About Walker Institute

Founded in 1961, Walker Institute of International and Area Studies promotes student and faculty research, scholarship, and public service programs in international affairs and the comparative cross-cultural study of human societies.

The goals of Walker Institute are to stimulate discussion and awareness of international issues on the USC campus, encourage students and faculty to engage in international travel and research, promote interdisciplinary research and scholarship on international topics, and to serve as a community resource on international issues.

These goals are achieved through a number of activities and projects, such as grants and fellowships for faculty and students for internationally-themed research activities and sponsoring conferences and visiting speakers.

For more information, visit walkerinstitute.sc.edu.

About SIPA

The Society of Indian Performing Arts is a tax-exempt organization dedicated to the promotion of classical Indian music - Hindustani and Carnatic - and dance in its various forms: Kathak, Bharatnatyam, Kuchipudi, and others.

Membership is open to all.

For details and information, please contact us at SIPASC@outlook.com

Or, email our local contacts:
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School of Music
Music & Colloquium Series

The University of South Carolina Music & Culture Colloquium is a lecture and cultural performance series hosted by the University of South Carolina School of Music featuring guest scholars, musicians and USC faculty members. The Music & Culture Colloquium series is pleased to welcome master performer Anupama Bhagwat as our Fall 2015 series-opening guest and invite concert attendees and the rest of the community to join us on Fridays this fall for more exciting lectures and musical events.

9/25 1:10-2:00 PM
Kunio Hara, University of South Carolina
“Nostalgia and Musical Reminiscence in Late-Nineteenth Century Opera”
School of Music, Room 232
Co-sponsored by African American Studies Program

10/2 1:10-2:00 PM
Regina Bradley, Armstrong State University
“OutKasted Conversations: Searching for Contemporary Southern Blackness in Digital Spaces”
School of Music, Room 232
Co-sponsored by African American Studies Program

11/6 1:10-2:00 PM
Christian Thorau, University of Potsdam
“Guided Listening and the Touristic Gaze: The Emergence of Baedeker’s Musical”
School of Music, Room 232
Co-sponsored by German Studies Program

12/4 1:10-2:00 PM
Nomi Epstein, DePaul University & The British School of Chicago
“Experimental Listening”
School of Music, Room 232
**Anupama Bhagwat**

Anupama Bhagwat is one of the leading disciples of Pandit Shri Bimalendu Mukherjee, doyen of the Imdadkhani Gharana, and a master of the Gayaki style. She has imbued the vigor that is a hallmark of her Gharana: scintillating fast taans, mastery of the meditative alaap and brilliant fluency of melody (raag bhava), all the while maintaining her technical virtuosity. Anupama has been conferred the title Surmani, by Sur Sringar Sansad, Bombay and obtained her Masters in Music from Indira Kala Sangeet Vishwavidyalaya, India. Anupama’s repertoire of performances world-wide span major universities and conservatories and world music events including Global Rhythms, Lotus Festival, and with the Cincinnati Choir.

For more information, visit [www.anupamabhagwat.com](http://www.anupamabhagwat.com).

**Amit Kavthekar**

Amit Kavthekar was groomed in the art of tabla playing by Maestro Ustad Allarakha, and is a prominent disciple of Ustad Zakir Hussain. He was awarded the Taal–Mani by Sur Singar Samiti in Mumbai. He teaches tabla at the American School of Bombay (ASB) and the New England School of Music. He is a professor in Salem State University for the World Music Ensemble.

For more information, visit [www.amitkavthekar.com](http://www.amitkavthekar.com).

**Saira Srinivasan** will be tonight’s master of ceremonies.

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**About the Music**

**Raga.** in the classical music of India, is a melodic framework for improvisation and composition. A raga is based on a scale with a given set of notes, a typical order in which they appear in melodies, and characteristic musical motifs. Traditionally, in the North Indian music, ragas were associated with specific times of day and seasons of the year.

Anupama will play the ragas associated with the evening hour, suiting the mood and the ambience of that particular time and day. Since the music is highly improvisational in nature and influenced by the emotions, an accomplished performer chooses the Raga appropriate to that moment; it is rarely pre-decided.

A raga performance typically lasts for an hour or more. It consists of pieces, entirely improvised, with some memorized compositions that also uses only the stipulated tones of the given raga. In the composition the sitar (complex melodic instrument with many overtones), will be joined by the tabla (percussion instrument). Tonight’s tabla player will be Amit Kavthekar.

The artists take turns in improvising within the framework of the composition. One of the most exciting moments for a seasoned listener occurs when both musicians, after their individual improvisations, come back together precisely on the “sum”, the main beat. The step-by-step acceleration of the rhythm in the composition finally culminates in the “jhala,” the final movement and climax of the raga. Here the music becomes increasingly playful and exciting.

The following pieces (Ragas) will be smaller than the first one. Following that, Anupama may choose to play a thumri or dhun. These semi-classical genres are much freer and are lilting and romantic.

“A raga is also the projection of an artist’s inner spirit, a manifestation of his or her most profound feelings and sensibilities. The musician must breathe life into each raga while unfolding and expanding it so that each note shimmers and pulsates with life and the raga is revealed for its vibrant, incandescent beauty. In this way, virtually every human emotion can be musically expressed and experienced.”

Pandit Ravi Shankar