

fridayReview

THE HINDU









ENJOY ENDLESS SURPRISES, THIS AADI.

Get a gift from us, for every purchase you make. There is something for everyone at GRT, this Aadi!

JEWELLERY EXCHANGE
₹50* EXTRA PER GRAM ON OLD GOLD



AVAIL ATTRACTIVE GIFTS ON UPI PAYMENTS.

*Terms & Conditions apply

Tamil Nadu | Puducherry | Andhra Pradesh | Telangana | Karnataka || Singapore



Shop online at: www.grtjewels.com |



Shop from the comfort of your home

Store Locator





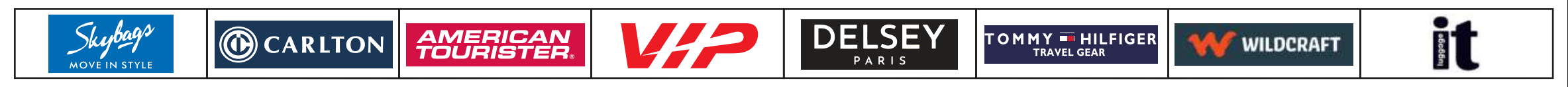
upto **60%** off!

 **Free Backpack***

 **Get Extra Off upto ₹ 3,000***

 **Free Travel Neck Pillow***

*Conditions apply. *Free neck pillow and backpack with a minimum purchase of 2 check-in luggage. *Offer valid on selected models only. *Offer not valid on sale offers



 **ROSHAN**

CUSTOMER CARE: 95974 95674

ALWARPET: TTK Road, Habib Building, Opp. Raj Park Hotel, Ph: 4212 8929 | TNAGAR: South Usman Road, Opp. Bus Terminus, Ph: 4212 6226

ANNA NAGAR: 2nd Avenue. Next to Hi Style, Ph: 2621 3312 | ADYAR: Sardar patel Road, (Above Adyar Bakery), Ph: 4353 4433 | CHROMPET: GST Road, (Near Shri Balaji Bhavan), Ph: 2241 5100

OMR: Thoraipakkam, PTC Bus Stop, Ph: 2458 1039 | VELACHERY: Tharamani Link Road, Tansi Nagar, Ph: 4232 5474 | VALASARAVAKKAM: 127, Arcot Road, Ph: 2476 4007

AMBATTUR: No.9, M.t.h.road, Near Croma, Ph: 47790979

MADURAI • COIMBATORE • TRICHY • TIRUNELVELI • NAGERCOIL • TIRUPUR • SALEM • ERODE • PONDICHERRY • TUTICORIN • HOSUR • VELLORE • THANJAVUR

SHOP ONLINE AT www.roshanbags.com FOLLOW US ON   

fridayReview

THE HINDU

The art of team work
'Ekadasa Vishnum' brought together the nuances of a natya natakam **p2**

Ilaiyaraaja's new project
The maestro has set to tune a few pasurams in his latest album **p3**



THE CALL OF A CHOIR CONDUCTOR

Nadezda Balyan on mentoring singers of the Delhi Chamber Choir **p4**

S B Vijaya Mary
vijayamary.sb@thehindu.co.in

Anoushka Shankar on the making of a trilogy album, global collaborations and living up to her father's legacy

Shankar and the *sitar*

Anoushka Shankar has impacted the world of music with a style of her own and engages with the art in a way she likes to. Daughter of the trailblazing sitarist Pt. Ravi Shankar, Anoushka's ability to blend Indian classical music with genres such as jazz, electronica, pop and western classical has contributed to her evolution as a musician.

Anoushka's latest project – a trilogy album – exemplifies this. The first two instalments of her mini-album comprise *Chapter I: Forever, For Now*, released in October last year, followed by *Chapter II: How Dark It Is Before Dawn* in April.

During a video call from London, Anoushka delves into the intricacies of her creative process, collaborative experiences, and her musical legacy.

Excerpts from the interview:

Question: What inspired the trilogy?

Answer: The chapters depict a musical journey split into distinct parts. *Chapter One* evokes a sunlit garden with

melodies, and the evening raag Madhumati, while *Chapter Two* is about the night and healing through ambient textures. The upcoming *Chapter Three* promises a culmination with themes of strength and joy.

Q: Do situations lead to music or music is created to define a situation?

A: When I'm alone and writing, strong emotions – whether personal or from external events – drive my creativity. It could be anything from anger to heartbreak. These emotions find their way into my music. Additionally, collaborating with others is an inspiration too. The connection between musicians

allows ideas to flow, creating something larger than I could have achieved alone, which is one of my favourite experiences.

Q: How challenging is it for instrumentalists to make their music interpretative?

A: I choose to work with vocalists when specificity feels important for that piece of music. When I was going through heartbreak, not long ago, the songs I was writing felt important to me. So, they were songs with vocalists and lyrics, and it felt like that needed to be clear. Sometimes, instrumentalists have a challenge, but that could be

beneficial too. Someone listening to a song might be listening to another person's storytelling. They identify (with it) if they're going through or have gone through a similar situation. Otherwise, they're listening to the song of someone else telling their story. Whereas with melody, it doesn't matter why I'm sad or you're sad; if you feel sadness in this music, it will help you. Music transcends emotions and binds us; it could be a source of comfort even without vocals. Sometimes, vocals could be a hindrance.

CONTINUED ON
>> PAGE 4



String theory
Anoushka Shankar during a performance.
PHOTO: GETTY IMAGES



Daily Earn 1,000 - 1,00,000 & More....

Age must be below 40

Be our **Instagram Affiliate !!** or **Showroom Management Incharge !!**

No Capital, No Condition. Interested Person may Contact: 9500 999 889

Super wedding collection, Aadi sale!!



Kancheepuram

S.M. Silks

• CHENNAI • BANGALORE • KANCHEEPURAM

T.NAGAR
73053 26458

VEPERY
73050 98722

AMINJIKARAI
044 2413 4626

KAKKALUR,
BYPASS ROAD
THIRUVALUR
73053 26458

KATTUPAKKAM
044 4867 4526

OMR PADUR
73050 98721

TAMBARAM
044 4554 6439

NAMAKKAL
81481 54343

COIMBATORE
0422 4220 082

TINDIVANAM
93638 93065

MOLASUR
MARAPATTU
VANIYAMBADI
99944 00463

H.O: No.5 , S.M.Tower , Varathar Sannathi Street, Kanchipuram ☎ 2726 9555

M CH-CHE



Master's touch
Ilaiyaraaja's new work 'Divya Pasurams' proves once again his impeccable composing skills.
PHOTO: R. RAGU

Verses and *voices*

Maestro Ilaiyaraaja lends a distinct touch to the pasurams in his latest album

Kalyan Gopalan

Nineteen years after presenting selected verses of Manickavachakar's *Thiruvachagam* in Oratorio format, maestro Ilaiyaraaja has composed music for a few pasurams from *Nalayira Divya Prabandham*. With the support of Prof. Gnanasundaram, an acclaimed academician, Ilaiyaraaja chose some pasurams (Tiruvaimozhi) by Periyazhwar, Naachiyar, Kulasekara Azhwar, Thondaradipodi Azhwar and Thirumangai Azhwar for his latest album *Divya Pasurams*, which was released recently.

These pasurams provide a kaleidoscope of Krishna's life – from birth to Thirumangai Azhwar's plea for the Lord to reside in Thiruvazhundhur and from surrendering to being liberated from the torment of the five senses.

In an era of Schumpeterian changes, Ilayaraja sticks to the time-tested basics by engaging four main sections in the orchestra: the strings, woodwinds, brass (in a few places), and percussion. His music and orchestration often reflect the meaning and feel of the Azhwar psurams, providing a divine experience.

The pasurams describe the Lord's beauty, valour, and the bhakti of the azhwaras, as described in the Mahabharata, the Ramayana, and Srimad Bhagavatam.

Emphasis on lyrics

The album begins with Periyazhwar's pasuram sung by Ilayaraja, with the moola mantra 'Om Namo Narayanaya' being sung in the background by a group of singers. This pasuram, largely composed in raga Sindhubhairavi, sings paeans to Narayana and emphasises the lyrics with minimal orchestration.

The second piece is based on another Periyazhwar's pasuram 'Vanna maadankal', (sung by Narayanan Ravishankar and V.V. Prasanna) reminding us of 'kothumbi' from *Thiruvachagam* in Oratorio. The music arrangements capture every single scene in these pasurams such as spraying scented powder and fragrant oil to celebrate the arrival of Krishna. This piece, largely based on raga Abheri, concludes with Yasodha realising that this child is the Supreme being.

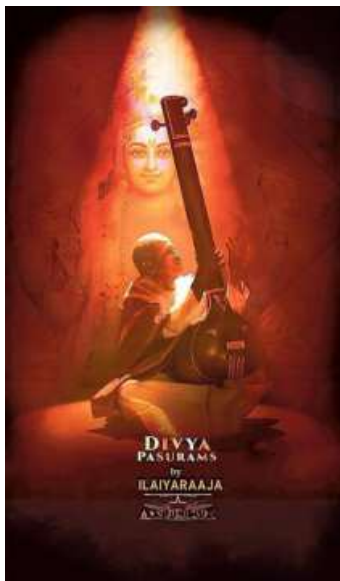
Naachiyaar Pasuram
*“Vaandai Vaazhum
 Avvanavarkku”* wherein Aandal
 strongly declares that her body
 is meant for Sarangan residing
 in Brindavan and that she will
 never offer it to any mortal.
 This short and beautiful
 composition is sung by
 Vibhavi in raga Suddha
 Saveri.

The album progresses through various pasurams, each capturing different aspects of Krishna's life, with Ilaiyaraaja's orchestration bringing out the essence of each raga such as Mohanam, Tilang, Suddha Dhanyasi and Mayamalavagowla.

In 'Puvuvil naan' (sung by Sharreth and Vibhavari), the composition and its orchestration meander along a different rhythm, bringing the string section to the fore while the flute moves to the background. Ilaiyaraaja captures the beauty of the dance of a muster of peacocks with his string section just before the line 'Karungan thogai mayil peeli anindhu'. From here the strings hop up and down until they reach the crescendo.

The album concludes with Thirumangai Azhwar's 'Kulantharum selvam thandhidum' in raga Hamsanandhi, an intense and poignant composition, in the voice of Hariharan, where the saint expresses his desire to merge with the Lord.

Ilaiyaraaja's compositions in this album offer a timeless experience.



The celebrated composer's music and orchestration reflect the meaning and feel of the pasurams, providing a divine experience

Celebrating excellence

Dr. M. Balamuralikrishna Memorial Trust in association with Bharatiya Vidya Bhavan and SSVN Institutions, Coimbatore, will conduct Balamurali Nada Mahotsav on July 16, 6 p.m., at Bharatiya Vidya Bhavan, Mysalore. The event, organised to commemorate the 94th birth anniversary of the legendary musician, will feature Sandeep Narayan's vocal concert. On the occasion, senior mridangam vidwan

Guruvayur Dorai will be honoured with the Dr. Balamuralikrishna National Award for Artistic Excellence. Suresh Gopi, Minister of State for Petroleum and other Natural Gas and Tourism, will present the award.

The event will conclude with a special mangalam to be rendered by the Balamuralikrishna's disciples, led by senior vocalist Krishnakumar.



Breaking the illusion

Theatre Marina's *Anniyal* was a fine adaptation of Girish Karnad's Kannada play *Odakalu Bimba*

Suganthy Krishnamachari

Theatre Marina's *Anniyal*, staged in Bharatiya Vidya Bhavan, is a Tamil adaptation (direction Girdharan) of Girish Karnad's play *Odakalu Bimba* (Broken Images). *Anniyal* shows how the images of ourselves, which we present for public consumption, are carefully crafted, and not a true representation of who we are. But these images are fragile and can be broken when the still small voice in us becomes active, as happens to Anjali in *Anniyal*. The play had just one actor – Latha Venkat – playing the role of Anjali, a successful author of a novel in English. The snobbery of the intellectual class, which disdains books in the vernacular, but laps up books in English is exposed.

Anjali, who has to her credit a book of Tamil short stories, says that a writer in Tamil is paid so poorly that she cannot make even sambar with the money. But, for her English story, the publishers have paid her such a hefty advance, that she has resigned her job as a lecturer. However, Anjali is not the author of the novel. She has stolen her dead invalid sister Aarti's story and passed it off as her own.

The play begins with a smug Anjali answering the questions of her readers in a television programme. She lies blithely, shedding tears over Aarti's plight and boasts of her own linguistic skills.

But when the TV programme ends, she imagines that there is an image of Aarti on the screen. Every excuse she offers as justification for her perfidy is destroyed by Aarti. Anjali is unable to shake off Aarti's image, which she knows will remain superimposed on



Contemplative Theatre Marina's *Anniyal* staged at Bharatiya Vidya Bhavan, Mylapore PHOTO: M. SRINATH

her book every time she picks it up, and on every cheque she receives as royalty. With a husband who has drifted away from her and with her conscience nagging her, Anjali's self-assurance is shattered.

Latha was brilliant showing Anjali's transition from a supremely confident author to the guilt-ridden sister with a dark secret. G.P.R. Prasanna and R. Giridharan had come up with an impressive script.



**3 DECADES OF
AUTHENTIC
ANDHRA CUISINE**



ORDER NOW ON





**நந்தனா
பேலஸ்**

**NOW OPEN AT
MOUNT ROAD
TILL 2 AM**






Legendary Andhra Restaurant Chain

MOUNT ROAD: CMRL Government Estate, First Floor, Metro Station SEG-ANC-01 near,
Near Omandurar Hospital, Chennai - 600002 | **+91 9606025158**





CHENNAI: OMR: 8925527979 | **VELACHERY:** 8925537975 | **CHROMEPET:** 8925537976

www.nandhanarestaurants.com   [@nandhanapalace](https://www.instagram.com/nandhanapalace)



RESTAURANTS | HOTELS | BANQUETS | HOME DELIVERY | TAKE AWAY

PVR★INOX

★★★★ NOW SHOWING ★★★★★


 <p>SARFIRA U HINDI DRAMA 155 MINS</p>	 <p>INDIAN 2 UA TAMIL, TELUGU, HINDI ACTION 180 MINS IMAX</p>
 <p>LONGLEGS A ENGLISH HORROR / THRILLER 105 MINS</p>	 <p>FLY ME TO THE MOON UA ENGLISH COMEDY / DRAMA 124 MINS</p>

★★RUNNING SUCCESSFULLY★★

 <p>KALKI KALKI 2898 AD UA HINDI SCI-FI / ACTION 180 MINS IMAX/3D</p>	 <p>DESPICABLE ME 4 U ENGLISH ANIMATION 94 MINS IMAX/3D</p>
---	---


UNLIMITED REFILL OFFER

FRIDAY TO SUNDAY



Get Unlimited Popcorn Refills

(Max 370g each)




Get Unlimited Cola Refills

(80 ml / 266ml each)

Available at cinema concessions. Grammar & Kalki may differ between PVR & INOX cinemas. *Seage only for reference. T&C Apply.

SCAN THIS QR TO
BOOK TICKETS | WATCH TRAILERS | SUBSCRIBE TO PASSPORT





The making of a choir

Nadezda Balyan, the conductor of Delhi Chamber Choir, on mentoring singers

Amrita Talwar
amrita@pratilipi.com

Choir singers not only harmonise their voices but also their heartbeat. This is evident when you watch choral conductor Nadezda (Nadya) Balyan in action during a performance by the Delhi Chamber Choir (DCC). Trying to get the best sounds out of a group of over 20 Indian singers sitting in a semi-circle with their backs absolutely straight, their hearts beating in unison and eyes fixed on Nadezda, she instructs, “be stable. Breathe in, breathe out. Shut your ears and sing. Control your tone. Use your head voice, not your chest voice.”

DCC gears up for its upcoming autumn and winter performances, which will feature ‘Cantata Gloria’ by Vivaldi and a western and Hindustani classical music fusion composition. The first audition is happening on July 14. An alumna of the Moscow State University of Art and Culture, Nadezda runs the Piano Forte School of Music and Art in New Delhi. She also directs the Delhi Chamber Choir as its main conductor for Western classical music. She came to India in 2007, and has conducted more than 500 choirs across Russia and India. Nadezda says she cannot imagine a life without music. “When I was a year old, I used to walk towards the piano and play some melody, and my grandfather would say, ‘Oh, she’s going to be a musician someday.’ I became a pianist first. Later I

decided to try my hand at being a conductor. I also sought training in vocals along with music theory.” Nadezda feels that conducting concerts is fascinating because it unifies performers; a conductor sets the tempo, shapes the collective sound of the ensemble, and manages the interpretation and pacing of the music. She adds, “the best part about conducting is to be able to teach and choose the repertoire. I get to spend hours researching and listening to great music in order to choose my favourite pieces and present them to the choir.” Nadezda has developed a rare fusion in her performances, combining Western music with Hindustani raags; the latest one being the popular raag Desh. For the uninitiated, Desh has been the basis of iconic patriotic compositions, ‘Vande Mataram’ being the most identifiable one. Says Nadezda, “Time has now come when all the barriers are being broken and genres, styles and languages blended. New choir composers are collaborating with Indian musicians to come up with some amazing works.”



Nadezda conducts or composes for the Acapella form of choir singing. Acapella is a form of singing that does not use any

In unison Members of Delhi Chamber Choir and Nadezda Balyan PHOTOS: SPECIAL ARRANGEMENT

instrumental accompaniment, which makes it the most difficult form of choir music. “You have to be clear and strong in your hearing, and your voice should be strong and steady enough to control the pitch. If you can’t hold your breath properly, your pitch will fail you.” Nadezda’s school initially had a lot of expats who sang for the choir, but over a period of time, a lot of Indians have enrolled. “Choir-singing as a concept is yet to find a foothold in India. The journey has been slow. It took quite some time for DCC, too, to become popular. We usually explain to the audience what we are performing, who is the composer and why is the music the way it is.” She believes Indians are immensely talented. “Such good ear for music, and amazingly rich voices. People from Tamil Nadu and Kerala have excellent base in their voice.” Nadezda has travelled to Mumbai with her troupe for shows. She feels Mumbai is more open to Western music as compared to Delhi. After Mumbai, she feels Bengaluru is the best city for Acapella.

Nadezda admires the musicians of Chennai too. ‘Singer-composer Kalyani Nair is excellent. Along with Western classical music, she is conversant with Hindustani music as well. I think Chennai is lucky to have a lot of good musicians in the conservatory as well. And A.R. Rahman and L. Subramanian have given such amazing compositions to the world.” Like most creative enterprises, choirs too suffer from lack of funds, and that’s one reason why Nadezda isn’t able to perform in other Indian cities. “We don’t earn enough money to pay our singers.” She hopes fusion concerts will eventually swing the balance in their favour. Nadezda is continuously working to revive choir singing. “We conduct workshops for new entrants. We are also planning to take our performances to Bengaluru and Chennai.”

CALENDAR

YACM is back

Youth Association for Carnatic Music (YACM) is back with a new set of events, beginning with Kutcheri Labs on July 14 at 6 p.m. at The ARTery, Royapettah. The non-ticketed event seeks to focus on young instrumentalists through five short solo concerts interspersed with interesting group work. The organisation was founded in 1985 by young classical arts enthusiasts and performers to promote Carnatic music among youth. It initially consisted of eminent artistes such as Vijay Siva, R.K. Shriramkumar, Sanjay Subrahmanyam, T.M. Krishna and P. Unnikrishnan. The activities of YACM is now being revived by 13 Next-Gen artistes.

Concert series

The following programmes will take place at Arkay Convention Centre, Mylapore. Time: 6.15 p.m.: Details: July 12: Vignesh Ramakrishnan. July 14: Jayakrishnan Unni. July 17: TV. Gopalakrishnan. July 18: Varsha Bhuvaneshwari (harikatha).

Vocal duet

Shivanugraha Trust presents vocal concert by Archana and Aarathi tomorrow, 6 p.m., at Narada Gana Sabha mini hall. They will sing Rukmini Ramani’s compositions.

Discourse

Narada Gana Sabha will feature Mudicondan R. Sundararaman’s upanyasam on Narayana Tirtha on July 17, 4.20 p.m. followed by Sikkil C Gurucharan’s concert at 6.20 p.m. M.R. Gopinath (violin) and Tiruvavur Bhakatavatsalam (mridangam) are the accompanists.

Tamil play

Under the auspices of Hamsadhwani, Tamil play ‘Mahan Sri Narayana Guru’ by Kudanthai Mali will be staged on July 13, 6.35 p.m. at Youth Hostel, Adyar.



Janardhanan, who did the nattuvangam and had choreographed the pieces for the performance. P.R. Venkata Subramanian, who played the keyboard, composed music for all the songs, except Muthuthandavar’s kriti. Randhini Arvind was on vocal and R. Suresh on the mridangam.

Shankar and the sitar

CONTINUED FROM
» PAGE 1

Q: As a global musician, how does your approach change when you perform in India? A: My band and my compositions remain consistent wherever I perform. I don’t mean we play the same thing every night, but I mean the music is what it is. I don’t change it for India specifically. But emotionally, there’s always a sense of rootedness and musical homecoming. I feel a sense of gratitude when I perform in India.

Q: Given your legendary father’s influence, did you always wanted to become a musician? A: No, I wasn’t one of those rare people who had total clarity from an early age. I was free to explore various interests, although I was deeply immersed in a vibrant musical environment. This balance allowed me to shape my journey in music in unique ways. Around the age of 18, I faced the choice between university and music. I had been touring and performing since I was 13, and I decided to follow my passion for music. That was the fork in the road where I knew I was doing something I loved and was lucky to be doing it already.

Q: You have dealt with traumatic experiences; how do you source the strength to move on? A: Every time you go through something and survive it, you gain more faith that you can handle the next challenge.



Anoushka with her mother and sons after receiving an honorary degree from the University of Oxford. PHOTO: GETTY IMAGES

the collective creation best. Q: Do you envision your sons performing or being inclined towards the sitar? A: I would be surprised if that happened. They’re both musical and artistic, but they’re not into sitar. That’s fine. I had decided early on I would rather be their guru or mom, and I don’t think I can do both effectively. So, I’m their mom.

Q: Are they aware of the family legacy? A: Yes, to an extent. I am happy that their lives are not heavily influenced by it every day. Sometimes, when they visit India, they are surprised by the legacy’s visibility there. They know about their grandfather’s (Pt. Ravi Shankar) music and contributions, and they are proud of it and supportive of my musical journey, even though it is not a central part of their daily lives.

Q: Is there a parallel between the role you play for your sons now and the role your mother played during your growing up years? A: Yes, very much so. I parent more like my mother than my father because I’m their parent rather than a distant figure. So, there are a lot of parallels, though each generation brings its own differences.

Experience is proof of our inner strength. When I don’t have that lived experience, I lean on the people who have gone through things I haven’t. I am very connected with people, whether they’re family or friends.

because it allows for a more authentic exploration of artistic influences. A multicultural background can be advantageous, especially in how it shapes and informs an artiste’s work and interactions.

Q: Does having a multicultural background provide an advantage to an artiste? A: Nowadays, with global accessibility, we’re all influenced by multiple cultures to some extent. However, in the 1990s and early 2000s, my experience of interacting with diverse cultures helped. It taught me to adapt, communicate respectfully, and navigate different environments. This ability was crucial for travelling and sharing my art worldwide. Creatively, too, it’s been enriching

Q: What have your collaborations taught you? A: For me, successful collaborations are built on respect and humility. It is important to approach each collaborator with a deep appreciation for their traditions and styles, viewing them as equal contributors to the creative process. This means setting aside any sense of superiority and managing ego. I’ve learned that the best collaborations thrive when personal agendas take a back seat to what serves

