



SRUTI NOTES

SRUTI

The India Music & Dance Society

A Publication of SRUTI

Volume 4, Issue 4 November 2001

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From The Editors

Dear Friends

As the two-year term for the current Sruti Committees comes to an end, we present the last issue of Sruti Notes for the year. In addition to a review of the recent Hyderabad Brothers' concert, the issue contains news from the music world, reports on the activities of the various committees during the term and information about upcoming Sruti events. We hope the newsletters have served the purpose of bringing you news and views from the Sruti community and also from the rest of the world of music and dance. We encourage members to send their comments/suggestions and also to consider participating in the Library Committee activities in the future. We sincerely thank all those who have contributed articles and reviews to Sruti Notes and Sruti Ranjani and made the publications interesting. Our sincere thanks to the advertisers and many members who have made donations to cover the cost of publishing.

It is quite gratifying that the Juniors' forum that was started at the beginning of the term has been quite successful. We invite all younger members with an interest in music and dance to consider taking an active role in the forum in the future.

A notable achievement of the Library Committee has been the compilation of 32 articles (related to the history, evolution and development of Indian classical music and dance) from luminaries in the fields of Indian classical music and dance in a special publication of Sruti Ranjani to commemorate Sruti's 15th anniversary. Though the publication has not been out this fall as originally planned, we are very happy that it is scheduled to be published in the middle of next year in the form of a book. We thank Dance Advance for taking a very enthusiastic interest in this project and underwriting the copy-editing, design and printing of the publication. We thank Ramana Kanumalla, Dinakar Subramanian and Ravi Pattisam of the Resource Committee for help with obtaining support for the publication. Our thanks to P. Narayanan and other members of Sruti Board of Directors for their encouragement and support.

Our many thanks to S. Sankaran and P. Swaminathan for editing and preparing the master tapes of Sruti concert recordings.

On a personal note, I would like to express my gratitude to the members of the Library Committee for their excellent service and support. It has been a privilege and pleasure to work with M.M. Subramaniam, H.Y. Rajagopal, Hema Ramamurthy, Srinidhi Narayan and Jeya Sankaran. My deep appreciation and thanks to the Junior Editors Sumanth Swaminathan, Chetan Ramamurthy, Soumya Menon and Samhita Bhargava for their active participation.



Viji Swaminathan
Chairperson
For the Library Committee



UPCOMING SRUTI PROGRAMS IN 2001

Bombay Jayashri (Vocal)

(November 10, Gwynedd-Mercy College, Gwynedd Valley, PA)

Sadhana Paranjani (Kuchipudi)

(December 1, Gwynedd-Mercy College, Gwynedd Valley, PA)

Bi-Annual General Body Meeting and Election

(December 1, Gwynedd-Mercy College, Gwynedd Valley, PA)

Please see attached fliers for details

From the President's Desk

October 31, 2001

Dear friends,

This is the concluding issue of SrutiNotes for the 2000-01 term. On behalf of the board of directors and the Committees I thank everyone for their support during the term of the current board. It has been an honor to serve.

There were many Sruti families that stepped forward to help in various capacities such as hosting, transportation etc. This spirit of volunteerism, which extended beyond the immediate circle of the board and the committees, was of great help to us. I thank all those families for their much-needed assistance.

Being asked to serve in Sruti's organization is a privilege, but is also a serious obligation. As the recent events in the U.S. have demonstrated, sooner or later every individual needs to get involved and contribute to society in some way. One can never take for granted that "someone" will take care of the problem. Just as our interest and that of the nation are best served by our being directly involved, the same goes for Sruti as well.

So please do consider serving Sruti in some capacity. And, once you are elected as an office bearer, carry out your responsibilities diligently: being on the governing body bestows prestige, but there is work to be done. Do take the time to read the constitution so you know clearly what your responsibilities are. The document may be found at <http://www.sruti.org/bylaws.pdf>.

The rewards of serving are many. You get to make new friends and get to know the off-stage personalities of artistes. And like the jingle in "Cheers", it makes a big difference to your sense of belonging when "everybody knows your name".

Remember, we all got to be where we are because someone took the trouble to volunteer despite the pressures of work and family.

I thank the current office-bearers and their families for their last two years' of commitment and hard work. I wish Sruti, the incoming board, and the committees success, and the community two more years of high quality music and dance offerings.

Sincerely,

P. Narayanan
President



Hyderabad Brothers' Concert

Rasikan

The Hyderabad brothers, Raghavachary and Seshachary, ever since they shot into fame little more than a decade ago, are among the most popular Carnatic musicians of today. The strong points of their music include classicism in their rendering of alapana and kriti, adherence to sruti, and a good grasp of layam; indeed, one of the brothers is a mridangam vidwan also. With the young and talented Delhi Sundararajan for violin and the veteran (though still quite young) Raja Rao for mridangam as accompanists, one could expect a high level of music from the Brothers. I went with such expectation to the SRUTI concert of the group on October 6 at Gwennyd Mercy College auditorium. But I have to confess that my expectations were not met fully. There appeared to be a lackadaisical atmosphere during a good part of the concert. The Brothers' frequent reference to books and notes in front of them did not help much. More about that later. However, I do not want to give the impression that the concert was not above average. Far from it.

The highlight of the concert was a very good RTP in Keeravani. Keeravani is one of those ragas which we probably hear more as RTP than during the earlier part of a concert. The reason may be that there are very few major kritis in this raga other than *Kaligiunte* of Thyagaraja. The purvanga for the pallavi set to misra jati tripata talam, was an interesting play on words: *Ra Ragam, Tha Thanam, Pal Pallavi*.

The concert itself started on a sedate note with the navaraga varnam *Valachi* followed by a quick *Dasaratha nandana*, a kriti of Thyagaraja in Asaveri. The Brothers followed this with Patnam Subramania Iyer's *Manasu karuga* in Hamsadhwani and Thyagaraja's *Shri Narasimha* in Phalamanjari. Both the kritis were preceded by fairly elaborate alapanas of the respective ragas by the younger brother, Seshachari. In fact, it was he who dominated the rendering of various ragas throughout the concert almost relegating the elder brother's role to providing vocal support rather than as a near equal partner.

Chitravina Ravikiran, during the workshop conducted by SRUTI a few years ago, had argued that Hamsadhwani should be regarded as a janya of Kalyani and not that of Sankarabharanam as many authorities had. Seshachari seemed to agree with Ravikiran's thesis. The alapana had a liberal mixture of Kalyani prayogams.

It is not unusual for musicians to exhibit their vidwat by rendering elaborate alapanas in relatively rare ragams. Phalamanjari is one such raga. But the avarohanam of this raga is so close to that of Kanada that inevitably comparisons were made to the latter more popular raga.

The Brothers then rendered Begada and Thyagaraja's kriti *Lokavana chatura*. The suite included alapana, neraval and kalpana swara.

Raja Rao was in his elements during the thani that followed.

Upto this time there was no prati madhyama raga (except the short Kalyani chittaswaram as part of the varnam). So I was expecting the RTP to be in a prati madhyama raga. However, after a crisp *Chinna nadena* of Thyagaraja in Kalanidhi, the Brothers sailed into RTP in Keeravani. The raga was rendered in three sthayis in the classic mold. Sundararajan who up until now was rather subdued came into his own

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The opinions expressed by the contributors of articles and reviews are published in a spirit of openness of communication and freedom of expression. They do not necessarily reflect the views of Sruti's Board or its members.

(Continued from page 2)

and played a delectable Keeravani, both the alapana and thanam.

In the post Pallavi segment, the Brothers started off with two javalis in Khamas and Saveri, followed by *Challare*, a Thyagaraja kriti in Ahiri. This last song rendered with great bhavam is bound to have touched the hearts of many in the audience. At the request of a member of the audience, the Brothers sang the Annamacharya keertana *Garudaga* in Hindolam. The final piece before the mangalam was a Purandaradasa composition in Durga. For some reason Seshachari sang elaborate alapanas for both Hindolam and Durga. I felt that they were rather out of place considering that they were at the tail end of the concert.

Over all, although not an outstanding performance, a reasonably satisfying one.

The Hyderabad Brothers were referring to books or notes during a good part of the performance. This disconcerting habit seems to be a recent trend in Carnatic music concerts. Although it may not be true, it gives the impression that the musician was not fully organized for the concert and also that he/she had not fully mastered the kriti(s) they were rendering. I would like to allude to how an earlier generation of musicians approached their profession with a story about Ariyakudi Ramanuja Iyengar which goes as follows: One of his close friends had observed that the great vidwan was assiduously practicing for months the Varali kriti of Dikshitar, *Seshacala nayakam*. But he did not sing it in any of the concerts during that period. Asked by the friend 'why not', Ariyakudi is supposed to have responded: "Even after months of *sadakam* (practice), I haven't been able to master the kriti. Until I totally personalize the kriti and am absolutely confident that I can render it without faults, I won't sing it in a concert"!



Community News

Obituary

Ramesh Ranganathan, 20, son of Parimala and N. Ranganathan, died last month in an auto accident in Upper Darby, PA. Ramesh was a very bright student, highly admired by friends and family for his outgoing and helpful nature. Ranganathans, long-term residents of Broomall, are strong supporters and life members of Sruti. Our deep condolences to the family.

In Other News

Umayalapuram K. Sivaraman to receive Sangeetha Kalanidhi Award.

Mridangam maestro Padma Shri Umayalapuram K.Sivaraman will receive the *Sangeetha Kalanidhi* award this year from the Music Academy and the unique honor of chairing the 75th Annual conference of the Academy. Having learnt under stalwarts like Arupathi Natesa Iyer, Rangu Iyengar, Kumbakonam Rajappa Iyer and Palghat Mani Iyer, Sivaraman has stood out as a brilliant performer, uncompromising traditionalist, commanding respect among peers. He is credited with taking the mridangam to the world arena, doing jugalbandhis with western artistes and Hindustani musicians.

Sangeetha Kalanidhi, the highest accolade that musicians in the Carnatic Music genre aspire for, was instituted in the year 1929 and was first awarded to T.V.Subba Rao, T.S. Sabesa Iyer and M.S. Ramawamy Iyer.



Violin virtuoso Isaac Stern passes away



Isaac Stern, 81, regarded as one of the leading violinists of the century, died on September 22 in New York. Born in Russia in 1920, he was brought to US when he was 10 months old by his parents who fled the Russian Revolution. Taking up violin at 8, he attracted national attention at the age of 16, playing in the San Francisco Symphony.

Stern was one of the most-recorded classical musicians in history and frequently appeared with the Philadelphia Orchestra. A very versatile musician, he was equally at home with Bach, Beethoven, Brahms and many 20th century composers. He was also a dedicated teacher and the savior of Carnegie Hall.

Stern, one of the last great violinists of his generation, helped advance the careers of a new generation, including Itzhak Perlman, Pinchas Zukerman and Yo-Yo Ma. Through the American-Israel Cultural Foundation, he helped finance the studies of many other Israeli performers.

Starting in 1943, Stern gave more than 175 performances by the late 1990s at Carnegie Hall, America's musical temple renowned for its acoustics. In the late 1950s, as New York was planning Lincoln Center, Carnegie Hall (built by Industrialist Andrew Carnegie in 1891) faced demolition when a developer proposed razing it to build an office tower. Using his prestige and his contacts among fellow artists and benefactors, Stern rallied the opposition, eventually securing legislation to enable the city to acquire the building in 1960 for \$5 million and restore it in 1986. Named after Isaac Stern, the largest auditorium in the Hall with a capacity of 2800 has been one of the most prestigious venues where world famous artists perform.

SRUTI Concert Tapes

Recorded music tapes of SRUTI concerts are available for distribution among the patrons of Sruti. To receive any of these tapes and for a complete listing of tapes available, please contact Viji Swaminathan at 215-643-2145 or send an email to viji_swaminathan@hotmail.com.

Reports from Sruti Committees

2001 Resource Committee Report

Committee Members – Ramana Kanumalla, Dinakar Subramanian, Ravi Pattisam

In 2001 the SRUTI Resource Committee accomplished the following:

1. Secured grant funding of \$5,000 from the Philadelphia Music Project towards the A.K.C. Natarajan Clarinet recital scheduled for October 13. This grant of the Philadelphia Music Project is funded by the Pew Charitable Trusts and administered by Settlement Music School. Unfortunately the event was cancelled due to disruption from the recent terrorist attack on America. We are in discussion with the Philadelphia Music Project on the application of the funds received.
2. Secured grant funding of \$7,000 from Dance Advance to support a Bharata Natyam dance performance by Ms. Priyadarshini Govind. This program will be scheduled in the year 2002. The grant program also includes funding towards marketing efforts to broaden SRUTI's audiences in the Philadelphia region. The Dance Advance program is funded by the Pew Charitable Trusts and administered by Drexel University.
3. Secured a repeat grant of \$749 from the Pennsylvania Council on the Arts for the period 2001-2002 under the Arts Organization and Arts Program Track.
4. Completed production of 1,000 color pocket folders on a budget of \$2,135.00. These folders can be used for future SRUTI Grant application requests, for presenting workshop course materials and presenting SRUTI marketing materials. Funding for this was provided by a consulting grant from the Pennsylvania Council on the Arts.
5. Dance Advance has agreed to underwrite the printing and publishing expenses for the Special Sruti Ranjani Publication scheduled for release in early 2002.
6. Two Professional Development Field Trips were organized and funded during the report period. A Dance Advance program in Pittsburgh was attended by M.M. Subramaniam and Prabha Subramaniam. A Philadelphia Music Project program in New York City was attended by P. Swaminathan and Viji Swaminathan.

The Philadelphia Music Project in cooperation with the Greater Philadelphia Cultural Alliance has invited SRUTI to participate in a new professional development program. The purpose of this program is to help arts organizations develop and enhance strategies for marketing and audience development. The program is scheduled for Monday December 3, 2001.

Respectfully Submitted,
Ramana Kanumalla, Chairperson

Library Committee Report

(1/1/2000-10/31/2001)

Committee Members: Viji Swaminathan, M.M. Subramaniam, H.Y. Rajagopal, Hema Ramamurthy, Srinidhi Narayan, Jeya Sankaran (member during the year 2000).

The Library Committee (LC) is entrusted with the responsibility of preparing Sruti Notes, the quarterly newsletter and Sruti Ranjani, a magazine related to music and dance. It also prepares, maintains and distributes tapes of Sruti concert recordings to members and other patrons of Sruti.

At the beginning of 2000, the LC started the Juniors' Forum, a venue for contributions to Sruti Notes and Sruti Ranjani from young members of high-school and college age interested in music and dance. This was managed and edited by four Juniors, Sumanth Swaminathan, Chetan Ramamurthy, Soumya Menon and Samhita Bhargava. The contributions included interviews with musicians, quizzes and crossword puzzles related to music and dance and articles from many students from local dance schools who had their arangetram performances.

During 2000-2001, the LC published two souvenirs for Thyagaraja Aradhana, eight quarterly newsletters presenting reviews of all the Sruti performances, community news, articles, etc and one issue of Sruti Ranjani in 2000. Funds totaling \$1030 were raised to cover the cost of publishing, through advertisements from local businesses and corporations and solicitations from members.

A highlight of the current committee's achievements is the compilation of a special issue of Sruti Ranjani dedicated to the history, growth and evolution of Indian classical music and dance over the centuries. The publication contains articles from highly respected musicians, musicologists, dancers and choreographers, composers and critics from US, India, Canada, Switzerland and the Netherlands. It is scheduled to be published in the form of a book in early 2002. The project is being funded by Dance Advance, Philadelphia.

During the two years, the LC produced and distributed recordings of eight music concerts presented by Sruti, generating a revenue of \$1770. The LC was assisted by S. Sankaran and P. Swaminathan in editing and preparing the master tapes.

Members of LC participated in two Professional Development Trips. M.M. Subramaniam, along with Praba Subramaniam, attended a workshop in Pittsburgh organized by Dance Advance. Viji Swaminathan and P. Swaminathan attended a two-day workshop in New York organized by the Philadelphia Music Project. In addition to two concerts, one in contemporary music and another in Jazz, the workshop included a panel discussion of topics of interest to performing, producing and presenting organizations.

The Committee thanks S. Sankaran and P. Swaminathan for help in editing and preparing master tapes of Sruti concert recordings. LC also thanks the Board of Directors for their encouragement and support, the Resource Committee for help with obtaining funding for the publications, and the advertisers and individual Sruti members for financial support.

Respectfully Submitted,
Viji Swaminathan, Chairperson.

Treasurer's Report (11/1/2000-8/1/2001)

SRUTI has had a successful series of concerts in 2001. In addition to the traditional Thyagaraja Aradhana, SRUTI presented a dance drama by Living Tree in collaboration with the Tamil Association of Delaware Valley. This was very well attended with assigned seats which we coordinated using a web-based reservation system. Next, we had a dual concert by Mysore Nagaraj & Manjunath (violin) followed by M. S. Sheela. The violin concert was co-sponsored by the Triveni Arts Group. In June, we had a very popular concert by P. Unnikrishnan and recently, we had a vocal concert by Hyderabad Brothers. In addition, a vocal concert by Bombay Jayashree is planned in November, followed by a General Body Meeting in December. At that time, a detailed treasurer's report for the two-year period will be submitted.

SRUTI received grants totaling \$1,329 from institutional donors during the above period. In addition, individual donors have so far contributed \$1,403. We thank these individuals as well as the institutions for their generosity that makes our programming possible.

Twelve new life members have joined SRUTI. We currently have 228 life members and 11 annual members.

We started the above period with \$15,766 in the checking account, and \$36,180 in the investment accounts. For the reporting period, our income has exceeded the expenses with a surplus of \$5,516, with the result that our current net worth is \$58,995. Please see the attached balance sheet and income & expense statement for details. Any specific questions addressed to the Treasurer will be happily answered.

Respectfully submitted,

C. Nataraj

BALANCE SHEET AS OF 8/1/2001

ASSETS

Cash and Bank Accounts	
Cash Box	228
Checking	19,923
Fidelity Investments	38,844
TOTAL Cash and Bank Accounts	58,995
Accounts Receivable	0
TOTAL ASSETS	58,995



LIABILITIES & EQUITY

LIABILITIES	
Accounts payable	0
TOTAL LIABILITIES	0
EQUITY	58,995
TOTAL LIABILITIES & EQUITY	58,995

INCOME & EXPENSE STATEMENT 11/1/2000 – 8/1/2001

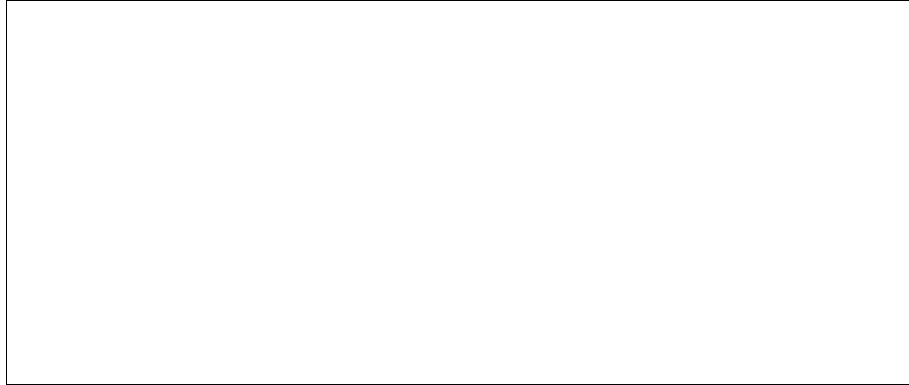
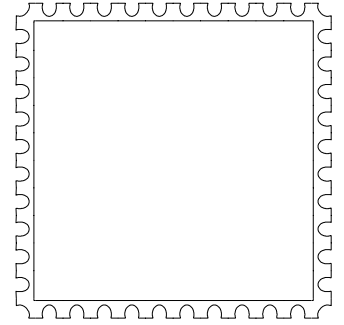
INCOME	
Contributions:	
Foundations	749
Individual Contribution	1,403
Institutional Contribution	580
TOTAL Contributions	2,732
Revenue:	
Admissions	13,319
Annual membership	475
Advertisement SR 2000	275
Food	315
Interest Income	122
Life Membership	1,900
Season Tickets 2001	2,805
Tape Sales	1,299
TOTAL Revenue	20,510
Dividend Income	1,077
Capital Gains Distributions	624
TOTAL INCOME	24,943
EXPENSES	
Administration	820
Artist Expenses	877
Artist Fees	7,712
Web hosting	249
Copy & Printing	1,828
Facilities	3,438
Misc Expenses & Supplies	425
Audio Tapes	183
Food	1,820
Mailing Charges	986
Sruti Ranjani	1,090
TOTAL EXPENSES	19,427
TOTAL INCOME - EXPENSES	5,516





SRUTI

The India Music & Dance Society
730 Cornerstone Lane
Bryn Mawr, PA 19010



SRUTI MEMBERSHIP FORM

Mail check and form to
SRUTI
The India Music & Dance Society
730 Cornerstone Lane
Bryn Mawr, PA 19010

Name: _____

Address: _____

Phone Number: _____ **Email:** _____

Type of membership (check box):

Regular \$25 **Life \$100** **Patron /Donor ***

* For details, please call any member of the Board of Directors.