



Milwaukee Thyagaraja Aradhana 2022



*Preserving, Promoting and Celebrating
South Indian Classical Music*



SATHGURU SRI **THIYAGARAJA** PARABRAHMAM
THIRUVAIYARU

©



About Milwaukee Thyagaraja Aradhana

Milwaukee Thyagaraja Aradhana (MTA) is a not-for-profit organization (Tax ID: 47-3356664) with the vision of preserving, promoting, and celebrating South Indian classical music and other art forms with existing & younger generations and cultivating, sharing & improving the richness of these art forms & associated scriptures for growth within Indian community & public in Greater Milwaukee area.

Vision Statement

Milwaukee Thyagaraja Aradhana (MTA) is a not-for-profit organization with the **vision** of

- Preserving, promoting and celebrating South Indian Classical music and other art forms with existing & younger generations and
- Cultivating, sharing & improving the richness of these art forms & associated scriptures within the Indian community & public in the Greater Milwaukee area.

Mission Statement

To spread awareness and develop unity within the community through:

- One Annual Isai Vizha (Annual Music Festival) consisting of Group/Individual Music & Dance, Music Competitions and Concerts featuring local & international talents
- One annual Music/Dance concert based on community interest & support
- Additional fund-raising concerts to benefit a larger need locally or globally



MILWAUKEE THYAGARAJA ARADHANA
In Association with
The Hindu Temple of Wisconsin, Pewaukee
are excited to present



2022 Annual Music Festival

A Homage to Saint Thyagaraja

Schedule of Events

Day-1 4th Jun 2022

- 07:45 am - 08:00 am Program Begins, Welcome and Invocation song
08:00 am - 09:00 am Unchavriti
09:00 am - 12:00 pm Individual Renditions - Vocal, Instrumental
12:30 pm - 01:00 pm Individual Slot - Percussion
01:00 pm - 02:00 pm Advance Category Renditions (Vocal, Instrumental)
02:15 pm - 03:15 pm Group Performance from students of Smt. Srividya Yagnaraman
03:15 pm - 04:15 pm Group Performance from students of Smt. Sowmya Ganesan & Shri. Swaminathan Nadarajan
04:15 pm - 05:00 pm Group Performance from students of Sri. Kalpathi Vidyaraman
05:00 pm - 05:30 pm Mridangam Kunnakol Ensemble from students of Sri. Kolkata.R.Srinivasan
05:30 pm - 06:00 pm Mini Concert - Violin, by Smrithi Chanjeevaram
06:00 pm - 06:45 pm Bharatnatyam Performance from students of Smt. Lavanyaa Sunder

Day-2 5th Jun 2022

- 07:45 am - 08:00 am Veda Parayana
08:00 am - 09:30 am Pancharatna Krithis (Group ensemble of Carnatic Vocal and Instruments)
10:00 pm - 12:30 pm Carnatic Saxophone Concert
Shri. Prasant Radhakrishnan (Saxophone) accompanied by
Shri. Sriram N Iyer (Mridangam), Karthik Iyer (Violin)
01:00 pm - 01:30 pm Mini Vocal Concert by Mahathi Karthikeyan and Manasi Karthikeyan
01:30 pm - 02:00 pm Mini Vocal Concert by Divya Senthil
02:00 pm - 02:30 pm Vote of thanks and event conclusion



JUNE
4th, 5th
2022

Location:

Auditorium of Hindu
Temple of Wisconsin
N4063 W243 Pewaukee
Road,
Pewaukee, WI-53072



All are welcome, free event

Lunch can be purchased at HTW Cafeteria

Contact us at tyagarajawisconsin@gmail.com



MILWAUKEE THYAGARAJA ARADHANA

IN ASSOCIATION WITH

THE HINDU TEMPLE OF WISCONSIN



PRESENTS

CARNATIC SAXOPHONE CONCERT

June 5, 2022 | 10 AM

Hindu Temple of Wisconsin, Pewaukee



SRI. PRASANT RADHAKRISHNAN



**SRI. KARTHIK IYER
(VIOLIN)**



**SRI. SRIRAM N IYER
(MRIDANGAM)**

Free Admission, All are Welcome



Milwaukee Area Music Teachers



**Smt. Srividya
Yagnaraman**

Smt. Srividya Yagnaraman was initially trained under Sri Satya of Pranava Music College, Bengaluru, from the court musicians of Mysore Maharajas - Wodeyars. She subsequently went on to train under Set Ratna Shivashankar, the Head of the Department of Music, Maharani's College for Women, Bengaluru.

She is currently taking advanced training under Smt. Lalgudi Rajalakshmi from Bengaluru and Smt. Vidya Subramanian from Chennai.

She has been teaching children in the Milwaukee area for over 10 years and is passionate about creating platforms for children in Carnatic Music. She routinely provides vocal support for Bharathanatyam Arangetrams and Salangai Poojais.



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Milwaukee Area Music Teachers



**Shri. Swaminathan
Nadarajan**

Sri. Swaminathan Nadarajan is a disciple of Vidwan Shri. V.V. Ravi, coming from the school of Violin Maestro Shri V.V. Subrahmanyam. Sri. Swaminathan started learning violin at the age of 12 under the tutelage of Shri. Nellai Shanmuganathan. He then continued his advanced violin lessons from Sri. V.V. Ravi and continues to learn from him.

He has been a much sought after accompanist in the Midwest region and has accompanied various leading and upcoming artists in the US. He also accompanies in the violin for various dance arangetrams and ensembles. He has been teaching violin and vocal music in the Greater Milwaukee region for over 10 years.



Milwaukee Area Music Teachers



Smt. Srividhya Ganesan

Smt. Srividhya Ganesan is a disciple of Smt. Padmavathy Ananthagopalan, one of the sisters of violin maestro Sri. Lalgudi Jayaraman. She started learning Veena at the age of 11 under the tutelage of Smt. Hema Subramanian and Smt. Tata Bhanumathi before pursuing her advanced Veenai lessons from Smt. Padmavathy Ananthagopalan.

Notably, Srividhya won the All India Youth Competition, under the banner of Nehru Yuvakendra, in the field of Instrumental music. She has been performing solo and playing for several dance arangetrams and ensembles in the United States.

Smt. Srividhya has been teaching Veena in the Greater Milwaukee region for over 10 years.



Milwaukee Area Music Teachers

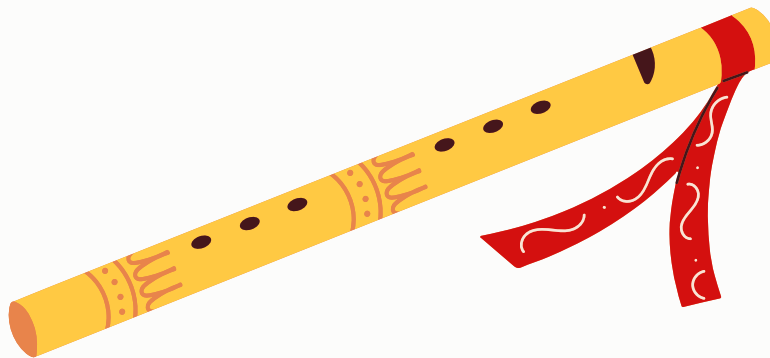


Shri. Vidyaraman Kalpathi

Shri. Vidyaraman Kalpathi hails from the rich music tradition of Maharajapuram. The great grandson of Sangeetha Kalanidhi Maharajapuram Vishwanatha Iyer, he started his tutelage of violin and flute at the age of 7.

He is a disciple of eminent flutist Sangeetha Kalanidhi Dr. N. Ramani. He has also imbibed a very strong influence of flute Mali's techniques and style in his play.

Sri. Vidyaraman was very active in music circuit in India before moving to the US. He lives in Brookfield, Wisconsin and teaches flute to young aspiring students.



Milwaukee Area Music Teachers



Guru Kripa Bhaskaran

It is often said that a good teacher can inspire hope, ignite the imagination and instill a love of learning, Natyarpana's director Mrs.Kripa Baskaran has striven in all her years of teaching to embody these principles of a finer teacher to see it to hat her students not only become adept dancers, but adept human beings in life. Her philosophy entails three finer aspects of dance : bonding, discipline and presentation. Her teachings are a testament to the fact that dance is not only extrinsic in its benefits: it can inherently change a person by inculcating obedience and good behavior.

Kripa has been honored by the prestigous Wisconsin Arts Board as a "Master teacher" in the State of Wisconsin for the year 2014 to 2016 and 2018 to 2020 allowing her to nominate apprentices to work under her for a year on a fellowship grant and has served as a panel of judges in the Arts board in 2021 to identify candidates.

Propagation of Bharatanatyam in the Universities across Wisconsin and beyond was initiated by Kripa and a course called "World Movement traditions" course was offered for credits at the University of Wisconsin at Milwaukee. She has performed widely across the globe and a frequent performer in the Chennai music and dance festival.

She is a recipient of the most prestigious "Nritya Seva Mani" award conferred to her by the Cleveland Thyagaraja Aaradhana Committee in 2015 and the Papanasam Sivan award in 2016 for her outstanding services imparting bharatanatyam to students in the United States.

As a high schooler, she began with students with downs syndrome, autism and cerebral palsy and through Natyarpana cares wing, several high schoolers volunteer their time in India and across the US to embrace the special children and introduce them to classical arts. Kripa's goal is not only to create better dancers but better leaders. She has now students representing and running their own Natyarpana wings in NC, TN, IL and CT.

Kriipa has her Masters and Mhil degree in Bharatanatyam with a distinction and in the path towards her Doctorate degree in bharatanatyam.

For further information on Natyarpana you can call 262-744-4252 or email kripabaskaran@gmail.com



Milwaukee Area Music Teachers



Guru Lavanyaa Surendar

Bharathanatyam Dancer/ Curator/ Arts & Cultural Director/ Committed to developing a happy community through Arts. Ultimately to contribute to shaping the future of arts + culture, creating space for new creative processes, new ways of storytelling, new voices and developing artistic talent in a new virtual world, Lavanyaa is committed to innovation and revolution of the arts sector for the benefit of all. Having a certification in Neuroscience from Johns Hopkins University, Lavanyaa specializes in 'Neuroaesthetics'. She has written several articles among which, "while-we-experience-art-sports-do-we-feel-connected-to-something-large-why?" has been featured in Neo narthaki.

<http://neonarthaki.com/while-we-experience-art-sports-do-we-feel-connected-to-something-large-why/>

She also developed a dance based workout 'Art & Anatomy', that premiered in Lawrence University, Appleton. She was also an active member of 'The Newyork Dance Talks' and has presented 'Abigyan Shakuntalum' at the conference. She works closely with the American Mental Health Organization to use Arts as interventional treatment.

Lavanyaa (WI Arts Board Master artist) is the founding President of Ziksa-An Art Forum, which connects artists through professional channels and helps art thrive. She was an Educational Co-chair for the Sheboygan Theatre company wherein she proposed educational opportunities and career building focus for students of STC. She is also a Director on the board of Art Garage in Green Bay. She has also worked with Maker Faire to use arts (Dance) as a community engagement tool.

She holds a second Masters in Arts & Cultural Management from Colorado State University and is trained in South Indian Carnatic Music under her mother in law Guru. Smt. Revathi Narasimhan (Founder of Chari Cultural Center). Under the guidance of Dr. Sujatha Mohan she is also working on Sanskrit treatise on the performing arts "Natya Shastra".



Raga and its classification – A Note

A Raga is a sequence of selected notes (swaras) that gives a melodic effect usually expressed in certain order of ascent and descent. Raga has a touching effect on mind, body and atmosphere (and hence the name “Raga/raag/ ragam” is appropriate. Based on the sequence of notes, every raga can be classified as Janaka raga or Janya Raga.

Janaka Raga

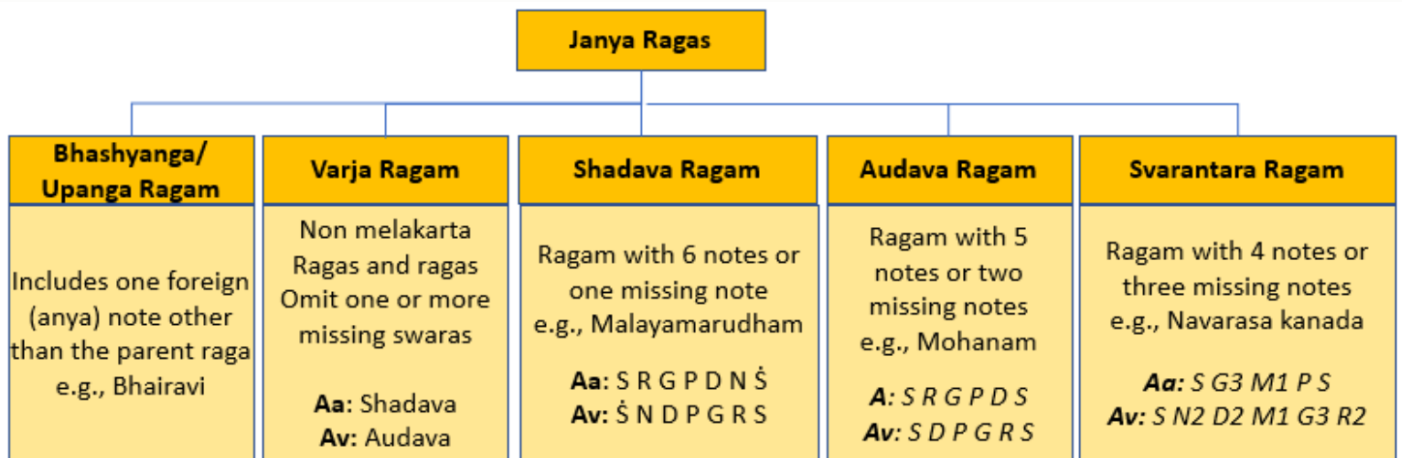
Janaka raga will follow the below three principles for the notes

1. Raga have all seven notes both in the ascent (aarohana) and the descent (avarohana)
2. In the regular order and
3. With the same kind of notes present throughout

There are **72** Janaka ragas and forms the fundamental Carnatic music structure. These are also known as Melakarta ragas. Mela ragas, Karta raga (Source or Thaaai or Parent ragas) E.g., Mayamalavagowla raga.

Janya Raga

Janya ragas are Carnatic music ragas derived from the fundamental set of 72 ragas called Melakarta ragas, by the permutation and combination of the various ascending and descending notes. The process of deriving janya ragas from the parent melakartas is complex and could lead to many thousands of ragas. A major classification of the Janya ragas can be depicted as below:



Picture showing Janya Raga classification

Your feedback is welcome!

By Divya Senthil



Raga Therapy - Todi

"Music is the future of medicine". Ragas have emerged as therapeutic tools to improve our mental health well being, which became very valuable especially during the COVID pandemic. Music as a therapeutic approach has dated back to the time of Hippocrates, Plato, Aristotle, and has aided in healing pain, anxiety, nausea, and many other ailments.

A recent academic experiment conducted by (Dr. Leena Kahitain) in 2021 showed a negative correlation between anxiety and listening to Hindustani Todi. In addition, numerous other studies have demonstrated that ragas, in general, can change emotional states, perceptions and heighten spiritual awareness.

Raga therapy has revolutionized mental health treatment, thus being used in hospitals extensively for neurological applications (especially in the mornings to induce the feeling of serotonin). Furthermore, a study was conducted by Dr. Sandeep Kumar to study the effect of Indian classical music on the heart's stress response system.

It was found the chemical that released stress (cortisol) had significantly decreased by 30% in patients who had coronary heart disease, ages 18 to 65 years old. Ragas have such profound effect on us because there is a link between sound frequencies and the seven chakras of our body.

It is said to cleanse the chakras, thus aiding in remediating our physical or mental afflictions. A specific example included noticing immediate changes in an agitated 40-year old patient suffering from head trauma; soon after listening to Bilash Todi his brain showed reduced inflammation as confirmed by CT scans.

Overall, raga therapy enhances brain functionality and its ability to perform various tasks, so the seven notes of Indian Classical Music can, in fact, function as seven wonders for healthcare.

Todi Ragam

ArOhaNam: S R G M P D N .S

AvarOhaNam: .S N D P M G R S

The notes taken are: SaDjam, shuddha riSabham, sadhAraNa gAndhAram, suddha madhymam, pa-ncamam, shuddha dhaivatam, and kaishiki nishAdam.

By Manasi Karthikeyan



Saint Tyagaraja



For more than a century, composers have been moved to write songs in the saint-poet's praise

It is now more or less accepted that the songs sung at the Tyagaraja Aradhana are only those of the composer. And yet this was not so at least until the mid-1940s when songs in praise of Tyagaraja too were heard in Tiruvaiyaru. Thus we know that till his passing in 1919, Ramanathapuram Poochi Srinivasa Iyengar invariably sang 'Sadguru swamiki sari', his composition in raga Ritigowla in praise of Tyagaraja, at the Aradhana. Later, his disciple Bangalore Nagarathamma made it a point to sing the same song, once the ritual waving of camphor was done. She also recited an ashtottara (a set of 108 names) on Tyagaraja that she had composed.

Poochi Iyengar was not, however, the first to compose in Tyagaraja's praise. That honour should probably go to the bard's first cousin and also in all likelihood his first disciple — Manambucchavadi Venkatasubbier. His composition 'Swamiki sari' in raga Devagandhari is a very moving tribute, which incorporates some phrases from a few Tyagaraja kritis. Yet another prominent disciple was Walajahpet Venkataramana Bhagavatar, whose Mangalashtakam, a set of eight verses on Tyagaraja is fairly well known. But some of his other compositions on his preceptor have not been heard — 'Guru charanam' (Sankarabharanam) and 'Guruvaru mahimala' (Ananda Bhairavi) are but two. When Tyagaraja visited Venkataramana Bhagavatar at Walajahpet, the latter's disciple, Mysore Sadasiva Rao, composed a song — 'Sri Tyagarajaswami vedalina' in Thodi, which is now lost. It is quite clear that even in his lifetime, Tyagaraja was much venerated and the subject of many songs.

It is interesting to note that the urge to compose in praise of Tyagaraja continued well into the 20th century. Harikesanallur Muthiah Bhagavatar created 'Tyagarajaswami Sadguruvani' in Hindolam. It encapsulates many details of Tyagaraja's life as seen in contemporary accounts.

There is also no dearth of compositions in Tyagaraja's praise in Tamil. Koteeswara Iyer's song in Bilahari — 'Ini namakkoru kavalaiyum illai' records a vision that he had in his dream of Tyagaraja. He ends the composition with a line that pays tribute to his tutelary deity Murugan and Tyagaraja together! Papanasam Sivan's 'Ittharaniyil Tyagaraja sadguru' is in Begada. It is remarkable for the same sentiment as Koteeswara Iyer's creation — that the singing of Tyagaraja's songs is a cure for all worries. There is also a song by him on the Carnatic Trinity — 'Sangita trimurthigalai panindhu' in raga Kedaragowla — it is probably the only composition where the trio — Syama Sastri, Tyagaraja and Muthuswami Dikshitar — are mentioned together.

Women composers

Women other than Bangalore Nagarathnamma were moved to compose on Tyagaraja too. A song in Tamil is D. Pattammal's 'Tyagabrahma kathamritham.' Set in nine ragas, it gives the composer's entire biography as narrated in the Harikatha tradition. It is noteworthy that in the song, Tyagaraja's much-maligned elder brother has a new sin visited on him. He is blamed for burning Tyagaraja's works — a tale not available in any other source. But the song itself a worthy tribute. Years ago, when I called on the great scholar T.S. Parthasarathy, he showed me a composition on Tyagaraja by 'Andavan Picchai,' which was the pseudonym of a woman composer, better known for her devotion to Murugan. Sadly I made no note of it then. Ambujam Krishna, the lyricist, was inspired to begin her journey in music during a visit to Tiruvaiyaru. It is therefore no surprise that she has a song, 'Tyagarajaswami padambujam' in Atana.

The greatest corpus of songs on Tyagaraja is also by a woman — K.M. Saundaryavalli. Titled Sri Tyaga Guru Stuti Kirtanaigal , there are 30 songs, commended by Bangalore Nagarathnamma herself, in a letter dated November 18, 1951. The songs, with handwritten notations by the composer, were privately published. Many of the pieces make liberal use of Tyagaraja's lyrics. N. Rajagopalan in his compilation, The Melodic Garland , gives details of her life. Born in 1914, she had her tutelage in music under nagaswaram artiste Murugula Sitaramayya. The death of the first six of her children made her take to composing as a prayer. She was later blessed with healthy progeny. Saundaryavalli became a prolific composer and the songs on Tyagaraja form but one part of her corpus.



Revolutionary Carnatic Music Composers

People have been partaking and enjoying Carnatic music for many centuries now, and it has always been a vital part of our culture. But especially a few centuries after it emerged, great composers such as Tyagaraja Swami, Muthuswami Dikshitar, and Shyama Shastri sparked the major diffusion and popularity of Carnatic music. These three great composers are known as the Trinity of Carnatic music, and have influenced our culture and people who share our culture majorly

First I will talk a bit about Tyagaraja Swami who lived during the 18th and 19th centuries. Sri Tyagaraja's guru, Sonti Venkata Rmanayya, was impressed by the child prodigy's singing. Tyagaraja Swami dedicated most of his life to lord Rama, representing his love through his bhakti and his songs.. He tackled themes such as vedanta, nature, and his unconditional love(bhakti) for god in his songs. Carnatic musicians from all around the world nowadays gather to sing the Pancharatna krithis to show their respect to Tyagaraja Swami on the day of his Samadhi.

Now I will talk a little bit about Muthuswami Dikshitar. Muthuswami Dikshitar lived in about the same time period as Tyagaraja Swami. Muthuswami has composed around 500 songs, and unlike the other two trinity composers, his compositions are mostly in Sanskrit and used 'Guruguha' as the mudra in his compositions. He introduced the concept of violin in Carnatic music, and that has majorly influenced Carnatic music culture nowadays, with violins commonly accompanying vocal artists.

Finally I will talk a bit about Shyama Shastri. He lived in the same time period as the other two trinity composers as well. Shyama Shastri has composed many songs, many of which were written about goddess Kamakshi. Shyama Shastri's mudra was "Shyama Krishna". Shyama Shastri composed swarajathis that were meant to be sung rather than to be danced to, and this was a new concept at the time.

All of these legendary composers have made huge impacts on Carnatic music culture. They have introduced a wide variety of new concepts and ideas into our culture which we use commonly nowadays. Composers like these and others are the reason Carnatic music is so widely enjoyed by many people.

By Saiakshay Vaidyam



Sri Tygaraja's Musical Influences

Sri Tyagaraja's music compositions stem from his personal life-his experiences and influences. From a young age, he was brought up as a staunch devotee of Lord Rama. His father, Kakarla Rama Brahmam, was a Sanskrit scholar who taught his son stories of Lord Rama that would later be apparent in Sri Tyagaraja's many compositions. This includes Sri Thyagaraja's composition of the popular Pancharatna Krithis known as his 'five gems'.

Additionally, Tygaraja's strong connection to Lord Rama led him to consider Narada (the mythical sage) as his music mentor in addition to his guru Sonti Venkataramanayya; He has composed several pieces in praise of the sage, one being "**Swara raaga sudha**" (**Raga Shankarabharanam, Tala Adi**). After marriage, Sri Tyagaraja was given the position of the poet-composer in the court of the king of Thanjavur. Tyagaraja, unlike others at the time, never attempted to appease the royal kings with his compositions.

This is evident from his well-known composition "**Nidhi chala sukham**" (**Raga Kalyani, Tala Chapu**). Tygaraja also composed compositions during his struggles. Upon the death of his father, Tygaraja and his brother faced several arguments over the division of paternal property, and during this time Tygaraja felt brotherly desolation. In his miserable state, Tygaraja composed "Anyayamu sEyakuraa" (Raga Kaapi, Tala adi).

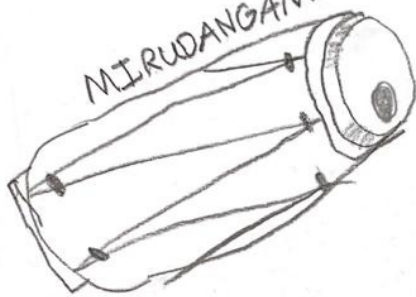
Additionally in respect to his mother, Seethamma, Tygaraja composed, "Seetamma mayamma" (Raga Vasantha, Tala Rupakam). In summary, it is apparent that Sri Tyagaraja's compositions were influenced by the events of his life and those around him. His experiences created the colorful compositions that we are enlightened with today.

By Suraksha Kodgi



MTA Drawing by Anirudh Sai

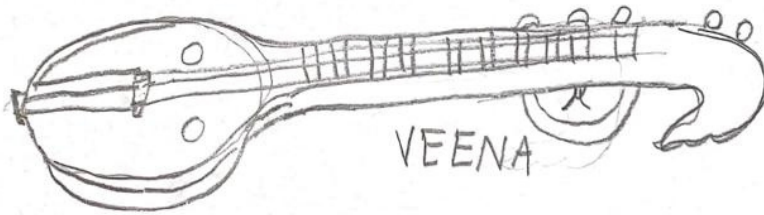
MIRUDANGAM



VIOLIN



VEENA



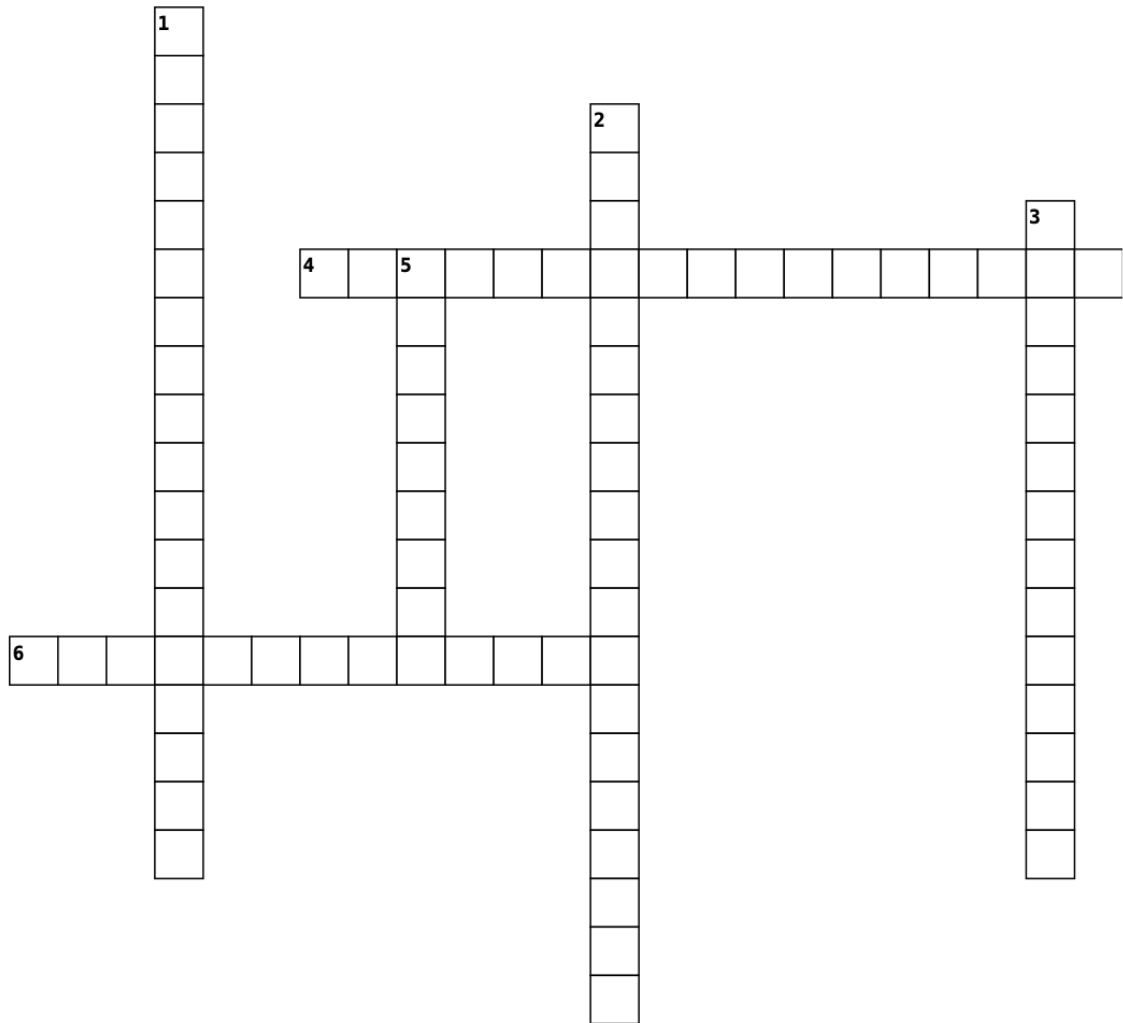
NADASWARAN

THAMBURA



Crossword

Theme: Carnatic Music Composers



Across

- 4. also known as Harikata Vidhwan
- 6. created Ratnatrayam

Down

- 1. composer of Broche varevaru ra
- 2. created the Guruguha signature
- 3. composer of Chittham Iranga
- 5. composed the pancharatnam



MTA 2022 Homage to Thyagaraja - Individual Performers list

Devotional Invocation / Bhajans	Renditions - Gheetam / Nottu Swaram	Renditions - Vocal (Krithis)	Renditions - Vocal (Instrumental)
Sanjeevani Swaminathan	Aarthi Balaji	Aadith Raghunathan	Arjun Rameswamy - Flute
Srinishi Srikkanth	Aarushi Mahesh	Advaith & Arjun Rameswamy	Ashriya Rajesh - Veene
Dia Sampath	Aditya Gowda	Anirudh Sai Muralidharan	Mahathi Karthikeyan - Violin
Harsha	Akansh Rajagopal	Hrishikesh Srivathsan	Manasi Karthikeyan - Violin
Anvitha	Divya Ramkumar	Krithi Chanjeevaram	Rohit S Raghunathan - Flute
Advithi	Drishya Gayatri Kothamasu	Nivedha Nandhagopalan	Siddharth Ramkumar - Flute
Renditions - Percussion	Krithi Chanjeevaram	Pranav Senthil Murugan	Srishrika Pattaswamy - Veene
Aadith Raghunathan - Mridangam	Mahith Vignesa	Raju Ramamurthi	Srishrika Pattaswamy - Veene
Advaith Rameswamy - Mridangam	Shrivedh Balasubramanian	Saathvik Gowda	Sujay Bharadwaj - Violin
Anirudh Sai Muralidharan - Ghatam	Siddharth Ramkumar	Saiakshay Vaidyam	Vyas Karra - Veene
Rajiv Kalpathi - Mridangam	Vidhyuit Sasi vadivelu	Sivani Adavi	Yadavi Dubhashi - Flute
Sai Gowshik VinodKarthi - Mridangam		Srivarshini Badrinarayanan	Advanced Renditions
Vidhyuit Sasi Vadivelu - Mridangam		Sudarshan Tallam	Ashriya Rajesh
		Sujay Bharadwaj	Shriya Venkataramani
		Suraksha Kodgi	Janani Muralikrishnan
			Avaneesh Muralidharan
			Shakti Iyer

MTA 2022 Homage to Thyagaraja - Group Performers list

Lavanyaa Surendar's AUM LLC (Dance)

Aishwarya Vaidhyanathan
Dia Sampath
Dia Vijaykumar
Gayathri Kotti
Joshitha Senthil
Nivedha Nandhagopalan
Riya Bhutala
Saanvi Srinivas
Sanjana Vasireddy
Sanjeevani Swaminathan
Srinidhi Srikanth
Tanvi Vunnam

Soumya Ganesan's Sutantri School

Ashriya Rajesh
Geetha Rajesh
Niranjani Iyer
Shakti Iyer
Srinika Pattaswamy
Vyas Karra

Swaminathan Nadarajan's Sutantri School

Ambika Sundaresan
Avaneesh Muralidharan
Hrishikesh Srivathsan
Kartik Ramachandrula
Keshav Gopinath
Krithi Chanjeevaram
Mahathi Karthikeyan
Manasi Karthikeyan
Yadhavi Sundaresan
Annika Anchan
Mridula Geddam

Vidyaraman Kalpathi's Students

Anirudh Muralidharan
Sudarshan Tallam
Sidharth Ramkumar
Yadavi Dubhashi
Shreya Girish
Rohit Raghunathan
Arjun Rameswamy
Janani Muralikrishnan
Advait Rameswamy
Rajiv Kalpathi

Srividya Yagnaraman's Shivaranjani School of Music

Aadith Raghunathan
Aarthi Balaji
Aarushi Mahesh
Aditya Gowda
Advait Rameswamy
Akansh Rajagopal
Anish Gowda
Arjun Rameswamy
Ashriya Rajesh
Avni Mahesh
Divya Ramkumar
Drishya Gayatri Kothamasu

Eesha Arvind
Haasa Gaddipati
Nivedha Nandagopalan
Saatvik Gowda
Saiakshay Vaidyam
Siddharth Ramkumar
Sivani Adavi
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Sujay Bharadwaj
Suraksha Kodgi
Tanvi Vinodhkumar
Vaidehi Ramachandrula



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Sri Lakshmi Narasimha Temple

3705 S. Swartz Road, New Berlin WI-53146

Tax Exempt ID: 46-3932976 www.narasimhatemplewi.org



Sri Lakshmi Narasimha Temple is first temple dedicated to Lord Lakshmi Narasimhar as main deity. More than \$600,000 has been spent in establishing the temple and improvements since 2013. We are ready to build the new temple.

Fundraising Appeal For Temple Construction

Temple is located in New Berlin, Wisconsin on a 5 acre land with a renovated building. The construction goal is \$2 million. The estimated cost per person is \$400. We need to raise contributions from 5000 persons. A household of 4 people will contribute \$1600. Temple sponsorship is \$5000. Much of the cost will go towards providing facility and safety for devotees such as driveway, parking lot, restrooms, handicap access, fire and security, dining etc..

Email : narasimhatemplewi@gmail.com

Phone : Contact Krish or Jayashree Narayanan @ 262 744 7222

Our website : <https://www.narasimhatemplewi.org/>

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Mr. Shankaran Jayakumaran
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