

**CLASSICAL ARTS SOCIETY OF HOUSTON
TYAGARAJA SPRING MUSIC FESTIVAL 2016**

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**A BIRTH
CENTENARY
TRIBUTE**

TO

**SRIMATHI
MS
SUBBULAKSHMI
1916 - 2004**

**Saturday, April 2, 2016
SRI MEENAKSHI TEMPLE SOCIETY, PEARLAND, TX
Sunday April 3, 2016
STAFFORD CIVIC CENTER, STAFFORD, TX**



Bay Area Gastroenterology

“Best wishes for the 2016 Tyagaraja Spring Festival to be a successful and memorable event honoring the great musician and social reformer Shrimathi M. S. Subbulakshmi”



From left to right:

Ravi Mani, MD, Manish Rungta, MD, Nikhil Inamdar, MD, Sezen Altug, MD, Sudhanshu Gogia, MD, Neha Mathur, MD, Gabriel Lee, MD, Syed Jafri, MD, Naveen Surapaneni, MD,

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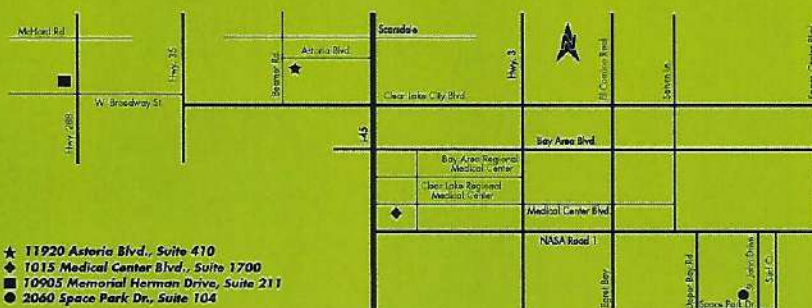
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Welcome from the Classical Arts Society of Houston

Friends, Rasikas:

Apr 2-3, 2016

Welcome to Classical Arts Society's 2016 Tyagaraja Spring Music Festival.

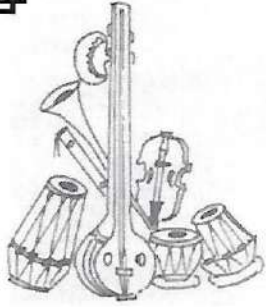
The Festival theme is "Centennial Celebrations of Smt. M.S. Subbulakshmi". We join thousands of fellow classical music lovers to celebrate the birth centenary of one of India's greatest Carnatic Music legends Smt. M.S. Subbulakshmi, "MS Amma" to most. Born with music in her genes and a golden voice of mesmerizing beauty, she reigned supreme for over three generations as the "Queen of Music", a description of MS Amma by Pandit Jawaharlal Nehru! In 1998 she was the first musician to be honored with the highest civilian award of Bharath Ratna by the President of India. Yes, a multifaced gem of India indeed! In the course of her life, each facet of MS Amma's brilliant persona sparkled as - a musician, a film star, a freedom fighter, a socio-political reformer, a philanthropist, and more.

To help us celebrate MS Amma's life and contributions in its full measure Classical Arts is beholden to Dr. Gowri Ramnarayan for accepting our invitation to be Artistic Director for 2016 and provide the leadership and guidance for running this 2-day Festival. Under Gowri's leadership, on the first day Apr 2, the event commemorates MS Amma at the Meenakshi Temple, through group renditions of the several songs popularized by her - of varied composers, in varied languages and varied genres by members of our own Houston area talent. Also included with pride are Houston area children's recitations of select shlokas from the large repertoire of Ms Amma's recordings. These recordings made to benefit temples from across the north, south, east and west of India have enabled thousands of old and young easy access to the rich treasury of shlokas that is our heritage. The Festival includes two formal concerts by invited professional artists from India. A unique instrumental flute and chitra veena jugalbandhi concert by Shantala Subramaniam & Vishaal Sapuram on April 2 and a scintillating vocal concert by the currently popular Sri V. Sankaranarayanan on April 3 at the Old Stafford Civic Center. The Festival also features a charming children's tableau depicting scenes from MS Amma's life. The grand finale of this 2-day Festival will be a special 2-hour tribute to MS Amma in a musical narrative titled "Born to Sing", tracing MS Amma's life and contributions featuring songs in different languages choreographed and presented by our Artistic Director Dr. Gowri Ramnarayan and her team of musicians.

Dr. Ramnarayan is not only an eminent journalist, scholar in humanities, renowned critic of classical music and dance performances for The Hindu, an acclaimed playwright and theater expert, she was also a concert support vocalist for over ten years for MS Amma. Further Gowri also has a unique insider advantage on the topic of Smt. M.S. Subbulakshmi for having grown up in the same household as her grandniece. Classical Arts is fortunate to have Gowri curate this Festival and give us a 360-degree glimpse of the total persona of MS Amma. The meticulous and detailed directions from Gowri in the planning and execution of this Festival have helped to not only commemorate the music of Smt MS Subbulakshmi, but also inculcate life values such as order, respectfulness, time consciousness, aesthetics, sincerity, humility and bhakti that are the hallmarks of Smt MS Subbulakshmi's persona.

The Classical Arts Society once again welcomes each one of you to this Festival honoring one of India's finest, loved and admired by all.

Founders Prabha Bala and Nalini Mukhopadhyay, & The Classical Arts Society Board



CLASSICAL ARTS SOCIETY OF HOUSTON

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About Classical Arts Society

Founded in 1993, the Classical Arts Society of Houston is a non-profit organization dedicated to promoting and maintaining the rich heritage of the classical performing arts of India. The Founders of the Classical Arts Society are Late Mrs. Indu Krishnamurthy, Mrs. Nalini Mukhopadhyay and Mrs. Prabha Bala.

The objectives of the Classical Arts Society are:

- To present music and dance recitals of high quality by leading contemporary performers.
- To educate through talks, lecture demonstrations and symposia by experts in the fields of Indian classical performing arts.
- To create an endowment for the promotion of Indian classical arts in the greater Houston area.

39 years ago an ad-hoc group formed under the leadership of the late Mrs. Indu Krishnamurthy and started conducting the annual Sri Tyagaraja Music Festival in Spring of each year in the Houston area. This effort was formalized in 1993 with the formation of the Classical Arts Society of Houston. Following a few initial years the venue for this festival moved to the beautiful campus of the Meenakshi Temple in Pearland. The serene ambience of the temple has been an ideal location to host the annual Houston Tyagaraja Utsavam (Festival) over the years. The co-sponsorship of the Sri Meenakshi Temple Society is an added blessing. A full list of programs by high caliber artists presented at the Tyagaraja Festivals and other occasions is published in this 2016 Festival program book.

The Classical Arts Society of Houston is a 501 (C) (3) tax-exempt organization. All programs presented by Classical Arts are open to the public. It is funded mostly by donations by the attendees and patrons of its programs. The donations are tax-deductible to the extent allowed by law. Any donations in excess of expenses will be used for the endowment and for staging programs during lean years and milestone years. The Classical Arts Society gratefully acknowledges its patrons, donors, friends, advertisers and volunteers for their generosity. Occasionally, Classical Arts has sought to supplement the funding by ticketing certain concerts. A Board, an Advisory Board and a Youth Board of dedicated individual volunteers strive for excellence in running the Classical Arts Society activities.



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ARTISTIC DIRECTOR'S MESSAGE

I am delighted to serve as the Artistic Director of the annual festival organized by the Classical Arts Society, Houston, this year.

Great musicians and musicologists have curated this festival in years past, focusing on a variety of themes. For me the choice has been easy, as the festival committee decided to celebrate the birth centenary of Madurai Shanmukhavadiyu Subbulakshmi (1916-2004). My task was to plan concerts and events to pay homage to this legendary Carnatic musician.

A classical musician par excellence, MS Subbulakshmi is also renowned for her renderings of devotional verse. From Kashmir to Kanyakumari, her hymns wake the temple deities at dawn. She had a lifelong interest in widening her repertoire with the works of composers old and new, from many regions, languages and musical genres. All this offers rich and varied material for thematic presentations by different groups of local and visiting musicians. I am particularly delighted to include children's groups to present her chants.

Curating this festival has been a joyful experience for me. Impelled by love and reverence for the great artiste, each and every participant displayed not only enthusiasm, but a rare team spirit. I am indeed delighted and grateful for their support and camaraderie, and their willingness to make the event as inclusive as possible.

MS Subbulakshmi did not see music as stage performance. It was a means of serving society, humanity. She donated most of her earnings to charitable causes from medical research and health care to education and child welfare.

I would like to end with the thought that the goal of this festival is not only to offer our tribute to MS Subbulakshmi as a great artiste, but to celebrate the humanitarian values which were as much part of her life as her music.

May I thank the Classical Arts Society Houston, and all the participants in this year's festival, for giving me this joyful and meaningful experience, and wish them the very best for their future efforts in promoting the arts.

Gowri Ramnarayan

Meaningless Syllables? Role of Lyrical Content in Rasika's Experience

Partha Krishnamurthy

As a composer of carnatic music, Thyagaraja Swami is such a towering personality that hundreds of authors have found themselves drawn to analyze him from a multitude of perspectives including his compositional style, the range of *ragas* he has handled, the events that shaped his life, and how they found expression in his compositions, and on-and-on. In this essay, I want to explore the "so what" question of how his compositions relate to our lives and living. In particular, why should we care about the meanings that he seeks to convey in his compositions?

This question came to me because of a quote that jumped out of a recent interview by a well-known carnatic singer who said had the following to say about the usefulness of words in carnatic music, "In Karnatik music it does not matter if you sing about a skyscraper or Siva... What is the musical difference if I worship the skyscraper or Siva through a kirtana in art music? Nothing, both deconstruct art music."

Boiled to its essence, the above view is that lyrical content in carnatic compositions is incidental to the rasika's experience. Is it? In the context of Thyagaraja Swami's compositions, are the meanings in his compositions relevant or are they mere syllables that allow the meter and melody to synchronize to produce an instantaneous aesthetic expression? This is an important question that deserves serious consideration because almost all compositions in carnatic music espouse an essential spirituality by invoking the literature rooted in the bhakti/gnyana tradition.

To address this, I asked the following question. What exactly does a rasika of carnatic music seek, and how does the lyrical content play a role in furthering that search. This brings us to the question of human goals. Swami Paramarthananda, in his *tatvabodha* lectures categorizes the four-fold human goals into two categories; *dharma*, *artha*, and *kama* as "preyas" and *moksha* as "shreyas". He says that *preyas* goals are inherently outcome-focused, and they bind us by making us either happy or sad depending on whether they are achieved or not, thus keeping us in the state of *samsara* which is characterized by *raga* (attachment), *sokha* (sorrow at the prospect of loss), and *moha* (delusion). *Moksha* on the other hand, is a state of existence in which one continues to engage in action untouched by the forces of *samsara*.

Almost all compositions in carnatic music focus on helping the human being achieve the difficult transition from *preyas* goals to *moksha*. The *pitamaha* of carnatic music, Guru Purandaradasaru crystallizes this in his lilting composition, '*ambiga na ninna nambide*' in which he compares the Lord to the boatman (*ambiga*), and himself to the passenger trying to cross the turbulent rivers of *samsara*. In one of the verses he says that the six forces of *kama* (desire), *krodha* (anger), *lobha* (greed), *madha* (arrogance), *matsarya* (jealousy) and *moha* (delusion) are bearing down on the this boat (body) of mine, and there is no one other than you that can come to the rescue.

Although it may not be apparent, this transformation from the burdensome forces of *samsara* into a state of liberation is what pretty much everyone seeks, regardless religion, gender, age. The greatest of bhaktas, Hanuman, experienced this when he approached Sri Rama and Lakshmana in *dandakaranya* in the *kishkinda kanda*. The king of poets, *Kamban* describes how Hanuman went in disguise to surveil on Rama and Lakshmana, but as he approached them, he experienced a tremendous transformation. He felt a lightness of being and mind, a sensation of

his bones melting away, and most importantly, his disguise vanishing. All because of the bhakti that overcame him as he occasioned on the sannidhi of Sri Rama. He started out as a spy and ended up as a bhakta, to live forever in selfless service to Rama.

What is surprising about bhakti is that the experience of hanuman is not unique. Sekkizhar Swamigal describes a similar event in the *periyapuranaanam* in which he describes the transformation of tribal hunter Dhinnan to Bhakta Kannappa. Dhinnan started following a boar during a hunt, and eventually found himself ascending the hills of the Lord of *Sri Kalahasthi*. With every step on the ascent, he started experiencing an indescribable happiness and a sensation of his bones melting away. He stopped focusing on the “*preyas*” goal of hunting the boar, instead set sights on reaching the *sannadhi* of Easwara. His loss of self-focus was so complete that he was happy to transplant his eye on the bleeding eye of the Lord without the slightest of hesitation.

This is also the transformation that vali experiences toward the end of *Kishkinda Kanda*. When he is struck by a single arrow, quivering with anger, he extricates the arrow from his chest only to find the name “Rama”, the “*moola mantra*”, the name that removes all the barriers to moksha. But old habits of ego and arrogance die hard. So, he castigates Rama for hiding behind a tree and brining him down. But eventually, as he hears Rama’s reasoning, and more importantly, as he repeats the name “Rama” even in enmity, he experiences a transformation; he loses his ego and arrogance, becomes a *gnyaani*. In other words, Vali gives up his *preyas* goal of worldly pleasures, and embraces *shreyas*, getting transformed from a strongman to a complete bhakta.

In all these three instances, the bhaktas experienced a profound change that came because they gave up *preyas*, and liberated themselves from the forces of *samsara*.

Almost all compositions in carnatic music, including that of Saint Thyagaraja, drive home the point of trying to transform oneself from the clutches of the everyday existence to one that is more liberated. The examples are too many to be listed. However, a couple of samples is not out of place at all. In the immortal composition, ‘*tera teeyaga rada*’, Thyagaraja Swami beseeches Lord Venkataramana to remove the veils that blind his mind. Fittingly, he answers the question of whether lyrical content is important when he declares that moksha escapes those who do not know that music should be fused with the bhakti toward deserving entities in the composition ‘*mokshamu galadha*’.

Coming back to the “so what?” question, If one believes that goal of human living is to lead a liberated life that is action-packed without the emotional baggage that comes from outcome-dependence, having familiarity with the lyrical content of the carnatic compositions can help catalyze the transformation that we seek.

This is not to undermine the appeal of carnatic music as an art form or the inherent appeal of nadha yoga. Rather, to me, the real treasure in Thyagaraja Swami’s compositions, along with that of countless others in the carnatic tradition, is their potential to help us operate at a much higher, liberated plane.

We live in an age in which a click of the mouse can yield untold details and interpretations of these gems that have been handed down by the *vaaggeyakaaras*. Why on earth would we sing about a skyscraper?

APRIL 2 PROGRAM

2.00 PM	Compere introduces organizers
2.10 PM	Organizer's introductory speech
2.15 PM	CLEVELAND SUSTAINING SAMPRADAYA YOUTH GROUP PRESENTS Ninnu vina Kanjadalayadakshi Rangapura vihara Coordinated by Poornima Ajayan

TRIBUTE TO MS SUBBULAKSHMI FROM HOUSTON AREA MUSICIANS AND MUSIC STUDENTS

TIME	CHILDREN' SLOKAM GROUPS	SINGING GROUPS
2.30 PM	NAMADWAR GROUP: <i>Coordinated by</i> <i>Nisha Giri & Uma Ranganathan</i> MUDAKARATHA MODAKAM	MANJULA'S GROUP - INSTRUMENTAL Brochevarevare - Sriranjini- Aditalam Geethadhuniku - Dhanasri - Aditalam Bhagyada Lakshmi -Madhyamavathi- Aditalam
3.00 PM	MTS VHS SENIOR ASSEMBLY <i>Coordinated by</i> <i>Lakshmi Srivaths</i> DHYANAM & SHANTHAKARAM FROM VISHNU SAHASRANAMAM	RAJESWARI'S GROUP - MUMMOORTI COMPOSITIONS Mayamma - Syama Sastri Veenabheri - Muthuswami Dikshitar Swararagasudha - Tyagaraja
3.30 PM	SWARNANJALI GROUP <i>Coordinated by</i> <i>Deepa Salem</i> NAGENDRA HARAYA	ANURADHA'S GROUP - ANNAMACHARYA Sriman Narayana Namo Namo Raghukula nayaka Yenthamathramuna

SATURDAY APRIL 2, 2016 - 2 TO 8 PM
SRI MEENAKSHI TEMPLE SOCIETY, PEARLAND, TX

APRIL 2 PROGRAM

4.00PM	<p>TELUGU CULTURAL ASSOCIATION <i>Coordinated by</i> <i>Manjula Palivela</i></p> <p>EXCERPTS FROM VENKATESA SUPRAPADHAM</p>	<p>CHITRA DHARMA RAJAN GROUP - TAMIL COMPOSITIONS Kaithala Niraikani:Nattai Arunagirinathar Muruga Muruga: Saveri Periyasami Thooran Ekkalatilum: Purvi Kalyani Thiruvavarur Ramaswami Sivan Kallarkum Kattravarkum: Chenchurutti Adigalar</p>
4.30PM	<p>MTS VHS JUNIOR ASSEMBLY <i>Coordinated by</i> <i>Bhavani Iyer & Nalini Sadagopan</i></p> <p>NAMA RAMAYANAM</p>	<p>CHANDRAKANTHA COURTNEY GROUP BHAJANS</p> <p>Moretho Giridhar Gopal Ahkiya Hari Dasan Ki Hari Thum Haro</p>
5.00PM	<p>ALL CHILDREN TOGETHER FROM ABOVE 5 GROUPS AUDIENCE ENCOURAGED TO PARTICIPATE</p> <p>MAITHREEM BHAJATHA</p>	<p>SRIDEVI'S GROUP - MULTI LINGUAL - Sanskrit, Kannada, Malayalam Sarasaksha- Swati Tirunal Naneke Badavanu-Purandaradasaru Kandu kandan- Poonthanam Nambudri Bruhi mukundeti- Sadasiva Brahmendra</p>

END OF GROUP SESSION

Everyone invited to sing Kurai ondrum illai

6.00 TO 6.30 PM

TEA BREAK

6.30 to 8.30 PM

VENU VEENA CONCERT

SATURDAY APRIL 2, 2016 - 2 TO 8 PM
SRI MEENAKSHI TEMPLE SOCIETY, PEARLAND, TX

CENTENARY TRIBUTE: M S SUBBULAKSHMI - 1916 TO 2004

April 2, 2016 - 6.30PM TO 8.30PM

JUGALBANDI
SHANTALA (Flute)

&

VISHAAL SAPURAM (Chitraveena)



Shantala has graced the stages of many reputed organizations such as Sri Krishna Gana Sabha, Narada Gana Sabha, Mudhra, Hamsadhwani, Rama Seva Mandali to name a few and, in recent years is a frequent visitor to Europe, USA, Canada, England, Ireland and Malaysia for concerts, workshops and lectures. She has given master classes in Carnatic music and rhythms in Goteborg University, Music Academy OSLO, Royal College of Music - Stockholm, UNCG -North Carolina. She has performed for young audiences in schools in Sweden, Germany, USA and India. Shantala is also a well sought after teacher. She has been imparting training in South Indian vocal music, flute playing and reciting kunakkol [vocal rhythm] to scores of students from India and across the globe. She has released 2 CD albums titled "Bamboo in Harmony" and "Dakshin" in collaboration with popular and competitive artists from the South Indian music tradition. The albums have been highly appreciated by critiques and audiences.

SRI MEENAKSHI TEMPLE SOCIETY, PEARLAND, TX

CENTENARY TRIBUTE: M S SUBBULAKSHMI – 1916 TO 2004

Vishaal R Sapuram is a talented Carnatic (South Indian classical) vocalist and chitravina artiste. A child prodigy, he showed an innate aptitude towards music even as an infant, and was initiated into Carnatic music under **Smt Karpagam Narayanan of Houston**, U.S.A. at the age of three. At age six, he came under the tutelage of the internationally renowned Chitravina Shri N Ravikiran, under whose expert guidance Vishaal has rapidly emerged as a capable performing artiste. At the age of nine, with the blessings of musical legends Semmangudi Shri Srinivasa Iyer and Smt D K Pattammal, Vishaal gave his first full concert as a vocalist at the Music Academy Madras. By age thirteen, Vishaal had begun to perform on the exquisite chitravina, the rare fretless lute popularized by his guru. He has since performed at many prestigious venues.

Melakkaveri K. Balaji is a disciple of his father Sri Melakkaveri Krishnamurthy, a renowned mridangam vidwan. Balaji was initiated to the art of mridangam playing at a very young age. He has been providing mridangam accompaniment to many accomplished artists for about three decades now. Balaji is an A-grade artist and is featured often in the audio and video recordings of All India Radio and Doordarshan. He has toured extensively for performances in India and abroad. He has received many titles and awards such as *Yuva Kalaa Bharathi*, *Naadha Oli* and *Laya gnyana illamani*. Balaji is known for his deft fingering techniques and is a very versatile artist. He is one of the most sought after mridangam artists in South India today.

Sukanya Ramgopal is one of India's few performing Carnatic female ghatam artists. Sukanya starred as a violinist with T. H. Gurumurthy (brother of T. H. "Vikku" Vinayakram) before switching to mridangam and ghatam with T. H. "Vikku" Vinayakram for 20 years. In 1992, she was the first to perform on the ghatam tharangam (a set of tuned ghatam). She has performed with the all-female instrumental ensembles in India called Sri Taal Tarang and Karnataka Mahila Laya Madhuri. Sukanya was among the 14 female artistes selected in the year 2006 by the Indira Gandhi Rashtriya Manav Sangrahalaya in Chandigarh and Madhukali in Bhopal, for mastering and excelling in playing musical instruments predominantly in the male domain.

SRI MEENAKSHI TEMPLE SOCIETY, PEARLAND, TX

LIST OF PARTICIPANTS – April 2, 2016
Sloka and Songs Tribute to MS Amma

CLEVELAND SUSTAINING SAMPRADAYA GROUP

Coordinated by Poornima Ajayan

VOCAL:

Ahi Ajayan,
Mayuri Meena Srivaths,
Sneha Reddy Mokkalala,
Srinidhi Narayanan

VIOLIN: Ganesh Baskar

MRIDANGAM: Vishwa Salem

SLOKA GROUP PARTICIPANTS	SINGING GROUP PARTICIPANTS
<p>Namadwar Group: Mudakaratha Modakam Coordinators: Nisha Giri & Uma Ranganathan</p> <ol style="list-style-type: none">1. Madhura Sriram2. Bharat Salvady3. Inia Narayanan4. Sanvi Kumpatla5. Shreyas Rajagopal6. Sahana Thotathiri7. Maithreyi Ashtagiri8. Prithvi Raman9. Sadhana Karthick	<p>Manjula's Group: Instrumental</p> <p>ON THE VIOLIN: Manjula Rao Sangamithra Narasimhan Kishore Iyer Mukund Joysula Ganesh Bhaskar Vatsa N. Kumar</p> <p>ON THE VEENA: Chitra Dharmarajan Asha Bhaktavatsalam Manjula Kamarsu Vimala Ahobila</p> <p>ON THE MRDANGAM: Rajesh Salem & Chandrakaanth Ramamurthy</p>

LIST OF PARTICIPANTS – April 2, 2016
Sloka and Songs Tribute to MS Amma

<p>VHS SENIOR ASSEMBLY: Vishnu Sahasranamam Coordinated by Lakshmi Srivaths</p> <p>Solai Muthuraman > Anirudh Karunakaran > Raghav Gopinath > Amritavarshini Kamarsu > Aditya Sastry > Kishore Iyer > Nithika Suraj</p>	<p>Rajeswari's Group: Mumoorti</p> <p>Participants of Krishna Gana Sudha Music Academy directed by Vidushi Smt. Rajarajeshwary Bhat: VOCAL- Kruthi Bhat, Keerthana Bhat, Uma Ranganathan, Apoorva Das, Varshitha Krishnan, Sanjay Sivakumar, Jayasurya Dileep, Sriamrutha Srinivasan, Vaishali Rajan, Veena Rajan, Vaishnavi Narasimhan, Deepika Charan VIOLIN - Deepa Ramachandran MRIDANGAM - Charan Rajan</p>
<p>Swaranjali Group: Nagendra Haraya Coordinated by Deepa Salem</p> <p>Gowri Salem Harini Ganesh Mahima Nagarajan Sahana Ganesh Shreya Krishnan Tejaswi Sriram Vishwa Salem</p>	<p>Anuradha's Group: Annamacharya</p> <p>VOCAL: Anuradha Subramanian Geetha Radhakrishnan Nalini Ramaswamy Kumari Susarla Uma Bhaskar Lalitha Balachandran J. Murali Manasa Kethireddipalli Sita Mutyala Sundari Subramanian Kalki Kathiravan Meghana Karra Sindhura Vangala Darshana Karthik</p> <p>VIOLIN: Mahesh Iyer MRIDANGAM: Rajesh Salem</p>

LIST OF PARTICIPANTS – April 2, 2016
Sloka and Songs Tribute to MS Amma

<p>Telugu Cultural Association: Venkatesa Suprapadham Coordinated by Manjula Palivela</p> <p>Amruthavarshini Kamarsu Solai Muthuraaman Lekha Surapaneni Nikil Surapaneni Anwitha Garuda Nitya Gudipaty Rishi Vangala Akshara Manikumar</p>	<p>Chitra Dharmarajan's Group Tamil Compositions</p> <p>VOCAL: Chitra Dharmarajan Geetha Gomatam Kiran Parthasarathy Lakshmi Srivaths Neela Chakravarthy Usha Eswaran Vyjayanthi Vivek</p> <p>VIOLIN: Manjula Rao MRIDANGAM: Chandrakaanth Ramamurthy</p>
<p>MTS VHS Junior Assembly: Nama Ramayanam Coordinated by Bhavani Iyer & Nalini Sadagopan</p> <p>Kavin Elangovan Ramya Elangovan Siddharth Hariharan Shreyasi Sundaram Siddharth Sundaram</p>	<p>Chandrakantha Courtney's Group Bhajans DILRUBA: Sri David Courtney YESRAJ: Afshan Kaba ELECTRIC VIOLIN: Justin Lasiwicz HARMONIUM: Narendra Sanghavi BULBULTHARANG: Hemanth Sai PAKHWAJ: Sandeep Loka TABLA: Masood Raofi VOCAL & SITAR: Chandrakantha VOCAL & TANPUR: Iswari Murthy VOCAL & TANPUR: Neha Gupta</p>
<p>MAITHREEM BHAJATHA All children & audience</p>	<p>Sridevi's Group: Multilingual</p> <p>VOCAL: Sridevi Josyula Deepa Salem Gayatri Mullapudi Gowri Salem Siddhardh Ayyagari</p> <p>MRIDANGAM: Rajesh Salem VIOLIN : Mukund Josyula</p>

April 3, 2016 at the Stafford Civic Center

<p>2.00 to 4.15 PM</p>	<p>VOCAL CONCERT V. Shankarnarayanan and party B.V. Raghavendra Rao --- Violin Tanjore Murugaboopathy -- Mridangam Shree Sundar Kumar -- Kanjira</p>
<p>4.15 to 4.55 PM</p>	<p>TIFFIN TIME Complimentary Snacks in the lobby</p>
<p>5.00 to 5.15 PM</p>	<p>CHILDREN'S TABLEAU Scenes from M S Subbulakshmi's life coordinated by Vidushi Rajarajeshwary Bhat and Uma Gomathi.</p>
<p>5.15 to 7.15 PM</p>	<p>BORN TO SING Concert Presented by Dr Gowri Ramnarayan VOCALS: Aditya Prakash & Sushma Somasekharan VIOLIN: Shreya Devnath FLUTE: R Thiagarajan MRIDANGAM: Ramesh Babu NARRATION: Dr Gowri Ramnarayan</p> <div data-bbox="763 1386 1299 1869"><p>M. S. Subbulakshmi</p><p>Gowri Ramnarayan</p><p>Aditya Prakash</p><p>Sushma Somasekharan</p><p>Shreya Devnath</p><p>R Thiagarajan</p><p>Ramesh Babu</p></div>

April 3, 2016

Shankarnarayanan and party



V. Shankarnarayanan "I recollect my childhood days when several musicians of great stature used to visit our home over weekends for discussions and practice sessions. Perhaps, this was one of the reasons that made me appreciate the nuances of Carnatic music, and led me to taking it up seriously. My father Shri N.V.Subramaniam has been one of the greatest influences in my music career. Through "Saraswathi" and "Sarawathi Vageeyakara Trust" he has pioneered several initiatives to propagate the cause of Carnatic music. My formal training in music started at the age of 5 under guru Vaigal Sri Gnanaskandan. He was one of the foremost disciples of Semmangudi Sri Srinivasa Iyer and was the music producer with AIR Chennai. My guru has played an important role in instilling the

Semmangudi pani in me. He adopted novel ways to teach krithis and to keep the interest flowing."

B.V. Raghavendra Rao

His father, in his younger days, wanted to learn Carnatic music. But the situation at home did not permit it. Raghavendra's musical journey in the violin was an offshoot of this dream of his father's. "The house was, therefore, always bustling with Carnatic music and dance. This led me to take up and learn the violin seriously," recalls Raghavendra. After learning the basics of the violin from Balan, Raghavendra continued to learn from Thiruvallur Veeraraghavan, Sangeetham Meera and T.N. Krishnan. He also learnt Western classical music from V.S. Narasimhan. "Right from the sitting posture, handling the instrument, to practising the rigorous gamaka-laden exercises, fingering and bowing techniques, all were moulded and shaped by Krishnan sir," says Raghavendra.



Tanjore K. Murugaboopathi had his initial training under Mridanga Vidwan, T.R. Srinivasan at Tamil Nadu Music College Chennai. In the gurukula tradition he trained under the Late Maestro Tanjore Upendran for over 10 years.. He has participated and conducted numerous outreach programs (lecture demonstrations, music conferences and seminars) in various countries including the United States, Europe, Australia and East Asia. He has been instrumental in providing support, direction and guidance towards incubating several arts organizations in various parts of the world. Murugaboopathi has received several awards over

the years such as *Kalaimamani* and *Laya Kala Ratna*.

Shree Sundarkumar is one of the leading Kanjira artists in the world of Rhythm music. Having entered the musical world at the age of three, he has been mesmerizing audience with his intricate rhythm beats and innate creativity, that he inherited from his musical family. After the initial tutelage under his father, a renowned Mridangam player, Dr. K. B. S Mani, he trained under legendary Guru Karaikudi Sri R. Mani. It was under his guidance that Sundarkumar perfected the art of playing Mridangam, and then took to playing his most favorite percussion instrument, the Kanjira.



April 3, 2016

BY GOWRI RAMNARAYAN

BORN TO SING, SHARE AND SERVE

In her lifetime, she was adored and idolized as few classical musicians have been in any part of



the world. Her young voice intoxicated listeners. A concert at the huge Madras senate house had to be cancelled because of the stampede caused by overwhelming crowds. Her lead role in the film “Meera” turned the Carnatic musician into a pan Indian icon. In Brindavan and Dwaraka, crowds followed the singing actor down the street, believing her to be the reincarnation of the 15 century poet! Even haughty Hindustani musicians felt her magic. Pandit Ravi Shankar

said, “Her aura, beauty and persona captured the audience before she sang a single note. Her amazing voice had the tonal quality of a temple bell, combining deep pure emotion and technical perfection.”

When she began to donate her earnings from concerts to charitable causes ranging from research and education to science and art, fans became devotees, especially as her Spartan lifestyle matched the ideals that she sang about. Awards and honours rained upon her – including the Music Academy’s Sangita Kalanidhi, the Magsaysay Award and the Bharat Ratna. The first Carnatic musician to perform at the Edinburgh Festival (1963) and for the United Nations Assembly (1966) she had rave reviews. Her statue was installed in Tirupati by the temple authorities, for propagating medieval poet Annamacharya’s songs extolling Lord Venkateswara.

Daughter of devadasi musician Shanmukhavadiyu, the only wealth Madurai Shanmukhavadiyu Subbulakshmi (1916-2004) inherited was music. At age 10 her first song for the Twin recording company became a hit. By age 17 she graduated to the main performance slot in premiere sabhas.

Marriage to firebrand freedom fighter T Sadasivam took her into a sphere that few musicians enter. She played host to national leaders, statesmen, scientists, artistes, industrialists, educationists. Her world acquired a national sweep, the ideals of Gandhi and Rajaji began to influence her music.

While she remained deeply entrenched in the Carnatic matrix with doyen Semangudi Srinivasa Iyer for guru, she also learnt from many more, including Hindustani musicians Dilip Kumar Roy

CENTENARY TRIBUTE: M S SUBBULAKSHMI – 1916 TO 2004

April 3, 2016

BY GOWRI RAMNARAYAN

and Siddheswari Devi. Sadasivam was convinced that his wife's unique voice had to be used to promote eternal values, and the community's wellbeing. He encouraged her to diversify her repertoire with bhakti verses from 13 Indian languages. On occasion she sang an English hymn, a Japanese chant and an Arabic prayer.



The MS myth has it that Sadasivam exercised complete control over his wife's life and art. She simply followed his diktats. Did she really have no mind of her own? How then did she brave strident controversy when she chose him for her life partner?

Also, she did insist on playing "*Meera*" (1944), a princess who defied State power, patriarchal norms, and spurned material wealth, to walk with the oppressed. To her generation this was the saga of India,

breaking free from British rule, to find not only political, but spiritual freedom. In the film MS did not *play* Meera, she *became* Meera.

#MS was not without her critics. Some deemed her a popular artist merely, "All voice, no originality." They failed to notice her self-reflexive strength and sharp intelligence in crafting her own stylistics- with superb breath control, tonal modulations, flawless diction, converting virtuosic techniques into tools for passionate bhava. They seemed so effortless that they were mistaken for intuitive overflow. Despite learning from many gurus she imitated none. When she sang, she soared at will.

Early years of poverty made MS empathize with the destitute. It also made her lose interest in material possessions. She thought no one had a right to be ostentatious in a world full of suffering. Perhaps the restrictions in life made her soar all the more in her music where she actualized the polarities of seeking and finding, loss and conquest, desire and fulfillment. Surely, the fervour and fanfare in her centenary celebrations this year would have made her smile and say, "Don't celebrate the human, celebrate the divine."

#I said that the only treasure she inherited was music. And during her long life, she gave away all that she acquired, all that was showered upon her. She had to share her gift with the world. The only treasure she left behind was music.



CENTENARY TRIBUTE: M S SUBBULAKSHMI – 1916 TO 2004

April 3, 2016

BY GOWRI RAMNARAYAN

The kind of music MS made came from the kind of person she was-- simple, innocent, humble, caring, and very shy. During the Partition, when the subcontinent became a slaughterhouse, Mahatma Gandhi wanted to hear MS sing Mira's words, "*Lord, remove the anguish of humanity*". Why MS? He explained, "To *sing* a bhajan is one thing. To sing it by *losing oneself in God* is quite different."

Subbulakshmi's music gleams with the tears of human grief, seeking the bliss beyond.



CENTENARY TRIBUTE: M S SUBBULAKSHMI - 1916 TO 2004

**BORN TO SING
ARTISTES' BIO**



**Dr Gowri Ramnarayan presents
BORN TO SING: A MUSICAL NARRATION
STAFFORD CIVIC CENTER
APRIL 3, 2016 , 5.15 TO 7.15 pm**

Dr. Gowri Ramnarayan is a Playwright, theatre director and founder of JustUs Repertory. She is a rare amalgam of aesthetics and scholarship. Her witty, thought provoking, visually interesting, often moving plays make original use of music and dance. She has worked for 22 years with the national English daily The Hindu; was vocal accompanist to Bharat Ratna MS Subbulakshmi for 16 years; translated the short stories of legendary Tamil writer Kalki Krishnamurti, and plays by award-winning Marathi dramatist Vijay Tendulkar; served as a member of the Fipresci Jury of Critics at international film festivals in London, Venice, Valladolid, Oslo and Mumbai. In 2005, Dr. Ramnarayan founded JustUs Theatre Repertory, to evolve and create total theatre blending all the arts. Her work has been staged at significant venues and performance festivals in major Indian cities. Her productions featured many leading performing artistes of India.

BORN TO SING ARTISTES' BIO



Aditya Prakash is an award-winning, American-born Indian classical vocalist best known for his powerful and emotive voice. Although firmly rooted in South Indian classical (Carnatic) music, his style is heavily inspired by North Indian classical music, Sufi music, Western classical, jazz, flamenco, and hip hop, which he brings out in his collaborative projects. The depth of his Carnatic training allows for him to bridge the gap between the rich, sacred and ancient art form and today's interconnected, diverse environment.

Aditya grew up in a household filled with music and dance; his mother Viji Prakash is the founder and director of the esteemed Shakti Dance School of Bharatanatyam (South Indian classical dance) in Los Angeles, and his sister Mythili Prakash is a well-known Bharatanatyam dancer. At the age of 16, Aditya was one of the youngest musicians to tour and perform with the legendary Sitar Maestro, Pandit Ravi Shankar. Aditya has had the fortune of performing, touring with Ravi Shankar and his daughter and disciple, Anoushka Shankar, as the lead vocalist in Ravi Shankar's "Festival of India III" ensemble, taking him to the most prominent venues around the USA such as Carnegie Hall, Disney Hall, Hollywood Bowl and Boston and Chicago Symphony Halls to name a few. Aditya is truly grateful to have had the privilege of training under venerated Guru's in the field of Carnatic Music, **PS Narayanaswami and Palai CK Ramachandran**. His earlier training was under **Sugandha Kalamegham and Rose Muralikrishnan and Debur Srivathsa**. Aditya has also studied Mridangam (South Indian percussion) under one of today's top musicians, **Neyveli Narayanan**. In 2009, Aditya had the privilege of performing on the Mridangam with sitar virtuoso, Ustaaad Shujaat Khan in a jugalbandi concert.

Since age 14, Aditya has been performing in the celebrated December Music Festival in India, performing at the most esteemed venues such as The Music Academy (Chennai), Gayana Samaj (Bangalore), Ravi Shankar Performing Arts Center (New Delhi), Shanmukhananda Sangeetha Sabha (Mumbai) among others. Aditya has also worked in cross-over genre music, touring and performing throughout the USA, Europe and Canada as lead vocalist with Anoushka Shankar, Karsh Kale, Salim Merchant and MIDIVAL Punditz. He has also started a collaborative group called Aditya Prakash Ensemble which creates original compositions inspired from the styles of Indian classical, folk, jazz, Funk, Blues and Hip Hop. Aditya received his Bachelors in Arts from UCLA in 2011 with a degree in Ethnomusicology (Performance/composition) and a minor in Global Studies.

Sushma Somasekharan was initiated into Carnatic Music at the age of 4 by Smt. Bhagya Moorthy, her first Guru in Singapore. She was introduced to stage performances at a young age when her Guru noticed her keen interest in Carnatic Music and her quick grasp of the music. Sushma started learning Carnatic Music at The Singapore Indian Fine Arts Society



BORN TO SING ARTISTES' BIO

(SIFAS) in 1993. While she was there, she had the benefit of learning from several Gurus, including Smt. Shanta Subramanyan, Smt. Leelavathi Gopalakrishnan, Smt Padmavathi Nagarajan and Sri Padmalingam. Since 2004, she has been under the sole tutelage of Smt. Lalita Sivakumar, daughter of Late Sri Palghat Mani Iyer and daughter-in-law of Smt. D.K Pattamal.

Sushma is a regular performer at the December Music Season in Chennai and has had the privilege of performing at prestigious music institutions of Chennai including The Madras Music Academy (HCL Festival and Spirit of Youth Festival), Brahma Gana Sabha, Bharatiya Vidya Bhavan, Kartik Fine Arts, Mylapore Fine Arts Club, Narada Gana Sabha, Sri Krishna Gana Sabha, Sri Parthasarathy Swamy Sabha.

Aside from traditional Carnatic performances, Sushma also enjoys collaborating with other artists to produce unique music. She has performed with international percussionists Bernhard Shchimpelsberger and Pirashanna Thevarajah at Rich Mix London for an event curated by Sarod virtuoso Soumik Datta.

Sushma is also a regular collaborator with Aalaap, a Chennai based arts initiative. She was most recently involved with story-teller V R Devika of Aseema Trust to present 'Songs and Stories', a musical story-telling journey. Sushma is also a Certified Public Accountant. She was employed with Pricewaterhouse Coopers before moving to India to pursue music.

Shreya Devnath is a student of the legendary Sri Lalgudi Jayaraman, currently under the guidance of Sri Lalgudi GJR Krishnan, and strives to be a worthy representative of this prestigious school of music. She has been actively performing within and outside India for the last seven years. She performs dual roles, mainly as a soloist, but also as an accompanist, performing alongside various other artistes. She also



performs collaborative instrumental duets, most recently, violin-chitravina and violin-flute jugalbandis. She has also performed in the prestigious Maestros of Tomorrow Festival organized by Tag Center. Over the years, recognition has also come in the form of awards and titles like the 'Yuva Kala Bharathi' conferred by Bharat Kalachar, 'Yuva Shakthi Youth Achiever Award 2012', 'Best Upcoming Violinist' by Thyaga Brahma Gana Sabha, 'K S Mahadevan Endowment Award' by Narada Gana Sabha, 'Mumbai Nathan Endowment Award' by Sri Krishna Gana Sabha and 'Best Instrumental Artiste' by RASA. Shreya was also the youngest among Ten Outstanding Women Achievers chosen by Indian Overseas Bank, Chennai. She was recently, the only violinist to win the Ministry of Culture Scholarship for Young Artistes awarded by the Govt of India in the auditions held in Feb 2013.

She is a graded artiste of the All India Radio, having won the 2nd place in their national competition. She was awarded the Rolling Shield for Creative Excellence (2007) and won the Bharat Kalachar Merit Scholarship (for instrumental music) for three successive terms from 1999-2007. She is also a capable vocalist, blessed with a sweet voice.

Reviewers and connoisseurs of music have expressed their appreciation of her talent in no uncertain terms. Excerpts from some of her reviews read: "Her violin sings"; "Played with

BORN TO SING ARTISTES' BIO

Effortless Ease"; "She was classy"; "Voice of the Violin"; "In Lalgudi's footsteps", "A Scintillating Performance", and so on. Shreya has recently completed a Masters Degree in Economics. She is a gold medalist in Economics, with a consistent brilliant academic record, through school, under graduation and post graduation. Shreya is also a talented painter, poet and a short story writer. She was awarded the RK Narayan Award for Creative Talent (2006) and was National Runner up in the Classmate Young Author Contest (2010). Her on-the-spot story of a child afflicted with schizophrenia won her much appreciation from the panel of judges, headed by the famous author Ruskin Bond.



Shri Ramani Thiagarajan (born 1962) is an Indian musician. He is the son of the Carnatic flutist N. Ramani. Ramani Thiagarajan is a musician who performs with a number of instruments, including the flute, the violin, and several Indian classical music instruments such as Kanjira and Clarinet. Sri Thiagarajan has passed with distinction and won the first prize in the Post-Graduate Diploma in Music "Sangeetha Alamkar (equivalent to an M.A. Music) from the Akhil Bharatiya

Gandharva Mahavidyalaya, the premier Indian Institution of Music. Thiagarajan has performed over 2,000 concerts all over the world. He has accompanied the Palghat Mani Iyer, M. S. Gopalakrishnan, Umayalpuram Sivaraman, T. N. Krishnan, Palghat Raghu, V. V. Subramaniam, among others, on the flute.

He has also accompanied many performers on the violin, including his father N. Ramani, D. K. Jayaraman, and U. Srinivas. He has also a large student following in India.

In addition, he has accompanied on the violin and flute for all forms of classical dances of India. He recently taught music at the Singapore Indian Fine Arts Society. Thiagarajan is also an excellent Kanjira player and has accompanied many concerts on Kanjira.

Ramesh Babu had his initial mridangam training under Vidwan Sikkal Sri R. Vadivel Pillai and continued with Needamangalam Sri Kannappa Pillai. Ramesh Babu Kalapurakkal is an accomplished senior Mridangam artiste and disciple of Karaikudi R. Mani. He has accompanied some of India's finest musicians and dancers over the last three decades.



**CLASSICAL ARTS SOCIETY OF HOUSTON
GALLERY OF ARTISTIC DIRECTORS
SPRING MUSIC FESTIVAL**

2007



Chitravina Ravikiran – "Multifaceted Contributions of Sri Tyagaraja"

2008



T.M. Krishna – "All About Sri Tyagaraja" - A Fun Festival.

2009



Trichy Sankaran – "Sogasuga Mridanga Taalamu"

2010



Charumathi Ramachandran – "Endaro Mahanubhavulu"

2011



Anuradha Subramanian – "Sri Tyagaraja's Music in the North American Diaspora"

2012



R. Vedavalli – "Sarasa Sama Gaana"

2013



B.M. Sundaram – "Vaggeyakara Vaibhavam", celebrating Tyagaraja's contemporaries

2014



Chitravina Ravikiran - "Melody, Harmony and Melharmony"

2015



Classical Arts Board - in consultation with Malladi Brothers - "Music and Wellness"

2016



Gowri Ramnarayan - "M.S. Subbulakshmi"

2007 TO 2016

Visiting Artists Presented by The Classical Arts Society (1993-2015)

Year	Programs Presented
1993	Hyderabad Brothers - Seshachari & Raghavachari - Vocal Delhi P. Sundar Rajan - Violin Srimushnam V. Raja Rao - Mridangam
1994	Ravi Kiran - Chitra Veena Delhi P. Sundar Rajan - Violin Vellore Ramabhadran - Mridangam Meenakshi Kalyanam Dance Drama (in July)
1995	(Programs Arranged for Meenakshi Temple Kumbhabhishekam) Indravadan Trivedi - Lecture Demonstration Nirmala Ramachandran - Lecture Demonstration Dr. Michael Hammond - Lecture Demonstration
	Hyderabad Brothers - Seshachari & Raghavachari - Vocal Srimushnam Raja Rao - Mridangam Peri Sriramamurthi - Violin
	Bombay Jayashree & Party
1996	Prema Hariharan - Lec-Dem - Divynama Kirthanas
	Malavika Sarukkai - Bharatanatyam Dance Recital (in August)
1997	Hyderabad Sisters - Lalita & Haripriya Balu - Violin
	Kalladikuruchi S. Sivakumar - Mridangam
	Sowmya - Concert & Lecture Demonstration (In Fall)
1998	R. Ganesh & R. Kumaresh - Violin N. Ramakrishnan - Mridangam Tripunithura N. Radhakrishnan - Ghatam
	Prema Hariharan - Lec-Dem - Ramabhakthi Samrajyam
	Lakshmi Vishwanathan - Bharatanatyam Bhama Visweswaran - Vocalist Mayuram Shankar - Mridangam Dallas S. Venkatraman - Violin Sashikiran - Interactive CD demonstration and talk
1999	Neyveli R. Santhanagopalan - Vocal Delhi P. Sundar Rajan - Violin Srimushnam V. Raja Rao - Mridangam
	Sanjay Subrahmanyam - Vocal S. Varadarajan - Violin Srimushnam V. Raja Rao - Mridangam
	Savithri Satyamurthy - Violin Poovalur Srinivasan - Mridangam
2000	Sundari Janakiraman - Lecture Demonstration
	Malladi Brothers - Sreeram Prasad & Ravikumar - Vocal B.V. Raghavendra Rao - Violin Neyveli B. Venkatesh - Mridangam
	No Visiting Artists in 2002

Visiting Artists Presented by The Classical Arts Society (1993-2015)

Year	Programs Presented
2003	Ranjani and Gayathri - Vocal H.N. Bhaskar - Violin Manoj Siva - Mridangam
	Shubashree Ramachandran - Vocal Mysore Srikanth Venkataraman - Violin P.K. Swaminathan - Mridangam
	Charumathi Ramachandran - Lecture Demonstration
	Aruna Sairam - Vocal B.V. Raghavendra Rao - Violin J. Vaidyanathan - Mridangam
	Alarmel Valli - Bharatanatyam Dance Recital (in May)
2004	Bombay Jayashri Ramnath - Vocal H.N. Bhaskar - Violin Poongulum S. Subramaniam - Mridangam
	Charumathi Ramachandran - Lecture Demonstration
	A. Kanyakumari & Embar Krishnan - Violin Duo Thiruvarur Vaidyanathan - Mridangam
2005	Malladi Brothers - Sreeram Prasad & Ravikumar - Vocal Embar S. Kannan - Violin Arjun Kumar - Mridangam
	T.M. Krishna - Vocal Sriramkumar - Violin K. Arun Prakash - Mridangam B.S. Purushotham - Kanjira
	Ranjani Ramachandran - Hindustani Vocal (in June) Aruna Sairam - Vocal Concert (in October)
2006	Sanjay Subrahmanyam - Vocal Nagai Murali - Violin Guruvayur Dorai - Mridangam Neyveli Venkatesh - Kanjira
2007	Vishakha Hari - Sangeetha Upanyasam Sandhya Srinath - Violin Thiruvarur Vaidyanathan - Mridangam
	Gayathri Girish - Vocal Akkarai Subhalakshmi - Violin Thiruvarur Vaidyanathan - Mridangam
	Percussion Ensemble - Subash Chandran - Gatam Hari Krishnan - Keyboards and Vocal H.N. Bhaskar - Violin N. Ganesh Kumar - Kanjira
	Chitravina N. Ravikiran - Chitravina Akkarai Subhalakshmi - Violin Trichy Sankaran - Mridangam
	Chitravina N. Ravikiran - LecDem - "Sri Tyagaraja, A Fresh Perspective"
	Panel Discussion featuring Ravikiran, Trichy Sankaran, Gowri Ramnarayan

Visiting Artists Presented by The Classical Arts Society (1993-2015)

Year	Programs Presented
	P. Unnikrishnan - Vocal Vittal Ramamurthy - Violin Arun Prakash - Mridangam
2008	Lec-Dem - R.K. Sriramkumar
	Panel Discussion featuring T.M. Krishna, Sriramkumar.
	T.M. Krishna - Vocal Sriramkumar - Violin; Arun Prakash - Mridangam
2009	Lec-Dem - Madurai R. Sundar
	Trichy Ramesh - Vocal Savitha Viswanathan - Violin Sreenivas Ponnappan - Mridangam
	V.V. Subramanim - Violin V.V.S. Murari - Violin Thiruvarur Bakthavatsalam - Mridangam
	Taalavadya Kacheri - Prof Trichy Sankaran - Mridangam Ravi Balasubramanian - Ghatam Desi Narayanan - Kanjira
	Madhurai R. Sundar - Vocal Sri Jayshankar Balan - Violin Sri Ravi Balasubramanian - Ghatam
	Bharat Sunder - Vocal Jayshankar Balan - Violin Kalladikuruchi S. Sivakumar - Mridangam
2010	Talk and Lec-Dem - "My Illustrious Guru GNB and his compositions" by Trichur Ramachandran, accompanied by Shubasri Ramachandran
	"Sangitha Samvadam" - Dialogue on Music between Charumathi Ramachandran & Bharat Sunder
	Gayathri Venkataraghavan - Vocal Sri Jayshankar Balan - Violin Kalladikuruchi S. Sivakumar - Mridangam
	"Chatur Sri Ratnas" - A tribute to MS, DKP, MLV & Brinda-Muktha by Charumathi
	Trichur Ramachandran - Vocal Jayshankar Balan - Violin Kalladikuruchi S. Sivakumar - Mridangam
2011	D.B. Ashwin - Vocal Nishan Chandran - Violin Trivandrum Balaji - Mridangam
	Toronto Brothers - Aswin Iyer and Rohin Iyer Nishan Chandran - Violin Trivandrum Balaji - Mridangam
2012	Manimaran - Vocal Nagai Sriram - Violin Tanjore Murugaboopathy - Mridangam K.V. Gopalakrishnan - Kanjira

Visiting Artists Presented by The Classical Arts Society (1993-2015)

Year	Programs Presented
2012 (Contd)	Suryaprakash - Vocal
	Nagai Sriram - Violin
	Tanjore Murugaboopathy - Mridangam
	Lec-Dem by R. Vedacvalli and Sumithra Vasudev
	R. Vedavalli - Vocal; Sumithra Vasudev - Vocal Support
	Nagai Sriram - Violin
	Srimushnam Raja Rao - Mridangam
	K.V. Gopalakrishnan - Kanjira
	Carnatica Brothers - K.N. Sashikiran and Chitravina P. Ganesh - Vocal
	Nagai Sriram - Violin
2013	Srimushnam Raja Rao - Mridangam
	K.V. Gopalakrishnan - Kanjira
	Fall Concert - Padma Bhushan T.V. Sankaranarayanan
	Vittal Ramamurthi on the violin
	Thiruvavarur Bhakthavathsalam on the mridangam
	Fall Youth Festival - Guruguha Yatra
	Keynote - "Vaggeyakara Vaibhavam" - Dr. B.M. Sundaram
	Malavika Sarukkai - Lec-Dem and Dance presentation
	Abhangs and Lavani - Maratha Presence in Tanjore - Dr. B. M. Sundaram
	Sikkil Gurucharan - Vocal
2014	Sanjeev Venkataramanan - Violin
	Satish Kumar Patri - Mridangam
	Kasthuri Shivakumar - Vocal
	Deepa Ramachandran - Violin
	Murali Gopalan - Mridangam
	V. Shankaranarayanan - Vocal
	Nagai Sriram - Violin
	Ganpathyraman Balasubramanian - Mridangam
	Nirmala Rajasekar - Veena Concert
	Nagai Sriram - Violin
Ganpathyraman Balasubramanian - Mridangam	
Ranjani and Gayathri - Vocal	
H.N. Bhaskar - Violin; Manoj Siva - Mridangam	
Panel Discussion on Melody, Harmony and "Melharmony"	
N. Ravikiran & Snehasish Mazumder (Indian Classical Music),	
Dr. Mena Mark Hanna (Western Classical Music and Opera Music)	
Kanniks Kannikeswaran (Indian Classical Music and Choral Music)	
Dr. Robert Morris (Speaker and Moderator from Eastern School of Music)	
Melharmony by Houston School for Performing and Visual Arts	
Jessie DeArman, John Koozin, Anna Howard and Sandhya Nagarajan	
Opera Music by Houton Grand Opera	
Alisa Magallon - Soprano, Alejandro Magallon - Tenor, Teruhiko Toda - Piano	
Jugalbandi Concert by Chitravina N. Ravikiran, Snehasish Mozumder on Mandolin	
Rohan Krishnamurthy on Mridangam, Gouri Shankar Karmakar on Tabla	

Visiting Artists Presented by The Classical Arts Society (1993-2015)

Year	Programs Presented
2015	Sanjay Subrahmanyam - Vocal S. Varadarajan - Violin Neyveli B. Venkatesh - Mridangam
	Malladi Brothers - Sreeram Prasad & Ravikumar - Vocal Embar S. Kannan - Violin Narayanan Rajagopalan - Mridangam (Scheduled - Got cancelled because of artists' flight delays)
	Trichur Brothers - Srikrishna Mohan & Ramkumar Mohan - Vocal Trichur Mohan - Mridangam Rajeev Mukundan - Violin
	Cosponsored with BKM: Sriranjani Santhanagopalan - Vocal V.V.S. Murari - Violin Trivandrum Balaji - Mridangam K.V. Gopalakrishnan - Kanjira

Scenes from the Tyagaraja Aaradhana of Jan 30-31, 2016



Anuradha Subramanian
and her students (past and present)

Pay homage to

the Great Legend Srimathi M. S. Subbalakshmi

**who, with her melodious voice and great devotion, enthralled
music lovers for several decades**

Akshay, Alakananda. Amulya, Anantha, Archana, Babu, Bala, Bala C, Bhavya, Darshana, Devika, Dhanya, Gayathri, Geetha, Geetha K, Geetha R, Haarika, Hasitha, Jaishree, Jeevan, Jittu, Kala, Kalki, Kalpana, Kalpagam, Kumari, Kumudini, Lalitha, Lavanya, Lavanya P, Madhava Rao, Madhuri, Mallik, Manasa, Megha, Meghana, Meera, Millie, Murali, Nalinakshi, Nalini, Nalini R, Navika, Niharika, Nikita, Nithya, Padma, Prabha, Priya, Priya B, Piriyanka, Raghu, Raji, Ramakrishnan, Ramani, Ramji, Rathna, Ritu, Rohit, Rumya Sri, S. V. Raman, Sambu, Sanjana, Saranathan, Seeta S, Sharat, Shreyes, Sindhura, Sita M, Sridevi, Srinivasan, Sriranjani, Sukanya, Sundari, Tara, Uma, Vaishnavi, Vedant, Venu



Anuradha and Mani Subramanian

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BORN TO SING

By Dr. Gowri Ramnarayan

Chronicling the life of the great legend, Smt. M. S. Subbalakshmi



Smt. M. S. Subbalakshmi and my mother Smt. Savithri Satyamurthy, who were dear friends

Vasanta Lakshmi Putcha



Vasanta Lakshmi Putcha, Ph.D., Chief Pharmacologist at NASA-Johnson Space Center, started her career as a post-doctoral fellow in 1982 and went on to develop cutting-edge applications for astronaut health care operations in space and on Earth. Over the course of her career, Vasanta was awarded grants by the National Institutes of Health and the National Space Biomedical Research Institute, to name just a few. Her contributions to the field of Pharmacotherapeutics include

significantly expanding our knowledge of the wide-ranging effects of space flight on humans, as well as resolving critical human health and safety issues for future exploratory missions, including ones to Mars.

Vasanta was driven by an insatiable curiosity and an uncompromising pursuit for excellence. In her own words, the guiding principle of her life was, “if you can dream it, you can achieve it.” This passion infused all aspects of her personality—she was a *rasika* in the truest sense of the word; a gardener and botanist extraordinaire; a gifted writer; and a fount of wisdom and experience. In short, she was a force of nature—her energy and capacity for love were essentially unbounded. Although her life was unexpectedly cut short, her spirit will endure through the many lives she touched.

THE PUTCHA FAMILY SEND
THEIR BEST WISHES TO THE 2016
TYAGARAJA
SPRING MUSIC FESTIVAL
FEATURING
SHRIMATHI M.S. SUBBULAKSHMI



Classical Arts Society Spring Music Festival

Classical Arts Youth Repertory Group Outreach at Memorial Hermann Hospital.

During lunch breaks at the Memorial Hermann Hospital at the Texas Medical Center one can hear live music in the hall way. There is a small and special concert stage in the middle of the hospital building that does not require sound amplification and the music is carried naturally through the corridors to the patient rooms; music permeates the whole space. Typically choir and other music is heard but in 2015 during a few of those lunch breaks one heard classical Carnatic violin music being played by a couple of youngsters. The youngsters were none other than Maya Iyer and Kishore Iyer, children of Mahesh and Bhavani Iyer. Employees and visitors stopped on the way to or from lunch for a few minutes to listen to the music and moved on. Some sat down on the steps for a while longer. Some stopped to congratulate, to thank or to take pictures. Many had not heard such music!



Maya and Kishore represented Classical Arts Society Youth Repertory Group and were hosted by Jacquelyn Jones, Volunteer Services Coordinator, Memorial Hermann, TMC and Children's Memorial Hermann Hospital. Classical Arts has a standing invitation to perform there once a quarter. Anyone interested in performing there, please let Mrs. Prabha Bala know at prabhabela@yahoo.com

Thanks to Donors, Teachers, Volunteers, Partners

Only through the generous donations of classical music lovers like you are we able to invite and present well-known artists from India in Houston. The donations make it possible to offer these concerts free of charge and open to the public so many can be exposed to and enjoy Indian classical music.

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Through their matching gift programs and/or volunteer time matching programs, ExxonMobil, Shell, Chevron, Boeing, Bank of America and ConocoPhillips organizations encourage the cultural activities of their employees and retirees. Several members of our Classical Arts community associated with these companies have donated time and money for the Classical Arts Music Festivals.

The Classical Arts Society receives matching donations from these companies!

Thank you!

The Classical Arts Society gratefully acknowledges:

- The Meenakshi Temple Board, the priests and staff for their support & help every year
 - Stafford Civic Center staff
 - Enthusiastic Participants and Music Teachers!
 - The newspapers India Herald, Indo American News and Voice of Asia for dedicating space for post and pre-event articles.
-

Volunteers of the Tyagaraja Festival & the Spring Music Festival

Many thanks to over 120 children, youth and adults who paid homage with their songs to Sri Tyagaraja at the 39th Annual Aaradhana on Jan 30-31, 2016. The Aaradhana and the Spring Music Festival of Apr 2-3, 2016 are made possible only by the tireless efforts of many individuals who served in many capacities such as email announcements, publicity through newspaper articles, poster & banners and word of mouth communications, radio broadcasts, program planning, fund-raising, decorating, brochure preparation, hosting and transportation of artists and out of town visitors, managing the reception desk.

Classical Arts thanks all for your valuable contributions and labor of love for the arts!!

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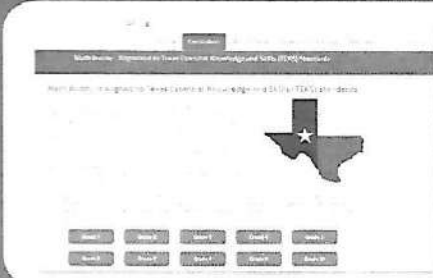
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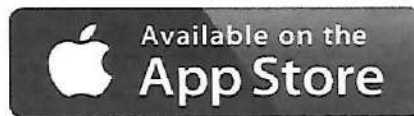
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Dear Friends and Patrons:

The Board, the advisory Board and the volunteers of our organization are ever thankful to you for your continued support to help us present classical music and dance of India in Houston.

2016 marks the 39th year of the Tyagaraja Aaradhana and music festival. It is not too early to start thinking about 2017, a milestone year, where we will be paying our homage to Sri Tyagaraja and celebrating his music for the 40th year, in Houston. Yes, in Houston! Not too many US cities can make that claim!

It is a clean slate and the preparation can begin soon after this current music festival. You can help a lot by coming up with ideas and suggestions on how, where and how long we should hold the events in 2017. Your specific suggestions on musicians, dancers, scholars etc will be most helpful.

Please send an email to Classicalartssociety@gmail.com with your ideas and suggestions. In addition to the program planning we will also have to consider the financial and logistical aspects. We hope we will receive enthusiastic support on all fronts. Your interest will help us decide on the scale and scope of the 40th anniversary plans!!

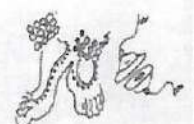
With Best Wishes

Prabha Bala, Nalini Mukhopadhyay and The Classical Arts Board.



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