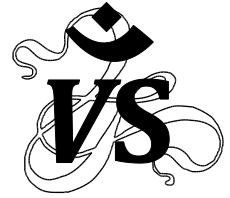




Viswa Subbaraman, Conductor Press Quotes:



"And a huge "Bravo" goes to Viswa Subbaraman for challenging our propagandized view of opera."

-Arts Blog, *Houston Chronicle*, Houston, TX, 1 Oct. 2009

"Our masterful conductor, Viswa Subbaraman, exquisitely leads the talented orchestra, who accompanies and comments on Marsalis's story with enthusiasm, interest, and a marvelous momentum."

-Arts Blog, *Houston Chronicle*, Houston, TX, 1 Oct. 2009

"Viswa Subbaraman conducts the orchestra with precision and passion."

-Arts Blog, *Houston Chronicle*, Houston, TX, 26 May 2009

"Viswa Subbaraman's subtle conducting of this small yet powerful orchestra keeps a strong pace that builds to a huge crescendo of a fatalistic end."

-Arts Blog, *Houston Chronicle*, Houston, TX, 22 May 2009

"From the dancing overture, conductor Viswa Subbaraman leads the three-piece orchestra with a swashbuckling sweep, fitting to the tale and evoking a strong sound that belies the number of musicians."

-*Times Picayune*, New Orleans, LA, 18 April 2009

"Opera Vista artistic director Viswa Subbaraman conducted a light, charming accompaniment..."

-*Houston Chronicle*, Houston, TX, 28 September 2008

"Artistic Director Viswa Subbaraman conducted the chamber orchestra in a crisp performance."

-*ArtsHouston Magazine*, Houston, TX, Fall 2008

"...led with gracious sweep by Opera Vista artistic director Viswa Subbaraman, the score was perfect for a warm Southern night complete with the sounds of bayou critters in the background."

-*Houston Chronicle*, Houston, TX, 23 September 2007

"If Opera Vista's artistic director/co-founder Viswa Subbaraman continues on such a high, future full houses are assured, and we can look forward to some exciting nights at the opera." (Inaugural Opera Vista Festival, Houston, TX)

-*Houston Press*, Houston, TX, 28 June 2007

"The American assistant to Masur with the Orchestre National de France, Viswa Subbaraman, conducted the Larghetto with economic gestures whereby he differentiated the passages to the last detail and thus succeeded in a very moving performance." (Concert with the Beethoven Orchester, Bonn, Germany)

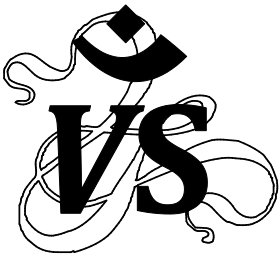
-*General Anzeiger*, Bonn, Germany 3 November 2006

"Subbaraman's gestures were everywhere, using every chance Mendelssohn offered to create an airy, elfin atmosphere." (With the National Symphony – Mendelssohn's *Midsummer Night's Dream* excerpts)

-*Washington Post*, 23 May 2005

"Viswa Subbaraman worked his way through Mendelssohn's incidental music to *A Midsummer Night's Dream* in sensitive, confident fashion, getting particularly refined and elegant playing from the orchestra." (With the National Symphony – Mendelssohn's *Midsummer Night's Dream* excerpts)

-*Baltimore Sun*, 24 May 2005



Viswa Subbaraman

Artistic Director/Founder,

Opera Vista

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www.operavista.org

CONDUCTING EXPERIENCE

Aug. 2006 – Present

Opera Vista, contemporary chamber opera

Houston, TX

Artistic/Music Director and Founder

- **Duties:** Conduct all rehearsals and performances; select and plan the season programming as well as the annual Opera Vista Festival; select composers for commissions; audition singers and orchestra members; assist in all aspects of fundraising and build Opera Vista's presence in the community

Since Founding Opera Vista:

Artistic Accomplishments:

- Partnered with the Lt. Governor of Louisiana for an historic performance of Amy Beach's *Cabildo* at the actual *Cabildo* in New Orleans
- Conducted rehearsals and performances resulting in a number of excellent reviews for Opera Vista in the *Houston Press*, *Houston Chronicle*, *Times Picayune* (New Orleans) and press coverage on Houston's NPR station, KUHF
- Designed opera education/outreach events in non-stereotypical venues such as bars and cafes to promote and educate public about opera as an art form
- Established a yearly collaboration with the Museum of Fine Arts, Houston where we have planned and performed Amy Beach's *Cabildo*, Leonard Bernstein's *Trouble in Tahiti*, and Wynton Marsalis' *Fiddler's Tale*
- Initiated and marketed an international competition for opera composers resulting in an international presence for Opera Vista
- Producing the world premiere of *The Silent Prince* by Thai composer, Somtow Sucharitkul

Administrative Accomplishments:

- Grew annual budget from the original \$5K to over \$40K in approximately 3 years with OV never having operated in the red
- Recruited and expanded board of directors and organized them into oversight committees that take an active role in the growth of Opera Vista
- Devised and facilitated planning sessions to create a comprehensive business plan for Opera Vista
- Planned and executed inaugural 2007 Opera Vista Festival. Raised the initial \$5K in funds, finishing the event with a profit, an extremely rare accomplishment among Houston arts start-ups
- Established a partnership with Nova Arts Project as well as a number of other Houston arts organizations to produce the 2009 Opera Vista Festival
- Communicate with media in interviews and represent company as speaker in public events to promote services, explain business strategy and build market presence

Nov. 2002 – 2005

Orchestre National de France

Paris, France

Assistant/Cover Conductor

- **Duties:** Conducted assigned repertoire on chamber concerts; judged orchestral balance at rehearsals and recording sessions; covered Kurt Masur and visiting conductors (such as Maestros Muti, Gatti, and Haitink) on assigned concerts; acted as a member of the jury for instrumental auditions; traveled with the orchestra as cover conductor on tours; represented the orchestra at designated functions and receptions

Artistic Accomplishments:

- Conducted the French premiere of both the Overture du Roi Lear by Paul Dukas and the Symphony for Trombone by Ernst Bloch, with the Bloch released on the districlassic label
- Conducted a performance of the Octet by Stravinsky in the Theatre des Champs Elysees with the soloists of Orchestre National de France
- Conducted youth orchestra with the Orchestre National de France on the European tour (2005)

Sept. 2002 – 2004

Ensemble Orchestral de Paris

Paris, France

Visiting Assistant/Cover Conductor

- **Duties:** Judged orchestral balance at rehearsals and recording sessions; apprenticed and studied with John Nelson, Music Director

GUEST CONDUCTING

Yakima Symphony Orchestra, Yakima, WA – February 2010

Williamsport Symphony Orchestra, Williamsport, PA – March 2008

Orchestre Symphonique et Lyrique de Nancy, Nancy, France – January 2008

New Amsterdam Symphony Orchestra, New York, New York – May 2007

Orchestre National de France, Paris, France – December 2006

Beethoven Orchester, Bonn, Germany – November 2006

Orchestre National du Capitole Toulouse, Toulouse, France – June 2006

AudioInversions, Contemporary Music Ensemble, Austin, TX – March 2006

High Mountain Symphony Orchestra, Wayne, NJ – February 2006

Midland/Odessa Symphony and Chorale, Midland, TX – January 2006

Orchestre Symphonique et Lyrique de Nancy, Nancy, France – January 2006

National Symphony Orchestra (NCI), Washington D.C – May 2005

The Bombay Chamber Orchestra, Bombay, India – November 2004

Thames Philharmonia, London, U.K. – May 2004

Orchestre National de France, Paris, France – March 2004

Orchestre National d'Ile de France, Paris, France – October 2003

Orchestre National de France, Paris, France – May 2003

Longview Symphony Orchestra, Longview, TX, U.S.A – December 1999

RECORDINGS

Tranquille from Collection Dédicasse with the Orchestre National de France and Joel Vaisse, trombone solo – carried on the districlassic label – www.districtclassic.com

CITIZENSHIP/LANGUAGES SPOKEN

- U.S. Citizen
- Fluent: English, French, and Tamil
- Conversant: German and Italian

EDUCATION

2007-2009 ***The University of Texas at Austin*** *Austin, TX*

- MBA, McCombs School of Business

Fall 2002 - Spring 2004 ***Fulbright Grant Recipient*** *Paris, France*

- Granted the first renewal in the history of Fulbright France

2000 - 2002 ***Texas Tech University*** *Lubbock, TX*

- Master of Music Performance, Orchestral Conducting
- GPA 4.0/4.0

1994 - 1998 ***Duke University*** *Durham, NC*

- A.B., Music, Biology

CONDUCTING SYMPOSIA AND CLINICS

October 2006 ***Beethoven Meisterkurse*** Bonn, Germany

- Participant in a conducting seminar with Maestro Kurt Masur and the Beethoven Orchester.
- Participated in discussions with musicologists from the BeethovenHaus

April 2005 ***Kurt Masur Conducting Seminar*** New York, NY

- Participant in a conducting seminar with Maestro Kurt Masur and the Manhattan School Orchestra and was selected to conduct on the final concert.

February-May 2005 ***National Conducting Institute*** *Washington, D.C.*

- Selected as a debut conductor for the seminar with Leonard Slatkin. The seminar culminated with a concert with the National Symphony.

July-August 2004 ***Cabrillo Festival*** *Santa Cruz, CA*

- Participated in conducting seminar with Marin Alsop and Gustav Meier

AWARDS AND HONORS

- Semi-Finalist in the 2007 Fitelberg Conducting Competition
- Semi-Finalist in the 2006 Vakhtang Jordania Conducting Competition
- Semi-Finalist in the 2005 Suwon International Conducting Competition
- Herbert von Karajan Conducting Fellow to the Salzburg Festspiele (2005)
- Edmund C. Lynch Fellowship (2002-2002)

REFERENCES

Kurt Masur

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Viswa Subbaraman, Publicity Shots



ArtsHouston Magazine

October, 2006

Viswa Subbaraman, Rising Baton Maestro

By Chris Knudsen

In a Rice Village pub, while nursing a couple of pints, classical music is not the normal talk du jour. But a few months back, it was in just this situation that I had the occasion to meet a rising conductor, VISWA SUBBARAMAN, new to the Houston music community. Now living in Paris, he was visiting an old school friend and physician based in Houston, and had contacted some local people I know. Over the following months, talks evolved about creating a contemporary opera company in Houston with some of the folks that were assembled that evening, including opera soprano Elizabeth Hansen and Nova Arts Project



Founding Director, Jenni Rebecca Stephenson.

The son of a doctor who emigrated from Udumalaipettai, a city in South India's Tamil Nadu province, Subbaraman was born in New York City's Bronx borough, and moved around the US with his family for a number of years, eventually landing in Big Spring, Texas near Midland/Odessa during his 2nd grade year. Talking about his upbringing, Subbaraman says, "When you grow up, especially in Indian culture in the US, you have three or four careers that are pushed. My father is a doctor and my grandfather was a doctor. There wasn't

really a question, and honestly, I didn't even debate it. I thought, you know, I would be a doctor, and it was just a matter of figuring out what kind." His grandfather, a decorated doctor for the British army in Baghdad during World War I, was known as "the railway doctor," visiting patients in South India by train and often accepting live produce and other goods as payment. "I had no interest in music growing up," Subbaraman tells me, though he did learn some violin and later trombone in the school band. "My mom listened to Indian classical, Carnatic music, and took singing lessons as a hobby. [Carnatic music] is based on ragas, Indian scale structures, and thalas, the rhythmic structures. In a lot of ways it reminds me of jazz, not necessarily sonically, but more from a perspective of how it's conceived. You have the 'head' or tune, and then a lot happens improvisatorially, especially in the instrumental music. And you get the head back at the end. They use a lot more quartertones, and the rhythmic invention is pretty spectacular. You have drummers who can keep the main beat, and have a superimposition of 13 or whatnot, and they can still keep track of that underneath."

Attending Duke University as a de facto pre-med student, Subbaraman wanted to play trombone in the marching band at the basketball games. Mike Votta, the wind ensemble director at the university, heard his tape and asked him to play with the ensemble, which included a semester abroad in Vienna. When not in class studying opera in Vienna, the history of Austria, music theory and German, Subbaraman performed 20th century works with the Duke Wind Ensemble around Eastern Europe. "The great thing was my host family had season tickets to the Vienna Philharmonic," Subbaraman mentions. "So the very first time I ever saw a professional orchestra was the Vienna Philharmonic with guest conductor Claudio Abbado, who was at the time the music director of the Berlin Philharmonic. I saw Seiji Ozawa conduct, André Previn conduct, 15 or 17 operas that semester. That's about the time I came to the realization that what I really wanted to do was music. My parents thought I was completely and utterly nuts."

Coming back to Duke, and keeping his parents' reservations at bay, Subbaraman delved into conducting and completed his undergraduate studies (including degrees in both biology and music), intending at first to be a band conductor. After graduation, Subbaraman worked as assistant to William Henry Curry, Resident Conductor of the North Carolina Symphony. He then earned a Masters in music from Texas Tech University and was subsequently awarded a Fulbright Grant to study conducting with John Nelson in Paris. Two months after arriving in Paris and misinterpreting a job audition notice as a Masterclass audition, Subbaraman was offered the Assistant Conductor post by maestro Kurt Masur with the Orchestre National de France. Upon completion of his Fulbright year, he received the first extension of a Fulbright grant ever issued by the French Fulbright Commission. Building on that success, Subbaraman was awarded the Herbert von Karajan Conducting Fellowship, which resulted in his residency at the 2005 Salzburg Festival. Subbaraman was recently selected by Masur to participate in the Beethoven Masterclass in Bonn, Germany, and has been invited to guest conduct an all-Gershwin program including "Rhapsody in Blue" and excerpts from "Porgy and Bess" for the Orchestre National de France in December 2006. He will also conduct the 1998 Water Concerto by renowned Chinese composer Tan Dun (Crouching Tiger, Hidden Dragon) with the New Amsterdam Symphony in May 2007.

As we talked about the current classical musical climate, Subbaraman tells me, "One of the most difficult things when you talk to people about opera is they have no idea what they're going to hear, even in the orchestra world. I think we've done a poor job of getting our art form out there. We've been too snobby. You know, we're very good at looking at people and saying: 'Oh, you don't know Bach. You don't know Beethoven.' But they have no reason to, because we haven't done a good enough job at keeping it in their lives." Subbaraman's vision is to inspire and encourage the next generation of classical music creators, appreciators and supporters here in Houston and beyond. With encouragement from greats like Kurt Masur, he seems to be on his way.

VISWA SUBBARAMAN will have his Houston conducting debut with Opera Nova's first performances, October 12-14 at the Bering and James Art Gallery, 805 Rhode Place. www.viswasubbaraman.com.

No more tickets for 'Cabildo,' being staged during FQF

Posted by <http://blog.nola.com/living/about.html> Theodore P. Mahne, Contributing writer, [The Times-Picayune](#) April 18, 2009



Courtesy of Madewood Soprano Shelley Auer portrays a young newlywed whose dream of buccaneers and battles moves the action forward in 'Cabildo.'

As dusk descended across Jackson Square on Thursday, April 16, the light softened in the courtyard of the Cabildo. On the hour, the bells of the St. Louis Cathedral offered the prelude for a magical and historic evening of music as Amy Beach's opera

"Cabildo" came home.

The one-act chamber opera, written in 1932 by the foremost female American composer of her time, received its New Orleans premiere in the very setting of the opera itself. Presented by Music @ Madewood and performed by Houston's Opera Vista, "Cabildo" is a charming and melodic entertainment, which stands well the test of time.

It will be repeated at Saturday, April 18, at 7:30 p.m. at The Cabildo. All tickets for this performance, however, had been claimed by 9:05 a.m. this morning, Saturday, April 18.

The opera tells its story through the eyes of a group of modern visitors touring the Cabildo. As one tourist drifts to sleep on a bench in the courtyard, she dreams an elaborate sequence that tells the story of the pirate Pierre Lafitte and his escape from the Cabildo's jail with the assistance of the ethereal presence of a former lover.

As the tour guide/barker, sung strongly by Joe White, regales the group with the tale of pirates and romance, newlywed Mary (Shelley Auer) expresses skepticism of such a sentimental attitude - before drifting off into the dream that revels in that sentimental Southern Gothic romance. She may well represent the composer herself, a staunch New Englander, seeking permission to tackle this bodice-ripping tale of buccaneers and battles.

Bass-baritone Joseph Rawley brought Lafitte to life with a vibrant charisma and deeply rich voice. Dominique You, who brings word that Lafitte has been enlisted with his brother, Jean, to aid Andrew Jackson's troops in defense of New Orleans, was powerfully sung by tenor Daniel Buchanan.

The Lady Valerie, Pierre's love, was utterly captivating in the hands of soprano Lynelle Rowley. The lengthy love duet she sings opposite Rawley was the vocal highlight of the night.

The jailer was well played by Dennis Arrowsmith; Auer gave the tourist Mary a lovely voice. The rest of the members of the strong ensemble are artists of the Houston-based company.

From the dancing overture, conductor Viswa Subbaraman leads the three-piece orchestra with a swashbuckling sweep, fitting to the tale and evoking a strong sound that belies the number of musicians. The music is distinctly of its time, but heard through impressionistic ears. Beach didn't create pastiches of the dances and folk songs of the day, but reimagined them. Subbaraman moved the 45-minute work along at a steady clip.

That "Cabildo" will be repeated Saturday, April 18, in conjunction with the French Quarter Festival is indeed reason to celebrate.

The Baltimore Sun

Music Review by Tim Smith

Sun Music Critic

Originally published May 24, 2005

Conducting Institute

The National Symphony Orchestra's annual National Conducting Institute focuses on a lot more than the elusive art of getting a whole bunch of musicians to do your bidding with the wave of a stick. But, after two intensive weeks focusing on both the big picture and minutiae of being a successful music director today, the four 2005 institute conductors got a chance to show their podium skills with the NSO on Saturday evening at the Kennedy Center.

Anthony Cofield took time to develop an effective, suspenseful mood at the start of Beethoven's Leonore Overture No. 3 but let the rest of the piece unfold more or less routinely and without quite enough dynamic punch. Mark Mandarano's sure grasp on Copland's El Salon Mexico kept the music dancing and swaying evocatively.

After a bumpy start, Anna Binneweg led a vivid, sweeping account of Rimsky-Korsakov's Russian Easter Overture. Viswa Subbaraman worked his way through Mendelssohn's incidental music to A Midsummer Night's Dream in sensitive, confident fashion, getting particularly refined and elegant playing from the orchestra.

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washingtonpost.com

Young Conductors Show Off Their Training With the NSO

Monday, May 23, 2005; C03

Four young conductors made their National Symphony Orchestra debuts Saturday at the Kennedy Center Concert Hall. Anthony Cofield, Mark Mandarano, Viswa Subbaraman and Anna Binneweg led the musicians expertly in Beethoven's "Leonore" Overture No. 3, Copland's "El Salon Mexico," Mendelssohn's music for "A Midsummer Night's Dream" and Rimsky-Korsakov's "Russian Easter Overture."

The young maestros won top spots in this season's National Conducting Institute, a three-week program founded five years ago by NSO Music Director Leonard Slatkin, who has long lent his advocacy to numerous educational programs for young musicians, such as the D.C. Youth Orchestra. In what is strictly a hands-on training program, the young conductors learn the finest tricks of their trade under the mentorship of Slatkin and the NSO musicians.

Judging from their impressive performances Saturday -- at a free Millennium Stage event -- all four young conductors are well on their way to prominent positions. All of them knew their scores down to the tiniest dotted 32nd note, and, despite quite different body English, they all summoned split-second responses from the orchestra. Although the orchestra (and probably many listeners) knew the compositions by heart, it was music -- each a brand of descriptive tone poem -- that offered a variety of avenues for expression in handling soloists and individual orchestral sections.

Cofield showed a finely graded sensitivity for Beethoven's gradual intensification of sonority, with solo passages welded smoothly to ensemble playing. Mandarano lifted Copland's asymmetrical Latin rhythms right off the ground, uniting all his forces with big, bold strokes. Subbaraman's gestures were everywhere, using every chance Mendelssohn offered to create an airy, elfin atmosphere. Binneweg tended toward a more conservative baton style, nevertheless eliciting from the orchestra Rimsky-Korsakov's earthy sense of exaltation and conscious

primitivism. The institute's Class of 2005 also included five "seminar conductors": John Clanton, Brett Mitchell, Sean Newhouse, Bohuslav Rattay and Ken Selden.

-- **Cecelia Porter**

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