

MASTER/APPRENTICE PROGRAM APPLICATION FORM

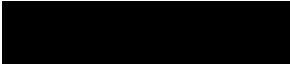
MASTER ARTIST	
Rajeswari Pariti	
NAME	
Rajeswari Pariti	
ADDRESS	
[REDACTED]	
CITY, STATE, ZIPCODE	
[REDACTED]	
PHONE	
[REDACTED]	
EMAIL ADDRESS	
[REDACTED]	
WEBSITE	
[REDACTED]	
DATE OF BIRTH (MM/DD/YYYY)	
[REDACTED]	
PLACE OF BIRTH	
[REDACTED]	
CERTIFICATION - MASTER ARTIST I certify that: <ol style="list-style-type: none"> 1. I am a U.S. Citizen or holder of permanent resident alien status. 2. I am a resident of Illinois and have been for at least 12 months prior to the application deadline and will remain a resident throughout the grant period. 3. I am at least 18 years of age. 4. I am willing to work with: 	
Divya Pariti as my apprentice according to the plans described in this application. 5. Statements in this application are true and complete to the best of my knowledge.	
[REDACTED] MASTER ARTIST SIGNATURE	01/08/2015 DATE

APPRENTICE	
[REDACTED]	
NAME	
[REDACTED]	
ADDRESS	
[REDACTED]	
CITY, STATE, ZIPCODE	
[REDACTED]	
PHONE	
[REDACTED]	
EMAIL ADDRESS	
[REDACTED]	
WEBSITE	
[REDACTED]	
DATE OF BIRTH (MM/DD/YYYY)	
[REDACTED]	
PLACE OF BIRTH	
[REDACTED]	
CERTIFICATION - APPRENTICE I certify that: <ol style="list-style-type: none"> 1. I am a U.S. Citizen or a holder of permanent resident alien status. 2. I am a resident of Illinois and have been for at least 12 months prior to the application deadline and will remain a resident throughout the grant period. 3. I am at least 12 years of age. 4. I am willing to work with: 	
Rajeswari Pariti as my master artist according to the plans described in this application. 5. Statements in this application are true and complete to the best of my knowledge.	
[REDACTED] APPRENTICE SIGNATURE	1/8/15 DATE
[REDACTED] PARENT OR GUARDIAN SIGNATURE IF APPRENTICE IS A MINOR	
01/08/2015	

2015 JAN 14 11:55

MASTER/APPRENTICE PROGRAM BUDGET FORM

Rajeswari Pariti



MASTER ARTIST NAME

APPRENTICE NAME

Playing Carnatic Music on Veena, classical stringed instrument from India

TRADITIONAL ETHNIC OR FOLK ART FORM TO BE TAUGHT

01/01/2015

12/31/2015

APPRENTICESHIP START DATE (MM/DD/YYYY)

APPRENTICESHIP END DATE (MM/DD/YYYY)

BUDGET (BUDGET TOTAL MUST EQUAL AT LEAST \$3,000)

MASTER ARTIST'S FEE:

\$ 3,000.00

SUPPLIES, MATERIALS , AND EQUIPMENT OR TOOLS (VALUED @ \$500 OR LESS):
(LIST ITEMS REQUIRED FOR APPRENTICESHIP)

\$ _____

\$ _____

\$ _____

\$ _____

\$ _____

TRAVEL:

COSTS FOR USE OF AUTO (DRIVING):

_____ # OF TRIPS x _____ RT MILEAGE x _____ CENTS/ MILE =

\$ 0.00

OR

COSTS FOR PUBLIC TRANSPORTATION (BUS/TRAIN):

_____ # OF TRIPS x \$ _____ RT FARE =

\$ 0.00

OTHER TRAVEL EXPENSES: _____

\$ _____

DOCUMENTATION: _____

\$ _____

TOTAL EXPENSES FOR THE APPRENTICESHIP PERIOD:

\$ 3,000.00

Describe the traditional art form to be taught during this apprenticeship.

Carnatic Music (South Indian Classical music) is a predominant art form of South India. It has a long and unbroken tradition – the accumulated heritage of centuries. This is one of the world's oldest and richest musical traditions. There is ample opportunity for an artist to improvise on the compositions, enabling in building positive mental discipline. Carnatic Music is an integral part of Indian culture. One can find an outlet for desire to elaborations – in structure and rhythmic ideas. Majority of the Carnatic music compositions are devotional, praising the Hindu gods and goddesses.

What is its origin and value in your and the apprentice's community's culture?

Veena is associated with goddess Saraswathi, the goddess of learning. The Veena is one of the prominent instruments of Carnatic music, which is exclusive to South India. It is most traditional Carnatic music instrument, providing abundant opportunity for an experienced artist to embellish the music with gamakas (subtle and graceful movement of a musical note, bringing immense pleasure to the listener). Veena is the traditional instruments and reflects the ancient Indian culture.

At what times, places, or events is this art form practiced?

[REDACTED] will practice music every day at home for an hour. She will have lessons once a week by the master. [REDACTED] will also get opportunities to showcase her musical talents in Chicago musical events such as the Chicago Tyagaraja Utsavam music festival during memorial day weekend, Sri Annamacharya Project of North America (SAPNA) music festivals in April and October and also in the events organized by local Indian associations and Hindu temples.

Who participates in the practice of this art form?

The apprentice will be participating in the practice with guidance from Mrs. Pariti.

Who comes to listen to or watch this art form being practiced?

[REDACTED] practice will be monitored periodically by Mrs. Pariti. [REDACTED] will also keep a log of her practice schedule.

When, how, and from whom did you learn this art form?

I learned music from my father, Late Sri Ayyagari Someswara Rao.

How long has it taken for you to achieve your current level of mastery?

I gave my first Carnatic Veena concert at the age of 8. For over 50 years I have been performing and teaching Carnatic Music. I gave several performances in India and USA. I have been living in Chicago for almost 20 years and have been promoting, performing and teaching Carnatic Music.

How has your mastery of this art form been recognized by your community – what “markers” does your community use to judge mastery?

I was recognized by Illinois Arts Council Fellowship program. I received the title “Sri Kala Purna” by Sri Annamacharya Project of North America (SAPNA) and by the local Indian Associations. I am a board member for Cultural music in the local Hindu temple. I have been training little children to learn traditional Indian Music as a core volunteer for Chicago Tyagaraja Utsavam. This program is one of the highlights of the music festival every year.

How does the practice of this art form enrich your life?

Music has been integral part of my life. Carnatic music involves a lot of improvisation and it gives me great satisfaction and immense pleasure as an artist to explore the depths of a raga. My favorite item is Ragam Thanam Pallavi which gives me complete freedom as an artist to improvise. I would also like to share the joy of with the next generation and look forward to opportunities to teach.

Have you ever taught and/or helped someone learn this traditional art form? If so, describe the circumstances.

I have been teaching Canatic Music for over 40 years. Several of my students are themselves artists. Most of them perform during the Chicago music festivals.

How long have you known this apprentice?

██████ is my granddaughter. I knew her since she was born.

Have you worked with this apprentice before? If yes, in what capacity?

I have been training ██████ since she was 6 years old. ██████ expressed keen interest in learning Carnatic Music since her childhood.

In your estimation, how much does the apprentice already know about the art form?

██████ gave performances in Chicago area and won prizes in competitions held in Chicago and Cleveland. I would like ██████ to learn more complex Carnatic Music items and also improve her mano dharmam (improvisation skills). I would like her to display her techniques in a traditional Veena kutcheri or concert which is almost 2 hours in duration.

What qualities does the apprentice possess that assure you that you can entrust your knowledge of your art form to them

Right from her childhood, [REDACTED] displayed keen love for music. She is also very organized and responsible pupil. She has good aptitude and interest for Carnatic Music combined with keen sense of organization.

- Passion, Dedication, Determination and serious commitment to the art form are the major qualities.

Describe why you think the apprentice will make a good advocate for this art form in the future.

[REDACTED] performances during the music festivals have been appreciated by the audience. She won awards in the prestigious music competitions organized by Chicago and Cleveland Tyagaraja Utsavam festivals. I am certain that she will continue the family tradition of Carnatic Veena. I am confident that [REDACTED] will carry the family tradition of Carnatic Veena to the future generations. [REDACTED] is the fourth generation of Veena performer and I am confident that with her passion and dedication she will pass the heritage to the next generation.

What level of ability and accomplishment can be achieved through this apprenticeship? Be as specific as possible – for example – indicate an object to be made, a body of songs to be learned, an instrumental technique or dance style to be taught, and if this apprenticeship will build on any prior accomplishments.

With methodical teaching and regular practice, I am sure that [REDACTED] will give a kutcheri in Veena (traditional Carnatic Music solo concert). [REDACTED] will learn more about mano dharmam or improvisation, which is a key measure for a mature artist. She will get opportunities to showcase her talent in local music festivals. [REDACTED] represented Carnatic Music in World Music festival held in Miami, Ohio and Chicago. She also raised funds for Asha Jyothi, an orphanage for special needs kids by performing Veena. With able guidance and dedication, [REDACTED] can promote Carnatic music to global audience.

How many times do you plan to meet with your apprentice during the apprenticeship period?

Twice a week, one hour duration for each class

Where will the meetings take place?

At her home – [REDACTED] or in the Naperville public library where Mrs. Rajeswari offers weekly classes to her students

How long will each meeting last (approximately)?

One hour

What supplies and materials are needed and/or required to carry out this apprenticeship?

Two Veenas – one for the master and another for apprentice

Are these supplies and materials available to you to begin the apprenticeship immediately upon notification of this grant award?

Yes

Will the apprentice have other responsibilities during this time, such as assisting the master with his/her own projects?

Yes. [REDACTED] will assist the master during the performances by other students in the events. Being a senior student she will have responsibility to Conduct annual festivals and assist the master.

How will you document the progress of the apprenticeship (video, photograph, audition recording, or other means)?

██████ will keep a regular log of the practice sessions and lessons. Her performances in the festivals will be recorded by video camera. ██████ will also record some of the important classes using audio recorder.


Provide a session by session outline of the proposed apprenticeship plan

- Two lessons every week for one hour
- ██████ will practice regularly during every weekday for at least one hour
- ██████ will keep regular log of her practice and lesson schedule
- ██████ will get opportunities to perform in the Chicago music festival
- ██████ performances will be recorded on video camera
- In addition to Chicagoland music festivals, once the advanced training is completed, ██████ will have opportunities to perform in several music festivals across the country including Cleveland music festival, NCYAC, Brindavani in NJ etc.

Describe any cultural, community, or familial connection you have with the master artist.

My great grandfather Sri Ayyagari Someswara Rao taught music to my grandmother Mrs. Rajeswari Pariti. She taught to my father and my aunts. I have been very fortunate that my grandmother lives with us. I listened to her perform and teach since my childhood and grew up listening to Veena. Carnatic Music has been an integral part of my life and continues to do so. I am the fourth generation playing Carnatic Veena and I look forward to continuing the family tradition of this art form, Carnatic Veena for generations to come.

How, when, and where did you learn this traditional art form? Who are the people you observed, imitated, and interacted with who influenced you in this art form?

My grandmother is my guru, inspiration and role model. She went through several challenges in her life but music was her constant companion. I love listening to her mano dharamam or improvisation, particularly her thanam is a treat to the ears! I love the way how the most complex compositions flow through her experienced fingers! I would like to emulate her passion towards music and hope to continue the family tradition. I also admire my elder sister  who is also a student of my grandmother. She is currently attending university and is also a senior Veena performer.

What is the role and importance of this art form in your cultural community?

Carnatic Music is the traditional and ancient form of Indian music. Most of the compositions are in praise of the gods and are performed during religious ceremonies. There is ample room for improvisation. Carnatic Veena is revered by Hindus and it is adorned by Saraswathi, the goddess for learning.

In what places or at what events do you practice your traditional art?

I will learn Carnatic music from my grandmother every week at my home. I will also practice Veena regularly. I will be performing in the events in Chicago area such as Chicago Tyagaraja Utsavam music festival, SAPNA, Hindu temples and other Indian Association meetings. I will be competing in Cleveland Tyagaraja Utsavam in the mano dharamam or improvisation categories. I got an opportunity to showcase Carnatic Veena to western audience as part of World Music Festivals held in Miami, OH and Chicago and also the Soorya Dance festival in St. Louis. I look forward for future opportunities to perform Carnatic Veena.

**Why do you want to study with this master artist?**

I would like to learn the music from the person I admire the most and also would like to carry the family tradition of Carnatic Veena. I admire and revere a dedicated teacher who spent most of her life teaching and promoting Carnatic Veena. I would like to be the fourth generation to pass the sampradayam or tradition of Carnatic Veena.

What do you hope to accomplish during the apprenticeship?

I would like to work on my improvisation or mano dharmam. I would like to learn advanced items of Carnatic Music and would like to perform at various locations in Chicago and in USA. I would also like to compete in the prestigious Cleveland Tyagaraja Utsavam competition in the mano dharmam category. I look forward to performing in global music festivals where I demonstrate the Veena to world audience.

In the future, how do you plan to use the skills you will acquire as a result of this apprenticeship?

Carnatic Veena is a rare instrument and very few learn and perform it. I would like to promote this art form and the instrument around USA. I would like to venture into the fusion of Western and Carnatic Music. My experience as a chorus singer and Carnatic Music artist will give me the opportunity. I would like to continue the family tradition to the future generations. I would like to promote this divine art of music to the world audience, while continuing the family tradition. It helps me grow as an individual while also promoting the rare Indian instrument.

How will your participation in this apprenticeship benefit your community?

It will give me an opportunity to promote Carnatic Veena, an ancient and a very rare and complex music instrument. Veena is a popular Carnatic music which is several centuries old and is revered by Indians. It holds religious and cultural importance and symbolizes ancient heritage and culture of Southern India. This art form is in the verge of being extinct as not many artists perform on Veena. I would like to contribute towards promoting this ancient art form.



Type	CD
Cue Begin, Cue End	Entire CD
Year Completed	1999
Title	Raja Tharangini Presents Carnatic Veena Recital by Smt. Rajeswari Pariti
Participants	Smt. Rajeswari Pariti (Veena) Sri Vadiraja Bhatt (Mridangam)
Description	<ul style="list-style-type: none"> • Maha Ganapathim – A krithi in the raga Nata composed by Muthyswamy Dikshitar in the praise of Lord Ganesha • Mari Vere – A krithi by Syama Sastri in raga Ananda Bhairavi in the praise of goddess Parvathi • Raghu Vamsa – A composition by Patnam Subramanyam Iyer in Kadana Kuthoohalam raga • Nagu Momu – A popular composition in praise of Lord Rama by Saint Tyagaraja in the raga Abheri • Kalyani Ragam, Thanam – Improvisation in the raga Kalyani by Smt. Rajeswari Pariti • Ye Thavuna – Composition by Saint Tyagaraja in Kalyani Raga, including improvisation in neraval and swara kalpana, followed by thani avartanam by mridangam artist Sri Vadiraja Bhatt • Venkata Chala Nilayam – A composition in praise of Lord Venkateswara in Sindhu Bhairavi composed by Purandara Dasa • Narayana The – A Composition in raga Behag by Saint Annamacharya in Behag raga • Mariyada – A javali or romantic composition in the raga Surati



Type	CD
Cue Begin, Cue End	Entire CD
Year Completed	2014 (Track 1), 2013 (Track 2)
Title	██████████ Veena Performance Sample
Participants	██████████
Description	<ul style="list-style-type: none">• First track is Subrahmanyena in Sudha Dhanyasi composed by Muthu Swami Dikshitar. ██████████ performed this in August 2014. In this item ██████████ will also showcase her manodharmam by improvising in the raga• Second track is Maa Janaki in raga Kambhoji composed by Saint Tyagaraja. This item was performed in December 2013.

**MINUTES
ILLINOIS ARTS COUNCIL AGENCY
BOARD MEETING
JAMES R. THOMPSON CENTER
CHICAGO, ILLINOIS
OCTOBER 14, 2016**

Board Members Present: Shirley R. Madigan, Chairman;
Rhoda A. Pierce, Vice Chairman/Secretary;
Jill Arena; Patrice Bugelas-Brandt;
Christina K. Gidwitz; Henry Godinez;
Desiree Grode; Jodie S. Kavensky;
Valerie King; Gary Matts; Peggy Montes;
Cecilia Rodhe; Christina Steelman; Tim Touhy;

Board Members Absent: Lisa Dent Bielefeldt; Rich Daniels;
Beth Boosalis Davis; Jennifer Levine;
Sheila M. O'Brien; Howard Tullman;
Donald Wiener

Chairman Madigan called the meeting to order at 1:10 P.M.

The Chairman thanked Board members for attending the meeting. She requested that the three new Board members, Cecilia Rodhe, Christina Steelman, and Tim Touhy provide a brief self-introduction. The remaining Board and the staff members introduced themselves.

APPROVAL OF MINUTES OF AUGUST 22, 2014 BOARD MEETING

It was moved by Rhoda Pierce and seconded that the Minutes of the August 22, 2014 Board meeting, as presented under Tab 1, be approved. The motion carried.

FISCAL REPORT FY15

. FINANCIAL REPORT FY15

It was moved by Rhoda Pierce and seconded that the 14-month Financial Report ending June 30, 2015, as presented in the Council book under Tab 2, be approved. The motion carried.

FISCAL REPORT FY16

. FINANCIAL REPORT FY16

It was moved by Rhoda Pierce and seconded that the Financial Report ending June 30, 2016, as presented in the Council book under Tab 3, be approved. The motion carried.

FY17 BUDGET UPDATE

Yazoo Hall, Chief of Operations, provided an update on the FY17 budget. At this time, no appropriation has been provided for FY17. The \$125,000 GRF budget stabilization fund, which expires on December 31, 2016, provides for payment of remaining FY16 operations and the first six-months of FY17 operations. Personal service funds were provided for payroll and Federal funds have been approved and fully committed.

RATIFIACATION OF FY15 GRANTS

It was moved by Rhoda Pierce and seconded that the FY15 grants, as presented in the Council book under Tab 5, pages 1-24 be ratified. The motion carried.

ABSTENTIONS: Patrice Bugelas-Brandt 1528 Loyola University of Chicago; Christina Kemper Gidwitz 1528 Loyola University of Chicago; Henry Godinez 1492 Albany Park Theater Project; Shirley R. Madigan 1528 Loyola University Chicago; Rhoda Pierce 0727 Arts Midwest, 0760 Lake Forest College.

RATIFICATION OF FY16 GRANTS

It was moved by Rhoda Pierce and seconded that the FY16 Grants, as presented in the Council book under Tab 5 pages 1-20, be ratified. The motion carried.

ABSTENTIONS: Patrice Bugelas-Brandt 0542, 0431 Loyola University of Chicago; Christina Kemper Gidwitz 0542, 0431 Loyola University of Chicago, 0333 Lyric Opera of Chicago, 0464 Ryan Opera Center; Henry Godinez 0034, 0714 Albany Park Theater Project, 0176 Goodman Theatre, 0322 Northwestern University, 0559 Porchlight Music Theatre; Shirley R. Madigan 0542, 0431 Loyola University Chicago, 0326 Northwestern University; Peggy Montes 0451 Art Institute of Chicago, 0273 Bronzeville Children's Museum, 0255, 0098, 0254, 0265, 0097 School of the Art Institute; Rhoda Pierce 00813 Arts Midwest, 0661 Highland Park Cultural Arts Comm.

STRATEGIC PLAN

Chairman Madigan informed the Board that preliminary work would begin shortly on the planning stage of a new strategic plan for the IACA. In the months ahead, a committee will be formed and a timeline will be developed to expedite the process.

LEGISLATIVE UPDATE

Chairman Madigan reported that she had traveled extensively to Springfield during the spring session to keep legislators informed about the importance of the arts, which included testifying before the Senate Appropriations Committee. She also traveled to Washington, DC, to speak on the topic of arts education, which is highly supported at this time. The IACA will continue to work with Arts Alliance Illinois on arts advocacy needs.

EXECUTIVE DIRECTOR'S REPORT

Director Gant provided an update on successes, challenges and staff changes over the past two years. In FY14 the IACA had relaunched programs that had been suspended in 2009, but because of budgetary restraints in FY15, we were unable to fund some of the relaunched programs and used caution in FY16, when determining the program line-up. Federal funds were approved for the IACA in FY16 and were fully awarded with maximum impact. FY17 guidelines were released with a 2-month delay. Many grantees were hesitant to apply due to the fact that FY16 funding had not been received. The IACA has been challenged by ongoing requests for information from the Governor's office, due to the development of new initiatives. Many of the initiatives are not applicable to the IACA and the reporting process has been very demanding on our limited staff resources which have been reduced by ten people in the last year.

The Poetry Out Loud program has grown and prospered in Illinois. The Master Apprentice Program has seen an increase in applications with new artists. Summer Youth Employment in the Arts program has also flourished.

The IACA's current Strategic Plan helped guide us through these difficult times.

It was moved by Rhoda Pierce and seconded that the Illinois Arts Council Agency, having completed its scheduled business, be adjourned. The motion carried.

Chairman Madigan adjourned the meeting at 2:33 P.M.

Respectfully submitted,

**Rhoda A. Pierce
Vice-Chairman/Secretary**