Nethra & Nainita have been learning Hindustani music from Mamta Bhargava and Carnatic music from Vasumathi Nagarajan from Toronto since the age of six years.

Nethra is an accomplished chorale singer in high school and a member of vocal jazz, and has performed in Area All-State and All-County choruses. In 2005, she performed in Europe as part of American Music Abroad group. She was presented Dr. Olsen Award for Outstanding Choral Achievement for the year 2006. She is a National AP Scholar and plans to major in Biology & Math at Tufts University. She loves skiing and golfing.

Nainita is a junior in Williamsville East High School, where she is part of the chorale group. She is also member of vocal jazz and has participated in NYSSMA ensembles. She has been elected treasurer of the Unity in Diversity club at school. She loves to play piano and guitar. She is an avid scrabble player, who also enjoys skiing and golfing.

Dr. Vishnu Mathur is a retired Professor of Physics at the University of Rochester. He started playing tabla from a young age and has provided accompaniment at various concerts in Rochester. After his retirement, he has been devoting all his time to music. He has supported music activities in Western New York area and has provided encouragement to our young musicians.

Special thanks to Swati Govindaraju, student of Mamta Bhargava, for her accompaniment on the Tanpura

Mamta Bhargava, founder of Alankar School of Music, was born in a family of writers and freedom fighters. Her music training started under Sri Vasant Thakar and Sri B.S. Pathak in Allahabad. Over the last twenty years in U.S., she has had training in classical and light classical music from Pt. Vijay Kichlu and Smt. Girija Devi.

She is blessed with a sweet and melodious voice which leaves a lasting impression with the listeners. She has developed a style of her own with a mixture of Agra and Kirana Gharanas in her Khyal singing. She has given numerous classical and light classical concerts in various cities in U.S. and Canada.

Western New York area is fortunate to have **Alankar School of Music,** which provides training in vocal Hindustani Classical Music. Emphasis is given on voice culture and subsequent systematic training in classical and light singing. Visiting performing musicians from India have been impressed by the caliber of the students. Students have been performing on a regular basis and have taken part in North American Music Competition, where they have always been awarded top honors.

WELCOME
to
An Evening of
Indian Classical Music Program
By
Nethra Madurai
&
Nainita Madurai

Saturday, August 5, 2006
Transit Middle School
8730 Transit Road

PROGRAM

Invocation

Khyal - Raag Shuddh Sarang
Khyal means 'imagination' and in this style of singing the performer uses the melodic structure of the raag and improvisation to evoke a specific emotion in the listener. The piece begins with the *'vilambit'* (slow) khyal in Ek taal (12 beats), followed by *'drut'* (fast) khyal in Teen taal (16 beats). A brisk composition *'Jhulana Jhulath Nagin Das Gayi Re'* in the same raag brings this item to a rousing conclusion.

Nagar Nanda Mukut Par Vari Jaoon -
Raag Yaman
This is a short composition set to music by Ustad Faiyaz Khan that glorifies the divine couple Krishna and Radha. It describes Krishna as the best among all Gods just as the moon shines among the stars and Radha as his best friend just as the incomparable Ganga is among the rivers.

Dadra - Mori Toot Gayi Sab Aas - Begum Akhtar

Dadra is a semi-classical style of singing that expresses emotions and feelings in two or three verses. Begum Akhtar was unequivocally an exponent of this genre and this selection is one of her famous creations.

Raghu Nayaka - Raag Hamsadhwani - Thyagaraja
Thyagaraja was a prolific composer of Carnatic (South Indian) style of music in 18th & 19th centuries and most of his songs were in Telugu language and in praise of Lord Rama. In this composition he seeks absolution from all his sins by surrendering at the feet of Sri Rama. The rhythm is in Desadi taal (cycle of 8 beats that starts after first two and a half beats).

Matwaro Baadal Aayo Re - Meera Bhajan
Raag Asa - Addha Taal (16 beats)
In this Meera Bhajan, Radha expresses her love for Lord Krishna. Her disappointment knows no bounds when the monsoon season arrives but does not bring any message from Krishna.

Intermission - 20 minutes

Refreshments and Light Snacks
Served Outside the Auditorium

Shabad
This is a short prayer song written by Guru Nanak set to music by A.R.Rehman, a contemporary composer of popular Indian music. A unique aspect of this piece are the harmonies, which are not permitted in classical Indian music.

Kalavati - Chhota Khyal
A drut (fast) composition (*Balma Lage Nain Tose)* in Teen taal (16 beats) is followed by another drut composition *(Tan Man Dhan Tope Vaaroon)* in Ek taal.

Govinda Ninna Namave Chanda - Purandaradasa
Raag Janasammodini
Known as the father of Carnatic music, Purandaradasa was a composer during the 16th century. This composition in Kannada language extols the virtue of Govinda. He is pervasive and present in every atom of this universe. He is our creator, protector, and destroyer.
Raag Janasammodini is very closely allied to the Hindustani raag Kalavati.

Raagmalika
Raagmalika literally means a 'garland' of raags and in this type of composition, multiple raags are rendered in a fairly quick succession. This requires more advanced skills on the part of the performer. You will hear over 10 different raags sung throughout this piece.

Thumri - Raag Bhairavi - Deepchandi Taal (14 beats)
Thumris are sung towards the end of a concert and are characterized by a bit more flexibility with the raag. The improvisation and the inherent complexities in rendering thumris require careful handling by the performer. The words in this song are :
Aaja Sawariya Tohe Garwa Laga Loon
Madke Bhare Tore Nain

Vaishnav Jan To Tene Kahiye Je - Bhajan
Raag Misra Khamaj
The concert concludes with this bhajan composed by Narasimha Mehta, a favorite of Mahatma Gandhi.