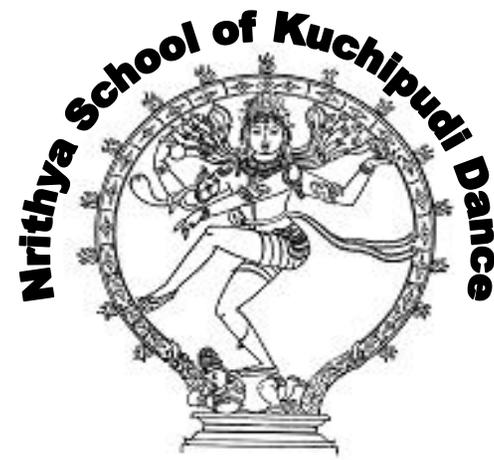


A Word From The Guru

All my life I passionately wanted to teach dance to children but never did I seriously think that I would do Nattuvan-gam for my own child. Ameya is a junior at Godwin High school at the Math and Science Center.

Beyond being my student and my daughter , she is my right hand to success... In fact without her most of what I do would be impossible. A good poet , and a fabulous musician she is multi talented but down to earth modest person ... she is not very comfortable when I brag about her to everyone.

I am proud of Ameya as she blossoms into a wonderful young lady and wish that she will continue her journey together with me in the scenic dance route to eternity. She together with Jason Sreedhar help me teach at the dance class... very sensitive about *laya* and *ta-lam*, they helped me write the notation to the basics during last summer. I pray to my Gurus and God to shower their choicest blessings on her.



Presents

AMEYA JAMMI



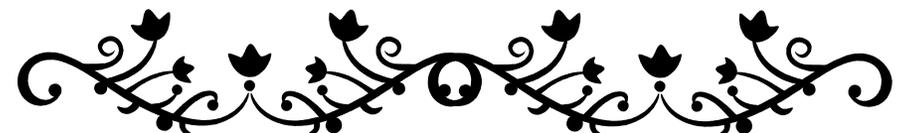
Yatho hasthasthatho drishkti

Yatho drishktisthatho manaha

Yatho manasthatho bhavo

Yatho bhavasthatho rasaha

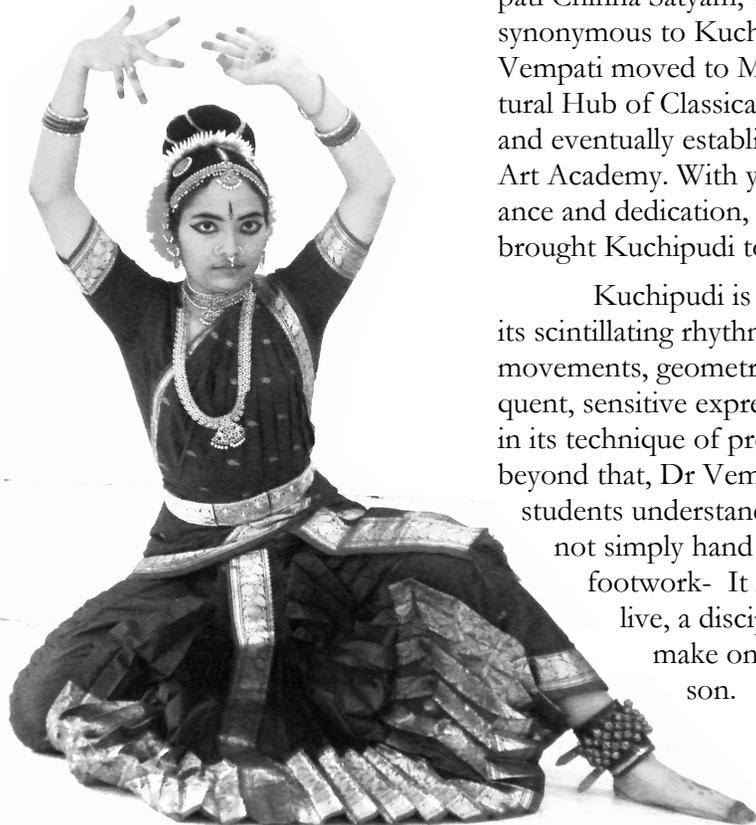
Follow your hands as that is where your heart is. This brings out the right expression passing over the emotion to one and all



About Kuchipudi

Kuchipudi derives its name after its village of birth in the South Eastern state of Andhra Pradesh, India. History goes back to about the 14th century when Siddhendra Yogi, father of this art form, wrote *Bhama Kalapam*, a ballet, which was performed over nine days and was based on the Hindu mythological story of Satyabhama and Lord Krishna

Kuchipudi was predominantly an art field dominated by male dancers who would dress up as the required characters, male and



female, and enact the story in the “*Bhagavatha Nataka Mela*” form, or story-telling fashion. As the patronage changed through each generation this art form grew and went through a lot of changes.

In the early part of the 20th century, Sri Vendantham Lakshmi Narayan Sastry wanted to bring in some radical changes by bringing women into the art form and transforming the dance into more of a classical form. He was greatly criticized and expelled from the village of Kuchipudi. However, his ideas and thoughts greatly influenced Dr. Vempati Chinna Satyam, whose name is synonymous to Kuchipudi today. Dr. Vempati moved to Madras, the Cultural Hub of Classical Art in India and eventually established Kuchipudi Art Academy. With years of perseverance and dedication, he finally brought Kuchipudi to today’s stature.

Kuchipudi is characterized by its scintillating rhythm, quick silver movements, geometric precision, eloquent, sensitive expression and beauty in its technique of presentation. But beyond that, Dr Vempati makes sure students understand that Dance is not simply hand gestures and footwork- It is a lifestyle to live, a discipline to follow to make one a better person.



The Orchestra



Sarada Jamm, who is leading the orchestra on the nattuvangam today. She was first introduced to dance by Smt. Santha Balagopalan, who nurtured her love for dance. In 1985, Sarada was introduced to Kuchipudi by Dr. Vempati Chinna Sathyam under whom she learnt the art in *Gurukulam* style. She later moved to Kuchipudi Kalakshetra, Visakhapatnam, where she blossomed under the guidance of Sri Hari Rama Murthy. She performed widely in India, Singapore and USA. While in Singapore, she taught dance in public schools through Ministry of Education and at Nrithyalaya Aesthetics Society. Cherishing this art, Sarada teaches at Nrithya School of Kuchipudi Dance, a school started and nurtured by her childhood friend and co-artist, Sudha Vadlamani.



Indu Iyer, the lead vocalist, received her initial training in classical music from Mrs. Lalitha Panchanathan and Mrs. Leelavathi Gopalakrishnan. She received further training from her mother-in-law Mrs. Devaki Iyer. Indu has provided vocal support for Arangetrams in the Detroit Metro area and for the Nrithya School of Kuchipudi Dance in the Richmond and D.C. Area. Indu also teaches devotional songs and Carnatic music. She holds a Masters in Computer Science and works as an independent Consultant.



Soumya Sivakumar, who supports Indu Iyer, learnt music from her mother, Mrs. Bhavani Vanchinathan as a child. She resumed her training under Mr. Satyagopal Tumuluri. Deeply spiritual, Soumya enjoys teaching bhajans, devotional songs, to those interested. Soumya has recently completed her Phd in Marketing Management from Case Western Reserve Universtiy and is an adjunct professor at VCU.



The Orchestra



Mani Iyer, who is accompanying us on the violin today, was initiated by Smt. Rajalakshmi Krishnan of the Jayamangala school of Music and Dance at the tender age of 10. Later, he pursued his passion under the guidance of the world renowned violinist, Kum. A. Kanyakumari and spent four summers undergoing intensive training in Chennai. He graduated from the University of Maryland, College Park in May 2006 with degrees in Finance and Economics and is currently working for Accenture Reston, VA..



Lalitha Balasubramaniam, the veena artist, is a disciple of Karukurichi Narayana Iyer. A renowned All India Radio artist, she has performed all over India and the USA and was the recipient of the Veena Dhanammal Memorial Award given by the Music Academy, Madras, as well the cultural talent scholarship given by the government of India. Lalitha Balasubramaniam also trained in Carnatic vocal music under Srirangam Ranganathan and in the Pandanallur style of Bharatanatyam under Kumbakonam P. Gowrishankar. She has a B.A. in Indian Music and an M.S. in Physics, as well as a B.Ed.



Tumulari Satyagopal, who is accompanying us on the mridangam today is Ameya's grandfather. He has been performing and teaching vocal/instrumental Carnatic music for nearly six decades in India, Singapore, and the US. He was trained in *mridangam* by Sri Mahadeva Radhakrishna Raju. He learned vocal music and violin under Sri Vankamamidi Veera Raghavayya. Mr. Gopal has researched the derived ragas, blending Mela Karta, full scale ragas and a new system, Tri-Sruti Ragas. He also conducted detailed studies in percussion rhythms. From his study of Indian classics such as the Mahabharata, Bhagavad Purana, and Ramayana, Mr. Gopal has written some 400 lyrics and 100 poems depicting the glory of Lord Venkatesa. Mr. Gopal has a Master of Science degree and worked as a research scientist in coal science and technology at CSIR laboratories in India.



Items Synopsis



Prayer

A traditional invocation in praise of Bala TripuraSundari, the presiding deity of Kuchipudi . Every kuchipudi dance recital typically starts of with the dancer and orchestra seeking her divine blessings.

Varnam

Raaga: Raagamaalika

Tala: Adi Tala

This item is in praise of Ganesha, the elephant-headed god who removes all obstacles. It describes how Ganapati is the beginning, end, and sustainer of the universe. Composed by Sri Tumulari Satyagopal, this item is choreographed by Sarada Jammi.

Siva Stuthi

Raaga: Raagamaalika

Tala: Adi Tala

This item is about Siva, the Destroyer of Evil. The song opens with a slokam describing Siva in the form of Nataraja, the Lord of Dance. The song describes how Siva is dancing with his wife Parvathi, while Brahma, Vishnu, Lakshmi and Saraswati provide the orchestral support music and the whole universe rejoices.

Tharangam

Raga: Raagamaalika

Tala: Adi Tala

Tharangam means waves. Bala Gopala Tharangam is a piece from Narayan Tirtha's well known "Krishna Leela Tharangini" It is a typical Kuchipudi item where the dancer describes the childhood pranks of Sri Krishna. This item is the climax of the recital and ends with the dancer finally dancing on the rim of a brass plate.



Items Synopsis



Soolini Kapalini

Raaga: Kanakangi

Tala: Rupaka Tala

A beautiful piece on Lalitha, also known as Kali. The dancer seeks her blessings and asks her to come right away to help her cross this worldly ocean. This item was composed by Sri Tumuluri Satyagopal, and choreographed by Sarada Jammi.

Hanuman Chalisa

Raaga: Raagamaalika

Tala: Adi Tala

This is probably the most widely sung Tulasi Das Bhajan for liberation of the human soul to attain *Moksha*. The dancer shows how Hanuman the all time *Rama Bhakta*, helped Rama in his times of need. She concludes asking Hanuman to dwell in her heart forever with Rama, Lakshmana, and Sita. This item was choreographed by Sarada Jammi.

Thillana

Raaga: Hamsanandi

Tala: Adi Tala

A thillana is mainly composed of *nritta*, or pure dance, with a short lyric at the end. The artist shows her excellence in footwork and movements dancing to the more complex rhythms. The lyric at the end of this particular thillana is in praise of Rama, the beloved of Sita, who being the best of mankind is full of compassion.

Mangalam

The final concluding item where the dancer thanks God, Guru and orchestra as well as the audience for the successful completion of the recital. The dancer also prays for peace and harmony on earth.



A Word from the Artiste



Ever since I was little, my mother has always told me one thing: “Your teachers are like your God. They can take you anywhere, if you just believe in them and follow them.” Those words are very true; it is because of my teachers that I have developed into the dancer that I am today.

Dance has always been a part of my life - in fact, I took it for granted early during my life. It was something my mom did, and it was fun to watch - *sometimes*. As I grew older, I began to appreciate the art a little more, but I was not really *that* keen on learning dance when I turned seven and my mom started teaching me dance.

In 2000, I began attending the dance classes at Kuchipudi Kalakshetra in Visakhapatnam, India, under my mom’s close friends Sri Hari Rama Murthy and Smt. Bhanu Rama Murthy. They began to inspire me with true interest in the art form. Dance was fun, I learnt. I started to understand why my mom was so dedicated to dance. Hari Mastergaru and Bhanu Aunty really brought out the best in me and helped me develop an avid interest.

When we moved to the United States, I continued learning Kuchipudi under my mom, and later, under her childhood friend Sudha Vadlamani. Sudha Aunty was always patient and kind, trying to coax me out of my awkwardness and inhibitions. “Smile,” she would constantly say, “Enjoy the dance.”

Neelima Kakarlapudi, one of the students at Kuchipudi Kalakshetra, also helped me tremendously in maturing as a dancer. Neelima Akka, a busy PhD student in Buffalo, New York, would actually fly to Richmond to spend her weekends and holidays to help me. She taught me two of the items I am performing today, and vastly helped me develop the other four items.

My mom has been there for me from the beginning, teaching me my first step. Devoting hours and hours for this art form and for me, she showed me dedication and love. I love sharing this art form with her and cherish all the hours we spent together, connected by dance.

Without Neelima Akka, Sudha Aunty, Bhanu Aunty, Hari Mastergaru, or my mom, there is no way that I would have been able to be at this stage today. It is unlikely, in fact, that I would have even started to learn dance.. However, it’s not just they who have helped me along my journey. The other students in the dance class, the parents - they have all given me something that has helped me improve, be it some encouragement or a few suggestions. Of course, that’s not even mentioning anything that my family has done for me. All of these people have greatly helped me through my journey exploring dance. Each and every single one of them have taught me and given me something to hold on to.