

fridayReview

THE HINDU

East meets West in a kutcheri
‘Bond with bhavam’ treated the audience to Indian classical and pop tunes **p2**

A feature film in Sanskrit
Padmagandhi conveys the significance of the lotus in our culture **p3**



A SHOW DEDICATED TO INDIAN JAZZ FANS

Trumpeter Randy Brecker and drummer Peter Erskine perform timeless classics **p4**



Drum dynamics

Vidhya Subramanian’s latest ensemble work, ‘Damaru’, explores the sound and shape of the modest percussion instrument

Chitra Swaminathan
chitra.swaminathan@thehindu.co.in

The term ‘classical’ has gained a whole new meaning in today’s world. Boundaries have become porous and artistes are redefining the genre in their own distinct way. While collaborations reign high in music, Bharatanatyam exponents have started showcasing the classical form’s flexible core. Even its time-tested repertoire (*margam*) is being reinterpreted to accommodate newer perspectives. Add to this, the increased reach through social media and technological intervention. It seems like a great time to be a dancer. Ask Vidhya Subramanian and pat comes the reply: “It is lovely to be a dancer at any given time.”

Explaining her response, Vidhya, who has done her Masters in Theatre Arts, says: “I have danced under the guidance of my guru S.K. Rajarathnam, when terms such as ‘viral’ and ‘views’ did not exist. Now, I dance in an AI-driven era with the liberty to ideate and implement. A creative individual will thrive in any period, through any trend. My generation of dancers has been more fortunate, though. We sit on the cusp of tradition and innovation, deriving the best of both.”

Amid rehearsals, Vidhya reflects on how the dichotomies of life – progress and rootedness, silence and sound – energise her. They also fuel ‘Damaru’, her first major production after she shifted base from the U.S. to India. “Post pandemic, I returned to Chennai to reconnect with the culture that has defined my journey. It is then that

this production began to take shape.” ‘Damaru’ was originally designed by Vidhya as a solo margam piece. She later elaborated on the idea and turned it into an ensemble work. The choreography emerged from a discussion she had many years ago with dance-scholar S. Jayachandran on balance and imbalance. It set her thinking. Finally, in Shiva’s damaru, she found a connection to that conversation. “What struck me about the instrument was not the sound, but the shape. It helped me visualise the concept of duality – the confluence of feminine and masculine energies. Also, how opposites permeate our lives in different ways, and how we try finding a balance through them. Four compositions in the production bring alive these thoughts.”

Today, most classical choreographies exhibit the fluid relationship between codified and experimental movement vocabularies. Most dancers work on rare, expansive sequences. “But dance is not about constant movement. On the contrary, one should also look for moments of stillness – *kaarvai* – in the dance.



Exchange of ideas and experiences help build a collective vision. In ‘Damaru’, it was interesting to see the dancers surrender to the work through their many questions and my answers.

VIDHYA SUBRAMANIAN

Pauses often convey more.” says Vidhya, who trained in abhinaya under the inimitable Kalanidhi Narayanan. Vidhya’s aim behind establishing Sparsh Arts Foundation, under whose aegis ‘Damaru’ is being presented, was to create a pedagogical space where diverse influences and ideas inhabit. “Right from 1991, when I started the Lasya Dance Company in California, I wanted to play the role of a catalyst – shaping the artistic philosophies of young mentees. Amidst distractions and pressures of modern life, you have to help them hold on to the art and make them realise its beauty and power.”

Vidhya, who has choreographed 12 works before ‘Damaru’, feels the approach to choreography has “transformed tremendously”, from relying on predetermined narrative and emotional content to being informed by one’s study, research and observation. “You piece the work together like building blocks. But a production never feels fully constructed, it is always a work in progress. After every show, you are tempted to revisit and make some changes.”

Apart from Vidhya, who leads the ensemble, ‘Damaru’ features Anahita Chaliha, Anisha Parameswaran, Archa Shajukumar, Manasa Vijaychander, Pranathi Ramadorai, Rutuja Kumar Marne and Subashree S, who were selected after an audition. “It’s interesting to push yourself into doing something outside of what is comfortable or habitual. That’s what it is like working with young artistes from other schools. With your students, you know what to

expect, but with the ‘Damaru’ team, it felt good to be surprised at different points of time. The bond that began with a feeling of uncertainty transformed into trust,” shares Vidhya.

The starting point of any ensemble work is conversation. Martha Graham, a pioneer of modern dance, believed it helps understand each dancer’s body and spirit. “Exchange of ideas and experiences is crucial in building a collective vision. In ‘Damaru’, it was interesting to see the dancers surrender to the work through their many questions and my answers. One day, I sat them down and spoke about how the body can think as much as the mind. So, when the body’s intelligence is trusted, the expression is organic and the choreographer’s idea is only a subtext. Then one of them asked: “Why the damaru and not the mridangam or the tabla?” My response, in a way, set a contemporary context to the piece – “because, the damaru is a social leveller. Be it the street, stage or a sacred space, its sound can permeate them all with ease.”

‘Damaru’ will premiere on July 13 (10.30 a.m) at Narada Gana Sabha. Tickets at Tikkl.



Creative vocabulary
The eight-dancer ‘Damaru’ ensemble (left) is led by Vidhya Subramanian. PHOTOS: SEASON UNNIKRISHNAN & INNI SINGH

CULTUREBRIEFS

Platform for young dancers

The Music Academy inaugurates its Mid-Year Dance Festival on July 17, at Kasturi Srinivasan Hall. The three-day event will feature Bharatanatyam recitals by up-and-coming artistes. This year’s line-up begins with performances by Sai Brindha Ramachandran (6 p.m.) and K. Aswathi (7.30 p.m.). Other artistes to perform are: July 18: 6 p.m.: Shruthipriya Vignesh and 7.30 p.m.: Thomas Vo Van Tao (Mohiniyattam). July 19, 6 p.m.: Vaishnavi Vitthal Dhore and 7.30 p.m.: Mohanapriyan Thavarajah. The festival is organised under the endowment instituted by the family of late M.N. Subramaniam.



For an encore

Villains, a 90-minute immersive theatrical experience, returns for a second performance in Chennai. The play is presented by tale’O’meter, a creative platform founded by Santosh Kumar and Sathish Krishnamurthi. *Villains* will be staged on July 13, 6 p.m. at The Medai, Alwarpet. *Villains* is a re-imagination of storytelling that blends theatre, poetry, *paechu* (Tamil poetic performance) and active audience interaction. Tickets on BookMyShow and Allevvents.in

Ten stories on stage

Perch presents an English play *Under The Mangisteen Tree* on July 12 and 13, 7.30 p.m. at Adishakti, Edayanchavadi Road, Auroville. The play is an adventurous mix of 10 stories written by Malayalam writer Vaikom Muhammad Basheer. A common thread in this vibrant mix is the character of Basheer himself, who plays narrator, participant and witness in turn. Directed by Rajiv Krishnan, the play has music by Anushka Meenakshi and Sachin Gurjale. Donor passes are available at Adishakti office.

Music festival

The Music Academy and Radel will jointly present the eighth mid-year concerts from July 14 to 16, at Kasturi Srinivasan Hall. The programme, under the endowment instituted by M/s Radel Electronics, is dedicated to the memory of Sugandha Raman. The series begins with the violin, Prahlaad Vijay Varahaswami on the mridangam. This will be followed by Aditya Madhavan’s vocal concert (7.15 p.m.) with Bhargav Tumkur on the violin and Avinash Anand on the mridangam.

Concerts to be held on other days are: July 15, 5.30 p.m.: Vocal recital by P. Akshaya with Chetana Sekar on violin and N. Anirudh Raj on the mridangam; and 7.15 p.m.: Hariprasad Subramanian (flute) accompanied by Aparna Thyagarajan (violin), Ajeet Sridhar (mridangam) and Murali Varadarajan (kanjira). July 16, 5.30 p.m.: V. Deepika and V. Nandhika (vocal), supported by Rangapriya Sankaranarayanan (violin), Vishvak Kumaran (mridangam) and R. Sai Bharath (kanjira); and 7.15 p.m.: Krishna Sai and Mukunda Sai will perform a duet with Parur M.K. Ananthlakshmi on the violin, Pazhani V. Balaji on the mridangam and Shamith S. Gowda on the ghatam at 7.15 p.m.



License to sing

The show titled ‘007 Ragas - Bond with Bhavam’ was a part of Saketharaman’s ‘Carnatify’ series

Aishwarya Raghunathan

Thirty minutes before the show, Narada Gana Sabha was abuzz with the sounds of *jalras*, excited chatter and last-minute rehearsals. Children in vibrant silk outfits ran across the stage, while proud parents and grandparents settled into their seats. This wasn’t yet another annual day celebration, it was a thematic presentation titled ‘007 Ragas - Bond with



Bhavam’ by Kala Shiksha, an online music school, led by Carnatic vocalist Saketharaman. Known for presenting innovative concepts aligning with the term ‘Carnatify’, transforming film music and themes into swara-laden, bhakti-rich compositions, Saketharaman’s vision came alive with 200 students performing with passion and poise. Each teacher, from Kala Shiksha, picked a theme, curating one or two pieces per group, well-executed and accompanied by Sarvesh Karthik on the mridangam, C.S. Chinmayi on the violin, Sunil Kumar on the kanjira, and Jenö Martin on the keys. The show opened with

swaras of an instrumental piece in Pantuvarali from the film *Rajaparovai*, complete with *tisra gathi korvais* and ending with ‘Om shivoham’. Since the event took place on Ashada Ekadasi, it celebrated Vittala through bhajans, ‘Rangamma Majhi’, Nama Deva keertana and a soulful rendering of Haridas Giri’s ‘Brindhavaname’. A palpable wave of devotion swept through the auditorium, as some audience members broke into spontaneous claps and even dance. Two little children hopped on to the stage in an impromptu bliss to the delight of all. Adding a touch of whimsy, one segment transformed English nursery rhymes into bhakti-infused adaptations – ‘Jack and Jill’ became ‘Gajamukha bhol’, a bhajan, while ‘There Was a Farmer’ unfolded with swaras and a Shiva namavali. A particularly thoughtful moment came when the students commemorated the 250th birth anniversary of Muthuswami Dikshitar. Smrithi, a teacher at Kala Shiksha, composed the Tamil nottuswarams in Dikshitar’s style, one in Kiravani and another in Suddha Dhanyasi. Next came the most-awaited segment of the

evening, ‘Bond with Bhavam’. Representing 007 as Saptaswaras, the team chose the first Melakarta, Kanakangi, a vivadi raga to render the iconic James Bond theme in swaras. From there, they proceeded to ‘Varaha Roopam’ from the film *Kantara*, reworded into a Shiva stuti, and followed it up with ‘Mogam ennum theeyil’ from the film *Sindhu Bhairavi*, again refashioned into a devotional ode. The audience cheered and demanded an encore. In a moment of reverent recognition, the title Samuditha Bhajana Thilakam was conferred upon Briga Balu Bhagavathar for his contribution to the tradition of *namasankeerthanam*. Prior to the curtain call, the audience was treated to ‘Gopika mohanam’, a Dikshitar kriti in Mohanam. The younger students of Kala Shiksha then brought the evening to a close with ‘Vara leelagana lola’ by Tyagaraja. Their enthusiasm drew affectionate smiles from the audience.

Thematic Saketharaman (below) directed 200 students, who performed with passion and poise. PHOTO: B. VELAKANNI RAJ

Groundbreaking steps

Tripunithura Vanitha Kathakali Sangham, the first all-women Kathakali troupe, celebrates 50 years

Shilpa Nair Anand

On a particularly muggy afternoon in June, six women, aged between 50 and 60, embark on a trip down memory lane. The ambience in the cool, dimly-lit dining room of Deepthi Palace in Tripunithura livens up with laughter of the women, all members of Tripunithura Vanitha Kathakali Sangham. Formed in 1975, this year marks the 50th anniversary of Kerala’s first all-women Kathakali troupe. The first member and senior most of the troupe, Radhika Varma, recalls how her father KTR Varma (a Kathakali aficionado), mooted the idea that was supported by Radhika’s guru – Kalamandalam Krishnan Nair. Although women were performing Kathakali then, it was not mainstream yet. “Our families were Kathakali aficionados and we performed with their encouragement. But the credit goes to Krishnan ashan for his support that meant a lot to a young girl like me,” says Radhika, who was in her early teens at the time. The condition set was that it



Miletsone Tripunithura Vanitha Kathakali sangham performing ‘Dakshayagam Kathakali’ at Layam Koothambalam in 2017. PHOTO: THULASI KAKKAT

be a all woman-run show, except for make-up and costume, which was handled by men. The manager of the troupe then was Sathi Varma. Her daughter, Suma Varma, continues to be an active member of the troupe. Although the group comprised of many women from Tripunithura, it also had members from North Paravur, Irinjalakuda, Poonjar and Pattambi. Jayasree Raveendran, who travelled from Pattambi to Ernakulam for the performances says, “It was not easy. But I did it,

as I wanted to be a part of this and loved what we were doing. We were assigned roles based on our potential. Sathi ammayi had a say in it.” After the troupe’s first performance of *Kalyanasaugandhikam* at Tripunithura, in 1975, by Radhika, Sreemathi Antarjanam, Radhika Ajayan, Shailaja Varma, Vrinda Varma and Meera Narayanan, there was no looking back. They were invited across the country and have had more than 2,000 shows. The troupe was awarded

the Nari Shakti Puraskar in 2017. Not all members, who joined the troupe initially, are a part of it now. The troupe started with 20-odd members, and today has more than twice that number, many of them youngsters. In 2022, Kerala Kalamandalam accepted the first batch of women pupils, while RLV College of Music and Fine Arts, for the first time admitted women students (for Kathakali) in 2017. Kerala Kalamandalam did invite Tripunithura Vanitha Kathakali Sangham to perform in the late 1990s. Women, had been learning Kathakali for decades outside the hallowed walls of these organisations. In the 1970s, when the troupe started performing, there were a handful of women practitioners such as Chavara Parukutty Amma and Kottarakkara Ganga. Stories about the experiences of the members are fascinating. They talk about *manodharma* while portraying characters and differences between the styles of Kalamandalam Krishnan Nair and Kalamandalam Gopi. Renjini Suresh, who joined the troupe in 1989, also performs independently. Daughter of Kathakali artiste, Kalamandalam Karunakaran, she runs a Kathakali school too. Renjini mentions the change in attitude towards women artistes, “I disagree that Kathakali is not for women. There is no role that cannot be essayed by women.” What the Sangham did for these women was not limited to the stage, it shaped their lives by exposing them to new places and experiences, and giving them financial independence to some extent.

A collector’s item

The Hindu’s book on Mahaperiyava is now available in Tamil

T.R. Sudha
sudha.tr@thehindu.co.in

The life and teachings of Sri Chandrasekharendra Saraswathi or Mahaperiyava continue to inspire people across generations. The book, *Kanchi Mahaswami - Unmayin Avataram*, published by The Hindu, is one such. Now launched in Tamil, this two-volume biography of Sri Chandrasekharendra Saraswathi, the 68th pontiff of the Kanchi Kamakoti Peetam, offers an insightful look into the Acharya’s remarkable life, tracing his journey from his early days to his profound spiritual learnings under various gurus.

The first volume traces his early Vijaya yatras, capturing how each town transformed under his presence. The second follows his pan-India pilgrimages and his return to Kanchipuram in 1985. One of the highlights of the book is its exploration of Mahaperiyava’s meetings and interactions with prominent political and religious leaders of the time. These richly-layered details are brought to life through rare photographs of Sri Chandrasekarendra Saraswathi, Sri Jayendra Saraswathi and Sri Sankara Vijayendra Saraswathi and artist Ma.Se’s evocative illustrations. The inclusion of images in the Tamil



edition of Sri Sathya Chandrasekarendra Saraswathi, the 71st pontiff, bring a sense of immediacy and continuity to the Kanchi Peetam’s illustrious guru parampara. The edition also talks in detail about the rituals involved in the initiation process of the new pontiff, supported by suitable images. Information about Sri Kamakshi Amman temple’s 1,200-year-old inscriptions, and even the presence of a once-adjacent Buddhist monastery at Kanchipuram are interesting additions. With its special 25 per cent launch offer, this Tamil edition is equally appealing to readers, who wish to relive the saint’s era, and to younger generations, eager to understand their roots. To get a copy of the book log on to <https://publications.thehindugroup.com/bookstore/>



From Namami Narayanam.. Photo: SPECIAL ARRANGEMENT

Accent on bhakti

Namami Narayanam retells stories of Krishna through Mohiniyattam

Manasa Vijaylakshme C

In a performance that shimmered with a quiet elegance and spiritual resonance, *Namami Narayanam*, a Mohiniyattam dance production, choreographed by guru Shruthi Shoby, was presented at Mylapore Fine Arts Club, as part of the Abbas Cultural Dance Drama Festival. Performed by Shruthi and her disciples from Srishti School of Classical Dance, the thematic production unfolded five timeless stories, themed on Krishna. The strength of this production lay, not in grandeur or opulence, but in its simplicity. The choreography used minimal props, allowing the audience to enjoy fluid movement vocabulary and nuanced abhinaya that characterise this dance form. The compositions in Malayalam, heightened the appeal. The evening opened with the tale of Dhruva, the boy who, abandoned by his father (King Uttanapada) and insulted by his stepmother (Suruchi), undertakes a penance to win the grace of Narayana. The portrayal of childlike longing, rejection and divine blessing was moving, with the dancer’s restrained expressions evoking Dhruva’s unwavering determination.

This was followed by the poignant story of Ajamila, a fallen Brahmin, who, despite his moral decline, attains salvation through the inadvertent utterance of the lord’s name. The redemptive power of faith and surrender, highlighted during the performance, was a recurring theme throughout the evening. The narrative deepened with the story of Pingala, a courtesan, who renounces worldly pleasures to pursue a moment of spiritual awakening. This segment was particularly impactful, as the lead dancer captured Pingala’s luxurious life as a courtesan and the serenity that prevailed after her transformation. A shift in tone came with the fourth story, that of Santana Gopalan. The finale – Kalinga Northana – where Krishna dances upon the serpent Kalinga’s hoods. This dance was well-executed, as the dancer’s footwork and expressive control brought alive the symbolic subjugation of the ego. Choreography, concept and nattuvangam were by Shruthi, music by Thrissur Krishnakumar, lyrics by Kalamandalam Ganeshan, background score and rhythm by Nagarajan, vocals by Sudev Warrior, violin by Anand Lal and edakka by Thrissur Krishnakumar.

Narendra Kusnur

On the evening of July 3, Mumbai's jazz fans waited patiently to see two renowned American musicians at Tata Theatre. Around 7.40 p.m., after compere Brian Tellis had welcomed the audience, the duo walked in to a rousing applause. Trumpeter Randy Brecker, in a black-and-red shirt and his trademark cap, and drummer Peter Erskine, in black-shirt and blazer, were a picture of elegant, avuncular grace.

Three other musicians – saxophonist Yaacov Mayman, pianist Otmaro Ruiz and bassist Richie Goods – joined them. Though the crowd knew little about them before the show, they attracted ample applause over the next 90 minutes and made the NCPA (National Centre for the Performing Arts) 'Legends' show a success.

Randy, who was part of the famed Brecker Brothers group (featuring his brother Michael Brecker, a renowned saxophonist), was visiting India for the second time. In 1966, he came with the Indiana University Jazz Ensemble as part of the U.S. State Department initiative that covered the Middle East and some regions of Asia.

"I remember the city as Bombay. It was very different from what it is today. We met many Indian musicians, and discovered the commonality between Indian music and jazz in terms of their improvisation," he said after the show.

Apart from Bombay, the tour had taken the group to Madras, Bangalore and Calcutta. Interestingly, in his debut solo album *Score*, released in 1968, Randy wrote a piece called 'Bangalore', inspired by the city's lush greenery. But the composition was not part of the set-list of his current India tour.

In Mumbai, the group played 'The Marble Sea' from the same album, with Randy switching to



Rhythm 'n' blues
Drummer Peter Erskine and trumpeter Randy Brecker were joined by saxophonist Yaacov Mayman, pianist Otmaro Ruiz and bassist Richie Goods at the 'Legends' concert.
PHOTOS COURTESY: NCPA & GETTY IMAGES

Randy's physical movements have slowed down, his playing has not been affected by age. He has that rich tone, his ability to improvise is spontaneous and he switches between the trumpet and flugelhorn effortlessly. It was awkward to see him strain while picking up a bottle of water from the floor. Ideally, it should have been placed on a stool. The other minus, on the side of the organiser was, not giving him a hand mic either, and the existing microphone forced him to bend uncomfortably.

Randy is part of an illustrious line-up of jazz trumpeters – Louis Armstrong, Dizzy Gillespie, Clark Terry, Don Ellis, Woody Shaw, Freddie Hubbard, Don Cherry, Arturo

Sandoval and Dave Douglas, besides younger acts such as Benny Benack III and multi-genre artiste Ibrahim Maalouf – to have played in India.

Before focusing on jazz, Randy was part of the jazz-rock group, Blood Sweat & Tears, and played in their album *Child Is Father To The Man*. Later, he joined the Horace Silver Quintet, and then, Art Blakey's Jazz Messengers. The Brecker Brothers with Michael, was formed in 1975 and was a huge success till they disbanded seven years later. He then married Brazilian jazz pianist, Eliane Elias, and they played together till they parted ways. The Brecker Brothers reunited in 1992 and won two Grammys for their 1994 album *Out Of The Loop*.

Besides jazz, Randy has played on albums by many rock and pop acts including Eric Clapton, Dire Straits, Bruce Springsteen, Elton John, Chaka Khan and Aretha Franklin. Like Randy, 71-year-old Peter went to the Indiana University, albeit, a few years later. Peter said he was always a fan of Randy. "He is my hero and I naturally followed him," he added.

Peter began his career with pianist Stan Kenton's Orchestra in 1972. In 1978, he joined the jazz fusion band, Weather Report, and later the group Steps Ahead with Michael Brecker and vibraphonist Mike Manieri. He too has played on numerous rock and pop albums.

The show was a worthy follow-up to last year's NCPA Legends concert, which featured the legendary trio – pianist Cyrus Chestnut, bassist Buster Williams and drummer Lenny White.

Jazz, as you like it

Trumpeter Randy Brecker and drummer Peter Erskine served a treat with a perfect playlist

flugelhorn. According to the musician, it was inspired by the Sea of Marmara near Turkey, which they visited on the same tour. The piece also featured solos by Yaacov and Otmaro.

With the exception of the

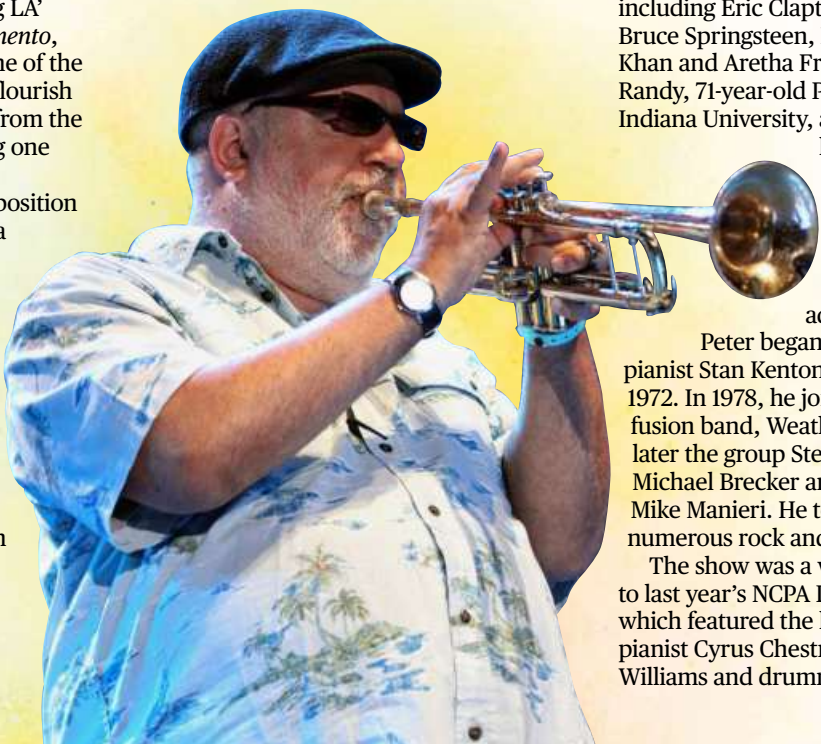
standard ballad, 'I can't get started', where Randy charmed with his melody, all tunes were originals by the members. The evening began with two compositions by Peter. While 'Cats & Kittens' was seeped in the New

Orleans tradition, 'Twelve' had innovative rhythmic patterns and a medium-swing tempo. Even the uptempo encore, 'Leaving LA' from the 2024 film *Sacramento*, was composed by him. One of the highlights was the gentle flourish shown by Peter, a far cry from the more energetic drumming one hears at many concerts.

The Richie Goods composition 'Treasure mountain' had a funk flavour, as the melodic bassline was matched by solos by Randy and Otmaro.

Yaacov dedicated the piece 'Song For Horace' to the great pianist Horace Silver, using the electronic wind instrument (EWI) on it. The coordination between the musicians was exceptional, and this was jazz at its best, without gimmicks or one-upmanship.

Though 79-year-old



The mridangam turns muse

Siddharth Bhayani gives the classical instrument an electronic makeover in his new track



Neha Kirpal

The North Axis Project has unveiled its latest track, 'Mridanga'. It is a percussion-driven, bass-infused composition that seamlessly blends South India's rich musical heritage with electronic sounds. "The idea behind the track is to explore the sound of the mridangam, and reimagine it within the modern musical framework," says Siddharth Bhayani, who spearheads the band. The inspiration came during a visit to a South Indian temple, where he was left "mesmerised by the intricate mridangam rhythm patterns, played during a ritual," recalls

Siddharth. Traditionally, the mridangam is central to Carnatic music, is deeply expressive. "We treated the mridangam not just as an instrument, but as a language, translating its vocabulary into new rhythmic structures that could live on a dance-floor or in a cinematic setting. We studied its phrasing, tonal range and rhythmic grammar. Then we broke it down into isolated strokes, unconventional time signatures, ghost notes – and rebuilt it using electronic production tools like granular synthesis, pitch modulation and spatial FX," elaborates Siddharth. Siddharth's musical influences are rooted in

Indian classical traditions and global subcultures. On the Indian side, legends such as A.R. Rahman, Sivamani and Karsh Kale have impacted his approach to fusion. "They showed me that experimentation can be done without losing cultural depth." His journey has also been "shaped by the raw energy of rock, heavy metal and punk rock". Bands such as Rage Against the Machine and Nirvana influenced his "early understanding of musical rebellion". On the electronic side, artists such as Acid Pauli, Bonobo and artists chosen by the Buddha Bar movement have influenced his music. Siddharth is now working on a theatrical live act that

Acoustic explorations Siddharth Bhayani's work is a dialogue between tradition and innovation.
PHOTO: SPECIAL ARRANGEMENT

brings together musicians, street performers and electronic elements. He is also working on a new track, inspired by the infectious energy of Nashik dhol tasha. "There is a raw power in its rhythm. I am working on weaving the dhol's sound into electronic textures, and in the process will take the energy of the streets to the dance floors," he adds.

These works follow the trajectory of past North Axis releases such as 'Dhin Na'. They also build on conceptually rich tracks such as 'Haveli', 'Minar' and 'Aangan', whose sounds were inspired by architecture. "These works explore the acoustic soul of Indian spaces, translating the resonance of courtyards, domes and facades into rhythm and atmosphere," shares Siddharth, whose background in architecture helps him "approach sound much like space".

Anniversery special

As part of the 10th anniversary celebrations, inaugurated yesterday, Kedaram features concerts by both established and young artists until July 12 at Ragasudha Hall, Luz, Mylapore. Today's concerts are by S. Kedarnath (3.30 p.m.) and Aishwarya Vidya Raghunath (6.30 p.m.). Concerts by Swaratmika Shrikanth (4 p.m.) and K.S. Vishnudev (6.15 p.m.) will be featured on July 12.



Tamil play

Under the auspices of Sri Thyaga Brahma Gana Sabha, Sathya Sai Creations will stage its Tamil play *Killadi Maplae* on July 11, 6.45 p.m. Directed by Mappillai Ganesh and written by Ezhichur Aravindan, the comedy play will be presented at Vani Mahal, T. Nagar.

CALENDAR

Five-day festival

Nama Sankeertana Samrakshana Trust has organised the namasankirtana mela and celebrates the 25th year Sita Kalyana mahotsavam from July 16 to 20 at Srivari Sessa Mahal, Kallikuppam, Ambattur. Beginning with special puja, rendition of Thodayamangalam, guru keerthanai and Ashtapadi will form part of the five-day festival. Sita Kalyanam will be performed on July 20 at 9 a.m. and Anjaneya utsavam at 6 p.m.



Dance recital

Bharatha Natyalaya presents the Bharatanatyam performance of Abhi Venkatshree. A, disciple of Latha Ravi, today, 5.30 p.m. at Bharat Kalachar, YGP Auditorium, T. Nagar.

Vocal solo

Hamsadhwani's 'Young talent concert series' will feature E.R. Anirudh's vocal solo tomorrow at 6.15 p.m. He will be accompanied by Indalur Shyam Raghav (violin) and Palani Balaji (mridangam). Venue: Youth Hostel, Adyar.



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