

# fridayReview

THE  HINDU

## Analysing the wind instrument

Prapancham Balachandran explains the many facets of the flute **p2**

## Casting a new spell

Madras Musical Association's *Cinderella* came with a twist **p3**



# BON JOVI TO MAKE A COMEBACK

The popular rock band, led by singer Jon Bon Jovi, gears for its 2026 world tour **p4**



**Neha Kirpal**

India's music ecosystem thrives on its extraordinary diversity. While classical music continues to be celebrated, there is ample space for other genres too. Taking advantage of this distinct musical setup, indie musicians and bands have carved a niche by blending regional sounds with classical and contemporary styles to connect with younger audiences. However, there are challenges along the way, and it is here that inclusive platforms such as the Indian Performing Rights Society (IPRS), play a vital role in building awareness around creators' rights, so that their art can sustain and evolve.

Now, IPRS, supported by the Ministry of Culture, has announced a music showcase festival – SoundScapes of India - Season 2 (SOI 2025) – to be held from November 10 to 12 at the Indira Gandhi National Centre for the Arts (IGNCA), New Delhi. This will feature 22 bands from remote places in States and Union Territories such as Ladakh, Manipur, Mizoram, Assam, Nagaland, Jammu and Kashmir, Gujarat, West Bengal, Andhra Pradesh, Tamil Nadu, Karnataka, Goa and Maharashtra, alongside emerging independent artists from the metros. It will also present the Choori band from South Korea and Kuntaw Mindanao from the Philippines.

"While music showcase festivals are a well-established concept globally, the format has remained largely unexplored in India," says Rumpa Banerjee, head, corporate communications and member relations, IPRS. So, what is this concept all about? It is a curated programme, where up-and-coming

## The Soundscapes of India festival spotlights indie artistes, celebrating their innovation and identity

# Voices of *change*



## CULTURE BRIEFS

## Dedicated to Ambujam Krishna

*Devotion Through Song*, a biography of noted composer Ambujam Krishna, written by historian V. Sriram, will be released on November 14, 5 p.m. at The Music Academy.

The event will also feature a vocal concert by Sikkil Gurucharan, showcasing Ambujam Krishna's compositions. The book will be released by Gopalkrishna Gandhi, former Governor of West Bengal, and the first copy will be received by senior vocalist S. Sowmya.

Ambujam Krishna's life offers a window into the world of composing and the role of women in Carnatic



Music in the 20th century. For Ambujam, composing was a medium of expressing her devotion. She kept meticulous records of her compositions, and they offer an insight into the creative process of her songwriting.

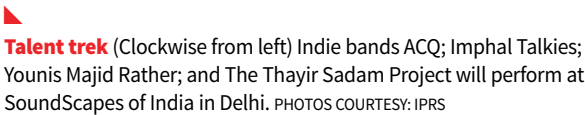
According to V. Sriram, Ambujam Krishna's evolution as a composer forms a perfect backdrop to understanding the many shifts and changes that occurred to the art form in the 20th century.



## Dance tribute to Dikshitar

To celebrate Muthuswami Dikshitar's 250th birth anniversary, the Janaki C.S. Ramachandran Trust has organised a dance tribute titled 'Guruguho Jayati', to be presented by Bharatanatyam dancer and guru Meenakshi Chitharanjan. The event, organised on the occasion of the centenary of Janaki Ramachandran, will take place on November 8, 6.30 p.m., at The Music Academy.

Meenakshi will be accompanied by Ashwath Narayanan on vocal. Scholar Sudha Seshayyan will compere the event.



classical instrumentalists once seen primarily as accompanists to join bands and explore new ways of presenting their art. For instance, the electric violin, nagaswaram, mridangam and thavil – four instruments that seldom share a stage – come together in a compelling musical conversation in Chennai-based band ACQ. “Our music explores how tradition can meet innovation and resonate with today’s audiences,” says violinist Shreya Devnath.

What indie musicians from across the country, however, truly need are platforms to be seen, heard and acclaimed. “Historically, artistes from India’s Northeast have often had limited visibility in

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**Melody makers** Vocalist Abhishek Raghuram and flautist Sruthi Sagar.  
PHOTO: M. SRINATH

for wisdom and guidance on the path of devotion, unfolded. Sruthi Sagar underscored the composition's potential for instrumental eloquence. Then came the RTP in Bahudari, composed by Jayanthi Kumaresh. Abhishek and Sruthi Sagar's prowess came through in an expansive alapana that unveiled the raga's hues. The flautist opened with a melodious outline, after which the vocalist delved into the mandhra sthayi. They took turns to explore the shadava-audava melody, in which Sruthi Sagar's top-octave foray and Abhishek's follow-through stood out. The tanam that followed brimmed with vitality. The pallavi 'Rama raghukula soma thanayuni brovabharna - dasaratha thanaya' was, perhaps, inspired by the most famous kriti in the raga by Tyagaraja. After the pallavi in Bahudari, they rendered it in ragamalika (Shanmukhapriya, Nalinakanthi and Tilang).

Seasoned mridangist Bakthavathsalam, in seamless tandem with Chandrasekara Sharma, delivered an elaborate tani avarthanam in two-kalai Adi tala. The former's versatility shone as he conjured refreshing rhythmic patterns, to which the latter responded with composure and clarity.

A brisk rendition of the Surutti composition 'Patiki haarati re', in which Tyagaraja calls for waving of flames in front of Rama to ward off evil, and a Thiruppugazh in Sindhubhairavi drew the concert to a close.

P Srihari

When two consummate artistes come together – one, a vocalist whose singing is an ode to fearless experimentation, and the other, a flautist who sculpts melodic contours with grace – rasikas are promised the best of both worlds. Abhishek Raghuram and J.B. Sruthi Sagar's 'Kural Kuzhal Innisai' for Bharat Sangeet Utsav, organised by Carnatica and Sri Parthasarathy Swami Sabha, at the Narada Gana Sabha Main Hall, was one such.

The protagonists championed musical dialogue over individual display, and spontaneity over structure, propelled by zestful percussion from Thiruvaarur Bakthavathsalam (mridangam) and Chandrasekara Sharma (ghatam).

# Seamless synergy

Vocalist Abhishek Raghuram and flautist Sruthi Sagar's collaborative concert explored musical nuances

Sivavakkiyar's verse 'Odi odi odi utkalandha sodhiyai' served as a pithy prelude – a virutham leading into the opening song 'Sivakamasundari' (Jaganmohini-Rupakam), a Gopalakrishna Bharathi composition on the consort of Nataraja of Chidambaram. The rendition gathered momentum, with the charanam flowing into a faster tempo and the

chittaswaram serving as a perfect springboard for the duo's first exchange of kalpanaswaras. In the Arabhi alapana, the artistes built the raga's edifice with assurance, the phrases in their brief, alternating stints enriching each other's. The choice of Swati Tirunal's 'Sri ramana vibho' was a pleasant surprise, particularly after a well-spaced raga essay.

Abhishek and Sruthi Sagar's rendition complemented the composition's clever wordplay and alliterations, and the numerous sangatis on the opening word 'Sri', heightened the charm. In the swarakalpna, they negotiated fast-paced passages with elan. After a succinct sketch of Vijayasri by Abhishek, 'Varanarada', in which Tyagaraja prays to Narada



# On the beat route

Ghatam exponent S. Karthick will showcase his composing skills at a two-day festival

Ghatam vidwan S. Karthick's The (HE)ArtBeat Cultural Foundation presents the Heartbeat Festival 2025 on November 10 and 11 at Arkay Convention Centre, Mylapore. The event opens on November 10 at 6 p.m. with the presentation of Saharudaya awards to N. Sundar (morsing and tabla) and Papanasam S. Sethuraman (kanjira), followed by Kruthi Vittal's vocal concert

at 6.45 p.m. The line-up on November 11 begins at 10 a.m. with Baby Sreeram's presentation, 'An Insight into Ghatam S. Karthick's Creations – Musical, Rhythmic and Lyrical Aspects.' At 6 p.m., K. Sravishta's Bharatanatyam performance, 'Guruvandanam,' will feature Karthick's shabdham, padam, and thillana. The festival concludes at 6.45 p.m. with

Palakkad Sreeram's vocal and flute recital featuring Karthick's kritis and instrumental compositions.

Karthick, a disciple of ghatam exponent Vikku Vinayakaram, is known for his artistry in playing the clay pot instrument. This festival brings to the forefront his skill as a composer. The two-day event showcases many of his rhythmic compositions.

Suganthy Krishnamachari

The flute holds a revered place in Indian culture, largely because of its association with Lord Krishna, who is also known as Venugopala. "The flute is the oldest musical instrument in the world," says senior flautist Prapancham S. Balachandran, who holds a Ph.D in 'Structural evolution of the flute'. "Flutes dating back to thousands of years have been found in countries such as Slovenia, Germany and France. These were crafted from the bones of animals and birds," shares Balachandran, a disciple of the legendary N. Ramani for 35 years.

"Flutes can be classified into four types – the end-blown flutes such as the Ney (from Iran), Omubanda (from Uganda), and Koauau (from New Zealand); Pan pipes, which are named after the Greek god Pan, has a number of pipes of varying length fixed together; whistle flutes, like the recorders, mentioned by Shakespeare and Milton, have a whistle fixed in the blowing hole and nose flutes, such as the Kalaleng of the Philippines. Then there are side-blown flutes, used in China, India and Europe.

In India, in the Vedic period, bamboo flutes were called Murali, wooden ones were called Tunava and those made with the stalk of reeds were called Nadi. Flutes were played when Vedic hymns were chanted. Flutes were also called vamsi (vamsa-bamboo in Sanskrit).



# Bamboo talk

Prapancham Balachandran traces the flute's evolution through time and tradition

What are the references to the flute in ancient Tamil literature? "Tholkappiyam says it is called pullankuzhal because it is made of grass (pul means grass and bamboo is a grass). A verse in the Sangam work Ainkurunooru says that when air entered the holes made in

bamboos by bees, the Ambal pann could be heard. The Silappadikaram has lots of references to flutes," says Balachandran.

What were the Ambal, Kondrai and Mullai flutes that Tamil literature talks about? "T.A. Dhanapandian has given detailed explanations about

these in his book Pullankuzhal oru Aaiyvu. Adiyarkku Nallar, commentator for Silappadikaram, says that Ambal refers to both a pann and an instrument. The method of making a Kondrai flute is given in Kalithogai. The method for making a flute out of the stalk of the Ambal (water lily) is not given in any text. Flutes used to be made with holes bored for specific panns, with as many holes as the swaras in the pann. Mullai Pann (Mohanam), Kondrai pann (Suddhasaveri) and Ambal pann (Suddha Dhanyasi) have five swaras. So flutes made for these panns had five holes. It is difficult to play gamakas in such flutes. So right

**Flute chronicles** Prapancham Balachandran.  
PHOTO: B. VELANKANNI RAJ

from the Sangam period, flutes have been made for Harikamboji (suddha mela of ancient Tamil music)," says Balachandran.

Are the materials for making flutes specified in Tamil literature? "Panchamarabu says that bamboo is uthamam (best); bronze is madhyamam and karunkali, senkali and sandal are adhamam (not desirable). Bamboos growing in flat terrain, not affected by winds, not very young or old, and without cracks or twists were used. Measurements given in Panchamarabu conform to those of four kattai flutes of today," says Bhageerathy, Balachandran's Ph.D guide. She adds that he made a flute following the instructions given in Panchamarabu.

Balachandran describes the process of making flutes. The cut bamboos must be sundried, until they turn yellow. They are coated on the inside and outside with pungai oil (made from the seeds of pongamia pinnata), to keep insects at bay, and then are dried in the shade. Panchamarabu says they must be dried in the shade for at least a year. Perumpanatrupadai says that a burning piece of wood was used to make holes in the bamboo. But these days, heated iron rods are used for the same. Then the swarasthanas are checked to get a

perfect sound. What are the differences between the North Indian bansuri and the South Indian flute? "The bansuri is longer. So there must be a considerable gap between the nodes in the bamboos used to make them. The gap between the thaana swaras is greater in the bansuri. Legendary flautist Pannalal Ghosh invented the seventh hole (madhyam hole) in the bansuri."

In South India, there was a renaissance in flute playing in the 19th century, when Sarabha Sastri began to play the instrument. He is said to have played five kattai sruti flutes, as did later vidwans such as Palladam Sanjeeva Rao, Thiruppamburam Swaminatha Pillai and T.R. Mahalingam (Mali). "These flutes were loud, and the music produced was often referred to as sweet shrillness," says Balachandran. Mali tried heavier flutes. "It is tough to play tara sthayi swaras on such heavy flutes, because a lot of air has to be blown." The next change came with N. Ramani. "With Ramani sir's guidance, flute-maker Sankaralingam. made two-and-a-half kattai flutes with a length of 49 cm and a circumference of 8.38 cm. Thus Ramani sir began the trend of flutes with a lower sruti."

Are there any rules for preservation of flutes? "They must be kept in a cloth bag, which must be placed in a wooden box. These days, neem oil and pungai oil are used to clean the instrument. Once a month, it must be washed and aired," shares Balachandran.

# The artistry of ensemble dance

Sridevi Nrithyalaya's latest production conveyed the nine modes of devotion



**Collective expression** 'Siva Nava Bhakthi', impressively choreographed by Sheela Unnikrishnan, was staged at Vani Mahal.  
PHOTO: B. VELANKANNI RAJ

Srividya

Sridevi Nrithyalaya's dance production, 'Siva Nava Bhakthi' recently premiered at Vani Mahal, T. Nagar.

Based on Veda Vyasa's Shiva Mahapuranam, the dance-drama explored the nine modes of bhakti, specified in the Sati Kandam of the 'Shivapuranam'. It is here that Shiva narrates to Parvathi the nine simple yet profound paths of bhakti – Sravanam, Keerthanam, Smaranam, Paadha Sevanam, Archanam, Vandhanam, Dhaasyam, Sakhyam and Aanma Nivedhanam.

Each mode was brought to life through moving stories of devotees – Karaikaal ammaiyaar, Nandanar and Kannappar – reflecting Shrivana bhakti, Vandana bhakti and aatma samarpana bhakti, amongst others.

The dance-drama commenced with Shivagyana bodha sutram, wherein the narrators introduced the subject, drawn from various Sanskrit and Tamil literature works and compiled by Prof. S. Raghuraman, who had also penned a few verses. The cohesive narration of the sutradaras wove the nine

stories with ease.

Each scene began with Tirumoolar's Thirumandiram, and a silhouette of the Shivalingam was displayed on screen. The lighting effectively set the mood, highlighting the emotional tone of the characters. The team seamlessly transitioned from one story to another. In the grand finale, the main characters of all the stories came together with one unified call, 'Bhakti Seivom, Shiva, Padam Adaivom' (Let's pray together to be one with Shiva).

The choreography by Sheela Unnikrishnan perfectly synchronised with the music, composed by Embar Kannan. The script by Shobha Korambil brought out the essence of each character.

The 57 dancers performed their roles with utmost sincerity. Some like Mrinalini Sivakumar (Nandanar), Kameshwari Ganesan (Gurudruhan), Bhairavi Venkatesan (Kannappa Nayanar), Ajani Ajay (baby Punitavathi) and Harshini (Yama Dharmarajan) stood out with their performances. The costumes, well-suited to the theme, need special mention.





# Sun, song and stream

Photos & Text by Shikha Kumari  
shikhakumari.a@thehindu.co.in

Six days after Diwali's glow fades, the heartlands of Bihar and eastern Uttar Pradesh awaken again in reverence during Chhath Puja – a four-day ode to the Sun god and his consort, Chhathi Maiya. Rooted in Vedic tradition and linked to the *Ramayana* and the *Mahabharata*, it is an act of thanksgiving to the life-giving Sun for health, prosperity and the earth's generous bounty.

The rituals begin with Nahay Khay, a purifying bath, followed by a simple meal cooked on earthen chulhas. On the second day, Kharna, devotees prepare *thekua*, a crisp sweet made of wheat flour, jaggery and ghee and begin a 36-hour fast. The last two days, Sandhya Arghya and Usha Arghya, are the most sacred, when families gather by riverbanks, ponds and makeshift ghats to offer prayers to the rising and setting sun.

In the days leading up to the festival, neighbourhoods transform. The banks of the Ganga and the area surrounding village ponds are swept clean, lined with sugarcane stalks and banana stems. Women in bright saris carry bamboo baskets filled with fruits and lamps. As dusk falls, the waters shimmer with hundreds of diyas, and devotional songs rent the air. Natives returning home from across India and abroad, add to the joy of reunion.

For these few days, even the humblest village gleams – its rivers radiant, its people united in faith, its nights bathed in golden light.

## Casting a new spell

'Cinderella – A Pop Fairytale' was a testament to artistic openness

Rachel Rhine

Madras Musical Association's (MMA) 'Cinderella - A Pop Fairytale' marked a noticeable shift for a choir best known for its long classical legacy. Presented at the Museum Theatre, the production stepped away from MMA's usual concert-format performances and moved towards a full narrative musical – with choreography, story arcs and character-driven solos.

The story followed the familiar outline, but the tone was distinctly contemporary. Instead of orchestral scores, the emotional landscape unfolded through pop music, spanning nearly five decades. What could have felt like a collage of unrelated hits, instead came together with surprising coherence. Whether it was the playful 'Material Girl' or tender 'Can't Help Falling in Love', each song carried its scene just right. Music direction by Augustine Paul held the production together with a steady through-line.

The role of Ella was played by Adeline Cynthia, who performed the character without exaggeration or the fairy-tale sweetness.

Her interpretation felt grounded, as though Ella was a young woman navigating difficult circumstances with a quiet resilience. Her scenes with Abraham Matthew, who played Prince Walton, were understated and natural, particularly, in the second act when the pacing eased and the emotional exchanges were given space.

Script and direction by Deepa Nambiar balanced humour and sincerity in a way that felt measured. The stepmother, played by Susan Preeti Thomas, and the step-sisters – Vivian and Chloe (played by Samara Mohan and Reiaann Benecia) – brought an easy comical rhythm. The production did not reduce them to antagonists, but they were allowed to be dramatic, petty, amusing and recognisably human.

The choir, drawn from MMA members, carried much of the show's energy. Their presence moved fluidly – at different moments, they were ensemble, dancers, background characters or vocal texture. A notable highlight was the choir's performance of 'Lacrimosa', which quietly reminded the audience of MMA's classical roots.

Staging remained practical and efficient. Scene changes were smooth and did not interrupt the flow of the performance. The live band supported the singers sensitively, and the overall emphasis seemed to be on ensemble performance rather than individual display.

Perhaps the most compelling achievement of *Cinderella - A Pop Fairytale* is what it represents for the Madras Musical Association. Known for its rich choral legacy and international performance history, MMA's decision to present a full-length musical demonstrates a willingness to evolve, experiment, and speak to new audiences.

The production was not merely entertainment, but a gesture of artistic openness – a reminder that tradition need not stand still.



## Diverse notes

Young and veteran artistes shared the stage at Virasat festival

Shailaja Khanna

If you ever dreamt of attending a classical music and dance festival that also doubles up as a showcase for handicrafts and culinary delights, then Virasat Festival, held recently in Dehradun, is the answer. One of the longest-running festivals in India, it is held for 15 days with three to four performances each evening.

In its 30th edition this year, the festival, apart from classical and folk performances, featured a naval band. It opened with a concert by sarod maestro Ustad Amjad Ali Khan and concluded with singer Manoj Tiwari's performance.

It was impossible to experience all that Virasat had to offer; but some concerts stood out. Shashwati Mandal's (of Gwalior gharana) performance was one such. She began with raag Jaishanti, a commonly known raag, which would appeal to a diverse audience, including first-time listeners of classical music. The bandish was the traditional Ek taal vilambit khayal 'Bairan jagi naveli'. Her clear voice brought out every nuance of the raga. Next, she sang a rare bandish thumri in raag Bageshwari 'Balamaa aayo' in Rupak taal, composed by vidushi Meera Rao (one of Shashwati's gurus), disciple of Pt. Kumar Gandharva.

A tarana in Teentaal, composed by Pt. Kumar Gandharva, completed the set. Next, she sang a tappa, something she specialises in – it was in Khamach; intricate and wonderful. She ended with a sargam geet (again a speciality of the Gwalior gharana), composed by Pt. Ram Ashray Jha. She was accompanied by her disciple, Chinmayee Athale Oak. On the tabla and harmonium were two stalwarts of the Benaras gharana – Pt. Mithilesh Jha and Pt. Dharamnath Mishra – who enhanced the concert's appeal with their appropriate interventions.

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# Back to rock you

Bon Jovi's 2026 world tour promises to be a celebration of resilience and camaraderie

Rachel Rhine

There are artists who define an era, and then there are those who transcend it, shaping not only the sound of their time but the emotional vocabulary of those who listen. Bon Jovi, over four decades after their debut, continue to exist in that rare space where nostalgia and endurance meet. For many listeners who discovered them long after their peak years, their music still feels like a living memory: loud, hopeful, unashamedly heartfelt.

When Bon Jovi announced their world tour for July 2026, it felt less

like a comeback and more like a return to a shared language. The announcement pairs with the release of 'Forever' (Legendary Edition), a reimagined version of their 2024 album featuring Bruce Springsteen, Robbie Williams and Avril Lavigne. That Jon Bon Jovi has fought his way back to this point after major vocal cord surgery only adds to the sense of triumph.

To understand why this moment resonates, one has to trace the long, unbroken line of Bon Jovi's story. It began in 1980 in Sayreville, New Jersey, when a young Jon Bon Jovi recorded 'Runaway' at his cousin's radio station. The song became a local hit, and soon after, the band – Richie Sambora on

guitar, David Bryan on keyboards, Tico Torres on drums and Alec John Such on bass – was born. Their self-titled debut in 1984 hinted at promise, but it was 'Slippery When Wet' (1986) that changed everything. With 'Livin' on a prayer', 'You give love a bad name' and 'Wanted dead or alive', Bon Jovi didn't just dominate charts; they redefined arena rock. They made it cinematic: part streetlight romance, part blue-collar defiance, with choruses built for stadium echoes.

The late 1980s belonged to them. 'New Jersey' (1988) cemented their superstardom, while relentless touring turned them into one of the most recognisable acts. But where

many of their contemporaries faded with the excesses of the era, Bon Jovi adapted. As grunge swept through the 1990s, they pivoted to something leaner and more mature. 'Keep the Faith' (1992) traded hairspray bravado for soulful introspection, and 'These Days' (1995) gave the band its most lyrically nuanced work, a meditation on growing older, losing ground, and still holding on. Songs like 'Always' and 'Something to believe in' proved that sincerity could evolve without losing power.

Then came 'Crush' (2000), and with it, 'It's my life'. In three minutes, Bon Jovi reinvented themselves for a new millennium, the chorus, an anthem for a

**Legends on a roll** (Left) Jon Bon Jovi. (Below from left) David Bryan, Tico Torres, Jon Bon Jovi, Richie Sambora and Alec John Such. PHOTOS: GETTY IMAGES



generation that hadn't even been born when 'Slippery when wet' ruled MTV. The 2000s saw them flirt with country influences ('Lost highway'), write from a place of social conscience ('Have a nice day'), and deliver some of their most introspective records ('The circle, what about now'). Even as trends shifted from CD racks to streaming playlists, Bon Jovi remained, perhaps less fashionable, but always recognisable. Their evolution mirrored that of their audience: less reckless, more reflective, but still chasing something true.

Their music has always thrived on that delicate balance, the space between anthem and confession. 'Livin' on a prayer' and 'It's my life' may have soundtracked high school halls and karaoke bars alike, but it's the quieter tracks – 'Bed of roses', 'I'll be there for you', 'Thank you for loving me' – that endure as reminders of how the band gave vulnerability a

rock melody. Bon Jovi never shied away from emotion; they simply made it sound grand.

In recent years, as Jon Bon Jovi faced the loss of his vocal range, the band's music took on new meaning. Albums like '2020' and 'Forever' turned inward. His recovery and return to the studio speak not just of persistence, but of a lifelong belief in what a song can do.

Their music has moved through decades of shifting tastes, from cassette to vinyl revival, from hair metal to hyperpop, and somehow remained relevant. Not because they chased trends, but have always sung about the constants – Hope, Love and Faith. The things that refuse to go out of style.

As they prepare to tour again, the image is easy to picture: thousands of fans across generations, voices merging under stadium lights, the sound swelling into something both familiar and eternal.

CALENDAR



Celebrating music and the masters

Under the auspices of Madhuradhwani, the following programmes are scheduled to take place at Arkay Convention Center, Myslapore. Today, 6.15 p.m.: Vishwas Hari will present his Mandolin recital for Sahasraa Foundation. Charulatha Chandrasekar will accompany him on the veena with S. Hariharan on the mridangam and Sainath on the ghatam. November 8, 4.30 p.m.: Madhuradhwani, in association with Sri Dwaram Venkataswamy Naidu Memorial Trust, commemorates the veteran violinist's 132nd jayanthi with a violin duet by Pavani Srikanth and Srirama Mantha, followed by S. Varadarajan's violin solo at 6.30 p.m. November 9, 6.15 p.m.: Eminent musician Vechoor Harihara Subramanya Iyer Centenary concert by Rama Varma. November 13, 6.15 p.m.: Heramb and Hemanth (flute).

Kathak recital

Kathak Abhijaat presents 'Antaranga' (a Kathak Concert on culmination of 'Anubhav - a Kathak residency') on November 8, 7.30 p.m. The venue will be Adishakti Theatre (Sir Ratan Tata Koothu Kovil), Auroville. The event is open to all and seating is on a first-come-first-served basis.



Tribute to Pt. CR Vyas

Pancham Nishad presents 'Suran mein ras tum ho – Bandishes of Pt C.R.Vyas', on November 8, 7 pm, at Chowdhia Memorial Hall, Bengaluru. The event is being held as part of the Sri K. K. Murthy Memorial Music Festival 2025. The concert marks the 101st birth anniversary of revered composer and guru Pt C.R. Vyas. It will feature select bandishes penned by him under the pen name Gunijaan. Trained in the Kirana, Gwalior, and Agra gharanas, Pt C.R. Vyas created over 200 original bandishes. The compositions speak of spirituality, human emotion, Nature, and love. The event will feature vocalists Pt Suresh Bapat, Anuja Zokarkar, Noopur Gadgil and Kedar Kelkar, accompanied by Ravindra Yavagal on the tabla and Vyas Murthy Katti on the harmonium. Tickets on [www.bookmyshow.com](http://www.bookmyshow.com)

Jai Srimannarayana!

**Jeeyar Educational Trust, Chennai**

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**Sri Sri Sri Tridandi Chinna**  
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**From 6<sup>th</sup> to 13<sup>th</sup> November, 2025 at SPR City, Perambur, Chennai.**

**Today's Programme - 07.11.2025**

9:30 am - Sri Sudarsana Nrusimha Ishti
10:00 am - Lakshmi Pooja
12:00 noon & 8:30 pm - Poornahuthi
5:00 pm - Sri Vishnu Sahasranama Parayanam
6.30 pm - Discourse by Swamiji

For more details:  
[www.jetchennai.org](http://www.jetchennai.org)

Pranaams:

**ALL ARE WELCOME**

Showcase of talent

Nadasangamam, the music wing of Narada Gana Sabha Trust, will feature a vocal concert by S. Vardhini and S. Varshini on November 12, at 5 p.m. The Thillaisthanam sisters will be accompanied by V. Mridula (violin) and Arjun Sundaram (mridangam). This will be followed by a vocal duet by Krishna Sai and Mukunda Sai (Kandadevi Brothers) with Krithik Koushik M.P. on the violin and Nochur Sagara on the mridangam. Venue: Sabha Mini Hall.

Vintage concert

The Music Academy's 'Presentation of Archival Vintage Concerts of T.K. Rangachari' will feature D.B. Ashvin's vocal concert, today, 6 p.m., at the Kasturi Srinivasan Hall. The programme is organised under the endowment instituted by Gayathri Srikanth and Rajan Srikanth in memory of Smt. Rajammal Vijayaraghavan.



Raga identification contest winners

The annual raga identification competition, jointly organised by The Music Academy, TAG Corporation and Ramu Endowments, took place recently. It offered Carnatic music rasikas an opportunity to showcase and improve their knowledge of ragas. Ramesh Ramakrishnan, R. Govindarajan and S. Tilak were adjudged the winners of the contest.

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