

IFAASD

Youth Festival





Youth Festival of North America (YFNA)



Dear Patrons,

The Indian Fine Arts Academy of San Diego is proud to present the Eighth Annual Youth Festival of North America (YFNA). The primary goal of this festival is to provide a prestigious platform for young artists across North America to showcase their talents in Indian classical arts. Beyond that, we aim to inspire other young individuals to develop a passion for these beautiful traditions whether through learning or performing. We hope that this festival will serve not only as a stage for artistic excellence but also as a meeting ground for young performers to connect, collaborate, and build a close-knit community of classical art enthusiasts. We believe that these connections will motivate and support young artists to pursue their art even as they transition to college and adult life. In addition, we aspire for the festival to spark a broader interest in Indian classical arts among youth of all backgrounds—both Indian and non-Indian alike.

This year's festival features the following:

- 25 young participants, between the ages 11 and 29 years, who were competitively selected will be performing vocal and instrumental music and Indian classical dance forms such as Bharathanatyam, Odissi, and Kathak.
- Fifty five students from San Diego will be participating in the instrumental and vocal concerts as well as in the Bharatanatyam, Odissi, and Kathak performances.

- The participants will showcase through their performances the bani (style) of their eminent gurus. The gurus include Neyveli Santhanagopalan, Rajarajeshwary Bhat and Kruthi Bhat, Aishwarya Vidhya Raghunath, Amrutha Venkatesh, Sandeep Narayan, Dr. CM Venkatachalam, HN Bhaskar, RK Shriramkumar, Chitravina Ravikiran, Lalgudi GJR Krishnan, Dr. R.S.Jayalakshmi, . Shankar Kandasamy and Radhamany Varadhachari, Dr. S. Divyasena, Indhumathi Gopalakrishnan, Shambhavi Dandekar, HK Venkatram, Charumathi Raghuraman, Dr. Thiruvurur Bhaktavatsalam, Arjun Ganesh, SV Ramani, Tiruvurur Vaidyanathan, Patri Satish Kumar, N. Guruprasad, Murali Krishna and T.H. Subashchandran.

- Featuring talented students of Dr. C.M. Venkatachalam, Revathi Subramanian, and Subbu Iyer, presenting vocal and instrumental renditions in the Indian classical tradition.

- A vibrant array of classical dance performances by students of renowned gurus:

Suman Nayak, Aler Krishnan, Neha Patel, Aarthi Narain, Aparna Kaushik, Meenu Srinivasan, Rohini Herur, Shibani Patnaik and Gargi Chattopadhyaya. These performances will span a variety of Indian classical dance forms, celebrating both tradition and innovation.

- A unique and thought-provoking thematic production featuring Priyadarsini Govind alongside a group of 11 talented dancers.

- A deeply devotional and artistically rich solo performance by Sathvikaa Shankar, exploring the divine experiences of Lord Skanda through the classical Margam format.

- A traditional Carnatic vocal concert by acclaimed artist G. Ravikiran, accompanied by Sruthi Sarathy on violin and Raamkumar Balamurthi on mridangam, bringing the festival to a majestic close.

- Honoring artistic excellence with special guests: Sangeetha Acharya T.S.R. Krishnan and Hon. Dr. Darshana Patel.

Through the Youth Festival, IFAASD proudly acknowledges the devotion, dedication, and discipline of students, parents, and teachers who continue to preserve and promote the rich tradition of Indian classical arts in North America. We are deeply appreciative of the enthusiasm and commitment of the young artists who are traveling from across the country to participate in this prestigious celebration of music and dance. Thank you for supporting these talented young performers and for championing the mission of the Indian Fine Arts Academy of San Diego.

Together, let us celebrate and preserve the timeless beauty of Indian classical music and dance through the passion and dedication of the next generation.

Shekar Viswanathan

For Indian Fine Arts academy of San Diego Trustees and Board

How Fine arts, especially, Music and Dance could become the remedy for the Youth, today, to channel their energies and intellect towards a civil and harmonious Society?

Greetings to the IFAA patrons and felicitations to the Young artists of the Festival.

Since 2008, I have had the privilege of contributing, more than two dozen articles to the Souvenirs of the IFAA (SD) on a variety of subjects/titles including on the current challenges and misnomers on appreciating 'Karnataka Sangeetam'. This time, as was requested by the president of the Academy, my attempt will be to address the angst and sentiments of many millions of grandparents, parents, and their youngsters, of today, and search for a commonly acceptable solution to the fears and agitations of the youngsters, through Music and Dance.

Most of the readers may agree that not only the generation of immigrant Americans like me who have lived here (since the 1970s), but also most of the youngsters, born to immigrants and brought up in the US, are facing visible and inexplicable pressures due to the current political climate, which has significantly deteriorated in the last several months, due to intense polarization and unintended division.

Here are some of the pressures confronting young Americans of varied ethnic origins:

- **Mental and Emotional Well-being:** The political climate is linked to increased anxiety and stress among young people, who worry about the nation's future, education systems, careers and opportunities, economic stability, and also the climate change. A significant percentage of youth, report their serious concerns about the state of current US politics and the apparent wrong trajectories threatening to divide the American-fabric woven by love, empathy, and societal cohesiveness. Studies indicate that the current political environment can negatively impact

mental health, with young people who dissent or voice opinions on the current administration being more likely to report mental health issues, due to suppression of expressions and fear of retribution.

- **Political landscape and resulting disagreements,** amidst family members, have strained relationships with many young people, and many experience anxiety, discussing politics, even at home, of course more so in school or at work. Young people tend to internalize political conflicts through their close relationships, rather than primarily through open communications or social and common media, again for fear of retribution directly and/or through educational institutions which had hitherto been a global hallmark of the most admired US Freedom of Expression.

- **Disillusionment and Fatalism:** a perception of a dysfunctional government and a sense of a broken political system could lead young voters to feel fatalistic, with the American Dream appearing harder to achieve. Many young adults believe current political leaders have failed them and express low, faith in political institutions.

- **Concerns about Specific Issues:** Young people are particularly concerned about economic insecurity, including financial stability, housing costs, and income inequality. Climate change is another major concern, as is gun violence.

- **Impact on Civic Engagement:** Despite vocal and muted frustrations, young adults express their desire to strengthen democracy and are collectively participating in social, cultural, and political movements, indicating a serious motivation for changing the society towards greater tolerance, mutual respect, and empathy. While transformation

back into a healthy society is still possible, it appears – at least in the short term – difficult and hence tenuous!

How then could Fine arts, especially, Music and Dance become the remedy in this agitated era for youth to channel their energies and intellect towards creating, bolstering, and fostering a civil and harmonious Society as hoped and expressed above?

Music, and Dance are valuable outlets for all young people, particularly more for those feeling agitated or struggling with emotions, to channel their energies and intellect. These fine-art-forms offer several key benefits:

- **Emotional Expression and Regulation:** (1) **Safe outlet:** These fine art forms provide non-verbal and safe avenues for young people to express and process complex emotions, thoughts, and experiences that may be difficult to articulate verbally in direct interface. (2) **Release and Catharsis:** Engaging in serious learning and playing music, performing music and dance forms can all help release emotional tension and provide a sense of catharsis, easing feelings of stress, anxiety, or anger. Dedicated young musicians/dancers have the power to attract millions of fans through small and large groups of peoples brought under one roof, who assemble just for enjoying the performances in a unique ambience, helping them to relax and lose oneself and set aside the artificial barriers that otherwise seem to challenge and separate them. (3) **Emotional Regulation Skills:** By engaging in the creative process, youth can gain a better understanding of their emotions, learn healthy coping mechanisms, and develop strategies to manage stress and anxiety, improving their emotional regulation. (4) **Mindfulness and Focus:** Activities like dance or creative arts require focus and concentration, helping young people develop mindfulness, staying grounded and remain present, and reduce the intensity of emotional responses.

- **Cognitive Development and Intellectual Engagement:** (1) **Brain Stimulation:** Music and Dance

stimulate various cognitive functions, including memory, attention, modulation, and critical thinking. (2) **Creativity and Imagination:** Dance forms unleash in the youth their latent urge for creativity and imagination, exploring different ideas, concepts, and perspectives. (3) **Improved Focus and Memory:** Music is remarkably a positive addition gently pushing towards excellence; towards greater memory if the student is enthusiastic to create one's own original expression of Music – both with meaningful poetry towards vocal expression and stellar solfa expose resulting in soothing Instrumental music through a plethora of conventional and exotic instruments.

- **Self-Esteem and Confidence Building:** (1) **Sense of Accomplishment:** Learning, expression and performing skills are not only motivating but positively addictive, making the performer set higher goals to achieve and be recognized. These steps give the youth a sense of accomplishment and pride, boosting their self-esteem. (2) **Positive Self-Image:** Through engaging in artistic activities, young people can build confidence in their abilities and develop a positive self-image. (3) **Empowerment:** Discovering their unique voice and abilities through the art-forms can empower young people and augment and foster the confidence of self-worth.

- **Social Skills and Connection:** (1) **Communication:** Music and Dance forms offer alternative modes of expression when verbal communication becomes challenging, allowing youth to express themselves through artistic mediums and potentially enhancing communication skills in other areas of life. (2) **Collaboration and Teamwork:** Many art forms, such as music or dance, involve collaborative projects that promote teamwork, cooperation, and social interaction. (3) **Sense of Belonging:** Engaging and frequenting in group activities, getting affiliated with Dance and Music organizations help foster social connections and a sense of belonging, which is crucial for emotional well-being.

In summary, Music and Dance offer an integrated

approach to address the needs of agitated youth all over the world irrespective of individualized circumstances applicable to ethnicity, linguistic and cultural differences, traditional practices, and forms of expressions. In spite of phenomenal differences in approach, Music and Dance augment avenues for cognitive stimulation, social connections and interactions and self-discovery.

Let me zoom-in towards Indian Music and Dance forms from the universal context explained above. Since IFAA has focused on both systems of Indian Music and all Dance forms of India for about eighteen years, I will juxtapose my observations towards Indian American youth and how our Music and Dance can be -an undeniable healer, rejuvenator, and creative influence on our Youth, contextually.

Most of the Indian American youth are exposed to a lot of genres such as Pop, Rock and Hip-Hop/Rap and old classical, ethnic, and country music and most of such genres are popular amongst billions of peoples; in fact, over the decades, some of the top chart artists in many such genre are of Indian origin! Against that backdrop, Indian music has grown prominent, for over 75 years with exponential growth in universal appreciation. Indian music, especially in classical forms stands out due to its complex use of melodic modes or scales (ragas), lyrical content and compositions (songs) and scintillating rhythmic cycles (talas) emphasizing improvisation and emotional expressions (bhava). Indian music is culturally significant, playing a vital role in the ancient culture and often linked to spirituality and self-realization. Such a deep inseparable connection with cultural and philosophical ethos contributes to its enduring and eternal appeal.

Famous musicians such as Pandit Ravishankar, legendary sitar maestro (together with Alla Rakha and Zakir Hussain, famed percussionists) played the pioneering role in popularizing Indian classical music in the West, particularly through their collaborations with many other stalwarts such as Yehudi Menuhin and George Harrison, the lead guitarist of the

Beatles. Ravi Shankar's contemporaries such as Ali Akbar Khan (sarod maestro), Ustad Vilayat Khan and Nikhil Banerjee, other highly respected sitarists, followed suit and such collaborations with western musicians significantly increased the global awareness and appreciation of Indian classical music. Then followed a hundred other top notch Indian musicians from both Indian systems such as M S Subbulakshmi, L Shankar, Vikku Vinayaka Ram, L Subramaniam, Mandolin Srinivas, Pandit Bhimsen Joshi, Kishori Amonkar, Ustad Bade Gulam Ali Khan and great dancers such as Rukmini Devi Arundale, Balasaraswati, Yamini Krishnamurthy, Vijayantimala and Udhaya Shankar, Sitara Devi, Birju Maharaj, Chitresh Das, and the list is long and growing exponentially. While most of them are remembered only by names, hundreds of next generation artists continue to globe trot more frequently and expose the Indian culture, traditions and Music and Dance to wider universal appeal.

Indian Film Industry is acclaimed as the number one in the world, judged from the largest number of films produced in a year (more than 2,500 in 2024); it relies significantly on Film music and by a rough estimate releases about 12,000 songs a year in about 20+ Indian languages. This in fact has been the major factor in spreading the appreciation of Indian Music globally. More than 50% of the film songs that are churned out in a given year rely, even today, on melodic modes or scales (ragas). Indian Classical music, especially the south Indian music system known as Karnataka Sangeetam is acclaimed globally as the most complex system of music and hence the most attractive as well. By an unofficial count, this south Indian music system which relies significantly on lyrical-compositions is said to account for an approximate repository of 72,000 songs (in-print) in several languages gathered over a few centuries.

Indian dance forms are not necessarily the most popular globally, but they are now widely recognized and appreciated globally for their rich history, cultural significance, and diverse styles. Their popularity is due to several factors, including their ancient roots, expressive nature, and influence on

Indian Film Industry as a whole and on global events national and international, such as The Olympics.

Many Indian dance forms, particularly the six classical forms, have a strong spiritual and devotional aspects, resonating with audiences on a deeper level. The expressive nature of these dances allows for a powerful emotional connection between the performer and the viewer, transcending language barriers. This emotional and spiritual depth contributes to the enduring appeal of Indian dance forms. While other dance forms like ballet are also popular globally, Indian dance forms hold a unique position due to their historical depth, cultural richness, and ability to connect with audiences on multiple levels.

If we were to ignore, for a moment, the current concerns in the US, that is feared to impact the education systems and the renowned educational institutions, Indian American Youth have hitherto been focusing not only on their strong academic record/scores to compete for entry in to prestigious educational institutions, but also on demonstrating and proving their intellectual curiosity through interviews, essays, leadership and personality traits and interests through extracurricular activities most of which are aligned to their prowess in Music and Dance. Indian American parents are noteworthy for the right or wrong reasons to aspire for their children to get into the top 5 or 6 Ivy League schools with their acceptance rates hovering around 4% or even lower. Most of the high schoolers from this ethnic group are indeed smart and instead of rebelling, start learning music – vocal or instrumental and most of the young girls choose dance forms. The focus, of the ‘aspiring’ parents (and their children) and obliging teachers, seems to complete the students’ debut performances (in music and dance) well before the high school graduation so that the grand (often extravagant showcasing of) programs are well digitally documented and presented to the ivy league universities with the (admission) applications. If we were to take the above candid expression in intended good humor and become less reactive, there is also corresponding merit, arising out of such

programs and performances, influencing the children/youth for the rest of their lives – as mentioned in the preamble.

With a population of more than 5.4 million, Indian Americans make up approximately 1.6% of the U.S. population and are the largest group of South Asian Americans, the largest Asian-alone group, and the second-largest group of Asian Americans. About 7% of this population are under the age of 18, and 13% are 65 and older, according to Pew Research Center. Although there is no authentic statistics available, it is believed that about 10% of the Indian American population (ages 9 to 25) are serious learners of Indian music and dance forms either by design or by default. The regular audience for Indian performances of Music and Dance, is believed to be a healthy 30% of the overall ethnic group, or about 1.6 millions of Indian origin and curious and serious non-Indian audience growing exponentially over the last ten years augmenting serious viewership.

That is the group of Indian Americans we need to focus and make them bring in the rest of disinterested Indian American children in to the fold of Indian Music and Dance performances with a view to encouraging more and more youngsters to take advantage of the extraordinary benefit that would accrue to the youngsters to keep them positively engaged rather than bemoan disillusioned and depressed about the recent changes in the overall political climate.

Lastly, there are certain valuable lessons to be learned by the youth and their parents who are already into Music and Dance. All of the above benefits detailed above, arising out of strong involvement in Music and Dance can be achieved only if all of us are serious and sincere in promoting the youngsters and fostering their interests so that strong foundations are laid for healthy minds with excellent appreciation for fine art forms.

1) There may easily be a thousand music and dance organizations in the US, both independent and University-affiliated outfits, which periodically feature music concerts and dance programs, of the

organic youth and often feature overseas talent, to expose serious music and dance to learners in this country. This number assumption is very conservative (given the vast size of the US with fifty states) and do not include many smaller organizations formed and based on linguistic, and provincial identities from India. Even if the membership of many organizations such as IFAA ranges between 200 to 400 families, the non-members in the respective communities who are occasionally-visiting audience, include numerous families with their children learning music and/or dance. Based on such conservative assumptions, the Indian American population with aspiring children in their families, should attend all such performances or concerts by all youngsters as a matter of duty so as to inculcate discipline in the minds of their own wards. Regrettably, such a sizable audience is universally lacking, painfully pointing to selfishness and/or apathy.

2) Even members of such organizations who routinely pay membership subscriptions (maybe) out of peer pressure, often do not attend most of the performances, resulting in near-empty halls!

3) Most of the parents (who aspire to see their children become great performers) accompany their youngsters 'only' for their performances but disappear as soon as their children's time slot is over and do not stay back for other performances – by other youth - even of extraordinary talent. This kind of apathy is sad and once again points to selfishness.

4) By a casual estimate, there are about 5,000 teachers of Indian Music and Dance forms – within the US and many of them seem to engage in teaching, primarily for supplemental income, with most of such (many of them being Internet teachers) having 50-100 students on their rolls (since Zoom offers 'convenience' to teach groups of students, long distance) and most of the teachers do not seem to insist that their students should attend 'public' performances by their peers and visiting artists – as a matter of fundamental requirement 'to learn basic performing skills on stage'.

5) IFAA and similarly placed organizations spend incredible amounts of time, finance and other resources organizing youth festivals and other festivals featuring visiting overseas artists as well. Sadly, even the performing artists – local or visiting - (both musicians and dancers) do not stay back for performances of others in the very same festival. Such a gesture (of regular attendance) is minimum professional courtesy. This apparent selfish attitude should change; otherwise, while organizations such as IFAA may spend massive amounts of money bringing these young artists from around the country and other parts of the globe, a regularly declining audience (for most of the time) in the festival arena might accentuate the closures of such noble organizations who operate against odds and financial challenges.

To sum up, Indian Music and Dance and other fine art forms are undeniably excellent remedies for the troubled youth who face severe challenges with changes in attitudes around their landscape; but no amount of organizational resources can motivate more youngsters unless the sizes of the appreciating and applauding audiences expand significantly, demonstrating an overall sense of duty and angst from the parents, community members, the society and the artists, all around, and the YOUTH.

Dharmo Rakshati Rakshitaha

Thiruvaiyaru S R Krishnan



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School of Dance

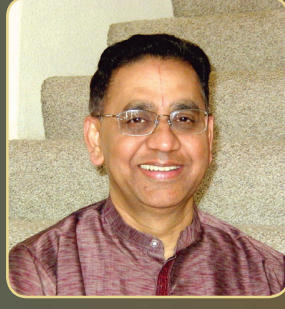
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Sangeeta Acharya

Thiruvaiyaru S.R. Krishnan

Co-Chair of Festival

Sangeeta Acharya Thiruvaiyaru S.R. Krishnan is a Vākgèyakāra, Védic scholar, poet, lyricist, composer, journalist, a story writer, and an operatic playwright. Krishnan was trained in Karṇāṭaka Sangîtam by his father Gāna-Bhûshaṇam Brahmasri Kumāramangalam Srinivāsa-Rāghavan (KSR or Rāgasri), and by many other legends of the 20th Century including Maharājapuram Viswanātha Iyer, Madurai Mani Iyer and G.N. Bala Subramanyam. Krishnan has been performing since 1955 in India, Far East Asia, Europe, Great Britain, and the United States, accompanied by well-known artists many of whom are leading names in the Indian Music world. Krishnan is also a celebrated exponent of “Dakshina-sampradaya-Sankeertanam, Abhang-Sankeertan & Hari-Kathā traditions”, performing these divine formats encompassing music from Hindusthāni and Karnataka-Sangeeta traditions of India. His Gurus for these ancient traditions include Brahmasri Rāgasri, Brahmasri Nāthamuni Nārāyaṇa-Iyengar, Abhang Sirónmañi Nārāyaṇa-Sāstri, and Swāmi Haridoss Giri (renowned as ‘Guruji’) with whom Krishnan had performed since 1959 through Guruji’s Jeevan-samadhi in 1990s. Krishnan’s earliest Opera based on three versions of “Rámāyaṇa”, titled Sitāyāscaritam-Mahat or Triveni-Ramayana” was staged first in 1965, in India. A thespian since youth, Krishnan had performed in the prestigious Kalidas Festivals in Ujjain to play leading roles in many of Kalidas’s famed works. He has hundreds of live recordings and compact discs; some of which are also available, on-line, and also on two YouTube channels (Rāgasri & GuruBhakti).

A disciple of His Holiness Jagadguru Kanchi Paramāchārya (68th Pontiff of the Adi Sankara Order), Krishnan continued training in the Vedas and scriptures in Sanskrit College, Madras under the direct auspices of Paramāchārya. His most recent book, ‘Periyavā Kālaḍiyilirundu’ detailing his personal interactions with on HH Paramāchārya, over a 10-year period, is well received.

Krishnan with his wife Radha and his daughters/disciples, Priya, Harini & Subha (aka ‘Krishnan-Sisters’ in the music world) are all involved in several philanthropic & charitable causes. Krishnan’s performances are mostly, if not all of them, fundraisers for Charities and Philanthropy and for temples; those live recordings supplement the Krishnans’ support to charities, Homes for the mentally and physically challenged and hospitals for the underprivileged.

A gold medalist in the 1960s from the University of Madras, India, Krishnan has been a Fellow of the Royal Chartered Institute of Bankers (London) and a Fellow of the Institute of Financial Accountants (London). Krishnan has held top executive positions with several International Banks, in Asia, Europe, Great Britain and the US, and has widely traveled the globe for more than 50 years. He is the founder CEO and Chairmen of several reputed US Fiduciary firms that served as Receivers, Trustees, Regulator, Monitor et al. at the nomination of US Federal and State Agencies, Regulators, Banks, and Foreign Governments. He has served as a United States Trustee and also as the Special Deputy Commissioner of California State for Financial Protection & Innovation.



Dr. Darshana Patel

Co-Chair of Festival

Dr. Darshana R. Patel was elected in November 2024 to represent the 76th Assembly District in northern San Diego County. The district spans diverse communities, including the cities of Escondido, San Marcos, and San Diego, as well as the unincorporated areas of Del Dios, Elfin Forest, Fairbanks Ranch, Harmony Grove, Lake San Marcos, and Rancho Santa Fe.

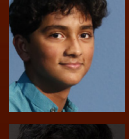
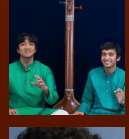
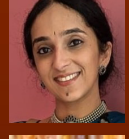
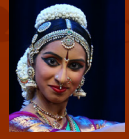
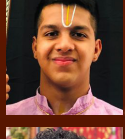
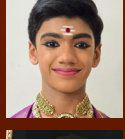
A research scientist, school board president, and dedicated community leader, Dr. Patel brings a unique blend of expertise and compassion to public service. As the daughter of immigrants, she experienced firsthand the challenges of building a new life in California. Her journey was marked by tragedy at an early age when she lost her mother at 14—a loss that inspired her pursuit of medical and health research. After earning a B.A. in Biochemistry from Occidental College and a Ph.D. in Biophysics from the University of California, Irvine, she launched a successful career in biotechnology research before transitioning to community leadership.

In 2016, as the Poway Unified School District grappled with financial mismanagement and criminal embezzlement, Dr. Patel ran for the school board to help restore trust and effective governance. Elected as a Trustee, she focused on stabilizing the district's finances, rebuilding governance structures, and navigating the educational challenges of the COVID-19 pandemic. Her efforts earned her widespread community support, leading to her reelection in 2020 and her role as School Board President. Beyond her local district, Dr. Patel has been a tireless advocate for educational equity and community engagement. She serves as President of the San Diego County School Boards Association and on the California Commission on Asian and Pacific Islander American Affairs, where she champions policies to promote inclusion and opportunity. She has also contributed to public safety as a member of the San Diego Police Department Northeastern Division Captain's Advisory Board and has held leadership roles on the Rancho Peñasquitos Planning Board and Town Council. Dr. Patel lives in San Diego with her husband and their three daughters.

Indian Fine Arts Academy of San Diego Presents

8th Annual Youth Festival

Festival Co-Chairs: Sangita Acharya T.S.R. Krishnan & Hon. Dr. Darshana Patel



Day	Time	Event	Performers
DAY 1 FRIDAY Aug 29, 2025	6:00 - 6:15 PM	Lighting of lamp, invocation and Welcome Speech	Shekar Viswanathan & Revathi Subramanian
	6:15 - 7:15 PM	Event 1: Kathak	Surabhi Kulkarni
	7:30 - 9:00 PM	Event 2: YAVANIKA - A group dance production	"Natya vidhya Nidhi" Priyadarshini Govind and dance troupe of 8 dancers
DAY 2 SATURDAY Aug 30, 2025	8:00 - 9:00 AM	Event 3: Endaro Mahanu Bhavalu- Music	Students from San Diego
	9:00 - 10:00 AM	Event 4: Carnatic Vocal	Anirudh Raja - Vocal Nivik Sanjay Bharadwaj - Violin Vibhav Rajagopalan Athreya - Mridangam Srikrishna Sanved Prasannan - Ghatam
	10:15 - 11:15 AM	Event 5: Carnatic Instrumental (Veena)	Vijayanti Pappu - Veena Rishabh Kalyana Sundaram - Mridangam Sathya Ganesan - Ghatam
	11:30 - 12:30 PM	Event 6: Carnatic Vocal	Haasini Battiprolu - Vocal Karthik Subramanian - Violin Shyam Ravidath - Mridangam
	12:30 - 1:30 PM	LUNCH BREAK	
	1:30 PM - 2:30 PM	Event 7: Bharatanatyam	Akshath Piram
	2:45 PM - 3:45 PM	Event 8: Kathak	Pooja Ganesh
	3:45 PM - 4:00 PM	BREAK	
	4:00 - 5:00 PM	Event 9: Carnatic Instrumental (Violin)	Prahlad Saravanapriyan - Violin Harsha Mandayam Bharathi - Mridangam Sathya Ganesan - Ghatam
	5:15 - 6:15 PM	Event 10: Carnatic Vocal Duo	Shrikrishna & Shrikanth Shivakumar - Vocal Sanjay Suresh - Violin Avinash Anand - Mridangam Srikrishna Sanved Prasannan - Ghatam
	6:15 - 7:00 PM	DINNER BREAK	
DAY 3 SUNDAY Aug 31, 2025	7:00 - 8:30 PM	Event 11: Featured Dance presentation	Invited artist Sathvikaa Shankar
	8:00 - 9:00 AM	Event 12: Carnatic Vocal	Madhura Sriram - Vocal Nivik Sanjay Bharadwaj - Violin Rishabh Kalyana Sundaram - Mridangam
	9:00 - 10:00 AM	Event 13: Carnatic Vocal	Vidyut Prasad - Vocal Karthik Subramanian - Violin Vibhav Rajagopalan Athreya - Mridangam
	10:00 - 10:30 AM	Morning Break	
	10:30 - 12:00 Noon	Event 14: Lok Dhvani - Rhythms of the Land - Folk Music of India	A Thematic presentation by students from 9 local dance schools
	12:00 - 1:00 PM	LUNCH BREAK	
	1:00 - 2:00 PM	Event 15: Bharatanatyam	Akshara Balaji
	2:15 - 3:15 PM	Event 16: Bharatanatyam	Lavanya Karthikeyan
	3:15 - 3:30 PM	Afternoon Break	
	3:30 - 4:30 PM	Event 17: Carnatic Instrumental Duo	Sanjay Suresh & Arjun Suresh - Violin and Chitraveena Avinash Anand - Mridangam Harsha Mandayam Bharathi - Mridangam Sathya Ganesan - Ghatam
	4:45 - 5:45 PM	Event 18: Carnatic Vocal	Vaishnavi Ravinutala - Vocal Prahlad Saravanapriyan - Violin Shyam Ravidath - Mridangam Srikrishna Sanved Prasannan - Ghatam
	5:45 - 6:30 PM	DINNER BREAK	
	6:30 - 8:30 PM	Event 19: Featured presentation - Music	G.Ravikiran - Vocal, Sruthi Sarathy - Violin Raamkumar Balamurthi - Mridangam
	8:30 - 9:00 PM	Awards	Dr. CM Venkatachalam, Revathi Subramanian, Shekar Viswanathan and IFAASD Board

VENUE David and Dorothea, Garfield Theater,
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Youth Artists Bios

Avinash Anand, a senior at the University of Wisconsin-Madison, has been learning mridangam since the age of 6, initially from Shri. Ramesh Srinivasan, disciple of Late Sangeetha Kalanidhi Sri Vellore G. Ramabhadran, and now learns from Shri. SJ Arjun Ganesh. He had his arangetram in 2016 accompanying Sangeetha Kalanidhi Shri. Chitravina N Ravikiran. Avinash has accompanied many artists in prestigious venues such as Nadaneerajanam of the TTD channel, Boston MITHAS, the Spirit of Youth, HCL, and Radel series of the Madras Music Academy.

Vibhav Athreya, a sophomore at Hamilton High school and is a student of Shri. Mahesh Subramanian, of Guruvayoor Dorai School of Arts. He is currently undergoing advanced training under Shri. S.V.Ramani. Vibhav loves playing basketball, video games and hanging out with his friends during leisure time.

Akshara Balaji, disciple of Guru Dr. Smt. S. Divyasena (Managing Director, Divyanjali Dance School), started learning Bharatanatyam at the age of six. Akshara has won awards in various international dance competitions, including "Natyanjali" organized by New Jersey Natya Sangamam, "Natya Idol" dance competition organized by Soorya Performing Arts (St. Louis, Missouri) and Papanasam Sivan dance competition (Atlanta, Georgia), as well as those organized by Cleveland Thyagaraja Festival (Ohio), Kerala Kalolsavam (USA) and Saptami Foundation (Dallas, Texas). Akshara has performed at various venues and events across the world, including Kapaleeswarar Temple (Mylapore, Chennai), Cleveland Thyagaraja Festival (Ohio), Auckland Diwali Festival (New Zealand) and Margazhi season performances this past year in Chennai and Bengaluru. She is also undertaking Carnatic vocal lessons under the tutelage of Guru Mrs. Madhurya Karthik and learning to play the Veena from Guru Ms.

Shree Varshenee. She is currently a freshman at Georgia Institute of Technology in Atlanta, Georgia pursuing a degree in Biology."

Haasini Battiprolu, is a rising junior at La Jolla Country Day School in San Diego. She is currently under advanced Carnatic music training under Vidwans Dr. C.M. Venkatachalam, Shri R.K. Shriram Kumar, and Shri H.N. Bhaskar. She also studies Western music at school and received the Keith Heldman Music Award for excellence. Haasini has performed across the U.S. and India, including the prestigious Margazhi season in Chennai. As an Ambassador of the Telugu Pothana Bhagavatam, she shares her passion for telugu literature, along with music and dance. She is excited to be performing at IFAASD Youth Festival 2025

Nivik Sanjay Bharadwaj is a Carnatic violinist and vocalist under the tutelage of renowned gurus including Vid. Lakshminarayana Pisupati and Vid. HK Venkatram for violin and Vid. Prashanth Krishnamoorthy and Vid. Ramakrishnan Murthy for vocal. He has performed solo and accompanied leading artists from both the U.S. and India. Nivik is the winner of multiple regional and international competitions. He has played for vocal and dance arangetrams and rangapravesams across the U.S. A rising sophomore at UC San Diego, he is also an Eagle Scout and an Assistant Scoutmaster in a local troop."

Harsha Mandayam Bharathi is a carnatic percussionist who plays the mridangam primarily and he has been learning since the age of 4. He was under the tutelage of Vidwan Poongulam Subramanian and Vidwan S.J. Arjun Ganesh for 14 years and has been receiving advanced lessons from Dr. Patri Satish Kumar for the past 6 years. He has been performing in concerts, ensembles and arangetrams across India and the US for the past 10 years.

Sathya Ganesan, a Carnatic vocalist and Ghatam artist, has been under the tutelage of Shri N. Guruprasad since 2019 and Late Shri T. H. Subash Chandran & presented his Ghatam Arangetram in August 2023, in the esteemed presence of Shri T. H. Vikku Vinayakram. He is also a Carnatic vocal student of Acharya Pitamaha Shri Chitravina Narasimhan, Sangeet Samrat Shri Chitravina N. Ravikiran, and Vidushi Bhargavi Balasubramanian, and presented his Vocal Arangetram in February 2023. He is a regular accompanist in both the United States and India & has accompanied several senior artists. He has won several awards for Vocal and Ghatam at the prestigious Cleveland Aradhana including third place in the vocal concert competition in 2025, Gaana Tarunarka Title - for Vocal from the Mahaperiyava Fine Arts, USA, Ghatam - Youth Cultural Ambassador Award by Hamsadhwani Sabha, from the International Consortium for Performing Arts Organizations, Inducted into the Live4You Hall of Fame and YADA - Youth Artists Development Association awards for Ghatam this Margazhi season.

Pooja Ganesh has been training in Kathak for over 15 years under SNA awardees Gurus Smt. Nirupama Rajendra and Shri T.D. Rajendra, Smt. Nirmala Madhava and Guru Parul Shah. She has performed with Abhinava Dance Company at the Zee5 Awards, Mysore Dasara, Bangalore International Film Festival, and on a 2024 tour across 11 cities in the U.S. and Canada, including IFAASD. She has rendered solo recitals including original works at prestigious venues such as the New York Kathak Festival, Consulate General of India California, Smaran Dance Festival, YUVA Bharati, YUVA Silambam Houston, House of Kala Seattle, Marghazhi in San Francisco, Krishnageetam Fine Arts, among other esteemed fine arts organizations. She was also an artist-in-residence with the renowned Seattle Theatre Group, led Kathak and live ensemble works commissioned by the Seattle Office of Arts & Culture, and Auburn programming. Pooja also leads workshops and cross-cultural collaborations with other dance companies, including a Kathak–Flamenco project

supported by 4Culture and the City of Bellevue.

Lavanya Karthikeyan is a rising multi-disciplinary artist pursuing Carnatic vocal, violin, and Bharatanatyam. She trains under Vid. Abilash Giriprasad (vocals), Vid. Rajeev Mukundan (violin), Smt. Radhamani Varadhachary (Shree Nrithya Niketan, NJ), and Sri. Shankar Kandasamy (Temple of Fine Arts, KL, Malaysia) for Bharatanatyam. In 2024, she was awarded the YoungArts winner with distinction in Dance/World Dance and also secured the Vazhuvoor Ramiah Pillai price in Performance Category and Choreography category at the prestigious Cleveland Thyagaraja Festival. A winner of several major competitions, she has been performing in Chennai's Margazhi season for the past three years and is currently pursuing a BFA in dance.

Surabhi Kulkarni is a senior disciple of Guru Shambhavi Dandekar. A gold medalist in her Bachelor's and silver medalist in her Master's from Lalit Kala Kendra, Pune, India. She is also a Nritya Alankar from Gandharva Mahavidyalaya and holds an advanced diploma from Bharati Vidyapeeth. She has performed at prestigious festivals in India, Japan and is a part of SISK dance ensemble. A recipient of accolades including the Pt. Lacchu Maharaj Ji Award and Pt. Rajendra Gangani Kathak Alankaran 2022, Surabhi began teaching in 2015. Currently based in San Francisco as an assistant teacher at Shambhavi's International school of Kathak (SISK), she blends tradition with innovation, infusing her performances with research and storytelling.

Vijayanti Pappu is a distinguished Veena artist and a freshman at Arizona State University pursuing BS in computer science. With firm foundational support by her father and trained by eminent gurus, she has secured top honors at prestigious Carnatic music festivals, including the Cleveland Thyagaraja Aradhana. Holding a Veena Diploma with Distinction, she is celebrated for her mastery of the Gayaki Ang style, known for its lyrical expressiveness. A sought-after accompanist, Vijayanti has performed at

numerous Bharatanatyam arangetrams and vocal ensemble concerts. Her exceptional talent and artistry have earned her widespread recognition in the Carnatic music community.

Akshath Piram is a Bharatanatyam artist trained by his Guru and mother, Acharya Smt. Indhumadhi Gopalakrishnan. He completed his arangetram in 2023 and has performed at premier festivals like Bharath Kalachar and Cleveland Thyagaraja Aradhana. With over 50 awards, including the “Bala Natya Ratna” honor from Tom Mediaas, he also serves as Junior Ambassador for Griffin College London. His notable productions include “Sanga Thamizh” and “Sri Thyagaraja Ragam Thanam Pallavi.” Akshath trains in Mridangam and Nattuvangam, further enriching his foundation in the classical arts.

Vidyut Prasad is a 6th grade student in Frisco ISD, TX. He has been immersed in Carnatic music from 4 years of age. He is currently a disciple of Vidushi Amrutha Venkatesh learning advanced lessons from her. He performs full fledged concerts regularly and also has won a lot of competitions including Cleveland Tyagaraja Festival, SAPTAMI, MyICME, IMPL, SAMPADA and Shravya. Vidyut also learns Mridangam and enjoys performing western classical pieces on piano.

Srikrishna Prasannan is a rising Sophomore at University of Oregon studying Architecture. He is a disciple of Sangeetha Kala Acharya and Kalaimamani late Sri T.H Subhash Chandran. He is now continuing his training from Kanjira Vidwan Sri Ganesh Kumar of Chennai and also receives guidance from Sri Muralikrishna in Portland. Krishna has been regularly performing at concerts, music festivals, youth festivals and various events across the US, the Chennai Margazhi music season and the Cleveland Aradhana. He is an Indian Raga Fellow for Ghatam and an Eagle Scout.

Anirudh Raja from San Jose, CA is currently a disciple

of Vidwan. Sri. Sandeep Narayan. His vocal journey started at the age of 5 with Sri. Hari Devanath and Sri. Vivek Sundararaman, Sri Paduka Academy and has also been privileged to learn from Sangita Kalanidhi Sri. Neyveli Santhanagopalan through Neyveli SishyaKulam. He has been blessed to perform across various prestigious stages in both India and USA.

Shyam Ravidath, is a mridangam prodigy who began learning at the age of 7 under Dr. Ravi Balasubramanian and performed his arangetram at 9 with Sangeetha Kalanidhi Neyveli Santhanagopalan. Currently under the tutelage of Sangeetha Kalanidhi Dr. Thiruvurur Bhakthavathsalam, Shyam has performed in over 100 concerts, including the prestigious Chennai December Season, and has accompanied leading visiting artists. He has won top honors at Cleveland Aradhana, HCL Carnatic Quest, and The Hindu Margazhi Competition. Shyam was also invited to give a solo performance and conduct a rhythm workshop at the global percussion event “Festival of Tabla” in Los Angeles. Widely praised for his tala precision, naadam and expressive playing, he is a rising star in Carnatic percussion.

Vaishnavi Ravinutala is a Carnatic vocalist based in California, USA. Her journey in Carnatic music began at the age of six, driven by a deep passion for the classical art form. Vaishnavi is currently under the tutelage of her esteemed guru Vid. Aishwarya Vidhya Raghunath, an A-graded artist from Bangalore. Over the years, Vaishnavi has had the privilege of learning from several distinguished gurus such as Vid. Kum. Lalitha Bhaskara of the Hyderabad Sisters and Smt. Savita Rao. She has given performances across the USA and in prestigious locations in India, including Nadaneerajanam (Tirupati), Ananya Auditorium (Bangalore), and Thyagaraya Gana Sabha (Hyderabad).

Shrikanth and Srikrishna Shivakumar, (aka **Shri Brothers**) started learning vocal music from their parents Smt. Kasthuri Shivakumar and Shri Shiv Kumar Bhat. They are blessed to continue their advanced training under the tutelage of Sangeetha

Kalanidhi Shri Neyveli R. Santhanagopalan. Shri Brothers have participated and performed in many music festivals around the US and the Margazhi season in India. They have won prizes in many prestigious compositions; Shrikrishna was the First Runner-Up in Carnatic Music Idol and Shrikanth won the Pallavi Darbar competition in 2021. Shri Brothers have been learning mridangam under Shri Vinod Seetharaman and have regularly accompanied concerts primarily in the Bay Area.

Prahlad Saravanapriyan is a promising young violinist and vocalist from the San Francisco Bay Area. He began learning from his father and guru, Dr. Saravanapriyan Sriraman, since the age of 3 and has been receiving advanced training from Sangeetha Kalanidhi Lalgudi Sri G. J. R. Krishnan since 2019. Prahlad presents solo concerts at various organizations, sabhas, and universities, and accompanies seasoned senior artists locally and internationally. His performances have been recognized at major festivals and competitions across India, the USA, and Malaysia. He also composes intricate ragam-thanam-pallavis which he presents in his solo concerts. Prahlad is an incoming freshman at UC San Diego, pursuing a degree in NanoEngineering.

Madhura Sriram is a vocalist from Houston, Texas, and has been learning Carnatic music from Vidushi Smt. Rajarajeshwary Bhat and Vidushi Smt. Kruthi Bhat for the past 15 years. She completed her vocal arangetram in 2019 and has since performed concerts both in the U.S. and during the Margazhi Music Season in Chennai. She has received recognition in several competitions over the years, notably winning the Concert Competition at the Cleveland Thyagaraja Festival earlier this year. Madhura is a freshman studying neuroscience at the University of Texas at Austin.

Karthik Subramanian, from Dallas, Texas has been learning both Carnatic vocal and violin for over a decade, starting his musical path at the age of 4. He currently receives advanced training from gurus

Vidwan Sri. Ramakrishnan Murthy and Vidushi Smt. Charumathi Raghuraman. He has won several awards from prestigious organizations such as the Cleveland Thyagaraja Aradhana, Sivan Fine Arts Academy, and many more. He has also been giving concerts in and around the US, at prestigious sabhas during the Chennai December season.

Rishabh Kalyana Sundaram is a middle schooler from Redmond, WA and disciple of Kalaimamani Sri. Tiruvarur Vaidyanathan. At the age of 11, he performed his Mridangam Arangetram in Chennai with renowned Carnatic musicians. He has won prizes in the Mridangam junior category at the Cleveland Thyagaraja Festival in 2023 and 2025. He has also participated in Sustaining Sampradaya concert in Cleveland Thyagaraja festival in 2025 and in many fundraising and community concerts in Seattle and in Chennai during December Music season. Passionate about music, he strives to grow as an artist while giving back to the community. Rishabh is excited to perform in the IFAASD youth festival.

Arjun Suresh, disciple of Shri Chitravina N Ravikiran, showed a keenness for music from infancy, and commenced learning Carnatic vocal from his mother Vanitha Suresh. His passion and potential for expressing himself on the Chitravina was recognized early on by Chitravina Ravikiran and Acharya Ratnakara Chitravina Narasimhan. Arjun has presented solo and duet concerts with his brother Sanjay Suresh (Violin) in various venues since his US debut in March 2022 under the guidance of Ravikiran. He has accompanied his mother as well as his Guru Ravikiran on the Chitravina in a few concerts, accompanied for vocal arangetrams, and has performed in several prestigious sabhas in the Chennai music season since 2022. He received the RRC Centenary Special Award for NRI Instrumentalists from Hamsadhwani Chennai in Jan 2025.


Sanjay Suresh, disciple of Sangeet Samrat Chitravina N Ravikiran since 2012, trained initially under his


mother Vanitha Suresh and Violinist Shri C N Srinivasa Murthy. Since his maiden concert as a soloist and accompanist to Shri Sikkil Gurucharan in July 2017, Sanjay has graduated into a sought after accompanist, supporting frontline artists including Smt Alamelu Mani, Shri Chitravina N Ravikiran, Shri Raghavachary Dharuri, Dr. Rama Ravi, Dr. S Sowmya, Carnatica Brothers, Dr Gayathri Girish, Shri Palghat Ramprasad, Shri Sikkil Gurucharan, Akkarai Sisters, and Shri KS Vishnudev in major festivals and venues in India & the US, sharing the stage with legends such as Shri V V Subrahmanyam, Shri Trichy Sankaran, Shri Srimushnam Raja Rao, Shri Tiruvarur Bhakthavatsalam & Shri Patri Sathish Kumar. Sanjay received the Nada Pallava Title & Award for Violin from Nada Sudha in 2025.

End



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Featured Artists Biographies

Natya Vidya Nidhi **Priyadarsini Govind** is one of the foremost Bharatanatyam dancers among the current generation. Trained by two stalwarts, Kalaimamani S.K. Rajarathnam Pillai and Padma Bhushan Smt. Kalanidhi Naryanan, Priyadarsini has imbibed this art form from the best. With her natural aptitude for abhinaya coupled with her passion and dedication to her art, Priyadarsini has become a flag bearer for Smt. Kalanidhi's padam repertoire. Priyadarsini's nritya or pure dance is intense and vigorous. A dancer known for her adherence to tradition, Priyadarsini manages to seamlessly blend new choreography with the traditional, thereby gently redefining the boundaries of Bharatanatyam repertoire.

Priyadarsini gave her maiden performance ('arangetram') in 1974, and since then has been performing in all the major centers in India and abroad. In her career, spanning two decades, Priyadarsini has performed in prestigious venues all over India and the globe.

A graduate in commerce from the University of Madras, Chennai, Priyadarsini holds a diploma in Mass Communication, but Bharatanatyam has been her first love ever since she was six. Priyadarsini has been giving recitals from the age of sixteen, and has performed in numerous sabhas and academies in India and abroad. Priyadarsini also underwent training in Kalaripayattu, the martial art form of Kerala and Nattuvangam from Kalashetra, besides learning to sing and to perform on television.

Selected to dance at the prestigious Festival of India in Paris, in 1985 at the age of 20, Priyadarsini had several occasions after that to showcase her talent - the Swarna Samaroh, celebrating 50 years of Indian Independence organized by the Sangeet Natak Academy, the Khajuraho Dance Festival,

performances at the Narada Gana Sabha, receiving in turn the Vasantha Lakshmi Narsimhachari award from them, besides receiving the Yuva Kala Bharathi from the Bharat Kalachar, Chennai, in the year 2000.

Apoorva Jayaraman is a Bharatanatyam artiste based in Chennai with a multidimensional interest in the classical arts. She was recently awarded the Ustad Bismillah Khan Yuva Puraskar, the highest honour for artists under 40 in the country, by Sangeet Natak Akademi Govt of India. Apart from being a performer, she is a Junior Fellow of the Ministry of Culture (GoI) and has conceived and curated noteworthy dance-related conferences called Navadhisha - New Voices in Dance (@navadhisha). She has edited and published a book called "Why do we dance?" with contributions from many young thinkers and artists in the field. She is the co-founder of RootEd Foundation (@therootedfoundation) that is working in the areas of dance education and awareness. She holds a PhD in Astronomy from the University of Cambridge and a Masters degree in Physics from University of Oxford.

Shweta Prachande is a leading Bharatanatyam dancer of her generation, known for her compelling artistry, nuanced abhinaya, and striking angashuddhi. A senior disciple of Guru Smt. Priyadarsini Govind, she holds a Masters in Bharatanatyam and a Diploma in Dance Studies from Trinity Laban Conservatoire of Music and Dance, London.

She has performed extensively across India and internationally and has represented India at the Commonwealth Day celebrations in the Maldives and the International Classical & Folk Festival in Kyrgyzstan. Her accolades include the National Bal Shree Honour 2004, Singar Mani, Yuva Kala Bharathi, and the title of Outstanding Dancer at the Music Academy Dance Festival (2023) to name a few. She is

ICCR-empanelled, A-graded by Doordarshan, and a Kalavaahini Fellow. With a vision to bridge the arts and the community, she serves as a trustee of the Sumanasa Foundation, which supports inclusive, culturally vibrant initiatives and platforms for marginalized artists.

Medha Hari, a Bharathanatyam practitioner, with over 25 years of experience has matured into one of the most promising artistes of her generation. As a deeply passionate dancer, her dance is a seamless blend of fluid and graceful movements with a striking sense for musicality and rhythm. Her notable achievements include – ‘Kala Ratna’ from the Cleveland Thyagaraja Festival (U.S.A), ‘Outstanding Dancer’ (2024), ‘Best Individual Performer’ (2017) and ‘Gutti Vasu Memorial Prize (2013) from the Music Academy Madras, ‘Narasimhachari and Vasanthalakshmi Narasimhachari Endowment Award’ from Natyarangam, Natya Chudar from Kartik Fine Arts, Natana Bhava Padmam from Brahma Gana Sabha, ‘Lakshmi Vishwanathan Endowment’ from Sri Krishna Gana Sabha to name a few. She is a Graded artiste with Doordarshan and an empanelled artiste with the Indian Council for Cultural Relations (ICCR). Medha is one of the senior most disciples of Smt. Anitha Guha, currently training under renowned Dancer and choreographer Smt. Priyadarsini Govind.

Rukshikaa Elankumaran is a Bharathanatyam dancer under the guidance of Guru Smt. Priyadarsini Govind. Her journey began in Melbourne, Australia, under her mother, Guru Smt. Meena Elankumaran, with whom she completed her Arangetram alongside her brothers in 2007. Since then, she has performed extensively both nationally and internationally, including regular appearances during Chennai’s Margazhi season. She has also created commissioned original works, including Amma and The Pursuit of Happiness. Rukshikaa continues to train in Carnatic vocal music and is a psychologist currently completing her doctoral program in sport and exercise psychology.

Surya Ravi has been practicing Bharatanatyam for 22 years and is currently pursuing further training with Dr. Apoorva Jayaraman. She is also training in karanas with Smt. Ashwini Srivatsan. Since her participation in the 2016 Indian Raga Fellowship, she has continued to explore choreography with her colleagues and collaboration with other dance companies. Surya has had the privilege of performing at prestigious festivals such as Erasing Borders, San Francisco International Arts Festival (SFIAF), and IDIA, among others. As a Doctor of Physical Therapy, she is also deeply passionate about promoting dancer health and wellness.

Nitya Narasimhan is a Bharatanatyam artist from California, USA. As the artistic director of Prayukti Arts, she actively fosters a community for Indian arts in the Bay Area through educational initiatives, curating performance opportunities, and hosting community-centered movement based events. A student of Smt. Shweta Prachande, Nitya performs at prestigious platforms and festivals in both the US and India. With a foundation rooted in tradition and a commitment to thoughtful practice, Nitya continues to explore Bharatanatyam - as a student, performer, teacher, and curator.

Neha Venkatesh is a Bharatanatyam dancer and disciple of Smt. Shweta Prachande. She has performed at notable local and international venues, including Brahma Gana Sabha and Kartik Fine Arts. Neha has received awards from leading organizations such as the Cleveland Thyagaraja Aradhana and the National Young Arts Foundation. Currently, she is a rising senior at the University of Washington in Seattle, where she balances her academic pursuits with her passion for classical dance.

Meera Suresh was initiated into Bharatanatyam at age 7 by her guru, Navia Natarajan, and is privileged to also be under the mentorship of her paramaguru, Guru Sri. A. Lakshmanaswamy. Meera has been a part of various acclaimed dance festivals in the United

States, featured in both solo concerts and group productions exhibiting collaborative ideas with different dance styles. She has also performed during the Margazhi season in Chennai under the vestiges of prestigious organizations such as Mylapore Fine Arts, Sri Krishna Gana Sabha (Ilamayil Thiramai), Kartik Fine Arts, & Anusham Arts. She completed her undergraduate degree at UCLA in 2024, and is currently pursuing her PhD at the University of Washington in Molecular Medicine.

A San Diego native, **Lakshmi Menon** has been learning Bharatanatyam for the past 10 years under the thoughtful guidance of Guru Smt. Aler Krishnan. Her venture into the art of Bharatanatyam began as an interest in exploring her Indian heritage and culture. Over the years, her immersive experiences on stage and at NavaDarshana dance intensives, where she has had the privilege of learning directly from Guru Smt. Priyadarsini Govind, Shweta Prachande, Apoorva Jayaraman, and Medha Hari, have transformed that initial curiosity into unbridled passion for a deeper understanding of the nuances of the ancient art form. Lakshmi has had the opportunity to perform at events across the United States, including the Cleveland Thyagaraja Festival and at the Indian Fine Arts Academy of San Diego. As a third-year undergraduate student at the University of Washington in Seattle, Lakshmi balances Bharatanatyam practice with coursework in biochemistry and philosophy, infertility research, and hiking in the mountains with her bright orange Cotopaxi backpack.

Preena Maruthavelu is a Bharathanatyam student of Guru Smt. Aler Krishnan in San Diego. She has had the privilege of expanding her Bharathanatyam skill and repertoire through workshops from Smt. Priyadharshini Govind, Smt. Bragha Bessel, Sri Shijith Nambiar and Sri A. Lakshman. She has also performed at local temples, fundraisers, the Indian Fine Arts Academy of San Diego, and the Cleveland Thyagaraja Festival as a part of Aler's group productions. Preena will be a 2nd year at UC Berkeley

in the fall, where she is double-majoring in Bioengineering and EECS. There, she is also a dancer on Natya at Berkeley, the university's nationally acclaimed Bharathanatyam dance team.

Sathvikaa Shankar is one of the leading young artists of the classical art form of Bharatanatyam. She started training under her guru Smt. Anitha Guha at the age of six and has since then evolved into a mature yet vivacious performer. She was recently awarded the 'Yuva Sammaan' from the M.O.P. college for women in performing arts category. She is a recipient of the National Balshree Honor from the former President of India, His Excellency Dr APJ Abdul Kalam in 2005, as well as the CCRT Scholarship from the Government of India. She has also been honored with titles such as "Padma Bharathi", "Nrithya Jyothi", "Best Dancer" from Sri Krishna Gana Sabha, and is an empaneled artiste with the Indian Council for Cultural Relations (ICCR).

G. Ravikiran is a Carnatic vocalist known for his rich, sonorous voice and deep understanding of raga music. He received early training from Gayatri Kesavan, Vasanta Ramanujam, and RS Ramakanth, and later apprenticed with RK Srikantan for over a decade. He also trained under TM Krishna for over two decades. Ravikiran is known for his focus on the compositions of Muthuswami Dikshitar, and he established the Guruguhaamrta trust to promote Dikshitar's legacy. Ravikiran is recognized for his clear enunciation, deep understanding of raga, and strong lower octave singing. He is particularly known for his devotion to Muthuswami Dikshitar's compositions and actively promotes Dikshitar's legacy through his trust, Guruguhaamrta. Ravikiran has received several awards, including the Outstanding Vocalist Award (Sub-Senior) and Best Concert Award (Sub-senior) from The Madras Music Academy, and the first prize in the All India Radio National Competition.

Sruti Sarathy is a leading Carnatic violinist, singer, and composer, a rare artist who possesses both mastery in the rigorous classical form as well as a

boundary-pushing musical vision. She lights up the stage in diverse contexts across the globe, from the sabhas of Chennai to radical performance spaces in San Francisco. Sarathy performs with top Carnatic musicians and has received awards three years in a row for her performances at the prestigious Madras Music Academy, India. A Bay Area native, Sruti is a versatile composer for Carnatic, crossover, film/theater, and experimental contexts. Her genre-defying original music is a meeting place for Indian classical ragas, cross-cultural improvisational forms, South Asian diasporic history, and poetry. Sarathy is the bandleader of the ensemble Carnatic Crossings, and plays violin in the Carnatic trio Unfretted. She leads the *Songs for Many Lives: A Carnatic Diaspora Songbook* project. She is a Fulbright scholar and has been an artist-in-residence at Yaddo and OneBeat. Sarathy's soulful sound brings out the voice of the Indian violin in a contemporary and imaginative way.

Raamkumar Balamurthi, San Diego's well-known percussionist, is a student of Mahavidwan Melakkaveri Sri. K. Krishnamurthy. Since his formal entry into the music world in 1989, Raamkumar has accompanied several senior musicians in India and in the US, including Sangitha Kalanidhi Prof. TN Krishnan, Sangita Kalanidhi Sri. R.K. Srikantan, Sangita Samrat Sri. Chitravina N. Ravikiran, Sangita Kalanidhi Neyveli Sri. R. Santhanagopalan and the Hyderabad Brothers.

End





INDIAN FINE ARTS ACADEMY OF SAN DIEGO

Presents

2025 Fall Programs

Date	Time	Artists	Title of Concert	Location
July 27 Sunday	5:00 PM	Padma Vibhushan Dr. L. Subramaniam, Ambi Subramaniam, V.V. Ramana Murthy and Shri Amit Kavthekar	Violin Melodies	David and Dorothea Garfield Theater, Jewish Community Center, 4126 Executive Dr, La Jolla, CA 92037
July 28 Monday	6:30 PM - 8:30 PM	V. V. Ramana Murthy and Shri Amit Kavthekar	Impact of Percussion in Music and Dance	Naad studios
Aug 29- Aug 31	Aug 29 at 6 PM Aug 30 at 8 AM Aug 31 at 8 AM	8th Annual Youth Festival of North America	8th Annual Youth Festival Festival (14 programs)	David and Dorothea Garfield Theater, Jewish Community Center, 4126 Executive Dr, La Jolla, CA 92037
Sep 7 Sunday	5:00 PM	Akkarai Sisters, Kamalakiran Vinjamuri, and Jayachandra Rao	Swara Laya	Seaside Center for Spiritual Living
Sep 14, Sunday	5:00 PM	Purbayan Chatterjee, Amit Kavthekar	Echoes of the Sitar	Seaside Center for Spiritual Living
Sep 19 Friday	7:30 PM	Akshara Samskriti, C.S. Chinmayi, Myan Sudharsanan	Timeless Treasures	Seaside Center for Spiritual Living
Sep 22- Oct 3 - Navarathri (NO CONCERTS)				
Oct 4, Saturday	6:00 PM	Aiswarya Shankar, RK Shriramkumar, Arun Prakash	Gems of Dikshidar Musiri Bani	Seaside Center for Spiritual Living
Oct 12, Sunday	5:00 PM	Vijay Siva, Hemmighe Srivatsan, Vignesh Venkataraman	Classical Melodies	Seaside Center for Spiritual Living
Oct 13 Monday	6:30 PM - 8:30 PM	Compositions of Chidambaram Kshetram	TBD	TBA
Oct 14 Tuesday	6:30 PM - 8:30 PM	Compositions of Syama Sastri	TBD	TBA
Oct 18 Saturday	6:00 PM	Ashwath Narayanan, VVS Murari, Trichy Sankaran, and Anirudh Athreya	Shastriya Sangeetham	Seaside Center for Spiritual Living

contact: info@indianfinearts.org



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Featured Events at 8th Annual Youth Festival



YAVANIKA – The Screen of Illusion

*Produced, Directed and Choreographed by
Priyadarsini Govind*

Aug 29 - 2025 at 7:30 PM

Preassigned first six Row Seats:

\$40 (IFAASD 2025 Patrons) and \$80 (All Others)

Unreserved Seats:

\$20 (IFAASD 2025 Patrons) and \$40 (All Others)

Skandaanubhavam

The World of Blissful Consciousness

A Thematic Solo Bharatanatyam

By

Smt. Sathvikaa Shankar

Senior Disciple of Kalaimaamani Acharya Smt. Anitha Guha

August 30, 2025 at 7 PM

Free for the Community



Sampradaya Sangeetham

August 31, 2025 at 6:30 PM

G. Ravikiran - Vocal

Suthi Sarathy - Violin

Raamkumar Balamurthi - Mridangam

Free for the Community



CONTACT

info@indianfinearts.org

Location : David and Dorothea Garfield Theater, Jewish Community Center, La Jolla CA 92037

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KEEPING THE RAAG ALIVE

Youth and Hindustani Music in America

Across living rooms and community centers in U.S. suburbia, a growing number of young Indian Americans are embracing Hindustani classical music - sometimes cautiously, often curiously, and occasionally with full immersion. The popular iTanpura app hums alongside Spotify, and raag Yaman finds space between AP exams and robotics clubs.



While official U.S. data on Hindustani classical music is scarce, the overall indicators are positive. Several universities now include it as part of their music programs. Dedicated institutions like the Ali Akbar College of Music, the Pandit Jasraj Institute, and the Shankar Mahadevan Academy—which reports over 50,000 registered students on its online platform in 15 years—anchor its growth. Sulekha lists over 50 active Hindustani music teachers in the Bay Area alone. Youth festivals and competitions like IndianRaga, Ragamala, Chaitradhun and Swarotsav give young artists platforms to perform, receive feedback, and build cultural identity.

Even with all this interest, many questions remain. Will Hindustani classical music just be a nostalgic inheritance? How will this generation shape the evolution of Hindustani classical music?

This article explores what draws young Indian Americans to this traditional art form, what challenges they face, and what we as a community can do to nurture and enrich their journey.

Starting Young to Shape the Future

Neuroscience confirms what generations of gurus already knew - A child's brain absorbs not just information—but mood, nuance, tone, and structure. In Hindustani classical music, this is everything.

Learning Hindustani classical music has historically never been merely informational: it is transformational. Unlike institutional models, where knowledge is measured and modularized, the guru-shishya parampara is rooted in immersion, intimacy, and energetic transmission. The “urja”—the energetic presence of the guru is passed in ways unseen: in a glance, a pause, a whispered correction, or the emotional color of a raag performed at the precise time of day. This is the magic of oral tradition: the music flows not only from voice to voice, but from soul to soul.

In the U.S., Hindustani music has been transplanted into private classes, often squeezed between sports and schoolwork.

The tradition survives not because of systemic support, but because of community will, parental commitment, and personal devotion.

And it is in this non-institutional setting that the seeds of the tradition are still being quietly sown—one swara at a time.

“I was exposed to Hindustani music from a young age because both my parents were involved in it, particularly my father. I continue to do it because its been a large part of my life for so long and I enjoy

performing.” - Tanvi, 15

“My grandfather and father played tabla, so eventually I started liking it and began playing it learning from both of them.” Ashish, 30

“My parents were responsible for sparking my interest from about age 2 or 3. Everything from playing Vasant Rao Deshpande tracks in the car, to putting me in singing class from a young age. Now that has evolved into a genuine interest and curiosity about music in general.” - Ojas, 21

“My parents signed me up when I was a young child. We always used to listen to Bollywood music in the car and I loved singing along to the tunes of Lata Mangeshkar, Shreya Ghoshal, and other classically trained playback singers.” - Gayatri, 29

“My grandfather played tabla so he taught me while I was a young boy. I learned to love the musical elements and the cultural elements of tabla, which is what kept me going.” - Ibhaanan, 23

Challenges on the Path

While enthusiasm for Hindustani classical music is growing, retention remains a challenge. Many young students drop out after a few years. The reasons are varied:

Perception of Difficulty: Hindustani music doesn't offer instant gratification. It requires years of patient listening, repetition, and internalization before a student is ready to perform even a single raag with depth. For today's learners used to fast feedback and visible progress, the slow, immersive path of this tradition can feel daunting.

Lack of Scaffolding: Unlike the Carnatic tradition—which benefits from the well defined Melakarta raga framework, large national festivals like IFAASD and the Cleveland Thyagaraja Aradhana—Hindustani classical music remains more fragmented in its diaspora journey. These structural supports in Carnatic music create clear pipelines for learning, performance, and community

celebration, while Hindustani music often lacks comparable institutional anchors in the U.S.

Cultural Disconnect: Some youth feel Hindustani music is tied too closely to a past they don't fully relate to. Without modern context, it can feel irrelevant.

Busy Schedules: High school students juggle a mountain of responsibilities. Without structured support, music often falls by the wayside.

Busy Schedules

“High school is unrelenting and making enough time to practice and perform has been hard.” - Mihika, 17
“Since I'm a high school student-athlete, it's difficult to find time to practice singing or even listen to Hindustani Classical Music.” - Tanvi, 15

Cultural Disconnect

“Growing up in the US makes it difficult to identify with Hindustani Classical Music, because I am surrounded by Western music and listen to it a lot more.” - Tanvi, 15

“The style of music has always been tough to relate to. As a first gen immigrant being raised in the US, I definitely grappled with the language, cultural, and even devotional disconnect when learning and performing Indian classical music. In school I was really enjoying being in choirs with my friends or singing along to pop idols, and when I got home, I was practicing singing about things I literally didn't understand (language barriers) as well as figuratively didn't understand (god and religious devotion was a common theme in classical music). Though I enjoyed the actual vocal aspects, I found it hard to pour any kind of emotion or use it as an emotional outlet, which is something that gets pretty critical once you reach higher levels of training.” - Gayatri, 29

The Digital-Era Challenge

A deeper, more subtle challenge is also emerging: the erosion of attention and depth in a hyper-digital age. The wide array of tools available

today—notation apps, video tutorials, autotuners—has made it easier than ever to record vocal covers, create content, and share performances through various social platforms. But sometimes, the sophistication of the means can overshadow the depth of the intended ends.

Hindustani classical music is, at its core, a spiritual discipline. It demands stillness, surrender, and years of quiet *riyaaz*. Today's learners may have access to hundreds of raags online, but few may experience what it means to lose oneself in the slow unfolding of *Bhairav* at dawn. In the age of TikTok and YouTube shorts, even well-meaning learners risk trading immersion for applause and likes. The drive to perform, record, and share can displace the inner space this art form requires.

This is not a critique of technology—it is a call to re-center intention. The tools must serve the journey, not replace it.

“Raga is not a scale, it is a living soul. You must invoke it, caress it, let it bloom.” — Kishori Amonkar

The challenge becomes even more profound when we consider how Hindustani music has historically been transmitted—not through institutional syllabi, but through the guru-shishya parampara, a sacred oral tradition, where the raga is not just studied—it is entered, inhabited, and experienced.

As Hindustani music increasingly moves online or becomes institutionalized, we must ask: can we still protect the *urja* that is passed through lived presence—through silence, body language, mood, and shared breath?

Blending Innovation and Tradition

How can we embrace innovation without abandoning tradition? We will need to recognize that while technology can teach the structure of a raga, only presence, patience, and the shared energy of teacher and student can convey its soul.

Some emerging approaches are:

Fusion and Creative Evolution

Some young artists are expanding Hindustani music's expressive range through thoughtful cross-cultural collaborations.

An excellent example of this is vocalist Sali Oak's collaboration with composer Reena Esmail. The raag is carefully interpreted through both Indian and Western compositional frameworks. The result is music that respects the grammar of Hindustani music while expanding its expressive canvas through orchestration, harmony, and layered textures. This kind of collaboration is less about trend and more about translation, and moves Hindustani classical music from traditional stages to chamber halls and symphonies.

Fusion, when done with depth and integrity, becomes an extension, rather than a dilution of the idiom.

Fusion and Creative Evolution

“I actually wrote a piece of orchestral music that was influenced by raag *Charukeshi*! I thought the raag had a very ethereal feel in a western context and could work well in a high fantasy setting. I believe that everything in music is somehow connected, even across cultures, and that getting someone to realize that connection is the first and most crucial step in unlocking their creativity” - Ojas Gogate, 21

“I was a member of an a cappella group in college called *Dil se*, which performed mashups of Bollywood and western songs. It was the closest I ever came to any kind of fusion experience and it was a really fun moment for me to play with rich harmonies, choral ensemble sounds, and the unique tones present in Indian semiclassical music.

I love the work that Reena Esmail is doing in the choral space. She's managing to bring Indian sounds to a space very dominated by white European men. I would love to sing and work with composers that

are able to understand both the classical worlds I come from. I'm currently studying the piano and studying music theory in order to develop more as an artist and eventually start maybe composing work of my own. I think there's a lot of room for more music that mixes the dual experience of being an Indian American." - Gayatri, 29

Social Media & Content Creation

Platforms like YouTube, Instagram, and TikTok are emerging as new sabhas for the digital age. Artists like Anuja Kamat, through her Youtube channel Out of the Shruti Box, are demystifying Hindustani music for global audiences—offering short, insightful videos on raags, rhythm, and musical aesthetics. Similarly, creators like @moumitamitramusic use reels and live demos to teach compositions, while legends like Pandit Ajoy Chakrabarty are embracing digital teaching to reach wider circles.

Used appropriately, social media can be an amplifier of tradition rather than a distraction. These platforms offer space to teach, experiment, and connect with peers —making classical music visible, shareable, and relevant without dilution.

"YouTube has introduced me to some legendary talents when it comes to Harmonium, like Tanmay Deochake, Pramod Marathe, and Abhinay Ravande. Their work continues to inspire me. " - Ojas, 21

"I think the age of social media will probably really help retain young people's interest in classical music. There are a few popular tiktok accounts who share Hindustani styles of music and have seen a lot of success and appreciation even from non-Indian audiences." - Gayatri, 29

"I have used Youtube to post my own videos, and also to listen to many recordings by several different artists in the world of Hindustani classical music. - Ibhaanan, 23"

The Lure of AI

Many young learners imagine a future where AI

tools might assist in analyzing taans, suggesting improvisational ideas, or even simulating the voice and style of a guru. While these tools could enhance learning in powerful ways, they are not substitutes for deep listening, human intuition, or lived experience.

This writer wants to specifically caution readers that AI tools, at least at the time of this writing—can be wildly inaccurate when it comes to Hindustani music. For example, it may misidentify ragas or provide incorrect notations with great confidence.

AI's potential is exciting, but the guru's discerning ear, context, and rasa cannot be coded—at least not yet.

"Technology will definitely play a huge part in spreading music. I think AI would be a hindrance to hindustani classical music because most of our music

is based on expression and improvisation. AI would not be able to replicate that." Mihika, 17

"I think technology will help students learn more comprehensively. I think tools like AI can aid Gurus in teaching many of the complicated techniques and concepts, and can help students learn those things through a more hands-on experience.." Ojas, 21

"Virtual teachers will probably really help students in America rise to greater levels through teachers in India without having to move there. That's super valuable. I'm not bullish on AI learning tools as it tends to cheapen the learning experience. There's a low barrier to entry but an even lower barrier to exit."- Gayatri, 29

A Call to Action

As a lifelong student of Hindustani classical music, I've had the privilege of watching young artists born and raised in the U.S. display genuine talent, discipline, and a deep sense of tradition. Their ability to present classical concerts with both confidence

and authenticity gives me hope in the vibrant future of Hindustani music.

But for these young artists to thrive, grow, and carry the music forward in meaningful ways, the entire community must play a role.

Parents can play a vital role by making Hindustani music a part of everyday life— playing it at home, attending concerts as a family, and fostering an environment where learning music is joyful and consistent, not solely focused on outcomes. It's important to seek out dedicated teachers and to be patient with the time it takes for meaningful progress to unfold.

Community members and organizers have an equally crucial role to play. Supporting local music schools and youth showcases helps cultivate talent and interest. Providing grants and resources to teachers and artists sustains the ecosystem, while partnerships with schools and libraries can introduce Hindustani classical music to children early in life.

Building a sense of belonging is key to sustaining a young artist's journey. **Group sessions and ensemble work** help reduce the isolation that often accompanies individual learning.

Equally important is the role of **cultural storytelling** - sharing the histories behind ragas, composers, and compositions helps make the tradition feel alive and personal. And as with any long-term discipline, celebrating milestones—a first alap, a first taan, a first public performance—can motivate students and affirm their progress in meaningful ways.

Youth themselves are the future of this tradition. Be curious—explore a raag, try learning a taal, and make deep listening a habit. But don't stop at consuming; create. Use social media to share what you learn, teach others, and experiment with new formats. This is a living tradition. Envision its future—and take part in shaping it.

"I see a bright future for this genre of music, because I think the greatest strength of this generation is our ability to preserve what came before, while being imaginative and creative enough to evolve it and create something new. As far as learning and performing, I'm not sure what will change. I mean, zoom classes are no more enjoyable than they were 10 years ago, but who knows!" - Ojas Gogate, 21

"I think Hindustani classical music is headed in a new era in the hands of people from my generation. The music seems to be evolving in a way that pushes the boundaries of what we have learned in regards to Gharanas and different styles; it's all seemingly being blended and creating a more mixed form of our music. In 10 years, I think people my age will be learning a lot more of a general style of the music, with less emphasis on stylistic rules and more emphasis on musical expression. I think performances will be similar to how they are now. People will continue to enjoy the music for the emotions and reactions it evokes from within them." - Ibhaanan, 23

Conclusion: A Living Tradition

Hindustani music is not frozen in time. It adapts, evolves, and survives through those who engage with it. Today's young artists are not just preserving a tradition—they are shaping its future with choral and jazz collaborations. Let us give them the tools, support, and encouragement they need.

Let the raag live on—in every classroom, concert, podcast, app, playlist - and in every heart that listens deeply.

"My ideal future for this music is that it stays alive and popular within the younger generations, and that those younger generations eventually pass on the music to their kids and so on and so forth. I do like the mixing of the various Gharanas and styles within our music - I believe that music ultimately about expression and emotions, and whatever enables us to express ourselves and evoke emotions/moods in the best way possible is what

should be following in the music. Of course, there are limits to the artistic freedom that an artist can take too, like staying within the rules of a raag and taal. I'm playing a role in shaping this newer form of our music by performing and spreading such musical ideologies.” - Ibhaanan, 23

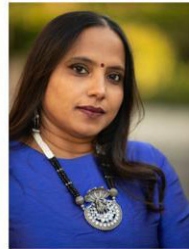
“Go for it, it will change your life” - Ashish, 30

About The Author



Ranju Ganesan is a lifelong student of Hindustani classical music based in the Bay Area. She writes at In the Company of a Musician, where she reflects on how Indian classical traditions are passed on and reimagined—especially in the diaspora. When not immersed in raag or writing, she leads product strategy in Fintech.

End



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Indian Fine Arts Academy of San Diego presents the premiere of
YAVANIKA - The Screen of Illusion

Produced, Directed and Choreographed by
Priyadarsini Govind




Dancers from India:
Apoorva Jayaraman, Shweta Prachande, Medha Hari, Rukshika Elankumaran

Dancers from USA:
Nitya Narasimhan, Surya Ravi, Lakshmi Menon, Neha Venkatesh,
Preena Maruthavelu, Meera Suresh, Esha Anand

Lighting Tech: Keerthi Kumar

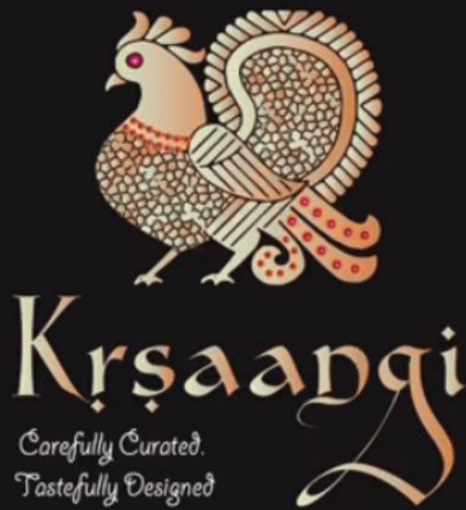
August 29, 2025 at 7:30 PM

 **Location :**

David and Dorothea Garfield Theater, Jewish Community Center, 4126 Executive Dr, La Jolla, CA 92037

Preassigned first six Row Seats: \$40 (IFAASD 2025 Patrons) and \$80 (All Others)
Unreserved Seats: \$20 (IFAASD 2025 Patrons) and \$40 (All Others)

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8TH ANNUAL YOUTH FESTIVAL

2025 MENU



SAN IDLI
VEGETARIAN CUISINE



CUISINE FEEDS CULTURE

FRIDAY DINNER

5:15 PM - 6 PM

Punjabi Delight \$10/BOX

Veg Pulav, Channa Masala,
Raita, Roti, Rasmalai

SAT LUNCH

12:30 PM - 1:30 PM

Udupi Symphony \$10/BOX

Sambar Rice, Curd Rice, Kathirikkai
Thokku, Potato Poriyal, Pickle

SAT DINNER

6:15 PM - 7:00 PM

Madhava Tales \$10/BOX

Mini Podi Idli (5 pieces); Vada (1); Rava
Kichadi; Kesari

Little Idlis \$10/BOX

al a Carte - Mini Idlis (10)

Vadas only \$5/BOX

al a Carte - Vada (2)

SUN LUNCH

12:00 PM - 1:00 PM

Paneer Pulav Pair \$10/BOX

Veg Pulav; Curd Rice; Roti (1); Paneer
Butter Masala

Pulav Party \$10/BOX

al a carte - Veg Pulav

SAT BREAKFAST

7 AM - 8 AM

Pongalo Pongal COMPLIMENTARY

Pongal, Coconut Chutney, Coffee,
Chai, Bagels & Cream cheese

SAT SNACKS

3:30PM

Chai Chronicles COMPLIMENTARY

Samosa & Tea

SUN BREAKFAST

7 AM - 8 AM

Upma Diaries COMPLIMENTARY

Rava / Semiya Upma, Chutney, Coffee,
Chai, Bagels & Cream cheese

SUN SNACKS

3:15 PM

Bajji Break COMPLIMENTARY

Raw Banana Bajji & Tea

SUN DINNER

5:45 PM - 6:30 PM

Groovy Combo \$10/BOX

Veg/Paneer Fried Rice Combo, Gobi
Manchurian; Gulab Jamun

Noodle Jive \$10/BOX

Veg/Paneer Noodles Combo, Gobi
Manchurian, Gulab Jamun

Pav Bhajji \$10/BOX



The Indian Fine Arts Academy gratefully honors all those whose generous gifts of time, creativity, and kindness have made this festival a success.

Festival Review Committee

IFAASD would like to thank Dr. CM Venkatachalam, Revathi Subramanian, Rekha Nandhakumar, Aler Krishnan, Sai Naraian, Suman Nayak, Neha Patel and Narayanan Gopala for their generous time in reviewing all festival applications.

Hosting Families

IFAASD would like to thank all the families who are hosting the artists during this festival. We sincerely appreciate your generous gesture during our time of need.

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Food Committee Lead

Sai Narain, Geetha Ramnarayan

**Financial support is provided by
City of San Diego Cultural Affairs.**



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and many others

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Nagraj, Srinivasan Kasturi, Rekha
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Tadimeti Rao, Krishna Meduri, Seetha Janakiraman,
Aler Krishnan, Neha Patel, Suman Nayak

Audio / Video Recording

Subbu Iyer, Sai Shankar, Deepak Ramaswamy & Serge
Swiderski of Perfect Video

Auditorium

JCC staff and management

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Tadimeti Rao, Pavan Battiprolu, Shashi Pottathil

Youth Volunteers

IFAASD would like to thank all youth volunteers for their
generous help in staging and managing this festival.

Web Design / Invites / Promotion

Narayanan Gopala, Sai Narain, Pavan Bhattiprolu, & Shekar
Viswanathan

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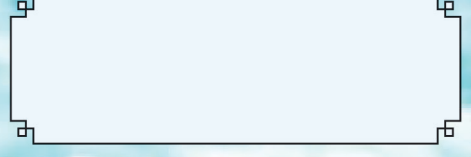
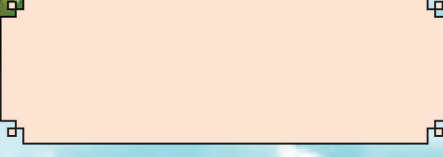
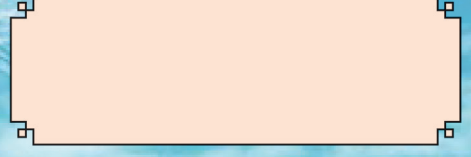
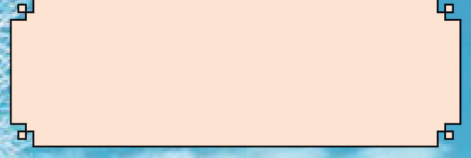
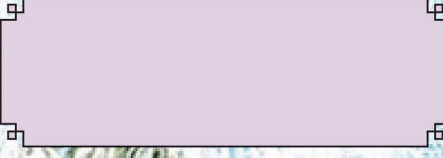
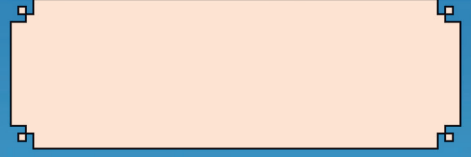
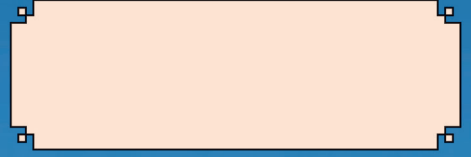
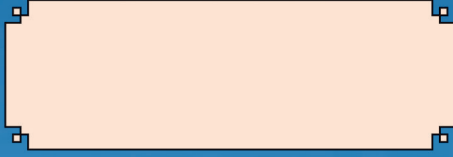
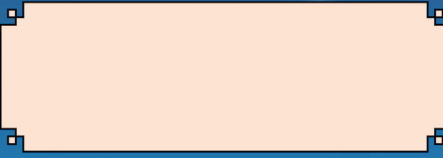
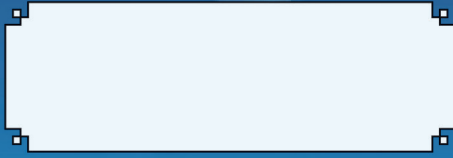
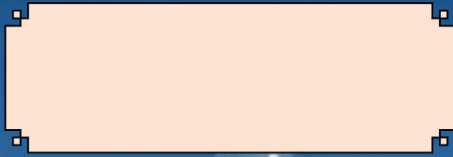
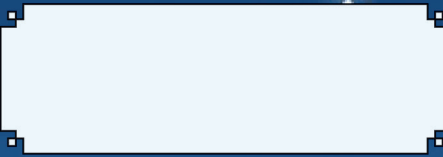
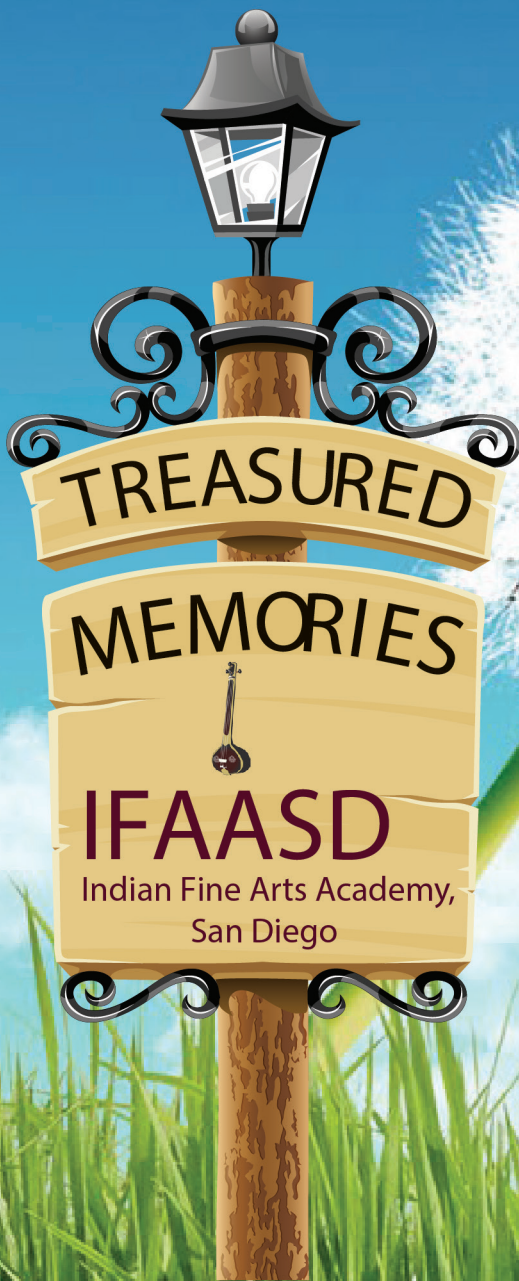
**Sangita Acharya Sri. TSR Krishnan, and
Dr. Darshana Patel**

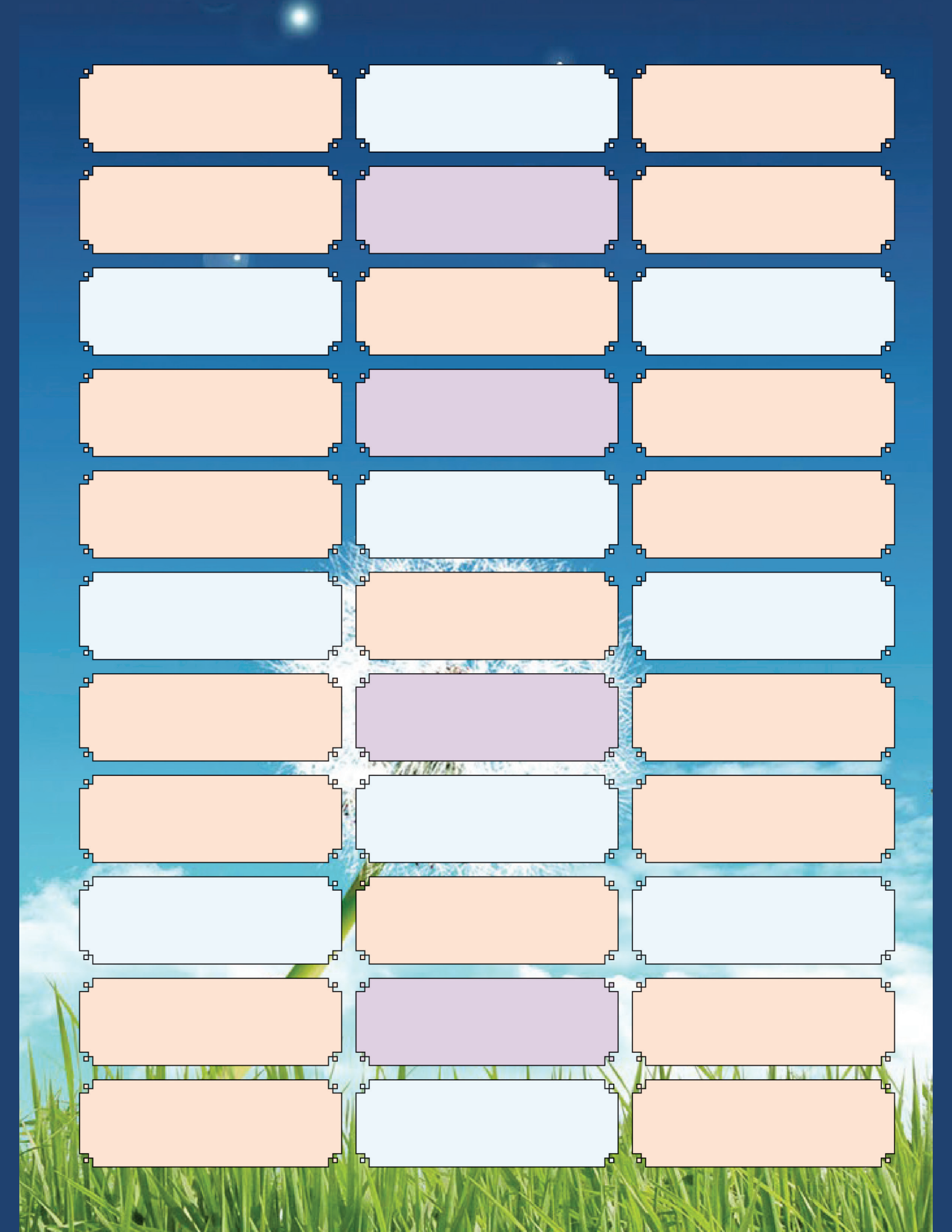
for presiding over the festival,
all of the sponsors,
the IFAASD Board of Trustees
and management committee,
the patrons of the organization,
visiting youths and artists
and their families,
and the rasikas
for making this happen.

IFAASD extends heartfelt thanks

to all the
volunteers for their
invaluable support.

We sincerely
apologize
if any names have
been unintentionally
omitted.

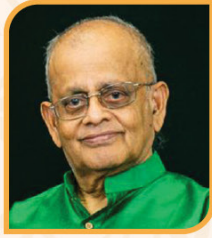




THE BOARD OF IFAASD



Shekar Viswanathan



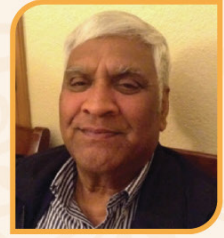
C.M. Venkatachalam



Revathi Subramanian



Tadimeti Rao



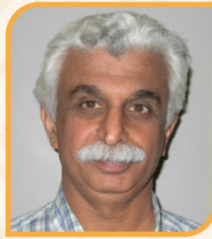
Lakshmi Pesapati



Rekha Nandhakumar



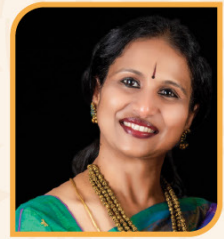
Srinivasan Kasturi



Shashi Murthy



Shashi Pottathill



Aler Krishnan



Nandini Nagraj



Suman Nayak



Kalpana Sharma



Narayanan Gopalan



Geetha Ramnarayan



Banu Jaiganesh



Neha Patel



Subbu Iyer



Pavan Battiprolu



Sai Narain



Deepak Ramaswamy

PLANNING COMMITTEE MEMBERS OF THIS FESTIVAL PROJECT.