



# CMA Performing Arts Series 2013-14



Please **turn off all electronic devices** before entering the performance hall.

**Photography and audio/video recording** in the performance hall **are prohibited.**

## DEPARTMENT OF PERFORMING ARTS, MUSIC, AND FILM

The Cleveland Museum of Art  
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Programs are subject to change.



COURTESY OF L. SUBRAMANIAM

## L. Subramaniam

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## Welcome to the Cleveland Museum of Art

The new season of concerts at the Cleveland Museum of Art showcases 18 outstanding performances from around the globe and the U.S. This year we focus on four themes: Masters of the Violin, Flamenco Festival, Asian Performances—Part One: Subcontinent of India, and Mother & Child.

Tonight we welcome Dr. L. Subramaniam and his son Ambi and Mahesh Krishnamrthy for an uplifting evening of South Indian Carnatic music.

Later this month, the Cleveland Institute of Music joins CMA to co-present the O'Connor String Quartet. Mr. O'Connor will also give a series of master classes to CIM students as well as join CIM president Joel Smirnoff in a pre-concert conversation. In November, Jordi Savall and Hespèrion XXI return to Gartner with a multicultural program from the Balkans.

I invite you to come early to look at works of art, dine at the restaurant or cafe and refresh yourself with great performances from around the world. There's much more to come. . . glance through the Performing Arts Series brochure available in the lobby and see if anything catches your imagination for an evening in the fabulous surroundings of the Cleveland Museum of Art.



Massoud Saidpour  
Curator of Performing Arts and Music



## L. Subramaniam

Friday, October 4, 2013 • 7:30 p.m.  
Gartner Auditorium, The Cleveland Museum of Art

### ENSEMBLE

L. Subramaniam – *violin*  
Ambi Subramaniam – *violin*  
Mahesh Krishnamurthy – *mridangam*

### PROGRAM

*Tonight's program is presented without intermission.*

Varnam

Kriti

Ragam–Tanam–Pallavi

*Program subject to change.*

*For legal reasons and physical safety of the artists and for the comfort of the audience, cameras and other recording devices are not permitted in the auditorium during the performance.*



## NOTES ON THE PROGRAM

Dr. L. Subramaniam presents the art of Carnatic music, which has one of the most sophisticated melodic and rhythmic structures in the world. The violin entered Carnatic music tradition during the early part of the 19th century and today has become one of the most important instruments on the concert platform, owing to its closeness to the human voice.

The South Indian violin is almost identical to the Western violin, but differs in tuning and playing position. It is played sitting cross-legged, with the scroll placed on the artist's right ankle, the back of the violin resting on the artist's left shoulder (or collar bone), thus giving the performer an unencumbered left hand with which to play Indian musical ornamentations. Tuning of the instrument is as follows: tonic, dominant, tonic (octave higher) and dominant (octave higher), from the fourth to the first string respectively, the tonic being variable.

Dr. Subramaniam starts this recital with a compositional form called the *varnam*, which he performs in multiple speeds by dividing every beat into different pulses. *Varnams* are divided into two sections: *purvanga* and *uttaranga*. The *purvanga* has three parts: the *pallavi*, the *anupallavi*, and the *chittaiswaram*. The *uttaranga* has two parts: the *charanam* and the *ettugede swarams*. The *pallavi* and the *anupallavi* are normally two lines (two rhythmic cycles) each, with lyrics. The *chittaiswaram* is a passage of sol-fa syllables. The *charanam* is usually one line (one rhythmic cycle) with lyrics. The *ettugede swarams* are groups of sol-fa passages. The *charanam* is used as a theme of return.

The second piece is a compositional form called *kriti*, which is the backbone of Carnatic music. There is no concert without a *kriti* in it. The *kriti* evolved from the older form, the *kirtana*, which was in vogue around the 14th century. In the *kirtana*, the emphasis is more on the *sahitya* or text, mostly devotional. In the *kriti*, though almost always devotional in nature, it can also be secular. The emphasis is more on musicality and aesthetic content, the music being more complex than in the *kirtana* form. The *kriti* has three sections: the *pallavi*, the *anupallavi*, and the *charanam*. The



performer starts with the *pallavi*, sings it with variations, known as *sangat*, then goes to the *anupallavi* which is also sung with variations and returns to the *pallavi* before going to the final section. The *pallavi* and the *anupallavi* usually have two lines each of the text, whereas the *charanam* is usually twice as long. The music of the second half of the *charanam* is usually the same as that of the *anupallavi*, though the text is different.

The final piece is a *ragam-tanam-pallavi*, a very complicated and involved form. The *pallavi*, which consists of a single line of composition, is the only pre-composed part. The rest of it is completely improvised. Hence, it is a very demanding and challenging form, both technically and musically, where all the different aspects of one's musicianship are put to the test. The *ragam* portion challenges the performer's creative capacity in the detailed unfolding of the raga. The *pallavi* is a challenge to his ability to improvise with complex and intricate patterns. Hence, the performer must have good technique, a deep knowledge of the rules of the raga and a good command over the intricate rhythmic patterns of *tala*.

## ABOUT THE ARTISTS

### Dr. L. Subramaniam

***"I find nothing more inspiring than the music making of my very great colleague Subramaniam. Each time I listen to him, I am carried away in wonderment,"*** said Lord Yehudi Menuhin.

Subramaniam—India's violin icon, "the Paganini of Indian Classical music"—is the serenity of an Indian musician combined with the magnetism of a western "star." Constantly propelled from Singapore to Paris, from Delhi to Los Angeles, he has conquered every audience with the elegance and virtuosity of his style. His career as a childhood prodigy brought him into contact with the greatest musicians and he soon imposed himself as a master of the violin. At a very young age, he was honored with the title "Violin Chakravathy" (emperor of the violin).



No other musician can boast of such diverse repertoire and collaborations, or even such mind-boggling techniques. To date, Dr. Subramaniam has produced, performed, collaborated, and conducted close to two hundred recordings.

Dr. L. Subramaniam is the only musician who has performed/recorded Carnatic classical music, Western classical music, both orchestral and non-orchestral, and also composed for and conducted major orchestras, scored for films, collaborated with a wide range of some of the greatest musicians from different genres of music including jazz, occidental, jugalbandis with North Indian musicians, world music, and global fusion. He has established himself as a force that is strongly Indian, but universal in nature and approach.

His insatiable musical curiosity made short shrift of all kinds of technique, of all types of form (he has composed for several western classical orchestras and ballets) and of all new experiences (he was a musical advisor to Peter Brook about the sound concepts for his “Mahabharata”). He has composed music for a select few films, including “Salaam Bombay” and “Mississippi Masala” and was the featured soloist for Bernardo Bertolucci’s “Little Buddha” and “Cotton Mary” of Merchant-Ivory Productions. This total receptivity towards the world, this polymorphous talent, this technical mastery all however find their truest experience in the service of Carnatic music, the tradition he has inherited from his father and guru, Professor V. Lakshminarayana. Dr. L. Subramaniam’s parents, Prof. V. Lakshminarayana and V. Seethalakshmi, were the driving force behind their son and the reason he chose a life in music.

Passionate about music, Subramaniam was also dedicated to science. He studied medicine, finishing his M.B.B.S. at Madras Medical College and registered as a general practitioner. Subsequently he did his master’s degree in Western Classical Music in California and he finally decided to dedicate his life to music. From then on, his artistic activity was to spread in many directions. No one else is as qualified as Dr. L. Subramaniam to experiment with new concepts and different ideas because



of his stable foundation in Carnatic classical, Western music, orchestration, and rhythm. He is a creator of the Global Music concept.

Attracted by his unusual musical phrasing, several western musicians wanted to play with him. He willingly lent himself to these exchanges, which represented for him a no-man’s land, which allowed him to explore the field of improvisation. In this atmosphere of live exchanges, the musical differences and similarities became obvious to him and from then on they organized themselves brilliantly. Since 1973, Subramaniam has made historic collaborations and recordings with people like Yehudi Menuhin, Stéphane Grappelli, Stevie Wonder, Jean-Pierre Rampal, Steven Seagal, Ruggiero Ricci, Arve Tellefsen, Herbie Hancock, Joe Sample, Stanley Clarke, George Duke, Al Jarreau, Jean Luc Ponty, Earl Klugh, Larry Coryell, Corky Siegel, Tony Williams, Billy Cobham, John Surman, Maynard Ferguson, and Ravi Coltrane.

Today, he is the founder/director of the Lakshminarayana Global Music Festival, the biggest global music festival in India, in which this spirit of encounter, which he has always enjoyed, is strongly expressed. The festival has brought some of the greatest artists from around the globe together on one stage. It is held annually, primarily in India, but has also been held in different parts of the world.

Not only is he the most outstanding Indian Classical violinist, but also an exceptional composer who has established himself as the foremost Indian composer in the realm of orchestral composition. In 1983, he crossed other frontiers, that of western classical tradition. “The Double Concerto for violin and flute” combines western scales and micro intervals. “Spring—Rhapsody” is a homage to Bach and Baroque music. Over the years he has written and created works for the world’s greatest orchestras the New York Philharmonic Orchestra and Zubin Mehta (“Fantasy on Vedic Chants”), the Swiss Romande Orchestra (“Turbulence”); the Kirov Ballet (“Shanti Priya”); the Oslo Philharmonic Orchestra (“The Concerto for Two Violins”); the Berlin Opera (Global



Symphony), the live concert of which was broadcast simultaneously over 28 nations for millions of people. His latest orchestral composition is entitled “Astral Symphony” for full symphony orchestra and soloists from different musical traditions, once again emphasizing the concept of Global Fusion.

His compositions have also been used in various stage presentations by leading ballet companies, including the Cleveland San Jose Ballet Company and the Alvin Ailey Company.

To increase understanding of the concepts of South Indian Classical music, he has released a four-CD set, called “An Anthology of South Indian Music” and written an authoritative book “Euphony,” which was co-authored with his late wife Vijayashree Subramaniam.

He has received several awards and honors, including the coveted Padma Bhushan and Sangeet Natak Akademi Award for “The Most Creative Artist” from the President of India. He has been awarded the “Nada Chakravarti” (Emperor of Sound) from H.H. Sri Ganapati Sachchidananda Swami-ji. In recognition of his contribution to the World of Music, he has been conferred with Honorary Doctorates (D.Lit) by Bangalore University, University of Madras, and Sheffield University.

His album titled “Global Fusion” was a critically acclaimed milestone and features artists from five continents including one of the most popular and successful singers in the film industry, Kavita Krishnamurti (whom Dr. L Subramaniam married in November 1999), and his daughter Bindu Subramaniam.

This living legend’s concerts are truly marvelous landmarks, which are a real inspiration to the audience. The album, “Conversations” and his orchestral composition “Fantasy on Vedic Chants” have become milestones and serve as a reference and guide for any composer exploring the concept of fusion. One can hardly believe that such technique and emotive playing can exist.

***“Music is a vast ocean and no one can claim to know it all. The more you know, the more you realize how little you know. It is an eternal quest.”*** –Dr. L. Subramaniam



## **Ambi Subramaniam**

Accolades and praise sit lightly on the shoulders of Ambi Subramaniam, who at the age of 19 already has a number of major accomplishments under his belt.

His greatest musical inspiration remains his father and guru Dr. L. Subramaniam, with whom he tours the world, giving solo and duet performances. Ambi gave his first performance at the tender age of seven and has already performed in several venues in India and abroad.

Hailed as the new king of Indian classical violin, Ambi plays Western and Indian violin with equal ease, and has already appeared for the Associated Board Royal School of Music’s violin exams and has been ranked first, securing distinctions and special awards. Apart from the violin, Ambi also received distinctions in piano and Western music theory exams.

Ambi was part of a special performance at the Gateway of India in 2003, featuring violin greats Dr. L. Subramaniam and Jean Luc Ponty. He also performed at a special open-air millennium concert on New Year’s Eve 1999 for over two hundred thousand people.

Ambi has performed at the prestigious Dussehra Festival at the Mysore Palace, the Menuhin Festival in Gstaad, the Lincoln Center Out of Doors Festival, the Jay Pritzker Pavillion in Chicago, and at the Centenary Celebration of the Bangalore Gayana Samaj. He has performed with the Orchestra Nationale du Lille, Sinfonia Baltica, Filharmonica du Stadt Sibiu, the Fairfax Symphony Orchestra and the Leipzig Philharmonic Orchestra. Ambi was a featured soloist for the Sounds of India program featuring talented instrumentalists from around the country.

## **Mahesh Krishnamurthy**

Mahesh Krishnamurthy started learning mridangam at the age of seven under Thattha Mangalam Chandra Sekhar Menon at Palghat, Kerala. He then studied under Shekaripuram Ramakrishnan at Palghat. He continued his mridangam training in Mumbai under the guidance of the eminent Vidhwan Karaikudi Chandramouli,



who groomed him to be a concert player for over a decade. Krishnamurthy has received advanced training under the mridangam maestro Karaikudi Mani in Chennai. He has accompanied leading musicians, including Mandolin Srinivas, Pandit Vishwa Mohan Bhatt and Pandit Jasraj, among others. Krishnamurthy is deeply motivated by Dr. L. Subramaniam, who has immensely encouraged him in his endeavors and has been playing with him over the last 17 years.

## CREDITS

North American Representation for Dr. L. Subramaniam  
Holly Siegel | 773-764-1133 | holly@chamberblues.com

Carpets generously provided by **Larchmere Oriental Rugs**  
12812 Larchmere Boulevard, Cleveland, Ohio 44120  
Tel: 216-795-9802 | larchmererugs@sbcglobal.net

## UPCOMING PERFORMANCE AND EVENTS

### O'Connor String Quartet

Wednesday, October 30, 7:30 p.m.

“One of the most spectacular journeys in recent American music.”  
— *The New York Times*

The Cleveland Institute of Music (CIM) joins CMA to co-present Grammy Award-winning violinist and composer Mark O'Connor—widely recognized as one of the most gifted contemporary composers in America. His new American classical music is rooted in a multitude of musical styles including bluegrass and jazz. \$33–\$51

Pre-concert conversation with Mark O'Connor and CIM president Joel Smirnoff at 6:00 p.m.

On Tuesday, October 29 at 4:30 p.m. in Gartner Auditorium, Mark O'Connor also presents a lecture-demonstration on his string method in which he speaks about his career, how the method came about, and the strengths of the method in teaching strings, its rich history, and background. Free.

## CMA Performing Arts Series

Visit [ClevelandArt.org/PerformingArts](http://ClevelandArt.org/PerformingArts) for more information about performances, including audio/video samples and program notes.

### MASTERS OF THE VIOLIN

#### L. Subramaniam

Friday, October 4, 7:30

#### O'Connor String Quartet

Wednesday, October 30, 7:30

#### Jordi Savall and Hespèrion XXI

Friday, November 1, 7:30

#### Masters of the Fiddle: Natalie MacMaster and Donnell Leahy

Friday, November 15, 7:30

#### Kayhan Kalhor

Wednesday, November 20, 7:30

#### Gil Shaham, Solo Violin

Thursday, February 6, 7:30

#### Ray Chen and Julio Elizalde

Wednesday, February 12, 7:30

#### Riccardo Minasi and Musica Antiqua Roma

Wednesday, February 19, 7:30

#### Midori

Saturday, April 12, 7:30

#### Roby Lakatos

Friday, May 2, 7:30

### FLAMENCO FESTIVAL

#### Ballet Flamenco

#### Eva Yerbabuena

Wednesday, March 5, 7:30

#### Estrella Morente

Wednesday, March 12, 7:30

#### Tomatito

Friday, March 14, 7:30

### ASIAN PERFORMANCES PART 1: SUBCONTINENT OF INDIA

#### L. Subramaniam

Friday, October 4, 7:30

#### Sufi Devotional Music: Asif Ali Khan

Wednesday, March 19, 7:30

#### Nrityagram Dance Ensemble

Friday, April 11, 7:30

#### Mother and Child: Sujatha Srinivasan

Sunday, May 11, 2:00

### MOTHER AND CHILD

#### State Symphony Capella of Russia

IN THE ATRIUM

Wednesday, December 4, 9:00

#### Mother and Child

Saturday, December 14, 2:00

#### Mother and Child: Sujatha Srinivasan

Sunday, May 11, 2:00