Dance

“Pallavi in Raag Basanta”
A Pallavi in Odissi is a nritta or pure dance item set to a Raaga. This Pallavi, set in Raag Basanta is a joyous dance welcoming the spring season.
Artist: Akanksha Kejriwal
Choreographer: Guru Kelucharan Mohapatra

“Shivaroopam”
The dancers describe “Shivaroopam”, the brilliant form of Lord Shiva wielding a Thrishoolam - his luminescent body, the river Ganga tied up in his locks, stars and snakes as his ornaments, as he performs Thandava to the accompaniment of the Veena, Damru, and the Mridangam.
Artists: Satish & Suresh Mohan
Choreographer: Srikanth Nangavaram

Hindustani – Part 2

“Vrindavani Venu”
Vrindavani Venu as an Abhang which describes the resplendent, divine form of Lord Krishna in His playful mirth. As a child, Vrindavan was His divine playground. The poem is a description of the place's natural beauty and the vividness of Lord Krishna's ways.
Vocal: Nitin Haldankar
Harmonium: Ruthvick Divecha
Tabla: Ashish Deshpande
Manjira: Ravi Subramanian
Taal: Bhajani
Composer: Bhanudas

“Raag Yaman”
Sitar: Meeta Banerjee
Tabla: John Churchville
Taal: Teentaal
Composer: Dr. Rajan Sachdeva

“Aye Maalik Tere”
(From the movie Do Aankhen Baara Haath)
A prayer to the almighty to bless us with the strength and resilience to overcome evil with good.
Vocal: Pooja Gupta
Keyboards: Manoj Rajagopalan
Harmonium: Ravi Subramanian
Tabla: Ashish Deshpande
Manjira: Arun Rajagopalan
Taal: Teentaal

Carnatic – Part 2

“Brahmamokkate”
A song which stresses the oneness of the indwelling spirit in every creation.
Vocal: Vaishno Dasika
Violin: Ravi Subramanian
Mridangam: Srim Balasubramanian
Kanjira: Raghu Venkat
Raaga: Bhoul; Taala: Adi
Composer: Annamacharya

“English Notes”
A light classical piece with a flavor of Western music.
Vocal: Arun Thathachari
Violin: Nandakumar Vasudevan
Keyboards: Ravi Subramanian
Mridangam: Srim Balasubramanian
Kanjira: Raghu Venkat
Manjira: Ashish Deshpande
Taala: Jhampa
Composer: Madurai Mani Iyer

“Swaminatha Paripalaya”
A song beseeching Lord Shanmukha - the bestower of wealth and the granter of boons - to protect his devotee.
Vocal: Pallavi Sita Hota
Violin: Prashanth Gururaja
Mridangam: Srim Balasubramanian
Kanjira: Raghu Venkat
Raaga: Naatai; Taala: Adi
Composer: Muthuswami Dikshitar

Conclusion – Tillana
A light classical piece from the dance repertoire using short texts and stressing the rhythmic setting of the melody, typically performed at the end of a recital.
Vocal: Vaishno Dasika & Arun Rajagopalan
Violin: Ravi Subramanian
Mridangam: Srim Balasubramanian
Kanjira: Raghu Venkat
Raaga: Mohana Kalyani; Taala: Adi
Composer: Lalgudi Jayaraman

The Indian Classical Music and Dance Group
University of Michigan, Ann Arbor
presents
Raagamaalika
An evening of Carnatic & Hindustani Music, and Classical Dance

Sunday, March 28th, 2004
6:00pm–8:00pm
Pendleton Room
Michigan Union
Ann Arbor, MI 48109
The Indian Classical Music and Dance Group, University of Michigan, Ann Arbor

“Rhythms of Compassion” - The Indian Classical Music and Dance Group - is a registered non-profit student organization at the University of Michigan, Ann Arbor. The group aims to enrich the Indian classical music and dance talent in the community, and to draw interest from a wide spectrum of audiences in Indian classical art forms. The group also intends to raise funds for charitable causes by using Indian art forms as mediums. For information about our group and our performances, please visit http://www.umich.edu/~icmd. Email us at icmd.contact@umich.edu to get in touch with us.

We would greatly appreciate any monetary support, as this would help us in the purchase and upkeep of our instruments, and in organizing events. Speak with us after the event or email us.

Today’s Program

Invocation

“Darshan Do Ghanshyam”
A prayer praising the power and omnipresence of the almighty.
Vocal: Malavika Chandra, Vaishno Dasika, Shruti Kasetty, Arun Rajagopalan & Nandakumar Vasudevan.
Harmonium: Suparna Mandal
Violin: Prashanth Gururaja
Flute: Chaitanya Sampara
Tabla: Ashish Deshpande
Manjira: Ravi Subramanian
Raag: Kedar; Taal: Teentaal
Composer: G. S. Nepali

“Managalacharan – Pado Vande”
Mangalacharan is the first item performed in an Odissi recital invoking the blessings of Lord Jagannath. The central piece is an Oriya prayer, Pado Vande by Sri. Kalicharan Patnaik in praise of Lord Ganesh. Artist: Akanksha Kejriwal
Choreographer: Guru Kelucharan Mohapatra

Hindustani – Part 1

“Raag Darbari Kanhara”
Khayal - More Ghar Aayo
Description of a devotee’s immense joy upon Lord Krishna gracing her home.
Taal: Teentaal

Bhajan – Shiv Shankar Shambho
A devotional song in praise of Lord Shiva.
Taal: Bhajani

Vocal: Shruti Kasetty
Harmonium: Arun Rajagopalan
Sitar: Nidhip Patel
Tabla: Ashish Deshpande
Manjira: Ravi Subramanian

“Bole Re Papihara”
Raga Bhupali is a raag of cosmic movement that expresses harmony, contentment, and devotion.
Flute: Chaitanya Sampara
Tabla: John Churchville
Raag: Bhupali; Taal: Chaultaal
Composer: Hariprasad Chaurasia

Carnatic – Part 1

“Karpaga Valli Nin”
A song depicting the emotions of an ardent devotee who portrays the mother goddess as the perennial rescuer from sorrows.
Vocal: Nandakumar Vasudevan
Violin: Ravi Subramanian
Mridangam: Sriram Balasubramanian
Kanjira: Raghu Venkat
Raaga: Raagamaalika; Taala: Adi
Composer: T.M. Sunderaj

“Krishna Nee Begane Baaro”
A devotee describing his divine form, beseeches Lord Krishna to come hither soon.
Vocal: Arun Rajagopalan
Violin: Nandakumar Vasudevan
Keyboards: Ravi Subramanian
Guitar: Arun Thathachari
Mridangam: Sriram Balasubramanian
Kanjira: Raghu Venkat
Manjira: Ashish Deshpande
Raaga: Yamuna Kalidai
Composer: Prashanth Gururaja

“Sudha Mayi”
Violin: Prashanth Gururaja
Mridangam: Sriram Balasubramanian
Kanjira: Raghu Venkat
Raaga: Amritavarcha; Taala: Roopakam
Composer: Harikeshanallur Muthaiah Bhagavathar

Indian Classical Music

Indian classical music is nearly three thousand years old. Indigenous music styles and schools evolved and developed in different regions of the country, by blending ritualistic and folk music. The semantic divide between the two styles - Hindustani and Carnatic - originated during the time of the “Sangeetaratnakara” of Sharangadeva (1210-1247AD). This bifurcation was later enhanced by influences from the Mid-East. The fundamental elements of both the styles are raga (melody) and taal (rhythm). Both Hindustani and Carnatic music follow a melodic line and employ a drone (tanpura) with the help of one or two notes against the melody. Both the styles use definite scales to define a raga but the raga can be rendered in distinctly different fashions. Carnatic music follows the Melakarta concept to categorize ragas while Hindustani music uses the concept of Thaats. In Hindustani music, a taal is made up of a number of matras or beats. A unique set of bols (patterns) define each taal. There are a number of taals including daadra, teentaal, deepchandi, jat, and kaharvaa. In Carnatic music, there are 7 core taalas - Dhuvara, Matya, Rupaka, Jhampa, Triputa, Ata, and Eka. All Carnatic taalas are derived from these saptta taalas. Hindustani compositions include Dhrupads, Khayals, Tappas, Taranas and Thumris while Carnatic compositions include Varnams, Kritis, Javalis, Swarajathis, Viruttams and Tillanas.

Indian Classical Dance

Indian philosophy and theology associate the Divine with every aspect of Life. A multitude of the Divine manifestations are ever present in stories and art, not as remote abstractions, but as Divine 'people'. The Indian fondness for personifying abstract principles implies that the abstract truth is accessible to individuals so that they may become identified with the Divine. Art, especially dance, consequently does not constitute a form of entertainment, but an expression of spiritual energy in worldly terms. In Indian classical dance forms, the dancer represents a vehicle for the realization of a higher spiritual goal.

A number of Indian classical dance forms exist, each of which can be traced to different parts of the country. Each form represents the culture and ethos of a particular region or a group of people. The most popular classical styles seen on the Indian stage are Bharatanatyam of Tamil Nadu, Kathakali and Mohiniyattam of Kerala, Odissi of Orissa, Kathak of Uttar Pradesh, Kuchipudi of Andhra Pradesh and Manipuri of Manipur. Besides these, there are several semi-classical styles that contribute to the plethora of Indian dance forms.