4.042 sq miles
4. Tamil
5. Approx 24000
6. Sonti Venkata Ramanayya
7. Panchanada and Panchapakesha
8. Veena
9. True
10. Born: May 4 ,1767 Died: January 6th 1847
11. Giriraja Kavi
12. Muthuswami Dikshitar and Syama Sastri
13. At age 13.the song was called name name Ragavayya
14. 66
15. True

Quiz #3 – Answers

1. Abogi
2. Anandabhairavi
3. Sankaranandapriya
4. Devagandhari
5. Amruthavarshini
6. Karaharapriya
7. Sankarabharanam
8. Brindhavana Saranga
9. Yadukula Kambhoji
10. Revathi
11. Saraswathi
12. Rathipathipriya
13. Husseini
14. Manolayam
15. Gowrimanohari
16. Kaanada
17. Kalyani
18. Boopalam
19. Hamsanandhi
20. Hamsanadham



Sponsor List for 2020/2021

Special thanks to all the sponsors of the 2020/2021 SRUTI season

Ajay Kolanupaka	Manjula Kumar & R. Kumar	Satish Samineni
Amrutha Gopinath & Gopinath Srinivasan	Meenakshi Krishnan	Shama Tinaikar
Arathi & Shashank Narayan	Mira & Srikant Raghavachari	Shankar Ramasami
Arun Mahadevan	Mythili Ramanujam	Shanti Kumar & Geetha Kumar
Arvindkumar Rajagopal	Nalini Venkateswaran	Sheeja Saradabai
Balaji Raghothaman & Nandini S. Rao	Nambi Aiyer & Ponnal Nambi	Shobha Ravi & L.S.Ravi
Bevinahally Harish	Natarajan Ranganathan	Shruthi & Jay Jayaram
Bharathi & Sumathisen	Padmini & T. S. Venkatraman	Sivam Rangavajula
Bhavani Kulkarni	Parthasarathy Krishnaswamy	Sivaramakrishnan Sundaresan
C.R. Shashidhar & Sarala	Prabha Parmeswaran	Soumya Rajesh
Chaya Duraiswami	Prathy Nair	Sreekala Kalyanasundaram
Chitra Kannan & Kannan Narasimhan	Priya Venkatesh	Sri Vidhya Ramkumar
Chitra Sundararajan & Sundar Arunapuram	Radha & Venkat Kilambi	Srinivas Chaganti
Deepa Somasundaram & Suresh Mani	Radha Nathan	Srinivasan & Lakshmi Raghavan
Drs. Gita and Srinivas Prasad	Rajakumar Narasimhadevara	Sridhya Dhulipala & Venkata Tumuluri
Gayathri Swaminathan	Rajee Padmanabhan & V V Raman	Subha & Nari Narayanan
Geetha & Shankar Muthuswami	Rajgopal & Srijaya Krutiventi	Sudha Moorthy
Guru Srinivasan	Raji Venkatesan & Dinakar Subramanian	Sudhakar & Gayathri Rao
Jayanthi Subramanian	Ramaa & Rungan Nathan	Sumanth Swaminathan
Jayashree Bhasker	Ramaa Ramesh & Ramesh Santhanakrishnan	Sumathi Palaiyanur
K Ratnam	Ramji Sathyamurthy	Sumitha Nair
Kamakshi Mallikarjun	Rangarajan Suresh	Susheela Mynapati
Kanchana Senthilkumar	Ravi Iyer	Susila & Varadarajan
Kanna Kannan & Anandhi Kannan	Ravi Pillutla	Swarna Iyer
Kapila Ratnam	Ravikanth Iyer	Swarna Venkatesan
Karthik Krishna Jayaram	Ravindra Bangera	Uma & Pitchumani Sivakumar
Karuna Meda	Renuka Adiraju	Uma & Prabhakar Chitrapu
Krishna Kusumba	Revathi Subramony & Ranga Narayanan	Usha & Bala Balasubramanian
Lakshmi Radhakrishnan	Roopa Srinivasan & Prithi Rajan	V. R.Murthy Ravinuthala
Lakshmi Yeleswaram	Rupashree Vinay	Vathsala Holla
Lalitha B Krishnan	S.G. Ramanathan & Uma Ramanathan	Vatsala Ramprasad
Lata & Suresh Tyagarajan	Sangeetha & Narasimhan Kanvar	Venkat M Adiraju
Lavanya Sambasivan	Sangeetha Murali	Venki Raman
M.M. Subramanian & Prabha	Sanjay & Sunanda Gandham	Vidya Krishnaswamy
Madhavi Kuruba	Santi & Ramana Kanumalla	Vijay Ramineni
Madhu Gurthy	Sarada Tyagarajan	Viji & Panchanadam Swaminathan
Mallikarjun & Satya Budhavarapu	Saradha Sriram	Vinodh Pillai
Mani Kavuri	Sasidhar Vogety	
Manikandan Rajappa & Radhika Aravamudhan	Sathya & Girija Vardhana	

Concert Patrons, Life Members and Donors

SRUTI Thanks the following Concert Patrons

*Drs. Gita & Srinivas Prasad
Manikandan Rajappa & Radhika Aravamudhan
Bharathi and Dr. Sumathisena
Dr. Priya Venkatesh & Venkatesh Parigi*

SRUTI Welcomes these new Life Members

*Indumati Gopalkrishnan (2020)
Vidya Raghavan (2020)
Gopi Vallaba Vardarajan (2020)
Shreya Adiraju (2020)
Radha Vardachary (2020)
Sujatha Koneru (2020)
Arvind Lakshmikanthan Koneru (2021)
Gayathri Krishnan (2021)
Krishna Kodukula (2021)
Prabha Maruvada (2021)
Sangeetha Saikia (2021)*

SRUTI Thanks the following Grantors

*PNC Arts Alive
Presser Foundation
PA Council on Arts
National Endowment of Arts*

2021 Events

20 Dec 2020	Music Academy Free Tickets for Sponsors	Ranjani and Gayatri
30 Jan 2021	Thyagaraja Aradhana – Part 1	Nadaswaram - Mylai M. Karthikeyan Gummidipoondi R. Gnanavel Tavil -Thathalur R. Kumar Talam - R. Thandavamoorthi Vocal - Vidwan Malladi Suri Babu, Vidwan Malladi Sreeramprasad and Vidwan Malladi Ravikumar Violin - Malladi Sindhu Rageswari Mridangam - Malladi Sri Aravind Karthik and Malladi Sivanand Yasasvi
27 Feb 2021	Grand Flute Recital	Flute - J. B. Sruthi Sagar Violin - Vittal Rangan Mridangam - Praveen Sparsh Kanjeera - Sunil Kumar
13 Mar 2021	Thyagaraja Aradhana – Part 2	Vocal - K. Gayathri Violin - Rajeev Mukundan Mridangam - Neyveli R. Narayanan Ghatam - S. Krishna
10 Apr 2021	The Life and Times of Gopalakrishna Bharati	Talk - V. Sriram Vocal - Bharat Sundar
17 Apr 2021	Trinity - Carnatic Music Play by Madras Players	Featuring - Vijay Siva, Gayathri Venkataraghavan, Dr. S. Sundar
08 May 2021	Mother's Day All Women Music Concert	Vocal - Vidushi Neela Ramgopal Vocal Support - Smt. Kirtana J Violin - Prema Vivek Mridangam - Ranjani Siddhanth Venkatesh Morching - Smt. Bhagyalakshmi M. Krishna
19 Jun 2021	Bharatanatyam - Ananda Margam	Sophia Salingaros

25 Sep 2021	Hindustani Classical Vocal	Vocal - Kaushiki Chakraborty Tabla - Sandip Ghosh Harmonium - Gaurab Chatterjee
23 Oct 2021	Vadya Lahari – Carnatic Instrumental Ensemble	Violin - Padmasree A. Kanyakumari Nadhaswaram - M. K. S. Siva Veena - Mudikondan S. N. Ramesh Mridangam - Kalaimamani K.V. Prasad Thavil - Triplicane K. Sekar
20 Nov 2021	Vocal Concert	Vocal – Vignesh Ishwar Violin - L. Ramakrishnan Mridangam - N. C. Bharadwaj Ghatam - N. Guruprasad



2021 Production Collaborators

We thank the following individuals and organizations for recording and production of our virtual events.

Ramanathan Iyer	Founder and Leader Curator at the ARTery
Skanda Anantha Murthy	Founder, Shaale
Gowri Shankar	Hindu Temple, Delaware
Finny George	Celebrations Photography
Meghodeepa Gangopadhyay	Artist Manager / Musician at Kaushiki Arts
Adithyanarayanan Sankar	Madrasana



2021 Youth Group Collaborators

We thank the following Sruti Youth Group volunteers for helping out with 2021 programs.

Rasika Sivakumar

Sunandita Suresh

Madhav Manikandan

Shrija Krishnan

Shreya Parigi

Vaishnavi Kusumba

Dhiya Ravinuthala

Rahul Narayanan





Have you started saving
for your kid's college?

WE CAN HELP

The importance of education today is undeniable.
Are you prepared for what it costs?

It takes planning to fund the cost of an education considering that between 2008-09 and 2018-19, published in-state tuition and fees at public four-year institutions increased at an average rate of 3.1% per year beyond inflation¹. While tuition will be the largest expense, don't forget about these additional costs that may be incurred:

Pre-College Costs

- Standardized test fees
- Test prep courses and materials
- Campus visits
- Moving costs

Additional College Costs

- Room & Board
- Books & Supplies
- Transportation

Talk it through with an expert.
We're here to help.



Ramji Sathyamurthy

Agent
CA Insurance Lic.# 0K16405

Phone: 848-219-9118

Cell: (848) 219-9118

ramji@ft.newyorklife.com

New York Life Insurance Company
379 Thornall Street
8th Floor
Edison, NJ 08837

¹ College Board (Trends in Higher Education) 2018

1729183 EXP: 3/10/2021

Insure. Prepare. Retire.

Be good at life.

