“Ksheerabdi Kannike”
Purandaradasa describes the various forms of Lord Vishnu, and asks Goddess Mahalakshmi as to which form of Vishnu she is the bride of.
Vocal: Vaishno Dasika
Violin: Nandakumar Vasudevan
Mridangam: Sam Jeyasingham
Raaga: Ragamalika (Kurinji, Yamuna Kalyani, Darbari Kanada, Sindhubhairavi, & Manirangu)
Taala: Adi
Composer: Purandaradasa

“Bho Shambho”
A composition replete with descriptions of sculpturesque postures of “Nataraja” - Lord Shiva in his divine, dancing form.
Vocal: Nandakumar Vasudevan
Violin: Ravi Subramanian
Mridangam: Sam Jeyasingham
Raaga: Revati
Taala: Adi
Composer: Dayananda Saraswati

“Bharata Naadu”
A patriotic song describing the greatness of India, notwithstanding its diversity and gamut of cultures.
Vocal: Srikanth Balaji
Violin: Ravi Subramanian
Mridangam: Sam Jeyasingham
Raaga: Ragamalika (Jonpuri & Madhuvanti)
Taala: Adi
Composer: Subramanya Bharati

“Albele Sajan Aayo”
(from Hum Dil De Chuke Sanam)
Vocal: Amit Sawant
Keyboard: Ravi Subramanian
Raag: Ahir Bhairav
Taal: Teen Taal
Composer: Ismail Darbar

Dance
“Murugan Kavuthuvam”
Artist: Satish Mohan
A fast-paced classical dance item performed in one of the oldest Indian classical dance styles – Bharatanatyam. This particular item is traditionally performed at the beginning of a recital. A complete solo Bharatanatyam recital lasts for about two-and-a-half hours. This piece combines two quintessential elements – Movement and Mime. The dancer dances rhythmically to the beat of the Mridangam and using sublime gestures, prays to Lord Muruga for the removal of all human suffering and for everlasting peace to prevail on the Earth.

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.
Violin: Ravi Subramanian
Mridangam: Sam Jeyasingham
Raag: Dhanashree
Taal: Adi
Composer: Maharaja Swati Tirunal

Hindustani
“Raag Malkauns”
Aalaap & Compositions –
Saajan Aaj Aao, Koyaliya Bole, & Tarana
Vocal: Shruti Kasetty
Harmonium: Suparna Mandal
Violin: Ravi Subramanian
Tabla: Ashish Deshpande
Taal: Teen Taal

“Vande Mataram”
A patriotic song, paying glowing tribute to Mother India. This song was a source of much inspiration to the people, during India’s freedom struggle.
Vocal: Srikanth Balaji
Violin: Ravi Subramanian
Raag: Desh
Composer: Bankim Chandra Chatterjee

The Indian Students’ Association
&
The Indian Classical Music and Dance Group
University of Michigan, Ann Arbor

present
Swaranjali
An evening of Carnatic & Hindustani Music, and Classical Dance
Friday, August 15th, 2003
7:00–9:00 p.m.
University of Michigan
Ann Arbor
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 Sharanagadeva (1210-1247AD). This bifurcation was later enhanced by influences from the Mid-East. The divided styles were described for the first time as “Hindustani” and “Carnatic” by Haripaladeva in his text “Sangeetatsudhakara” (1312AD). The fundamental elements of both styles are raag (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 distinctively different fashions. Carnatic music follows the Melakarta concept to categorize ragas while Hindustani music uses the concept of Thaat. 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 - Dhrunya, Matya, Rupaka, Jhampa, Triputa, Ata, and Eka. All Carnatic taalas are derived from these sapta talas. 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. Krishna and the Gopis, Rama and Sita, Shiva and Parvati, and the 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.

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 arts forms. The group also intends to raise funds for charitable causes by using Indian art forms as mediums. For information, email contact_icmd@umich.edu.

Today’s Program

Invocation

“Ya Kundendu”

Carnatic

“Siddhi Vinayakam”

“Enna Thavam Saidhanai”

“Unnai Maravamal”
A devotee pledges devotion to the Lord, despite what might occur on the planet. This piece stresses the importance of prayer even during ominous times. Vocal: Rukmini Sivaraman Violin: Nandakumar Vasudevan Mridangam: Sam Jeyasingham Raaga: Amrithavarshini Taala: Adi

“Bantureeti Kolu”
Saint Thyagaraja pleads with Sri Rama to appoint him as the Lord’s guard - symbolically implying that he always wants to be in Sri Rama’s presence. Vocal: Rukmini Sivaraman Violin: Nandakumar Vasudevan Mridangam: Sam Jeyasingham Raaga: Hamsanaadham Taala: Adi Composer: Thyagaraja

“Telisi Rama”